

Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections is diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

CA ABAA Show List

Amato, Cristina. **Germanic Libris Miniaturias:**

Taxidermied Bookcover. New York: CAW, 2010.

Unique. Tight, bright, and unmarred. Framed miniature bindings, mounted as specimen exhibits in 6"x8" black wooden frame. Signed by the artist/binder. Fine.

Hardcover. (#9042) \$750.00 “

These libris Miniaturias cover specimens are each 1.5" high, attached with insect pins to a linen backing inside a glass-fronted wooden frame. They are made with alum-tawed goatskin over wooden boards; the top cover has brass bosses, and features a blind stamp of a Grecian style woman playing a harp; the bottom is furnished with tiny clasps made by the artist in the duckhead style. The name libris Miniaturias, which has been engraved on a brass plate mounted to the frame, is from a series of works by the artist exploring the life cycle of miniature books. This work can be hung on a wall, displayed flat on a table, or at an angle in a cradle. It is not from an edition per se, but is one of an ongoing series of works on a theme." (from the artist)

2. Amichai, Yehuda [poet]; Black, Rick [artist]. **The Amichai Windows.** Arlington, VA: Turtle Light Press, 2017. Limited Edition. Tight, bright, and unmarred. Numbered limited edition, this being 6 of 18 copies. Printed on handmade paper with deckled edges, with gold leaf highlights and blind embossments in some of the designs. The collection of triptychs and a 28 page guide are housed in a box enclosure shaped like a Jerusalem window. Fine in Fine Archival Box. Hardcover. (#10483) \$9,500.00

A compilation of 18 unbound triptychs and a catalogue inside a double drop-spine enclosure. The work explores love, war, and being Jewish in the 20th century. Amichai's work, often considered for the Nobel Prize in Literature,

explores family, love and war. Black, having fallen in love with Amichai's poetry, spent ten years creating this remarkable work. Blending of some of Amichai's original, handwritten poems with collaged images of Jewish history and life drawn from archives around the world.

Aharon Yermiyahu Taub, in his review for the American Jewish Libraries newsletter, stated; "a towering achievement in American arts and letters, the culmination of a decade of reflection, research, translation, and artistic imagination and a breathtaking exploration of literary and visual poetics." [AJL. News, Feb/March 2018, Vol. VIII, No. 1]. Recent winner of the Isaac Anolic Jewish Book Arts Award.

"Almost every aspect of The Amichai Windows is symbolic. From the simulacrum enclosure of a Jerusalem window to the texture of papers that evoke Jerusalem stone, from the olive green color meant to evoke the Jerusalem landscape to blind embossment of a Jewish star—I am always evoking meaning in a multiplicity of ways.

Over the past ten years making The Amichai Windows, I wanted people to experience this artist book not only by reading the poems but by lifting a curtain, handling the papers, touching the blind embossment. Aside from playing with the visibility of images in a window, I am also toying with the materiality of the book itself.

I spun my own metaphors out of Amichai's poems. I also mirrored Amichai's own process of combining images from different places and time periods in my collages. These multi-layered spreads—which include letterpressed poems, blind-embossed images, gold leaf, tipped-on papers and botanicals—function like dreamscapes, thus creating additional layers of meaning.

...

In addition, you'll see a torn bit of super, the fine mesh that helps from the spine of a book. I am using the bookmaker's material as a metaphor for the burning of books that occurred in Nazi Germany. I am also toying here with the word itself, "super," and the idea of racial superiority.

I hope The Amichai Windows will resonate deeply for you." [Artist statement]

3. Ansell, Robert [editor]. **Abraxas: an International Journal of Esoteric Studies.** London: Fulgar Limited, 2009. First Edition. Tight, bright, and unmarred. Single issue, fully color and black and white illustrated journal, out of print, with slight buckle to rear covers and pages, small fold on rear wraps, otherwise a near fine copy.

CA ABAA SHOW LIST 2022

Large quarto format, printed on high quality paper, 128pp. + illustrations. Issue I. Very Good+. Original Wraps. (#9694) \$80.00

These are esoteric essays from prominent and diverse sources from the magical community of scholars. Artists and authors include Daniel A. Schulke, Francesco Parisi, Sarah Penicka-Smith, Rebecca Beattie, Stuart Inman, Dolorosa, and Aleister Crowley. A visual and provocative collection of word and art.

4. Archer, Caroline; Clayton, Rob [photos]; Minsky, Richard [binding]. **Tart Cards: London's Illicit Advertising Art.** New York: Mark Batty Publisher, 2005. Limited Edition. Tight, bright, and unmarred. 'Corset bound' with pink cloth spine, black cloth boards with lace and black ribbon ties (resulting in two bound in bookmarks); two enclosed pockets in rear board hold loose tart cards; black archival box with in blind lettering. 8vo. 118pp. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#10633) \$750.00

One of the best explorations of London sex work adverts. Drawn from Caroline Archer's collection of tart cards and her interviews with printers, designers, artists, sex workers, etc. Tart cards emerged in the 1960s and became prevalent in the United Kingdom throughout the 1980s and beyond. The 1990s and the evolving Russian takeover of the sex trade in London saw a marked change, from generally offset printed and/or hand written to glossy and 'generalized' cards. Cell phones and the loss of phone booths has radically shrunk their visibility.

This is one of a specially bound limited edition, originally of 60 copies but in fact only approximately 30 were ever bound. 'Corset bound' in pink cloth and black lace and containing two bound in pockets with approximately 35 original tart cards.

5. Atiyah, Michael; Bombieri, Enrico; Donaldson, Simon; Dyson, Freeman; Karp, Richard; Lax, Peter; Mumford, David; Gell-Mann, Murray; Smale, Stephen; Weinberg, Steven. **CONCINNITAS [Complete Set of Equations].** Portland, OR: Parasol Press, 2014. Limited Edition. Bright and unmarred. Black coated cloth archival boxes (prints, descriptions, cards). 8 are 26 1/8 x 31 5/8 inches. 2 are 31 5/8 x 26 1/8 inches. Illus. (b/w plates). Limited edition of 100. Signed by the mathematicians/physicists. Fine in Fine Archival Boxes. Loose Sheets. (#9325) \$12,500.00

A collection of 10 aquatints on Rives Paper. Leon Battista Alberti, renaissance scholar, artist and architect, coined

the term Concinnitas to connote the beauty found in the confluence of perfect uses of number, position and outline.

In 2012, Parasol commissioned ten mathematicians, physicists, and computer scientists, including two Nobel Laureates and five Fields Medalists, to create etchings of the mathematical expression most meaningful to them. These formulae were then printed by the fine-art print shop Harlan and Weaver as aquatints, evoking the look of equations quickly and elegantly sketched in white chalk on a blackboard. Accompanied by an expository essay of each and description card, signed by each.

*Sir Michael Atiyah. Edinburgh University. Fields Medal
Enrico Bombieri. Institute of Advanced Study Princeton. Fields Medal*

*Simon Donaldson. Stony Brook University / Imperial College London. Fields Medal
Freeman Dyson. Institute of Advanced Study Princeton. Templeton Prize
Murray Gell-Mann. Santa Fe Institute. Nobel Prize
Richard Karp. UC Berkeley. Turing Medal
Peter Lax. Courant Institute (NYU). Abel, Wolf and Norbert Wiener Prize*

*David Mumford. Brown University. Fields Medal
Stephen Smale. City University of Hong Kong. Fields Medal*

Steven Weinberg. University of Texas. Nobel Prize

6. **Bakelite Hard Disc Stack.** Japan: Jupiter Corp., nd [circa 1967]. First Edition. Minor shelf wear, else bright and clean. Clear plastic lid, stack of six discs in brown and white, base in dark green and grey. Approx. 6" in diameter. Near Fine. (#9797) \$350.00

Early example of trade-show swag, this by one of the first removable hard-drive manufacturers (following IBM and BASF). No other copies located in any collections.

Caelus was an early IBM-San Jose spin-off in 1966, founded as the first supplier of "IBM Clone" 14 inch magnetic disks and disk packs used initially in IBM's 1311 and 2311, later including 2314 and 3330. The company obtained an IBM patent license, and worked with IBM to obtain special test equipment. Due to the "clone" nature of the disk (same materials and process as IBM) it was favored by many drive makers who had designed equipment around the properties of IBM media. Other suppliers [e.g. BASF a month or so earlier] often invented their own processes, and not all disks behaved exactly like IBM product, so Caelus had a short term compatibility advantage.

7. Balzac, Honoré de; Jouve, Paul (illus). **Une Passion Dans Le Désert.** Paris: Maxime Cottet-Dumoulin, 1949.

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Limited Edition. A few tissueguards creased, pale sporadic foxing, else bright and unmarred. Slipcase shows minor shelf/edge wear, else tight and clean. Case and boards in paper faux-snakeskin, loose signatures, tissueguards. fo. Illus. (color and b/w plates). Numbered limited edition, this being 98 of 123 (110, 10, 3). Signed by Jouve and the publisher at the colophon. Near Fine in Very Good Slipcase.. Hardcover. (#7577) \$6,250.00

Illustrated by Paul Jouve with 13 colored etchings, 3 of which are double-page and a separate suite of the etchings in black and white. Text printed within red borders, each page with Egyptian-themed headpiece heightened in brownish gold.

8. Baring-Gould, Sabine. **The Book of Were-wolves.**

London: Smith, Elder and Co., 1865. First Edition.

Recased in half red leather and cloth boards, elaborately decorated in gilt on the front panel and gilt lettering with black title band. Very little wear to extremities, only some foxing on beginning pages and on frontispiece engraving which does not diminish image, otherwise tight, bright, and unmarred, an exceptional copy. Includes paste down of original gilt, ornamental spine on rear papers. Has former owner signature on two pages. xi, 8vo., 266 pp, 1 unnumbered leaf of plates, advertisement in rear. Fine. Half Calf. (#9461) \$6,500.00

A survey of the myths and legends concerning lycanthropy from ancient times to the Victorian era. Rev. Sabine Baring-Gould (1834-1924) of Lew Trenchard in Devon, England, was an Anglican priest, hagiographer, antiquarian, novelist, folk song collector and eclectic scholar. His bibliography consists of more than 1240 publications. In one of the most cited texts on lycanthropy, "Baring-Gould treats the phenomenon of the werewolf as a psychological aberration, as essentially a delusional state. Baring-Gould treks into the shadowy world of crimes vaguely connected to werewolves, including serial murders, grave desecration, and cannibalism." (Coleman) The book was formerly owned by Dillon Hampden Carrington (b.1916), supernatural book collector. At first search, no copies of this edition held in US institutions (Worldcat). Recased with a nice bit of binding work using original gilt decoration of a wolf in a diamond shape and also includes the original spine pasted in the back of the book.

9. Baskin, Leonard. **Hermaika: Twenty Eight Drawings & a Woodcut [Association Copy].** [Leeds, MA]:

Eremit Press, 1986. Limited Edition. Tight, bright, and unmarred; drop-spine box shows minimal shelf/edge

wear, else tight, bright, and unmarred. Orange hand-made paper covered flex boards; gilt lettering. Small fo. np [[4] leaves with 29 unnumbered plates]. Illus. (b/w; colored). Limited numbered edition, this being "Printers Copy" of the full run of 75 copies. Inscribed by Baskin with large illustration by his hand. Fine in Near Fine Drop-spine Box. Hardcover.(#10719) \$3,500.00

While noted in Baskin's hand as "Printers Copy", the woodcut indicates it is 60/75, suggesting that it had been part of the original edition, before it was presented. Inscribed with a large sketch of an owl's head at the colophon. "For Jeanne & Robert with love and affection from Lisa & Leonard // 1991". Robert was the woodworker who made the blocks which Baskin then carved.

"Seventy Five copies of Hermaika were printed during the summer of 1986. The work was achieved photo-lithographically by Gail Alt & Roberta Bannister at the Oxbow Press, Amherst. The woodcut was printed from the block by Daniel Keleher at the Wild Carrot Letterpress, Hadley. The Binding was executed by David Bourbeau, Easthampton. [Colophon] "In ancient Greece boundaries were demarked by stone shafts. Hermes was the god of boundaries. ... Hermaika denotes a collection or a gathering of herms: thus the following designs are a general configuration of the classic herm. L.B." (Preface). A handsome copy. [The Gehenna Press: The Work of Fifty Years: 1942-1992, #85].

10. Batak bark "Book of Charms" cigarette

advertising trade card. United Kingdom: Issued by Imperial Tobacco Company, [1920-1929]. First Edition. Unmarred printed double-sided trade card measuring: 2-5/8 " x 1-3/8 " or 6.5 cm. x 3.5 cm. Illustrated with image of Sumatran batak bark book with text on verso. Single card in a set of originally 50 cards on charms. Very Good+. (#9996) \$45.00

From the back of card: "The Batak, or Bark Book of Charms, is a magical ritual implicitly believed in by the natives of Sumatra. It is consulted as a reliable guide and counselor in their private and important affairs. In the East Indian Archipelago superstition talismans, and amulets, play a most important part in the lives of the natives. Sickness is attributed to the patient being possessed of an evil spirit, and their witch doctors profess to expel the intruder by the means of charms. Often the names of the sufferers are changed in order to deceive the evil spirits." Issued as an advertising trade with Wills's Cigarettes in Bristol and London.

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Cigarette cards were issued by tobacco manufacturers to stiffen cigarette packaging and advertise cigarette brands. Between 1875 and the 1940s, cigarette companies often included collectible cards with their packages of cigarettes. Cigarette card sets document popular culture from the turn of the century, often depicting the period's actresses, costumes, and sports, as well as offering insights into mainstream humor and cultural norms.

11. Berrigan, Daniel; Ely, Timothy [illus]. **Lost & Found [Extra-Illustrated]**. [Montclair, NJ]: Caliban Press, 1989. Limited Edition. Tight, bright, and unmarred. Planetary Collage Standard binding structure, leather over wood boards, rivets, pigments, resin, gold, and wax; Spanish handmade paper with relief block illustrations (as issued) with extensive over painting and embellishment; one extra, unique fold-out drawing in the rear; endpapers are Ely standard graph paper he printed in 1987. Housed in a felt-lined, handmade paste paper and custom cloth covered dropback box by the artist. 8vo. np. Illus. (color plates). Bound by Timothy Ely in 2016. Signed [by both author and illustrator] limited edition. Fine in Fine Archival Box. Hardcover. (#9755) \$9,800.00

This is an out-of-series copy (not numbered) signed by both Berrigan and Ely on the colophon at the time of publication. It has been in Ely's possession, in unbound sheets, until being offered here. In 1989, Mark McMurray wrote to Berrigan, who he knew slightly and admired greatly, asking the priest if he had any manuscripts that he might like to have published by McMurray's Caliban Press. As McMurray recalled recently, Berrigan was very kind, invited him to meet in the city, and gave him a handful of manuscripts to read. Lost & Found was the story that really resonated. McMurray showed it to Ely, with whom he was studying bookbinding. Ely, whose art frequently incorporates maps of non-physical locations, was intrigued by the story and agreed to illustrate it for the Caliban Press limited edition. Lost & Found was originally issued by Caliban Press in an edition of 125 numbered copies with 3 full page and two smaller relief block illustrations by Ely, printed and hand-colored by Mark McMurray, and bound by McMurray with silk-backed boards illustrated on the upper board with the Ely frontispiece print.

In the summer of 2015, after a conversation about altered books, Ely had the idea of "altering" a copy of Lost & Found. Thus, twenty-seven years after the initial printing, Ely completed a unique, lavishly illustrated copy of the book, significantly altered from the original publication.

Unlike the case with many "altered books," these illustrations are not a violation of the artist's original intent. Rather, this copy, both book and binding, is an elaboration of Ely's work as the original illustrator. As is typical in his life full of strange coincidences, Ely finished binding this very special copy of Lost & Found the day before Berrigan died (d. April 30, 2016). Timothy C. Ely is a renowned and enigmatic figure in the book world. His one-of-a-kind manuscript books combine elaborate and often mysterious painted and drawn folios contained within finely crafted bindings, most of which are original designs or variations on traditional binding techniques. Each book carries layers of both materials and meaning. Each drawing and element elicit revelations, personal to each viewer.

"For the last forty years, his books and other works have sprung from a central core of concepts, owing to a fascination with obscure or seemingly incomprehensible forms inspired by science and other projections from the history of the human imagination. This spectrum of inspiration includes such things as fractured and whole grids, cypher systems, landforms and landscapes as viewed from a satellite, and the archeological overlay of some of these sites, especially those containing libraries. Originally, the atlas format provided a platform for the rendering of his complex maps, which gradually gave way to an expanded psychological viewpoint of a larger universal scheme.

Much of Ely's work is richly annotated with his own glyphs he calls "cribriform." While they are made up of a finite set of marks, they take on many different "meanings" depending on the tool with which they are drawn. He has written and spoken often about the roots and evolution of these drawings. Gestural in their formation, these trailings evoke a sense of language and meaningful discourse. Though suggestive, they never yield up a firm translation." [A. Schoolman]

12. Bradbury, Ray; Fontcuberta, Joan [artist]. **Fahrenheit 451 [Artist Book]**. México: Troconi-Letayf & Campbell, 2020. Limited Edition. Tight, bright, and unmarred.

Presentation: Walnut box container showing an original book burned by the artist, protected with an acrylic cover. Size: 40 x 28 x 11 cm

Contents: 12 photographs numbered and signed by the artist in archival quality digital print on Natural Rag Entry paper of 290 grams of MOAB, 100% cotton, in a size of 36 x 25 cm.

1 book with texts by the author and photos that document the text itself and the burning action, bound in cartoné with seams for loose sheets.

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1 evidence bag with the burned book ashes. 1 metal box with a USB stick that shows the action of the books burning. Multi-faceted work, including sculptural, photographic, digital, and printed elements. np. Illus. (color plates). Numbered, limited edition of 20 copies, signed by the artist. Fine. Mixed Media. (#10522) \$7,500.00

"Through the Fahrenheit 451 project, Joan Fontcuberta carries out the symbolic action of burning 451 copies of the famous novel of the same name, in various languages. Unlike Bradbury's argument, in this case, the books are not totally destroyed by the flames but rescued before turning to ashes. On the occasion of the commemoration of the author's centenary, the Bradbury Year (2020), and in the words of Joan Fontcuberta, the current reality begins to look dangerously like this great dystopic novel..."

"The novel Fahrenheit 451 is the one that best indicates the inverse dependence between the culture of books and totalitarianism, a totalitarianism that is no longer a distant ghost but a reality manifested by the rebirth of the extrema right in Europe and Spain In 'Fahrenheit 451' the victims are the books, which are the access routes to cultivated intelligence, knowledge and free thought. " The books in this portfolio of work are victims of the flames, but they are also survivors. Despite the violence they suffer, they endure, albeit with sequels and scars. "The censorship is definitely not consummated, but the burned covers testify to the damage of the aggression".

"The edition consists of a certificate of authenticity signed by the artist. In his new project Fahrenheit 451, Fontcuberta aspires to participate, from the frontlines of art, in this dissolution of frontiers, paying homage to books based on various manifestations of intolerance and barbarism, from a supine paradox: "burning books which deal, precisely, with burning books. To this end, I assembled as many copies of Bradbury's novel as I can, in a vast plurality of different editions and languages, which reveal its ecumenical and popular condition". " [Publisher's Statement]

13. Brydges, Thomas. **A Burlesque Translation of Homer (Two Volumes) Homer Travestie: The Fourth Edition Improved [Fine Binding]**. London: G. G. and J. Robinson. Printed by S. Hamilton, 1797. Fourth Edition/First Thus. Minor shelf/edge wear, two owner bookplates at front pastedown/ffep, moderate toning to some leaves (focused at plate pages and preliminaries, bad paper lot), tips bumped, signed fine binding, else tight, bright, and unmarred. Full dark green leather binding, five raised

bands, gilt lettering and decorative elements, marbled endpages, teg. 8vo. 360pp; 432pp. Illus. (b/w plates). Very Good. Hardcover. (#9214) \$750.00

Signed Zaehnsdorf binding. Bookplates of Framroze Edulji Dinshaw [died 1936], noted Indian real estate figure, and Philip Pleydell-Bouverie (1788 – 27 May 1872). The second shows "Philip" crossed out and Henry H. added (Henry Hales Pleydell-Bouverie, 1848-1925). All twelve books of Homer's Iliad are parodied with supporting illustrations of eighteenth century scenes.

14. Burton, Captain Sir Richard; Burton, Isabel [editor]. **Vikram and the Vampire or Tales of Hindu Devilry**. London: Longmans, Green, and Co., 1870. First Edition, Second Issue. Light shelf/edge wear, minor rubbing, thin strip of discoloration at front edge of front board, light wear at head and tail, tips gently bumped, tiny pinhole at front board, bookshop seal at ffep, minor toning at textblock edges, hinges starting, but holding well, else tight, bright, and unmarred. Red cloth boards, black in decorative elements, gilt lettering, brown endpages, frontispiece. 8vo. xxiv, 319pp [+ ip]. Illus. (b/w plates). Very Good. Hardcover. (#9538) \$450.00

Frontispiece and 15 b/w full page plates, plus various illustrations in text. According to Penzer's bibliography, this copy is a first edition in the second issue binding. Wonderful collection of ancient Indian tales, said to have been recounted by a "baital" (mischievous spirit or vampire) to the King Vikram of the title. They were collected and published by famed explorer and author, Sir Richard F. Burton. Overall, a very presentable copy of a book that is increasingly uncommon in any condition.

15. Campbell, Ken. **Tilt: The Black-Flagged Streets**. London: Ken Campbell, 1988. Limited Edition. Minimal shelf/edge wear to slipcase, else tight, bright, and unmarred. Quarterbound, black cloth spine, printed paper boards, non-square boards and square textblock; slipcase matches boards. 8vo. np [62pp]. Illus. (color plates). Numbered limited edition of 80, this being VI of VI [AP copies. Signed by the artist. Inscribed to family member in 2008]. Fine in Fine Slipcase. Hardcover. (#9565) \$1,750.00

"Letterpress composed of Albertus type, found lino blocks and handmade zinc blocks. Many passes including metallic dusting and handwork. Black cloth binding with decorative paper boards in trapezoid shape. Printed slipcase.

'Tilt' was the widest-cast net so far, bringing the most disparate things together. I wrote a poem called 'Storm

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Song' in Canada in 1981, after listening to a sung account of a maritime disaster on one of the Great Lakes (The Wreck of the Edmund Fitzgerald, I think it was). I also had in mind the vertiginous steps of flagstones up to the old cathedral at Whitby and the black flag of anarchy and disturbance. I had found some old mounted lino blocks which were random-sized squares, black flags of different sizes, and some Albertus type, rather beaten up. While in Zürich I walked into the Museum Rietberg and up to a statue of Shiva, with limbs hanging out in funny angles, and lightning in his/her hair, all in a big wheel of fire. I can remember the statue saying to me, 'I'm coming into your book.' I thought, what the hell has Shiva got to do with this book about a 'Storm Song' and the Whitby steps and black flags? And I thought, well, I'll do as I'm told, as ever. The following morning at breakfast I drew the figure of Shiva, with breasts, and realised it was a puppet that I was going to dismantle. I made a puppet out of zinc pieces; it is disassembled from the right-hand page by repeatedly having a piece of its body nominated by a decorative silver star. Each piece is removed and replaced on the left-hand page. Alongside this cycle of nomination, removal and redispotion, the poem accumulates line by line. In this way Shiva is removed from the wheel of fire of the material world on the right, and repositioned and rebuilt in a calmer place on the left. Each new line of the poem is revealed between black flags, the flags being arranged to suit the disposition of the line that they enclose. A decorative border is used to re-affirm the rectilinear nature of the page to counter what I did to the cover, which was to make it tilted and disturbed.

A line in the poem refers to 'the kingly fisher of men'. A Christ or Osiris figure perhaps, but I discovered that Halcyon, the kingfisher, mythically made its nest on stormy waters, thus calming them. This seemed to complete the circle proposed by the poem.

I also discovered, as an act of necessity, an odd process which I have called offset letterpress. To enable a previously printed coloured element to show better through a recently-applied dark solid, I immediately ran the wet page through the press again after having wiped the solid plate clean. This removed ink from where it sat on the underlying image but not from where it was sitting in the virgin paper.

The statue of Shiva that spoke to me had, unbeknownst to me at the time, been a childhood obsession of our Zurich hostess. The statue in the Museum Rietberg was accompanied by a dancing girl, who appears at each end of this book."

16. Canizares, Baba Raul and Aburo Eric Lerner. **Babalú Ayé: Santería and the Lord of Pestilence.** Plainview, NY: Original Publications, 2000. First Edition. Minimal edgewear, else tight, bright, and unmarred. Full color wrappers, digest, 37pp. + illus. Very Good+ in Wraps. Staplebound. (#10896) \$40.00

Babalú-Ayé is a West African, Central African, and diaspora orisha of contagious diseases and epidemics, and healing from them. As the Orisha of both sickness and healing, he is both feared and loved. Written by honored practitioners of Santería: "The elders teach that he is an irascible old man and so mysterious that his omnipotence is nearly impossible to comprehend. They also teach that everyone should always pray for health, and Babalú is one of the guarantors of this most important blessing....the means to survive."

17. Carr, Robert. **Smurfs in Hell [Issues 1-3].** Boise, ID: Freeloader Press, 1987. First Edition. Vol. 3 shows light shelf/edge wear, else tight, bright, and unmarred. Loosely sewn photocopied zine/psychotronic self-produced publication, printed colored paper wrappers, Xeroxed single sheets. 32 unnumbered pages. Illus. (b/w plates). Fine to VG+. Original Wraps. (#9340) \$950.00

Like many of his peers during the Reagan years, Robert Carr appears to be a post-punk DIY zine-maker, producing self-made political and satire zines during the 1980s. Carr was also an early adopter tech wizard creating underground video games, as the PowerMac games: "MacJesus" and "Mormonoids," the Private Idaho BBS virtual chat room, and an extreme Mac programmer in the 1980s. Totally endorsed by the Church of the SubGenius movement. Uncommonly scarce.

18. Castrucci, Andrew [ed]; Sandlin, David; Ono, Yoko; Coe, Sue; Guthrie, Woody; et al [text and art].

Fractured Lives: An Urban & Rural Collective. New York: Bulletspace, 2021. Limited Edition. Tight, bright, and unmarred. Full embossed metal binding, red ink, plywood boards, post-bound, rubber hinges. 21x24x2" [25 pounds]. 36pp of text, 65 silkscreened images. Illus. (color and b/w plates). All posters signed by the artists. Numbered limited edition of 50 copies. Fine in Fine Rubber Wrapper.. Hardcover. (#10616) \$9,500.00

It took nearly a decade to bring this remarkable urban/rural art project to fruition. 177 artists, writers, and fractivists contributed between 2010 and 2020.

Contributors are listed below but notably include: John Fekner, Anton Van Dalen, Sue Coe, David Sandlin, Tom McGlynn, Yoko Ono, Ellen Cantarow, Alexandra Rojas,

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Mike Bernhard, Carlo McCormick, Woody Guthrie, and many others.

