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1. Abiel, Dante. **Necromantic Sorcery: The Forbidden Rites Of Death Magick. Presented by E.A. Koetting.**

Become a Living God, 2014. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Black velvet boards, silver gilt lettering and decorative elements, black endpages. 8vo. 279pp. Illus. (b/w plates). Glossary. Limited edition of 300. Near Fine. No DJ, as Issued. Hardcover. (#9093) \$750.00

The 'fine velvet edition' (there was a smaller edition bound in leather).

"Necromantic Sorcery is the FIRST grimoire to ever expose the most evil mysteries of death magick from the Western, Haitian Vodoun, and Afrikan Kongo root currents. In it, you are going to learn the most extreme rituals for shamelessly exploiting the magick of the dead, and experiencing the damnation of Demonic Descent on the Left Hand Path." (from the publisher)

A provocative approach to Saturnian Necromancy. Rather scarce in the market.

2. Adams, Evelyn. **Hollywood Discipline: A Bizarre Tale of Lust and Passion.** New York: C-L Press, 1959. Limited Edition. Minor shelf/edge wear, minor discoloration to newsprint, else tight, bright, and unmarred. Color pictorial wraps with artwork of illustrious BDSM artist Gene Bilbrew, also known as "Eneg." 8vo. 112pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9086) \$150.00

Limited illustrated first edition paperback, Inside cover black and white illustration art also by Bilbrew. Unusual in the slew of BDSM publications to come out in the 1950s and 1960s Irving Klaw era of bondage pulps. Scarce

3. Amato, Cristina. **Germanic Libris Miniaturias: Taxidermied Bookcover.** New York: CAW, 2010. Unique. Tight, bright, and unmarred. Framed minatures bindings, mounted as specimen exhibits. 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)

4. Amato, Cristina. **Specimen 4, 5, 6, & 7: Mounted Bookcovers.** New York: CAW, 2010. Unique. Tight, bright, and unmarred. Framed minatures bindings, mounted as specimen exhibits, in four matching frames. Signed by the artist/binder. Fine. Hardcover. (#9043) \$1,500.00

Specimen 4-7 are from a series of works created around the theme of taxidermied book covers. These pieces are not part of an edition per se, but are an ongoing series on a theme inspired by the artist's work as a book conservator. Each measures just under an inch tall, and is mounted with an insect pin in a modified vintage frame. The label was typed on handmade paper on a found typewriter. Inspired by mounted insects and moths.

Specimen 4: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.

Specimen 5: The cover is made from goatskin leather, layered Japanese paper, and shell gold.

Specimen 6: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.

Specimen 7: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.

5. Anon ["Mr. Prolific"]. **Collection of The Adventures of a Fuller Brush Man (Tijuana Bibles) Nos. 1-6; 8-10.** [No Publisher], [circa 1936]. First Edition[s]. Single staple bound booklets in original printed paper wraps. Each title is a 3 x 4"; 8-page, and is in good to very good condition. Very Good in Wraps. Original Wraps. (#9124) \$275.00

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The Tijuana Bibles, also known as eight-pagers, were small crudely printed eight-page publications of erotic cartoons that were extremely popular beginning in the 1920s-1950s in the United States. This collection features nine titles: 1. "Adventures of a Fuller Brush Man," 2. "Torrid Tess," 3. "Hot Nuts," 4. "Easy Pickins," 5. "Obliging Lady," 6. "Dizzy Desires," 7. (missing), 8. "Hot Pants," 9. "Ain't Nature Grand?" and 10. "The Amorous Mrs. Twirp." Normally each issue had a self-contained story with some recurring characters. The Adventures of a Fuller Brush Man chronicled the dirty door-to-door adventures of traveling brush salesman, Ted, as he peddles his merchandise to young ladies in various states of dress.

6. Anon. [An Amateur Flagellant (compiler)]. **Experiences of Flagellation: A Series of Remarkable Instances of Whipping Inflicted on Both Sexes, with Curious Anecdotes of Ladies Fond of Administering Birch Discipline.** London: Privately Printed, 1885. First Edition. Quarter bound in pebbled cloth with slate boards; 8vo; 80pp.; deckle edge, red and black lettering on title page. Inside front endpaper contains paste in description. Some foxing through, tight, bright and unmarred. Good. Hardcover. (#9181) \$125.00

A curious and classic Victorian first edition on flogging and discipline. It quotes many extracts from "The Englishwoman's Domestic Magazine," relating to the pros and cons of flogging girls. Other anecdotes include: 'Revelations of Boarding School Practices'; 'Flogging Girls'; 'Birch-Rod Question'; 'Punishment of the Knout in Russia'; 'A Conjugal Scene'; the notorious case of 'Elizabeth Brownrigg', who was executed for her excesses; and 'Flogging at Sea'!

7. Anon. [Steinberg, Saul]. **Black Americana ['Negrobilia'] "Pick the Pickaninnies" postcard puzzle.** New York: Ullman Manufacturing Company, 1907. First Edition. Full color off-set printed multi-flap post card mailer with die-cut holes for puzzle and tab for closing. 3.5x5.5"; bright and unmarred with fully intact flaps. Very Good+. Original Wraps. (#9072) \$325.00

An example of early 20th century Black Americana ephemera, or as some refer to as, 'Negrobilia,' referring to a wide array of materials, including mass advertisements, postcards, tourist souvenirs, etc. with the image of an African American, universally portrayed in a derogatory and racist manner. These items were produced and manufactured by and for white audiences that enhanced the perception of white racial superiority and class status. These type of items are particularly challenging to many communities, however, many scholars and private collectors alike agree these materials are historical records and reminders of the racist history of the United States and should not be invisible. The puzzle postcard is an example of mass produced racial stereotyping, manufactured for an actual mailing enclosure. The instructions on the outside of the mailer state: "Arrange the flaps, by placing one over another, in such a manner as to show ONLY the eleven pickaninnies."

Reference: Goings, Kenneth. "Mammy and Uncle Mose: Black Collectibles and American Stereotyping." Bloomington, Indiana University Press, 1994.

8. Anon. **Bondage Thru the Ages [No. 103].** La Mesa, CA: Whip & Rope, nd. Minor rust stains, else tight, bright, and unmarred. Half-fold digest-size pamphlet, saddle stapled. 8vo. 36pp. Illus (b/w comic-like artwork) Very Good in Wraps. Original Wraps. (#9085) \$50.00

Illustrations depicting bondage, flagellation and sadomasochism at various points of history. Cheeky and slightly offensive.

9. Anon. **Flagellation in France: From a Medical and Historical Standpoint.** Paris: Charles Carrington, 1898. First Edition. Tight, bright, and unmarred. 164pp. 8vo. Rebound in purple paperboards. Title and publisher printed in red and features a vignette of a Greek mask with the motto "Riez, et le monde rit avec vous." Spine label is handwritten in black ink over a cream label with a decorative orange onlay. Contains tip-in repaired pages for "The Correction of Wives" chapter. Some edge wear. Very Good+. Hardcover. (#9122) \$250.00

Published as part of the "Pathological Studies of the Past" series. A scarce and highly collectible text, as the first edition sold out immediately in the 19th century. Produced for highly voyeuristic British readers of French sadomasochistic taboos. This particular edition is assumingly from the library of German Expressionist photographer Karl Albert Arnold von Borsig, also known as "Tet Arnold" as indicated from the private library stamp on the frontis page. It is unclear whether von Borsig had the text reprinted, but it was definitely repaired and rebound for his private library. Missing frontis piece, "The Flagellation of Venus" engraving from 1898 edition. An already scarce edition, this book was probably exclusive to von Borsig's personal library.

10. Anon. **Rubber Torment.** New York: Nutrix Corporation, 1964. First Edition. Light shelf/edge wear, else tight and bright. Glossy wraps, staplebound. 8vo. 62pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9089) \$150.00
Contains text and black and white illustrations of various bondage and latex role-play situations. Film producer, Irving Klaw (Bettie Page fame) produced these small edition bondage magazines through Nutrix publications and featured artists like Eric Stanton, Gene Bilbrew, and Adolfo Ruiz.

11. Anon. **Sumatran Batak divination book [pustaha].** Indonesia, Early 20th century. Unique. Twelve (two-sided) panel concertina fold; fastened on handcarved alim (or agarwood) tree-bark original boards; inscribed and drawn on smoothed and pressed alim tree-bark; 4.75 x 39" (unfolded); illus. Handwritten in red and black ink pigments. Boards

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stained with natural pigments, in remarkable condition, less one split in bark panel. An exceptional and critical book for Indonesia history and culture. Very Good. Hardcover. (#9148) \$1,200.00

The 'pustaka' [named by the Batak people of interior province of northern Sumatra, Indonesia] are manuscript books constructed and composed by their "datu" or magicians and healers. Origins of the pustaha remain somewhat clouded to non-indigenous research, although, records of provenance date to the 18th century. The Batak people settled mainly in the Lake Toba region of North Sumatra, and included three dominant dialects: Toba, Angkola, and Mandailing.

The books themselves are frequently made with alim tree-bark; written and illustrated with other natural ink pigments. The pustaha is significant for the Batak, as the texts are idiosyncratic to the datu, meaning they are didactic tools for apprentices, but also for members of the community to interpret important decisions and advise on community issues, as reconciled by the datu. The books are often written in note-like script. The script is almost illegible for most members of the community, and indecipherable to Western scholars, however the syllable script is thought to be derived from East Indian Sanskrit or to some scholars, Indian Palava script. Many contemporary pustaha were made and sold to tourists of the region, as well. The content of the books vary, but generally are divination books, including diagnosis of illness, protective/destructive magic, and acts of cult. Many of the books are also astrological in nature and contain solar and lunar charts and tables, and in the case of this particular pustaha, which contains animistic figures. This book features four carved lizards in low relief on one of the boards, which is associated with fertility and fertility rites. The verso has a carved image of star or a floral symbol. Many of the figurative illustrations in the book [a child] [a goddess figure with serpents] [star], also allude to creation myth, as the 'tendi' manifestation of 'life' and 'death' represented these symbols. The text is inscribed and illustrated on both sides of the bark. Although colonized by the Dutch government in the 19th century, many Batak people retain indigenous trelligious beliefs, although increasingly marginalized.

Voorhoeve, P. "Batak Bark Books," *Conservator, University of Leiden, John Rylands Library and the Manchester University Press, 1951.*

Teygeler, Rene. "Pustaka. A Study into the Production Process of the Batak Book," 1993.

12. Anon. **Threesome Bondage.** North Hollywood: TR Press, 1965. First Edition Thus. Tight, bright, and unmarred. Illus. glossy wraps. 8vo. 40pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9087) \$50.00
Issue number 1. All female spanking and bondage fiction illustrated with black and white photographs, featuring mixed race models. Scarce.

13. Anonymous. **Secrets of the Black Art - The Devil's Legacy to Earth's Mortals, or The Sciences of Magic, Witchcraft, Alchemy, Demonology, Omens, Mesmerism, Necromancy, etc.** Detroit, MI: Johnson Smith & Co., nd. Reprint. Minor shelf/edge wear, else tight and unmarred. [32pp.] Very Good+ in Wraps. Staplebound Wraps. (#9021) \$150.00

A short popular guide to the magical arts originally written at some point in the late 1870's by a chap called Herman, although his name seems to have disappeared off the cover by the 1880 Wehrman Bros. edition, the Wehrman imprint suggests a reprint of an earlier work as they were most notably a clearing-house for other publishers seeking to bucket their leftover sheets to a mass distributor. The name of Herman was most likely a nom de plume adopted in reference to Hermann The Great, at that point one of the most important and well known magician-illusionists on the international vaudeville circuit, with an audience that numbered in the hundreds of thousands. I can find no record of the title actually being written by Hermann, although anything is possible, the text is predominantly in the first person, and he is known to have penned a number of works. This is most likely a 1930's reprint from the original 19th century sheets, the paper quality is as low as it is possible to get without being either a Tijuana bible or a bus ticket and shows uniform browning. There's a closed tear to one page midway through but despite the forces of light being resolutely aligned against it there's a surprising degree of durability, it's a stubborn little item with some fraying along the spine and a little edgewear but is essentially very good indeed. Primarily the kind of text that could easily be subtitled "Dark Arts for Dummies" (many thanks to Kim Schwenk for that reference) this is an early example of the type of slightly lurid pamphlet floating around in large quantities at the turn of the 20th century, usually in conjunction with the rising popularity of stage magic; some examples however crossed over into what might be referred to as "real" magic. This actually serves as a primer (albeit populist) in the fields of alchemy, a spot of witchcraft and some pretty sketchy demonology. An intriguing survival.

14. Anson, George. **A Voyage Round the World in the Years MDCCXL, I, II, III, IV.:** Commander in Chief of a squadron of His Majesty's Ships, sent upon an expedition to the South-Seas. Compiled from papers and other materials of the Right Honourable George Lord Anson, and published under his direction, by Richard Walter, M.A. Chaplain of His Majesty's Ship the Centurion, in that expedition. Illustrated with forty-two copper-plates. London: for the author, by John and Paul Knapton, 1748. First Edition. Light shelf/edge wear, wear at tips, head, heel, and hinges, early rebacking (preserving boards and spine), light toning, presentation card tipped in at front, owner/subscriber signature at dedication page, a handful of close tears (see laid in descriptive bibliography), dampstain at one plate, else tight, bright, and unmarred. Full brown leather binding, five raised bands. Small 4to. 417pp, subscribers list, instructions to binder. Illus.

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(b/w plates). Very Good. Hardcover. (#9208) \$5,000.00

Forty-two numbered engraved double-page or folding plates and maps. This copy signed at the dedication page "Mary Pierson", presumed to be wife/daughter of subscriber Peter Pierson.

"This is the official account of Anson's voyage. England, at war with Spain in 1739, equipped eight ships under the command of George Anson to harass the Spaniards on the western coast of South America, for the purpose of cutting off Spanish supplies of wealth from the Pacific area....Lord Anson, who was a friend and patron of Benjamin Robins, after returning from the voyage around the world in the Centurion, appears to have entrusted to Robins, for revision, the account of the voyage which had been compiled from the journals by his chaplain, Richard Walter. It is probable that Robins revised and edited the work, wrote an introduction, and added dissertations....This compilation has long occupied a distinguished position as a masterpiece of descriptive travel." [Hill, 317-318]

"Anson's voyage is remembered as a classic tale of endurance and leadership in the face of fearful disasters, but to the British public of 1744 it was the treasure of the galleon, triumphantly paraded through the streets of London, which did something to restore national self-esteem battered by an unsuccessful war". [ODNB]

"[The edition] of 1748 is the most desirable [and it was] superior to any book of the kind which had been hitherto published [...] unequalled until Cook's voyages appeared". [Sabin 1625] National Maritime Museum I, 109. HBS 64828.

15. Aprill, Arnold [ed] Steve Levine [assoc ed]. **Bondage & Discipline: A Magazine of Shortworks [Vol 1, Nos 1, 2, and 3]**. Chicago: Never Again Press, 1976-1977. First Edition. Minor shelf/edge wear, light even toning, else tight, and unmarred. Mimeographed leaves, photographically illustrated wrappers, stapled. Oblong 12mo. Very Good in Wraps. Staplebound. (#9012) \$325.00

Various poets contributed. Uncommon individually and in any condition...very scarce in number and condition as found here.

16. **Archive Encompassing the Golden Age of the Great Ocean Liners**. Various: Various, nd [circa 1880-1930]. Approximately 850 items of ephemera from the golden age of ocean liner travel; including a cloth ticket wallet, numerous menus and passenger list cards from a wide variety of ships and routes, a souvenir handkerchief, deck plans, agent's timetables etc. All in very good or better condition, minor edgewear to some of the more fragile pieces, essentially forty years or more of historical material, spanning the closing years of the 19th century and two world wars. Very Good to Near Fine. (#9174) \$37,500.00

The history of ocean liners is the history of western prosperity, the lure of emigration and the race for technology to catch up with both. The roots of passenger liners are based in 1818, when the Black Ball shipping line of New York started offering a regularly scheduled passenger service across the Atlantic and realised very swiftly that ticket prices could be increased in accordance with the level of comfort they were capable of offering. Previously buying a transatlantic ticket had relegated the hardy traveller to the same status as whatever other cargo the ship was carrying, indeed often slightly lower status; livestock and produce needed to be carefully nursed through the often perilous journeys, passengers were largely expected to fend for themselves.

The proliferation of steamships after the 1830's, larger, faster creatures altogether; sometimes able to make the enormous journey in a little over two weeks, led to new and creative methods of utilising space and maximising profit. History changed on July 4th, 1840 when the very first ship to bear the legendary Cunard name, "The Britannia" left Liverpool on a ground (or perhaps sea) breaking 14 day journey to New York. It was for the times the very height of luxury, it travelled with a live Jersey cow on board, and chickens, to provide the passengers with fresh milk and eggs. The advent of the tourist based pleasure cruise didn't really take off until the 1860's and the first cruise voyage to originate in America carried none other than Mark Twain, who characteristically immortalised the experience in "The Innocents Abroad." By the 1880's, a decade before the earliest items in this collection, the ocean cruise industry was in full swing; doctors regularly advised sea air and ocean voyages for the improved health of their patients, and the allure of foreign continents was proving irresistible to many as companies started offering "steerage" tickets as a very rough and ready way for the huddled masses to make their way to new opportunity.

The final years of the 19th century saw the advent of the first super liners, Germany initially led the field in creating enormous, painfully luxurious vessels that were effectively the floating luxury hotels we have come to expect today. Able to forge through any weather without hardly spilling a first class passengers cocktail, they became the preferred mode of travel for the super rich; reaching their zenith with the Cunard Line's floating masterpieces "The Mauritania" and "The Lusitania", the ships that required their passengers to dress for dinner and offered the romance of fine dining rooms where dinner suited elegance and mouth watering menus were accompanied by string quartets, whilst immaculately turned out stewards glided around supplying every need.

This particular collection contains representative ephemera from the largest and most luxurious lines of the period, and some of their flagship vessels, the one notable exception being, of course, The RMS Titanic, firstly because it should be remembered, Hollywood notwithstanding, that it failed, through little fault of its own, to do what transatlantic liners are supposed to do and secondly because all Titanic material is by definition mementos mori and therefore exists rather beyond its socio-industrial context...drifting more into the sargasso of legend. In the manner of such things however, the phantom of the Titanic is unavoidable and present here are pieces of material related to ships who in any number of ways were influenced and overshadowed by their relationship to the largest and most evocative maritime disaster of the time.

The period covered by this material (1896-probably the 1940's in the case of a couple of deckplans) encompasses the successes, failures and tragedies of the largest passenger shipping lines in the world; Cunard, White Star,

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Norddeutscher Lloyd Bremen, the Hamburg Amerika Line (notwithstanding the blanket ownership of J P Morgan's "IMM" after the early 1900's) and a number of others. It was a period of fierce competition in the arenas of sheer size and speed, and the degree of luxury which could be attained. Norddeutscher Lloyd's "Kaiser Wilhelm der Grosse" was built to rival Cunard's "Campania" and "Lucania"; White Star's "Oceanic" was put into play to combat "Kaiser Wilhelm" and so on. It was a period of fierce continental competition; at times the fabled prizes rested with the German lines, at others with the British Cunard liners and eventually the laurels passed to the American lines as more and more US ingenuity and drive was brought to bear on what was essentially the "space race" of the era. The mighty giants of the period; Mauretania, Deutschland, Lusitania, Olympia, Normandie have passed into the mists of ocean going myth, all of them are represented here; in fact, in the case of many of these pieces, this collection will represent their sole representation anywhere. Hardly any of the items in the collection were intended to last longer than the duration of a single voyage and their survival within this archive offers a unique record of the Golden Age of ocean travel. Similarly, outside of the realm of international business rivalry, shadowy political preoccupations began to affect the industry, with the British Admiralty quickly cottoning on to the concept that every ocean liner was a potential warship and subsidised lines like Cunard to build ships like "Lucania" and "Campania" in such a way that would make them swiftly convertible to battle stations in time of war. These two ships alone at that time had the largest triple expansion engines ever built, signifying the summit of achievement in that realm of technology until the inception of the turbine engine. This archive represents a porthole into a period of unprecedented elegance, prosperity and innovation. Comprising of a tremendous number of items (we believe this to be one of the largest collections of material to come to market for a very long time), spanning a breadth of periods, lines and purposes; from beautifully chromo-lithographed menu cards to deck plans and passenger lists, souvenir programmes, handkerchiefs and fans, ticket wallets and books of postcards; an enormous and attractive collection of postcard and promotional material spanning not only most of the world but most of the world's significant shipping lines and a treasure trove of other ephemera and memorabilia.

The collection contains, as an example and in no particular order:

- ~Hamburg-Amerika Line: "SS Reliance", illustrated menu card for farewell dinner, September 1928
- ~Norddeutscher Lloyd Bremen: "Friedrich der Grosse", illustrated menu card, October 1900
- ~N.Y.K. Line (Nippon Yusen Kaisha): "SS Kashima Maru", souvenir passenger list, February 1934
- ~Norddeutscher Lloyd Bremen: "SS Berlin", 3 illustrated menu cards from April 1931 Norddeutscher Lloyd Bremen: "SS Bremen" illustrated gatefold menu, June 1937
- ~United States Lines: "George Washington", Illustrated Passenger List, New York to Bremen, October 1924
- ~Nederlandische-Amerikanische: "SS Maasdam", Illustrated Passenger List, Rotterdam to New York, July 1894
- ~Hamburg-Amerika Line: "Deutschland" Illustrated Passenger List, July 1901
- ~Hamburg-Amerika Line: "Moltke", Illustrated Passenger List, July 1903
- ~Norddeutscher-Lloyd Bremen: Passenger voyage timetable for sailings to North and South America, The Far East and Australia June 1929
- ~Red Star Line: "SS Pennland" Decorative souvenir programme for the Grand Concert, July 1927
- ~Pacific Mail Steamship Co.: "PMSS Manchuria" Illustrated Passenger List, Yokohama to San Francisco May 1912
- ~Compagnie Generale Transatlantique: "La Lorraine" Illustrated Passenger List, New York to Le Havre, August 1919
- ~N.S. Gemeinschaft "Kraft Durch Freude" (KdF) promotional brochure advertising National Socialist excursions from Hamburg. 1930's
- ~Hamburg-Amerika Line [HAL]: Calendar of "Pleasure and Relaxation Cruises" October 1905 to June 1906
- ~American Line: "St. Paul" Illustrated Passenger List, Southampton to New York August 1929
- ~White Star Line: "SS Majestic", Illustrated Passenger List, New York to Cherbourg, April 1931
- ~Hamburg-Sudamerikanische Line: "Monte Sarmiento", Illustrated Menu/Postcard, July 1927
- ~Inman Line [I&I Steamship Co.]: "City of Chicago" Illustrated Passenger List, Liverpool to New York, April 1889 (with ink annotations by a passenger).
- ~Norddeutscher Lloyd Bremen [NDLB]: "SS Bremen" Elaborate menu card with silk ties, August 1933
- ~P&O and British India Steam Navigation Co.: "P&O Cruiser Ranchi", Illustrated Passenger List, Mediterranean, August 1926
- ~NDLB: "SS Bremen", elaborate menu card for Brahms' birthday dinner August 1933 NDLB: "SS Bremen" illustrated wine menu, April 1929
- ~H.A.L.: "Kronprinzessen Cecille" Illustrated Passenger List, Hamburg to Mexico 1911
- ~H.A.L.: "President Grant" Illustrated Passenger List, July 1912
- ~NDLB: "SS Bremen" Illustrated Kosher menu card for March 1934 (!)
- ~H.A.L.: "Albert Ballin" Illustrated Passenger List, Hamburg to New York, July 1926
- ~NDLB: "Kaiser Wilhelm" Illustrated menu card August 1903
- ~H.A.L.: "Pennsylvania" Illustrated Passenger List, Hamburg to New York November 1905
- ~Cunard Steamship Company: "RMS Campania" Illustrated Passenger List, New York to Liverpool July 1906 [also listed on timetable; Saxonia, Lucania and Carpathia]
- ~Cunard Steamship Co.: "RMS Campania" Illustrated Passenger List. Liverpool to New York August 1900
- ~Cunard Steamship Co.: "RMS Saxonia" Illustrated Passenger List, Boston to Liverpool 1903

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- ~NDLB: Guidebook to Munich, card wraps, English text, given free aboard ship and containing an interesting potted history of the NDLB and its manifold successes.
- ~NDLB: Cloth ticket/travel document wallet, beige and purple, 1930's, excellent condition. H.A.L.: A selection of on ship purchased postcards in original paper chemises.
- ~Royal Mail Steam Packet Co.: "RMSP Aragon" Illustrated Passenger List, Southampton to Buenos Aires, February 1911
- ~NDLB: "SS Berlin" embroidered souvenir handkerchief depicting the liner at full steam. NDLB: "Grosser Kurfurst" Illustrated menu card, (some loss to upper edges), March 1904.
- ~Pacific Mail Steamship Co. "SS Manchuria" Illustrated Passenger List, San Francisco-Far East Circuit, March 1912. Heavily annotated by passenger.
- ~NDLB: "Friedrich der Grosse" Illustrated menu cards, July 4th 1911, July 5th 1911 NDLB: "Kronprinz Wilhelm" Illustrated menu card, July 1903
- ~NDLB: "Grosser Kurfurst" Illustrated menu card, September 1901
- ~Cie. Gle. Transatlantique: "La Provence" Illustrated menu card, beautiful art nouveau design, August 1910
- ~NS Gemeinschaft "Kraft durch Freude": "Oceana" Illustrated itinerary card with exhortation from the Nazi party "We wish you a happy homecoming, Heil Hitler!" Italian voyage January 1938
- ~NDLB: Luggage label with string for a stateroom on the "Adolf Vinnen" in the name of Mr. and Mrs. Meyer of New Jersey. Hamburg-New York 1912
- ~H.A.L.: "SS Graf Waldersee" Illustrated Passenger List. New York to Hamburg July 1902 H.A.L.: "SS Normannia" Illustrated Passenger List, New York to Hamburg September 1894
- ~Great White Fleet: "SS Heredia" Caribbean Cruise of Gulf Park College leaving New Orleans March 1928, elaborate illustrated menu card.
- ~Tokyo Kisen Kaisha: Illustrated Information Brochure circa 1917
- ~H.A.L.: "Albert Ballin" Illustrated and elaborate bell shaped multi leaved menu and concert programme August 1935
- ~RMS Titanic: 2 commemorative cards (1987 and 1991) sent at sea from the resting place of the great liner; stamped with all vessels present and the sigil of ~Woods Hole Oceanographic Institute with hand written co-ordinates of the wreck site and the details of the Russian Research Vessel "Akademik Keldysh" which carried the Mir I and Mir II submarines.
- ~H.A.L.: "Graf Waldersee" Illustrated menu card, August 1900 H.A.L.: "Pennsylvania" Illustrated menu card, February 1901
- ~H.A.L.: A group of four further Illustrated manu cards from the "Pennsylvania" during a voyage in January-February 1901
- ~Cie Gle Transatlantique: Large format photograph of the liner "SS Normandie" under construction noting that the vessel was 1020" feet long. In 1935 the ~"Normandie" was the largest and fastest passenger vessel on the seas. She is still cited as being the most powerful steam turbo-electric powered ship ever built.
- ~Nippon Yusen Kaisha: "SS Fushimi Maru" Illustrated menu card, May 1915
- ~Nippon Yusen Kaisha: "SS Awa Maru" Illustrated menu card, May 1915
- ~Nippon Yusen Kaisha: "SS Tenyo Maru" Illustrated menu card, September 1916
- ~NDLB: A selection of decorative menu cards in card chemise for a voyage by the "SS Berlin"
- ~Various: A selection of folding souvenir deck plans for ships in the Red Star, Cie Gle Transatlantique and United States Lines.
- ~NDLB: Beautiful illustrated menu card "SS Columbus", April 1925. At that time the "Columbus" was the flagship of NDLB and was notable for being almost permanently on hire to Thomas Cook and for being the first liner to have its own swimming pool on deck.
- ~NDLB: "SS Koln" Illustrated Passenger List, November 1902, Bremen-Galveston
- ~NDLB: "SS Amerika" Illustrated Passenger List, July 1906
- ~NDLB: "SS Havel" Illustrated Passenger List, New York to Bremen, November 1894
- ~Cie Gle Transatlantique: "MS Lafayette" Illustrated Passenger List, Le Havre to New York September 1937
- ~Cie Gle Transatlantique: "MS Ile De France" Illustrated Passenger List, Le havre to new York, September 1937. The Ile de France was the first refrigerated ocean liner and was thus the first vessel to bring fresh French Brie to America.
- ~Cie Gle Transatlantique: A selection of 6 Illustrated Cruise Itineraries from the "SS Normandie" [1930's]
- ~Cunard Line: Notepaper from "Mauretania", "Queen Mary" and "Queen Elizabeth" Cie Gle Transatlantique: Single sheet not on "Normandie" notepaper
- NDLB: "SS Columbus" Illustrated Menu Cards, July 1937 [2]
- ~Cunard White Star: "RMS Laconia" Illustrated menu card, June 1937. The "Laconia" was, like it's previous namesake in WW1, sunk by a submarine in World War 2 on September 12th 1942. The aftermath of the sinking, during which over 1600 people died, became known as "The Laconia Incident." Kapitanleutnant Werner Hartenstein of the U-156 surfaced after the sinking in order to pick up survivors when he became aware that non-combatants were on board, he requested assistance from U Boat High Command in Germany and several U Boats entered the area flying red cross flags and signalling that a rescue operation was under way. The U-Boat convoy, fore-decks laden with survivors, lifeboats in tow and still flying Red Cross flags headed towards a neutral exchange point. Unfortunately, a US B-24 Liberator, despite the resistance of it's crew and the frantic radio signals of Hartenstein was ordered to attack the U-Boats. The

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U-Boats were forced to dive and abandon the survivors, some of whom were later picked up by Vichy French naval ships. Admiral Donitz, as a direct result of the Laconia Incident rescinded any previous directions to do with rescuing survivors of enemy ships. Hartenstein and his crew were killed a few months later.