Printed at Bullet Space (an anarchist squatter community since 1982), a Lower East Side workshop. The work is the result of a tremendous outpouring of work, talent, passion, and the willingness to push for change. The final line of the forward to Your House is Mine reads, "We have taken this opportunity to unite the following people in this collaborative project, as a statement of 'art as a means of resistance.'" That statement continues to drive and define the work of Bulletspace.

"A majority of our politicians and elected officials no longer do their appointed jobs. They don't protect our health, safety, well being or quality of life in any substantial way. As engaged citizens we have to step up, as the muckrakers of the early 20th century (such as Ida Tarbell and Upton Sinclair) exposed the excesses of the nascent oil industry and the brutish, destructive power of monopolies." [Intro]

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EUNYOUNG CHO; JON CAMPBELL; SEHEE LEE;
BEN JURA

POSTERS

SAM VAN DEN TILLAAR "Fractured Lives"
ANDREW CASTRUCCI "Diagram: Rude Algae of Time"
ALEXANDRA ROJAS "Protect Your Mother"
HYE OK ROW "Water Life Blood"
ANDREW CASTRUCCI "Empire State"
CAMILO TENSI "Pipes"
IGOR LANGSHTEYN "7 Deadly Sins"
KAREN CANALES MALDONADO "Bottled Water"
MARIO NEGRINI "This Land is Ours"

ANDREW LEE "Drill Bit"
TOM MCGLYNN "Red Earth"
TOM MCGLYNN "Mob"
SOFIA NEGRINI "No"
RENZO CASTRUCCI/A. CASTRUCCI "Mother Fucker"
ITALO ZAMBONI "There is Something Wrong..."
HOLLIS MOLONY "Tearing Our Resources"
IGOR LANGSHTEYN "Lighter"
SEBIT MIN "Caution"
GABRIEL GONZALEZ "Fractured..."
EUNYOUNG CHO "X Red Circle"
DAEWOOK DO "NY Fracking"
ADAM FRATINO "No Drill-No Spill"
KERRY MURDOCH "Rotten Apple"
CATALINA RODRIGUEZ "To Frack or Not to Frack"
SAM RUSSO "Gold Water"
MARIA RODRIQUEZ "Fracking Delicious"
YOON DEOK JANG "No Fracking NY"
DORAN FLAMM "Flaming Cocktail"
SEHEE LEE "Frack You"
IGOR LANGSHTEYN "Secret Formulas"
SEYOUNG PARK "Hard Hat"
CAROLINA CAICEDO "Shell"
FRANCESCA TODISCO "Up in Flames"
CURTIS BROWN "Not in my Fracking City"
WOW JUN CHOI "Cracking"
JENNIFER CHEN "Dripping"
LINA FORSETH "Water Faucet"
NICHOLAS PRINCIPE "Money"
ANDREW CASTRUCCI "F-Bomb"
MICHAEL HAFFELY "Liberty"
JUN YOUNG LEE "No Fracking Way"
MORGAN SOBEL "Scull and Bones"
JAYPON CHUNG "Life Fractured"
GABRIELLE LARRORY "Drops"
CHRISTOPHER FOXX "The Thinker"
KHI JOHNSON "Government Warning"
DANIEL GIOVANNIELLO "Make Sure to Put One On"
DAVID SANDLIN "Frackicide"
KIRSTEN KARKANEN "Your Waters Fracked"
JOHN KIM "H2O"
VICTORIA MOYA "Grocery List"
CHRISTOPHER ALBORANO "Fire/Water"
BEN GRANDGENETT "U.S. Drinking Water"
CORIN TRACHTMAN/SEAN MITCHELL "...but Not a Drop to Drink."
ITALO ZAMBONI "Halliburton Loophole"
BRANDIE FERREIRA "700 Chemicals"
BEN JURA "War"
WALTER SIPSER "Pipeline"

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SUE COE "NY Bans Fracking"

ANDREW CASTRUCCI "Zero Sense"

FEKNER/CASTRUCCI "NY+DK 4EVER"

WALTER SIPSER "Arm"

WALTER SIPSER "Bad Trade"

JOSSELIN ACTERE "WTR"

19. Chicago Anarcho-Feminists. **"For Rebellion is as the Sin of Witchcraft, 1 Samuel, 15:25" feminist broadside.** Chicago, IL, [1972]. Single sheet photocopied typescript printed on golden, in very good condition, little fading. Features an illustrated caricature of a witch doing spells with a biblical quote. 11x8.5" single sheet. Very Good+. Broadside. (#10918) \$100.00

Published broadside / fier from Siren, the anarcho-feminist journal/newsletter produced in Chicago. Early anarcho-feminist theory and debate emerged through Siren newsletter. The first issue, produced as a journal in 1971, contained "Who We Are: The Anarcho-Feminist Manifesto," written by Arlene Wilson, a member of the Chicago Anarcho-Feminist Collective.18 The manifesto focused on differentiating anarcho-feminism from socialist feminism through a critique of the state: "The intelligence of womankind has at last been brought to bear on such oppressive male inventions as the church and the legal family; it must now be brought to re-evaluate the ultimate stronghold of male domination, the State."--Blackrosefed.org

20. Clarke, Arthur C.; Fletcher, Erin [binder]. **2001: A Space Odyssey [Design Binding].** New York: The New American Library, Inc., 1968/2019. First Edition. French-style fine binding with laced-in boards; bound in black buffalo skin with back-pared onlays in white, yellow and fuchsia goatskin, teal and lilac suede and yellow, orange, teal and light pink kozo paper; onlays are embellished with embroidered cotton floss; edges decorated with brushed-on white gouache and sprinkled with black gouache; hand-sewn double core French endbands in cotton embroidery floss; headband sprinkled with black gouache; matching edge-to-edge doublures with inlay of black calfskin which is blind tooled; flyleaves made by the binder to match edge decoration; endpapers include a cropped printed image of a Van Gogh and Wyeth painting with handmade kozo paper in teal and yellow. Housed in a clamshell box covered with black buffalo skin with onlays of handmade moon paper and scribble paper; center onlay is covered in black calfskin and blind tooled; trays covered in handmade moon paper and lined with

handmade mottled purple paper; box is wrapped in handmade olive colored paper with coyote foot bone. Fine in Fine Archival Box. Hardcover. (#9908) \$5,500.00

"The tale of 2001: A Space Odyssey was a collaboration between Arthur C. Clarke and Stanley Kubrick. Therefore the design takes cues from both the text and the film as a nod to this collaboration.

Clarke divides his epic telling of human evolution into six parts. For my binding of this novel, I wanted to recreate each part as a tactile experience while the viewer moves through the enclosures and into the binding.

Beginning with the earth-toned wrapper, which includes a bone to signify the discovery of tools and how they might benefit as weaponry. Peeling away the wrapper reveals the clamshell box and the moment in the story when the mysterious monolith is unearthed by modern man on the moon.

The design of the binding illustrates the "star streaks" experienced by both the protagonist from the text, Dave, and viewers of Kubrick's film. Musical notations from Verdi's Requiem Mass "Dies Irae" are stitched on the back cover to highlight the bleakness Dave felt once the ship's life support, HAL, murdered his entire crew and attempted to do away with him as well.

In an attempt to save himself, Dave flees from the empty ship and enters the final stages of his evolution. This is communicated by the interior side of the boards, flyleaves, edge decoration and endpapers. In his escape pod, Dave enters a space with gaping black shafts filled with squares, triangles and polygons before emerging into a white space peppered with a myriad of tiny black specks overhead. Dave ends this portion of his journey in a room where the objects seem familiar but at closer inspection deemed poor replicas. Dave calls out how two paintings hung on the walls are quite blurry yet recognizable. These two paintings are Van Gogh's Bridge of Arles and Wyeth's Christina's World. I altered and cropped these paintings for the endpapers to be the final visual representation of the book before getting to the actual text." [binder statement]

21. **Collection of World Tour Travel photography albums: Views from a female photographer.**

1935-1936. Unique. 19 volumes bound in quarter calf with raised bands and linen boards, photographs mounted on kraft paper. Excellent condition, tight, bright and unmarred. Photographs are crisp and clear, well-executed and clean. Consists of approximately 500+ black and white photographs. Very Good+. Hardcover. (#9303) \$5,000.00

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Comprehensive collection of a world travel tour speculated to have been taken and compiled by a Jewish-American woman with families and companions to China, Japan, India, Africa, Thailand, Java, Indonesia, and California, etc. Not an untypical gathering and compilation for the time, many middle and upper class families travelled together by ship and rail beginning at the turn of century through the 1920s-1930s, as passenger travel became more affordable and convenient. Given the images are around the beginnings of World War II and near the end of the Great Depression, it is unknown the purpose of the travel of the individuals, but certainly lends to the possible class status of the photographer. Having said that, the complete set gathers a glimpse of cultural sites and communities through a rather professional lens. The photographer has a profound eye and the images are somewhat composed, rather than awkward family vacation snapshots. Additionally, because the albums are carefully bound and arranged, the extensive collection garners unintentional meaning for posterity and documentation. Images include: Admiral Scheer, German battleship with the Kriegsmarine destroyed during World War II, grave site of Leander Starr Jameson in southern Africa, Darjeeling and Himalayan railway in India....etc.

Albums appear to have a stamp on end papers with "J.H. Waser, Zurich..." which is speculated to be the Swiss painter's stamp. Also included are various annotations below individual people and handwritten notations involving the order of photographs.

22. Collodi, Carlo [Sobota Binding]. **Pinocchio [Design Binding]**. Loket, Czech Republic: Jarmila Sobota, 2013. Limited Edition. Tight, bright, and unmarred. Wooden boards (varies, Wenge used here), visible sewing onto leather strips, lettering in dark mustard, box covered in "wood" paper with laser-cut figure onlay. Approx. 3x3". 61pp. Limited edition of 13 signed and numbered books. Fine in Fine Archival Box. Hardcover. (#8632) \$450.00

The original wood covers were selected and finished by Rosie and Kim Batcheller utilizing various types of wood including Bogota, Wenge, Cherry, Paduak, Walnut, Purpleheart, Leopard Wood, Birds's Eye Maple, and Honduran Rosewood. Signed by Jarmila Sobota.

23. Conger, Arthur L., editor. William Q. Judge, author. **Practical Occultism: From the Private Letters of William Q. Judge**. Pasadena, CA: Theosophical University Press, [1949]. First Edition. Minor bumping, sunning, else, tight, bright, and unmarred. Bound in green

faux leather with gilt titling. Small 8vo. 136pp. Single volume. Former owner label on endpapers. Numbered 91. Very Good+, no DJ.. Hardcover. (#10902) \$150.00

Features the letters that highlight the period from 1882 to 1891, when the Theosophical Society was undergoing rapid growth, particularly in the California. William Quan Judge was born in Dublin, Ireland, on April 13, 1851. His family emigrated in 1864 to New York where he specialized in corporate law (New York State Bar, 1872). A co-founder with

H. P. Blavatsky and Henry S. Olcott of the Theosophical Society in 1875, he later became General Secretary of its American Section and Vice President of the international Society. Previously owned by Iverson and Helen Harris, Iverson L. Harris, Jr. (1890-) and Helen Plummer Harris, theosophists and members of the Theosophical Society in Point Loma, California, dating chiefly from the early foundation of Lomaland to the Society's relocation in 1942 to Covina, California.

24. Cook, Mike (pub) and various others. **Dragon // Monthly Adventure Role-Playing Aid [Small Collection of 30 Issues]**. Lake Geneva: TSR Hobbies, Inc, 1983-1986. First Printings. Minor to light shelf/edge wear, else tight, bright, and unmarred. Printed color pictorial wraps. Small 4to. Var. pag. Illus. (color and b/w plates). Includes various inserts, fold-outs, etc [all present]. Very Good to Near Fine. Original Wraps. (#10874) \$450.00

"When I decided that The Strategic Review was not the right vehicle, hired Tim Kask as a magazine editor for Tactical Studies Rules, and named the new publication he was to produce The Dragon, I thought we would eventually have a great periodical to serve gaming enthusiasts worldwide... At no time did I ever contemplate so great a success or so long a lifespan." [Varney, Allen [1998], "Profiles: Gary Gygax". Dragon]

Dragon was one of two official magazines for source material and reference for Dungeons & Dragons, the role-playing game, the other one being, Dungeon. TSR, Inc. launched the monthly magazine in 1976, replacing the company's earlier publication, The Strategic Review. The last printed issue was #359 (September, 2007). Shortly thereafter, Wizards of the Coast (which had acquired TSR), relaunched Dragon as an online magazine, continuing on the numbering of the print edition through 2013 and Issue No. 430.

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While issues circulate, finding long runs...especially of early issues, is challenging. A very nice set. Includes issues: 74, 78-106.

25. Cooksey, Gabby. **The Book of Penumbra**. Tacoma, WA: [Artist Book], 2016. Limited Edition. Tight, bright, and unmarred. Black paper boards, grey lettering; hinged wooden box, inlaid metal coffin in lid, ribbon lift. 8vo. np [19pp]. Illus. (b/w with gilt plates). Numbered limited edition of 23. Fine in Fine Box. Hardcover. (#9157) \$1,000.00

A book of small stories of death gods from around the world. "Death has always fascinated me because it happens to all of us yet no one talks about it. I wanted to see what other cultures personified death as through myths and legends. The gods in this book are very hushed and for some, even if you speak the name, you'll be cursed. I wanted this book to be shadows, to be played in the light. I chose a delicate paper so one could see through to the page behind it. The text is in all sorts of shapes because I wanted each story to represent the god being told about. For instance, Sedna is in the shape of drowning, Anubis is his eye, Mac is a pit with someone at the bottom. The borders are all plants, roots, and things found on the earth. Some represent death like the poppy, and the yew tree." [artist statement]

"These stories are told using pen and ink, then tidied up in Illustrator. Photopolymer plates were combined with handset Packard, then letterpress printed and hand colored." [colophon]
Thai Mulberry Black and Tenju-jo Japanese Kozo. Photopolymer plates from sketches; handset metal type. Signed and numbered by the artist.

26. Cordeiro, Ana Paula. **Caxixis-New York: ruas Comuns Common streets**. Bahia, Brazil, 2003. Unique. Cedar wooden boards, onlaid images, caterpillar stitch decorative elements, mixed media, 35mm mounted prints, matting faces are pasted cotton cheesecloth, silkscreened elements; housed with ephemera material in a custom-fitting linen covered box. 4to. np. Illus. (color and b/w plates). Signed by the author. Fine in Fine Archival Box. Hardcover. (#9988) \$4,000.00

Extraordinarily strong exploration of immigrant life. "This one was my first artist book Caxixis-New York: a parallel between street fairs in New York City and a remote small town in northeast Brazil. The photographs taken as soon as I came to New York reflect the psyche of my first moment arriving abroad, and having learned to look at the world that way, I assigned myself the task of

incorporating this quality of otherness to my own origins. Shown side by side, these two essays form a parallel between street fairs in New York City and a remote small town in northeast Brazil.

The resulting body of work resulted in a solo show in my native city; this book was a companion piece. Having no bindery at home, it was made in my mother's kitchen using whatever materials I could find around. The hand of the maker sure shows: the original 35mm images were acrylic-medium-transferred to the pages. It is a low-tech process that involves vast amounts of rubbing. In addition, a few of the images were silk-screened.

A book dealer asked me to get together some ephemera related to the show – that was when I realized: I have been doing this for so long, now there is even history to it..." [Artist Statement]

27. Cordeiro, Ana Paula. **Pathern**. Bahia, Brazil, 2009. Limited Edition. Tight, bright, and unmarred. Cream paper wraps, cut-through, gilt lettering and decorative elements, gold wire, letterpress, stencils, tipped-in RC photographs. Square 8vo (approx. 8x8"). np. Numbered limited edition, this being 29 of 101. Signed by the artist. Fine.. Original Wraps. (#9987) \$350.00

"Pathern is an attempt to make narrative out of one such ever-flowing river of randomness. Out in the bike path, the manholes I surveyed and portrayed in film do not form much of a coherent message, neither do they engage in rhythmic dialogues of continuity and discontinuity. The human element underneath the asphalt does not emerge systematically to passerby eyes, either. But I had to do something with them. I had to." [artist statement]

28. Cotnoir, Brian. **Alchemy: The Poetry of Matter**. New York: Khepri Press, 2017. Limited Edition. Bound in cloth with risograph printed dust jacket. Limited edition of 28 of which this is _____. 28 covers each with one letter of the Arabic alphabet. Kanat typeface designed by Lara Captan. As New in Fine Dustjacket. Cloth. (#10202) \$137.00

Alchemy is the art and science of bringing something to its final perfection, or its completion, much as a work of art is completed or perfected. And so, at heart it is about creation, creator, and creativity. Rooted the Alexandrian alchemical tradition and working from a new translation of the Emerald Tablet, Alchemy: The Poetry of Matter is the author's personal exploration of the union of material and non-material alchemical practice, that is of physical alchemy and inner alchemy. Engaging the Way of the

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Philosopher, and through direct experimentation, several areas are investigated in light of the Emerald Tablet – Chrysopoiea, the Green Lion, the Quintessence and Aurum potabile. - Author's website

29. Cotnoir, Brian. **Hermetic and Alchemical zines collection.** New York: Khepri Press, 2015-2021. First Edition. Editioned in a collection of nine staplebound printed zines with paper slipcase, "one of many edition." Various paging and illustrations. Signed and numbered by the author. Fine in Slipcase. Staplebound. (#10203) \$80.00

This is a collection of all seven zines plus an "Introduction and On the Mystic, Magick, Talismanic, Alchemical Practice of Zine Making." Working from primary sources and new translations, the zines explore a variety of alchemical and esoteric topics such as: artificial life, dream, animation of statues, time, union of opposites, the golem, and talismans. From the Introduction: "Re-reading this collection I'm in thrall to its tactility and analogue affect. I get a palpable sense of Cotnoir handling an incredible range of texts, of his having a muscle memory of those texts' enduring value as well as a haptic appreciation of their potentiality, of him scissoring extracts to remix and reconfigure, handwriting and drawing elements that augment his visionary archive. I'm drawn to the elements of cut-up chaos, outsider-art graphology, polylingual sampledelia. The book's pages feel remind me of a New York that once flourished – noisy, sometimes illicit, heterogeneous – and that still looms large in my dreams. The books wears its deep learning lightly but it never talks down to readers; its bibliography will steer them in directions both intimidating and exciting." Sukhdev Sandhu (NYU).

30. Crowley, Aleister. **The O.T.O. Collection.** [San Francisco, CA]: O.T.O. and Stellar Visions, [1984]. Reprint. Unpaged (84 unnumbered pages), self-published zine, stapled in original printed red wrappers. With photocopied illustrations from original sources. Very Good+ in Wraps. Staplebound. (#10242) \$75.00

As the title suggests, this work contains facsimiles of a number of O.T.O. related texts that were originally collected in Crowley's "Blue Equinox" (1919), comprising "Liber LII," "Liber CI," "Liber CLXI," "Liber CXCIV," and "Liber XV." The book was sanctioned by the O.T.O. under Grady McMurtry. Scarce reprint.

31. Cummins, Maureen. **Anonymous.** Pennsylvania/New York: Maureen Cummins, 2019. Limited Edition. Bright and unmarred. Loose sheets, held in an aluminum clipboard. np [8pp]. Limited numbered edition, this being 4 of 20. Fine. (#10255) \$1,000.00 *"Anonymous was produced in the fall of 2019 by Maureen Cummins as part of the Friends, Peace, and Sanctuary project. ... The text of the book is based on interviews that the artist conducted with three resettled Middle Eastern refugees and their families: XXXXX, XXXXX, and XXXXX.*

Anonymous was typed by the artist using a vintage Smith-Corona typewriter, then redacted by hand with waterbase black ink." [Colophon]

32. Cummins, Maureen. **NEWARK EXTRA! 1967: A Narrative in Black & White // Being a true account of domestic unrest, illustrated with period photographs and original eye-witness statements.** Mt. Tremper: Maureen Cummins, 2021. Limited Edition. Tight, bright, and unmarred. Printed natural board wrappers, black paper spine, black ink lettering, cut out elements, printed natural boards textblock; matching slipcase. Oblong 4to. np. Illus. (b/w plates). Numbered limited edition, this being __ of 30. Signed by the artist. Fine in Fine Slipcase. Original Wraps.(#10595) \$2,500.00

"One day, to everyone's astonishment, someone drops a match in the powder keg, and everything blows up." [James Baldwin] "Newark 1967: A Narrative in Black and White was produced by Maureen Cummins during the summer and fall of 2020, with typographic assistance from Kathleen McMillan. The project, which began as historical research during the months before the COVID-19 outbreak, quickly became, in the aftermath of the killing of George Floyd and Black Lives Matter protests across the country, a surreal parallel to the racism of our time. The events in Newark that Cummins set out to document arose out of decades of discrimination— in housing, education, and government, not to mention longstanding police brutality—all of which culminated on the night of July 12, 1963. When a black cabby, John Smith, was seen dragged into police custody and rumored to be dead, an angry crowd of residents gathered outside the precinct, and violence broke out. What followed was five days of mayhem—businesses looted, buildings in flames, and crossfire from multiple armed forces—that left 26 people dead and hundreds injured. Driven by her own family's story of white flight from Newark, Cummins began her research by making weekly trips to the city, first to the New Jersey Historical Society, then to the Charles F. Cummings Center for New

Jersey Information, housed in the Newark Public Library. Both resources provided a treasure trove of information: books, maps, protest fliers, news clippings, autopsy reports, transcripts of eye-witness accounts, and press photographs. What the artist did not expect to discover, six months into the project, was the way in which her research would come to life before her eyes: in Minneapolis and other cities across America, scenes from Newark's racist playbook were repeated again and again: in the form of en-forced curfews, food shortages, tanks in the streets, attacks on unarmed citizens (by police, military, and armed militias), references to snipers, outside agitators, "insurrection," "left-wing radicals," and clarion calls for "law and order." Newark 1967: A Narrative in Black and White reads as history, memoir, current events, and cautionary tale. The text of the book is comprised of ten stories, most of them a chorus of voices, many dramatically different: "The Newspaper Stories," "John Smith's Story," "The Activists' Story," "The Law Enforcement Story," "The Black Survival Story," "The Firemen's Stories," "The Eyewitness Stories," "The Grand Jury Story," "The Mother's Story," and "My Father's Story." On facing pages, images of events transpiring people on the ground are viewed through cutout openings within quiet-seeming domestic scenes. In this way, two realities are depicted: black and white, "high" and "low," the protected and the targeted. Within the pages of the book, which mimic newspaper stories and photos, the artist uses color to comment on color: while the white characters are foregrounded and printed in bold black ink, the black characters are viewed from afar—ghostly, barely there, an allusion to Ralph Ellison's "Invisible Man." A closer read of both sets of photos, however, reveals a more nuanced and parallel story: the double meaning behind the phrase "domestic unrest." [Artist statement] All text and imagery in "Newark 1967: A Narrative in Black and White was silkscreen-printed onto Schaeffer Graphic Board, with laser cuts by Sarah Pike of Freefall Laser. The book was bound by Lisa Hersey using hand-dyed Yukyushi paper for spine-lining and hinges. Period photographs of Cummins and her family are from the artist's personal collection. All original press photographs have been reproduced by kind permission of the Associated Press and The Newark Star Ledger, with the exception of the images facing The Grand Jury Story and The Black Survival Story, which are believed to be public domain." [colophon]

33. The Daily Citizen [Union Response Wallpaper Edition]. Vicksburg, MS: Daily Citizen, July 4, 1863. First Edition Thus. Light even toning, fold marks (12

panels), cello-tape professionally removed from back lateral folds and folds supported with Japanese mending paper, small bit of cello at top, several small pinholes, printing poorly registered (last line of text at bottom of sheet), else clean and bright. Pale blue floral wallpaper print at rear, black ink text at front. Approx. 11.5x19" Very Good. Broadside. (#9679) \$7,500.00

*The most famous edition of the Daily Citizen was its last, June 2 *and* 4, 1863. The publisher, J. M. Swords, was confident that while General Grant had besieged the city for weeks, it would not fall to him and, moreover, that he and the Union would soon be forced into ignominious retreat by the arrival of General Joseph Johnston and the Confederate army. Swords, in an effort to rile up his Vicksburg readership and embolden them to stand strong, issued a snarky rebuke of General Grant in the July 2 edition of the paper:*

On Dit.--That the great Ulysses--the Yankee Generalissimo, surnamed Grant--has expressed his intention of dining in Vicksburg on Saturday next, and celebrating the 4th of July by a grand dinner and so forth. When asked if he would invite Gen. Jo. Johnston to join he said 'No! for fear there will be a row at the table'. Ulysses must get into the city before he dines in it. The way to cook a rabbit is 'first catch the rabbit' &c. When Vicksburg fell, two days later on June 4th, Union soldiers found the June 2 copy still locked in the press, they famously added a small note and printed a handful of a 'new edition'. The Library of Congress describes the work and its significance as follows:

"The Daily Citizen was edited and published at Vicksburg, Mississippi, by J.M. Swords. Like several other Southern newspapers of the Civil War period its stock of newsprint paper became exhausted and the publisher resorted to the use of wallpaper. On this substitute he printed the following known issues: June 16, 18, 20, 27, 30, and July 2, 1863. Each was a single sheet, four columns wide, printed on the back of the wallpaper.

On July 4, Vicksburg surrendered, the publisher fled, and the Union forces found the type of the Citizen still standing. They replaced two-thirds of the last column with other matter already in type, added the note quoted below, and started to print a new edition. Evidently, after a few copies (how many is unknown) had been run off, it was noticed that the masthead title was misspelled as "CTHIZEN." The error was corrected, although the other typographical errors were allowed to stand, and the rest of the edition printed.

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“NOTE

July 4, 1863

Two days bring about great changes, The banner of the Union floats over Vicksburg. Gen. Grant has "caught the rabbit:" he has dined in Vicksburg, and he did bring his dinner with him. The "Citizen" lives to see it. For the last time it appears on "Wall-paper." No more will it eulogize the luxury of mule-meat and fricassed kitten -- urge Southern warriors to such diet never-more. This is the last wall-paper edition, and is, excepting this note, from the types as we found them. It will be valuable hereafter as a curiosity."

The prophecy contained in the note has been fulfilled. The original copies are treasured, and there have been over 30 reprints of this issue. Since many copies of the reprints exist, they have little monetary value. The genuine originals can be distinguished by the following tests:

Single type page. 9 1/8 inches in width by 16 7/8 inches in length.

Column 1, line 1, title, *THE DAILY CITIZEN*, or *THE DAILY CTIIZEN* in capitals, not capitals and lowercase, or capitals and small capitals.

Column 1, line 2, "J.M. Swords,.....Proprietor." Notice the comma (or imperfect dot) and six periods. Column 1, last line, reads: "Them as they would the portals of hell itself."

Column 3, line 1, reads: "Yankee News From All Points."

Column 4, line 1, reads: "tremity of the city. These will be defended."

Column 4, paragraph 3, line 7, first word is misspelled "Secossion."

Column 4, article 2, line 2, word 4 is spelled "whistle."

Column 4, last article before Note, final word is printed with the quotation mark misplaced, 'dead' instead of dead". Column 4, Note, line 1, comma following the word "changes" rather than a period."

The Library of Congress identifies 5 known copies of the issue printed on June 4th, 1865, and we are very pleased to offer this one. Though reprints are widely available (and often misrepresented in the market as 'true'), those original to the press are genuinely rare.

34. Dayton, Peter. **Black Boards White Chicks Part II.** New York: Peter Dayton, 2009. Limited Edition. Tight, bright, and unmarred. Glossy printed wraps. Small 4to. np. Illus. (color and b/w plates). Limited numbered edition, this being 5 of 50. Signed by the artist. Fine in Wraps. Original Wraps. (#7689) \$125.00

Exhibition catalogue. "Dayton's White Chick paintings isolate the sexism inherent to surf culture (and Minimalism) and turns it on its head by using as his centerfold an artist who has successfully controlled her body imagery" [Carolee Schneeman]. [Salon 94 Exhibition description].

35. de Laurence, L.W. [Lauron William]. **The Human Heart Shown as a Temple of God and the Holy Spirit or a Workshop of the Devil and Evil Spirits.** Chicago, IL: de Laurence Company, [1935]. [First American Edition]. Minimal shelf/edge wear, else tight, bright, and unmarred. Black cloth boards, gilt lettering, frontispiece. 8vo. 62pp. Illus. (b/w plates). Very Good. Hardcover. (#10357) \$200.00

De Laurence's publishing company (De Laurence, Scott & Co.) and spiritual supply mail order house was located in Chicago, Illinois. De Laurence was a pioneer in the business of supplying magical and occult goods by mail order, and his distribution of public domain books. He was a power house in publishing at the turn of the century for books on Hinduism, spiritualism, Mesmerism, fortune-telling, and general Victorian mysticism. De Laurence is also known for his simplified instruction methods and illustrating cases studies for spiritual clairvoyance. Translated from the original French into German, and then German to English.

36. Dennerline, Thorsten. **13 Tattoos.** Vermont: The Bird Press, 2011. Limited Edition. Tight, bright, and unmarred. np. Illus. (color plates). Numbered limited edition of 25 copies. Signed by the artist. Fine. Hardcover. (#8770) \$1,600.00

"Some time ago I suddenly got the urge to make a book about tattoos. I decided to think about tattoos not just as pictures or designs, but to consider them more broadly (scars, living drawing marks, body adornments, rites of passage, magic to improve the body's function, ways to relieve or relive pain, signs of bravery, remembrances, cultural signifiers, or tribal/ group markings). I also thought of the idea of drawing on skin and marking its surface as a way to be aware of it as a three-dimensional picture plane (with psychological implications). I have to admit that the associations with crime and other "bad" things was enticing to me as well. This book of tattoo proposals is simply a non-linear document of my own thinking about these ideas." (from Intro) Woodblock prints and photopolymer letterpress details, printed on handmade Richard de Bas paper.

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37. Dewey, John, editor. **Brimstone: A Journal of the Ancient Brotherhood of Satan** Volume I - Number I -- Volume IV - Number IV. Malden, MA: [Daimon Egan], 1989-1991. First Edition. Collection includes four staplebound doublesided typescript photocopied newsletters in very condition with red and black paper cover, some sun fading. Illustrations throughout. Various paging. Very Good+ in Wraps. Staplebound. (#10304) \$350.00

"John Dewey first joined the Church of Satan in 1970 and is today an Adept in the Temple of Set. Also known by his magickal name of The Daimon Egan, he is editor of Brimstone Quarterly, journal of the Ancient Brotherhood of Satan (ABOS). The purpose of ABOS is described as being to "change consciousness by known ignominious methods", "to restore Satan's proud legacy and to resurrect His traditional role as 'The Adversary'. To unleash all the Powers of Hell. Igniting chaos to achieve freedom from tyranny." ABOS follows the tradition of the early German order, the Fraternitas Saturni. Their philosophy is described as 'Nietzschean Thelemism.'" Includes correspondence, news, and much coverage of the conflicts between the Temple of Set and Anton LaVey's Church of Satan. The fourth issue, largely taken up with a critique of LaVey, includes an interesting passage on the relationship to the Situationists and Satanism. Also includes a letter to the editor from Ian Read from Chaos International, Sol Invictus fame and features of the art of Jeff Gaither, artist for the Misfits, Guns N' Roses, Van Halen, Insane Clown Posse, and GG Allin, including over 400 album covers. Scarce copies, did continue into a second volume.

38. Dickens, Charles; Thackeray, William; Cruikshank, George. **Loving Ballad of Lord Bateman [Harpers, mss, maquettes]**. Var., nd [circa 1900]. Unique. Light shelf/edge wear, age toning to some leaves, creases to some, two bookplates at front pastedown, ephemera laid in, else tight, bright, and unmarred. Full tan leather binding, two raised bands, gilt lettering and decorative elements, dentelles, marbled endpages. 8vo. np. Illus. (b/w plates). [comprised of three parts, see below] Very Good+. Hardcover. (#10271) \$7,500.00

Bookplate of renowned author and librettist Harry Bache Smith. Also bears armorial bookplate of Claire Mendel, noted German Consul and collector.

A bit of background on Lord Bateman: "An adaptation of the traditional ballad attributed to Thackeray (British Library Catalogue) with preface and notes by Dickens.

George Cruikshank regaled a dinner of the Antiquarian Society with a rendition of the ballad. On "hearing Cruikshank mournfully intone the word's of the Turks' daughter to the imprisoned Lord... Dickens offered to polish it into an even more solemn absurdity. He told Cruikshank to ask his sister Fanny to take down the music and 'to be sure to mark the shades and the expression.' And although he kept his part in The Loving Ballad secret, he not only wrote a burlesque introduction and notes, but altered lines and substituted a new last verse." (Johnson, p. 260). It has also been suggested that Thackeray arranged the old ballad, Dickens is thought to have contributed the 'scholarly' notes, and Cruikshank provided the illustrations.

This volume is comprised of four parts, the first is an engraving of Thackeray of unknown origin, the second is Dec. 1892, Harper's Magazine article by Anne Thackeray Richie considering the history of the story's origin and arguing that her father was responsible without Dicken's contribution. The third part is 4 mss pages in Harry Bache Smith exploring his Bateman holdings and its history (and noting a direct contradiction to Richie's argument). Finally and notably, there are 3, 4-up fo leaves which appear to be maquettes of Cruikshank's illustrations for the 1939 first edition...no other such set is known to exist.

An unusual and genuinely significant collection.

39. Drescher, Henrik. **COMEUNDONE**. [New York]: Pooté Press, 1989. Limited Edition. Printed and bound in the form of the Swiss cross (6 x 6"; 155mm x 155mm). Open-sewn between water-colored boards with pictorial onlay on upper boards. Illustrated throughout. Very fine, enclosed within a similarly shaped sheet metal case, with manuscript label and postage stamp affixed to lid. First edition. One of 100 numbered copies printed letterpress from line engravings onto stenciled handmade paper by Ruth Lingen, signed by the artist. Subtitled in printed facsimile of the artist's holograph: "Being a Complete and Reliable Descriptive Collection of the Perilous Explorations and also Important Discoveries made in the Wildest Territories upon The Face of the Earth Encountering Savage men, Ferocious Beast[s], and Poisonous Reptiles ... Covering a Period of Twelve Months 1988 - 1989." An aggressive and occasionally discomfiting collection of images by the award-winning Norwegian-born illustrator. Numbered limited edition, this being 8 of 100. Fine in Fine Metal Box. Stiff Boards. (#9554) \$1,500.00

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"Henrik Drescher, born 1955, is known mainly as a commercial illustrator, working for Rolling Stone, Time, etc., and an illustrator of children's books, Simon's Book and McFig and McFly. However, throughout his career he has, and continues to, produce an immense body of work spanning painting, printmaking, book works and installation works. He describes his work as a "junkyard of the imagination." In particular his artist book *Comeundone*: being a complete and reliable descriptive collection of the perilous explorations and also important discoveries made in the wildest territories upon the face of the earth, encountering savage men, ferocious beasts, poisonous reptiles etc. etc. Et al. Covering period of twelve months 1988-1989 stands out as a prime example of Drescher's often cryptic, loose line drawings with text and photographic elements that emanate from his unconscious imagination.

Comeundone was letterpress printed on handmade paper by the Poote Press in 1989 and utilized pulp painting to create the colorful forms that spill out from the black line drawings. This non-typical book was constructed as a stubby cruciform and is encased within a metal tin, evoking the feeling of opening a time capsule or a long lost 1950's era tin. The pages within vary from simple, light pages, such as a face surrounded by what appear to be tents, to pages seemingly neurotically covered with text or drawings, and to simple, dark pages depicting vortices, piles and skulls. I am particularly drawn to the conical piles used as they take on a representation of a being or a body. Drescher even labels one of such piles "body" and another "visceral." These piles present themselves as bodily masses or bodies without structure. These two cone piles are also interesting, as Drescher has removed the visceral organs from the body and placed them into separate piles, effectively separating the body from its automatic inner workings. Throughout the book many of these signs and symbols repeat to create a strong sense of bodily experience, through their reference to the body and by creating a vortex or hole one could slip into and arrive within the mind of Drescher.

Along with symbols whose meaning is created within Drescher, text makes up a large portion of *Comeundone*. Many of the pages are littered with what appear to be automatic writings, saying things like: murder burgers, mad dogs, barefoot pilgrims, vey dovey. Within these pages Drescher appears to be constructing an almost sketchbook like quality through these freely associated words strewn across the surface, without making logical connections to the images and the surrounding texts.

However, he does provide more complete, although still freely associated sentences such as, "Fuck me dead dog" and "I hope that I will never die." These thoughts along with the more automatic writings outline the random thoughts that creep up from within one's unconscious mind.

Drescher also grapples with issues of religion and the seven deadly sins. He scattered the seven sins throughout the book, and these appear to be Drescher's conscience creeping up to remind him the difference between right and wrong. One page depicts two hands clasped together in prayer. These hands are surrounded by a multitude of the word pray written over and over, showing an almost neurotic need to pray or feeling that one should be praying. However, on a following page the word pay falls directly above pray, showing Drescher's questions of religion.

At first glance *Comeundone* appears to be neither a complete or reliable description of any event, as the title implies it would be. However, upon closer inspection this book appears as a collection of fleeting illogical thoughts translated into images. Henrik Drescher's *Comeundone* creates a complete and reliable collection of lush landscapes of experience that is the interior of one's mind." [exhibition description]

Increasingly scarce and having grown in stature and importance, we are pleased to be presenting this pristine copy.

40. Egenolff, Christian . **Herbarum imagines vivae: Der Kreuter lebliche Contrafaytung** [Herbarum imagines vivae] - Cover title. Weiler im Allgau, W. Germany: Editions Medicina Rara, 1535 [1985]. Limited Edition. In excellent condition, minor rubbing to edgeware/slipcase, slightly moveable spine, otherwise, tight, bright, and unmarred. Housed in brown full calf slipcase, velour-lined, with gilt title and spine lettering. Bound in marbled boards, watermarked rag paper printed, 40pp + illus. Very Good. Slipcased. (#9385) \$375.00

Colophon: "Twenty-eight hundred copies of the "Herbarum Imagines Vivae" were printed for the members of Editions Medicina Rara Ltd. at the presses of the Druckerei Holzer, Weiler im Allgau, West Germany, on a rag paper manufactured especially for this edition by August Kohler, Oberkirch, West Germany, and bearing the private watermark of Medicina Rara. The plates for this printing were made from a copy of the original 1535 Frankfurt edition belonging to the Leopold Sophien Bibliothek Uberlingen. Three hundred copies have been

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bound in marbled paper
at the bindery of Richard Mayer, Stuttgart, West
Germany...The *Medicina Rara* edition was produced
under the supervision of the Agathon Presse,
Baiersbronn, West Germany." This numbered being 180.
[CLXXX] Scarce edition of herbarium, limited to just a
few institutions with the leather bound slipcase.

41. Ely, Timothy C. **Flight into Egypt.** Colfax, WA:
Timothy C. Ely, 2011-12. Unique. Tight, bright, and
unmarred. Four drum leaf bindings, illustrated and hand-
tooled fabric spines, each with a cutout revealing painted
and hand-tooled paper, boards covered in drawings by Ely
and hand-tooled by him, hand-made paste paper
endpapers by the artist; custom dropback box made and
decorated by Ely, with paper spine label. Each volume
33.3cm x 28cm. Fine in Fine Archival Box. Hardcover.
(#9851) \$50,000.00

A unique set of 4 books, a variant of Ely's famous (and
enormous) single volume book *Binding the Book: The
Flight Into Egypt* (1985). This specially commissioned
grouping, collectively titled *The Flight into Egypt*,
comprises four volumes: *Atum*, *Fulcrum*, *River*, and
Thoth, with a combined total total of 23 fully illustrated
spreads.

"The original version of *Flight into Egypt* is about Ely's
grandfather, the journal he left behind about his
mysterious trip to Egypt between the wars, bookbinding,
and the geography of Egypt. For much more information
about *Binding the Book: The Flight Into Egypt* (unique,
1985), see *The Flight into Egypt: Binding the Book*
(Chronicle Books, 1995). In this version of *Egypt*, Ely
focuses more on the geography, geology, and mythology
of Egypt rather than on his grandfather's travels *per se*.
He also omits explicit allusions to his studies in
bookbinding. Each of the four volumes in this group
contains a title spread and four or five additional spreads
of original art housed in a unique binding. Spectacular
images of scarabs, Egyptian deities, geological
formations, and star maps feature heavily in this version
of *Flight into Egypt*, all extensively annotated in Ely's
secret writing called 'cribriform.' These gorgeous,
intricately painted and drawn books are deeply evocative
of Egypt on many levels. They are a particularly fine
example of Ely's lush treatment of a beloved subject, yet
Ely, as always, leaves plenty of room for the viewer's
imagination to take flight." [AS] [See: Timothy C. Ely: 8
Books (Abby Schoolman, 2016) for more about Ely's
methods.]

Timothy C. Ely is a renowned and enigmatic figure in the
book world. His one-of-a-kind manuscript books combine
elaborate and often mysterious painted and drawn folios
contained within finely crafted bindings, most of which
are original designs or variations on traditional binding
techniques. Each book carries layers of both materials
and meaning. Each drawing and element elicit
revelations, personal to each viewer.

"For the last forty years, his books and other works have
sprung from a central core of concepts, owing to a
fascination with obscure or seemingly incomprehensible
forms inspired by science and other projections from the
history of the human imagination. This spectrum of
inspiration includes such things as fractured and whole
grids, cypher systems, landforms and landscapes as
viewed from a satellite, and the archeological overlay of
some of these sites, especially those containing libraries.
Originally, the atlas format provided a platform for the
rendering of his complex maps, which gradually gave
way to an expanded psychological viewpoint of a larger
universal scheme.

Much of Ely's work is richly annotated with his own
glyphs he calls "cribriform." While they are made up of a
finite set of marks, they take on many different
"meanings" depending on the tool with which they are
drawn. He has written and spoken often about the roots
and evolution of these drawings. Gestural in their
formation, these trailings evoke a sense of language and
meaningful discourse. Though suggestive, they never
yield up a firm translation." [A. Schoolman]

42. Farrell, Jennifer. **The City is My Religion.** Chicago,
IL: Starshaped Press, 2020. Limited Edition. Bright and
unmarred. Two archival folders contain loose prints and
blueines; housed in an archival clamshell box. fo. np.
Illus. (color and b/w plates). Numbered limited edition of
40. Fine in Fine Archival Box. Boxed Sheets. (#10347)
\$1,250.00

"*The City is my Religion* is a project three years in the
making and serves as a memoir, a type specimen and a
love letter to the city of Chicago, my adopted home for
the last 25 years.

The substantial metal type collection at Starshaped Press
is constantly growing and evolving alongside my life
experiences that are deeply rooted in Chicago. The urban
environment is the backdrop for this typographic memoir
that showcases the studio's type collection and serves as a
pictorial representation of the first 25 years of my life in
the city. My 2017-18 fellowship at The Newberry Library

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provided research support for the project and my day to day movement through the city was the guiding force and inspiration.

Ten prints, or *ELEVATIONS*, cover the themes of printing, women, labor, music, neighborhoods, architecture, motherhood and perseverance. Each tells a story in image and anecdote while featuring a grouping of typefaces based on my approach to the subject. Ten *CONSTRUCTION DRAWINGS* designed to resemble traditional architectural blueprints explain and document the text and typography of the prints." [Artist statement]

43. Feijóo, Antonio Muñoz; Puppo, Ronald [trans]; Plana, Elies [illus]. **Un pensamiento en tres estrofas - A thought in three stanzas.** Barcelona: Elies Plana, 2020. Limited Edition. Tight, bright, and unmarred. Orange printed paper wraps, accordion fold structure, woodcut illus.; black cloth slipcase. 8vo. np [10pp]. Illus (color plates). Limited numbered edition of 46 with 2 lettered deluxe copies. Fine in Fine Archival Box. Original Wraps. (#10915) \$350.00

Text in English and Spanish. "Life and death. The subject and the way poetry treats it always intrigued me. The poem enjoys wide appeal throughout Latin American countries, and its strong presence in popular circles has raised questions about its authorship. That was one of the reasons why after some research I thought it would be a nice way to tribute Antonio Muñoz Feijóo." [artist statement]

44. Fitzgerald, Edward [trans]; Pogany, Willy [illus]. **The Rubaiyat Of Omar Khayyam; The First and Fourth Rendering in English Verse by Edward Fitzgerald With Illustrations by Willy Pogany.** London: George G. Harrap & Co. Ltd, 1930. Limited Edition. Minor shelf/edge wear, spine evenly sunned, else tight, bright, and unmarred. Full teal leather binding, four raised bands, gilt lettering and decorative elements, red ink decorative element, lightly marbled endpages, frontispiece, tipped in plates on mounts, teg. 4to. 173pp. Illus. (color and b/w plates). Signed twice by the artist. Numbered limited edition, this being 387 of 750. Very Good. Hardcover. (#10623) \$1,200.00

There are two iterations of this edition, 750 in the British issue and another 500 for the United States. Each signed twice by Pogany, first on the limitation page, and then in pencil on the frontispiece etching. The work includes twelve tipped-in color plates (mounted on tipped in backings), numerous small tipped in decorative pieces, braced with printed head and tail pieces. This was

Pogany's second book for Harrap, an earlier version of the same title printed in 1909 having established his reputation as a book illustrator. Pogany is said to have credited Harrap for giving him his "first big chance."

45. Flusser, Vilem; Maltez Novaes, Rodrigo [trans]; Feinstein, Samuel [binder]. **The History of the Devil [Design Binding].** Minneapolis, MN: Univocal Publishing, 2014. Limited Edition. Tight, bright, and unmarred. Full black leather binding, endpages with Diane Bond handmade paste paper, fore-edge and tail decorated with graphite, head decorated with graphite and 22K moon gold; leather headbands with silk wrapping, boards covered in black Harmatan goatskin leather, infilled turnins, in blind tooling with a multi-faceted hexagon tool cut by the binder, gilded tooling in moon gold; archival cloth clamshell box, printed spine label, ultrasuede lining [detailed treatment description laid in]. 8vo. 218pp. Signed binding. Fine in Fine Archival Box. Hardcover. (#10275) \$2,500.00

"Flusser's History of the Devil takes us through a wild ride of what the Devil is, how humanity is influenced, governed, and seeks to make sense of the world, and uses the seven deadly sins (in six chapters: Lust, Wrath, Gluttony, Envy & Greed, Pride, and Sloth and the sadness of the heart) as the lenses of exploration. For Flusser, the Devil is the Promethean qualities that push forth history and progress, and exploring the symphony of civilization, "all the progress of humanity against the limits imposed on us by the divine, and our daily struggles for the Promethean fire of freedom, is nothing but the majestic work of the Devil." I wanted to make a tactile binding to pay homage to the structure of good and evil explored, and how Flusser structures his arguments, with a multi-faceted, six sided tool comprising six pillars on the binding, representing each of the chapters of the deadly sins. The endpapers and edge decorations touch on the chaos that humanity has caused in search of meaning. I'll end here with the first sentences I read of this book that I just happened to pick up and flip to, which drew me into Flusser's world: "In order to devour nature, it is necessary to cut it up into slices. Not even gluttony can devour the whole of nature in one gulp."

46. Friend, J. Newton. **Demonology, Sympathetic Magic and Witchcraft: a study of superstition as it persists in man and affects him in a scientific age.** London, UK: Charles Griffin & Company Limited, 1961. First Edition. Minimal wear, dj intact with minor sunning/toning/spotting to edges, else tight, bright, and unmarred. 12mo,

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173pp + index. Bound in red cloth, in mylar. Very Good+ in Very Good Dustjacket. Hardcover. (#10893) \$200.00

"John Albert Newton Friend (20 July 1881 – 15 April 1966) was a British chemist and educator who specialized in the chemistry of corrosion and its prevention. He was among the first to note that chromium enhances the corrosion resistance of steel." -wikidata. Oddly, he also was interested in the history of witchcraft, numerology, and mathematics explaining the supernatural. Comprehensive study of sympathetic magic written by a scientist. Includes chapters on plants, charms, and object based magic. Scarce in dust jacket.

47. Gaffarel, Jacques [1601-1681]; Michaelis, Gregorius [1625-1686] [editor]. **Curiositez inovyés, hoc est, curiositates inauditae de figuris Persarum talismannicis, horoscopo patriarcharum et characteribus coelestibus** Cum Notis quibusdam ac Figuris edita, opera. Hamburgi; Amsterodami: Apud Gothofredum Schultzen; Janssonio Waesbergios, 1676. Later Edition/First Latin. Rebound and trimmed in one quarter calf on boards, gilt spine bands, slight to moderate shelf/edge wear, bumped boards and light to heavy sporadic foxing. Translated into Latin from the French with Hebrew references. [110], 290 [i.e. 294], [1], 498, [48] pages, 30 unnumbered leaves of plates (some folded) : illustrations ; 17 cm (8vo), includes index. Includes added engraved title page. Errors in pagination: p. 62-65 (first sequence) repeated; blank verso of page 303 (second sequence) not assigned a number.

Bound with: M. Gregorii Michaelis ... Notae in Jacobi Gaffarelli Curiositates; has own title page with: "Hamburgi, apud Gothofredum Schultzen /1676." with printer's device. The "Notae" has separate pagination and register. With former owner ex libris on front endpaper. Very Good+. Boards. (#10270) \$1,500.00

Jacques Gaffarel (Latin: Jacobus Gaffarellus) (1601–1681) was a French scholar and astrologer. He followed the family tradition of studying medicine, and then became a priest, but mainly developed his interests in the fields of natural history and Oriental occultism, gaining fluency in the Hebrew, Persian, and Arabic languages.

His most famous work is Curiositez inovyés sur la sculpture talismanique des Persans, horoscope des Patriarches et lecture des estoiles ("Unheard-of Curiosities concerning Talismanical Sculpture of the Persians, the horoscope of the Patriarchs, and the reading of the Stars), which was published in French in 1629 (and translated into English in 1650, by Edmund

Chilmead). Jewish astrology developed independently from the mythology and star-gazing of the ancient Greek and Roman civilizations. Gaffarel included in his work two large folding plates of "the Celestial Constellations expressed by Hebrew characters", and asserted that the letters of the Hebrew alphabet could be interpreted from the constellations and that the heavens could be read as if a book. The book enjoyed phenomenal success. René Descartes read this work with interest and the French physician and mathematician Pierre Gassendi (1592–1655) defended it. Unheard-of Curiosities was one of 1,500 books in the Library of Sir Thomas Browne and one of the varied sources of his encyclopaedia entitled Pseudodoxia Epidemica. Browne alludes to Gaffarel's astrology in The Garden of Cyrus thus: Could we satisfy our selves in the position of the lights above, or discover the wisdom of that order so invariably maintained in the fixed stars of heaven.....we might abate.....the strange Cryptography of Gaffarell in his Starrie Booke of Heaven. Gaffarel contributed to the debate between Marin Mersenne and Robert Fludd. On the other hand, the Sorbonne rejected Gaffarel's work and ridiculed him; however, he gained the protection of the powerful Cardinal Richelieu, who made him his librarian and sent him off first to Italy, then to Greece and Asia to retrieve rare books (reportedly including manuscripts by Pico della Mirandola. OCLC shows over 7 copies worldwide. First edition published in 1629.

48. Gaffigan, Jim; Richards, Sean [binder]. **Food: A Love Story [Design Binding]**. New York: Crown Archetype, 2014. First Edition. Signed by the author, else tight, bright, and unmarred. Green leather spine, red leather boards, two raised bands, leather decorative inlays, gilt lettering, marbled endpages, aeg. 8vo. 340pp. Illus. (b/w plates). Signed by author. Fine in Fine Archival Box. Hardcover. (#9574) \$2,500.00

An unusual art binding by S. Richards, who loves food nearly as much as binding. In this case, the result is a wonderful portrait of the author as a roasted chicken.

49. Ghríofa, Doireann Ní (poetry); Maher, Alice (art). **Nine Silences [Deluxe Edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Printed in an edition of 80 books. Copies numbered 1 – 50 have been bound in marbled paper over boards, housed in a transparent perspex slipcase. Four similar copies marked i – iv are for collaborators. Copies lettered A – Z have been half-bound in salmon leather and marbled paper and are presented, accompanied by a folded down printing of the complete

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woodcut (on 120 gsm Zerkall), in a cloth covered solander box. Presented in a cloth covered solander box, accompanied by a folded print, copies A — Z make up the deluxe edition. Fine in Fine Archival Box. Hardcover. (#9868) \$2,500.00

"In this series of poems, Doireann Ní Ghríofa responds to art by Alice Maher. Nine Silences is a consideration of the embodiment of female silence, mermaids, and the monstrosity of the feminine, deepening into an exploration of the otherness of female desire and domesticity." [artist statement]

Designed, typeset and letterpress printed by Jamie Murphy with great assistance from Sarah O'Neill, Lorcan Rush and Lauren Shannon O'Brien at Distillers Press, NCAD, Dublin. The type is hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger in 1954 (this foundry type released by Deberny & Peignot, Paris, 1957). Alice Maher's fragmented woodcut has been printed from scorched and brushed ash. The 150gsm Hodgkinson handmade paper was produced for the Stanbrook Abbey Press in 1974 and kept dry until now by John Purcell in London. The marbled paper design has been prepared by Jemma Lewis using Irish Carrageen Moss. The bindings were executed by Tom, Pat, Tommy and Patricia Duffy at their workshop in Dublin's Five Lamps area.

50. Glover, Crispin Hellion. **Concrete Inspection: A Family Story Where a Mother Is Looking for Something & Finds It** [Inscribed by Author]. Los Angeles, CA: Volcanic Eruptions, 1992. First Edition. Inscribed by author, else tight, bright and unmarred. Black cloth boards, gilt lettering and decorative elements, black endpages. 12mo. np. Illus. (color and b/w plates). Limited numbered edition, this being 12 of 1000. Fine. No DJ, as Issued.. Hardcover. (#5922) \$325.00

Inscribed by author to Uma [Thurman]. Prior to this publication, Crispin and Uma shared the screen together in Where the Heart Is. A very handsome copy with a nice association.