NDLB: "SS Europa" 3rd Class Illustrated menu card June 1931. Very striking. Cunard Line: Atlantic Interlude, cruise brochure 1930's

~Cunard Line: "RMS Aquitania" card booklet from the 1920's. Aquitania was the last four-funnel steamer, and noted as being one of the most beautiful ships afloat, and was the longest serving commercial ocean liner at the time of her retirement in 1950

~Cie Gle Transatlantique: "La Provence" fold out cutaway diagram of the liner in card wraps showing many of the joyous luxuries available on board.

~H.A.L.: Brochure for first class travel on the line, 1930's

~H.A.L. Winter Service Timetable 1896-1897 advertising voyages on the "August Victoria", "Columbia", "Normannia" and "Furst Bismarck"

~Raymond Whitcomb Cruises: advertising taking the "Normandie to Rio" 1939

~Tokyo Kisen Kaishu: "SS Kitano Maru" Illustrated menu card, december 1936 (some underlining by passenger)

~T.K.K.: "Kitano Maru" Illustrated menu card for farewell dinner February 1937 autographed by passengers.

~T.K.K.: 2 Blank illustrated menu cards with Kabuki and Samurai designs from the TKK 1930's design blueprint.

~T.K.K.: "Miyazaki Maru" Illustrated menu card, march 1916.

17. Aubin, Nicolas. **The Cheats and Illusions of Romish Priests and Exorcists. Discover'd in the History of the Devils of Loudun: Being an Account of the Pretended Possession of the Ursuline Nuns and of the Condemnation and Punishment of Urban Grandier a Parson of the Same Town.** London: Printed for W. Turner, at the Angel at Lincoln-Inn Back-Gate, and R. Bassett, at the Mitre by the Inner-Temple-Gate in Fleet Street, 1703. First English Language Edition. Title page toning, toning throughout, p49 shows untrimmed printer's dog-eared mistake, end papers intact, tight, bright, and unmarred. Contemporary [20th century?] brown quarter decorative stamped and embossed leather over paperboards, gilt stamped red leather title label and gilt decorations between raised bands on spine. 8 vol. 331pp. (vpp. publisher's advertisements) Very Good. Hardcover. (#9121) \$1,500.00
Falsely attributed to M. Des Niau. Translation of Histoire des diables de Loudun, by Nicolas Aubin. Includes the Epistle Dedicatory to the Archbishop of Canterbury, reiterating that the English language edition was published to bear witness to "the Malice and Revengeful Spirit of Popish Priests," a letter from Reverend Father Surin (one of the exorcist priests for the Ursuline nuns) to his friend, and a list of questions proposed to the University of Montpellier, in addition to the three volumes (Books I-III) summarizing the case and history against the Jesuit Priest Urbain Grandier. There are scarce copies on the market and only few housed in major research libraries. This compilation of 17th century witchcraft history is a clear reminder of the folly of the justice system, due to political power and corruption. Father Urbain Grandier was appointed parish priest of St. Pierre-du-Marché on 1617. His troubles started shortly after his appointment, not only because of his devilish looks, but he scoffed at the politically powerful Cardinal Richelieu, a demagogue of religious power. Grandier was accused of many things, the first not summoning the devil, but fathering an illegitimate child with the daughter of the Loudun public prosecutor. The accusations of witchcraft originated in the abbey of Ursuline by a consortium of wanton nuns, spoon-fed a palette of faux possession charges. Upset by his behavior and possibly political popularity, the local parish headed by Father Mignon and Father Pierre Barré created a devil driven possession stunt created from Grandier's relationship with the demons of Asmodeus and Zabulon. The Ursuline nuns were coerced into verbal acts of possession by their superiors and tried to deceive a court with their depraved performances. Unfortunately, the priest was also tried and tortured with piercing devices trying to proof his guilt with the appearance of the black mark "X" or the devil's mark on his flesh. (see black mark, Aubin, 243). The court remained unconvinced initially, yet over a period of time, and enough blackmailing, the non-secular parish judicial system found Grandier guilty of the crime of magic, maleficia, and of causing demonical possession upon the nuns of Ursuline abbey, as well as several other women. He was burned alive on August 18, 1634. Aubin's account is critical, as it pieces together circumstantial evidence for and against Grandier, narrating an elaborate plot of deception and a dose of French liturgical politics in the 17th century.

18. **The Autobiography of a Flea.** London and New York: Printed for The Erotic Biblion Society, 1901. Limited Edition. Light shelf/edge wear, touch of soiling to wraps, very minor toning to text block, else tight, bright, and unmarred. Textured (alligator skin) green paper wraps, black ink lettering. 12mo. 248pp. Near Fine in Wraps. Original Wraps. (#8464) \$225.00

Leonard Smithers "under the counter imprint". "In partnership with Harry Sidney Nichols, he published a series of pornographic books under the imprint of the "Erotika Biblion Society":[2] he was notorious for posting a slogan at his bookshop in Bond Street reading "Smut is cheap today". ... After the trials of Oscar Wilde in 1895, Smithers was one of the few publishers prepared to handle "decadent" literature, such as Wilde's The Ballad of Reading Gaol in 1898, and The Savoy."

19. Axelsson, Malte. **Sluss-trollen rull.** [Stockholm]: Privately Printed, 1963. Limited Edition. Axelsson, Malte. Sluss-trollen rull.

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[Stockholm]: privately published, 1963. Large oblong folio, 34 x 62 cm. One of twenty Romannumeralled, hors commerce copies. Ten original serigraphs, plus, additional serigraphs on the cover and slipcase. \$500. (#9173) \$750.00

Entire volume done in serigrafi (silkscreens). 10 illustrations plus boards and box.

"I wonder where the small Slussen-trolls have gone now? In a big rectangular artists' book with the title "Sluss-Trollen Rull" an unknown artist has created a story around trolls, or rather a small family of cars. The book is printed in serigraphy, by the hands of Malte Axelsson. Modernistic with constant bold perspectives and views. In a very special colour-scale - I can still smell the pigments from the prints from 1963. Ash-grey, arsenic, Bleu de France, blue gray together with brick red, citrine, bubble-gum and dark champagne.

The family "Rull" or "Roll" lives in Slussen and love their small world. People never see them because humans are only thinking of themselves. A transparent tunnel-ghost called "Thin" also lives there and tells the family stories about the world outside. The family is often found by a gas station, drinking petrol. Little "Rush" likes to blend the petrol with oil – although that's not good for your figure. "Rally" enjoys to rally around for hours and hours, but the trolls also likes to turn off the engines just to watch other cars and inhale the lovely smell of petrol. Fresh air is more of a nasty smell. They love technique, moving stairways and all their multi-faceted relatives with different engines, colours, sizes and shapes that rolls the streets both day and night."

20. Ball, Hugo [poet]; Lock, Rolf [artist]. **Karawane [The Caravan]. Wonderful book object of calligrapher and graduate designer Rolf Lock.** Germany: Rolf Lock, 1916 [nd, circa 1990]. Unique. Bright and unmarred. Full burgundy leather binding with leather inlays and painted elements, textblock on sandpaper, aeg; housed in burl wood camel. 9.5x9.5cm. np. Illus. (hand colored). Signed by the artist. Fine in Fine Art Object. Hardcover. (#8914) \$4,250.00
Accordion fold of sandpaper in a handmade full leather binding by Ingela Dieric (rust-red oasis goatskin leather with polychrome inlay, hand gilding and aeg. The text of Hugo Ball poem in serpentine lines of equal calligraphy the track of a caravan and ornamented with hand-painted motifs desert. Housed in a handmade wooden camel on wheels of burl wood.

"In 1916, Hugo Ball created the Dada Manifesto, making a political statement about his views on the terrible state of society and acknowledging his dislike for philosophies in the past claiming to possess the ultimate Truth. The same year as the Manifesto, in 1916, Ball wrote his poem "Karawane," which is a poem consisting of nonsensical words. The meaning however resides in its meaninglessness, reflecting the chief principle behind Dadaism."

*jolifanto bambla o falli bambla
großiga m'pfa habla horem
egiga goramen
higo bloiko russula huju
hollaka hollala
anlogo bung
blago bung blago bung
bosso fataka
ü üü ü
schampa wulla wussa olobo
hej tatta gorem
eschige zunbada
wulubu ssubudu uluwu ssubudu
-umf
kusa gauma
ba-umf*

21. Baskin, Leonard; Kaplan, Sydney. **A Gehenna Alphabet.** Lurey, Devon: Gehenna Press, 1982. Limited Edition. Tight, bright, and unmarred. Cream vellumesque boards, gilt lettering and decorative elements; laid in additional print; marbled paper slipcase. 8vo. [52pp] with 26 line cut drawings. Numbered, limited edition, this being one of the lettered Deluxe copies. Signed by Baskin and Kaplan. Fine in Fine Slipcase. Hardcover. (#8755) \$2,800.00

"Very few copies were available; most of the edition remains unissued" (The Gehenna Press #81). According to the colophon 110 copies were printed numbered 1–89, and A to U. The 21 lettered copies have an extra impression of the colored wood engraving signed by Baskin. Printed on a Columbian hand press in black and red (additional colors for the alphabet letters) on a variety of handmade papers from Maidstone.

22. Baudelaire, Charles; Symons, Arthur (trans); Feinstein, Samuel (binding). **Poems in Prose.** Portland, ME: Thomas Mosher, 1909 [2013]. Limited Edition/Unique Binding. Tight, bright, and unmarred. Full heavy (and natural) grained black goatskin binding; the text block was re-sewn on recessed linen cords, using the original sewing holes, with linen thread; rounded and backed to 90 degrees; the top edge was then gilt "in the rough", or without trimming, using a wheat starch size; the boards were attached with the linen cords and Japanese tissue; double core headbands were sewn with silk. The spine was lined with Japanese tissue, then with suede and sanded smooth; then a hollow of Katie MacGregor's flax/cotton blend paper was attached; and the book was then covered with black goatskin leather. The covers were

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tooled in 23K gold leaf and 21K "moon gold" leaf (gold with silver and palladium). The endpapers, a single thin line of yellow ochre flourishing its way across the sheet, marbled by the binder, were pasted down; a gilt frame was tooled around them. The book is housed in an archival full cloth clamshell box with leather label on the spine. 12mo. 70pp. Illus. (b/w woodcut decorations) Fine in Fine Archival Box. Hardcover. (#8628) \$1,750.00

"The design is meant to reference both the traditional and modern, alluding to traditional-style printing as well as Baudelaire's use of traditional forms and his fervent ideological break from the conventional. This is represented by the use of straight lines used in a conventional manner, the ruling lines, and a break from the conventional, the parabolic curves built using only straight lines; this is further distinguished with the use of two tones of gold. The use of marbled endpapers in itself is quite customary, but here they are just a single wispy line of yellow ochre, reminiscent of a pen flourish making its way across the sheet.

23. Bellmer, Hans. **Bending Woman/Bending Space.** nd [circa 1960]. Limited Edition. Bright and clean. Printed on a dusty rose sheet. Limited Edition [50/100] [without reference] Fine. (#7630) \$1,500.00

"Hans Bellmer (1902 Kattowitz-Paris 1975) Co-founder of the Fantastic Realism movement Hans Bellmer was born in Kattowitz in 1902. At his father's insistence, he worked in a steel factory and a coal mine. Bellmer managed to do some art work and exhibit it in Poland in 1922/23. The work led to his arrest. While studying engineering at Berlin Polytechnic, he met George Grosz and in 1924 Bellmer dropped out of engineering, and worked as a book printer and then as an illustrator, moving to Paris later that year. Bellmer worked as a commercial artist, attended lectures at the Bauhaus and travelled to Italy and Tunisia. He refused to continue working as a sign of resistance to Fascism in 1933. his Bellmer began to construct girlish three-dimensional dolls, which he photographed in erotic poses. Some of these works were published at his own expense in 1934, others appeared in the Surrealist journal 'Le Minotaure'. In 1938 Bellmer emigrated to Paris and was interned with Max Ernst at the outbreak of Ww2. In 1943 Bellmer had his first one-man show in Toulouse, followed by numerous international Surrealist group shows. In the post-war era Bellmer succeeded in rendering the subconscious aspect of sexuality in hallucinatory dream pictures, working with the precision of the Old Masters infused with Mannerist influences and beautiful, fluid line which recalls Jugendstil/art Nouveau. In Bellmer's mature late work, the eroticism is even more pronounced, partly because death is now viewed as the opposite of lust."

24. Bergh, Rudolph, Dr., et al. **"Über Tätowierungen der Prostituierten," in Monatshefte für Praktische Dermatologie [translated into German from Danish, "Om Tatoveringer hos de offentlige Fruentimmer"] and other articles on skin related medical issues.** Hamburg und Leipzig: Leopold Voss, 1891. First Edition. Rebound newsprint medical journal in 20th century marbled paper wraps with orange endpapers; 8vo, 205-248 pp. [double-paged tabbed two color lithograph]; Band [volume] XII, No. 5. Originally published in "Hospitals-Tidende" journal, Light toning, otherwise in exceptional condition. Near Fine in Wraps. Sewn Binding. (#9107) \$500.00

A translation into German from the Danish medical journal, "Hospitals-Tidende," into the German serial, "Monatshefte für Praktische Dermatologie" [literally 'Journal for Practical Dermatology']. The essay correlates the relationship between female prostitutes with crime and their tattoos; includes a full color insert with examples of "old school" flash art tattoo examples, as observed from patients under the study of Dr. Bergh. The article also explores ethnographic and historical applications of tattoos, looking for correlation of tattooing and diseases. The remaining articles in the journal are peer-reviewed research studies on tuberculosis and Lupus, disposition and causes in people whose skin flushes, with the end sections covering book and article reviews and miscellaneous source citations. An early medical treatise on prostitutes and sexually transmitted diseases tied to skin disorders.

25. Beyer, Marcel; Rudnitski, Michail [trans]; Schaeppers, Veronika [artist]. **Funky Sabbath.** Tokyo: Veronika Schaeppers, 2004. Limited Edition. Bright and unmarred. Oval sleeve printed case, Black ink lettering, letterpress printed on strips of rubber. 15cm x 100cm. np. Illus. (colored plates). Fine in Fine Case. Cased. (#8728) \$2,250.00

Edition of 15 numbered copies. "Letterpress Print in German (Berthold Akzidenz Grotesk) and Russian (Helvetica Inserat) by zinc-cliches with black printing ink on three pale yellow rubber strips. Russian translation by Michail Rudnitski. House-shaped prints by used bicycle tires in various colors. Oval-shaped cardboard box pasted with cream-colored paper printed in light green and pink.: (from the artist). Signed by the artist. 3 copies in OCLC (1 in US)

26. Black Workers Congress. **The Struggle against Revisionism and Opportunism: Against the Communist League and the Revolutionary Union.** Detroit, MI: [Black Workers Congress], 1975[?]. Light toning, else tight and clean. Newsprint wraps, staplebound. 8.5x11". 123pp. Illus. (b/w plates. Near Fine in Wraps. Original Wraps. (#9048) \$50.00

Front covers bears a black and white woodcut image print of "V.I. Lenin" by Lumturi Dhrami. Inside text is clearly composed on a typewriter. Back covers list other publications by the Black Workers Congress (BWC). The Black Workers Congress was created from the founding convention of the International Black Workers Congress in 1971. The congress was an anti-imperialist, intellectualized, proletariat black workers organization with Marxist and Communist leanings.

27. Blavatsky, Helena Petrovna. **"Alchemy in the Nineteenth Century," La Revue Théosophique.** Canada: Marillion Publishing, 1891-1892. Limited Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Full bound leather copy is hand tooled with gold foiling on cover and on book spine and a blind tooled, embossed symbol on cover with

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hand marbled end sheets. 8vo. 61pp. Near Fine. Hardcover. (#8989) \$50.00

Translated by Thomas Williams, reprinted from "Theosophical Sifting" Volume 4, Theosophical Publishing Society. Text is reprinted on a common stock, medium weight cardstock. This book was privately bound using a custom printed edition of the book based upon the Theophania Publishing [Canada] edition, 2015.

It is not uncommon for books on the occult to be reprinted and rebound in special edition format, Marillion Publishing, [Canada] created this example. Helena Blavatsky, renown Theosophist and often, outlandish spiritual author, professed her views and erudition in "Alchemy" to further ideologies about man and divinity in the search for the Secret Doctrine of archaic chemistry. Blavatsky wrote, sometimes under the influence of hashish, several books filled with esoteric lore, which owed a great deal to Hindu and Buddhist systems of thought, and brought to public awareness in the West such concepts as karma, prana, kundalini, yoga and reincarnation. This treatise, originally published immediately after her death, was perhaps one of the last illuminations she wrote after establishing her own publishing house, Theosophical Publishing Society in 1888.

28. Bob Avakian, Barry Greenberg, Mary Lou Greenberg, D.H. Wright [eds.], National Central Committee of the Revolutionary Union. **The Red Papers, "National Liberation and Proletarian Revolution in the U.S."** [Issue 5]. Chicago, IL: Chicago Revolutionary Union, October 1972. Small tear hole in front cover, else tight and clean. Newsprint and staplebound. 8.5x11". 78pp. Illus. (b/w plates). Very Good+ in Wraps. Original Wraps. (#9049) \$50.00
The Revolutionary Union was mainly a student and ex-student based radical movement of the late 1960s, but later encompassed a more worker and labor rights based proletariat movement. The publication also particularly emphasized race and workers' rights issues, covering Black and Chicano workers' struggles.

29. Bogardus, Peter. **Ba Suri**. New York: Khelcom Press. Limited Edition. Tight, bright and unmarred. Binding and matchind drop-spine case by Gray Parrot. fo. np. Illus. (b/w plates). Numbered limited edition. Fine in Fine Archival Case. Hardcover. (#8773) \$6,500.00

"Ba Suri A-Chali" means "Suriland Peace Only". "Ba Suri enquires as to cultural continuity through statements of elders, songs forming an oral tradition centered around their livelihood, and especially the education of the youth. To this end, the sections are as follows:

1. A brief introduction to the locale and People

2. A "Background" or Preface that introduces the visit by Mr. Bogardus and immediately brings quotations by Suri people about their lives. Through plates, the environs and aspects of village life and physical apperance as pretaining to cultural identiy are demonstrated. Songs are interpreted, point to the centrality of animal husbandry in their lives and the living space required to sustain it.

3: "Saguine" (pronounced "Sa-geen-ah) is the right of stickdueling. it is seen a central manifestation of Culture.

4: "Wowo" is the children's mimicry of and education about Saguine.

5: "Kurrum" is the King's home and the sacred mountain of Suriland, and through statements by the King and his brother the vision and concerns of the spiritual leaders are set forth.

6: The "Afterword" is general commentary by the interpreter about the Suri.

7: The "Future" comes back to words given by children and images, showing their hopes and aspirations, as the ones who will remain.

30. Bogardus, Peter. **Seventeen Trees**. New York: Khelcom Press, 2011. Limited Edition. Tight, bright and unmarred. Binding and matchind drop-spine case by Gray Parrot. fo. np. Illus. (b/w plates). Numbered limited edition. Fine in Fine Archival Case. Hardcover. (#8774) \$4,800.00

"The trajectory of my life work has brought me to Seventeen Trees," Peter says. The book is an outgrowth from his travels in the continent, where in recent years he has documented with his camera different aspects of African spiritual life in Senegal, The Gambia, Mali, Gabon, and Ethiopia. Again and again throughout his journeys he photographed extraordinary trees, and Seventeen Trees, Africa is his distillation of that time."

"Seventeen trees was printed in an edition of thirty-nine. Thirty-six copperplate photogravures have been printed by the photographer from plates he made at Jon Goodman Photogravure, using hand-milled ink made from selected historical pigments on Twinrocker paper handmade in Indiana. The text was printed by Art Larson from Monotype Perpetua cast in metal by Michael Bixler. It was written by the photographer with the benefit of a close reading by Chris Covert and Gray Parrot. This book is for the trees and all those they gather." (colophon)

31. Bogira, Steve; Tappin, Mike (photos). **\$144 A Month: Life in the Safety Net**. Chicago, IL: Sherwin Beach Press, 1993. Limited Edition. Tight, bright, and unmarred. Grey printed paper wraps, burgundy leather exposed cords, printed endpages. Oblong 4to. 20pp plus plate pages. Illus. (b/w plates). Numbered limited edition. Fine in Wraps. Original Wraps. (#8756) \$500.00

First published in 1983, it was published in the Chicago Reader. It explores the lives of low income people living on a welfare program that provided them with \$144 a month. Each narrative is illustrated by four photographs by Tappin (litho reproduction).

32. Brossard, Chandler; Soumagnac, Max [illus]. **Dirty Books for Little Folks**. Paris: Daniel Conte, 1978. First Edition. Light shelf/edge wear, light even rubbing to wrappers (typical of issue), else tight, bright, and unmarred. Printed paper wrappers, printed in blue ink. 24mo. 106pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps.

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(#6317) \$145.00
A slightly different take on Pied Piper, Jack and the Beanstalk; Hansel and Gretel; Rumpelstiltskin; and three iterations of Little Red Riding Hood.

33. Brown, Frederic. **ETAOIN SHRDLU**. Portland, ME: Ivy Derderian/Wolfe Editions, 2009. Limited Edition. Tight, bright and unmarred. Unprinted tan cardstock wrappers; green textured heavy stock DJ, lettering and pictorial elements in black ink, advert endpages. 8vo. 13pp plus ads. Illus. (b/w plates). Numbered limited edition this being 6 of 40 copies. Fine in Wraps. Original Wraps. (#7080) \$225.00

The first solo project from Ivy Derderian, working at Wolfe Editions. Printed in Linotype Bonodi Book, created on an Intertype (the Linotype's successor). From the prospectus:

"Frederic Brown's entertaining short story about a sentient Linotype, titled Etaoin Shrdlu, was originally published in 1942 in the magazine Unknown Worlds. While Mr. Brown was well known for his science fiction short stories and novels as well as his award-winning detective fiction, it is clear that he knew his way around a Linotype and a print shop.

Ivy Derderian, with the help of Wolfe Editions, announces a new publication of Etaoin Shrdlu, designed in the manner of pulp magazines of the 1940s. The text type is Linotype Bodoni Book, titles were set in Ludlow Ultra Modern. Text is printed on acid free Dur-o-tone Aged Newsprint, cover is acid free St. Armand Colours. The two engravings used are from a 1923 issue of The Linotype Bulletin."

Designed and printed to reflect its pulp heritage using Dur-o-tone Aged Newsprint (acid free) and cover wraps on St. Armand Colours. Illustrations from a 1923 issue of The Linotype Bulletin. A wonderful blending of content and design.

34. Brown, Lee Ann [poems]; Randall, Karen [images]. **Bagatelles for Cornell**. Northampton, MA: Propolis Press, c. 2012. Tight, bright, and unmarred. Accordion bound and nested in a telescoping box containing a bottle labeled: Utopia / Kalligraphischetinte / Sacré Bleu; text was printed via letterpress by Randall at Wild Carrot Letterpress. 8vo. np. Illus. (color plates). Limited edition of 8 (only 6 of which came to market). Fine in Fine Box. Hardcover. (#9159) \$2,000.00

"Bagatelles for Cornell is a new artist's book with poems by Lee Ann Brown and images by Karen Pava Randall. An homage to the early 20th century collage artist and inveterate wanderer of New York City, Joseph Cornell, the book evokes the cityscape through a sequence of photomontages. Each image, capturing a seemingly discrete moment in time, is a layering of several moments. It is the history of New York apprehended in an instant.

Randall's images blend contemporary digital and early modern technology, using 19th century photochemical techniques (cyanotype & gum bichromate processes) to print montages created in Photoshop. There is a utopian / dystopian quality to these photographs – composed from various sources.

Lee Ann Brown is a filmmaker, performer, writer, and the editor of Tender Buttons Press. She teaches at St. John's University in Queens on Utopia Parkway near where Cornell lived. Robert Haas, in his review of her Polyverse, wrote "Among younger American poets, Lee Ann Brown is one of the wittiest and most inventive."

Karen Pava Randall is an artist who works in many media, including words and book objects. She is the proprietor of Propolis Press, which has produced artist's books in collaborations with contemporary poets and the Least Weasel Chapbook series. Her works are held in over a dozen major collections including: Brown, Columbia, Stanford, Yale, and The Library of Congress." [Artist statement]

35. Brusselle, Arthur [photographer]. **[World War I] Souvenir photography album from the Zeebrugge-Mole [Zeebrugge Museum]**. Brussels, Belgium, c. 1918. First Edition. Original three-hole stab binding photography album, secured with string, containing seventeen black and white silver gelatin photographic prints; 6 pp. Scored and folded, grey and deckled rag paper wraps. "Souvenir from Zeebrugge-Mole" stamped on cover, along with 'Zeebrugge Museum' title and illustration print of Zeebrugge raid. Some foxing on paper and glassine tissue. Photographs are in excellent condition. Very Good+. Original Wraps. (#9128) \$550.00

Many of the photographs are initialed with the letters 'AB,' indicating Belgian wartime photographer Arthur Brusselle. Arthur Brusselle (1879-1977) is one of Bruges' most important photographers and owned a photography shop in the famous Steenstraat. In 1918-1919, the Belgian government commissioned Brusselle to photograph and document areas of war torn Belgium. Zeebrugge is a village on the coast of Belgium. The harbour was the site of the Zeebrugge Raid on April 23, 1918, when the British Royal Navy temporarily put the German inland naval base at Bruges out of action.