51. Goddard, Robert Hutchings; Meuter, Roland (binder), Gschwendtner, Arno (designer). **The Autobiography of Robert Hutchings Goddard, Father of the Space Age. Early Years to 1927 [Design Binding in Meteorite]**. Worcester, MA: St. Onge, 1966/2019. Limited Edition. Tight, bright, and unmarred. Meteorite binding, 8-cent Goddard US postage stamp tipped in, frontispiece; special endpapers illustrated with rocket blueprints, aeg; gray paper slipcase with beveled brown leather foredge.

72x53x9mm. 85pp. Numbered limited edition of 1,926 copies, this being 770. Fine. Hardcover. (#10185) \$7,000.00

The original book was produced in honor of the fortieth anniversary of the launching of the first liquid-propellant rocket in 1926.

This unique iteration is bound in a Muonionalusta meteorite binding with engraved lettering and an engraved portrait of Goddard on the front cover, gilt lettering to spine. Concept by Arno Gschwendtner and bound by Roland Meuter, Switzerland, 2019, one of three bindings (and one artist proof binding).

The book's colophon states, "One thousand nine hundred twenty six copies of this book were printed by Joh. Enschedé en Zonen, Haarlem, Holland, and bound by Proost en Brandt N.V., Amsterdam, Holland to commemorate the fortieth anniversary of the launching of the first liquid-propelled rocket at Auburn, Massachusetts, March 16, 1926".

A copy of this book (original bound in full blue calf with gilt lettering and a portrait of Goddard to the front cover) was taken in 1969 on the first space launch to the moon (Apollo 11). When the handsome leather volume, returned from space, Edwin "Buzz" Aldrin, Jr., commander of the spacecraft, presented the copy to The Goddard Library at Clark University in Worcester, Massachusetts. There the celestial object remains today. [Bondy, p170; Bromer/Edison, p165]

The making of a meteorite bookbinding by Arno Gschwendtner:

"The time and thought that went into the planning of this unique meteorite bound book was incalculable. I am sure it was much more than 100 hours in the last two years. Finding the perfect meteorite was the first formidable obstacle. I purchased numerous pieces of different meteorites to select the perfect one. I searched each meteorite to appreciate the difference in sizes, shapes, and thickness. I investigated how they would look when they were polished and etched with nitric acid or plated with Rhodium or gold.

For me the perfect meteorite has to be a Pallasite or an iron meteorite.

The Cape York iron meteorite is very nice, but the pattern is too big for a miniature book binding. And the most beautiful and oldest iron meteorite with the best Widmanstätten pattern - not too big and not too small - is the Muonionalusta meteorite which fell over a million

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years ago. And it was the perfect size for the perfect cover.

I previously had tried a Pallasite-binding and had bought one Pallasite that was tried to be cut in a slice. I was the most beautiful Pallasite – The Esquel. But it broke at one corner. And the slice was still too thick for a miniature book....

To try slices with other Pallasite pieces it is now quite difficult because beautiful pieces are rare to find and they are very, very expensive.

But the bigger problem was in cutting the perfect slice – if it was too thick (like mine that I tried) it looks clumsy like a brick as a binding. And if it is too thin – it breaks. And the Olivine in the Pallasite meteorites breaks very easily.

It would be possible to do a Pallasite inlay in the binding – but the visual look was just not at all pleasing.

Finally, I found someone who could properly cut a Pallasite into a correct size. He had already done a with a pocket knife handle.

But the prices were absurdly high. The cheapest pocket knife costs 30,000 Euros!!! I believe he had to cut many slices of the Pallasite until one slice was exactly right and not broken.

And a book? Well, that might cost a little less...

However the next problem with a Pallasite is that the edges are rounded. It is not possible to cut a pallasite with sharp

corners.

Round edges have the wrong look on a miniature book.

Finding the perfect meteorite was, of course, only half of the task. Locating a trained craftsman who could slice the

meteorite was quite difficult. It had to be someone who could delicately slice to the perfect thickness of only 1 mm. After an exhaustive search I found an old-world craftsman who was experienced in meteorite handling and processing. This skilled artisan cuts and etches meteorites for the dials for Rolex and Jaeger LeCoultre wrist watches. He only uses the best quality meteorites. They have very few inclusions, are nearly flawless, and are the finest that can be attained in any market. The next question was to find a minibook that is worth being bound in a meteorite - not too small and not too tall. At a 10 cm tall book a meteorite binding looks too big - a little bit like a brick. The book will also be too heavy and it doesn't fit very well as a book. At 5 cm size it is too small and the surface is not large enough to see the wonderful pattern of the meteorite.

About 7 cm x 5 cm would be perfect for a binding. And the Goddard minibook fit that requirement. All of the elements of a perfect marriage of subject matter, ultra-rare material and the consummate artist combined in the Muonionalusta meteorite Robert Goddard book. Just the mere act of holding the meteorite bound book in your hand gives the sense that this is no ordinary miniature book. This is a true work of art. And is now the center of my own collection of miniature books.

The key was finding the perfect subject matter and, of course, the topic had to do something with meteorites or space.

St. Onge books are among the best made miniature books in the world. From paper choice to printing and binding, they are as close to perfect as one can get. On the Robert Goddard book there is this wonderful gold printed circular text and profile of Goddard on the front binding. And the subject is of the biography of one of the most famous rocket scientist, the father of rockets and the space age. It was a perfect fit for a meteorite bound book.

It was important that the special meteorite bound book remains true to the original design of Achille St. Onge. So, I insisted that the meteorite book would have the same title on the spine, the same type, and the same design as on the original. I talked to several companies to see if they could do this as well as to some jewellers and goldsmiths. But none of them had the right skill or confidence to take on this kind of a delicate project. Fortune finally shined on me when a friend gave me the name of a company in Switzerland who could engrave anything on any surface, who had experience engraving on meteorites and who could guarantee the integrity of the meteorite would stay intact. And the company was also comfortable with slicing and then engraving on a meteorite only 1 mm thick! The finished product far exceeded my wildest dream of perfection.

This project has been years in the planning, has required painstaking research, but has been a true labor of love.

I am very proud to offer to you this rare chance to own a part of the history of mankind's adventure into space and of the stars themselves."

53. Godwin, William. **Lives of the Necromancers: Or, An Account of the Most Eminent Persons in Successive Ages, Who Have Claimed for Themselves, or To Whom had been Imputed by Others, the Exercise of Magical Power.** London: Chatto and Windus, 1876. First Edition. Rebound in red pebbled quarter calf,

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decorative floral gilt design to spine with raised bands, modern marbled boards, marbled end papers, tight, bright and unmarred, slight bumped corners, yet text is crisp and clean, an exceptional copy. 16mo, x, 282pp, includes decorative printer's mark and armorial bookplate of Francis Brooks. Very Good+. Quarter calf. (#9460) \$2,400.00

William Godwin (1756-1836) was the famous radical journalist and author, husband of the feminist Mary Wollstonecraft, father-in-law of Percy Bysshe Shelley, and father of the author of "Frankenstein," Mary Wollstonecraft Shelley. Lives of the Necromancers was the final book written by Godwin and summarizes paranormal legends from western and middle eastern history. Although Scott's "Letters on Demonology and Witchcraft (1830) had prepared the public, Godwin's work was not widely reviewed. A long article, probably by David Brewster, in the "Edinburgh Review" lamented Godwin's failure to furnish 'any clue through the intellectual labyrinth of Necromancy' ... When it appeared in America a year later the master of the occult Edgar Allan Poe, however, took the opportunity in the "Southern Literary Messenger" to say that Godwin's name meant excellence and that his style was finished and graceful. The work was sufficiently in demand to be republished in New York... and in London in 1876." (Marshall). A definitive history of witchcraft and supernatural beliefs respectively, although critical of the Church's proceedings on the treatment of people prosecuted for witchcraft and a rationalist view of necromancy. Scarce edition rebound from the publisher's cloth.

54. Griswold, Eliza; Russell Maret [designer, illustrator]; Nancy Loeber [printer, binder]. **Ovid on Climate Change** Poems by Eliza Griswold. New York: Russell Maret, 2017. Limited Edition. Handbound in original handmade brown paper wrappers, 8vo, 27 pages, printed label to backstrip, edges untrimmed, prospectus laid in, fine in original wraps. Of one hundred ten copies, this copy 23. Signed by author. As New. Original Wraps. (#9342) \$525.00

"The text was handset in Adrian Frutiger's Meridien type, with Russell Maret's Baker type on the title page. The illustrations were spray-painted; the paper was handmade at Twinrocker Papermill." -- Colophon.

55. Hall, Manly Palmer, essayist; J. Augustus Knapp, designer; R. Charles Hogart, illustrator. **Knapp-Hall Tarot deck**. Los Angeles, CA: J. Augustus Knapp, 1929. First Edition. Slipcase box shows opening/closing wear

and fading, otherwise complete, vg. Booklet shows wear on edging, chipping, cards are bright and unmarred in four color lithography. In original two-piece, top-lid cloth-covered box, with instruction booklet in English. Comprises 78 numbered cards including, French captions and Hebrew characters. Box with tarot card verso design TARO/AROT/ROTA/OTAR attached to box. Very Good+. Original Wraps in Box. (#10924) \$450.00

First edition and printing of the J. Augustus Knapp Tarot printed in 1929, including the essay booklet authored by Manly P. Hall, "An Essay on the Book of Thoth." "In 1929, Manly Palmer Hall, founder of the Philosophical Research Society, compiled a tarot deck designed by J. Augustus Knapp. This deck includes Hebrew characters and French titles, close to the Tarot de Marseille (TdM). The sequence of the cards follows the traditional pattern. The Meditation Symbols added to the design by Manly P. Hall are not explained. Their significance must be discovered by internal experience, expanding the meaning of the cards on which they appear. The design of the back of the cards was especially designed by R. Charles Hogart. 'The tarot cards draw forth from the most secret recesses of the heart and mind the truths that have been stored therein for uncounted ages'Manly P. Hall." Extremely scarce in complete condition with box and booklet. Exceptional. [Auction, 2006 price realized 460]

56. Hammond, Jane; Rubinstein, Raphael, et al. **Be Zany, Poised Harpists / Be Blue, Little Sparrows**. New York: Dieu Donné Papermill, Inc., 2002. Limited Edition. Tight, bright, and unmarred. Collaged covers composed of hand-cut paper and string, with translucent paper overlaid onto boards; contents variously letterpressed, photo-copied, and digitally printed, with die-cut chapter covers and various inserts; matching slipcase in gold silk. 4to. np. Illus. (color and b/w plates). Numbered limited edition, this being 15 of 17 Artists Proofs in addition to the 30 of the Standard edition for a total of 47 copies. Fine in Fine Slipcase. Hardcover. (#9178) \$6,500.00

An artist book with poems by Raphael Rubinstein. "Each book cover is a one-of-a-kind handmade paper collage created by the artist in the papermaking studio, assisted by Susan Gosin and Mina Takahashi. The white cotton text paper and colored abaca chapter covers were handmade at Dieu Donne Papermill. The circles in the chapter covers were die-cut by hand. Carol Joyce bound the edition and slipcase each book in one of four colors of raw Indian silk to match the colored chapter covers. The text is letterpress printed in Avenir types by Ruth Lingen." (from the colophon). OCLC

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finds 5 copies only (Getty, U.Minnesota, U.Wisconsin, U.Washington, BNF); we find 2 additional copies at the Met and MoMA.

57. Hartman[n], Franz, M.D. **Magic, White and Black or, The Science of Finite and Infinite Life.** Chicago, IL: de Laurence, Scott & Co., 1910. Fourth Edition. Front and rear joints split, loose text block, otherwise, a very good copy. Blue cloth hardcover with gilt illustration and titles. Includes the original Preface and Preface to the Fourth Edition. 8vo. 284pp. Illus. (frontispiece portrait and several black and red, black and white diagrams in the text). Appendix. Very Good+. Hardcover. (#10286) \$250.00

Title page says that this edition has been "Faithfully reproduced from the London edition of 1893 and prepared for publication from new printing plates under the editorship of Dr. L. W. de Laurence" (himself an occult author and publisher). This inspiring book has been recommended to others for decades and has become a classic in the field of magic, metaphysics and spirituality. The title is misleading because there is much more covered that goes far beyond magic. Subjects include Spiritual Law in the Natural World, Consciousness, The Spiritual Body, Karma, Transformations, Meditation, Alchemy, Magicians and Mediums, Theosophy, and Divine Wisdom: the Realization of Truth. This is the perfect book for those interested in the fundamental elements of Magic and its philosophy and purpose. Additional subjects include the Philosopher's Stone, the true cross, forbidden knowledge, Rosicrucian wisdom, states after death and the inner world.

58. Harwood-Jones, Markus/Star. **Confessions of A Teenage Transexual Whore [Complete in Ten Parts].** Toronto: Self, nd [circa 2010-2012]. First Thus. Tight, bright, and unmarred. Taped bindings over printed paper wraps, color inkjet reproductions. 8vo. Var. pag. Illus. Near Fine in Wraps. Original Wraps. (#9294) \$145.00

"A 10-part zine series telling Star's short stories of survival sex work over the course of two years." [From the author]

59. Hiaason, Carl; Curry, Coleen [binding]. **Razor Girl [Design Binding].** New York: Knopf, 2019. Unique. Tight, bright, and unmarred. Staple binding with calf skin cover affixed to text with 15 wire staples threaded through metal and parchment tackets. Calf skin is hand-dyed, debossed, tooled and painted. Sewn onto cover are 23 blunted, sanded, and painted razor blades. Hand tooled and acrylic painted title recto. Doublures made of

embossed and airbrushed suede with 3 additional razor blades. All edges airbrushed with acrylics. Airbrushed paper fly leaves. Original dust jacket bound with book block. 8vo. 333pp. Fine in Fine Archival Box. Hardcover. (#10478) \$2,250.00

"The events in story spiral wildly out of control with razor sharp wit and I wanted to play on the title with a whimsical cover. I have a huge jar filled with used razor blades from a machine that I use to pare leather and decided to secure these onto a leather cover. The leather staple binding style is a throwback leather bomber jackets and embossing the leather with sandpaper is a nod to the sand selling scheme in the story." [artist statement]
Coleen Curry is a contemporary design binder. Since she bound her first book in 2003, Coleen's aim is to craft technically evocative bindings that provide a visual, sensual, and tactile experience. In 2009, Coleen received her Diploma in Fine Binding from the American Academy of Bookbinding (AAB). In addition to teaching at the American Academy of Bookbinding, Coleen has led workshops in leather and stone binding as well as leather dying and surface treatments since 2014. She is past President of the Hand Bookbinders of California and a current Board member of the San Francisco Center for the Book. Her work has been widely exhibited internationally and has won several awards. Coleen's work is held in private and public collections, such as the Bancroft Library, Boston Athenaeum and Bainbridge Museum of Art. Coleen is Canadian and lives on the California coast where she crafts design binding, and in her free time, swims and rock climbs.

60. Hiebert, Helen. **50 Revolutions.** Edwards, CO: Helen Hiebert Studio, 2015. Limited Edition. Bright and unmarred. Folded paper with watermarked onlay, paper and thread sculptural element, wooden box. 8vo. np. Illus. Numbered limited edition of 35, this being 9. Fine in Fine Box. (#9846) \$875.00

"This book represents the 50 revolutions I've taken around the sun and my thoughts on motherhood. The book includes: a Mapping Motherhood print with fifty rings, each containing a handwritten word; and a miniature Mother Tree with two single strands of crocheted mother's milk." [artist statement]

61. Hiebert, Helen. **Prism.** Edwards, CO: Helen Hiebert Studio, 2010. Limited Edition. Tight, bright, and unmarred. Paper wraps, embroidered elements, handmade paper; grey cloth archival box, printed labels. 4to.

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Numbered limited edition of 25, this being 10. Signed by the artist. Fine in Fine Archival Box. Original Wraps. (#10233) \$2,400.00

I've been fascinated with light for as long as I can recall. As a child, I always looked for rainbows, and I enjoyed trying to identify every color, from red to violet. This book explores the wonder of that interaction between color and light. As you flip through the pages, you will see 24 analogous colors (each new hue sharing some of the color of the page next

to it). It's my attempt, as a paper artist, to capture the essence of a rainbow within the pages of the book. [artist statement]

62. Hone, William; Cruikshank, George [illus]. **The Political House that Jack Built**. London: William Hone, 1819. First Edition - "Fine Edition, Coloured". Light foxing at preliminaries, ownership bookplate at front pastedown, else tight, bright, and unmarred. Brown full leather binding by Riviere, five raised bands, gilt lettering and decorative elements, dentelles, blue pastedowns, teg, untrimmed. 8vo. np [22pp]. Illus. (colored plates). Near Fine. Hardcover. (#10260) \$2,500.00

13 illustrations by George Cruikshank. "A satirical verse illustrated by Cruikshank parodying the nursery rhyme, poking fun at political leader and self-important professions dedicated to the stifling of liberty and suppression of a free press. Each verse is headed by a quotation from William Cowper. Hone (author and publisher) was a noted champion of free speech and had been tried and acquitted three times in 1817 for political parodies of religious nature. Cruikshank established himself as the leading caricaturist of the day in the manner of Gilray and Rowlandson before him."

In this case, "Hone's radical pamphlet attacked the authoritarian nature of the British government; based on the nursery rhyme 'The House that Jack Built', it satirizes lawyers, the church, the monarchy and the army, and on the front page proposes that writing is more powerful than force. It was published in the year of the Peterloo Massacre and of the subsequent legislation known as the Six Acts, which made mass meetings illegal and toughened the laws against seditious publications." Bears armorial bookplate of Claire Mendel, noted German Consul and collector.

63. Hoover, J. Edgar. **List of Ransom Bills Paid in Kidnapping Case [Charles Sherman Ross kidnapping and murder]**. Washington DC: Federal Bureau of

Investigation, 1937. Light edge wear, light/moderate toning to first and last pages, rust mark at rear, else clean. 14pp. Very Good.. Staplebound Sheets.. (#6183) \$150.00

A list of serial numbers from bills related to the kidnapping and murder of Charles Sherman Ross. [See, <http://www.fbi.gov/libref/historic/famcases/ross/rossnew.htm>] The cover letter, over J.E. Hoover's printed signature, requests that banks compare the list to currency on hand and lists FBI offices at the time on the verso. As nearly no copies were saved by recipient banks, a very scarce bit of ephemera.

64. Hugel, Baron Friedrich von [Huegel]. **The Mystical Element of Religion As Studied In Saint Catherine Of Genoa And Her Friends**. London/New York: J.M. Dent/E.P. Dutton, 1908. First Edition. Very minor shelf wear on two edges, volume two has very minor bump to front extremities. Both volumes with some foxing at start and end, else text and content clean and crisp, large margins, untrimmed. Two volumes bound in publishers brown cloth, embossed printers mark to covers, title in gilt to spines. Both title pages in red and black print. Volume one lacking first blank, no affect and cleanly removed. With two frontispieces, volume one with sepia tone engraving of St. Catherine and volume two with engraving of Battista Vernazza, transfers to tissue guards. Very Good+. Hardcover. (#10329) \$225.00

Hugel, baron von Hugel (1852-1925), Roman Catholic philosopher and author who was the forerunner of the realist revival in philosophy and the theological studies of religious feeling [-Britannica]. "von Huegel was a remarkable man who set out to write a biography of Saint Catherine of Genoa and ended up writing an extensive and brilliant treatise

on the 'philosophy of mysticism'. Catherine of Genoa (Caterina Fieschi Adorno, 1447-15 September 1510) was an Italian Roman Catholic saint and mystic, admired for her work among the sick and the poor and remembered because of various writings describing both these actions and her mystical experiences. She was a member of the noble Fieschi family, and spent most of her life and her means serving the sick, especially during the plague which ravaged Genoa in 1497 and 1501. She died in that city in 1510. Using St. Catherine and her friends as illustrative examples, in this book he develops his well-known analysis of the three basic elements of religion 1. the institutional, 2. the intellectual and 3. the mystical. While he saw the mystical element as the summit of religion, von Huegel insisted that all three are necessarily present at the same time, and that the key to the highest

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spiritual life is attainment fo the proper balance among the three” [-Michael Downey, intro to 1999 edition].

65. Hulsey, Sarah. **An Anatomical Exercise: Excerpts from De motu cordis by William Harvey.** Somerville, MA: Sarah Hulsey, 2018. Limited Edition. Tight, bright, and unmarred. Housed in a burgundy portfolio attached to the plate, printed letterpress from metal type and polymer plates. 2x10x3/16" (16xs10" open) np. Illus. (color plate). Numbered limited edition of 50, signed by the artist. Fine in Fine Portfolio. Hardcover. (#10517) \$225.00

"Connections between words within a phrase are usually represented in linguistics as abstract branching diagrams. In the physical world, there are numerous natural systems that have branching forms, one of which I used as the model for this project. In 1628, William Harvey published a landmark text concerning the circulation of blood in the body, Exercitatio anatomica de motu cordis et sanguinis in animalibus, usually called simply De motu cordis. Excerpts from this text are diagrammed here in forms suggestive both of blood vessels and of the syntax underlying the words that Harvey used to describe them: In the body all the parts are nourished, cherished, and quickned [sic] with blood, which is warm, perfect, vaporous, full of spirit, and that I may so say, alimentative. / It doth go round, is returned, thrust forward, and comes back from the heart into the extremities, and from thence into the heart again, and so makes as it were a circular motion." [artist statement]

66. Hulsey, Sarah. **A Universal Lexicon.** Somerville, MA: Sarah Hulsey, 2018. Limited Edition. Tight, bright, and unmarred. Quarterbound, brown leather spine, printed paper boards, black ink lettering, two fold-out leaves; matching slipcase in brown cloth. 12mo. np (approx 8pp). Illus. (b/w plates). Limited edition, signed by the author. Fine in Fine Slipcase. Hardcover. (#10516) \$850.00

"In one of the most important scientific treatises of his era, Galileo compared the act of understanding the universe to reading a book in the language of mathematics. By comprehending the symbols and figures of this "grand book," one could avoid wandering about in a dark labyrinth of confusion. This artist's book uses the vehicle of translation—between languages, of text to image, and across domains of language—to illuminate the mathematics and science of linguistics underlying Galileo's text. Illustrations representing the sounds, syntax, and logic alternate between Italian and English, providing a route through the arguments of the text." [artist statement]

67. Jacobs, Diane. **Nourish, All Our Relations.** Portland, OR: Scranton Press, 2013. Limited Edition. Bright and unmarred. Four folios are printed on Gampi-shi paper and four folios are printed on Gampi 2-layered paper. The starling murmuration is printed on transparent Usuyo Gampi paper. The papers measure 14 3/4" x 14 3/4" and fold into squares of 7 3/8" x 7 3/8". When closed, the bamboo box measures approx. 8" x 8" x 2" and opens flat to 18" x 10 1/4". Images are made from reduction-cut linoleum blocks, reduction-cut wood blocks, pressure printing, and polymer plates. The title page and colophon are handset and letterpress-printed. There is a wool felt interior cover with a cast paper pulp spoon attached. A porcelain turkey wishbone is adhered to the inside of the bamboo box lid. There are 21 copies in this edition, with 2 artist proofs. Fine. Artist Book in Archival Case. (#8348) \$4,500.00

Nourish, All Our Relations is an unbound artist book composed of eight twice-folded folios printed on both sides and housed in a handcrafted collapsible bamboo box. These pages have endured over 100 runs through the Vandercook letterpress. I explored new artistic territory in this project; investigating color by mapping out fifteen different multi-color reduction relief prints, and experimenting with layered images on transparent paper. While working on this project I discovered that transparent paper introduces an element of artistic chance. As light shines through a page, layers of color and image become more than the sum of their parts; they reveal new meanings. Thus, this pictorial journey emerged.

This project was partially funded by an individual project grant from the Regional Arts & Cultural Council. 2% of sale proceeds will be donated to Ecotrust.

Inspired by the personal experience of visiting Opal Creek's pristine ancient forest; witnessing a breathtaking starling murmuration; listening to musical compositions that transcend cultural boundaries; and sleeping under the expansive starry night sky, Nourish came to fruition. It celebrates the wonders of our natural and created world but also acknowledges that beneath this beauty lies environmental catastrophe; dying bee colonies; lack of safe drinking water; increasing oceanic garbage; loss of habitat for species whose diversity is dwindling; and our changing climate. Time is ticking, we must find our way through the labyrinth, unlock the doors of perception, embody the notion "to be with higher self" and become the spider that protects and weaves creative solutions.

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68. Kalberg, Bruce, Gargani, Frank [eds]. **No Magazine (No Mag) [Issue #7]**. [Los Angeles, CA]: [Bruce Kalberg], 1981. First Edition. Bright, sharp and clean overall, some edge fading. Stapled black and white with red logo pictorial wraps on newsprint. 40 pps. 14-1/4x11 in. Near Fine in Wraps. Staplebound. (#9032) \$250.00

Scarce, few remaining copies of originals. Cover illustration by Raymond Pettibon, "Charles Manson: I'm Sick of Sex." Featured photography by Ed Colver, Biro, Rooth Steif and story by filmmaker Penelope Spheeris and Rachel Rosenthal. Illustrations by Frank Tomaselli and Raymond Pettibon(e). Interview with seminal Los Angeles punk band Fear. Bruce Kalberg's No Mag brought a darker, art-damaged perspective to early Los Angeles punk publications. Even though

only 14 issues were published, No Mag was as provocative as the other early LA heavyweight punk publications like Slash and Flipside. This issue highlights a raw sensibility to the Los Angeles punk scene by featuring interviews along with local underground punk artists, as well as musicians.

69. Kelm, Dan. **Templum Elementorum (Sanctuary of the Elements)**. Northampton, MA: Dan Kelm, 1994 [2018]. Limited Edition. Bright and unmarred. Complex structure: glass cylinders, six-inch diameter by six and twelve inches high; base, twenty-two-inch diameter materials: paper and paper board; stainless steel wire; brass sheet, channel, and tubing; thread; lead; copper sheet and foil; tin; iron; borosilicate glass; wood; acrylic paint; solder; felt; gold leaf; patina solution; LED light panels; latex saturated felt; acrylic sheet production methods: wire edge binding; sandblasting; patination; stenciling; painting; spattering; gilding; soldering; letterpress and laser printing; laser etching and cutting. np. Illus. Edition of five book sculptures. Fine in Fine Case. (#9530) \$18,500.00

The creation of Templum Elementorum (Sanctuary of the Elements) was initiated by an invitation in 1995 to produce a book for the Smithsonian Institution Library exhibition Science and the Artist's Book. Inspired by Biringuccio's De la pirotechnia (On working with fire), first published in 1540, Templum Elementorum is a stylized version of the alchemical furnace known as the Tower of Athanor, as pictured in Biringuccio's book. "Athanor" refers to the "undying" fire which is achieved by the use of the self-feeding fuel hopper at the center of the furnace.