Admiral Roger Keyes planned and led the raid that stormed the German batteries and sank three old warships at the entrance to the canal leading to the inland port. This action blocked access to the port and prevented German U-boats from entering. This photography album documents the German military action to thwart the British from securing the Zeebrugge base by destroying similar cargo ships. An enclosed notice slip lists a title index of the photograph with images including fishing-boats torpedoed by U-boats, German submarine crew, the Kaiser and Admiral von Schröder, and remains of the submarine. On the verso of the notice is a summary of the historical interest and explanation. The notice says, "It is thanks to the patriotism of a Bruges photographer [Brusselle] that the public is given the opportunity to secure these photographs. It was he who developed the German's plates... he managed to keep one proof of each of them at the peril of his life." Supposedly the negative plates were smuggled and hid in a Bruges family vault in the cemetery. The complete collection was supposedly several hundred photographs. Much of Brusselle's collection is housed at the Imperial War Museum in London. Scarce copies of this excellent photographic record.

36. Bryan, Tara; Major, Duncan. **Henry and Rose Make Contact**. Newfoundland, Canada: Walking Bird &

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Walpurgis, 2015. Limited Edition. Tight, bright, and unmarred. Printed paper wraps, archival wooden box, laid in working DIY am radio with components mounted on board (as described in the story). 12mo. np. Illus. (color and b/w plates). Numbered limited edition, this being 3 of 30. Signed by artists. Fine in Fine Box. Original Wraps. (#8785) \$150.00

Hybrid printing technique, using both letterpress and laser printing. Includes functioning AM radio, handbuilt and mounted on a board, as described in the story. "Boxes were made by Garry Quinlan; laser printing was done with the help of Ken Holden. Thanks to Joe Craig for sharing his radio expertise." (from colophon).

37. 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.

38. Burnham, Dave (art). **Spun Aluminum Bra Engineering Drawing**. Everett, MA: Roland Teiner Co., 1952. Bright and clean. Framed print. Art is 13.75x16.5". [Available framed] Fine. Poster. (#9106) \$250.00

Printed in the saturated blue of engineering blueprints, though on heavier stock. Their focus during WW2 had been largely military and, as the war ended, they were apparently brainstorming ideas about product areas... This was, very likely, an engineer's joke that was 'good enough' that the company printed them as a promotional/holiday gift.

39. Caldiero-Oertli, Sara. **Snatch & Sniff: Vagina Poem and Picture Book**. Salt Lake City, UT: S. Caldiero-Oertli, 2010. Limited Edition. Minor impressions at rear board (manufacturing mark), else tight, bright, and unmarred. Pink stiff paper wraps, black ink lettering, pictorial endpages, scratch-n-sniff areas at each plate. 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 61 of 79. Fine.. Stiff Wraps. (#7265) \$325.00

Close-up images of vaginas with related poems...each "scented" according to the subject (e.g. camper, vintner, dominatrix, mother, etc). What more can be said...

40. Cameron, Ivy. **Autograph Book of Ivy Cameron**. [Glasgow, Scotland], nd [circa 1920-29]. Unique. Textured black leather binding, gilt lettering, aeg, printed decorative endpapers. Small oblong 8vo. np. Illus. (b/w plates). Signed by owner and numerous others. Light shelf/edge wear, one leaf carefully removed, else tight, bright, and unmarred. Very Good+. Hardcover. (#9131) \$350.00

Autograph and photograph collection of Ivy Cameron, music hall and variety theatre performer and dancer in pantomimes in 1920s London, notably in the renowned Wylie Tate's Productions. Album includes, thirteen (13) tipped in photographs, one printed card, one full page sketch, one musical score, and several tipped in mss notes...plus various signatures and notes. Includes players from at least 4 different plays, greats and near great (e.g. Clarice Mayne [sensational silent film star], Dufour Boys [New York], Liliane Gilbert ['Round in 50' at the Hippodrome, Jazz Age Club performer], etc). Cameron was apparently living during some or all of this time at The Mascot, a now-demolished hotel in London [Charing Cross Station], home to many in the area theatres. She is known to have performed in the Glasgow at the Theatre Royal, Leamington Spa, and Theatre Royal Birmingham. Many of the inscriptions are autographs with photographs, but some are short poems from the performers. The inside endpaper reveals handwritten notes by Cameron listing out the various theater performance she was involved with, including: Will Dalton's "Cinderella" 1922-23; Reg Maddox's "Little Miss Muffet" 1923-24; and Wylie Tate's "Aladdin" 1924-25 and "Jack & Beanstalk" 1925. This is an exceptionally remarkable record of early 1920s stage and silent film performers in Scotland and England.

41. Carroll, Lewis [Dodgson]. **The Game of Logic**. London: Macmillan & Co., 1886. First Edition/Private Edition. Light shelf/edge wear, tips bumped, partial split in hinges, light toning of gilt at spine, wear at head and tail, ffep free and chipped (but present), both joints split, tender/fragile as a whole, owner signature at bastard title page, light even toning, flap of envelope spit (but present), card and all 9 counters present (four red, 5 grey), envelope bears owner signature, else unmarred. Red cloth boards, gilt lettering, black endpages; red leather spine archival box. 8vo. (xii) 96, (1)pp plus 2pp adverts. Illus. (b/w plates). Good+ in a Fine Archival Box. Hardcover. (#8920) \$4,500.00

"A mystery edition, which is rarer than would be expected. Printed by E. Baxter at Oxford, and the first work of any size attempted by Baxter for Dodgson, it seems to have failed to reach Dodgson's standard, and was apparently condemned by him before public issue" (Williams & Madan). The 'corrected' release was issued in 1887 (though most included the envelope/card dated 1886)...it appears that the it was the binding that failed to please Dodgson. According to Williams, no more than fifty copies were printed, and far fewer remain. "This is a very rare Carroll item, and was unknown to me until quite recently . . . I have very great doubts as to whether this issue was ever really published, and strongly suspect that it was struck off for proof purposes. . . ." (Williams). The game itself blends elements of syllogization derived from

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his interest in mathematics with his playful and rich literary interest in nonsense.

There are two ownership inscriptions. One the envelop is the undated signature of D. M. Birkett, a mathematics professor who taught at Master at King's School, Canterbury, and taught at Christchurch, Oxford, and worked as a private tutor. The signature of J. P. Gram, dated 1914, can be found on the title page. Jørgen Pedersen Gram (1850–1916) was a Danish actuary and mathematician. He wrote a number of important papers and originated some major mathematical concepts. The mathematical method that bears his name, the Gram–Schmidt process, was first published in 1883 and Gram's theorem and the Gramian matrix are also named after him. The Gram Point, in numbers theory, is important for the Riemann zeta function (the leading function in Riemann's exact prime-counting function). Further, Gram was the first mathematician to provide a systematic theory of the development of skew frequency curves, showing that the normal symmetric Gaussian error curve was but one special case of a more general class of frequency curves. He died after being struck by a bicycle.

An unsophisticated copy with a rich provenance.

42. Carroll, Lewis; Dominguez, Angel [illus.]. **Through the Looking-Glass, and What Alice Found There.** London: Inky Parrot Press, 2015. Limited Edition. Tight, bright, and unmarred. Burgundy leather spines, color printed paper wrappers, printed endpages; paper portfolio for prints; drop spine archival case. 4to. 160pp. Illus. (color plates). Numbered limited edition, signed by the artist. Fine in Fine Archival Box. Hardcover. (#8954) \$950.00
Typeset in Breughel and printed by Northend Creative Print Solutions and bound by Ludlow Bookbinders. Issued in three editions, Standard (book alone); Special Edition (book and second volume, The Wasp in a Wig); and the Exemplary Edition (both volumes plus four giclée prints of Angel's paintings, two from the book and two completely new).

43. Chatwin, Bruce; Pemberton, Simon (illus); Fletcher, Erin (binding). **The Songlines [Art Binding].** London: Folio Society/Herringbone Bindery, 2010 [2012]. Limited Edition/Unique Binding. Tight, bright, and unmarred. Full goatskin binding, onlay (goat, buffalo) and painted elements, textblock edges colored in sections, Cave Paper endpages, gilt lettering; archival box in bookcloth. 8vo. 297pp. Illus. (color plates). Detailed binding report available. Fine in Fine Archival Box. Hardcover. (#8639) \$2,000.00
"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

44. Church of Satan. **Satan Wants You [poster].** San Francisco, CA: Self-published, 1966. First Printing. Original black and white photographic printed poster; 20x26"; framed 22x38." Very Good+. (#9176) \$1,250.00
In 1966, the Church of Satan in San Francisco released a parody poster utilizing the famous moniker of U.S. Army "Uncle Sam" as a membership and propaganda promotion featuring Anton LaVey's saturnine and devilish countenance and a nude figure of a woman in the background. Includes the original street address of Dr. LaVey's Black House in San Francisco, which now no longer exists. The poster also says, "Join Now." The Church of Satan was founded in 1966, under Anton Szandor LaVey's direction, emphasizing Satan as the symbol of personal freedom and individualism. The poster was reprinted in 2014, but without the address and phone number of the Black House, as it was demolished in 2001. In 1996, pop surrealist artist Coop illustrated a 30 year anniversary poster for the Church of Satan. Uncommon to market generally and scarce in the condition found here.

45. **Collection of Circus Travel photography albums.** c. 1890-1960. A fabulous pair of albums containing upwards of 550 black and white original photographs and clippings of circus vehicles, parades, acts and equipment dating from the late 19th century through the Depression and war years up to the late 1950's and early 1960's. 2 volumes, quarto, approx 34 leaves per volumes, 310 images in volume I, 234 images in vol II with some loose and displaced images throughout. The albums are 1940's rexine bound ring binders with heavy sugar paper leaves, all images in very good condition or better, the majority captioned with typed tape slips either on the image or adjacent to it on the album page. Very Good+. Spiral Bound. (#9077) \$5,000.00
Although arranged in a rather random non-chronological order it is possible to catalogue the albums as containing photographs from the late 1890's (a Lemen Brothers circus parade passing through Detroit, Minnesota in 1897 is one of the earliest images, depicting the glamour of the parade passing down a main street that looks to all intents and purposes as if it hasn't seen its last gunfighter yet), right through to some images from the early 1960's, including one image where roustabouts are shown using an ex army Jeep as a piledriver, eschewing the traditional "7-Up" method of bedding the tent poles and supports.

There is also one small format photograph showing the John Stowes Circus bandwagon, hitched to a team of eight horses and standing in a tent field ready to roll out, from the 1850 season; in the main however the majority of images depict circusses from at least three or four decades later.

The main interest of the collection, obviously not downplaying the sheer toe-curling joy of seeing an array of highly detailed images from the golden era of the American travelling circus, is the wealth of detail depicted in the vehicles, costumes, acts and indeed candid day to day living shots of the travelling circus community. The arrival of Barnum and

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Bailey in the 1941 season was by far the most glamorous and magical thing the inhabitants of McCook, Nebraska would see in the course of the year, and the same for most of the small midwest towns that waited in exquisitely romantic excitement for the news that the circus was in town, before crowding main street as the bandwagon and animal cars rolled ecstatically by on their way to whatever previously empty field was temporarily and for three nights only, going to be designated heaven. The fact that many of the photos show not only the triumphal and choreographed cavalcades but also the breakdowns, random feeding stops where a herd of a zebras and and overheated elephant mill about in some New Jersey train yard, catastrophic train wrecks (some of the most devastating rail disasters in US history have involved circus trains) and the everyday routine of circus people and their accoutrements; is really just an added, academic bonus. All of the greats of the circus circuit are represented, obviously Barnum and Bailey, Ringling Brothers and Clyde Beatty Circus (without doubt the archetypal big top lion tamer, Beatty was the man who would enter the big cat cage with a chair, a whip and a pistol at his side, directly affecting the perception of both circuses and animal acts, for better or worse, for most of the 20th century); but also dustbowl circuit giants Sells-Floto, Parker-Watts and the Hagenbeck Wallace outfits. A particularly dramatic sequence of images dated 1903 shows the Great Wallace Circus struggling with aftermath of a massive flood at Bucyrus, Ohio, showing waterlogged tents, onlookers huddled on high ground and wagons up to their axles in floodwater. Carson Barnes, Gentry Bros. Circus (the original "Dog and Pony Show", Pawnee Bill's Wild West Show and a multitude of others are also represented.

Bandwagons and animal cars are a particular focus of the images. Often elaborately carved and decorated, often extremely large and ornate (Ringling's had a bandwagon that would process through town to attract customers led by twenty harnessed horses) they were masterpieces of the coachbuilder's art and were jealously guarded and maintained. This collection is a treasure trove of 16 spoke wagon wheels, intricately embellished calliope cars (including Ringling's famous "Carrillion Chimes" bell wagon); the mind boggling carved scenes on the Buffalo Bill Wild West Show bandwagon depicting the man himself above a fresco of what appear to be conquistadors; the Monroe Brothers animal cages and a fair representation of the other more prosaic circus vehicles; generator cars, ticket wagons and water cars that would progress down the street after the main parade making sure that the populous weren't inconvenienced by mountains of elephant and zebra dung. Similarly less dramatic are the scenes showing the circus cars in their winter quarters, paint chipped, boards cracked, awaiting refurbishment and the start of the new season to shake dust again.

There is ample historical evidence here of the massive expenditure of both money and physical labour necessary to maintain a travelling circus in the the early 20th century US. The crowds of roustabouts and roughnecks unloading at remote rail stops shows a weary, tenacious diversity of races, ages and dress. Some circuit points would have been better than others for the numerous African American workers shown strapping down rail loads and posing beside newly erected tents; Redlands California was probably just another railyard, main street and field; Birmingham, Alabama and Savannah, Georgia might have been an entirely less straightforward labouring gig in the early years of the 20th century.

A considerable number of images of circus rail crashes are also present, including images of the Hammond Circus Train Wreck in 1928 which all but destroyed the Hagenbeck-Wallace Circus and in which 86 circus performers and workers were killed. A splendid collection of images depicting the height of the travelling show, its victories and disasters and and insight into day to day routine.

46. Cooksey, Gabby. **Monsters & Beasts: Tales Imagined from Greek Myths.** Tacoma, WA: Cooksey, 2014.

Limited Edition. Tight, bright, and unmarred. Printed paper wraps, gilt lettering and decorative elements. 8vo. 10pp. Illus. (colored plates). Numbered limited edition of 22. Signed by the artist. Fine in Wraps. Original Wraps.

(#8761)

\$1,200.00

Letterpress printed at Springtide Press with Jessica Spring. Colophon: "Monsters and Beasts is a look at a few animals from Greek myths where they were wronged, or loved or hurt. They are a few of my favorite stories shorted down to a paragraph or two so that the drawings take on more of a spotlight and show the delicate side of the monster. I wanted the image of the next animal to be seen on the page you're looking at; a kind of transparency so the stories subtly mold together. This is the first book I ever made the entirety of." (artist statement) Five stories from Greek mythology featuring monsters and beasts: Actaeon & Artemis; Typhon, Aphrodite, Eros, & two fish; Arachne & Athena; Medusa & Athena; Styphalia & Man-eating Birds. Letterpress printed, silkscreened, and hand painted on Arches Text Wove. Tipped together binding, and drummed on cover. Cave paper cover and tooled with gold foil. Painted with acrylic paint. Already noted for her bindings, this embodies the artists first 'complete' work.

47. Cooksey, Gabrielle. **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

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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.

48. Cooksey, Gabrielle. **The Book of Penumbra [Art Binding]**. Tacoma, WA: [Artist Book], 2016. Unique. Tight, bright, and unmarred. Black leather boards with oval cutthrough, 7 carved skulls suspended upon gold wire strung web-like through the opening, marbled endpages. Large 12mo. np [19pp]. Illus. (b/w with gilt plates). Numbered limited edition of 23. Fine in Fine Box. Hardcover. (#9226) \$2,250.00

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.

49. [Count of Saint Germain (attributed)]; Koss, Nick [ed.]. **Triangular Book of St. Germain**. Seattle, WA: Ouroboros Press, 2015. Limited Edition. Triangular hand-bound and stitched in red and black letterpress wraps; 48 pp.; full color interior printing in English and French text; illus.; limited to 444 copies. As New. Original Wraps. (#9180) \$65.00
The edition of the 'Triangular Book' was deciphered, transcribed and translated by Nick Koss, who also executed the research and editing of the text. An excellent essay by Koss about the provenance of the manuscript is featured in "Clavis 3: Cipher & Stone." The edition is limited to 500 copies in three editions. 26 special copies bound in full leather accompanied by a hand-wrought silver Longevity Talisman featured in the original manuscript. 26 copies in full leather and 444 copies bound in letterpress wraps. Design and typesetting by Joseph Uccello. - from the colophon.

50. Crawford, Marian; Lyssiotis, Peter. **Stolen Waters**. Melbourne: Masterthief, 2013. Limited Edition. Tight, bright, and unmarred. Printed stiff wraps, grey endpages; archival dropspine box. Small 8vo. np. Illus. (color plates). Numbered limited edition, this being 10 of 10. Signed. Fine in Fine Archival Box. Stiff Wraps. (#8743) \$1,500.00

"[O]ccasioned by BP's oil spill in the Gulf of Mexico, August 20, 2010, which also refers in red-printed wood type to the locations and dates of other environmental disasters associated with extractive industries. An epigraph by Lillian Hellman refers to the people who 'eat the earth', while other people 'stand around and watch them eat it.' Images of jellyfish are interspersed with an allusive text that suggests that the initial Deepwater Horizon explosion extinguished the light and replaced it with a darkness driven by profit. It perverts nature, and makes water mutate and burn: 'A black sludge ripples across the sea, through the air, towards the edges of the planet, toward the centre of our breathing.' The spill (which experts pretend to control and contain) becomes a death pool, like an enormous jellyfish, that rises to the surface, and then lies motionless."

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

51. Crowley, Aleister (here as George Archibald Bishop). **White Stains: The Literary Remains of George Archibald Bishop, A Neuropath of the Second Empire [Fine Binding]**. Amsterdam: Leonard Smithers, 1898. Limited Edition/First Edition. Minor shelf/edge wear, minor sporadic foxing, owner bookplate at front pastedown, in fine binding, else tight, bright, and unmarred. Full black leather binding, 5 raised bands, gilt lettering, teg. 8vo. Numbered limited edition, this being 3 of 100. Near Fine. Hardcover. (#9154) \$7,500.00

"Written by magician and occultist Aleister Crowley and published clandestinely in 1898, *White Stains* is a collection of verse tracing the demise of a fictitious poet, George Archibald Bishop. His biography is given in the Preface. Crowley wrote *White Stains* as a refutation of the psychiatrist and pioneering sexologist Richard von Krafft-Ebing's contention in *Psychopathia Sexualis* that sexual perversions are a consequence of disease. Crowley's verse, which is modelled on Decadent and Symbolist poetry, explores a range of ostensible sexual aberrations. Excerpts from several poems appear in another clandestine classic, *Raped on the Railway* (c. 1899)."

Printed in Amsterdam, on hand-made paper, in a limited edition of 100 copies. Many of these are said to have been destroyed by British customs officials in 1924. It is well known in the trade that most of the run was unnumbered and most appear so, making this "3" just that much more pleasing.

52. Crumb, Robert, et al. **Small collection of Robert Crumb and underground art comic books**. Various publishers, 1964-1978. [Most/All are First Printings]. Full color and black and white illustrations. Staple bound. Little, to no shelf wear, intact and bright. Very Good+ in Wraps. Original Wraps. (#9117) \$4,500.00

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Robert Crumb, aka R. Crumb, is the megalith of subversive, underground, hyper-sexualized comic book illustrators. Crumb first published his psychedelic and explicit Zap Comix in 1968, at the height of the visual art revolution in San Francisco. He is most known for the creation of "Fritz the Cat," a perverted feline with obscene and adventurous antics and "Mr. Natural," an old guy with a long white beard resembling a biblical prophet who spouts contrived metaphysical philosophies and easy living. Crumb also collaborated early on with 60s biker icon and artist, S. Clay Wilson on Snatch Comics. Crumb has received both accolade and disdain for his characters, at times, because of his pornographic and disturbing representations of women and sexuality. Regardless of interpretation, his thick line, gritty style of drawing and crass narratives inspired other illustrators to publish on the fringes of censorship and the underground milieu.

Contents include:

Zap Comix, 1968, Number 0, Number 1-5

Snatch Comics, 1968, Number 1-2 with S. Clay Wilson

R. Crumb's Comics and Stories, April 1964, Number 1

Uneda Comix, July 1970

Motorcity Comics, April 1969

Big Ass Comics, June 1969

Coochy Cooty, Print Mint, 1970

S. Clay Wilson, "Funkadelic" 1967

Bijou Funnies, 1968, Number 1-2

Snarf, 1978, Volume 1, Number 8

Mondo Snarfo, September 1978, Number 1 [2 copies]

Spirit, 1978, Number 19

Banzai!, 1978, Number 1

Insect Fear, 1970, Number 2

San Francisco Comic Book, 1970

Sleazy Scandals of the Silver Screen, 1978, Number 1, enlarged version

Yellow Dog, 1968-1969, Volume 1, 1-7 [2 copies of Number 7]; Volume 2, Number 3; Volume 2, Number 13 [Large format newsprint]

53. Culpeper, Nicholas. Gent. Student in Physic and Astrology. **The English Physician Enlarged with Three Hundred and Sixty - Nine Medicines, Made of English Herbs, That were not in any Impression until This. Being An Astrologo - Physical Discourse of the Vulgar Herbs of this Nation containing a complete Method of Physic, whereby a Man may preserve his Body in Health, or cure himself, being Sick, for Three - pence Charge, with such Things only as grow in England, they being most fit for English Bodies. Herein is also shewed, 1. The Way of making Plasters, Ointments, Oils, Poultices, Syrups, Decoctions, Juleps, or Waters, of all sorts of physical Herbs, that you may have them ready for your Use at all Times of the Year. - 2. What Planet governeth every Herb or Tree (used in Physic) that groweth in England. - 3. The Time of gathering all Herbs, both Vulgarly and Astrologically. - 4. The Way of drying and keeping the Herbs all the Year. - 5. The Way of keeping their Juice ready for Use at all Times. - 6. The Way of making and keeping all Kinds of useful Compounds made of Herbs. - 7. The way of mixing Medicines according to the Cause and Mixture of the Disease, and Part of the Body afflicted.** London: Printed for J. Barker, 1790. First Edition. Wear at spine, loose inner hinger (but intact), minor shelf/edge wear, cornerfolds, ffp missing, else tight, bright, and unmarred. Full leather binding, five raised bands. 8vo. 348pp. Index. Good+. Hardcover. (#9092) \$350.00

Nicholas Culpeper (1616-1654) is one of the most influential writers and researchers of Western herbalism since the 1600s. Culpeper popularized astrological herbalism, or what he called "astrologo-physical discourse of the vulgar herbs." The English Physician originally published in 1652 describes plants and their uses intertwined with readings of the stars and planets. The text is also a literal how-to for making syrups and tinctures for certain health ailments. The book also references the common and Latin names of plants for the common users, unmistakably a reason why the Puritan community was fond of the text. Culpeper followed the Galen method of diagnosis, but more critically, was a model folk herbalist, putting the plant formulas into the hands of the common folk, emphasizing bioregionalism, and using unconventional methods of astronomical diagnosis. Culpeper died shortly after publishing The English Physician, however his work is still used today by students of Western Herbalism continuously.

54. Dahl, Roald; Blake, Quentin (illus); Fletcher, Erin (binder). **James and the Giant Peach [Art Binding]**. London: Viking Press/Herringbone Bindery, 1995. Reprint/Unique Binding. Tight, bright, and unmarred. Pastepaper boards (painted over Hahnemuhle Ingres Smoke); yellow leather edges; Cave Paper endpages, stained textblock edges, brown foil lettering; archival box. 8vo. 156pp. Illus. (b/w plates) Fine in Fine Archival Box. Hardcover. (#8655) \$450.00

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"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

55. Daniell, William; Ayton, Richard. **A Voyage Round Great Britain, Undertaken in the Summer of the Year 1813, and Commencing from the Land's-End, Cornwall.** London: T. Davison for Longman, Hurst, Rees, Orme, and Brown and William Daniell, 1814[-1825]. First Edition. Some shelf/edge wear evident, focused at head/tail and tips, tips bumped, very minor/light tonight to leaves, hint of sporadic foxing, rear board of Vol V-VI shows damage to leather with several spots of loss (repairable), else tight, bright, and unmarred. Full brown leather bindings, five raised bands, black and red leather spine labels, gilt lettering and decorative elements, marbled endpages, speckled textblock edges, frontispieces, aquatint dedication leaf. fo. 215pp; 223pp; 80pp; 96pp; 36pp; 94pp; 90pp; 65pp. Illus. (hand-coloured aquatint plates, pale grey wash borders). Good+ to Very Good+. Hardcover. (#9212) \$17,500.00

First edition of arguably "the most important colour plate book on British topography". [Tooley] "A celebration of the rural coastline of Britain, this eight volume collection of 308 aquatint engravings with accompanying commentary details the sublime and picturesque coastline in the final decades preceding the age of photography. Daniell's aquatint engravings, particularly those of the Scottish Highlands, are widely acknowledged as some of the finest ever produced." "The tour took place in stages over twelve years, travelling only in the more clement summer months before returning to the city. During each tour Daniell would take only pencil, paper and small camera obscura: a mirrored, cloth-shielded box allowing him to trace the outline of a scene and proportion it correctly. During the winter months he would produce aquatints from these sketches. The engraving of aquatint plates was a complicated process, but one at which Daniell was said to have become so skilled he was capable of producing a plate in a single day. First a copper plate would have to be evenly coated in wax and onto the surface a reduced and reversed outline of the sketch drawn. Areas to remain blank were then "stopped out" with an acid resistant mix and the remainder of the plate covered with particles of powdered resin which would settle into the wax. The plate would subsequently be immersed in acid which would "bite into" or "etch out" certain areas where the acid reacted with the metal. The process would be repeated many times to create a copper plate with multitude minute holes to which different paint washes could then be applied in preparation for the print run. The prints would have been produced in just one or two colours with all further detail and colouring added by hand thereafter. The process of aquatinting was not only laborious but also very expensive; hence the completed work was affordable only by the wealthy. The eight volume set retailed at £60 when completed in 1825, but was also sold by volume at £7 12s 6d each. Each volume comprised many "parts" detailing different sections of the coast. The prohibitive price, and consequently exclusive target audience, soon led to complications in the production of the work. The resulting disagreements between the contributors precipitated Ayton's departure, leaving Daniell to complete the tour on his own.

A close up detail from the plate depicting the Clyde Estuary at Dumbarton illustrates the minute dots which comprise an aquatint image. The quarrel between the two contributors stemmed from a contrasting outlook on the direction of the work. Daniell, ever the businessman and pragmatist, realised that poor sales figures for the first two volumes of the work, covering Cornwall, Wales and the West coast of England could be attributed to two factors. Firstly, a surfeit of text with under-representation of engravings and secondly, the rather political nature of Ayton's text." The work was originally issued in parts costing 10s.6d. each, and an index chart was also published at 6s., but "is not usually included, the work being complete without it" (Tooley). Abbey Scenery 16; Tooley 177.

56. Davolt, Robert W. [ed]. **Drummer [Magazine].** San Francisco, CA: Desmodus, Inc., April 1999. First Edition. Tight, bright, and unmarred. Color cover with black and white newsprint pages, tabloid size fold, stapled. 66pp. Illus. (color and b/w plates). Near Fine in Wraps. Original Wraps. (#8985) \$75.00

Issue #214. Last print copy of the serial publication. Includes certificate of authenticity, signed by last editor of the magazine Robert W. Davolt. September 30, 1999. Front cover also signed by Robert W. Davolt, "the last Drummer." This issue features articles on "Slaves and Servitude", particularly on master/submissive roles and masculine "handlers." The photography exhibits situational stimulation and supports consensual role-playing.

Drummer magazine is an American magazine specializing in BDSM, bondage, and leather subculture geared toward gay men. Although, beginning in Los Angeles in 1977, the editorial office moved to San Francisco to become one of the more dominant magazines to feature and support the leather community and bondage sexuality. Both Tom of Finland, prominent leather culture illustrator and photographer, Robert Mapplethorpe were featured in the magazine in the 1970s.

57. 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

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letterpress details, printed on handmade Richard de Bas paper.

58. **Devil's Toboggan Slide.** Kalamazoo, Michigan: National Temperance Society, 1887. Minor toning, else bright and clean. Very Good+. (#9194) \$35.00
Temperance Movement broadside, No. 112

59. Dewitt, Cali Thornhill. **Affirmations.** Los Angeles, CA: Privately Printed, 2013. First Edition. Single-sided 8.5x11" paper sheets stapled and black duct tape bound. Illustrated in color and black and white Xerox copy. 22 pp. Clean and bright. Very Good+ in Wraps. Staplebound. (#9172) \$225.00

Scarce copies, as Dewitt's work is widely collected in the Los Angeles art and fashion scene. Cali Thornhill Dewitt is a Los Angeles based artist, writer, and fashion designer known for his arty discordance and tongue-in-cheek pop art. He is currently working with high profile hip-hop artist Kanye West on a text heavy fashion line. "Affirmations" flirts with sadomasochism and cheeky inspirational quotes in a black humor 'self-help' style zine format.

60. [Diane Bataille]. **The Whip Angels: The Traveller's Companion Series.** Paris: The Olympia Press, 1955. First Edition. Touch of rubbing at rear, else tight, bright, and unmarred. Green printed wraps. Small 8vo. 198pp. Near Fine in Wraps. Original Wraps. (#8465) \$245.00

Attributed to Diane Bataille and apparently written in response to a debate with her husband (noted librarian and novelist Georges Bataille) over her ability write erotica. Themed similarly to de Sade's Justine, here young Victoria's family and friends guide her training in submission, intense stimulation, and dominance. The work eventually became one of Olympia's best selling books, far exceeding the circulation of work by her husband. Very difficult to find in the condition show here.

61. Duchess of Pain. **The Spankers [Limited Edition for Adult Students and Members of The Learned Professions].** [Privately printed], 1935. First Edition. Light water damage to cover, touch of foxing, boards minutely warped, else tight, bright and unmarred. Orange boards and navy blue binders tape. 8vo. 43pp, [6] leaves of plates. Illus. (mono-prints) Good+. Hardcover. (#9068) \$200.00

Limited and privately printed edition of one thousand copies for sale only to adult collectors of curious and students of psychology. Illustrated in color with bright color block mono printing. Scarce and out-of-print, limited edition novel for those engaged and otherwise interested in sadomasochistic fantasy and/or communities.

62. Duyck, Chip ; Lingen, Ruth. **M[y] Thieving Hands: A Story of Jean Genet.** New York: Poote Press, 2005. Limited Edition. Tight, bright, and unmarred. Printed paper boards. 4to. np. Illus. (color plates). Numbered, limited edition of fifty copies. Fine. No DJ, as Issued. Hardcover. (#7613) \$850.00

"Jean Genet has spoken to me with surprising lucidity about life, love and morality. He saw beauty in the grotesque and elevated it to the status of a diamond. When I look through this diamond, I see life with a unique clarity and brilliance." (Chip Duyck, colophon) The book was printed by hand from Weiss type and metal photoplates by Ruth Lingen in New York, NY and Walla Walla, WA. The images were hand colored by the artist. The text paper is Arches with French marbled endsheets. The edition was sewn by Kathy Kuehn and bound by Mark Tomlinson.

63. Dwight, Thomas. **Frozen Sections of a Child.** New York: William Wood & Co, 1881. First Edition. Light even toning, tips through, wear at head and tail, ownership signature at first blank, moderate shelf/edge wear, else tight, bright, and unmarred. Black cloth boards. 8vo. Illus. (b/w plates). Good+ [Textblock Very Good]. Hardcover. (#8962) \$225.00

Includes fifteen full-page drawings from nature by H.P. Quincy. A century or so before CAT scans and MRIs, this work offered detailed tomographic images. Remarkably important (and one of the great titles in publishing). First edition of a classical work of great importance in pediatrics, and the first American group of serial sections. This work provided tomographic images a century before the CAT and MRI. Dwight was a Harvard medical school and, later in life, succeeded Oliver Wendell Holmes as the Parkman Professor of Anatomy. "A classical work of great importance in pediatrics, and the first American group of serial sections" (Choulant-Frank, p. 409).

64. Ebert, Rog [Roger]. **Stymie Two.** Urbana, IL: Self Published, 1960. First Edition. Light edge wear, small chip in one tip, soft crease at midpoint (from mailing), addressed in pen, postmarked, else tight, bright, and unmarred. Mimeographed, staple bound. Small 4to. 32pp. Illus. (b/w, color images). Limited edition of approx. 60 copies. Very Good+ in Wraps. Original Wraps. (#8957) \$2,250.00

Roger Ebert was still in high school (18) when he published this sci-fi zine from his home in Urbana Illinois. The whole zine movement rose from the sci-fi fanzine scene in the 50s. Ebert, prio to film criticism, was a precocious kid, writing furiously in his parents' basement about science fiction.

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"... Proazines and fanzines were two different worlds, and it was in the virtual world of science fiction fandom that I started to learn to be a writer and a critic. Virtual, because for a long time I never met any other fans; they lived only in the pages of mimeographed fanzines that arrived at 410 E. Washington St. and were quickly hidden among the hundreds of SF mags in the basement, on metal shelves that cost four books of Green Stamps. "Hidden," because at first I concealed my interest in fandom from my parents. Fanzines were not offensive in any way—certainly not in a sexual way, which would have been the worst way of all in a family living in the American Catholicism of the 1950s, but I sensed somehow that they were . . . dangerous. Dangerous, because untamed, unofficial, unlicensed. It was the time of beatniks and *On the Road*, which I also read, and no one who did not grow up in the fifties will be quite able to understand how subversive fandom seemed.

...

I published my own fanzine (*Stymie*), cutting the ditto masters on an old L.C. Smith and paying an office supply company a few bucks to run it off for me. My freshman year in college I published *The Spectator*, a weekly "newspaper of politics and the arts" at the University, and this was a descendent of my fanzine. If I had only known it, I had stumbled on the format of the alternative weekly, but I didn't know enough to give it away, and the ads and circulation income weren't enough to keep it afloat; at the end of a year I sold it for two hundred dollars and joined the staff of *The Daily Illini*, then as now a great independent campus paper, and it took so much of my time that, little by little, fandom drifted out of sight..." (Roger Ebert)

This is a remarkably scarce volume. There were apparently not more than 60 printed and there are no identified copies in OCLC.

65. Eckels, Howard Samuel. **Post Mortem Stains and Putty Color**. Philadelphia: Press of H.S. Eckels & Co., 1922. First Edition. Minor shelf/edge wear, joint starting at staples, light/even toning to textblock, ownership signature and notation at front, else tight, bright, and unmarred. Navy cloth boards, printed label, fold-out map (in red) of circulatory system. 12mo. 53pp plus adverts. Illus. (color print). Very Good+. Hardcover. (#8966) \$245.00
Includes 'modern' book curse, "Notice' / This book is the property of G. L. Dodds. / Read if you care to but do not mark, destroy, or carry out of back room. / G.L. Dodds / P.S. I weigh 157lb. Let this be a warning to you. / G.L.D.

66. Esnault, Michel (photos). **3 Erotic "La Carte Qui Chante" [Disque 45 Tours]**. Paris: Editions Lagaye, nd [circa 1920]. First Edition. One has center hole punched out, vinyl releases with humidity, else bright and clean. Color illustration with vinyl lp onlay. Very Good. (#9009) \$45.00
Much more common with Paris scenes and patriotic music, this set of erotic images is accompanied with French romantic music.

67. Esslemont, David. **Chili: A Recipe**. Decorah, IA: Solmentes Press, 2013. Limited Edition. Tight, bright, and unmarred. Stab-sewn in the Japanese method with thin cloth boards and drop-spine archival box. Small fo. Illust. (color and b/w plates). Limited edition of 20. Fine in Fine Archival Box. Hardcover. (#8065) \$2,000.00
A pictorial recipe in thirty-nine color woodcuts. Brilliant in its wit and execution.

68. Euclid; Maret, Russell. **Interstices & Intersections or, An Autodidact Comprehends a Cube**. New York: Russell Maret, 2014. Limited Edition. Tight, bright, and unmarred. Full leather binding, inlaid leather decorative elements, housed in an archival drop-spine case. fo. np. Illus (color prints). Numbered limited edition. Fine in Fine Archival Box. Hardcover. (#8133) \$17,500.00

"The typefaces are Gremolata, Cancellaresca Milanese, Saturn, Saturn Shadow, and Texto Portuguez, all of which were designed by the printer. The text and the images were printed from photopolymer plates on a Vandercook Universal III proof press. Nancy Loeber assisted in the studio and prepared the sheets for binding. Daniel Kelm bound and boxed the book at the Wide Awake Garage in Easthampton, Massachusetts."

There are three editions:

Seventy-five copies, numbered 1-71 and AP 1-AP 4 (printed on mouldmade Zerkall Litho 270gm paper and bound in goatskin & UICB handmade paper. Housed in a cloth covered clamshell box).

Sixteen copies, numbered I-XIII and AP I-AP III (printed on a specially devised cotton and abaca Twinrocker Handmade Paper made by Travis Becker and bound in full leather with seven color leather inlays, and accompanied by a second volume of state and progressive proofs of the proposition matching the book's number. Both volumes are housed in a leather and cloth covered clamshell box).

One copy, lettered E, is printed, bound, and boxed in the manner of the above-mentioned sixteen, but, rather than the second volume, it is accompanied by a complete, unbound set of state and progressive proofs which are housed in three cloth covered clamshell boxes.

13 propositions of Euclid explored in a manner like no other. Without question the most important printing of Euclid since the 1847 Byrne edition. This is the only remaining available copy of the Deluxe edition.

69. **The Fables of Aesop with a Life of the Author; and Embellished with one Hundred & twelve Plates**. London: John Stockdale, 1793. First Edition Thus. Light shelf/edge wear, moisture stain to the front board of V1 and related tidemark at bottom corner of textblock for approx. 1/3 of V1, closed spit at top hinge V1, else tight, bright, and unmarred. Full brown leather boards, five raised bands, green and black leather spine labels, gilt lettering and decorative elements, speckled textblock edges, tissue guards, frontispiece. 8vo. 189pp; 248pp. Illus. (b/w plates). Very Good to

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Very Good+. (#9215) \$1,000.00
First Stockdale edition of Samuel Croxall's translation (1722), and "a work of morality and Whiggish politics" (ODNB). The one hundred and twelve engraved plates are by thirty different engravers, all but four are signed. Includes misprint of p198 as p891 in Vol. 1. Noted issues notwithstanding, a handsome copy of this classic.

70. Fleischauer, Louis. **Flesh Art Book**. Berlin: Aesthetic Meat Front/AMF, 2014. Limited Edition. Tight, bright, and unmarred. Cased in leather 'corset' (see below). 44pp. Illus. (color and b/w plates). Fine in Fine Case. Hardcover. (#9084) \$550.00

*Limited first edition of 36, this edition is 1/36, with the trade edition cased in a custom leather 'corset' cover binding, secured by metal grommets and two leather strap loops. Leather still bears a hide scent and features a painted patina, a fire burnt treated, manipulated, and animal-like with elements cut into tails. The AMF logo is carved into the leather at the top of the cover, as well as the edition number: 1/36 on the back. Text printed on high quality matte clay coated medium weight paper. Signed by Louis Fleischauer, "Pure Kaos Against Total Control" 2016, on the opposite end papers. Includes a small archive of performance fliers for AMF [2002-2015], AMF Korsets / Fleischauer Creations marketing cards and a DVD-R of live performances, signed with a fingerprint impression and numbered 1/36. Edition is divided into several sections: *Flesh Art Manifesto, Sculpted Skin (Wearable Art/AMF Korset), Rituals of Transformation, Human Instruments, Aesthetic Meat Front (Rituals + Actionism), Transformed Flesh, Interviews + Random Thoughts*. Scarce copy, most editions are with private collectors, this is the last acquired copy from AMF with the leather casing and performance inclusions and also is the first numbered and sculpted edition, as well. This book is a retrospective of Aesthetic Meat Foundation, (Aesthetic Meat Front is the performance collective of the entire art and creative project of Aesthetic Meat Foundation), featuring a mix of ritual, sculpture, and wearable art. AMF performances in the United States are generally rare, but emulate the same power as Ron Athey and *Einstürzende Neubauten* fused with an anti-industrial complex manifesto. "Louis Fleischauer, is a sculptor, and body-artist using organic materials such as animal hides, bones, flowers, blood and his own skin. In his public rituals he turns humans into living sculptures and instruments, including his own body. Through a mix of agony and euphoria Louis falls into a state of trance. His sculptures are a reflection of this experience." – from the AMF biography.*

71. **Four CDVs of Little People [Tom Thumb & Wife; Charles Decker; Two Unidentified]**. New York; Milton, PA; Harisburg, PA: Fredricks/McMahan/Keet, nd. [circa 1865]. First Printing [presumed]. Minor edge wear, corners rounded on one, else bright and clean. Sepia albumen prints. 2.5"x4". (#6667) \$150.00
A lovely, early image of General Tom Thumb and his wife (Fredricks 'Specialite') and an uncommon iteration of the Charles Decker CDV. The other two CDVs are unidentified - one of two young people, one of a young girl/woman [and in at least one case, may be children (though all were together in a collection of sideshow performers)]. An unusual collection of images.

72. [Fox, Charles James (attrib)]. **Essay Upon Wind: With Curious Anecdotes of Eminent Peteurs**. Potsdam/London: Office of Peter Puffendorf, nd [cira 1800]. Limited Edition. Light shelf/edge wear, hinges show minor cracking, owner bookplates, pencil notations, rebound, else tight, bright, and unmarred. Full red leather binding, five raised bands, gilt lettering, in blind decorative elements, marbled endpapers, teg, engraved frontispiece tipped in, full vellum. 8vo. 56pp. Illus. (b/w plates). Limited edition of 12 copies on vellum in addition to broader edition of 50 on paper. Near Fine. Hardcover. (#9164) \$8,500.00

"A remarkable jeu d'esprit, in the scatological manner of Swift and his imitators, and persistently attributed to the eminent English politician Charles James fox, whose good-humored dissipations were notorious. "This copy is printed on vellum; the printed notice of limitation on the verso of the title-page reads, "Of this volume fifty copies only are printed," to which an early hand has added in pencil, "on paper, and 2 on vellum." The text begins with a facetious dedication to the Lord Chancellor (Lord Thorlow): "I have heard, from several of your brother peers, that your lordship farts, without reserve, when seated upon the wooll sack, in a full assembly of nobles." A following note ("anticipation") informs the curious reader that "the following singular essay was written, and published, for a considerable wager." The essay itself, called "An Essay upon Farting," is addressed to the Secretary of the Agricultural and Philosophical Societies in an unnamed place, and is dated Monteuil, December 23, 1783. There follows a mock-scholarly discussion of five kinds of exhalation, the sonorous and full-toned, or rousing fart, the double fart, the soft fizzing fart, the wet fart, and the sullen wind-bound fart. The essay is signed "Van Trump," and is followed by a short postscript, and a longer appendix, with its own fly-title, called, "After thoughts upon farting; shewing its great utility: with curious anecdotes of eminent farters." The printing history of this text is obscure. At the Pennsylvania Historical Society is what appears to be a unique copy dated 1787, with vii(1), 39 pp., "printed and sold by all the booksellers in town and country." At Harvard is another edition, called "An Essay upon Farting," with the same pagination, and curiously dated "MDCCLXXVII;" this pamphlet was printed in London for G. Ledger of Dover, "and sold by all the booksellers in town and country under the title of An Essay upon Wind." Ledger was in fact a bookseller in Dover, and his name appears in at least a dozen imprints from 1786 to 1799. Of the present edition the ESTC (01/04) records three copies (O; CU-SB, NSyU), to which OCLC adds one more (CtY, but "52 pp."), and NUC possibly a fifth (IEN). None of these is reported to be on vellum. The ESTC dates this printing ca. 1800; it is certainly no earlier, as the new-style "s" is used throughout; very likely it was produced before Fox's death in 1809. An early manuscript note on the front flyleaf reads as follows: "Of this volume written by Charles Fox for a wager, and dedicated to Lord Chancellow Thurlow, only fifty copies were printed on paper, & two upon vellum. 2312. Bohn's English Catalogue.

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1829. *Hibbert's sale five pounds.* "George Hibbert's large library was in fact sold in 1829. though I believe there were 12 copies on vellum (as we have sold to recently and know the location of at least 3-4 in institutional clients. Inserted at the front is a portrait of Fox, dated 1798; later bookplates of Frederic R. Kirkland and Ray Norr. Kirkland was a noted collector who's collection was sold by Parke-Bernet Galleries in 1962. Norr was also a well known collector (who's bookplate was created by one of the greats of the period), though he is best known as a whistle blower in the tobacco case.

73. Freydier. **Plaidoyer de Mr. Freydier avocat a Nismes, contre l'introduction de Cadenas, ou Ceintures de chastete.** Montpellier: Augustin-François Rochard, 1750. First Edition. Light shelf/edge wear, light toning, rubbing at spine label, tips through, else tight and unmarred. Purple paper boards (19th-century), leather spine label, gilt lettering, marbled textblock edges, woodcut decorations. 8vo. xxxvii, [1] (blank)pp. Very Good. Hardcover. (#8965) \$2,500.00
First Edition of this highly curious work, containing legal arguments of an actual 18th-century trial concerning the forced use of chastity belts; it remains one of the most bizarre trials of sexual jealousy. Even in the 19th-century this first edition of 1750 was quite unobtainable. The importance of this work, and the rarity of the first edition of it, merited a reprint by Jules Gay, the great bibliographer of pornography and human sexuality, in 1863. Gay's edition contained a preface (unsigned, but by the great French bibliographer Gustave Brunet) in which is claimed: "There exists few trials as bizarre as this one, and we believe that the case involving Master Freydier remains unparalleled in the annals of legal literature."

THE CASE AGAINST PIERRE BERLHE (age 36) was brought by Freydier, a lawyer at Nimes, on behalf of 18-year old Marie Lajon. Berlhe had raped and kidnapped the young woman, subsequently imprisoning her and forcing her to wear a chastity belt while he was away on his travels. After Miss Lajon, escaped she lodged a complaint with the civic authorities in Nimes, and retained the counsel of Nimes attorney Freydier (his first name is not recorded). The lawyer here describes in considerable detail the chastity belt in question, while embellishing his legal argument with obscure references to Genesis, Plato, Saint Jerome, Saint Isidore, and others. The outcome of the trial is unknown, but Freydier clearly used it as a platform for what has been called an "érudition déplacée" (Gay).

*Gay and others cite this 1750 Montpellier edition as the first. The BnF catalogue records a unique, undated folio edition from Toulouse which was not known to Gay or Brunet. Gay notes that copies of our edition are known with 3 added plates, but it was issued as text alone, as here. OCLC does not locate any copies with added plates. Gay, *Amour*, III, 753-4. This work remained unknown to David Murray "Lawyers' Merriments."*

74. Gano, Gordon [Violent Femmes]. **Two Page MSS letter from Gordon Gano [together with] One Page MSS Lyrics.** LA, 1983. Unique. Minor toning, else bright and clean. 8.5x11" notebook paper; mss in black ink. Signed by the author. Near Fine. (#8908) \$25,000.00

"Violent Femmes" was the debut album by Violent Femmes and one of the defining albums of the era. Recorded in July 1982, the album was released by Slash Records on vinyl in April 1983. Gordon Gano wrote most of the songs for the album while still in high school in Milwaukee Wisconsin. It was the band's most successful album going platinum eight years after its release. The album achieved what is believed to be a unique feat going gold, four years after release, without having made an appearance on Billboard's top 200 album chart. Rolling Stone ranked the album Number 22 on its list of the 100 Greatest Albums of All Time. [They were discovered by James Honeyman-Scott (of The Pretenders) on August 23, 1981, when the band was busking on a street corner in front of the Oriental Theatre, the Milwaukee venue that The Pretenders would be playing later that night. Chrissie Hynde invited them to play a brief acoustic set after the opening act.]

*The letter and lyrics sheet, dated 2/23/83 and all in Gano's hand, addresses a handful of major issues to be resolved before the album release a couple months later. Notably, it includes the densely written sheet of all the song lyrics that was printed on the LP sleeve included with the debut album. The letter goes into detail regarding reproduction of the sheet and addresses several other issues (e.g. the quoting of a Muddy Water's song in *Gone Daddy Gone*). This is the original mss which launched over a million copies and helped shape a genre.*

75. Gatewood, Charles. **Forbidden Photographs Original Maquettes and Image Negatives.** Sun in Scorpio, 1981. Limited Edition/Unique. Maquettes: Hint of toning at leaf edges, some glue toning at text pastedowns, some pencil notations for printers, else bright and clean; book: tight, bright, and unmarred. Maquettes: archival box, tissue between negatives; book: black paper boards, black endpages, frontispiece. 8vo. np. Illus. (b/w plates). Limited numbered edition of 1000, this being copy "Proof" Very Good. Hardcover and Original Sheets. (#9187) \$2,500.00

*"Charles Gatewood's world is not for everyone. These photographs, themselves quite understated, present some of the most gruesome and irresistible body piercings, tattoos, and alternative characters. Gatewood's writings provide a vivid travelog insight into the lives of Annie Sprinkle, Sailor Sid, and Mrs. Gatewood." [publisher] "Gatewood's work is freakish, earthy, blunt, erotic--most of all, terribly and beautifully alive." [A.D. Coleman, *New York Times*] Nineteen negatives for the various photographs including nearly all of the 'major' images (including bondage bear). Forty loose sheets composed of the pasteups for the book. Includes original envelopes laid in.*

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76. Gerry, Leslie (illus). **Havana**. Gloucestershire, UK: Leslie Gerry Editions, 2016. Limited Edition. Tight, bright, and unmarred. Cloth bound with hot-stamped lettering; housed in a cloth solander box. 60pp. Illus. (color plates). Numbered limited edition of 80 copies [70 in cloth, 10 in full leather with a large portfolio of signed prints] Signed by the artist. Fine in Fine Archival Box. Hardcover. (#9185) \$2,000.00

"A voyage to Cuba in December 2015 for an intense two week visit of observation; sketching and gathering reference material. Since his return Leslie has created 22 paintings which illustrate a very personal view of Havana.

Havana is one of the oldest and finest cities in the Americas; fascinating, colourful and vivacious, with crumbling tenements, colonial edifices and faded grandeur - a city with an earthy authenticity, full of contradictions. Here, visitors must expect the unexpected. Graham Greene concluded that Havana was a city where 'anything was possible'.

The text comprises of extracts from Cuba, a short book by Irene A Wright, an American journalist/editor. Published in 1910, her text provides interesting first-hand insights as to the ongoing rich tapestry of daily life; full of curious flavour, detail and manners of the period." [from the printer]

77. Gerry, Leslie (illus). **Havana [Deluxe Edition with Suite of Prints]**. Gloucestershire, UK: Leslie Gerry Editions, 2016. Limited Edition. Tight, bright, and unmarred. Cloth bound with hot-stamped lettering; housed in a cloth solander box. 60pp. Illus. (color plates). Numbered limited edition of 80 copies [70 in cloth, 10 in full leather with a large portfolio of signed prints] Signed by the artist. Fine in Fine Archival Box. Hardcover. (#9230) \$4,750.00

"A voyage to Cuba in December 2015 for an intense two week visit of observation; sketching and gathering reference material. Since his return Leslie has created 22 paintings which illustrate a very personal view of Havana.

Havana is one of the oldest and finest cities in the Americas; fascinating, colourful and vivacious, with crumbling tenements, colonial edifices and faded grandeur - a city with an earthy authenticity, full of contradictions. Here, visitors must expect the unexpected. Graham Greene concluded that Havana was a city where 'anything was possible'.

The text comprises of extracts from Cuba, a short book by Irene A Wright, an American journalist/editor. Published in 1910, her text provides interesting first-hand insights as to the ongoing rich tapestry of daily life; full of curious flavour, detail and manners of the period." [from the printer]

78. Gilman, Charlotte Perkins. **The Yellow Wall Paper**. Boston: Small, Maynard and Company, 1901. Second Edition. Rubbing to extremities, light shelf/edge wear, inscribed on the ffep, else tight, bright, and unmarred. Internally clean and fresh. Publisher's yellow decorated glazed paper covered boards titled in a rather bilious orangey red. 12mo. 55pp. Very Good. Hardcover. (#9123) \$22,500.00

Inscribed to front flyleaf by the great lady herself:

"To Mrs. Beatrice Forbes Robertson Swinburne Hale! With Love of Charlotte Perkins Gilman. 1910"

Copies of this book are rare, nice copies of the first edition that preceded it by just over a year are even rarer, and copies signed or inscribed enter a whole new realm of rare which verges on purely theoretical; three inscribed copies of the first two editions, including this one, show up in over 30 years. For a story so polarising and influential, it's pretty thin on the ground in signed or inscribed form. The story, a keystone piece of early American feminism displayed through the prism of deftly executed and unsettlingly poetic supernatural fiction, is quite simply one of the best cases for ostensibly sensationalist literature changing the world. Part eulogy for female mental health, part captivity narrative and part autobiographical depression journal. One of it's many themes (it's basically all underlying theme, it's the feminist iceberg of fin de siecle writing) is the androcentric socio-medical belief that women need rest when they should be active, enclosure when they desire freedom and lack of stimulation when they quite definitely desire more. Ms. Gilman was, to put it mildly, rather of the belief that these theories of "care" were wrong and more directed at keeping unruly women (whether for medical or other reasons) out of sight and out of mind...trapped as it were, behind everything else. Critically the story is noted for having provided an in text guide to feminist interpretation, as her protagonist struggles to arrange the "galloping pattern" of the wallpaper into something comprehensible, Gilman is suggesting that this is what women have to do on a daily basis to try and navigate a world that actively denies them the means to do so...that it ends in a descent into madness is neither surprising nor a fault in the interpreter. So, the good news is you have an early copy of the perfect storm of feminist weird tale inscribed by the late 19th century's High Priestess of Feminism. The really good news is that it's inscribed with love to Beatrice Forbes-Robertson on what I believe to be the occasion of her New York marriage to Swinburne Hale, society lawyer.