Kelm created a book sculpture comprised of four glass cylinders and metal bindings — one for each of the elements. Together they represent a furnace within which the four alchemical elements are operating — earth bath, water bath, air furnace, and fire box. Colors, symbols, words, and metals contained on the cylinders and in the bindings all correspond to the four elements: Earth, Water, Air, and Fire. The metal bindings open to reveal a pop-up decorated with the symbol for the element to which it corresponds, and contain text panels that carry the "voice" of the alchemical element, for example, "I am Earth. . . ." The metal bindings slide into their glass cylinders and are displayed upright.

The various pieces of the sculpture are housed in a wooden crate and wrapped in cloth the color of which designates its particular element. The four borosilicate glass cylinders sit on a circular eld twenty-two inches in diameter (placed either on a black felt circle or a lit base). The twelve- inch-tall cylinder represents the main fire box, so is located at the center. Surrounding it are the three short cylinders representing (clockwise and evenly spaced) the air bath, water bath, and earth bath. The cylinders contain their corresponding books.

The text is largely based on The Cipher of the Elements by Taz Sibley (used with permission), compiled by Greta Sibley with additional material from Kelm.

The pair of pages revealed on opening one of the books refers to the materials and processes used in fabricating the book sculpture. The alchemical symbols on the left correspond to the English words on the right. earth/terra book: "Sand, Earth, Flux, Borax, Fire" refer to materials and the process used in the making of borosilicate glass — the glass cylinders. The production of the glass is paired with the Earth/Terra book because it is solid in nature, reflecting the character of Earth.

water /aqua book: "Spirit of Copper, Water, Wood, Brass, Copper Splints" refer to the process of patinating the brass covers. Patination is featured in the Water/Aqua book because it is a liquid process.

air/aerbook: "Glass, Aqua Regia, Earth, Pulverize, Air" refer to ways to etch glass (in this case, sand blasting). Sand blasting is paired with the Air/Aer book because it involves propelling solid particles with gaseous Air.

fire/ignisbook: "Tin, Antimony, Fire, Flux, Copper" refer to soldering the copper and brass structure formed around the glass cylinders. Soldering is featured in the Fire/Ignis book because it is a heat process. The elements act through the substance of our bodies and of material

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existence. The planets shape our psyches and choreograph the universal dance of transformation. —Taz Sibley [Artist statement]

Created by Daniel E. Kelm with the assistance of Greta D. Sibley, Taz Sibley, Lynn Latimer, D. Christopher Lenaerts, Erin Clay Nelson, Amy Borezo, and other mechanics at the Wide Awake Garage. Text printed letterpress by Art Larson, Horton Tank Graphics, from photopolymer plates made by Boxcar Press.

70. Kenyon, Theda; illustrations by [William Siegel]. **Witches Still Live: A Study of the Black Art To-day.** London: Rider & Co., 1931. First UK edition. Tight and bright. Hint of rubbing to extremities, a few faint pale marks to buckram, and a slight ripple to buckram due to moisture. Page edges slightly foxed, pencil notations and annotations scattered through text. Overall, an outwardly visibly lovely copy. No dust jacket, presumably as issued or rebound, as other issues have different cloth. Blind ruled black cloth with gilt titling to spine, bibliography and index. Octavo. 285 pages. Illustrations throughout. Very Good+. Hardcover. (#9535) \$225.00

Theda Kenyon, born on September 19, 1894, in New York, enjoyed a long life as a writer and lecturer. Although she was the daughter of an Episcopal priest and theologian, she is best known today for authoring a book on witches. And though her first name is an anagram for "death," she lived for over a century. An underrated, but surprisingly comprehensive and well-researched account. Early witchcraft work authored by a women, which topically is scarce.

71. Ketelhodt, Ines von. **farbwechsel [Color Change] [Complete in Six Volumes]**. Flörsheim/Main: Ketelhodt, 2011-13. Limited Edition. Tight, bright, and unmarred. Quarterbound, cloth spines and printed paper boards (white, black, red, yellow, green and blue), uniform size, but orientation and structure varies; grey cloth dropspine archival box. fo. np. Illus. (color and b/w plates). Limited edition of 33 copies. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8747) \$4,900.00

"farbwechsel: weiß (color change: white) In Eastern cultures white is the color of mourning and death. The white volume contains photographs and headlines about the tsunami disaster that struck Japan on March 11, 2011. They were taken from international online newspapers and were collected from March 11, 2011 to March 11, 2012. The selection includes many different voices from various countries and languages. The photographs (polymer plates) and the hand set dates (72 point

condensed Block) were printed in letterpress with white ink on white paper. In spite of the different white shades of paper and printing ink, the monochrome white/white print result is difficult to read. Design, letterpress and bookbinding by Ines von Ketelhodt. 56 pages, bound in printed paper over boards with printed linen spine. Headlines: 11 mars 2011: Tsunami au Japon, après un violent séisme March 12, 2011: Japan pushes to rescue survivors as quake toll rises 13. März 2011: Neue Explosionen am AKW Fukushima 14 March 2011: Japan battles with radiation leak 15. März 2011: Atomkraft auf Stand-by: Vorübergehende Stilllegung deutscher AKWs 16. maaliskuu 2011: Asiantuntijat varoittavat Fukushiman tilanteen olevan pahenemassa 17 mars 2011: Japoni: Bilanci i viktimave 14.500 18 marzo 2011: Japón eleva el nivel de alerta nuclear en la central de Fukushima-1 19 Mart 2011: Japonya'da radyasyon korkusu en yüksek seviyede 20 maart 2011: Foekoesjima nou net twee vlakke laer as Tsjernobil-kernramp 21. märts 2011: Jaapani ministeerium avaldab kodulehel andmeid radiatsioonitaseme kohta 22 marzo 2011: Radioattività nel mare di Fukushima – Nuove scosse, 21 mila tra morti e dispersi 11 abril 2011: Japão eleva alerta nuclear para mesmo nível de Tchernobil 11 mayo 2011: Casi 15.000 muertos confirmados por el seísmo de hace dos meses en Japón 11. juni 2011: Tusinder demonstrerer mod a-kraft i Japan 11 julho 2011: Japão fará testes de resistência em todas suas centrais nucleares 6 August 2011: Double jeopardy: Fukushima victim is Hiroshima survivor 11. September 2011: Schwarze Tage – Ein Thementag über katastrophale Ereignisse, die die Welt veränderten 11 octobre 2011: Après Fukushima, seules l'Italie, la Suisse et l'Allemagne ont renoncé à l'énergie nucléaire 12 novembre 2011: Fukushima: giornalisti visitano la centrale atomica 6 december 2011: Radioaktiv mjölk i Japan 18. tammikuu 2012: Japani pidentää ydinreaktoriensa käyttöikää February 11, 2012: Thousands march against nuclear power in Japan amid worries set off by Fukushima disaster 11 marzo 2012: Giappone, in silenzio un anno dopo lo tsunami

farbwechsel: schwarz (color change: black) The photographs were taken while wandering through the city of Frankfurt with long exposure times, without looking through the view finder of the camera. A slightly translucent black letterpress rectangle is printed with polymer plates onto the offset printed night photographs. Text passages by Giorgio Manganelli's "La Notte" (in Italian/German) appear in some of the black rectangles. The type face is negative on the polymer plate and seems on the print sometimes lighter, sometimes darker due to

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the structure of the photograph beneath, shaped by the picture. Photography, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, vat paper, two-sided concertina (31 feet) with printed paper over boards. Giorgio Manganelli (only a short passage): "First we are often asked: which shape said night has, if the appellation shape is even justified for said night, and if this shape, provided there is one, is constant and immovable and finally, if it is measurable. According to the impression of those, who busied themselves with this, said night has the shape of a cuboid; (...)."

farbwechsel: rot (color change: red) The red volume contains kissing scenes out of Hollywood movies taken from the television screen, featuring scenes from "How to Steal a Million", "Cleopatra", "Mirage", "Some Like It Hot", "The Kid", "To Have and Have Not" with Lauren Bacall, Diane Baker, Humphrey Bogart, Charlie Chaplin, Tony Curtis, Audrey Hepburn, Marilyn Monroe, Peter O'Toole, Gregory Peck and Elizabeth Taylor. New couple combinations are created so that each actress is kissing each actor. The photographs are printed with polymer plates in letterpress using inks in several lipstick colors. Design, letterpress and bookbinding by Ines von Ketelhodt. 60 pages, bound in printed paper over boards.

farbwechsel: gelb (color change: yellow) The yellow book contains a complete chapter by H. C. Artmann's tale "Die Sonne war ein grünes Ei" ("The sun was a green egg" in German original). It's a funny surrealistic genesis about the creation of the world and its objects. It is about the jealous relationship of sun, moon and a certain object, as well as the genesis of stars and falling stars. As not more than five or six of the 20 Cicero wooden letters fit into a line, I couldn't break the lines by dividing words according to syllables. Printed with yellow ink on yellow paper the text at first sight seems more like a pattern, but it is still legible: type face as a vehicle for content and type face as pure shape or texture. Design, handset, letterpress and bookbinding by Ines von Ketelhodt. 88 pages, bound in printed paper over boards. H.C.

Artmann: At this time there were no railways, people traveled through the land on great objects. These objects were tame, they could speak, one could talk with them during the long rides, they asked questions and gave answers; yet whistles or steam they could not make. It was in the winter, moon and sun were riding south, snow was falling, it was cold, the wind was blowing icily, moon and sun were afraid of freezing. The object they were riding on said: "Cut open my body, get inside, sew me up again from the inside." The moon took his knife, he cut

open the body of this object, he crawled inside with the sun, the sun sewed it up from the inside with the moon's bowstring. Now they weren't cold anymore, they warmed themselves at the bowels of this object, they slept and woke, it was always dark, they had no light with them, they didn't know where they were going, where this object was taking them. After a while, the object said: "Come out, we are in the south, it is warm, it isn't snowing anymore, the rain is pleasant!" Moon and sun couldn't hear the object's voice, they were in its body, they could only make out a hum that they thought was the fermenting grass in the object's bowels, they didn't answer. They slept and woke, it was always dark, they had no light with them, they didn't know where it was going. The object carried them further, it came through a jungle, it was a very big forest in which there were no objects. A hunter of the forest had never seen an object before, he shot out of a blow-pipe, he hit the object in the head, the object fell down, it died, the hunter cut it open, moon and sun came out.

This hunter took them to his village together with his kill, he took the sun for his wife, the moon he made his slave, he sent him off somewhere every time he wanted to sleep with the sun. But the moon knew of this relationship and wanted to burst with fury and shame. This hunter gradually ate all the meat of that killed object, he didn't notice that with each meal he was turning more and more into his own prey. When he ate an eye, his eye became the eye of the object, when he ate a back leg, his back leg became the back leg of the object, and so on, until he had become this object himself. Now that the moon had become a free man again he beat the sun because of her infidelity, he destroyed the house of the hunter and he killed the young offspring he had conceived with the sun, he killed the sun's children and ate them before her eyes. Then he said to her: "Put a saddle upon your lover, we want to ride to the borders of the sky." The sun did as the moon bid, she saddled this object, they sat upon it and rode into the first half of the sky, which then was already covered with stars. At a tree at the border between the first and second half of the sky the moon stopped, he tethered the object to this tree. "Why are you tethering me here?" asked the object. At first the moon gave no answer. "Why are you tethering me here?" repeated the tethered object. "I have tethered you to this tree at the border between the first and the second sky", said the moon, "so that you won't violate the sun again when I have business elsewhere." Then he took a star out of the fabric of the sky, he put it into the object's mouth. "And now not another word!" said the moon. The object bit this star in

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two like a weak nut, it spit out a myriad of small stars, they fell upon the earth and scattered widely. These were the first falling stars ever seen.

farbwechsel: grün (color change: green) It contains a text passage by Virginia Woolf's "To the Lighthouse" (in English/German). In the green book I have tried to visualize the topic of dissolved shapes, abstract symbols, the recognition of a letter's shape and the form of words. All letters were cut individually into two parts so that the fragments of each letter look different. Then the two fragment levels were printed digitally in different shades of green onto two transparent foils. Finally in the bound book they are lying over each other, but the fragments are a bit shifted, so the reader can shift the foils until they converge, thus making the text legible. Practiced readers are able to complete even heavily fragmented letter shapes through cognitive supplementation, while reading. Design, typography and bookbinding by Ines von Ketelhodt. 64 pages, bound in printed paper over boards with linen spine. Virginia Woolf: "Turning back among the many leaves which the past had folded in him, peering into the heart of that forest where light and shade so chequer each other that all shape is distorted, and one blunders, now with the sun in one's eyes, now with a dark shadow, he sought an image to cool and detach and round off his feeling in a concrete shape."

farbwechsel: blau (color change: blue) A poem by Hans Arp's "Wie kämen uns himmelblaue Seelen" (in German) is printed onto photographs, which were taken with long exposure times in the aquarium of the Frankfurt zoo. Time exposure captures a phase of time that we normally cannot perceive. Movements are blurred, they dissolve in time. Because of the time exposure, light, time, positions and situations are added together. These layers visualize movements in sequence. Photography, handset, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, photos are offset printed, text is letterpress printed. Hans Arp: "How handy would sky-blue souls and sky-blue songs come in. What wings would these be. And an angel should hold the star-reigns. How we yearn for this great journey." (artist statement)

72. Khayyam, Omar. **The Rubaiyat of Omar Khayyám of Naishápúr.** Needham, MA: Rosemary Press, nd. [c.1916]. Limited Edition. Minimal shelf/edge wear, slight toning to gilt as spine of drop spine box, else tight, bright, and unmarred. Bound in red, white, and blue forming a Chilean flag; custom book shaped box in full blue morocco, richly decorated with gilding, recessed box for book with ribbon lift; red leather slipcase with gilt

lettering; printed on rectos only. 24x70mm [box 12mo]. [3], 101, [1]pp. Signed binding by Rose Bindery of Boston. Near Fine in Near Fine Archival Box[es]. Hardcover. (#10003) \$2,000.00

"Dedicated to the CHILE CLUB a group of congenial souls, generous, self sacrificing; truly American; therefore chivalrous lovers of their wives." "One of the Chile Club edition privately printed."

Printed by the Rosemary Press of George W. and Winthrop M. Southworth for the members of the Chilean Club. Among the most scarce of the many miniature Rubaiyats. Bradbury lists 8 variants of the Rosemary Rubaiyats. [Bradbury, Rosemary Press 6] The proprietors of the Rosemary Press were both members of the Omar Khayyam Club of America, and they issued at least eight miniature editions of the Rubaiyat between 1916 and 1921 for various clubs and societies. Each were bound uniquely and in varying numbers. This edition is among the hardest to secure and the most wonderfully bound.

73. King, Martin Luther. **Where Do We Go From Here: Chaos or Community?** New York: Harper & Row, 1967. First Edition. Touch of sun at the top of the boards near spine, else tight, bright, and unmarred; DJ shows minimal shelf/edge wear, small crease at bottom corner of rear flap, else bright and clean. Halfbound, black cloth spine, yellow paper boards, gilt lettering, red ink lettering, mustard endpages. 8vo. 209pp. Index. Near Fine in Near Fine Dustjacket. Hardcover. (#10753) \$525.00

Stated first edition, price indicates \$4.95. A nearly pristine copy.

74. Krumm-Heller, Arnaldo. **Do Incenso a' Osmoterapia. História e achegas para uma medicina pelas essências.** Rio De Janeiro: Departamento de Publicidade Rosa Cruz, 1935. First Edition Thus. Tight, bright, and unmarred with some foxing, with a few short tears, and chips where they overlap the text book. Small tear to title-page, pages tanned. Small octavo. 148 + iipp. Original pictorial wrappers. Text in Portuguese. Very Good+. Original Wraps.(#9668) \$250.00

"The first edition of this uncommon work by Arnaldo Krumm-Heller (it was later published in German and Spanish). The title translates similarly as "From Incense to Osmotherapies: History and Contributions to a Healing System by Means of Odoriferous Essences." Krumm-Heller was a charismatic figure, founder of the Fraternitas Rosicruciana Antiqua, who lived and travelled in Latin America and married local esoteric traditions with those of the West. He was also a student of

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Theodor Reuss, Papus, and Aleister Crowley. Scarce and rare work, much more so in the illustrative original wrappers."

75. Kuch, Michael. **An Alliterative Abecedarim of Anthropomorphic Animals.** Northampton, MA: Double Elephant Press, 2010. Limited Edition. Tight, bright and unmarred. Black cloth boards, burgundy spine, matching slipcase, magnets at left of leaves form the spine (patent pending), inlaid marbled onlay with an embossed "A", black ink lettering, accordion fold. 12mo. np. Illus. (colored plates). Limited edition of sixty copies. Fine in Fine Archival Case. Hardcover. (#7247) \$2,600.00

"Accordion Bound Copies: Double Elephant Fecundation Graven Herein Images: Just Kuch Limned, Mordanted, Next, Operosely Printed. Quantity Rendered: Sixty. Two thousand ten Undertaking: Verbal Wayfarer's Xenagogy Yielding Zoomorphism." A brilliant, whimsical alphabet book...and one of the best colophons ever.

76. Kuch, Michael. **Amour & Armor.** Northampton, MA: Double Elephant Press, 1996. Limited Edition/Printer's Proof. Tight, bright, and unmarred. Ruffled paper boards, cut-through to bronze bas-relief; matching archival box. 8vo. np. Illus (color and b/w plates). Numbered limited edition, this being 45. Fine in Fine Archival Box. Hardcover. (#8795) \$4,500.00

Human figures are juxtaposed with seashells to represent human defenses. Bronze lithographs of nudes wearing crab-shell armor demonstrate the sharper side of self-protection.

"In this book of intaglios, lithographs & letterpress poetry (Garamont) revolving around seashells, human figure anent disproportionate shells appropriate them as domiciles, clothing or vehicles. The shells act as metaphors for emotional shelter. Sometimes this protection seems appropriate and sometimes not." (from the artist) Copper plates printed by the artist, lithographs printed by Herb Fox; letterpress by Art Larson; bound by Shoshannah Wineberg at Three Bear Trap Bindery.

77. Leech, John (Ed.). **Computational Problems in Abstract Algebra. Proceedings of a Conference held at Oxford under the auspices of the Science Research Council Atlas Computer Laboratory [29th August to 2nd Sept. 1967] [Author's Edited Copy].** New York: Pergamon Press New York, 1970. First Edition/Unique. Minimal shelf/edge wear, corrections in author's hand, else tight, bright, and unmarred. DJ (outer) shows light shelf/edge wear, else clean and bright, DJ (inner) clean and bright. Textured burgundy paper boards, gilt lettering,

List of Participants. 8vo. Laid in ephemera. Near Fine in Near Fine Dustjacket. Hardcover. (#9134) \$450.00

Foreword by Dr. J. Howlett. An important volume and one of the very first collections of papers on computational group theory. This copy unique as it is Leech's copy, includes both states of the DJ, and corrections throughout in Leech's hand. Leech was named, in 1968, the Reader and first Head of Computing Science at University of Stirling. Laid in Notice regarding the British Association/Stirling Meeting from the university library requesting publications from members. There is a handwritten note at the verso asking that it be returned to Leech and noting "TWO dustjackets - one with book + one advertising version. Please return both."

78. Levi, Eliphas; translated (from the French) by R.J. Lemert. **The Great Secret: Or Occultism Unveiled [Bound Typescript].** [Great Falls, Montana]: [R.J. Lemert; unknown publisher], [1925-1935]. Unique. Tight, bright and unmarred. Light rubbing to cloth boards, otherwise in very good condition. Bound in dark blue pebbled cloth with gilt titling to front board, dark brown end papers. Bound typescript, appears to be a top copy carbon or mimeograph, with the text on the rectos of the pages only. Annotated with corrections. Octavo. 242 unnumbered leaves. Very Good+. Hardcover. (#9533) \$950.00

Rare bound typescript manuscript of French occultist and author Eliphas Levi (1810-1875) of "The Great Secret, or Occultism Unveiled." A note bound in at the front indicates that the typescript was copied from the text as published in the journal "The Montana Mason", a Masonic journal that was published in Great Falls, Montana, in the 1920s. The introduction describes the book as "one of the most interesting and deeply philosophical" of Levi's works. The work remained unpublished in manuscript for nearly a quarter of a century after Levi's death, until a French edition with the title "Le Grand arcane ou l'Occultisme dévoile" finally appeared in 1898. It remained unpublished in English until R. J. Lemert, editor of "The Montana Mason," prepared a translation "for the instruction of a few friends, and the latter, regarding it as highly valuable to the student, insisted on its publication" in the journal, and it was then published in parts in the February 1925 and subsequent issues. Curiously no other publication of the work was then undertaken until the Thorsons / Samuel Weiser edition appeared some 50 years later (1975). Unfortunately it is not known who made this typescript, but it was presumably someone who thought the text

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significant enough that they wanted it in a durable form (and perhaps only had access to borrowed copies of "The Montana Mason", which was scarcely a widely distributed journal). It is similarly without date, but appears to be from the 1930s. The text itself is described in a more recent edition as "Eliphas Levi's final and most important treatise on the occult sciences, in which he examines, magnetism, evil, astral emanations, divination, and creative omnipotence. This bound typescript is obviously unique and significantly predates the first English language publication of the work in book form." Could possibly be another typescript annotated for publication, yet was never seen. Scarce.

79. Lone Dog, Louise, edited by Vinson Brown; illustrations by Tso Yazzy. **Strange Journey: The Vision Life of a Psychic Indian Woman.** Healdsburg, CA: Naturegraph Publishers, 1964. First Edition. Mild sunning/toning, else tight, bright, and unmarred. Pictorial color wrappers, digest size, 68pp + illus.(some color) Very Good+ in Wraps. Staplebound. (#10895) \$85.00

Written by Mohawk-Delaware indigenous woman, Louise Lone Dog, "the strange journey and the eye of the universe encompassing all created things, and others who travel the mystic path, as they explore the many worlds of the spirit, also the knowledge of the Oneness of all Living things."--p.60. Important narrative and voice from often underrecognized indigenous women. Too many books written from colonialist perspectives on indigenous beliefs.

80. Lyssiotis, Peter; Cavalieri, Angela. **1316 [Complete in Three Volumes].** Melbourne, Australia: Lyssiotis/Cavalieri, nd. Limited Edition. Tight, bright, and unmarred. Loose gatherings, various techniques, cut-throughs; solander boxes in burgundy, black, and brown. np. Illus. (color and b/w plates). Numbered limited edition of 10. Fine in Fine Archival Box. Hardcover. (#8736) \$9,500.00

"1316 is a trilogy, the sequence based upon Dante's The Divine Comedy (most likely the year he completed the work). This work is a response to Dante's imaginary world. The first book explores the Inferno, Book 2 travels through Purgatory, and Book 3 makes the journey to Paradise.

All three books share a twin through line: Colour and Geometry. As an example, Book 3 used the colours of blue and gold and their implied light, peace, and sanctity, and the geometry of the square to enforce the perfection and release offered by Paradise.

On our ten-year journey with Dante, we have constantly referred back to artists such as William Blake, Gustav Dore, Tom Phillips, and Colin McCahon, who also contended with Dante's text. We have drawn on Angela's photographs of texts and inscriptions used in the interiors of Italian churches and domes...we looked for those things in Dante that rippled out to our own times. Consequently, the text is original and written by Peter."

Linocut prints, photographs, screen prints, acrylic, pen and ink.

"Peter Lyssiotis is a photographer/photomonteur, filmmaker, writer and book artist who has worked in the field of bookarts for over 25 years."

81. Mackinoly, Chips. **Support Queensland's Fight Against Police State.** Sydney, Australia: The Tin Sheds Art Workshop, nd [ca 1978]. First Printing. Light edge wear, slight rumple at edges, else bright and clean. Screenprinted, in red and black inks, from two stencils. Approx. 29x39. Very Good. (#9838) \$1,250.00

Large, graphically strong poster railing against what was seen as the police state tactics of government agents in Queensland. Notes actions against political/union organizers, women, blacks, the gay community, etc. All the 'stronger' given the political environment in the area at the time. One known copy in institutional collections, at the National Gallery of Australia.

Queensland under the Premier Joh Bjelke-Petersen - a notoriously corrupt right wing demagogue who banned street marches etc. etc. and overtly moved Queensland towards a police state. He put in a Police Minister who was already was tainted with corruption (and was subsequently tried and jailed after the government fell). These posters were made to be pasted to walls with crude glue, and it is unlikely that many survived, especially because of the "anti-police" aspect, which would have seen them torn down and defaced quickly, and anyone caught with them almost certainly subject to a beating in the police cells. Lefties and radicals would be unlikely to have kept them on the walls at home, as police raids were frequent...

82. Maddox, Carol, Church of All Worlds, Dr. Leo Louis Martello, former owner. **The Neo-Pagan Alternative (CAW 6) newsletter / manifesto.** St. Louis, MO: Church of All Worlds (CAW), 1971. First Edition. Faded and minimally sunned, otherwise, legible and unmarred. Lettersize typed, printed both sides, single sheet. Printed in black on yellow paper. Very Good+. (#10620) \$150.00

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Early photocopied and typed broadside manifesto from the Church of All Worlds. CAW started in 1968 by Tim Zell (Oberon Zell-Ravenheart) and recognized in 1970, as a pagan church. The mission, as stated on the currently online is "to evolve a network of information, mythology and experience that provides a context and stimulus for reawakening Gaia and reuniting her children tribal community dedicated to responsible stewardship and evolution of consciousness." Carol Maddox taught the tradition of Deboran and formed a group called Eregion Grove. This particular manifesto leans towards the radical environmental side to neo-paganism, as the opening lines state: "Mankind seems to be locked into a course of Terricide, murder of the planet on which he lives...The Church of All Worlds is paganism grown up. Neo-pagans make peace with Nature in the strength of our terrible technological arsenal." Early nods to the deep green resistance and anti-civ movements. Formerly owned by Dr. Leo Louis Martello.