Beatrice was the transatlantic issue of the mighty London house of Forbes-Robertson, theatrical super family, friends of Oscar Wilde in all possible ways, revolutionaries of the stage, she was mates with royalty, blood brethren of the rich and famous from Bernhardt, to Irving, Ellen Terry, Bram Stoker, Gilbert and Sullivan and the great and powerful on both sides of the pond. Actress, activist, public speaker on Women's Suffrage, Vice President of The Actress's Franchise League (yup, a women's trade union in pre First World War America), President of The British War Relief Organisation, author of "What Women Want" and, along with Charlotte Perkins Gilman herself, a leading member of Heterodoxy (which is an incredible name on so many delicious levels); the prominent and occasionally notorious and radical feminist debating group based in Greenwich Village in the early 20th century. A hotbed of unorthodox feminist

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opinion and a haven for New York's lesbian and bisexual women, other members apart from Gilman and Forbes Robertson included Inez Haynes Irwin, Ida Rauh (another actress and female trade unionist, running mate of Eugene O'Neill), Susan Glaspell (the greatest woman playwright no-one has heard of), Fola La Follete (Quote of the week: "A good husband is not an adequate substitute for the ballot.") and Zona Gale, first female Pulitzer winner. I can only imagine that their meeting rooms didn't need gas or electricity, it probably just glowed out of sheer rage and intelligence, they referred to their struggle for recognition as "breaking into the human race." One of the greatest and most significant weird tales of the late 19th century, a story "not intended to drive people crazy, but to save people from being driven crazy..." inscribed by its ground-breaking feminist author, to a friend and fellow fighter for woman's suffrage on the occasion of her marriage. Beat that.

79. Glam, Ernie. **Fabulosity: A night you'll never forget...or remember!!! [with insert booklet and flexidisc].** London: Wild Life Press, 2013. First Edition. Tight, bright, and unmarred. Glossy pictorial wrappers, printed clear sleeve (green ink), pink endpapers, laid in newsprint color booklet, green flexidisc. 4to. np. Illus. (color prints). Limited edition of 500. Fine in Fine Sleeve. Original Wraps. (#8386) \$75.00
"An artifact of a one-night show at 16 Broadway Market on September 5th 2013. The photographs document the infamous Club Kids of New York (used as interesting bait to drive wallets into the clubs) and includes portraits of Michael Alig, Ernie Glam & James St James. Part two of the publication is dedicated to club ephemera from both Ernie Glam's collection and the Wild Life Archive including advertising stuff for Tunnel, Limelight and Save The Robots." (publisher)

80. Grateful Dead; Hunter, George. **Notice! Tour of the Great Pacific Northwest:** The Grateful Dead and the Quicksilver Messenger Service, PH Phactor Jug Band. San Francisco, CA: Bindweed Press, 1968. First Printing. Bright, clean and unmarred. 6x10" Black ink lettering and decorative elements, blue ink date and location. (See, e.g. page 287 of Art of Rock for comparison image). Fine.. Handbill.. (#3178) \$4,500.00
*"Fri. Sat. Feb. 2 & 3 Crystal Ballroom" A *pristine* copy of this remarkably rare handbill. The prior owner found this handbill in a book where it has safely rested since 1968 or so. It is an "As New" copy.*

81. Greer, John Michael. **The Weird of Hali: Innsmouth.** Oregon: Arcane Wisdom Press, 2016. Limited Edition. Tigh, bright, and unmarred. Custom bound in green faux alligator laminate cloth boards with gold foil inlay embossed Lovecraft image, smythe sewn, and signed, hand-numbered by author with hand-printed ink stamp image of H.P. Lovecraft. Colored endpapers with image of Old Ones and include high gloss print insert of Lovecraft inspired artwork. 9.5x6.25". 276pp. Limited edition of 500 copies. Fine. No DJ, as Issued. Hardcover. (#9096) \$75.00
Cover art by Caniglia and book design by Larry Roberts. "Like every other grad student at Miskatonic University, Owen Merrill knows about the Great Old Ones, the nightmare beings out of ancient legend that H.P. Lovecraft unearthed from archaic texts and turned into icons of modern fantasy fiction. Then a chance discovery—a lost letter written by Lovecraft to fellow Weird Tales author Robert Blake—offers a glimpse into the frightful reality behind the legends, and sends Owen on a desperate quest for answers that shatters his familiar world forever. As he flees across the witch-haunted Massachusetts landscape toward the mysterious seaside town of Innsmouth, Owen finds himself caught up in a secret war between the servants of the Great Old Ones and their ancient enemies, a war in which yesterday's friend may be tomorrow's foe and nothing is as it seems. The history of the world is not what he has been taught—and the tentacles reaching out for him from the shadows of a forbidden past may hold not only his one chance of escape from the terrifying forces closing around him, but the last hope of life on Earth..."(publisher's note)

82. Grimm, Jacob & Wilhelm; Lucas, Edgar (trans); Rackham, Arthur (illus); Cooksey, Gabrielle [binding]. **The Fairy Tales of the Brothers Grimm [Fine Binding].** New York: Doubleday, Page & Co., 1909/2016. Limited Edition. Tight, bright, and unmarred. Full brown calf skin leather with brass inlays, riveted with escutcheon pins into painted aluminum pastedowns, Arches Text Wove is used for the wing and also for the pastedown/ flyleaf, white airbrush paint and a leather burning tool used to make delicate illustrationsl, hand sewn silk endbands; black cloth dropspine box. 8vo. Fine in Fine Archival Box. Hardcover. (#9158) \$3,500.00
"This book shows two sides of butterfly wings; one side is flowing with cleaner lines while the other is more jagged and rough. I did this because the brothers have such sweet tales at the beginning of each story, but then they usually take a sinister turn. The book is very heavy, and I wanted to add weight by including brass into my design because of the hefty-ness of the Grimm stories, and yet I wanted it to be a delicate cover, with burned in drawings, and hidden animals or objects since the book is so diverse in the story tellings." [artist statement]

83. 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

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

84. Harman, Moses [ed.]; Edward C. Walker, Lillian Harman, Lois Waisbrooker, et al. **Lucifer, the Light-Bearer**. Chicago, IL: Moses Harman, 1902. First Edition. Some slights tears at folds and edge wear. Three large folio printed broadsides, 8p., 10x13" Issues: Third series, volume VI, number 7 (February 27, 1902; whole number 906); volume VI, number 12 (April 3, 1902; whole number 911); volume VI, number 23 (June 19, 1902; whole number 922) Very Good. (#9192) \$700.00

"*Lucifer, the Light-Bearer*," aside from having one of the more provocative journal names in the early 20th century was an important anarchist and free thought newspaper. The name was chosen because "Lucifer, the ancient name of the Morning Star, now called Venus, seems to us unsurpassed as a cognomen for a journal whose mission is to bring light to the dwellers in darkness." Originally established in 1880 as the "Valley Falls Liberal," (Kansas) which Moses Harman edited with Annie L. Diggs, a noted populist, it changed names to "Lucifer" in 1883, and eventually the "American Journal of Eugenics." The journal, throughout its incarnations, was primarily concerned with women's rights, marital and sexual freedom, as well as more strictly political aspects of anarchism. The founder, Moses Harman (1830-1910) was a former teacher and Methodist minister who turned his stubbornness and effort first to abolition and then to free thought, individual sovereignty (anarchy), and marriage reform ("free love," as its more socially acceptable version was then known). Lucifer was one of the cornerstones of American liberalism's long fight against Anthony Comstock and the obscenity laws. It seems the direction of the newspaper went more 'palpable' towards sincere American Libertarianism, and unfortunately later issues after Lucifer carried undertones of anti-Semitism. Its full title was: "Lucifer, the Light-Bearer. A Journal of Investigation and Reform, Justice and Liberty. Devoted to the Emancipation of Women from Sexual Slavery / Son of the Morning. A Fortnightly of Radical Thought, Devoted Mainly to the Emancipation of Womanhood from Sex Slavery, and to the Rights of the Child to be Born Well." Due to the radical nature of his views and publication, Harman constantly dealt with lawsuits, charges of immorality, ridicule, and issues with what was considered obscene material through the postal service. Consequently, Harman was sentenced and served hard labor by the courts several times in the 1890s and the police confiscated and destroyed many issues of the publication, until it ceased printing in 1907. Extremely scarce copies of publication available. (International Association for the Preservation of Spiritualist and Occult Periodicals)

85. **Headmaster [Issues 1-5 Complete] [together with] Issue 6**. Providence, RI: Headmaster, 2010-2013. First Printing/Limited Edition. Tight, bright, and unmarred. Glossy pictorial wrappers. 8vo. Var. pag. Illus. (color and b/w plates). Limited editions of 1000 copies. Fine. Original Wraps. (#8392) \$145.00
8 projects spread out over 440 pages. Strong art and well crafted text...one of the most sophisticated offerings of its kind.

"Headmaster is the biannual print magazine for the sophisticated man-lover who appreciates smart writing and thought-provoking art. From its home base in Providence, Rhode Island, the editors of Headmaster write assignments for some of the world's most talented man-loving artists. The completed assignments in turn become the content of each sexy issue." (publisher)

86. Hocks, Paula. **Ariadne's Thread and the Language of the Minotaur**. Santa Fe, NM: Running Women Press, 1983.. Limited Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Beige paper wraps, printed pictorial onlay, black thread binding. Oblong small 4to. np [90]p. Illus. (color and b/w plates). Numbered limited edition of 20, this being 15. Laid in prospectus. Near Fine in Wraps. Original Wraps. (#9138) \$850.00

"Twenty copies signed and numbered; ten clothbound...; ten copies paperbound in handmade Israeli paper, Japanese tie-binding" "[E]lectrostatically printed on Strathmore Ivory paper ... contain[ing] xerox colorprints, special gels and effects, with inserts of Japanese tissues and tea-chest papers." [colophon].

"[T]he legend of Ariadne's Thread in a new light of eccentricity and scholarship, a fanciful text of rare prints and photographs, collage and original prose. The volume contains numerous colorprints, gels, metal papers and tissue inserts." [prospectus]

"Influenced by Brancusi's sculpture, Paula Hocks studied the work of Jean Arp, Barbara Hepworth, Kurt Schwitters, and Joseph Cornell. In 1977, Hocks, who was born in Muskogee, Oklahoma, began to create artists' books; in the 1980s, she was a pioneer in using Xerox machines for artistic purposes. Her artists' books integrate collage, photomontage, xerography, and prose. Most are hand-sewn in unique or small editions, often using the flat page to explore aspects of architecture, with images of "Corinthia," a mannequin that appears throughout her books. The collages employ pages from magazines, book texts, and her own photographs and commentary." [Virginia Lee Lierz]

87. Hocks, Paula. **The English Book**. Santa Fe, NM: Running Women Press, 1984. Limited Edition. Minimal shelf/edge wear, signed by artist, else tight, bright, and unmarred. Gray paper boards, black ink lettering and pictorial elements, 'pence' onlay, black enpages. Oblong 8vo. np [60]p. Illus. (color and b/w plates). Numbered limited edition, 67 of 250 signed by the author from a total print of 1000. Near Fine in Wraps. Original Wraps. (#9136) \$250.00

"Printing is by Xerox 8200 duplicator on Strathmore Bond papers, printed by the Sunflower Bookstore, 105 East Marcy Street, Santa Fe, New Mexico. This book is a limited edition of 1000 copies, of which the first 250 copies have been

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signed by the artist. Copy Number [signed] 67, Paula Hocks." (p.4)

Hock's alphabet book, containing both upper and lowercase alphabet letters in different fonts and sizes. Each letter then illustrated via collages of different images (photographs, maps, calligraphic texts, newspapers, illuminated letters, ticket stubs, newspaper mastheads, book covers, pictures from magazines, stamps, and stickers). Images are hand-colored.

Two notes, apparently from the artist, one a presentation note and the other suggesting there is a prior very limited edition "case bound by hand in black linen w/ yellow marbled end papers" [N.B. we have found no evidence of these case bound copies].

"Influenced by Brancusi's sculpture, Paula Hocks studied the work of Jean Arp, Barbara Hepworth, Kurt Schwitters, and Joseph Cornell. In 1977, Hocks, who was born in Muskogee, Oklahoma, began to create artists' books; in the 1980s, she was a pioneer in using Xerox machines for artistic purposes. Her artists' books integrate collage, photomontage, xerography, and prose. Most are hand-sewn in unique or small editions, often using the flat page to explore aspects of architecture, with images of "Corinthia," a mannequin that appears throughout her books. The collages employ pages from magazines, book texts, and her own photographs and commentary." [Virginia Lee Lierz]

88. **Honey, That Ain't No Romance** ["The fan magazine of Europe's only Iggy Pop Fan Club"]. Germany, 1976-1977. First Edition. Minor shelf/edge wear, else bright and clean. 11 3/4 x 8 1/4. Var. pag. Illus. (b/w plates). Near Fine in Wraps. Original Wraps. (#9057) \$3,500.00

"Honey, That Ain't No Romance was the Xeroxed publication produced by Iggy Pop's (James Osterberg) European fanclub. The title of the fanzine is most likely in reference to his song 'Cock In My Pocket'." (T.Mott Archive) Dedicated to Dave Alexander, John Ingham, Kenneth Anger, Syd Barrett and Klaus Kinski.

89. 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.

90. Huck, Tom. **The Hillbilly Kama Sutra**. St. Louis, MO: Evil Prints, 2012. Limited Edition. Bright and unmarred. Binding in wood paneling and duct tape with four black ties, silkscreened 'plain brown wrapper' sleeve, each print titled, signed, and dated by the artist. fo (binding: 16.75x17.75, plates: 16x16). Illus. (14 b/w plates (plus one 'mystery print' in red and black). Numbered limited edition, this being 14 of 20. Fine. Hardcover. (#8053) \$12,500.00

"Having taken over 2 years to complete, "The Hillbilly Kama Sutra" is Huck's first portfolio of prints since 1998's seminal, "2 Weeks in August: 14 Rural Absurdities". ... 'The Hillbilly Kama Sutra' is part of a long tradition of thematically unified suites in the history of printmaking. Inspired by artists such as Hogarth, Holbein, and Goya, Huck has chosen the timeless theme of sex, albeit with a slight "hillbilly" twist." This set is very much a homage to Holbein's Dance of Death (with a touch of R. Crumb).

Huck, best known for his monumental satirical woodcuts (including a triptych the central panel of which is a single 4x8 foot woodblock print), is a modern master of the woodcut. His work draws heavily on the influences of the great engravers/artists, Albrecht Dürer, José Guadalupe Posada, R. Crumb, and Honoré Daumier. "[J]am-packed compositions [that] are gleefully obscene and violent without being too offensive, and the prints are technically impressive." (New York Times art critic Ken Johnson). Huck's woodcut prints are included in numerous public and private collections, including the Whitney Museum of American Art, Spencer Museum of Art, Nelson Atkins Museum of Art, Saint Louis Art Museum, Milwaukee Art Museum, Minneapolis Institute of Art, Fogg Art Museum, and New York Public Library. In September 2011 Huck was awarded a Pollock-Krasner Foundation grant.

91. Jackson, Steve. **Battlesuit [Man-to-Man Combat from the World of Ogre]**. Austin: Steve Jackson Games, 1983. First edition role-playing game system. In original pocket box plastic case; color cover art by Dave Martin, includes all original games pieces, one 21" x 32" green/brown tactical game map, four sheets of black/red/white two-sided (uncut) counters, original wraps 24 page rulebook, newsprint catalog for "Steve Jackson's Games," and original plastic ziplock bag for cut game pieces. Fine. Original Box. (#9119) \$200.00

This game is set in the Ogre/G.E.V. background, but is on a different scale, where each counter represents a single battle suited infantryman; it is not compatible. Steve Jackson started creating interactive tabletop games in 1980 and continues to publish science fiction and fantasy based magazines and games.

Originally published as a magazine game in *The Space Gamer* (Issue 59 - Jan 1983) with mis-registered counters. Replacement counters were provided in *The Space Gamer* (Issue 60 - Feb 1983). In near pristine condition, all original pieces, uncut and unmarred. Early highly interactive RPG tabletop tactical combat game.

92. Janezic, Alexandra. **Punctuated Weaving**. Alexandra Janezic, 2015. Limited Edition. Bright and unmarred. Loose sheets, red cloth drop spine archival box; hand set metal type, letterpress title page and epigraph by Robert Lax. Numbered limited edition, this being 15 of 25. Fine in Fine Archival Box. Hardcover. (#9179) \$800.00

Punctuated Weaving is a suite of five letterpress sheets by Alexandra Janezic. Inspired by the process of weaving, each

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print is composed of individual lines of punctuation repeated to create a sense of woven work, textually.

"Punctuated Weaving looks to imbue letterpress printing with a meditative property, to make a 'drawing' of the physical time spent printing. Static lines of metal type are constructed to create images imitating the irregularities of fabric. The prints serve as a timeline of the artist's decisions and movements, emphasizing the repetition involved in creating a series of multiples."

Each line of type is printed individually, thus each sheet required on the order of 40 press runs. Each print in the series was at least 40 press runs. All aspects of design and construction of the piece were performed by the artist (i.e. designing, printing, binding). Columbia Rare Book & Manuscript Library Purchase Award.

"Alexandra Janezic is a visual artist and letterpress printer. Her letterpress work focuses on the intersection between text and image using metal typefaces. Her most recent work is a series of letterpress printed punctuation 'weavings,' reminiscent of the warp and weft in woven textiles. She received a Bachelor of Fine Arts degree from Kansas State University and her Masters of Fine Arts degree in Book Arts from the University of Iowa. She currently resides in Iowa City, Iowa." (from the artist)

93. Jones, William R. [compiler?]. **World War II and Korean War military service photography album.** Indiana, Georgia, Kentucky, Korea, and France, 1939-1962. Formidable collection of photographs and other documents in excellent condition. Bright, clean, and unmarred photographs mounted with corners on black construction paper. 27 pps.; 9x12" with approximately 60 black and white photographs ranging from 1.5x2" to 8x10", also contains several pieces of paper ephemera and four hand-typed cards. Album is bound in string with original paper design boards. Very Good+. (#9188) \$380.00

The photography album documents the near thirty year military career of enlisted soldier, William W. Jones, originally from Greencastle, Indiana. William Jones was born November 29, 1920 and started his military career in the Civilian Military Training Camp at Fort Benjamin Harrison in Marion County, Indiana at age 19. The first photographs in the collection document Jones and his company, H.C.M.T.C., 1939. The continuing photographs following Jones' military service are in Terre Haute, Indiana where he enlisted as an Indiana National Guardsman in the 38th Division. Two very important photographs in this section to note are the all-black infantry marching band. Many training bases had all-black units, including Fort Harrison. These photographs here are particularly important as Fort Harrison was decommissioned and ceases to exist. Jones continued his service and commissioned as a 2nd Lieutenant at Fort Benning, Georgia, in 1942 and then returned to the Indiana National Guard until the end of World War II. It is here, Jones travelled around due to his various enlistments. The typed statements of service at the back of album describes his military service at Fort Jackson, South Carolina; Fort Benning, Georgia; and Fort Campbell, Kentucky. He spent some time in Japan in the 1950s, as well as Verdun, France; Brussels; and Colorado Springs. The photographs continue to document and show detail specifically of Jones' training as an airborne paratrooper in 1949 beginning at Fort Benning Airborne School and later for his assignment to the 11th Airborne Division at Fort Campbell, Kentucky. He was then assigned to the 187th Airborne Regimental Combat Team in Korea in 1950. The involvement for the United States in the Korean War started in 1950.

The exceptional element to the collection of photographs is linear fashion they are arranged, but the selection and subject matter attributed. The album could have been put together by William Jones himself or a family member. It is a unique depiction of a young man's military training that doesn't show combat or tragedy of war, but rather documenting the work and partnerships forged from service. The photographs during the Airborne paratrooper training show group photographs of unit men; parachute landing falls and jump towers, as well as photographs of parachute training from the ground to the air. Some of the interesting photographs show training with paratrooper harness adjustment and equipment checks, including rigging and loading equipment into planes, featuring a jeep and a Howitzer artillery gun [M116]. The remaining photographs show the lighter side to the military with Jones' and a woman holding hands possibly at a farewell party at the British headquarters in Korea in 1951. Other material includes souvenir and military documents, including a medical record while at Officer Candidate School; ration and pay cards; a R'n'R liberty pass; hotel advertisements in France; a souvenir card from Joe Merello's "Club Moderne" in San Francisco, 1944.

An extremely well-documented and concise chronology of an individual's military record featuring aspects of military training documentation, not seen in many World War II and Korean War vernacular photography collections.

94. Kalberg, Bruce, Gargani, Frank [eds]. **No Magazine (No Mag) Issue #7.** [Los Angeles, CA], 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. (#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, Rooh 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.

95. Keneally, Zebadiah. **Lunch is Very Important: All the Secrets to Life You Never Knew You Knew.**

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Hamburger Vampire, 2014. First Printing. Bright and clean. Printed cards; matching box. 5x3.5" np. Illus. (b/w plates). Fine. Loose Cards. (#9169) \$225.00

Artist Zebadiah Keneally's unique Tarot deck as used in his performance of Hamburger Vampire. An 'appropriated deck', Keneally went through a tarot deck and executed a drawing 'in response' to each card...creating this deck.

96. Kent, Rockwell; Colin Urbina [binder]. **Voyaging Southward from the Strait of Magellan [Art Binding]**. New York: Grosset and Dunlap, 1924/1968. Revised Edition. Tight, bright, and unmarred. Blue goatskin, various colored goatskin onlays, teak inlays, grain manipulation, hand sewn silk endbands, marbled endpapers, blind tooling. 4to. Fine in Fine Archival Box. Hardcover. (#9165) \$2,250.00

"Kent's account of refitting a boat and the difficult journey he has at the southern tip of south america is beautifully illustrated in his trademark style. The binding design is meant to evoke both the rigging on a sailboat and the heading lines on older navigational charts. The golden ratio and the book's structure are used to generate the geometry. The leather onlays and grain manipulation are patterned after the changing colors of the ocean and the wood inlays are teak, a wood used in shipbuilding for millennia. Growing up as a sailor I knew I wanted to sew this book on raised cords, which is so reminiscent of sailing not just in the sense of ropes and rigging, but also in the very act of sewing a book on a traditional wooden sewing frame, which creaks with tension like a mast. The lines on the covers are anchored by those raised cords, bringing part of the structure of the book into the decoration. Sailing from one port to another can be, for a large part of the time, very boring, and it gave me a long time to look and marvel at the water all around, and the changing patterns of wind lines and waves. This book is inspired by that nature and forces that are only apparent to human sight when they act upon something else." [Artists statement]

97. Kidner, Michael. **Elastic Membrane**. Guildford, Surrey: Circle Press, 1979. Limited Edition. Mixed media construction artist book in a boxed bookwork, materials include wood, perspex, and an elastic membrane. Issued in an edition of 300 with 40 additional proofs, all signed by the artist. Also includes six original photo etchings. Folio. Fine in Slipcase. Unique. (#9075) \$1,250.00

"A production in three parts by this 'system artist,' artist Michael Kidner, contained in a wooden box with perspex cover. The first part, a 'Practical,' is an example of a homemade computer used to generate the images which follow (a mixed media construction entitled "Cross Sketch" with wood, fabric, and push pins, made from wood, perspex, and an elastic membrane). The second part is made up of three etchings and three lithos by Michael Kidner, each signed, titled, dated, numbered and laid into paper folders. The third part consists of two spiral note books: 1) a 54 pp Continuity Book and 2) a 72 pp facsimile of the artist's Note Book - the whole work measures 46 x 36 x 7 cm. Designed in collaboration with the artist and produced by Jack Shirreff, 107 Workshop." - from Circle Press.

Michael James Kidner was an exceptional bookmaker, as well as pioneer in Op Art, beginning in the mid-1960s. His interdisciplinary work overlapped with mathematics, Constructivist art, and optics. Beginning in the 1960s, he became interested in grids, lattices, and stretched elastic. Kidner used this structure as a basis for creating many variations of this principle and observed that " the endless number of linear intersections both offer and resist any sort of visual resolution." - Sandler, Irving. Michael Kidner "No Goals In Quicksand, " Exhibition Catalogue, 2007. This, like much of his 2-D work, was a precursor to his investigation of spaces and representating chaos theory in art.

98. King, Stephen, et al. **Moth [together with] Onan [First book appearance, etc]**. Orono, ME: The Blanket Conspiracy, 1970, 1971. First Edition(s). Moth: minimal shelf/edge wear, else tight, bright, and unmarred. Onan: minor shelf/edge wear, dampstain to back wraps (non-penetrating), else tight, bright and unmarred. Glossy printed wraps. 8vo. np; 86pp. Illus. (b/w plates). Near Fine and Very Good [textblock Near Fine]. Original Wraps. (#8959) \$1,250.00

Moth: Author's first book appearance. The first appearance in book form of three poems by Stephen King, predating any commercial printing of his work. "Moth was an anthology which evolved out of a poetry seminar at the University of Maine, where King was a student at the time. Other contributors include Tabitha Spruce, who not long after married Stephen to become Tabitha King. (In his autobiographical book, On Writing, King writes of falling in love with Tabitha during this poetry workshop-he also describes the workshop at some length in the book.) Another contributor was Michael Alpert, later to print one of King's rarest publications, "The Plant." The most important poem by King in Moth is the first: "The Dark Man," the genesis of his sprawling epic, The Dark Tower. The second poem, "Donovan's Brain," was inspired by the book and movie of the same name. King did other poems and stories for literary magazines before he was published commercially but this anthology represents King's most important work in this form, and was the confluence for people of significance to King's life and work."

Onan: A literary journal including two contributions by Stephen King: an untitled poem and the first appearance in print of the short story The Blue Air Compressor, later revised and printed in the magazine Heavy Metal (1981). The anthology also includes poems by Jim Bishop, to whom King dedicated the novel The Long Walk and Michael Alpert (spelled Alpedt on back cover), the printer of one of King's rarest publications, "The Plant."

99. Kinman, Seth. **Two Brady CDVs: Seth Kinman [together with] Abraham Lincolns Elk Horn Chair**. Washington DC: Brady, 1864. Very minor edge wear, Kinman shows small spot of rubbing, chair has a small stain near

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bottom edge, else bright and clean. Two sepia albumen prints. 2.5"x4". Near Fine.. Original Photograph.. (#6664) \$450.00

Both CDVs were taken in Brady's studio in 1864. Seth Kinman traveled 3,000 miles from San Francisco to Washington, DC, to demonstrate the state's fealty to the Union. He presented, among other gifts, this elk-horn chair. Backstamp reads: "Brady's National Photographic Portrait Galleries." Caption to chair CDV reads, "Presented to President Lincoln, Nov. 26, 1864, by Seth Kinman, the California Hunter and Trapper," and Kinman's photo caption reads "California Hunter and Trapper, who presented Lincoln with the Elk Horn Chair." Uncommon under all circumstances, very scarce paired as found here.

100. Krebs, Columba. [pseud.] Annabell Krebs Culverwell. **Skuddabud**. Self-published, 1936. First Edition. Original printed paper boards with evidence the original title page pasted down to the front boards, as the text is bleeding through some minor shelf wear on front and back boards, staple bound, otherwise tight, bright and unmarred. Oblong 8vo. 46pp. Illus. (b/w plates). Very Good+ in Wraps. Original Wraps. (#4355) \$1,500.00

Annabell Krebs Culverwell, as known as, Columba Krebs was a visionary artist and writer who channeled her psychic accolades through science fiction illustrations and narratives. Skuddabud [Book One] from the "Starry Story Series" is a strange exploration through an alien, UFO cult-like utopian society. Written under the premise of Christian socialism, the "Parachute" story has undertones of socialized politics, but is written with an altruistic innocence so children might understand the virtues of communal living politics and economics. Culverwell wrote several other science fiction stories and lectures in 'cosmic marvels,' in addition to Skuddabud, which originally ran as a comic strip: "The Adventures of Skuddabud." Her paintings were equally as ambiguous and eccentric, imbibing futurism, not unlike the classic Golden Age of Science Fiction writers, but with a feminist, spiritual coil. It is also rumored, later in her life, she became a cult priestess for a UFO cult. Extremely scarce edition. No known copies.