83. Mak, Geert; Kisman, Max [illus]; Fletcher, Erin [binding]. **The Island: An Amsterdam Saga [Miniature Design Binding]**. Stichting Handboekbinden: De Buitenkant/Museum Meermanno, 2016/2017. First Edition. Tight, bright, and unmarred. Three-Part Bradel binding; spine covered in black goatskin with onlays of light grey buffalo and goat suede; boards covered in black goatskin on top and chocolate brown goatskin on bottom; onlays of stone veneer and vellum; embroidered elements in cotton embroidery floss; lines and dots tooled through various colored foils; leather wrapped endbands, wrapped with alternating threads; edge painted with beige Acryla and orange Acryla; endpapers are handmade by Hook Pottery paper (wheatstraw black) and Katie MacGregor (orange). Book is housed in a full leather clamshell box covered with ivory buffalo skin; rat embroidered through various leather onlays using cotton embroidery floss; title piece embroidered through two layers of leather onlays; trays covered in handmade Katie MacGregor paper in orange and lined with handmade paper by Hook Pottery Paper, wheatstraw in black. 32mo [7.6x5.4x1.8cm]. Fine in Fine Archival Box. Hardcover. (#9764) \$1,100.00

"The denizens of this forgotten island are plagued by sickness. Many theories are put forth as to the source of their ailments, such as, pigeons from Chernobyl moulting their radioactive feathers, skulls and bones that lay under an old chapel or that the ground is full of chemicals. All of these potentials hazards are soon pushed aside as the population is removed for new growth and development. On the top half of the binding, I took inspiration from the

KNSM Island Skydome, a housing project built by Wiel Arets Architects. Its angular and sleek design became a stark contrast to a landscape that had fallen into disarray by its derelict inhabitants." [artist statement]

84. Maret, Russell. **Ornamental Digressions**. New York: Russell Maret, 2016. Limited Edition. Tight, bright, and unmarred. Quarterbound, leather spine, printed paper boards; matching smaller volume; dropspine archival box. Small fo. np. Illus. (color and b/w plates). Limited numbered edition, this being _____. "Ornamental Digressions was handset and printed by Russell Maret in his Pinwheel Ornaments, which were engraved and cast by Ed Rayher at Swamp Press and Letterfoundry. The texts are set in Gudrun Zapf von Hesse's Diotima, with titling in Hermann Zapf's Michelangelo, both of which were cast by Rainer Gerstenberg in Darmstadt, Germany. One hundred copies were printed on 145gm Zerkall wove paper and bound by Craig Jensen in goatskin and Yatsuo handmade paper. Twenty copies are bound in different colors than the other eighty and accompanied by a second, oblong volume of pattern papers printed on ten different colors of Yatsuo paper." Fine in Fine Archival Box. Hardcover. (#9227) \$1,500.00

"In 2011 Joe Whitlock-Blundell asked me to design the binding for The Folio Society's edition of The Sound of the Fury. Joe had liked the patterned paper I designed for Specimens of Diverse Characters and he asked me to emulate it for the Faulkner. In response I designed nine ornamental variations on a basic theme: a central pinwheel form with nine different fillers among the pinwheel's arms. Joe chose the busiest of the nine designs as appropriate to the content of his book, and I spent a couple of years thinking about what else to do with the remaining ornaments. Eventually I decided to make a book of patterned papers, and I sent one of the designs, now called Pinwheel Ornaments, to Ed Rayher to have it made into new metal type ornaments. While the type was being made I began the obsessive process of designing ornamental patterns. I do most of this kind of work while lying awake in bed, and this time was no different. For months I worked out meticulous variations in the wee hours, unsure as to whether I would model the book on a type specimen, printing the designs in black ink on white paper, or on a fabric swatch book, printing the patterns in colors on a variety of papers. The more I thought about these patterns the more I realized that my mind was wandering. I love making patterns, but a book that only explored the patterning potential of the ornaments was not holding my interest. Instead, I began envisioning

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elaborate arrangements that were not inspired by what the ornaments could do but by what they

were not supposed to do. While reading or walking around the city, texts and images would spark ideas for designs that made no practical sense at all, and my thought would digress into designs of eight, or nine, or more colors. The book that has developed, Ornamental Digressions, draws on all of these various sources. It begins with four black and gray designs that display the basic functions of the ornaments. This is followed by fifteen ornamental digressions, each of which is paired with a text and printed in a wide array of colors. The book ends with notes on the sources of the fifteen digressions. Additionally, twenty copies are accompanied by a swatch book of twenty patterned papers that are printed on variously colored handmade paper. quarter goatskin, paper covered boards, clamshell box." (from the printer)

85. Martello, Leo Louis, Dr. **Curses in Verses: Spelltime in Rhyme.** New York: Hero Press, [1971]. First Edition. Minimal sunning to edges and wear to cover, trimmed, otherwise clean and unmarred. Black on red colored plain wrappers, 8vo. unpagged plus (b/w), portrait. Very Good+ in Wraps. Softcover. (#10465) \$100.00

Martello's short collection of cursing and malefica used in hexing and forms of counter-oppression tactics. Emphasizes the power of rhyme and repetition. This is witchcraft in the form of direct action speech. Includes photograph of Dr. Martello. Scarce first edition, reprinted with gold wrappers later. Formerly owned by Dr. Leo Louis Martello.

86. Martello, Leo Louis, Dr. **Witches Liberation or, a True Witch Fights Back and Practical Guide to Joining a Coven.** New York: WICA-Hero Press, [1970-1975]. First Edition (Reprint). Tight, bright, and unmarred. No visible wear. Black on gold colored pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) Very Good+ in Wraps. Staplebound. (#10464) \$50.00

Martello was the first public witch to champion the establishment of legally incorporated tax-exempt Wiccan churches, civil rights for Witches, and like all mainstream religions, paid days off for witches on their holidays. To strengthen and further this cause, Leo founded the Witches' Liberation Movement and the Witches International Craft Association (WICA). "Pagan spirituality is a significant current that connects many of the activists from the 50s-70s.... studying the history of the persecution of witches is a way of building an

intersectional view of past struggle that demands solidarity in the present."--Camp Books. This truly is the cornerstone of radical witchcraft publishing, documents social justice in queer communities, and presents the foundation of witchcraft uprising, as a religion, in America. This copy formerly owned by Dr. Leo Louis Martello. Dr. Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s. As well as being very public regarding his Witchcraft, Leo was also very much "out of the closet." He was a founding member of the Gay Liberation Front (GLF), acting as its first moderator. Leo would help GLF beyond being an officer, as he also created an editorial arm, being among the first to publish a newsletter by and for gay people called Come Out! He remained active in GLF until he had a falling out with other members over political opinions. He would move on to become a champion for the gay community within the modern Pagan world.--Witches' Almanac.

87. Martin, Emily; Shakespeare, William. **Funny Ha Ha / Funny Peculiar.** Iowa City, IA: Naughty Dog Press, 2016. Limited Edition. Tight, bright, and unmarred. Black cloth binding in a dos-a-dos structure, letterpress printed with hand set type, images a combination of rubbings, ink washes, collagraphs, and polymer plates, grey endpages. 4to. 19; 28pp. Illus. (color and b/w plates). Limited edition of 25. Laid in black Japanese linen cloth clamshell box with titles on the spine. Signed and numbered by the artist on the colophon of both books. Fine in Fine Archival Box. Hardcover. (#9269) \$2,250.00

"Funny Ha Ha Funny Peculiar or Funny Peculiar Funny Ha Ha is the result of my extended study of Shakespeare's comedies. I find the comedies individually to be enjoyable but there is a sameness to many of the plots that allows me to mix them up in my head. So much mistaken identity, gender confusion, and various other contrivances while romping their way to a fifth act wedding or two. Even more problematic are the decidedly unfunny themes that are common in many of these same comedies such as hypocrisy, sexual harassment, intolerance, sexism, misogyny, and anti-Semitism.

I struggled for a long time to integrate all these ideas. I finally realized that what I needed to do was to address each aspect separately, thus a dos-a-do book. Each side has its own focus and treatment. The characters are the same in both books. They are printed using the P22 Blox which are a set of modular shapes that can be interchanged to change the body's posture and gestures.

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The P22 Blox allows the presentation of the characters as interchangeable as well.

Funny Peculiar is a drum leaf book and presents selected lines from five plays delivered by characters on a stage set. Funny Ha Ha is a slice book allowing the viewer to mix and match the costumes and gender of the characters in a variety of postures." [artist statement]

Texts included are from Shakespeare plays Troilus and Cressida, Measure for Measure, Much Ado About Nothing, Merchant of Venice, All's Well That Ends Well.

88. Masumi Chkashige. **Oriental Alchemy**. New York: Samuel Weiser, 1974. First American Paperback Edition. Mild foxing, otherwise tight, bright, and unmarred. Illustrated color wrappers, perfect, 102pp. + illus. Very Good+ in Wraps. Softcover. (#10850) \$45.00

Original published in 1936. This volume presents eminent alchemists of both the Chinese and Japanese traditions. There is a survey of alchemical elixirs, with their compositions, properties and uses. Recipes are given for the making of gold, and there is a detailed discussion of the chemical reactions occurring in the process. There is a chapter dealing with the making of bronze, along with a survey of the different articles in which it is used. The work concludes with a chapter on forging steel, which demonstrates how alchemy relates to metallurgy. OOP.

89. Mauro, Melanie. **All Disease**. Easton, PA: Heirloom Press, 2018. Limited Edition. Tight, bright, and unmarred. Black quarter leather book with the inkblot lithographs and letterpress printed text from 19th century medical journals; made entirely of handmade cotton rag paper (including watermarks, formed shapes, and pulp painting); sewn on double raised cords and bound in quarter leather with hand-marbled sheets. fo. np. Illus. (b/w plates). Numbered limited edition of 6 copies. Fine. Hardcover. (#9769) \$750.00

"All Disease is an exploration of hysteria in women. Images of inkblots invoke interpretive psychological tests and are paired with images of pelvic bone and language from 18th and early 19th century medical texts. The conclusion presented by the male-dominated voices in the text is that women are bound to irrationality, emotional instability, and insanity on account of the womb."

90. Melville, Herman; McKnight Kauffer, E [illus]; Abbot, Kathy [binder]. **Benito Cereno**. London: Nonesuch Press, 1926. Limited Edition/Unique. Tight, bright, and unmarred. Bound in full grey goatskin with recessed hand-colored paper inlays, teg (distressed

Caplaih leaf), handmade paper endpages and doublures decorated with acrylic ink. 8vo. Numbered limited edition, this being 656 of 1650. Fine in Fine Dropspine Archival Box. Hardcover. (#10807) \$4,500.00

Kathy Abbott started bookbinding in 1989. She served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing, followed by a BA (Hons) Bookbinding from Roehampton University.

Kathy is a partner of Benchmark Bindery, set up in 2009 with Tracey Rowledge. She teaches Advanced level Fine Binding at the City Lit, London and conducts many workshops across the UK and overseas.

91. Michiels, Toon. **American Neon Signs by Day & Night [Signed]**. Nuth, Holland: Rosbeek, 1980. First Edition. Minor shelf edge wear (much less than typical with the rather fragile title), signed by the author, else tight, bright, and unmarred. Glossy printed wrapper, gatefold prints, metal spiral binding. Oblong 8vo. np [58pp]. Illus. (color plates). Signed by the artist. Near Fine in Wraps. Original Wraps. (#8123) \$1,250.00 *Includes 14 gatefolds with 30 color photos showing neon signs within the American landscape, first in daylight, then by night. One of 1000 copies. Uncommon in presentable condition, due to design/structure...more so signed by the artist.*

92. Milkowski Dahlgren, Sarah; Cooksey, Gabby [binder]. **Little Book of Fae [Design Binding]**. Portland, ME, 2017/2020. Unique. Tight, bright, and unmarred. Bound in pale/tan goat skin, leather hinges and flyleaf/pastedown paper by Velma Bolyard, the wing is blue chicken feet skin, gold metal and abalone shell attached with the gold metal, in a case binding sewn in the style of montage sur onglets with hand sewn silk end-bands; custom clamshell box with ribbon pull; wing cover on box is chicken feet and gold metal. 64mo. np. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#9611) \$1,200.00

"When asked, why I do what I do it is really because I love it. There is nothing quite like holding a physical book, especially when the person who made it has spent so much time lovingly putting it together. Craft is important to show where I have come from (past binders), and the design is important because that's where I'm headed (myself as an artist). I design books in a peculiar and unexpected way that makes it enticing to hold/open. I think of my books as art that you can use." [Gabby Cooksey, on her work]

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93. Minsky, Richard, Moore, Pamela [ed], et al. **Minsky in London**. New York: Privately Printed, 1980. Limited Edition. Tight, bright, and unmarred; archival case shows light shelf/edge wear, a touch of sunning to the spine, minor rubbing, else tight and unmarred. Quarterbound, black leather spine, black cloth boards, color xerox print onlay, 45rpm vinyl in pocket at rear pastedown. Oblong 4to. 64pp. Illus. (color and b/w plates). Numbered limited edition, this being 12 of 25. Signed by the artist. Fine in Very Good Archival Box. Hardcover. (#10479) \$3,500.00

Minsky is a pioneering contemporary book artist and founded the Center for Book Arts in New York City. MiL is an auto/biographical account of his adventures and experiences during his US/UK Bicentennial Fellowship in London (1978-79)...and other's observations of said same. The 45 at the rear includes recordings of Kathy Fire & Reverse

doing her song "Libido" (Lyrics on the endpaper), and Tommy Weitzel's solo guitar "Ode to a Dead Sheep." Text Contributors include: Terry Carlson, Barry Fantoni, Faith Gillespie, Pam Hardyment, Kay Hartley, Brian Hoy, Robert Kenedy, Fran Landesman, Jay Landesman, Tom Phillips, Duncan Seligmann, Philip Smith, David Tuck, Kathy Fire, endsheet lyrics.

"The story of Minsky's experience as a US/UK Bicentennial Fellow (1978-79), in his words, those of the editor, and observations by 15 people he encountered. A no-holds-barred account, including the story of Tom Phillips' Dante's Inferno giant fire disaster (with photos), and meetings with the British from the Heralds at the Garter Service to artists, punk rockers and bookbinders." [from the artist]

94. Moran, Patrick. **Buried [zine] [Issue 7]**. London: Self-published, 2020. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in photographically reproduced plate, black leaves, printed (image and text) in gold, black ribbon placeholder with USB key attached. Small 4to. np [35pp.] Illus. (monochrome prints). Numbered limited edition of 50. Fine. Cloth. (#10495) \$125.00

Handbound and exquisitely printed death metal fanzine from London. "This seventh issue surveys the brutal death metal scene in Colombia and Ecuador, looking at new bands and those that have been stalwarts since the scene developed in the mid-nineties. Bacteremia, Internal Suffering, Suppuration, Mental Apraxia, Extremely Rotten Flesh, Cercenatory, Goretrade, Insalubrity, Carnivore Diprosopus, Infectology, and Animals Killing People. As

well as featuring Latin America's most extreme metal, Buried seven features commissions from philosopher Dr. Patricia MacCormack, Craig Boagey, David Stewart, and mangaka Toshio Maeda (Urotsukidōji), Stefan Sadler, Harman Bains, Ruth Angel Edwards and Tamsin Snow." --Buried website.

"Buried is more akin to a publication from William Morris's Kelmscott Press, than the average xerox pamphlet, albeit one drenched in gore...Each meticulously produced issue is hand bound and filled with original interviews, illustrations and commissions. The production values aim to be a fitting platform for the craft of the metal and commissions included within." --Publisher's statement.

95. Morris, Jan (text); Gerry, Leslie (illus). **New York Reflections**. Gloucestershire, UK: Leslie Gerry Editions, 2015. Limited Edition. Tight, bright, and unmarred. Quarterbound, grey cloth spine, printed color paper wrappers, matching archival case; loose sheets in cloth covered archival portfolio. fo (22"x16" and 22"x30"). Illus. (color plates). Numbered limited edition of 5 copies [N.B. Only two copies have been or will be printed. The other copy is in a private collection]. Delux includes full suite of unbound prints. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8789) \$10,000.00

Text set and printed by Whittington Press. "New York Reflections...[are] the result of an intense three week visit to New York in May 2013 to observe, sketch and gather reference material. These paintings, full of colour, light and shadows are his observations and reflect a very personal view of the city. An enormous publication with 26 powerful colour plates dominating a 22x20 inch sheet. The text is made up of extracts from Jan Morris' book Manhattan '45." (from the prospectus)

"Once back in my studio, a year of painting begins. With a stylus and Wacom tablet, I paint on the computer in Illustrator. Working only with flat areas of colour (CMYK) and no tone, I "cut out" colour shapes with the stylus, arranging them on different layers, creating a collage. In fact, I first began working this way years ago (before developing my computer skills) by cutting out sheets of coloured paper with scissors, similar to the way Matisse created his paper cut-outs. Matisse described it as "drawing with colour". The paintings end up as digital files; vector images which can be reduced or enlarged to any size. Therefore there is no scanning, the files can be printed directly from the computer onto a mould-made paper, using a flat-bed UV inkjet printer. The images give a narrative to the book." [artist statement]

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96. Moyer, David. **The Naturalist**. Muncy, PA: Red Howler Press, 2014. Limited Edition. Tight, bright, and unmarred. Green textured paper DJ, black cardstock wrapper, calligraphic text, printed images. Small 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 12 of 20. Fine in Fine Dustjacket. Original Wraps. (#8698) \$650.00

Original wood engravings, text, and calligraphy by Moyers. "The Naturalist is written in walnut brown ink on Rives Heavy weight buff paper with images printed from original and grain wood blocks." (from the colophon)

97. Muggleton, Lodowick. **A True Interpretation of the Witch of Endor Spoken of in the First Book of Samuel, xxviii. chap. beginning at the 11th verse**. London: [Printed by R. Brown; Lodowick Muggleton], 1831. Fourth Edition. Tight, bright, and unmarked. Uncut and untrimmed pages (folded signatures), hand sewn into plain blue paper wrappers. Paper wrappers a little darkened and rubbed at extremities, otherwise clean. Signatures: B-E8, F4. 8vo. 72 pages. An 1831 reprint of a pamphlet that was first printed in 1724. Very Good+ in Wraps. Original Wraps. (#9537) \$225.00

"A True Interpretation of the Witch of Endor spoken of in The First Book of Samuel, xxviii. chap. beginning at the 11th verse shewing 1. How she and all other witches do beget or produce that Familiar Spirit they deal with, and what a Familiar Spirit is.....2. It is clearly made to appear in this Treatise, that no Spirit can be raised without its body.....3. An interpretation of all those Scriptures, that doth seem as if Spirits might go out of Men's bodies when they die, and subsist in some or other without bodies..... Lastly several other things needful for the mind of man to know .." "An unusual tract by Lodowick Muggleton (1609 - 1698), the English tailor who became a Puritan religious leader and anti-Trinitarian heretic whose religious movement became known as Muggletonianism. Muggleton took virulent exception to the Quakers, was hailed by his followers as a prophet, and was twice convicted of blasphemy. His religious beliefs were at least unorthodox: he is said, for example, to have thought that God had a human body. In this booklet he detailed his thoughts on witches, spirits and various matters."--Weiser. This particular edition is speculated to be a printer's "unsophisticated" copy in paper wrappers before being sent to binder. One of the more prolific stories of witchcraft lore, The Witch of Endor (also known as the Medium of Endor) was a woman, as reported in Samuel I of the Old Testament of the Bible, chapter 28, verses 3 - 25, who possessed a

talisman through which she called up the ghost of the recently deceased prophet Samuel, at the demand of King Saul of Israel for battle purposes. The story of the Witch of Endor has excited the creative imagination through the ages and inspired further embellishment of her practices. Few holdings and unusual.

98. Murphy, Jamie. **One Thousand, Seven Hundred and Fifty Three**. Dublin: The Salvage Press, 2019. Limited Edition. Tight, bright, and unmarred. 110 sections of 16 pages in adhesive-less medieval style binding on raised double linen chords, ebonised oak boards tapered to fit the swell of the spine. Large 8vo, printed in black, silver and green on 140gsm Zerkall smooth. Housed in a cloth covered solander box. Numbered limited edition of eight copies. Fine in Fine Archival Box. Hardcover. (#9928) \$4,500.00

Continuing with Murphy's pre-occupation with social commentary, this protest book aims to make tangible the current homelessness crisis in Ireland. The book is for the most part devoid of content (the seven printed pages are half title, title, introduction, colophon, pressmark), with each empty page dedicated to one homeless family, the scale of the situation becomes quite apparent when these pages amount to a book eight inches in thickness.

99. Orwell, George; Stansky, Peter [Intro]; Hammer, Jonathan [art]; Cooksey, Gabby [binder]. **Animal Farm [Design Binding]**. San Francisco, CA: The Arion Press, 2013/2019. Limited Edition. Tight, bright, and unmarred. Bound in red goatskin with a skin disease, leather hinges, sewn endbands, decorated head with acrylic paint, pig is blind tooled with a fool's tool then painted in with black acrylic, nose is strawberry paper, black leather and vellum onlays, mirror image of a pig with different shadows accentuated; black cloth clamshell box. 4to. 150pp. Illus. (color and b/w plates). Numbered limited edition, this being 121 of 300. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10180) \$3,200.00

"The image of the butchered pig's head came from an illustration from inside the book by the artist, Jonathan Hammer. The image was perfect for my idea of what Animal Farm is about: cruelty, dual-image, and death." [artist statement]

100. Parcero, Tatiana. **Natura et Corporis**. Mexico City: Arts & Graphics with Giovanni Troconi, 2017. Limited Edition. Bright and clean. Black cloth box, unbound contents: 6 archival prints at 30x30 cm; 3 archival prints at 30x60 cm; 1 photo-transfer on Kiri wood at 20x20 cm; 1 Poem by Alberto Roy Sanchez; Contained in folio box,

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4to. np. Illus. Numbered limited edition of 20. Fine. (#9877) \$6,500.00

"This lovely portfolio-style artist book with work by Tatiana Parceró includes a striking cross-section of images: 9 prints on photo-paper and a photo-transfer on wood, for a total of 10 works with a poem by Mexican writer, publisher, and educator Alberto Roy Sanchez and certificate. Not only is this a wonderful representation of an established body of work by Parceró, it bridges series, and foreshadows future works.

Most of the work included in the folio is from the Artist's established *Universus* series, which explores the body and its connections to the world through naturalists drawings and broken landscapes in diptych form. It also includes a work on wood; this piece is a link to newer and still evolving series and experimentations, so the folio should prove to be a pinnacle and a pivot piece; it marks a shift in the artist's work and visual investigations.

Yet undefined, the new work seeks to make connections between wood and bone. The artist's choice to work on Kiri (or Paulownia) wood is interesting due to its properties. The Paulownia tree is common across Eastern Asia, and can

grow even in poor soil. It is the fastest growing hardwood, but is light, warp-resistant, and won't quickly dull a blade. Nearly every bit of this wood is useful. The wood is commonly used to make trunks or carvings. Charcoal for drawing can be made from its ashes, and powder for fireworks can be made of its sawdust. The artist finds the history of the material interesting, and is intrigued by qualities she sees it has in common with bones." [publisher's statement]

101. Pennick, Nigel. **Gotlandia: Gothic Divination Cards**. Cambridge, UK: Nideck, 1991. First Edition. Slight edgewear to box and booklet, otherwise tight, bright and unmarred. Original complete card deck with accompanying booklet + two text cards. Staplebound, A5, unpagged. Printed in black on paper. Very Good+. (#10817) \$200.00

Nigel Campbell Pennick, born 1946 in Guildford, Surrey, England in the United Kingdom, an author publishing on occultism, magic, natural magic, divination, subterranea, rural folk customs, traditional performance and Celtic art as well as runosophy. He is a writer on marine species as well as an occultist and geomancer, artist and illustrator, stained-glass designer and maker, musician and mummer. He also writes on European arts and crafts, buildings, landscape, customs, games and spiritual traditions. He is best known for his research on geomancy, labyrinths,

sacred geometry, the spiritual arts and crafts, esoteric alphabets and Germanic runic studies. Extremely scarce set of divination cards focusing on the Gotland, runic staves in the Northern tradition, Orlög. 25 cards with two information, title cards and unpagged introductory text accompanying the cards with descriptions of each letter and meaning. Formerly owned by Bob Trubshaw.

102. Poe, Edgar Allan [Sobota Binding]. **The Gold Bug [Design Binding]**. Loket, Czech Republic: Jarmila Jelena Sobota, 2013. Limited Edition. Tight, bright, and unmarred. "Bradel" binding structure covered with dark green goatskin, onlay of laser-cut leather skull, gilt lettering and decorative elements; archival box in leather and marbled paper with magnetic 'bug' that can crawl on the cover. Appox. 3x3". 95pp. Fine in Fine Archival Box. Hardcover. (#8630) \$375.00

The story involves cryptography with a detailed description of a method for solving a simple substitution cipher using letter frequencies. The cryptogram is:

53‡‡‡305)6;4826)4‡.)4‡;806*;48‡8
¶60))85;1‡(:;‡*8‡83(88)5*‡;46(:88*96
‡;8)‡(;485);5*‡2.*‡(;4956*2(5*—4)8
¶8*;4069285);)6‡8)4‡‡;1(‡9;48081;8:8‡
1;48‡85;4)485‡528806*81(‡9;48;(88;4*

(‡‡34;48)4‡;161;:188;‡‡; The decoded message is:

A good glass in the bishop's hostel in the devil's seat

forty-one degrees and thirteen minutes northeast and by north

main branch seventh limb east side shoot from the left eye of the death's-head a bee line from the tree through the shot fifty feet out.

Signed by Jarmila Sobota.

103. Pushkin, Alexander Sergejevich; Gibbings, Robert (illus). **The Tale of the Golden Cockerel**. London: The Golden Cockerel Press, 1936. Limited Edition. Touch of sunning at front board, else tight, bright, and unmarred. "Cloth of gold" boards (red and gold woven cloth), leather spine label, gilt lettering, gilt ink frontispiece, teg. 32mo. Illus. (b/w plates). Numbered limited edition, this being 67 of 100. Near Fine. No DJ, as Issued.. Hardcover. (#6923) \$1,250.00

Printed by The Golden Cockerel Press to honor of its namesake fable, shortly before the centenary of Pushkin's death (he died of dueling injuries at 37 in 1837). Signed by translator Hannah Waller. The edition also includes

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the "Note on Pushkin and the Tale" by Raissa Lomonossova. A very handsome copy of this classic.

104. Rafalski, Julie; Henningham, David; Deans, Tahu. **The nth Convention (second edition)**. London: Henningham Family Press, 2009. Limited Edition. Tight, bright, and unmarred. Color printed wraps, screenprinted images, complex structure, blue cloth slipcase. Square 8vo. np [27pp]. Illus. (color plates). Numbered limited edition of 30. Fine in Fine Slipcase. Original Wraps. (#9427) \$750.00

"Julie Rafalski, Tahu Deans and David Henningham re-enacted Cold War psychic drawing experiments in a Leipzig building that had formerly housed an East German supercomputer. They also reconstructed the computer as a set to be reconfigured and photographed. These pictures, films, drawings and transcripts make up the content of this book. Operating like the distinct CMYK dots that merge optically to form a full-colour picture, the artists have worked together to take the viewer through corridor spaces, doctored photographs, and a psychic spying apparatus redolent of the building itself. Not every page is accessible without the use of a knife. The books are editioned using a vector-based system so that each book is assigned a non-hierarchical relationship to the others." [from the publisher]

105. Rainer Maria Rilke (poet); Belloff, Mindy (artist). **Ten Reflections on Rainer Maria Rilke's Duino Elegies**. New York: Intima Press, 2002. Limited Edition. Tight, bright, and unmarred. Images from original gouache, ink, and pigment paintings (1997); digitally printed with archival pigmented inks on textured rag paper with handpainting; Leather spine; Indian paper covers with handpainting. 8vo. np. Illus. Numbered limited edition of 40. Signed by the artist. Fine. Hardcover. (#8913) \$750.00

Text translation by David Oswald. Flat adhesive binding by Judith Ivry.