101. Kuch, Michael; Woolf, Luna Pearl; Haimovitz, Matt. **Lemons Descending: Music, Poetry, Etchings**. [Northampton, MA]: Oxingale Press, 2000. Limited Edition. Very minor shelf/edge wear and a hit of sun, else tight, bright, and unmarred. Quarterbound, gold cloth spine, blue paste paper boards, red and black ink label, copperplate etching onlay; drop spine clamshell box, audio cd fits into space in box. 4to. Illus (color and b/w plates). Numbered limited edition, this being 53 of 70. Signed by the artists. Publisher's prospectus laid in. Fine in Near Fine Archival Box. Hardcover. (#9177) \$2,250.00

The inaugural publication of the Oxingale Press. A musical collaboration with cellist Matt Haimovitz and composer Luna Woolf, performed by soprano Eileen Clark and Haimovitz. The music of the album inspired the book of poems, featuring original color etchings by Kuch, whose interpretations create a visual counterpoint to the compositions.

102. Kuch, Michael. **Opera Mortis-The Works of Death**. Northampton, MA: Double Elephant Press, 2016. Limited Edition. Tight, bright, and unmarred. Cased in four-flap chemise. Book can be displayed as a 12 point star revealing all the etchings in equilateral triangles. Covers fold back 180+ degrees and are fastened with magnets. Magnets in the chemise hold the star-display at key points. Etching on front and back cover. Square 8vo. 24pp. Illus. (b/w relief etchings). Limited edition of 365. Fine in Fine Archival Case. Hardcover. (#9050) \$365.00

Printed and bound by the artist. Paper made by Katie MacGregor. "Inspired by Hans Holbein's Simolachri, Historie, e Figure de la Morte (1549) this dance of death comes as a natural history with human, skeletal death embedded in all manner of beasts. The binomial nomenclature is derived from common Latin terms: Quid proquo, Habeas corpus, Et cetera. Quatrains, etched along with the images, describe the occupations of death from pope to artist." (from the artist)

103. Kupferberg, Tuli. **The Christine Keeler Colouring Book - Cautionary Tale**. New York: Birth Press, 1963. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Yellow printed paper wrappers, stapled. 12mo. np (26 unnumbered pages). (#9015) \$275.00

Published as Pedantic Pamphlet No. 3. Brilliant bit of Second Wave feminism and and a leader in the area. Uncommon generally and very scarce in the condition found here.

104. LaChapelle, David. **Collection of David LaChapelle proofs and contact sheets**. New York: self, 1990-09. Unique. Bright and clean, Photographic prints. Color an b/w. Near Fine . Loose Sheets. (#8902) \$2,500.00

Includes: 2 The Beautiful & the Bizarre exhibition cards; one email hardcopy (Armando Daniel to Sharon Gault, 1999); 28 color contact sheets and/or proofs; 27 b/w contact sheets and/or proofs.

105. Le Haye, Jon-Ross; Kuragi, Tessa. **Bruise Book**. London: Le Haye, 2015. Limited Edition. Tight, bright, and unmarred. Printed textured paper boards. 8vo. np. Illus. (color plates). Numbered limited edition of 50. Signed by the author and artist. Fine. No DJ, as Issued. Hardcover. (#8891) \$75.00

A facsimile of a one-off light activated album comprised of collection of semi-transparent images of bruising made in collaboration with model/artist Tessa Kuragi. Each bruise is presented in an appropriated Victorian album decorated with nautical illustrations. This passive backdrop creates an uneasy juxtaposition to the densely saturated, monochrome realism of damaged flesh. In the original, each bruise can be viewed clearly in isolation using directional light or together the collection forms a combined bruise that lightens with each page turn, mirroring the fading of bruising over time...though this effect is somewhat lost in the facsimile.

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"Kuragi, who has shot for fashion photographers such as Inez and Vinoodh and Ellen Von Unwerth, has long collected photos of bruises she has sustained over the years. 'I have always been drawn to bruising as a mark of love, endurance, trust, and the paradoxical nature of sexual sadomasochism - being both incredibly intimate and caring, whilst mediated through pain and suffering,' she explained. With the help of her partner Le Haye, the designer behind numerous recognisable Tate and Whitechapel Gallery campaigns, she presented her collation of bruises as a series of semi-transparent images bound together in a re-appropriated Victorian photo-album. The format acts to mirror the fading of bruising over time - together the collection forms a combined bruise that lightens with each page turn, while the pretty illustrations on each page create a strange juxtaposition. The pair's choice of translucent paper also references the nature of bruises on the skin, where blood, something previously concealed, leaks to just below the surface." (publisher's statement)

106. Le Venimeux, Phil. **Venus Putride Sainte**. France: Self-published, 2016. Limited Edition. Offset three color silkscreen over three color double fold-out cardstock covers. 96 pp.; edition of 500. Near Fine in Wraps. Staplebound. (#9145) \$50.00

Published and distributed by the artist and French pop culture publisher and distributor Le Dernier Cri. Depicts the goddess in various manifestations and metaphor; influenced by Mexican religious iconography and Voodoo based imagery.

107. Lorca, Federico García; Trant, Carolyn (artist). **Sonetos Del Amor Oscuro/Sonnets of Dark Love**. London: Parvenu Press, 2000. Limited Edition. Tight, bright, and unmarred. Quarterbound, red leather spine, red cloth boards, matching archival case. fo. np. Illus. (colored plates). Numbered limited edition of 30. Signed by the artist. Fine. Hardcover. (#8121) \$5,500.00

Text in Spanish and English. "Printed on Khadi paper from Nepal in an edition of 30 of which this is number ___." One of the cornerstone works of the press.

108. Lori Anderson Moseman [poems]; Randall, Karen [images]. **Full Quiver**. Northampton, MA: Propolis Press. Tight, bright, and unmarred. Printed paper boards. 8vo. np. Illus. (color prints). Printed in an edition of 20. Fine. No DJ, as Issued. Hardcover. (#9160) \$500.00

"Composed of ten interlinking narrative prose poems by Lori Anderson Moseman, queries the essential nature of the book and its attendant writing systems.

Each of the poems in FULL QUIVER (with the exception of the poetic epilogue) is accompanied by a Luwian hieroglyph and a QR code, which will lead readers to related webpages.

The Luwian hieroglyphics are not unlike modern day emoticons in that some of them are immediately translatable, but like the Japanese emoji, the meanings of some Luwian logograms and syllable glyphs are less obvious. Luwian was a Bronze Age language spoken in Anatolia, roughly 1700 - 600 BCE. The Luwian writing system has been translated by scholars from texts in which the hieroglyphs were accompanied by cuneiform equivalents. What remains of the Luwian writings are those that were carved into stone, but even many of these are fragmented.

While QR code may be familiar to most contemporary readers, the code itself cannot be read in the same way that one reads alphabetic text or even hieroglyphic texts. Rather, these computer generated codes, which were developed for the Japanese automotive industry during the late 20th century, can only be read by a computer or a smartphone equipped with a camera and a QR reading app.

For many readers, the QR codes will be unreadable and hence function largely as visual illustrations rather than as text. Others, however, will feel drawn to use their phones to scan the code. Doing so will lead the reader to webpages where there are sound les of the poet reading the poems, further texts by the poet, and translations of the Luwian glyphs. The QR codes thus serve a dual purpose: as compelling visual images and as footnotes, they offer additional information for curious readers.

While the book exists as an independent object, when combined with the website, the two together serve to document a dialogue between poet and artist-designer. Responding to a poem, entitled "Gentleman, Dot's dad, trots past the silverscreen," I wrote Z which combines the logograms for LAPIS [stone] and SCALPRUM [chisel] to equal STELE — thus drawing an analogy between the desire to be immortalized on the silverscreen and having one's deeds incised on a granite wall. Likewise, in composing her second series of poems for the website, Lori responded to the hieroglyph [small image] with this: "multivocal warble of Sufis fingering prayer beads."

"The more ephemeral website was created with the Drupal 7 platform. As the reader navigates from one webpage to the next, content is pulled from the database hosted on a server computer, communicated over the internet connection and delivered to the browser window. There are many variables controlling the display of the content in the browser window not the least of which is the type of computing device that the reader is using. Additionally, given that most computers are not be equipped with Luwian fonts, the glyphs on the website have been placed there as images rather than unicode (the international encoding standard for displaying scripts). Should you wish to have a digital or hard copy of the code and content, I would be happy to assist." [Artist statement]

109. Lovecraft, H.P.; Joshi, S.T. (intro); Borezo, Amy (art and binding). **The Colour Out of Space**. Orange, MA: Shelter Bookworks, 2016. Limited Edition. Tight, bright, and unmarred. Paste paper over boards with a buffalo suede spine. 56pp. 8vo. Illus. (color plates). Limited edition of 40. Fine in Fine Archival Box. Hardcover. (#9008) \$500.00

"H.P. Lovecraft considered "The Colour out of Space" one of his best stories. In this narrative from 1927, Lovecraft

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blends horror and science fiction to create a dread terror of the unknown. A meteorite falls on a farm in central Massachusetts and causes devastation in the form of a mysterious, gradual toxicity of the land, vegetation, and people, often described as a strange colour. The location of the fallen meteorite is also the future site of a reservoir that will eventually be a major water supply for a large city.

This contemporary fine press edition of the story includes an introduction by Lovecraft scholar S.T. Joshi and 14 color images by Amy Borezo. The artist lives near the supposed site of this fictional tale and frequently walks the old roads of the towns now underneath the Quabbin Reservoir. In creating the imagery for this work, the artist was interested in the inherent romanticism of this familiar landscape as well as Lovecraft's own professed dislike of progress and modern industrialization. The toxicity from the meteorite at the site of the reservoir could be seen as a metaphor for the effects of modernity itself. The images reflect these ideas in abstract form." (from the artist)

110. 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."

111. Machiavelli, Nicolas; Fleuret, Fernand [trans]; Grinevski, A [illus]. **L'archidiabole Belphégor**. Paris: N. Matzneff/Orion Publishing, 1930. Limited Edition. Minimal shelf/edge wear, discrete owner bookplate at ffep, else tight, bright, and unmarred. Printed wraps, original glassine wrapper, tissueguards at plates, frontispiece. 8vo. 89pp. Illus. (b/w plates). Numbered limited edition of 275, this being 44. Near Fine in Wraps. Original Wraps. (#9163) \$850.00
First French edition. Illustrated by A. Grinevski with 21 original etchings and intaglio in black (including frontis, 7 full page, and half page and tailpieces). Quite uncommon generally and scarce in original wraps, as found here. Illustrator Alexandra Grinevski, the first wife of Alexandre Alexeieff, the great Russian animator and printmaker. Her name is frequently misreported as "Alexander". There is a bit of bio in the Wikipedia page for Alexeieff, which I quote here: "In 1923, he married Alexandra Alexandrovna Grinevskaya (1899–1976), who had been sent to Paris in her childhood because she was the illegitimate daughter of a St. Petersburg dignitary.[4] In order to save the name of his aristocratic family, Alexandra's father had not married the mother of his child. Instead, the baby was taken away from her mother at the age of two and adopted by her father's sister Katia who kept a musical salon in Paris. Her mother was given a ticket back to Poland, her native country. When she grew up, Grinevskaya left her aunt to become one of the main actresses in the avant-garde Pitoeff Theater. When Konstantin Stanislavski came to Paris and saw her acting, he offered to have her go back to Russia but Alexandra refused, remaining by Alexeieff's side. Their daughter Svetlana was born in 1923."

112. Maret, Russell; Schneider, Nina. **Pressed for Time: A Descriptive Bibliography of the Work of Russell Maret**. New York: Russell Maret, 2014. Limited Edition. Tight, bright, and unmarred. Quarterbound, cloth spine, printed paper wrappers, spine label, cloth covered slipcase, tipped in and fold out elements. fo. 119pp. Illus. (color and b/w plates). Index. Appendices. Fine in Fine Slipcase. Hardcover. (#8695) \$1,250.00
An extraordinary exploration of the work of printer and typographer Russel Maret. Compiled by Nina Schneider with notes by Maret and includes essays by Mark Dimunation (Chief of Special Collections of the Library of Congress), and Paul F. Gehl (Newberry Library). 105 standard copies in slipcases, 25 deluxe copies in drop-spine archival box with extra suite of ephemera, and a handful of AP copies, all signed by Maret on the colophon.

113. Maret, Russell; Urbina, Colin [binder]. **Linear A to Linear Z [Art Binding]**. New York: Maret, Russell, 2015. Limited Edition. Tight, bright, and unmarred. Black goatskin, hand sewn silk endbands, handmade endpapers, blind tooling, gold tooling. 8vo. Illus. (b/w plates). Limited edition of 90 copies with a handful of additional available in sheets and provided to binders, of which, this is one. Fine in Fine Archival Box. Hardcover. (#9166) \$2,500.00
"There is very little text in Linear A to Linear Z, being composed mostly of abstract letterforms, and the binding reflects this simplicity. The entirety of the introduction states "A letterform is a spatial disturbance; an act of interference on an otherwise passive grid." For me, the path was clear: show the passive grid and a letterform disturbing it. The grid is blind tooled but the letterform is in gold, catching the eye and leaving the grid in the background. The letterform is that

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of the "V" print taken from the book, placed asymmetrically onto the cover so that it transverses the spine." [artist statement]

"Linear A is the oldest known Aegean script, discovered by Sir Arthur Evans while excavating in Crete. Used by the Minoans in the early second millennium BCE, Linear A shares many characters in common with the later Linear B script of the Mycenaeans but, unlike Linear B, Linear A remains undeciphered. As the Mycenaeans succeeded the Minoans as the region's dominant culture, it is logical to search for a link between the two scripts, but attempts to apply character values from Linear B to the same Linear A characters results in gibberish. That a familiar form can have multiple meanings, or be legible in one instance and inaccessible in another, offers an illuminating insight into the struggle of mark making in general, and letter design in particular. It is also a model for the blocks I cut for the book; they are not meant to be immediately recognizable as the A, B, Cs we commonly use, but as forms and shapes that evoke the Roman capital letters. They are meant to be A, B, Cs that can also be something else entirely."

114. 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 AP III/V.

"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 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)

115. Maret, Russell. **Some Problems with Red**. (#9060)

\$350.00

116. Marinelli, Anthony. **Of Inhuman Bondage: An Emotional Autobiography** [Positively to be Sold to Adults Only]. Los Angeles, CA: Classic Publication, 1969. First Edition (presumed). Barest hint of shelf/edge wear, else tight, bright and unmarred. Red paper wraps, black ink lettering and decorative elements. 12mo. 190pp. Near Fine in Wraps.. Original Wraps. (#6574)

\$125.00

An exceptional copy of this extremely scarce minor classic.

117. Means, Russell; Bogardus, Peter (illus). **The Great Mystery**. American Indian Mystery Press, 1997. First Edition/Limited Edition. Tight, bright and unmarred. Full Japanese linen cloth, black Niger goatskin label, gilt and scarlet lettering; matching tray case. 4to. np. Illus. (color plates). Numbered limited edition, this being 25 of 60. Fine in Fine Archival Case. Hardcover. (#6189)

\$3,500.00

Twenty-three color printed etchings by Bogardus. Text printed by Arthur Larson, Horton Tank Graphics. Bound by Gray Parrot. "The Great Mystery is a collaboration between the artist Peter Bogardus, who made the etchings, and Russell Means, who composed a handwritten text that was been relief-printed. The initial concept for the project occurred during a visit by the artist to the Oglala Lakota Indian Reservation at Pine Ridge, South Dakota. Allowed access to tribal archives, Mr. Bogardus was able to study many original photographic references. The iconography in these ancient images of the then still free Plains peoples provided inspiration for the etchings. At the same time the reality of late 20th century reservation life served to temper any tendency to romanticize the past. Thus the etchings are a vehicle for revisiting history while the text by Russell Means connects this history to the present, the "now time". Mr.

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Means is an Oglala Lakota and one of the founders of the American Indian Movement; he has been instrumental in activating pride among his people and awareness of their condition among the people of the larger US society and beyond. He is renowned as an orator. His captions to the etchings are contemporary responses to the history of his peoples' contact with those who came from Europe. The extended prose is based on a traditional prayer on the horizon at dawn. The Great Mystery is one name for the Creator.

118. Mercer, Maybelle. **The Dresses Worn by the "First Ladies" of the White House (Paper Doll Cut-outs).** Akron, OH: Saalfield, 1937. First Edition. Minimal shelf/edge wear, light even toning to textblock (as is typical of the issue), else tight, bright, and unmarred. Color printed wrappers. Oblong 4to. np [8pp]. Illus. (color plates). Near Fine in Wraps. Original Wraps. (#8461) \$150.00
Four card dolls to punch out in rear wrapper (with stands) and 19 dresses to cut out from the text block, each with a description. Uncommon generally...scarce in as fine/complete condition as found here.

119. [Miscellaneous English authors]. **[Collection of popular 18th century English satire and poetry 'sammelband' pamphlets].** United Kingdom (various), 1704-1710. Second Printing. Nine sammelband pamphlets bound in blind stamped decorative calf overlay recased with brown cloth boards; apparent shelf wear and toning to leaves, each pamphlet constitutes approximately 16 pp., 8 vo. Scarce copies of all in disbound condition, so this bound aggregate is a rare and singular entity. Very Good. Hardcover. (#9200) \$5,000.00
A collection of poetry tracts in the 18th century assembled and bound as a set showcasing typical and popular poetry writing and style in England. This was a common practice to gather political satire and literary tracts and bind them together, generally at the discretion of the owner or in some cases the printer and/or bookseller. The majority of these works are poetry written as political satire towards the Tory government. This method of binding separate works, 'sammelband', also speaks to contemporary collecting and publishing practices.
The bound volume lists separate works as follows:
[attrib.] Ward, Edward. "The Pleasure of a Single Life, or, the Miseries of Matrimony. Occasionally Writ upon the many Divorces Lately Granted by Parliament. With the Choice, or, the Pleasures of a Country-Life." [London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, 1709.

Wilmot, John. Earl of Rochester, John Freke. "The History of Insipids, a Lampoon, By the Lord Roch---r. With his Farewell. 1680. Together with Marvil's Ghost. By Mr. Ayloff." [London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, 1709.

Blackmore, Richard. "The Kit-Cats, a Poem. To Which is Added the Picture, in Imitation of Annacreon's Bathillus. Also also the Coquet Beauty, by the Right Honorable the Marquis of Normanby." [London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, 1709.

Anon. "A Well-Timber'd Poem, on Her Sacred Majesty; Her Marble Statue, and Its Wooden Enclosure in Saint Paul's Church-Yard." Psalm XXII. 16. The Wicked have Enclosed Me. London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, 1712.

Cavendish, William. "The Charms of Liberty: A Poem. By the late Duke of D--. To Which is added, Epigrams. Poems and Satyrs." Written by Several Hands. [London]: Printed in the Year, 1709.

Shippen, William. "Faction Display'd. A Poem. From a Corrected Copy." [London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, 1709.

Dryden, John. "Absalom and Achitophel. A Poem." [London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, For the Benefit of the Poor, 1708.

Wilmot, Earl of Rochester, John. "Poems on Several Occasions: with Valentinian; a Tragedy. To which is added, Advice to a Painter. Written by the Right Honorable John, late Early of Rochester." [London]: Printed and Sold by Booksellers of London and Westminster, 1710.

Milton's Sublimity Asserted: in a Poem. Occasion'd by a late Celebrated Piece, Entitled, Cyder, a Poem; in Blank Verse, by Philo-Milton. London]: Printed for W. Hawes, and Sold by J. Morpheu near Stationer's Hall, and Stephen Fletcher, Bookseller in Oxford, 1709.

120. **An mo show fa jiao cai [Chinese Braille Handbook for Teaching Massage].** Beijing: Zhongguo mangwen chubanshe, 1987 [1963]. First Edition Thus. Minor shelf/edge wear, else tight, bright, and unmarred. Light brown paper wrappers, contents entirely in Chinese braille. Near Fine in Wraps. Original Wraps. (#9140) \$325.00
One of the projects undertaken after the Chinese revolution was finding useful employment for the blind. There was a tradition in China that the blind had a better sense of touch, thus massage had been a traditional occupation for the blind in pre-revolutionary China. After the revolution, the government sought to establish schools for regularizing their training. This textbook was created for those schools, using a system of printed dots different from that adopted for

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Braille in western languages. Not in OCLC.

121. Moolinex. **El Vaginodrama del Horror**. France: Self-published, 2016. Limited Edition. Thirteen color serigraph printed artist book with double fold-out wraps; 260 grm. Fedrigoni Ivory paper; 32 pp.; illus.; edition of 150. Near Fine in Wraps. Staplebound. (#9143) \$100.00

Published and distributed by the artist and French pop culture publisher and distributor Le Dernier Cri. Highly influenced by Andy Warhol and Roy Lichtenstein's comic illustration and bold color screen printing.

122. Moran, Patrick. **Buried [zine]**. London: Self-published, 2016. Limited Edition. Fine press binding in black cloth with embossed boards; full color and black and white silkscreen printed, 24pp., [1] tipped in photographic plate (autopsy table); illus.; this being issue 5 in the serial title. Fine. Cloth. (#9147) \$125.00

Handbound and exquisitely printed metal fanzine from London. The fifth issue includes an overview of often marginalized death metal from Southeast Asia. The zine also includes a USB black key with a mp3 downloadable musical accompaniment by Chloe Herington.

"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." - from the creator.

123. Morisot, Jean. **Criminalia: Ex Libris**. Jean Morisot, nd. Discrete pencil notations, else bright and clean. Nine bookplates on various papers. Near Fine. (#9041) \$750.00

A set of bookplates designed by Morisot for his crime library. Morisot was best known for his erotic engravings.

124. Moyer, David. **Speculative Motion**. Muncy, PA: Red Howler Press, 2012. 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 25 Fine in Fine Dustjacket. Original Wraps. (#8023) \$350.00

"Speculative Motion' consists of an image printed from six endgrain lemonwood blocks on Riveg Heavy Weight Buff paper. The calligraphy was written in walnut brown ink." Extrodinary whimsy.

125. **Music to Strip By [Vinyl LP, Bonus Free "G" string]**. Surprise Records Corporation, nd [circa 1960]. Minimal shelf/edge wear, else bright and clean. Color printed album sleeve with notches for the straps of the added Gstring string; album appears unscratched and playable. Near Fine. (#9193) \$450.00

Recorded by Bob Freedman in Boston, Massachusetts in the late 1950's at Ace Recording Studios. "The original album was made to take advantage of the popularity of David Rose's recording "The Stripper" by a company in New Jersey. I was the studio's staff arranger so I was assigned to write the arrangements, lead the band and I played alto saxophone on a few of the tunes. Many of the other players were my friends from the Herb Pomeroy band. The producers of the album consulted with a former ecdysiast who gave lessons in that art to ladies who aspired to the profession. She chose the tunes and was present at the recording sessions to advise us about tempi and to coach the drummer (Alan Dawson) on the types of beat that were appropriate for each tune. The album sold well to young dancers who used it to perform in circumstances in which no band was available to accompany them. As to the music that is here: the transfer from vinyl to digital is very clean, so there's little or no audible surface noise. The performances are what they are, some more interesting than others. (Keep in mind what they were made for.) Ace Recording's staff never got great compliments for their prowess as engineers and the room itself was acoustically terrible. Ace always paid under scale to the musicians - except when we needed strings or other "legit" players from the Boston Symphony. I didn't make much money there but Ace provided me with a lot of on-the-job experience which was of great benefit to me when I graduated to New York City in the 1960's. I got no royalties from the album sales and I have no financial interest in sales of this download. In fact I paid for mine earlier today. N.B. This review was written as a historical note. I am neither suggesting that anyone purchase the download nor am I suggesting that you not buy it. Onward" (Robert M. Freedman, October 24, 2015)

126. Musidora [Roques, Jeanne (aka Irma Vep)]. **Paroxysmes: De L'Amour a La Mort**. Paris: Editions Eugene Figuiere, 1934. First Edition. Light shelf/edge wear, several small, closed tears in the overlapped fore-edge wrapper, light toning at spine, touch of soiling, touch of toning to text block edges, spine slightly cocked, inscription by author at ffep, else tight and clean. Original printed wraps, black ink lettering and decorative elements. Small 8vo. 251pp. Very Good in Wraps. Original Wraps. (#6564) \$750.00

First trade edition of this novel, written under the pseudonym by Ur-vamp and silent film star Jeanne Roques, best known for her role as Irma Vep (anagram of Vampire) in Louis Feuillade's seminal pre-surrealist flim serial "Les Vampires"-a series often lauded as the birth of avant-garde cinema. Inscribed by Musidora at the ffep to noted French artist, Marcel Caron. At a time when women's activities in film were usually limited to acting, Roques was unusual in that she went on to become a writer and director of some reknown, directing 10 films (all but two of which are lost). Scarce generally, quite rare inscribed.

127. Mystic Order of Veiled Prophets of the Enchanted Realm (M.O.V.P.E.R.). **"Welcome Prophets" Meeting**

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Tapestry. [Unknown], c. 1940s. Bright and clean. 18" X 12". Offset printed image and text in yellow and blue ink on white linen cloth. Near Fine. (#9095) \$300.00

Freemason tapestry circa 1940s from a social organization for Master Masons, known as The Mystic Order of Veiled Prophets of the Enchanted Realm (M.O.V.P.E.R) founded in 1890, also known as The Grotto. The order was originally called the "Fairchild Deviltry Committee," and at the first meeting it was decided to restrict membership to Master Masons in good standing with a humanitarian character. The flag bears the image of 8th century Persian mystic Al Mokanna or al-Muqanna (The Veiled One) and prophet, the logo of the order. The image of the bearded man is still used in contemporary iconography. The date of the tapestry appears to be post-1930s, as the font of the "Welcome" text is in Playbill which was not invented until 1938, however, judging from the fabric and condition, the pendant seems like wartime or post-World War 2 synthetic fabric. Extremely scarce.

128. Nin, Anais; Fletcher, Erin (binding). **Delta of Venus [Art Binding]**. New York: Harcourt Brace Jovanovich/Herringbone Bindery, 1977. First Edition/Unique Binding. Tight, bright, and unmarred. Leather spine, finished wood boards, snakeskin tapes, handmade paper endpages, gilt lettering; matching archival case. 8vo. 250pp. Fine in Fine Archival Box. Hardcover. (#8653) \$1,500.00

Walnut veneer boards, Purple Heart veneer onlays, snakeskin tapes, buffalo spine. (from the artist statement)
"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

129. Nobuyoshi Araki. **Shikijo-kyo**. Japan: Taka Ishii Gallery, 2001. Limited Edition. Very minor shelf/edge wear, signed by Araki, else tight, bright, and unmarred. Color printed wraps. 8vo. np. Limited edition of 1000 copies. Near Fine in Wraps. Original Wraps. (#7546) \$400.00

Exhibition catalogue. Uncommon generally, scarce signed by the artist...here with a wonderful little sketch.

130. Patler, John. **American National Party "The White Man's Working Party" [Group of eight leaves, including a cover letter signed by John Patler, assassin of Neo-Nazi leader George Lincoln Rockwell]**. New York: American National Party, 1961-1962. Unique/First Printing. Single leaves are in excellent condition; graphics are bright and paper slightly worn, but intact and legible. Existence of other ephemera and correspondence from the American National Party is unknown and scarce. Very Good+/Near Fine. Loose Sheets. (#9018) \$750.00

Small collection of materials from the short-lived white supremacist group, American National Party headed by party leader John Patler and later assassin of Neo-Nazi George Lincoln Rockwell, commander of the American Nazi Party [1958-1967]. The collection of material includes six party generated leaflets, with descriptions below, as well as a typed cover letter signed by John Patler to an interested New Yorker requesting literature. The material itself is an aggregation of promotional literature compiled for inquiries about the American National Party, including "Abolish the Reds" flier [1961]; blank application for membership [1961]; a notice for the New York Division, American National Party street meeting against communism outside a peace conference at St. Nicholas Place [February 1962]; "What Price Peace...?" flier with a political cartoon by John Patler with anti-communist rhetoric, "There can be NO 'peace' while Communism exists!" [February 1962]; a two-sided news clipping compilation photocopied flier with selective articles about John Patler various arrests and hunger strike episode [October 1962]; and a two page photocopied, stapled newsletter "John Patler Answers some important questions about the American National Party" postulating Patler's rampant racist manifesto. The single correspondence letter is a response from John Patler, signed in blue pencil, to Stephen Rover on the official American National Party letterhead with red and black graphics, including the Sun-Wheel Sword logo, also appearing throughout the ephemera. The bottom of the letterhead lists party members: John Patler, National Chairman; Dan Burros, Vice Chairman, Internal Security; E.v. Froreich, Registrar, National Treasurer; R.G. Grandinetti, N.Y. State Chairman, National Organizer; and Paul Dukel, Defense Corps Commander (Party Shock Troops) [January 19, 1962].

John Patler, additionally served as the American National Party purulent cartoonist and editor, expounding racism to the point of overly zealous propaganda and vehement action-based hate. This translated into a very vocal criticism of American Nazi Party leader George Lincoln Rockwell, and then subsequent assassination of Rockwell by Patler in 1967 who claimed Rockwell's race politics were too "soft." Additionally, Daniel Burros, also a former American Nazi Party follower, also led the New York branch of the KKK until 1965, until it was revealed by the New York Times that he himself was of Jewish descent and within hours of the publication he shot himself. The film "The Believer" is based loosely on the fanatic anti-Semitism of Burros, as a conflicted Jewish neo-Nazi.

131. Pawson, Mark. **Dividers**. London: Self-published, 2015. Open edition. Reproduction set of eighty-two loose divider cards printed on various color paper packaged in a custom cardboard box, 23.5 x 16.2 x 2 cm. Includes title card with short essay. (#9146) \$60.00

Reproductions of my handwritten bookshelf divider cards - 82 categories printed on various colours of card, the titles shown above give you a good idea of the diversity of what's on the shelves. Over the last couple of years I have been slowly, gradually sorting out my book collection, this series of cards is the result - and I've decided to share them with you! - from the artist. Tongue-in-cheek

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original artist book piece.

132. Perez, Eliana. **In Summer**. New York: Eliana Perez, 2006. Limited Edition. Tight, bright, and unmarred. Bound in red cloth, facsimile reproduction of watercolor and ink illustrations, with hand painted borders at each page. Small 8vo. np [20pp]. Illus. (color plates). Numbered limited edition of 20. Fine. No DJ, as Issued. Hardcover. (#8131) \$500.00
Illustrations fluidly meld with elegantly scribed text by Marshall Weber to convey the essence of a languid afternoon

133. Perkins, J.E. **Rape! White Man, Awaken! [Racist Handbill]**. Tulsa, OK: JE Perkins, 1948. First Printing (presumed). Light shelf/edge wear, creases, minor toning, minor chips at edges, else clean. Black ink mimeo reproduction. 8.5x11". Illus (b/w plate). Good+. Handbill. (#8930) \$125.00
Very scarce copy of a screed by well-known racist J.E. Perkins. Here a sensational news article (Washington, DC, 1948) on the rape of a 9 year old on the National Arboretum grounds by "Theodore Martin Holmes, 20, Negro." He was executed for the crime the following year. Perkins leveraged the media storm around the crime with this handbill, "Washington is where Eleanor Roosevelt, Henry Wallace and their ilk have forced intermixture of black and white upon the people. This is where New York politicians and others have lobbied Congress to pass laws that would force Negroes into our white schools, outlaw segregation, and make it a crime to keep the races separate in the schools, transportation, social life and public gatherings. // WHITE MAN, AWAKEN !"

134. Perkins, Michael [Gatewood, Charles]. **A Pillow Book**. Michael Perkins, nd. Unique. Minor wear, a handful of minor creases on tipped in plates, else tight, bright, and unmarred. Kraft paper wrapper, photo onlay, handwritten inscription and title page, tipped in clipping/photographs/ephemera. 8vo. np. Illus. (color and b/w plates). Near Fine. Hardcover. (#8116) \$4,500.00
A superb and sumptuous handmade by book by Michael Perkins. Perkins, an English professor and novelist, was the author of the million-copy bestselling novelization of Deep Throat (noted as among the first pornographic films to feature a plot, character development, and relatively high production standards). He also wrote the weekly book reviews in Screw magazine. This volume was made for and inscribed to Charles Gatewood, with "to C from M" on the front cover (a letter from Gatewood will be provided to this effect). The photographic onlay at the front is the Gatewood photograph of 'Daisy'. Gatewood is the premier photographer of the sexual underground, from extreme fetishists to modern primitives. The 254 unnumbered pages (6 blank) have been richly illustrated with pornographic images (images and cartoons from newspaper and magazines) together with original photographs. Also included is an invite for the premier issue party for 'Porn Free'. Michael Perkins has been at the forefront of serious American erotic writing for four decades and is recognized as the world's leading expert on modern erotic literature. A superb item linking two of the great chroniclers of the sex industry.

135. Pettibon, Raymond [Black Flag]. **Black Flag: My War [Original Art/Mock-up for Album Insert]**. Los Angeles, CA: SST, 1984. Unique. Minor corrections/revisions, folded at mid-point, else bright and clean. 4 sheets of paper mounted on a single sheet (front and back). Approx 17x11. Illus (b/w) Near Fine. Broadsheet. (#8909) \$45,000.00
Single fold mock-up used to create the iconic insert included in the release of Black Flag's My War. Includes three full page Raymond Pettibon pieces and a smaller copy integrated into the front-piece. Evidence of corrections and touch-up for printing present. Created 'on' a Black Flag concert poster (Santa Monica Civic Center), it was from this object that the production insert was created.
Black Flag's second studio album (after Damaged (1981)) and the first after the Unicorn lawsuit injunction. Following the well documented dispute with Unicorn, where SST's claim for unpaid royalties resulted in a successful counter-suit leading to short jail sentences for Ginn and Dukowski and an injunction prohibiting the use of the name "Black Flag". The injunction ended in 1983 with Unicorns bankruptcy.
The album's release (1984, SST Records) represented a major sound-shift for the band and polarized fans. Side A was similar to their earlier work (west coast hardcore), Side B was much heavier/slower sound with a strong Black Sabbath-esque influence. During the period of the injunction, the members of Black Flag broadened their influences significantly, particularly with the SST doom metal band Saint Vitus and the likes of Flipper, Void, and Fang...building on established influences like Black Sabbath, the MC5, and the Stooges. The album is widely considered to have helped usher in the post-hardcore scene and to have influenced a wide range of bands/genres (sludge metal, grunge, etc). It is notable that the first punk show Kurt Cobain (the face of Nirvana) attended was a Black Flag show during the My War tour (and that he listed My War on his list of 50 best albums).
SST was initially formed in 1966 by Greg Ginn at age 12 (Solid State Transmitters) and given new direction to promote his band. It grew into a major indie label during the 1980s, representing a wide range of influential bands. Raymond Pettibon, Ginn's younger brother, did much/all the art for Black Flag...and named the band (renamed, actually, from Panic) and designed the iconic 4 black bar logo. "If a white flag means surrender, a black flag represents anarchy." (Raymond Pettibon)

136. Pettibon, Raymond. **18 Black Flag Concert Handbills**. Los Angeles, CA: SST. Some show minor edge wear, nearly all bright and unmarred. Various colors, printed in black (variously offset, photocopy, etc) (details below) 8.5x11" Near Fine. Handbills. (#8980) \$7,500.00
1. Raymond Pettibon. Black Flag at the Hong Kong Café / Thurs. Nov. 1, pink paper, 1979, black & white,

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edition unknown, unsigned and unnumbered, *Black Flag Flyer #19*. Flyer / handbill for gig by Black Flag, Mau Mau's, Red Cross, Urinals, Spittin' Teeth featuring artwork by Pettibon.

2. Raymond Pettibon. *Black Flag at The Fleetwood* / Fri. April. 11, yellow paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Cheifs, Skrewz, Vicious Circle, Descendents featuring artwork by Pettibon.

3. St. Pettibon. *Black Flag and D.O.A. at The Whisky* / Wed. Oct 8, tan paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag and D.O.A. featuring artwork by Pettibon.

4. Raymond Pettibon. *Black Flag at Baces Hall* / Fri. Oct. 24, light grey paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, UXA, Adolescents, Screws featuring artwork by Pettibon.

5. Raymond Pettibon, *Black Flag Rat's Palace* / Fri. Oct. 31, white paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, No Alternative, Impatient Youth, Nubs featuring artwork by Pettibon.

6. Raymond Pettibon. *Black Flag at the Starwood* / Tues. Nov. 18, baby blue paper, 1982, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Eddie and the Subtitles, The Minutemen featuring artwork by Pettibon.

7. Raymond Pettibon. *Black Flag / December 1980 Schedule*, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for December 1980 Black Flag tour schedule [Tucson, Ft. Worth, Dallas, Austin, Houston, New Orleans, Baton Rouge, Chicago, Milwaukee, Minneapolis, New York, Boston] featuring artwork by Pettibon.

8. Raymond Pettibon. *Black Flag at the Stardust Ballroom* / Wednesday Feb. 11, blue paper, 1981, black & white, edition unknown, unsigned and unnumbered Flyer / handbill for gig by Black Flag, Fear, Circle Jerks, China White featuring artwork by Pettibon.

9. Raymond Pettibon. *Black Flag at the Mabuhay* / Fri Feb 27 / Sat Feb 28, 1981, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Eddie and the Subtitles, Stains, TSOL, Adolescents, Minutemen, China White featuring artwork by Pettibon.

10. Raymond Pettibon *Black Flag at VEX / A Benefit for the LURCH Defense* / Sun Mar 1, 1981, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Minutemen featuring artwork by Pettibon.

11. Raymond Pettibon. *Black Flag 10th Street Hall* / Saturday April 25, red paper, 1981, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Minutemen, Stains featuring artwork by Pettibon.

12. Anonymous Design. *Black Flag Santa Monica Civic* / Friday June 19, 1981, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Adolescents, D.O.A., Minutemen

13. Raymond Pettibon. *Black Flag at the Cuckoos Nest* / Aug. 21, 1981. Black-and-white, edition unknown, unsigned and unnumbered n.a.: n.a. Flyer / handbill for gig by Black Flag, Wasted Youth, Circle One featuring artwork by Pettibon.

14. Raymond Pettibon. *Black Flag at the Elite Club* / Sat Oct 31, light grey paper, 1981. Black & white, edition unknown, unsigned and unnumbered, Lawndale, CA: SST Records, 1981. Flyer / handbill for gig by Black Flag, DOA, Saccharine Trust, Overkill featuring artwork by Pettibon.

15. Raymond Pettibon. *Black Flag Olympic Auditorium* / Saturday July 17, yellow paper, 1982. Black & white, edition unknown, unsigned and unnumbered, Lawndale, CA: SST Records, postmarked July 13, 1982. Flyer / handbill for gig by Black Flag, 45 Grave, DOA, Descendents, Hüsker Dü, UXB featuring artwork by Pettibon.

16. Raymond Pettibon. *Black Flag at the Ukranian Hall* / Friday Dec. 10, orange paper, 1982. Black & white, edition unknown, unsigned and unnumbered, Lawndale, CA: SST Records, 1982. Flyer / handbill for gig by Black Flag, D.O.A., Descendents, Minutemen featuring artwork by Pettibon.

17: Unknown. *Henry Rollins / Spoken Word. Diverse Works* / Friday Sept. 12. Black & white, edition

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unknown, unsigned and unnumbered, Lawndale, CA: SST Records. First of her spoken word shows.

18. Raymond Pettibon. *Black Flag Santa Monica Civic Aud / Jun 11*, yellow paper, 1983. Black & white, edition unknown, unsigned and unnumbered Santa Monica, CA: Goldenvoice Productions, postmarked June 14, 1983. Flyer / handbill for gig by Black Flag, Misfits, Vandals featuring artwork by Pettibon.

137. **[Photography and travel - Great Lakes] Collection of two scrapbook photography and ephemera albums assembled by an American woman traveller and companions.** 1925-1930. Set of two photography albums both secured in original contemporary 1920s tie and knot covers. Each album contains carefully clipped and placed black and white photographs mounted to black craft paper, some captioned by hand in pen. Other materials included are souvenir brochures, chromeolithographic color and black and white postcards, hand-color printed clippings from tourist ephemera and color printed maps with the annotated journey in pencil. Albums contain over 150 black and white silver gelatin photographs and approximately 100 pieces of clipped ephemera.

Album one is bound in pictorial stamped rough-cut tan calf, tied with rawhide, 6.25"x9.5," 49pp., containing approximately 65 black and white snapshot, mostly 3"x5" plus several black and white and color photographic printed images of iconic landscapes and points of interest.

Album two is bound in blind-stamped decorative black boards with tassel tie strings, 7.25"x11.25," 100pp., containing 100 or so black and white photographs, and a focused selection of similar ephemera, some with printed captions.

Both albums are in excellent condition, some wear to craft paper on edgings, otherwise photographs are bright and show little wear of time. Very Good+. (#9186) \$650.00

The 1920s liberated woman in many ways, not just in politics, fashion, and art, but also in the freedom of friendship and travel amongst women. The popularity of passenger steamship and railroad travel for tourists, allowed not only families, but single women and groups of women the freedom to travel in leisure times. The two albums document the journey of a suspected trio of women friends beginning in 1925. The albums are carefully constructed to illustrate a timeline and journey in and around the Great Lakes area, through New York, and up into Canada.

Album one: This album constitutes two journeys beginning in August 17, 1925 in Buffalo, New York, Buffalo Harbor which sits on Lake Erie, near Buffalo, New York. The travel begins on the SS Tionesta passenger steamer which was built in 1903 and traveled between Buffalo, NY and Duluth, Minnesota with many stops along the way. The Tionesta was one of the Great Lakes Transit steamers, and part of the "Anchor Line" passenger resort transit owned by the Erie and Western Transportation Company. The first images in the album are skyline views of Detroit, as one of the major stops and moving along St. Mary's River to Mackinac Island, Michigan. The women spent some time on Mackinac Island taking photographs of the various natural archways, Marquette Park, cottages, and other points of interest. The journey then travel by steamship through Portage Canal to Hancock, Michigan where the photographs and ephemera document the Quincy (copper) Mines. There are images inside the Quincy Mine Hoist House. The first journey ends in Duluth, Minnesota with scenes of the railroad, residential architecture, and the Aerial Lift Bridge; constructed in 1905. The second part of the album is a later journey to Watkins Glen, New York, State Park and waterfalls. It appears it is a similar group of women friends travelling together. The photographer captured the Rainbow Falls, Minnehaha Falls, and the lookouts on Indian Trail. The group of women in these photographs are modern and stylish in their contemporary 1920s plus fours short pants, ties, and cropped hair styles.

Album two: This journey begins with the same family or group of friends on October 10, 1926 at Pennsylvania Station, New York on the Lehigh Valley Railroad. This route went from New York City up to Buffalo, New York. The album presents several postcards of views in New York City, including Penn Station, Hotel Astor, Statue of Liberty, major architectural landmarks, and several photographs in the city, additionally Rochester, New York. There are a few Hudson River photographs of the steamer ships. Included after this trip is a journey on the S.S. Kingston, via Thousand Island Park, New York up to Prescott, Ontario, Canada, as part of the Canada Steamship Lines. The photographs continue to document Mount Royal, Montreal which is a geological volcanic marker in Quebec and then travels on the SS Tadoussac upon the St. Lawrence River and spotting various tourist spots in Quebec. Several photographs and postcards near the end of the album are of Detroit, Mackinac Island, Belle Isle, Lake Michigan, Chicago; especially major points in Chicago with gorgeous chromeolithographic postcards; rounding out the Great Lakes with Geneva Lake, Wisconsin. A few remaining photographs of Georgian Bay, Ontario and Perry Sound. A couple of photographs feature First Nation individuals. The end of the album culminates in a trip to Oriskany, New York beginning in August 30, 1930 where the group of women visit the Eastern Star Home (campus) which is part of the Order of the Eastern Star Masonic order. The photographs capture a visit to Utica, New York; Masonic Home Chapel and lastly a set of photographs documenting the Women's Prison in Auburn, New York. This album also features clipped maps with the different routes inscribed with pen or pencil.

These albums are a critical insight into leisure and vacation travel from the perspective of women and capture a legacy of steamship travel by middle-class women in the 1920s. These collections are particularly engaging as they create narratives for the women involved. The idea of female independence is emphasized with the images, as are the choice of dress and lack of male companions on the journeys. Although, the names of the individuals are not recorded on the captions of the photographs, the images speak to a revolution of young women self-educating themselves through new modes of passenger travel and experience.

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138. 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)

139. Randall, Karen . **The Ill-Tempered Rubyist.** Northampton, MA: Propolis Press. Limited Edition. Tight, bright, and unmarred. Printed paper wraps, stitched binding; red cloth box. Oblong 4to. np. Illus. (b/w plates). Signed by the artist. Fine in Fine Archival Box. Original Wraps. (#9184) \$500.00

"Cara Benson of the Millay Colony invited me to create a work of art in honor of the colony's ruby anniversary. Her suggestion that this work should reference rubies led to the idea of an international anthology of poems involving computer languages, especially the RUBY language. The spontaneous production of this anthology precluded a number of invited poets. It is by no means comprehensive in scale or scope.

The cover is a collage I created in PhotoShop, then transferred to polymer, and printed by letterpress. I printed the text on Reich inkjet paper using an Epson Stylus Pro 3800 printer. I bound the volume using the Japanese side-slab method. The finished book is housed in a clamshell case covered in red cloth. (artist statement)

140. Randall, Karen. **The Book of Milk.** Northampton, MA: Propolis Press, 2004. Limited Edition. Tight, bright, and unmarred. Five hole Japanese stab binding; linen spine with letterpress printed papers over boards; housed in a four flap wrapper of Twinrocker Abaca paper. 8vo. np. Illus. (color plates). Limited numbered edition of 20. Fine in Fine Wrapper. Original Wraps. (#9228) \$1,250.00

"Fresh, raw milk is hard to come by in this day & age of homogenized, pasteurized same old, same old.

Heterogeneously composed of nutrififying poetic proteins, glamorous grammatical butterfats, & the ever inscrutable lactase chain, The Book of Milk expresses both surface tension and the undulating convection currents below. The Book (or The Mammolactogogery) is narrated by a truth-seeking trout named Henry who fell into a bucket of this quintessentially mammalian concoction on his way to delivering the morning paper. Lactose intolerant readers should not be dismayed, you too can have a mystical moment with a glass of human kindness." [artist statement]

141. Rathermel, Jeff. **Articulating the Infinite (Vol. 15): Holding a Great Many.** Minneapolis, MN: Jeff Rathermel, nd. Limited Edition. Bright and unmarred. Folded sheet mounted in glassine sleeve on a small archival box. 16mo. np. Numbered limited edition, this being 14 of 17. Fine.. Boxed. (#8277) \$75.00

"The weight of a trillion is light, easily managed and controled. 13 objects. 1,274,019,840,000 possibilities." Arguably the most exquisite use of dice outside a game of Advanced Dungeons and Dragons.

142. Reage, Pauline [Anne Desclos, aka Dominique Aury]; Paulhan, Jean [essay]. **Story of O.** Paris: Olympia Press, 1954. First English Language Edition. Light shelf/edge wear, light wear at head and tail, closed spits at spine, sun at spine and edges of wraps, else tight, bright, and unmarred. Purple paper wrappers, black ink lettering. 8vo. 187pp. Very Good [Textblock Near Fine]. Original Wraps. (#8470) \$650.00

"Not to be introduced into the U.K. or the U.S.A." The scarce first edition in purple wraps of the unauthorised first English translation, rushed to appear the same time as the first French edition. "In February 1955, Story of O won the French literature prize Prix des Deux Magots, although this did not prevent the French authorities from bringing obscenity charges against the publisher. The charges were rejected by the courts, but a publicity ban was imposed for a number of years. The first English edition was published by Olympia Press in 1965. Eliot Fremont-Smith (of The New York Times) called its publishing "a significant event".

According to an article by Geraldine Bedell,[1] published in The Observer on Sunday 24 July 2004, "Pauline Réage, the author, was a pseudonym, and many people thought that the book could only have been written by a man. The writer's true identity was not revealed until 10 years ago, when, in an interview with John de St Jorre, a British journalist and some-time foreign correspondent of The Observer, an impeccably dressed 86-year-old intellectual called Dominique Aury acknowledged that the fantasies of castles, masks and debauchery were hers."

According to several other sources, however, Dominique Aury was itself a pseudonym of Anne Cécile Desclos, born 23 September 1907 in Rochefort-sur-Mer, France, and deceased 26 April 1998 (at age 90) in Paris, France.

The Grove Press edition (US, 1965) was translated by publisher Richard Seaver (who had lived in France for many years) under the pseudonym Sabine d'Estree."

143. Ribemont-Dessaignes; G.; [Picabia, Germaine Everling]; [Dada]. **Deja Jadis: ou Du Mouvement Dada A L'Espace Abstrait** [Association Copy]. Paris: Juilliard, 1958. First Printing. Very minor shelf/edge wear, long notation at fep, minor notation at half-title, some discrete underlining/marginalia in first few signature, light toning at page edges, else tight and clean. Original printed wraps. 8vo. 300pp. Very Good+ in Wraps.. Original Wraps.

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(#6553) \$1,500.00

Germaine Everling Picabia's copy, with long holographic note in French on the first blank which gives a devastating and beautiful portrait of the author, her fellow Dadaist G. Ribemont-Dessaignes. "Dada attracted him by the possibility he saw to express his rancor...he was perhaps the most sincerely revolutionary of the Dadaists. Multiple disappointments spoiled his childish and charming nature and gave him an acidity of mind that gnawed him. Of a fragile constitution, he would arrive at Emile Augier (sp?) street shivering aloud from sentimental complications. One day G. de Zayes asked him what he thought of love, and he replied 'Ah, it is more tiring to think of than to do.' We called him the Dada angel."

144. Rice, Jane (poetry); Randall, Karen (illus). **Portrait Sitters**. Northampton, MA: Propolis Press. Limited Edition. Tight, bright, and unmarred. Grey paper wraps. 8vo. np. Illus. (b/w plates). Limited edition of 150. Fine in Wraps.

Original Wraps. (#9229)

\$25.00

"The light, quick turns of language here really sparkle! And the vivid details Rice chooses seem to come out of nowhere to land perfectly, precisely, every time. Like any excellent portraitist, she exposes her subjects' emotional landscapes, but she also goes beyond the frame of the individual to evoke an entire time and place. Montparnasse between the wars was so full of color, and Rice re-enacts it here." -- Cole Swensen, author of *Goest*

145. Ritchie, Leitch; Turner, J.M.W. (illus). **Wanderings by the Loire; Wanderings by the Seine; Wanderings by the Seine [Rivers of France [or] Turner's Annual Tours] [Fine Binding]**. London: Longman, Rees, Orme, Brown, Green, and Longman, 1833-1835. First Edition. Minimal shelf/edge wear, sunning at spine, hint of toning, closed tear at rfe of V3, else tight, bright, and unmarred. Full green leather boards, five raised bands, gilt lettering and decorative elements, marbled endpages, frontispiece, tissueguards, aeg. 8vo. 256pp; 256pp; 258pp. Illus. (b/w plates). Very Good to Near Fine. Hardcover. (#9213) \$1,500.00

Signed Bayntun binding. Steel engravings from drawings by J.M.W. Turner, illustrating the most celebrated rivers of France. Ray notes that "Turner achieved his best landscapes on steel in this series". [Ray, England, 16]

146. Robertson, Sandy (ed). **White Stuff [full run]**. UK: Sandy Robertson, 1977-1978. First Edition. Minor shelf/edge wear, else bright and clean. 11 3/4 x 8 1/4. Various pag. Illus. (b/w plates). Near Fine in Wraps. Original Wraps.

(#9056)

\$3,500.00

"A rock n roll magazine for teen aesthetes." *Legendary Patti Smith/Punk fanzine by Sandy Robertson. According to the editor, the title was inspired by lyrics by Patti Smith.*

"Scottish writer Sandy Robertson formed Patti Smith fanzine *White Stuff*, named for the artist's lyric from the song 'Ain't It Strange': 'Down in Vineland there's a clubhouse. Girl in white dress, boy shoot white stuff'. Robertson attracted an artsy following with *White Stuff*, coinciding with his poetry books being published around the same time, including *Sleeping Stars* released in 1975. Robertson went on to join Sniffin' Glue founder Mark Perry's band, *Alternative T.V.*, whilst also being recruited by British music paper *Sounds*, where he eventually served as the features editor." (T.Mott Archive)

147. Robinson, Alan James; Urbina, Colin (binder). **A Fowl Alphabet. Twenty-six Wood Engravings by Alan James Robinson. Lettering by Suzanne Moore [Art Binding]**. Easthampton, MA: Cheloniidae Press, 1986. Limited Edition/Unique. Tight, bright, and unmarred. Full brown leather binding with gilt lettering and decorative elements, in blind decorative elements, leather doublures, wood inlay, goatskin onlay, drawer build into box that houses second suite of images. 8vo. np. Illus (b/w plates). Signed by the artist(s). Numbered limited edition, 226 copies, of which 26 were deluxe which were full vellum with hand lettering from Susan Moore and included two suites of prints and an original watercolor. This copy is an AP, provided to the binder in loose sheets for this work, and includes a second suite of plates. Fine in Fine Archival Box. Hardcover. (#9052) \$2,250.00

The arcing colored leather inlays suggest exotic wing-form taking flight. "The text was culled from "Animate Creation," a popular edition of "Our Living World," a Natural History by Rev. J.G. Wood, Vol II Birds, 1885" (colophon). The 26 woodengravings are accompanied by an initial letter designed by Suzanne Moore and the common and Latin names of the bird.

148. Robinson, Paul [creator]. **Kill Me**. Toronto: Rumour Publications, 1978. Limited Edition. Eight unbound single leaf pages. The leaves are common stock photocopier grade paper, standard 8.5x11" size, double-sided copied, and several generations of black and white photocopied images and text. Paper has no significant signs of degradation and no visible creases or folds. The imagery combines stencil text with photographic film 35mm negatives and 2x2" positive transparencies and other obvious paint brush manipulations. The various media form a collage resembling Dadaist and/or Kurt Schwitters constructivist collaged art works. Arguably, this loose assemblage of text and image mimics "artist magazine" concepts, but it also elicits "zine" like qualities because of the raw and grainy reproduced pages. The registration of the recto and verso stencil text is exceptional, in that, the text on the front lines up with the reversed text on the back without the use of contemporary registration. Littered throughout are self-portraits of Paul Robinson in negative and positive photographic forms composed with the text statements that dictate the action of the photograph, [example "Hang Me" text with an image of Robinson hanging from a noose.] The front page is titled "Kill Me" with a small [copied] signature of Paul Robinson on the lower right corner. The final page on the verso reveals a ghostly Xeroxed hand with the publication information, including an ISBN number, which is currently non-existent (ISBN

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0-88907-013-X). Near Fine in Wraps. Original Wraps. (#9025) \$1,250.00

Quite an esoteric piece, there is little information known about this publication, other than the artist, Paul Robinson and his Toronto punk band, the Diodes. Paul Robinson, vocalist for the Diodes, was also an art student, like two of his other band mates, at the Ontario College of Art in 1977. In the book, Treat Me Like Dirt: An Oral History of Punk in Toronto and Beyond, 1977-1981, Robinson explains the band was influenced by Andy Warhol's juxtaposition of music and art, as well as, the glamour rock of David Bowie, T-Rex, and the New York Dolls. The publication does emulate a Velvet Underground drug and art malaise, but also reads like a political narrative in the vein of Crass, ironically also art students at the time in England. Additionally, it can be noted that the title could have been inspired by Richard Hell's [Television] iconic t-shirt stating "Please Kill Me" in similar stencil typeface. Extremely scarce copies, as no other known copies exist and only one copy is cataloged in OCLC and accessible.