"The vivid language of Rilke's Duino Elegies is uniquely revealed in the bold, elegant paintings of book artist Mindy Belloff. After reading the Elegies for many years, the artist meditated on one a month. Ten Reflections emerged from a visualization of the poet's words, which are interwoven throughout. Rilke's expressions of despair, love, fear, and solitude begins, "Who, if I cried out would hear me then..." (from the artist)

106. Randall, Karen. **The Leyden Jar Project**. Northampton, MA: Propolis Press, 2017. Limited Edition.

The sculptural book is housed in a clamshell box measuring 7.5 by 9 by 16. Beneath a panel in the box are additional items: a solar panel and a transformer cable which can both be used to recharge the Leyden Jar Project's battery. At last but not at all least, the Project includes an extended essay presented in a more traditional book format, written by Karen Pava Randall detailing the birth of the Leyden Jar, explaining what a dielectric is, and surveying the Leyden Jar's role in the discovery of the laws of physics. The Biography of the Leyden Jar is 90 pages long, letterpress printed, and hand-bound. Fine. Sculptural. (#9263) \$7,500.00

"The Leyden Jar Project is an interactive book sculpture by Karen Pava Randall with accompanying poetry by Cole Swensen, celebrating the history of early electrical experimentation from the discovery of the Leyden Jar in 1745 to modern times.

The sculptural book object is made up of twelve hand blown Leyden Jars which function as pages for Swensen's poems. These gilded Leyden Jars are mounted on three shelves of an acrylic box. Copper foil beneath the gold leaf connects each of the jars to an Arduino microprocessor (a sort of mini-computer) in the compartment below the bottom shelf. By touching a jar, the reader sends an electronic request to the microprocessor to play a particular recording of Swenson's voice. There are 36 poems in all relating to the history of the Leyden Jar.

The Leyden Jar is the earliest form of a capacitor, a device which stores electrical energy. Capacitors are found in most (if not all) modern electronic circuits. You can make a Leyden Jar very simply. Cover the inside and outside walls of a glass or plastic jar with aluminum or copper foil. The classic Leyden Jar has a lid with a metal rod protruding from the top; a chain attached to the bottom of the rod connects to the foil on the inner wall. A Leyden Jar is charged by connecting either the outer layer of foil or the rod to a source of electricity and discharged by simultaneously touching the outer layer and the rod, thus creating a conductive path between the two layers of foil.

During the eighteenth century, experimenters charged their Leyden Jars by generating electricity from friction; sometimes very simply by rubbing a piece of amber or glass, but they also used more elaborate mechanical devices with hand-cranks that increased the speed of at which a glass globe could be rubbed. Famously, Benjamin Franklin proposed a more dangerous alternative means of collecting electricity: capturing lightning with a Leyden Jar. Franklin's French colleagues

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successfully proved his theory, drawing lightning down from the heavens through a long rod into a Leyden Jar, providing evidence that lightning was indeed a form of electricity, and thereby immortalizing Franklin in the pantheon of scientific luminaries. The text within this printed book offers a prose history of the Leyden Jar's discovery and its central role in the evolution of modern physics and radio technology." [artist statement]

107. Remy, Nicholas and Francesco Maria Guazzo; edited with introduction by Montague Summers; translated by E.A. Ashwin. **Demonolatriy and Compendium Maleficarum (Two Volumes)**. Secaucus, NJ: University Books, 1974. Reprint. Minimal bruising to top and end head caps, slightly darken top edge of text block, else a tight, clean, a very good set. Dust jackets minimally chafed and creased at all edges and extremities with a few light chips and short tears, price clipped. Two volume set bound in blue cloth with gilt titling and bright pink dust jackets intact, in mylar. Two volumes, xlv + 188pp. & xxii + 206pp. with illustrations and double column text. Very Good+. Hardcover. (#10345) \$275.00

A matching reprint set of these English language translations of two of the major early guides used by church and legal authorities to define and detect witchcraft and oversee its prosecution and punishment. The Compendium Maleficarum, compiled by the Ambrosian Friar Maria Guazzo, was printed in the Ambrosian College print shop in Milan (the first edition in 1608). This key work on demonology and witchcraft builds upon the already familiar content of its 15th and 16th century predecessors like Heinrich Kramer's Malleus Maleficarum (1487) and Nicholas Rémy's Daemonolatrie libri tres (1595) with the inclusion of specifically placed and striking woodblock illustrations in the text. These cuts are repeated occasionally through the three books, which are formatted as a series of "Doctrina" and "Exempla", exploring the lore of European witchcraft practices with liberal references and examples from Kramer, Rémy and many others, both contemporary and from antiquity, often exploring supernatural causes to medical maladies. There is an extensive index of these citations. The sensational illustrations depict well dressed men and women in congress with various incarnations of a winged and tailed Devil, trampling the cross, giving to the Devil pieces of their clothing, striking their name from the book of life and inscribing it in the book of death. They also show women flying to the Sabbat on the back of a goat, the gathering of human remains for use in magical

concoctions via exhumation or removal from the gallows, the consumption of a Sabbatic feasts, served and attended by non-human beings, a witch kissing the Devil's buttocks, and a depiction of a witch disguised as a wolf - Jane P. Davidson cites this as the only example of a 17th century witchcraft text to contain images of lycanthropy. The text was compiled at the request of Cardinal Federico Borromeo, the Archbishop of Milan, perhaps prompted by Guazzo's performance of an exorcism in 1605 on the Duke Johan Wilhelm of Cleves. It was first translated into English in 1929 by Montague Summers.

An important late sixteenth century text on witchcraft "drawn from the capital trials of 900 persons, more or less, who within the last fifteen years have in Lorraine paid the penalty of death for the crime of witchcraft" by Nicholas Remy, 'Privy Councillor to the Most Serene Duke of Lorraine, and Public Advocate to his Duchy.' [D'Arch Smith B22]. These two works were the leading witchcraft handbooks of their day, and were the guides used by the authorities of the church and lawyers in the definition of witchcraft, and prosecution and punishment. A matching reprint set of Montague Summer's edition of these two early witch-hunter's guidebooks. Remy (1530-1612) French demonologist, studied law at the University of Toulouse, where Jean Bodin taught. He worked as a lawyer in Paris and in 1570 took over his uncle's position as Lieutenant General of Vosages. In 1575 he became the Privy Councilor to Duke Charles III of Lorraine, and in 1584 Seigneur de Rosieres-en Blois et du Breuil. In 1591 he became the Attorney General of Lorraine," in which position he was able to influence and override local magistrates too lenient with witches, keeping up his hatred of witches to the last. Remy's claims as an expert were emphasized by the title page wherein he boasted he had condemned 900 witches in fifteen years. Remy to some extent replaced the Malleus Maleficarum as the final authority on witch hunting," [Robbins.] From the introduction and includes new additional notes by leading occult and witchcraft author and scholar, Montague Summers: "No historical record could be more valuable, no record could be more interesting than this graphic account compiled from first-hand knowledge..." Although produced in several iterations, this is reprint set and is critical for religious studies, historical accounts of witchcraft and law, and Montague Summers focused collections. [Coumont: G.87.2. de Guaita: 374. Caillet: 4805.]

108. Romero, Derli. **Dextra/Sinistra**. Morelia, Michoacán, México: Nihil Obstat Press, 2001. Limited

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Edition. Bright and clean. Dark brown cloth slipcase, unbound contents: [4] leaves, [10] leaves of plates at 48 cm. Title label on upper cover. Contained in portfolio box, 8vo. np. Illus. Numbered limited edition of 27, this being 1. Hand numbered by the artist at lower edge. Near Fine. Slipcased (Issued in portfolio). (#10592) \$1,500.00

Illustrations were made by pressing custom-designed, heated iron brands onto the hand-made paper, which "brings to mind the inhuman system used at the dawn of the conquest by Hernan Cortez and Francisco Pizarro."-- Leaf [1]. Printed by Derli Romero ... The paper ... was produced by the artist and Jeff Lindenthal at the Green Field Paper Company in San Diego, California ... translation from Spanish to English ... by Joan Lindgren"--Colophon. Scarce. Text in Spanish and English.

109. Rosenbloom, Megan; Feinstein, Sam [binder]. **Dark Archives: A Librarian's Investigation into the Science and History of Books Bound in Human Skin [Design Binding]**. New York: Farrar, Straus and Giroux, 2020/2021. First Edition/Unique. Tight, bright, and unmarred; archival box tight and unmarred. Full leather binding; each folio guarded with Kizukishi Japanese tissue, endsections of Stonehenge mouldmade paper with decorative paper marbled by the binder, head decorated with graphite and torn gold leaf, double core endbands sewn with silk thread, covered in Franz Hoffman alum-tawed pigskin, tooled in blind and 23.5K gold, goatskin leather onlays, binder's signature in blind on the red onlay on the rear turn in. 8vo. 274pp. Notes. Index. Fine in Fine Archival Box. Hardcover. (#10814) \$5,500.00

"For this binding I cut three new brass finishing tools, two in the shape of a book (looking from the top) and the other a representation of a hide of human skin, cut in silhouette with parallel lines. I took care to incorporate the contours created with each tool's overall outer shapes so that the tooled impressions create interesting elements in the negative space.

The overall effect is not unlike a maze, and in the negative space left by the tooling there are perhaps corridors that one meanders through that may lead to a human skin book, lead to a potential human skin book, or lead to nothing whatsoever .

At the time of this binding (with the results last published May 2019), the Anthropodermic Book Project has conclusively identified 18 bindings bound in human skin --to represent this, 18 of the human skin tool impressions were gilt, with the rest in blind to leave to the imagination

the potentials out there that have yet to be discovered, and the random spots where the tool is left out being a part of the chaotic process of identifying and alleged binding, only to find out it wasn't at all a human skin binding.

I chose to use alum-tawed pigskin, as the follicle pattern of pigskin is the closest to human skin than other binding leathers and I have handled a couple pigskin bindings purporting to be human skin bindings. As well, I opted for a skin that had bug bites, scars, and other imperfections, as I wanted to center that in the life of the animal." [artist statement] The onlays at the head and tail suggest the shape of an hourglass and introduce a bit of color and life (or perhaps depth/death) to the binding.

110. Rosenbloom, Megan; Staley, Rebecca [binder]. **Dark Archives: A Librarian's Investigation into the Science and History of Books Bound in Human Skin [Design Binding]**. New York: Farrar, Straus and Giroux, 2020/2021. First Edition/Unique. Tight, bright, and unmarred; archival box tight and unmarred. Laced-on boards constructed of bone & brass [exposed], spine and flyleaves in black goatskin; silk-covered clamshell box lined with sound-proofing wool felt. 8vo. 274pp. Notes. Index. Fine in Fine Archival Box. Hardcover. (#10811) \$5,500.00

"The motivation for this binding was to foreground the inherent violence of using materials taken from animals, including humans, as decoration for luxury objects." [artist statement]

111. Rosenbloom, Megan; Urbina, Colin [binder]. **Dark Archives: A Librarian's Investigation into the Science and History of Books Bound in Human Skin [Design Binding]**. New York: Farrar, Straus and Giroux, 2020/2021. First Edition/Unique. Tight, bright, and unmarred; archival box tight and unmarred. Three part bradel binding. Wrinkled calf skin, foil stamping. Rounded spine box, goat skin, blind tooling with calfskin foil stamped label. 8vo. 274pp. Notes. Index. Fine in Fine Archival Box. Hardcover. (#10812) \$5,500.00

"I knew what I wanted to do with this book from the very beginning. A dark, grim, grotesque book for a taboo subject. Easy, simple, something I love doing. But on the very first page of the prologue Rosenbloom writes "Unlike the Necronomicon or the spellbook in Disney's 1993 film Hocus Pocus, real human skin books do not announce themselves with a ghoulish appearance. They do not look much different from any other antiquarian book you would find on the shelf."

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Nonetheless reading through the book, the acts leading to these books are often grotesque, showing little care for the humanity of the people whose skin would be used as decoration. For every fine book there must be a box, and while thinking about the box for this book I realized that the box could present a very plain, normal facade, hiding the dark book underneath.

While this essentially changed the book from a simple binding to a two part art piece, I knew it was the right direction to go. Rosenbloom's book is all about the journey to find the truth behind some plain books that have a dark past. Those who handle my piece will go on a much smaller, much quicker journey." [artist statement]

112. R . **Grateful Dead Serigraph: "Original Dead"** 1981. Limited Edition. Tack holes at corners (well within matting borders), small closed tear related to upper right tack hole, very minor rubbing, else bright and clean. Poster. Approx. 18x24" sheet. Color illus. Near Fine. (#10628) \$750.00

"Original Dead" serigraph, depicting the band skull logo held in the hand of Lady Liberty. Signed "R " and dated 1981 in pencil with title and limitation in same hand.

113. Sattarini, Helene. **Oracle des Runes [Rune Oracle]**. [Italy]: Lo Scarabeo, 2004. First Edition. Like new in shrink wrap in original box. Full and complete deck. Scarce. As New. In original box. (#9791) \$100.00

"The powerful magical force of the Vikings is hidden in the ancient Runes" –Description. Divination deck using rune "Futhark" symbols. American occult publishers reissued in 2013. Translated into four languages.

114. **[School of William Mortensen] Collection of female models - Studio photographs.** [1930-1940]. Small collection of six black and white silver gelatin photographs measuring approximately and variably 3x4", in excellent condition, mounted with corners on acid free board. Two images are cropped/marked with pencil, and a single image shows water droplet in corner, otherwise in superb condition. Very Good+. (#9968) \$225.00

Identified as probably taken in the 1930s, but more likely in the 40s or 50s, these images are strongly influenced by the photographic method of lighting and composition of William Mortensen. One of the photographs is direct mimic of Mortensen's image titled "Betty" from 1936 of a woman glancing sideways with a decorative headpiece. The other images harken to Mortensen's work: Salome and Eve, and even Hollywood nude glamour [topless woman in furs]. As the photographs are unmarked, it is

difficult to gather any provenance, yet they appear to be not printed or taken by Mortensen himself, as they don't exhibit his signature photoengraving technique or other markings. They do however, illicit similar lighting and poses like he would have instructed in his various books on photography techniques. They also seem like test proofs from the negatives, cut from the proof sheets. The images are clearly from someone who had access to a proper studio, equipment, and wardrobe, perhaps a student of his or another photographer crafting their own experience from Mortensen's highly technical skills.

115. Schroeder, Keri Miki-Lani. **Influxstructure: A Topography of Ghosts.** San Antonio, TX: Coyote Bones Press, 2018. Limited Edition. Tight, bright, and unmarred. Complex structure, map-fold variation and 4-sided enclosed box variation, printed letterpress with polymer plates, pressure prints, and pochoir. 10"x10"x2" (closed); 20"x38"x1" (extended). np. Illus. (color plates). Limited edition of 25. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10586) \$850.00

"Influxstructure: A Topography of Ghosts explores macro and micro human systems (both natural and artificial), and how we use the earth and our bodies to communicate and navigate space. When the book is closed, iron filings encased in glass gather tightly over a hidden magnet. When the book is open, the iron filings scatter into formless dust. The map-fold variation structure allows images to be peeled back layer by layer, alternating between the minuscule (synapses, nerves, veins), to the immense (Nazca lines, US Highway systems, atomic bomb test site). Holes in pages

peek through to highlight the interconnection of the systems. Text alternates from prose poems to cited research. Influxstructure shifts between the retrospective and introspective in that it examines how remnants from the past overlap and inform our current sensory experiences. Each image is from a vantage point that is either too close or too far away for the viewer to have a complete or clear perspective. There is a connection to be drawn between the monumental Nazca earthworks to our firing brain synapses: How do we determine consciously or unconsciously what is necessary to remember? We have created complex highway structures to move across the earth while our circulatory system moves blood throughout our bodies; we can locate ourselves on a planet of this size, yet cannot pinpoint where we exist within our own bodies?" [Artist Statement]

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Keri Miki-Lani Schroeder is a book artist and proprietor of Coyote Bones Press based in San Antonio, Texas. Keri holds an MFA in Book Art & Creative Writing from Mills College, and was a former assistant for Julie Chen at Flying Fish Press, and an edition bookbinder at Craig Jensen's, BookLab II. She was awarded as Helen M. Salzborg Artist in Residence at the Jaffe Center for Book Arts for 2019-2021, and teaches Book Art classes at Southwest School of Art. Keri also produces and hosts Books in the Wild, a podcast about book arts and book history.

116. Schwartz, Tim. **Data Transmissions**. San Francisco, CA. Limited Edition. Bright and unmarred. A suite of seven letterpress and linoleum cut prints on French paper, letterpress title sheet by Erin Fong, single tray two door box covered Joanna English buckram and grey brillianta, foil stamped in brown. fo. np. Numbered limited edition of 12. Fine in Fine Archival Box. Hardcover. (#9882) \$2,500.00

Data Transmissions is a series of letterpress prints of cell-phone screenshots, collected through an open call on social media, that reflects on the value of data and its processing. A selection of the submitted screenshots were translated into letterpress through a physical process of hand-setting metal type, cutting linoleum blocks, and using a Vandercook mechanical press. [Artist statement]

117. Schwartz, Tim. **Modern Methods of Book Composition [Artist Book]**. San Francisco, CA, 2011. Limited Edition. Tight, bright, and unmarred. Case bound in green starched linen, redacted text stamped in 22k gold on spine of book, kindle housed in same linen and stamped in gold; slipcase to house both book and kindle. Edition of 6. 8" x 5.5" x 2.5". Illus. (b/w plates). Numbered limited edition. Fine in Fine Slipcase. Hardcover. (#9883) \$4,250.00

A brilliant consideration and response to the design shift when the contents of a printed book are digitized in which all of the extracted data is redacted, leaving form and image.

"Theodore Low De Vinne is one of the fathers of book publishing in America. He was one of the nine founders of the Grolier Club, the commissioner of the font Century, and the most prolific writer on book publishing methods in the late 19th century. In 1904, De Vinne wrote "Modern Methods of Book Composition," a treatise on how to layout and publish books. In 2007 the University of California Libraries scanned in the pages of this book and uploaded the files to archive[dot]org.

Archive[dot]org is an online digital repository akin to Google Books, with over 1.5 million digitized books. After the files were uploaded the content of the book was automatically extracted and a variety of digital book formats were created, including one for the Kindle.

A piece of software was written to take a page from the original book and cover up any content that was extracted with a black box. By repeating this process for every page in the original book, a new book was created that shows only the layout of the original book, that was lost in the digital copy, and leaves uncovered the content that was unable to be converted into the digital version." [artist statement]

118. Shakespeare, William (author); Miller, Alex; Orndorff, Nicholas; Orndorff, Clara [designers]. **The Sonnets: Watch Book [Artist Book]**. Seattle, WA: Amno & Co, 2015. Limited Edition. Bright and unmarred. Colored formed case, title and year printed in copper, design team printed on PCB, limitation inscribed on the interior of watch body; black band; booklet staplebound, mustard wrappers, signed by the designers. Limited edition of 18 (14 with nylon bodies, 4 with stainless steel) Fine. Unique/Original Wraps. (#8910) \$300.00

The design team were challenged to produce a book prototype in watch form which would include displayed letters, persistence-of-vision (POV), and Morse code (visual or audible). This limited edition is the result. Each watch 'reads' sonnets 1 and 2 in Morse code and the speed is adjustable.

119. **Sherlockiana collection**. 1946-2014. Materials include various monographic and serial journals, in addition to scarce self-published "zine" pamphlets, parodies, and other 'pastiche' produced by individual fans and self-motivated scholars of Sherlock Holmes and Dr. John Watson. Most of the publications are two-fold, stapled booklets. The entire collection encompasses 3 linear feet and numbering over approximately one hundred titles. Majority are first edition publications and in very good condition. Very Good+. (#9358) \$950.00

Collection of Sherlock Holmes enthusiast related and miscellaneous "Sherlockiana" materials, 1946-2014. The Arthur Conan Doyle Encyclopedia website describes "Sherlockiana" as: People interested in Sherlock Holmes and who enjoy sharing their interest with others are baptized sherlockians or holmesians. Their purpose is to keep green the memory

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of the detective. The literary activity of the sherlockians is called the *Sherlockiana*. The study is limited to the Sherlock Holmes saga in the work of Sir Arthur Conan Doyle, including all the characters appearing the stories (their lives, their activities, the places where they live, etc.). The *sherlockiana* is practiced by writing articles, studies or conferences (serious or humorous) on the most diverse topics.

Notable serials include "Baker Street Journal," "An Irregular Quarterly of Sherlockiana" [almost complete run, 1946-2014], "Pontine Dossier" [8 issues], "Sherlockian: A Quarterly Journal" [first 6 issues], "Third Pillar," "Newsletter for the Thespian Pursuits in Sherlockiana" [issues 1-4 with correspondence], and the "Baker Street Miscellanea" [12 issues]. The collection isn't without its peculiarities, which include the limited edition reprint of the *Irregular Feast* foldout menu and the *Mansion Murders* mystery tabletop game complete with map and clue book. Other unique and scarce titles include: *Watsoniana*, *Holmes and the Theory of Games*, *Sherlock Holmes Cook Book*, *Parlour Games of Sherlock Holmes*, *Some Unaccountable Exploits of Sherlock Holmes*. Extremely distinctive and well-rounded assemblage of materials accounting for fan-driven scholarship and examples of dedicated pop culture iconography with literary pursuits. [Complete spreadsheet with brief main title entries available].

120. Simpson, James [text]; Trant, Carolyn [art]. **The Untenanted Room**. London: Parvenu Press, 2018. Limited Edition. Tight, bright, and unmarred. Black leather spine, textured cloth boards, black endpages. fo. np. Illus. (colored and handcolored plates). Fine. Hardcover. (#9578) \$6,500.00

"These books I am printing are trying to combine being painted and printed; I always print like a painter anyway – the blocks are just another way of getting colour and image onto the paper – and each book, of a very small edition will be slightly different.

I want it to be quite rough and immediate, not pretty at all – I am not sure my skills stretch to tragedy so rough and raw will have to do....

The text flickers between current events and concerns, structured around the medieval story of *Perceval*, *The Holy Fool*, and yes – *The Ruin*. I am trying to mirror the metaphors of the writing with the way I print – shreds of allusions and references in the imagery, cut shapes. Fragmented printing styles. The covers, if I ever get them dry in time, are trying to gather up and meld some of the whirling detritus of the world, both natural and man

made – and compact it into a surface; I did this once for a unique volume, *The Artists Book*, done for a Millennium exhibition in 2000, which is now in the USA and I never took a photo of the cover, so it is an idea revisited from memory nearly two decades on. 'Current events and concerns' are the perennial ones – man's inhumanity to man and the continual degradation of the planet. The first image is of an unspecified bombed building, in the Middle East maybe; later bodies hang like meat from the trees, the woodcuts try to flicker like TV screens, dead birds are strung up, trees look blasted. But art ultimately makes things look aesthetic, cosy: I try to be raw but pages inevitably become cooked – our conscience and consciousness makes things acceptable so that we can carry on. I hope this is an angry book all the same." [artist statement]

121. Small, Oriana [aka Ashley Blue]. **Girlvert [Art Edition]**. Los Angeles, CA: Barnacle Books, 2011. Limited Edition. Tight, bright, and unmarred. DJ and slipcase both bright and clean. Pale pink wraps featuring art by the author, black ink lettering, glossy photo section bound in; handmade Japanese paper DJ; lucite slipcase. 8vo. 309pp. Illus. (color plates). Filmography. Numbered limited edition of 50. Laid in polaroid photograph. Fine in Fine DJ in Fine Slipcase. Original Wraps. (#7491) \$450.00

“Oriana Small has pushed herself to the outermost extremes of what the body and mind are capable of—all before turning thirty years old—and now she's made it an authentic read for the rest of us to marvel at, elevating the depravity and denial inherent in the pornographic arts to a singular literary experience.’ (JAMES FREY, author of *A Million Little Pieces* and *Bright Shiny Morning*) Proclaimed "girl-pervert" Oriana Small AKA Ashley Blue, a veritable artist at heart, weaves through the intricacies of a decade in and out of the adult film industry, love, drugs, and her own firebrand of what it means to live ecstatically.” [Publisher's blurb] Wraps feature original art by the author, unique to this edition and hand-numbered. Handmade Japanese paper DJ by designer Ted Nava (each sheet of which contains at least a strand of Small's pubic hair!?!). Lucite slipcase created by Mike Jennings. Laid in signed Polaroid of Small by noted photographer Dave Naz.

Award-winning porn actress Blue's memoir of her decade in the business. Of the many ways we might tout this book, we will limit ourselves to only one: we are confident this is the first book ever issued with a pubic hair

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incorporated, at least intentionally, into the dust jacket. A landmark in book arts?

122. Smith, Sarah [art]; Patten, Graham [binding]. **News Cycle**. Medford, MA, 2019. Limited Edition. Tight, bright, and unmarred. Dark rust paper binding, unusual structure, Cheloniidae Rag paper, and Hahnemuhle Bugra paper; paper archival box. 9x9x3 cm. np. Illus. (b/w plates). Signed by the artists. Limited numbered edition of 30. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10617) \$1,100.00

...in which the binder presents the multiplex carousel structure - a Continuously Convoluting Carousel - an unusual new structure. Designed and developed by bookbinder and conservator Graham Patten, it features artwork by printer, illustrator, and book artist Sarah Smith. It can be inverted on itself indefinitely, revealing a sequence of four different hidden openings or displays. A variation on the Jacob's Ladder toy, the Continuously Convoluting Carousel employs the same double-action hinges that gave the original toy its characteristically illusive motion. "News Cycle comments on our reaction to the news. Through the operation of the book, five groups of people express four different emotions—apathetic, shocked, angry and elated. The cycle continues indefinitely as the viewer manipulates the book and the people experience the news. The images were drawn in pen and ink and then printed with photopolymer plates." [Artist Statement]

123. Sobota, Jan (binding). **Velislav's Bible [Design Binding]**. Czech Republic: Archa Publisher, [2007/2012]. Facsimile/Binding. Tight, bright, and unmarred. Full leather binding, metal fixtures; full color facsimile of the textblock. 4to. np. Illus. (color plates). Limited Edition of 10 [N.B. Only two completed before Sobota's death] Fine. Hardcover. (#8668) \$4,500.00

Limited edition of 799 copies. Jan Sobota was commissioned to bind 10 copies in 'period' style. Sobota passed away, however, after completing only two of them. One remains with his wife/archive, this is the only copy publically available. It is also the final binding he worked on prior to his death. The bible has 376 pages and nearly eight hundred paintings. It is the largest illustrated medieval manuscript in central Europe. Sobota's binding is a facsimile of the original binding.

"Most comprehensive illustrated medieval manuscript in central Europe was created around the mid 14th century thanks to the initiative of Velislav, who is portrayed on fol.

188r as kneeling before a statue of St. Catherine, the patron saint of theologians and philosophers. This seems to be evidence that he was a member of the clergy, although he is not wearing a tonsure and his clothing is rather secular. He can be most probably identified with a Prague capitulary of the same name, who was a notary to Jan of Luxembourg, later a notary and a diplomat of Charles IV. The book was created in a secular, laic book-workshop with signs of stable and standardized operation.

Velislav's Bible is neither a biblia pauperum (a Bible of the poor) - this type was introduced only later and typically had around thirty to forty recurring paintings - nor it is a fully illustrated Bible comprising the whole biblical text.

It includes the following books: Genesis (1r-52v), Exodus (53r-88v), Daniel (89r-108r), Judges (108v-115r), Judith (115v-130r), Antichrist cycle (130v-135v), Christological cycle (136r-149r), Apocalypses (153r-168v), Apostles' deeds (169r-179v) and above that a cycle about Czech patrons saints Wenceslas and Ludmila (180r-188r). Different other individual images appear in the second half of the book. Given the fact that vast majority of images is accompanied by comments and that occasionally written names of the characters occur, the manuscript can be regarded as a medieval comics. The brushwork shows some romantic elements, with some elements of the later so-called "beautiful style."

124. Spivak, E. Lawrence [publisher]; Anthony Boucher; J. Francis McComas [editors]. **Magazine of Fantasy**. New York: Mystery House, Inc., Fall 1949. First Edition. Some discoloration, toning on pages, but otherwise in excellent condition. Volume 1, Number 1, Fall 1949. First issue, digest paperback, 128 pp. 5-1/4x7.5" Cover features a Kodachrome printing photograph by Bill Stone and iconic logo by George Salter. Very Good+ in Wraps. Original Wraps. (#9556) \$50.00 *One of the early science fiction and fantasy speculative fiction magazines to challenge the normalized pulp and action based story lines. Very little to no illustrations, emphasizing the text and content quality of the genre. Authors include: Theodore Sturgeon, Winona McClintic, H.H. Holmes.*

125. St. James, Margo; Robbins, Trina [art]. **The Street Game: Margo St. James [Original Art] [Women's Movement, Activism]**. San Francisco, CA, nd [circa 1975]. Unique. Bright and clean. Red metal frame, black and red beveled matting. Approx 13x10" image size and 18x15" framed. Black pen and ink. Fine in Fine Dustjacket. Framed. (#10406) \$7,500.00

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The original drawing by Trina Robbins of a board game embodying Margo St. James' life and activities. From Margo's private library. Trina Robbins is the renowned American comics artist, writer and "herstorian". "She was an early and influential participant in the underground comix movement, and one of the few female artists in underground comix when she started. She worked at the feminist underground newspaper It Ain't Me, Babe. She subsequently established the first all-woman comic book titled It Ain't Me Babe Comix. She became increasingly involved in creating outlets for and promoting female comics artists, through projects such as the comics anthology Wimmen's Comix. She won a Special Achievement Award from the San Diego Comic Con in 1989 for her work on Strip AIDS U.S.A." She was the first woman to draw Wonder Woman. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

126. Stevenson, Robert Louis. **Strange Case of Dr. Jekyll and Mr. Hyde.** London: Longmans, Green & Co, 1886. First Edition/First State. Light, even toning/soiling to the wrappers, publication date corrected (1886), else tight, bright, and unmarred. Original printed wrappers, red ink text, black ink text and decorative elements, advert at rear. 12mo. 141pp. Early catalogue clipping laid in. Very Good [textblock Fine]. Original Wraps. (#10257) \$6,500.00

One of the unspecified number of copies which had the date hand-corrected in ink by the publisher from 1885 to 1886. Initially scheduled to be released for Christmas, 1885, it was delayed until 1886 due to the glut of new work being released for the holidays.
"If [Bram Stoker's] Dracula leaves one with the sensation of having been struck down by a massive, 400-page wall

of horror, then Dr Jekyll and Mr Hyde is like the sudden, mortal jab of an ice pick." [Stephen King].

127. Strand, Randi Annie. **Arabesk 9.** Norway: Randi Strand, 2014. Limited Edition. Tight, bright, and unmarred. Black stiff board, black cloth spine, Japanese string binding, relief prints (hand printed, using hand cut stencils), on 11-12 gram Japanese paper. Oblong fo. np (each iteration has 4 to 7 sheets). Illus. (color plates). Numbered limited edition, this being 2 of 3 copies. Fine. Hardcover. (#10193) \$1,500.00

Some of the books in the series were made into a film, and the film becoming an artwork unto itself. The film was awarded the Critic's Prize on the juried regional exhibition in Trondheim 2017.

"The paper is translucent, soft, airy, and completely silent. Quick movements of the papers is physically impossible. Each sheet has one visual element, a shape which is mirrored as you turn the page. The fragile paper is printed with motives developed from Arabic ornamentation. This expression was originally created out of mathematics and geometry, to avoid imagery that might lead to idolatry. I wanted to combine the book as a system, with this geometry to see what that could bring. I find it fascinating how the images switch between flat and spatial," and that despite the strict patterns, associations may vary and go towards modernism, the oriental, and paradoxically also towards figuration. The transparency causes overlaps between the pages that create new shapes and new colors.

The sheets melt together in a way which makes it almost impossible for the reader to predict the next sheet's exact pattern and color, or to remember precisely the last motif. It plays with the illusions of form, color, space and order. The image is transformed with each turn of a page and becomes ephemeral. A book starts to exist the moment its pages are turned. Since the book is a media of intimacy, presence and touch, haptic communication inevitably establishes meaning in itself, a communication which invariably will be in some kind of relation to the mental content. It is an arena where perception and thinking operate together, it might also bring awareness of your own perception.

Books have been holy objects for many different reasons. The fragility of the paper and the actions necessary, may add a ritualistic element to the act of reading. I see the reader' act as a performance, a slow motion ballet. In a materialistic culture of mass consumption and noisy, offensive expressions, I find it appropriate to react by

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focussing on tranquility, care, and consideration. Like mandalas, which often are written in sand to be washed away, I have tried to create a space for a contemplative experience, displaying the ever changing character and relativity of existence, where different elements always are colored and influenced by their surroundings." [Artist statement]

Randi Annie Strand, visual artist, born in Norway 1962. Lives in Oslo. MA from Bergen Academy of Art and Design (92). Language, signs and sensory experiences are central elements in her works. Her ideas have been realised through different media and techniques.

128. Sweeney, Bobbie; Yockey Sprague, Susan [illus]; Fletcher, Erin [binding]. **Rookwood [Miniature Design Binding]**. Cincinnati, OH: Mosaic Press, 1983/2016. Unique. Tight, bright, and unmarred. Stone Veneer Dorfner Binding; spine covered in light grey buffalo skin; stone veneer covered boards with veneer and handmade paper tabs; sewn on snakeskin tapes; novasuede fly leaf made to handmade Katie MacGregor paper; leather wrapped endbands; sprinkled edges in the rough. Book housed in a dark grey buffalo skin clamshell box with a light grey buffalo skin back-pared onlay; trays covered in handmade Katie MacGregor paper and lined with Novasuede; box stamped in light grey foil with book title. 32mo [7.7x5.7x1.2cm]. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9763) \$750.00

"This miniature is about Rookwood Pottery, a studio founded in 1880 by Maria Longworth Nichols, who fell in love with the Arts and Crafts Movement. Nichols desired to bring these European and Oriental designs to America. Throughout its run, Rookwood became known for several styles of design, glazes and unique shapes. I choose to bind this book with stone veneer in the hopes that it would capture the textures and feel of decorated pottery. The assemblage of petals made from wood veneer and handmade paper are pulled from one of the vase designs illustrated in the text. The box is adorned with the famous R-P monogram, which was adopted in 1886 as the studio's identifying mark. A single flame was added for each year after 1886, thus the box denotes the year 1887." [artist statement]

129. Tavaglione, Giorgio. **L'Oracolo Della Sibilla**. [Germany], [1980]. In original box, although lacking instruction booklet. Set of fortune telling cards which encompass ancient mythology. Comprises 52 numbered cards plus one Sibilla card plus one blank card. Very Good+. In original box. (#9794) \$50.00

Also published in the US and Italy. With German sticker on front. History of divination cards traces back to playing cards of the 16th century.

130. Taylor, Mike. **Q d'etat**. St. Augustine, FL: Mike Taylor, 2021. Limited Edition. Tight, bright, and unmarred. Yellow cloth boards, black ink lettering and pictorial elements; mylar DJ with white ink accent images [each mylar DJ includes unique drawing in white ink], drum leaf bound, screen printed. fo. np [24pp]. Illus. (color plates). Limited number edition, this being ___ of 19 Fine in Fine Dustjacket. Hardcover. (#10879) \$2,800.00

"It seems that the right wing has found its own brand of atomizing identity politic, its own purity test; yet unlike the online left, the academic left, the paralyzed left, the right has rallied behind its darkest angels. Every one of Q's predictions have failed to come to pass, but the seeds of doubt and mistrust it planted have bloomed a thousand rotten suns. The Anons are a living manifestation of the Fallacy of Misplaced Concreteness, wherein the vampire reified is a literal vampire. As fake and cynical as the Q myth has been from the start, we will live in new voting districts, we will install new representatives, and we will bend to cops and judges that are the direct result of a racist internet scam. Hobbled by a broken democracy and an intractable social web, where we go one, we go all." [Artist statement]

Taylor has a gift for exploring current socio/political events with his art, and this embodies an exceptional example.

131. Teillard, Ania. **Spiritual Dimensions**. London: Routledge & Kegan, 1961. First English Edition. Page edges a bit darkened, otherwise a tight and unmarred copy. (Dust jacket rear panel a bit rubbed and darkened, edges lightly rubbed, not clipped). Black cloth with gilt title on spine, black and white illustrations. Loosely inserted are two letters; one, a two page type-written draft of a letter to the author from a Mrs. J. H. Kurth of Texas discussing her thoughts on Jung, and the other a two page autograph letter, signed, by Teillard, written in response. Very Good in Very Good Dustjacket. Hardcover. (#9667) \$225.00

Ania Teillard [Anja von Mendelssohn, Ania Adamkiewicz-Mendelssohn] (1889 -1978) was a German psychologist, graphologist and writer, who was much influenced by her study of Carl Jung in Zurich. In this volume the author "makes a comparative study of her own experiences with the descriptions of Emmanuel Swedenborg, Sri Aurobindo and Aldous Huxley."

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132. Tennyson, Alfred; Tennyson, Charles [ed]; Abbot, Kathy [binder]. **Unpublished Early Poems [Design Binding]**. London: MacMillan & Co, 1931. Unique. Tight, bright, and unmarred. Stub-binding bound in full grey goatskin over sculpted boards, cold gilded with Caplain gold leaf, teg, hand decorated handmade endpapers and doublures. 8vo. Fine in Fine Dropspine Archival Box. Hardcover. (#10804) \$3,750.00

Edited by Tennyson's grandson.

Kathy Abbott started bookbinding in 1989. She served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing, followed by a BA (Hons) Bookbinding from Roehampton University. Kathy is a partner of Benchmark Bindery, set up in 2009 with Tracey Rowledge. She teaches Advanced level Fine Binding at the City Lit, London and conducts many workshops across the UK and overseas.

133. Tulien, Hagen von. **Occult Psaligraphy: The Hidden Art of Papercutting**. Seattle: Ouroboros Press, 2013. First Trade Edition. Tight, bright, and unmarred. High-grade black cotton book-cloth with blind-stamped device to front cover in black-foil stamped dust jacket. Large 8vo, printed in red and black on 100 lb. paper stock. Illus. (Over 100 illus., many being full-page papercuts). This is part of the Artist Edition, enhancing the limited edition of 888 copies. Near Fine. Hardcover. (#9007) \$100.00

In Occult Psaligraphy, Von Tulien expresses these magical states in a series of over 100 papercuts. This bilingual text in English and German includes introductions by the artist and publisher William Kiesel, who speaks to the practice of papercutting in diverse esoteric traditions worldwide, including China, Japan, Mexico, Europe, Indonesia and America.

134. Turcotte, Bryan Ray; Miller, Christopher T. **Fucked up + Photo Copied: Instant Art of the Punk Rock Movement**. Los Angeles, CA: Gingko Press, 1999. First Edition. Minor shelf/edge wear, signed by many contributors, else tight, bright, and unmarred. Quarterbound, black cloth spine, printed paper boards, white and green ink lettering and pictorial elements. 4to. 240pp. Illus. (color and b/w plates). Very Good+. Hardcover. (#8445) \$425.00

Still in print (now in its 10th printing), the first edition is a remarkably hard animal to find...this copy stands alone as the front free endpage is covered with a who's who

including both authors, a number of artists, and the ever-awesome Penelope Houston (of Avengers fame).

"Raw, brazen and totally intense, Fucked Up + Photocopied is a collection of frenetic flyers produced for the American punk scene between 1977 and 1985. Many were created by the musicians themselves and demonstrate the emphasis within the punk scene on individuality and the manic urge of its members to create things new.

Images were compiled out of whatever material could be found, often photocopied and, still warm, stapled to the nearest telephone pole to warn the world about next week's gig.

One glance and you can sense the fury of live performances by bands such as Black Flag, the Dead Kennedys and The Minutemen, and, through the subtext the reader is exposed to the psyche of a generation of musicians stripped bare:

The Germs, J.F.A, NOFX, X, The Circle Jerks, Devo, The Exploited, The Screamers, The Cramps, The Dils, The Avengers and more." (from the publisher)

The definitive reference book on the North American Punk scene poster art, covering Boston, New York, Los Angeles, San Francisco, San Jose, Washington, DC, Houston, and Canada's Toronto and Vancouver. Winner of the Firecracker Alternative Book Award 2000 for Music.

135. Velazquez, Lorena. **Exit**. Mexico, 2019. Limited Edition. Tight, bright, and unmarred. Bound in polished aluminum boards with digital color transfer and green cloth, one unpagged volume, still color and black and white digitally printed photographs. 35mm slide encased. Housed in acrylic plexiglass box with LED elements. Edition of 12, this being number 3. Numbered and signed by the author. Fine in Fine Slipcase. Hardcover. (#9879) \$1,750.00

Binding and photography by Lorena Velazquez; text by Francisco Segovia. Artist's book response to the opening and closing of doors through memory and migration. A visual and textual narrative and a metaphor for immigration and journeys.

"EXIT is a dialogue between two artists, a poet and a photographer in which each one of them gives a personal point of view about what represents an EXIT.

Francisco Segovia is a Mexican poet, beholder of several scholarships like the Salvador Novo. In his poem Segovia meditates about time, space, and the frontier between worlds. Whereas Lorena (myself), through my photos I ponderate about possible EXITS, exits here is seen as an opportunity to love, to hope, to live but also, an exit is

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seen as a solution to contemporary problems like climate change, or social crisis which leads me to question if there's a solution, an answer to all this queries.

This is a book that was made during two years, meticulously and with all my heart." [artist statement]

136. Velazquez, Lorena. **Flying/El Vuelo [Flying the Nest]**. Mexico, 2012. Limited Edition. Tight, bright, and unmarred. Mixed technique, fine art printing, interventions with chinese ink and acrylic. 4to. np. Numbered limited edition of 10 (plus 2 a/p). Fine in Fine Archival Box. Hardcover. (#9875) \$1,250.00

"Seagulls tearing the sky, decisive moment to say goodbye..." [artist statement]

137. Waite, A.E. [editor]. **The Lives of Alchemystical Philosophers: With a critical catalogue of books in Occult Chemistry and a selection of the most celebrated treatises on the theory and practice of the Hermetic Art.** London: John M. Watkins, 1955 [1815]. Reprint [Limited Edition]. Minor shelf/edge wear, bump at bottom edge of front board, two rubber stamp markings at ffep (one partially erased (owner name removal)), touch of foxing at preliminaries and text block fore-edge, else tight, bright, and unmarred; DJ shows moderate shelf/edge wear, several small chips, one moderate chip at bottom front edge (repaired), partially split at front joint, else clean and bright in a new Brodart jacket. Black cloth boards, gilt lettering. 8vo. 384pp plus Index. Index. Numbered limited edition, this being 64 of 250. Very Good in Good- Dustjacket. Hardcover. (#10290) \$500.00

Facsimile reprint of the original edition of 1815. Limited to 250 copies. The first edition is almost completely different to the reworking published by Arthur Edward Waite under the same title in 1888, and often reprinted. Waite effectively rewrote the biographies, adding some and abandoning others. Commonly attributed to Frances Barrett.

138. Waite, Arthur Edward. **The Book of Ceremonial Magic: The Secret Tradition of Goetia, including the rites and mysteries of Goetic theurgy, sorcery, and infernal necromancy.** New Hyde Park, NY: University Books, 1961. First Edition. Tight, bright, and unmarred. Bound in red cloth spine over black boards in like new dust jacket, minimal wear to bottom spine edge. 336 pages with illustrations and advertisements. Includes frontispiece "Edward Kelly, Magician." Near Fine in Near Fine Dustjacket. Hardcover. (#9767) \$275.00

Arthur Edward Waite (2 October 1857 – 19 May 1942), commonly known as A. E. Waite, was an American-born British poet and scholarly mystic who wrote extensively on occult and esoteric matters. First published in 1898, The Book of Ceremonial Magic was originally called The Book of Black Magic and of Pacts. It was distributed more widely under the title The Book of Ceremonial Magic in 1910. It is a compendium of a complete system of magick drawn from various grimoire sources and other magical and sacred texts. An essential book on ritual magic. Scarce in near fine dustjacket (unclipped).

139. Wall, Bernhardt. **Following Franklin D. Roosevelt to Argentina in 1936.** Lime Rock, CT: Bernhardt Wall, [1937]. Limited Edition. Minor shelf/edge wear, ownership plate at front pastedown (see below), light toning to the textblock (typical of issue) else tight and unmarred. DJ shows hint of toning, minor shelf/edge wear, else clean. Quarterbound, dark grey cloth spine, etched label at front board, several tipped in stamps and/or errata items. Small 4to. np. Illus. (color and b/w plates). Limited edition of 100 copies. Near Fine in Near Fine DJ. Hardcover. (#7310)\$1,100.00

Approx. 28 etchings in various colors. Facsimile of letter to Wall from Roosevelt tipped in at ffep. Several etchings frame tipped in stamps. Most plates signed by the artist. Plate reads, "From The Franklin D. Roosevelt Collection of Donald Scott Carmichael." "The etcher is interested in a better understanding between the countries of the Western Hemisphere and therefore hoped for good results from this trip and covered the contacts of the president, and touched the highlights of his speech." [Weber, 43p]

140. Wallace, David Foster. **Brief Interviews With Hideous Men [Uncorrected Advance Proof]**. Boston: Little, Brown & Co., 1999. Proof. Minor shelf/edge wear, front upper corner shows slight crease, spine lightly sunned, else tight, bright, and unmarred. Blue paper wraps, black ink letter. Small 8vo. 273pp. Near Fine in Wraps. Original Wraps. (#10494) \$325.00

This was Wallace's second collection of short stories. Though best known for Infinite Jest, his short fiction is extraordinary. Uncommon generally and scarce in as nice condition as found here.

141. Waters, Thomas [William Russell]. **Recollections of a Policeman.** New York: Cornish, Lamport & Co., 1852. First Edition/Pirate Edition. Moderate shelf/edge wear (fraying at head and tail, tips through), light toning at spine, minor soiling to boards, corners gently bumped, light foxing at preliminaries, minor cutting error at 181/2

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(edge only), else tight, bright and unmarred. Red cloth boards, gilt lettering, in blind decorative elements, decorative/advert endpages (blue ink, decorative borders and ads for various Cornish titles). Small 8vo. 238pp. Good+ [Textblock Very Good]. No DJ.. Hardcover. (#5759) \$1,500.00

Unusual little tome of early crime fiction and one of only 5 or 6 known copies bound in red boards [typically found in brown boards]. "Waters" was the pseudonym for William Russell, one of the earliest crafters of detective fiction in the UK. The first "official" printing was in London, under a slightly different name, in 1856 and then in the US later that year. This printing was apparently a pirate edition, preceding the official by an inexplicable 4 years [Waters, Recollections of a Detective Police-Officer. London, J&C Brown, 1856. (Queen's Quorum 2. Hubin (1994), p. 843)]. Noted flaws notwithstanding, a rather handsome copy of this very scarce title, rare in red boards.

142. Wendell, Leilah. **The Necromantic Ritual Book.** New Orleans, LA: Westgate Press, 1994. First Edition (Fourth Printing). Minimal shelf wear, with sticker on rear, otherwise tight, bright, and unmarred. In silver and black wrappers, 8vo, 50 pp. + illus. Very Good+ in Wraps. Paperback. (#10892) \$175.00

"The name "Westgate" came from a concept Wendell introduced in her book Our Name Is Melancholy: The Complete Books of Azrael: the four cardinal directions represent spiritual "gates," or transitional points in the universe, and the West gate—the direction of sunset—is the death gate. Wendell wrote the first version of the book, a lyrical combination of memoir and romantic meditation on death as a being, in the late '80s, after choosing the Westgate name as the umbrella for her creative efforts (the book has been updated several times since with extra chapters). Wendell was not a social creature and adhered the concept of death.. The workings in Necromantic Ritual Book will permit the magician to bask in the "lifeorce" of the Angel of Death. Successful working of any of these devotions will enable you to share consciousness with the Angel of Death on an intimate level, as well as becoming "one" with your own death. These are rites of passion and devotion for the accomplished and sincere practitioner. The Necromantic Ritual Book is a lamp unto the realm of shadows, dispelling fear with understanding."--Bio. A cult necromantic legacy for 1990s morbid enthusiasts and death dwellers.

143. Whitehead, Peter. **Baby Doll [Presentation Edition].** London: Velvet, 1997. First Edition/Limited Edition. Tight, bright, and unmarred. Slipcase bright and clean. Black textured paper boards, gilt lettering, black endpages; red faux-leather textured slipcase. Small 4to. np. Illus. (b/w plates). [N.B. It appears that this work was issued only in wrappers, making this an interesting copy. It is presumed that it is one of a small run bound in this fashion and presented to the author.] Fine in Fine Slipcase. Hardcover. (#7591) \$450.00

The inscription, mostly likely to Robert Bond, read: "For Robert / never forget that it is an irritant that provokes the creation of a peace [sic] ... / Peter / HERU / I hope we can work on the sequel of "The Risen" together some time soon." This last a reference to Iain Sinclair's, The Risen (Robert Bond was Sinclair's biographer).

"Peter Whitehead has been a scientist, newsreel cameraman, writer, publisher, falconer, erotic photographer and an occultist. He has lived a rich life of extraordinary, almost hallucinogenic, intensity. He pioneered a highly subjective, personal style of documentary cinema influenced by the cinema vérité and direct cinema movements that offers audiences a singular vision." "1972 found avant-garde film documentarist Peter Whitehead ensconced in a chateau in southern France with a teenage heiress model and a month's supply of film and psychedelic drugs. The startling results, never before published, are contained in Baby Doll, a beautiful yet disturbing visual diary of a last four weeks spent in the pursuit of both physical and spiritual erotic extremes. An uncensored, unflinching photographic journal of sexual metamorphosis and personality disintegration, Baby Doll is also a unique testament to Peter Whitehead's experimental vision, a forbidden legacy of an era simultaneously marked by its innocence and its licence to explore previously uncharted areas of sexuality and psychic experimentation." (publisher)

144. Whitney, Harry. **Hunting with the Eskimos: The Unique Record of a Sportsman's Year Among the Northernmost Tribe—the Big Game Hunt, the Native Life, and the Battle for Existence Through the Long Arctic Night.** New York: De Vinne Press for the Century Co., 1910. Limited Edition. Minor shelf/edge wear, light toning to board and textblock edges, else tight, bright, and unmarred. Quarterbound, dark tan spine and tips, tan paper boards, gilt lettering and decorative elements, printed tissue guards, teg. 8vo. 453pp. Illus. (b/w plates). Numbered limited edition, this being an unnumbered

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copy of 150. Signed by the author. Very Good+. Hardcover. (#10451) \$1,500.00

Sixty-eight photographic plates. Whitney was a wealthy American sportsman and a descendant of the Eli Whitney family of New Haven, CT. "Whitney first travelled to the far northern Arctic for sport in 1908-09, on the ship carrying Robert Peary's expedition to the North Pole in the spring of 1908. While Peary and his rival Frederick Cook assaulted the Pole, Whitney hunted musk ox, polar bears, walrus, and other arctic game, and wintered over with the Inuit. In the spring of 1909 he encountered Frederick Cook, who claimed to have reached the Pole, and left some luggage in Whitney's care as he raced south to report his triumph. When Peary arrived later in the summer, he offered Whitney a ride home, but refused to bring Cook's luggage. Whitney thus became embroiled in the controversy over who achieved the Pole first, since Cook claimed his proofs were in the baggage." [Sotheby's] An important account of day-to-day life in northern Greenland from an eyewitness to Peary's race to the pole

145. Wickie Stamps and Fish [eds.]. **Brat Attack: The Zine for Leatherdykes and Other Bad Girlz [Issue 5]**. [Deva: San Francisco, CA], May 1994. First Edition. Minor shelf/edge wear, touch of rust at staple, else tight, bright, and unmarred. Staple binding, newsprint with original wraps. Illus. (b/w plates). Out-of-print, scarce copies. Near Fine in Wraps. Original Wraps. (#9047) \$50.00

As noted by a feminist scholar, "Brat Attack thus emerged as a mouthpiece for young lesbian punks to express their discontent with S/M community." This was the final issue of a short publication history [Issues 1-5]. Contributors included: Tala Brandeis, Fish, and Wickie Stamps [former editor of Drummer magazine] and cover art by Beth Callaghan.

146. Williams, Joseph J., S.J. **The Psychic Phenomena of Jamaica**. New York: Dial Press Inc., [1934]. First Edition. No visible wear, tight, bright, and unmarred. DJ shows light wear/rubbing/chipping, visible toning to end and internal pages, price clipped, tear p.9. Brown cloth boards, blind device. 8vo. 309pp. Index. Bibliography. In mylar. Very Good in Very Good Dustjacket. Hardcover. (#10819) \$150.00

"The cases dealt with include examples of poltergeist phenomena...superstitious delusions and scientific explanation in Jamaica." Contents include chapters on: "Ashanti Cultural Influence in Jamaica", "Jamaica Witchcraft", "Applied Magic", "Belief in Ghosts",

"Funeral Customs", "Poltergeist." Companion to Williams's earlier work, Voodoo and Obeahs. Dr. Joseph J. Williams was born in Boston in 1875 as the son of Nicholas and Mary Jane Williams. He was educated at home by his mother, a former Boston school teacher, and later at Boston College High. In 1893 he entered the Society of Jesus at Frederick, Maryland. After two years of scientific and philosophical studies at Woodstock College he was assigned to Jamaica from 1906 to 1907. Williams earned a doctorate in ethnology at Woodstock and was editor of America from 1910 to 1911. The next five years he served as a missionary in Jamaica. The author also spent numerous years studying black culture in Jamaica, an attempt to trace the many Hebrewisms, especially those found in tribes in West Africa, particularly among the Ashanti. Instructive African American scholar researching Afro-Caribbean and African religious practices and beliefs for several decades of scholarship.

147. Willis, Elizabeth [text]; Randall, Karen [artist]. **Oldest Garden in the World**. Northampton, MA: Propolis Press, 2006. Limited Edition. Tight, bright, and unmarred. Cream printed paper wraps. Small oblong 4to. np. Illus. (color plates). Numbered limited edition, this being 6 of 17. Fine. Original Wraps. (#9255) \$1,200.00

"Elizabeth Willis' poetry has been described as hauntingly luminous, hermetic, gorgeous, surprising, and an evocative blend of the lyrical and abstract. The accompanying digital collages are one reader's response to the poems in all their painterly, historic, and scientific evocations. Created digitally, converted photo-chemically, and printed mechanically from 4 color polymer plates on Japanese paper." [from the artist]

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Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.

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