149. **S. H. Barrett & Co.'s Great Show. (#8952) \$150.00**

"Next to the Presidential election, the greatest occurrence among the people of this section this year will be the advent of S. H. Barrett & Co.'s great show, which will exhibit in Walnut Ridge on Saturday, October 18th.

This monster organization, the fame of which extends over two hemispheres, comes to us with the highest encomiums favorably given from all quarters. We can safely say ourselves that the man or woman who misses this opportunity of seeing the greatest show in the world (that is what it is) will not have our sympathy if the miss was intentional, because sympathy will be needed and much vain regret will be in order – after the show has gone – by those who did not see it."

Full page (14"x21") of the New Castle Courant (Pennsylvania), in fine condition, advertising the imminent arrival of S.H. Barrett and Co.'s Monster Railroad Shows. Illustrated with engravings depicting the wonders that await anyone lucky enough to dwell in the territories through which this apparently gargantuan (Barrett's was second only to Ringling's in terms of fame, and may in fact have eclipsed them on occasion in the early 1880's) convoy of marvels. The Wonderful Charest Family and their bicycle riding on the high wire shenanigans; a multiplicity of equestrian marvels; bears with guns, which seems unsafe; and a group of gaudily Asiatic gentlemen producing birds, rabbits, cats and a rather disgruntled looking piglet out of a sack whilst in the background a man shoves burning swords into his mouth. Clearly a good time is going to be had by all, or at least everyone not on fire. The images are surrounded by lists of the other fabulousness on display in a beautiful example of the kind of perfect storms of typefaces and composition that only circuses seem to take advantage of. These include "6 Complete Circus Companies Combined"; "7 Enormous Metropolitan Menageries United." and making mention of the "Egyptian Caravan and Universal Exposition of Living Wonders." which sounds awesome.

Combine that smorgasbord of crazy with "A Gigantean Riding Cynocephalus" (which I am guessing must be a massive baboon, thus appearing really high on the list of "things I am not going to sit on"), "30 Arabian Camels"; "The Only Genuine Horned Horse"; "Xerxes, the largest animal in Captivity and nearly 200 years old."; "10 Funny Clowns." (which is the only thing I don't believe) and most mystifyingly "The Great and Only Low Comedy Bear, Bruno."

In addition to the Jubilee Cabin Shouters there is also a free Steam Air Ship outside the grounds. One of the most interesting things to take away from this unlikely survival of an extremely bygone age and form of entertainment; is the effort, expense and hardship involved in travelling around the United States with all of that in tow. Barrett's travelled in their own railroad convoy, and tour diaries recount derailments, escaped animals, murder, racism and hostility. It appears that a yearly tour that didn't result in several deaths and 20 injuries was a good one. It must have been a hard life, and its only remaining relics are mostly pieces of paper like this one.

"Next to the Presidential election, the greatest occurrence among the people of this section this year will be the advent of S. H. Barrett & Co.'s great show, which will exhibit in Walnut Ridge on Saturday, October 18th.

This monster organization, the fame of which extends over two hemispheres, comes to us with the highest encomiums favorably given from all quarters. We can safely say ourselves that the man or woman who misses this opportunity of seeing the greatest show in the world (that is what it is) will not have our sympathy if the miss was intentional, because sympathy will be needed and much vain regret will be in order – after the show has gone – by those who did not see it."

150. Sade [François Alphonse Donatien Marquis de]; Esposito, Giani (illus); Sheats, Sonya (binder). **Oeuvres: Justine Ou Les Malheurs De La Vertu, Dialogue Entre Un Pretre et Un Moribond, Eugenie De Franval, Idee Sur Les Romains, L'auteur Des Crimes De L'amour a Villeterque Folliculaire.** Paris: Le Club Francais du Livre, 1953.

Limited Edition. Tight, bright, and unmarred. Full leather binding in white calfskin, tooled in grey and black film, marbled endpages. 8vo. 732pp plus bibliography. Illus. (b/w plates). Original wrappers bound in. Fine. Hardcover. (#8703)

\$3,500.00

Text in French. Forward by Jean-Jacques Pauvert, afterword by Maurice Blanchot. Bound by Sonya Sheats: "The image on the front cover is taken directly from the text. The binding is a traditional French full leather binding with leather hinges. The endpapers are marbled on glass paper by Marianne Peter (France). This book was bound by Sonya

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Sheats in 2003." (from the artist)

151. **San Diego Exposition Panama-California Exposition 1915 "All The Year" commemorative stamp.** San Diego, CA, c. 1915. Excellent condition, color vibrant and no visible wear. Off-set multi-colored print with perforated stamp edge in a 6x6-3/4" and in blue and off-white matte frame; actual print is 2x1-1/2" Very Good+. (#9205) \$50.00
One of many memorabilia and souvenirs printed at the time of the San Diego Panama-California Exposition in San Diego in 1915. In 2015, San Diego celebrated its 100th year anniversary of the Exposition. The original Exposition was erected at the newly designed and created Balboa Park in central San Diego. Scarce print, amidst other available material.

152. Savage, Jon; Sterling Linder (eds). **The Secret Public [ORG 2].** Manchester, UK, 1978. First Edition. Minor shelf/edge wear, else bright and clean. 16 1/2 x 23 1/4 Near Fine in Wraps. Original Wraps. (#9055) \$2,750.00
"The Secret Public was a collaborative project between Jon Savage and Linder Sterling. One thousand issues were printed in Manchester during early 1978 before being distributed through independent record shops such as Rough Trade. The Secret Public was the second project from the New Hormones record label and given the identification ORG-2. ORG-1 was the 'Spiral Scratch' EP by the Buzzcocks." (T.Mott Archive) One copy located in OCLC [Stanford].

153. Schanilec, Gaylord . **Lac Des Pleurs: Report from Lake Pepin.** Stockholm, WI: Midnight Paper Sales, 2015. Limited Edition. Tight, bright, and unmarred. folio. quarter cloth, marbled paper-covered boards in quarter leather, cloth clamshell box; top edge cut, other edges uncut. (76) pages. Limited to 100 numbered copies, signed by Gaylord Schanilec on colophon. (#8927) \$7,800.00

"The text—commentary on passage through the lake by Louis Hennepin, George Featherstonhaugh, Henry Schoolcraft, Geroge Catlin, Jonathan Carver, Zebulon Montgomery Pike, Charles Latrobe, Henry David Thoreau, and Oliver Gibbs Jr., with related excerpts from Harriet Bell Carlander, Geroge Wagner, Robert E. Coker, C. A. Lesueur, Thaddeus Surber, Paul Harder, and Mark Twain; an introduction by Patrick K. Coleman; and image captions & an epilogue by Gaylord Schanilec—has been hand set in metal type, and printed by hand on vintage Barcham Greene and Wookey Hole papers.

*The images—specimen prints engraved by Gaylord Schanilec including the American White Pelican, Shorthead Redhorse, White Bass, Sheepshead, Lake Pepin Mucket, Threehorn Wartyback, and Giant Floater, along with two vignettes—were all printed on Zerkall paper. Plus a foldout map of the lake, engraved by Mr. Schanilec, was printed on handmade kozo paper, and thirty "text figures" of fish were printed from the original electrotypes used in the 1920 publication *Fishes and Fish-Like Vertebrates of Minnesota*, by Thaddeus Surber." (publisher's statement)*

"The type printed on these pages was originally cast in Monotype for previous Midnight Paper Sales books, then redistributed into the case, and hand set here by Jean Louise Egger, Wyatt Sandberg, and Gaylord Schanilec. With much of the text set in Bembo, the diminished supply of type prompted setting Lesueur's paper in Poliphilus, a move that made the printer nervous until it came to light that both faces were based on the printing of Aldus Manutius.

*Photographs were taken of pages from Columbia University's copy of the *Hypnerotomachia Poliphili*, printed by Manutius in 1499. Tracings from the photographs were drawn by Russell Maret, and the tracings were turned into wood type at the Hamilton Wood Type Museum. The wood type was inked and impressed "LAC DES PLEURS" on the title page.*

The edition was bound and boxed by Craig Jensen and his daughter, Leigh Ann Jensen, at BookLab II in San Marcos, Texas. The binding is a quarter leather, flatback, lap-case structure with an over-the-shoulder hollow to ensure very flat page openings. The box is a quarter leather, double tray, drop-spine design. The cover paper was marbled by Jemma Lewis, whose bespoke design is based on a photograph of wet stones taken along the shore of Lake Pepin. The map was printed on Kiraku Kozo handmade paper, the images on Zerkall mouldmade, and the text on handmade Barcham Green Tovil and a mouldmade paper from the Wookey Hole mill. The epilogue paper and end sheets were handmade for the edition at the Saint Armand mill." (colophon)

154. Senior, William ["Red Spinner"]. **The Thames from Oxford to the Tower [Fine Binding].** London: John C. Nimmo, 1891. Limited Edition. Minor shelf/edge wear (focused at hinges), touch of sun at spine, owner bookplate at front pastedown, touch of foxing (focused at tissueguards), else tight, bright, and unmarred. Full green leather binding, gilt lettering and decorative elements, five raised bands, printed endpages, frontispiece, tissueguards, aeg. 4to. 120pp. Illus. (b/w plates). Numbered, limited edition, this being 53 of 260 copies printed on superfine paper from a complete edition of 310. Very Good+. Half Calf. (#9209) \$350.00
Signed binding by Bickers & Son, London. A handsome copy.

155. 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 stabound, 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.

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156. Sinclair, Dave; Mitchell, Tom [eds]; Bowering, George; Caplan, Ron (foldout); Codrescu, Andrei; Eigner, Larry; Eshelman, Clayton; Hirschman, Jack; Harwood, Lee; Kelly, Robert; MC5; Sinclair, John; et al. **Work [Complete Run: Issues 1-5]**. Detroit: Artists Workshop Press, 1965-68. First Printings. Minor shelf/edge wear, light/even toning, rear wrapper missing from Vol. 2, rear wrapper free but present from Vol. 5, else tight and unmarred. Printed wrapper in various colors, staplebound. 4to. 74; 74; 98; 146; 94pp. Illus (b/w plates), Pamphlet laid in: "For Immediate Release" from Heads of State Defense Committee about then-recent police action against Artists Workshop and arrest of John Sinclair and others. Fair to Very Good+. Original Wraps. (#9168) \$2,000.00

The Detroit Artists Workshop was founded at 1252 West Forest in Detroit on November 1, 1964 and moved after fire destroyed the original premises in May 1965 to a storefront at 4865 John C. Lodge where the Artists Workshop Press was established next door at 4867 John C. Lodge. The Artists Workshop Society was an artist-run collective founded on November 1st, 1964 by John Sinclair, Magdalene Arndt (a.k.a. Leni Sinclair), Charles Moore, Robin Eichele, George Tysh and ten others, who rented a house at 1252 West Forest for use as a gallery and performance space near the campus of Wayne State University. Free poetry and jazz performances were featured every Sunday afternoon. They also produced their own books, journals and workshops introducing avant-garde poets, artists and musicians to Detroit, many for the first time.

157. 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, this being 25 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 incorporated, at least intentionally, into the dust jacket. A landmark in book arts?

158. Smith, Dana. **32 Big Pictures: A Bound Series of Handmade Collages About Barbie [Artist Book]**. San Francisco, CA: DanaDanaDana Limited Editions, 2011. Limited Edition. Tight, bright, and unmarred. Period color printed boards, textblock reproduces the one-off artist book. fo. np [32pp]. Illus. (color plates). Limited numbered edition of six (6). Bound by Sophia Kramer, N.Y. Fine. No DJ, as Issued. Hardcover. (#7620) \$2,400.00

Dana F. Smith has used cut and paste techniques to create an intricate series of collages based in the theme of Barbie. Dana "colored" a 1993 oversize Barbie Doll child's coloring book with images from magazines by painstakingly cutting up magazines and gluing each piece into the black-lined images of Barbie. Each collage has the underlying theme of a yearly season or holiday, and then the imagery used to "color" the collage lends a second sub-theme that is derived from the use of a particular type of photo or magazine.

Material Sources—

1. *Mac Barbie - a variety of computer magazines such as PC World, MacWorld, etc.*
2. *Barbie Q - Food magazines such as Bon Appetit*
3. *BBQ Ken - Food magazines such as Bon Appetit*
4. *Barbie Online - Wired Magazine*
5. *Love, Barbie - macro photography*
6. *Breeder Barbie - porn magazines combined with Mothering magazine*
7. *Breeder Ken - porn magazines combined with Mothering magazine*
8. *Barbie with Buds - High Times magazine*
9. *Barbie's Make-over - fashion magazine, especially make-up ads*
10. *Pearl Barbie - pearls*
11. *Rose Barbie - roses*
12. *Barbie with Divers - underwater photography*
13. *Deep Sea Barbie - underwater photography*
14. *Barbie's Boudoir - People magazine*
15. *Barbie's Bike - biking and marbled paper*
16. *Cosmic Barbie - space photos*
17. *Cosmic Ken - space photos*

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18. *Play Boy Barbie - Play Boy magazine*
 19. *Play Girl Barbie - Play Girl magazine*
 20. *Boardwalk Barbie - Life magazine*
 21. *Barbie's Time - Time Magazine*
 22. *Broker Barbie - Money magazine*
 23. *Subarbia - Architectural Digest*
 24. *Barbie's Desert Storm - war photos of Desert Storm*
 25. *Art Barbie - Art magazines such as ArtForum and Art In America, etc*
 26. *Hair Barbie - Hair*
 27. *Modern Primitive Ken - tattoo magazines*
 28. *Barbie Sees All - eyes*
 29. *Watch Barbie - watches*
 30. *Santa Barbie - weather*
 31. *Barbee - bees*
 32. *Cinderbarbie - homemaking magazines such as Better Homes and Gardens, Good Housekeeping, etc.*
- [N.B. The one-off original work is available for \$25,000.]

159. Smith, George. **Incident's in a Gipsy's Life. The Royal Epping Forest Gipsy Encampment, The Grounds, International Exhibition, Liverpool. June 1886.** Published by the Liverpool Printing and Stationary Company Ltd.. First edition, first issue. Illustrated brown card wraps, titled in black to front panel. Stain to front cover penetrating faintly into the text, light marginal chipping and edgewear, a very good copy. 12mo. Very Good. Stiff Wraps. (#9002) \$1,000.00

A scarce first person memoir by the famous King of The Gypsies, George "Lazy" Smith, whose gipsy encampment at the Liverpool International Exhibition was a highlight of the even and was numbered amongst its most popular attractions, especially tempting to droves of giggling young women who wanted their fortunes told. The text includes accounts of Romany folkways, language and the travelling galas and fetes staged by Smith and his band throughout England from the 1860's onward. The pamphlet would have been printed for sale at the exhibition where Smith was holding court for the second half of 1886. The pamphlet was reissued in small quantities in 2001 with an introduction by Sharon Floate which noted: "Books written by gypsies themselves rather than by non gypsy observers continue to be rare. So we must count ourselves lucky that George's admirable showmanship led to the creation of this work in the first place- and also that this fragile piece of ephemera has managed to survive the rigours of more than a century to alert us to the existence of the curious phenomenon of the ball-giving "Royal Epping Forest Gypsies." A rare work, 3 copies on OCLC, non in North America.

160. Smollett, T. [trans.]. **The Adventures of Gil Blas of Santillane [Erotic Foredge Painting] [Complete in Two Volumes]**. London: J.J. Dubochet, 1836. First Edition Thus/Unique. Minor edge wear, light toning to vellum, else tight and clean; internally clean, some light scattered spotting and some light thumbing. Bound in full vellum gilt with black title labels, lavish gilt decoration to spines and wide gilded borders to boards, all edges gilt, marbled endpapers. 8vo. 486pp, 478pp. Near Fine.. Full Vellum. (#8790) \$5,000.00

A lovely example of this most picaresque of picaresque novels, influential since publication, referenced by everyone from Swift to Dostoevsky to Sacher-Masoch and translated repeatedly from French to Spanish to English and back again. Scholarly thought lays its original authorship at the feet of Alain-Rene Lesage, although there are compelling arguments that suggest its original author might have been Spanish. A richly bawdy bit of social observation that laid the ground work for many staples of the genre; wicked robbers, hypocritical clergy, wise and cunning servants and the occasional dim witted nobleman. This particular copy is rendered transcendent by the addition of an erotic fore-edge painting to each volume. Five panels in the style of Rowlandson (volume I in fact depicting scenes from his "Jugglers" cartoon) featuring Reubenesque beauties in ringlets and not much else accompanied by a number of portly, red faced chaps in a state of either advanced inebriation or visible excitement. Beautifully executed, and in lovely condition.

161. Spring, Jessica. **Unnatural Light.** Tacoma, WA: Springtide Press, 2011. Limited Edition. Loose sheets in a drop-spine archival case. Hand-made paper sheets, printed with photo-reactive inks. fo. np. Illus. (color plates). Limited numbered edition, this being 7 of 8. Fine in Fine Archival Case. Broadsheets. (#7500) \$2,000.00
"Unnatural Light reflects a lifetime of illumination through stories and wordplay with text that is challenging reading in daylight, but literally glows in the dark." "Eight prints include vintage illustrations reproduced using photopolymer and self-healing mat that-with the type-utilize fluorescent & glow-in-the-dark inks. {{Stories may fade with excessive exposure to light.}} Paper was made with Helen Hiebert's assistance at her studio. Trisha Hammer & Julie Naggs created boxes for the edition."

162. Sprinkle, Annie. **Annie Sprinkle Self-portrait [MSS Notations]**. [No Place], 1981. Unique. Signed by Sprinkle with numerous notations all over the image, notation at rear, else bright and clean. 16x24cm. b/w photograph. Signed by

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the artist. Fine. Photograph. (#8115) \$1,250.00

"Original self-portrait photograph of sexologist Annie Sprinkle. Sprinkle is known as the "prostitute and porn star turned sex educator and artist." Annie Sprinkle began working at the ticket booth at Tucson's Plaza Cinema at 18, when Deep Throat was playing. The film was busted, and when Sprinkle had to appear in court as a witness, she met and fell in love with Deep Throat's director, Gerard Damiano, and became his mistress, following him to New York City where she lived for twenty years. Annie's first porn movie was Teenage Deviate, which was released in 1975. Perhaps her best known mainstream porn featured role was in 'Deep Inside Annie Sprinkle' (co-directed by Sprinkle and sexploitation veteran Joseph W. Sarno) which was the #2 grossing porn film of 1981.

She is considered a role model for a new generation of feminists, she challenges old conceptions and established role models of sexuality and was a pivotal player in the 80's "sex positive feminist movement" and has long championed sex worker rights and health care. The photograph is heavily annotated with a detailed analysis of the image. The verso contains the annotation p.4 102% suggesting that the image was published although we have been unable to trace the publication. A fantastic image of a true sex goddess."

Together with Annie's "Post-Porn Modernist: My 25 Years as a Multimedia Whore", which includes a 'clean' version of the image with the caption, "It was this latex ensemble, which I had brought back from Europe, that started America's latex trend (or so it seemed to me). It made quite a splash at the HFC [Hell Fire Club]. Or should I say quite a splash was made on it."

163. St. James, Margo. **1st Annual Hooker Convention Poster.** Margo St. James, 1974. First Printing. Pinholes in corners, small closed tear at one edge with related minor rumple, handful of very pale moisture marks, else bright and clean. Orange paper, blue ink. 23 x 15 Very Good. Poster. (#9183) \$750.00

"St. James founded COYOTE (Call Off Your Old Tired Ethics) in 1973. The forerunner of COYOTE was WHO: Whores, Housewives and Others; Others in this case meant lesbians. The first meeting of WHO was held on Alan Watts's houseboat; and the name COYOTE came from novelist Tom Robbins who dubbed St. James the coyote trickster. St. James began attending international conferences: the United Nations Decade Face of Women Conferences in Mexico City, the 1976 Tribunal of Crimes Against Women in Brussels, the 1977 International Women's Year Conference in Houston, the 1977 Libertarian Party Convention, the 1980 Decade of Women Conference in Copenhagen, the 1976 Democratic National Convention in New York City—where St. James organized loiter-ins—and the Republican Convention in Kansas City. In 1974, St. James lectured at Harvard, among other campuses." A handsome copy of a scarce piece.

164. Stanton, Eric; Mammry, Ann. **Mary Lou Burnem School Disciplinarian.** New York: Self-published, 1987. First Edition Thus. Tight, bright, and unmarred. Printed wraps, staplebound, reproductions of pencil and ink drawings. 8vo. 94pp. Illus. (b/w plates). Near Fine in Wraps. Original Wraps. (#9088) \$150.00

In the 1980s, BDSM illustrator Eric Stanton produced modest size and inexpensive zines of his illustrated stories, known as "Stantoons." Stanton's work is highly collectible and original drawings are hard to come by.

165. Stoupakis, David; Damien Echols [illus.]. **Queen of Sorrows.** New York: Self-published, 2016. Limited Edition. Limited giclée print edition of 20 on archival paper; signed by David Stoupakis and Damien Echols and numbered 12 of 20; 16x21." As New. (#9197) \$350.00

David Stoupakis is a New York based dark surrealist artist. His work, inspired by fables, fairy tales and nostalgic allusions to the places and situations of his childhood, has always been focused on the evocation of dreamlike landscapes and psychologically complex characters often caught in the gloomy atmosphere of dramatic, apocalyptic scenarios.

Damien Echols was one of three teenagers arrested and convicted for a widely publicized murder in West Memphis, Arkansas known as the "West Memphis Three" in 1993. He spent 18 years on death row and was released as part of an unusual plea deal, asserting their innocence with a guilty plea under the Alford plea. A series of three documentaries produced over a period of ten years, titled "Paradise Lost" chronicled the high profile case. Echols, now living in New York City, wrote extensively in prison, has since published several books and creates visual art both individually and collaboratively; influenced by spiritual and magical practice. He developed an lexicon of enigmatic sigils which appear across the breadth of his work.

166. **Transvestite MSS Brothel Book [Two Volumes].** [Paris], nd [circa 1920-1930]. Unique. Minor shelf/edge wear, else bright, and clean. Loose sheets in binders, black paper with hand colored stencils and mss text. np. Illus. (colored plates). Near Fine. Wraps. (#8615) \$7,500.00

*A remarkable find...an early brothel/dungeon manual for the 'back office'. The illustrations demonstrate the required dress for various scenarios and the text goes into specifics regarding both dress and conduct. Particularly interesting as there is *clearly* transgender content. These sorts of ephemeral 'manuals' simply never exist beyond the end of the site. A loose/general translation of one section follows: "To finish, here are some practical pieces of advice: 1. Make sure that the slave's clothing is tight and well fitted. 2. Change her apparel often and demand meticulous cleanliness. 3. Each piece of her outfit should be a constant reminder of her degradation and humiliation. 4. Have particular care for her "imprisoned" sexual organs; permit neither touching, nor any exception to this rule. [note: the exact meaning of the first part of this sentence was a bit tough for me to translate - this was my best guess] 5. Control [monitor? check?]*

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often - her underwear or her attire ["affublement" is difficult to translate directly - it comes from the verb "affubler," which means something like "to deck yourself out in"]. Be very severe, and judge any misconduct with corporeal punishment." Since I don't know anything about the owner of this manual, I can only guess about what it might be (I can't even tell if it's bound or loose). But it's obviously talking to the "Master" as it objectifies the woman not only in the way she is depicted, but in the pronouns it uses - "salson/ses" which in this case obviously means "her." It reads like an instruction manual or menu for constructing "slave" outfits based on different sexual scenarios, with options for variations and enhancements. Each stencil shows a different layer of the outfit, from the panties to the finished product.

167. Undi, Sheila. **Sublimatas: The First Book of the Xaosis Trilogy [Deluxe Edition]**. Verdum, QC: Xaosis, 2013. Limited Edition. Minimal shelf/edge wear, signed by the author, else tight, bright, and unmarred. Full leather binding, in blind lettering and decorative elements, black ribbon bound in. Small 8vo. 263pp. Illus. (b/w plates). Numbered limited edition, this being 5 of 27. Signed "and consecrated" by the author. Near Fine. No DJ, as Issued. Hardcover. (#9094) \$1,250.00

This edition contains an additional chapter on "Daemonic Language", and a number of black & white images, not included in the standard edition. Standard edition was 72 copies and all are out of print.

The book deals with Satanic black magic in the gnostic antinomian approach. Exploring, with a reasonably high intellectual level, the nature of dark matter/energy and how they relate to gnostic cosmologies, etc. It takes a rather empirical approach, contextualizing black magic in theory and practice. Undi, following the publication of this book, underwent a transformation and/or breakdown (depending upon who is speaking) and thus this will be the only book to be published of the intended trilogy. While she is not without controversy, there are those who suggest that it is the strength of this work that drove her from its practices. There is some indication that she only signed approximately 10 of the 27 and, further, that at least 4 of the 27 have been burned.

168. Van Gogh, Vincent; Moore, Andy (calligraphy). **Vincent Van Gogh on Rembrandt Van Rijn**. London: Andy Moore, 2013. Unique. Minimal shelf/edge wear, else bright and clean. Fold-out accordion construction, calligraphy, black paper boards. 32mo. np. Gilt lettering. Fine. Limp Wraps. (#8924) \$345.00
A collection of excerpts of Van Goghs letters to his brother on Rembrandt. Interspersed with altered Rembrandt images.

169. Various authors. **Small Collection of Gay Pulp**. Various: Various, 1967-1984. First Printings. All show minor shelf/edge wear, some minor fading, soft creases, else tight, bright, and unmarred. Glossy paper wraps. 8vo. Var. pag. Good+ to Very Good+. Original Wraps. (#9030) \$125.00

Selections of gay pulp fiction novels. Collection includes nine titles from various publishers, including Arena Publications and the Blueboy Library. Gay pulp fiction has publishing origins beginning in the 1930s, as the production of paper became cheaper and more prolific. The pulps with more explicit gay male sex content and "pornography" began appearing in the 1960s, as gay sexuality challenged heteronormativity, more openly and avidly beginning in the 1960s.

170. [Various]. **Mixed Collection of Bondage and Sexuality Paperbacks**. 1951-1975. Condition varies on the selection of bondage and erotica pulps from fair+ to very good, some have obvious wear and tear and discoloration. Fair+ to Very Good in Wraps. Original Wraps. (#9090) \$275.00

Machlin, M. eds. Dare magazine, [New York: Fiction Publications, Inc.] September 1954. Mini-magazine featuring sensational tales, real crime news, and gratuitous cheesecake photographs. 66 pp. Color cover with black and white photographs.

Anon. Leather Loving Lena. [San Diego: Flag Publications] c. 1960s. First edition paperback, Number 400, 48 pp., saddle staple with text and black and white photographs. Depicts bondage scenarios with image of women in clad in lingerie, chains, and in suggestive bound poses.

Various authors. Astounding Transvestite Tales. [Seattle: Empathy Publishers] 1974. Issue Number 7, Volume 2. First edition, paperback digest size, saddle staple, with reproductions of line drawings.

McAllister, Callista. Pornella. [Santa Barbara: Capra Chapbook Series] 1975. First edition, paperback, edition of 100, No. 32 in the chapbook series, 44pp. Small run chapbook erotica novel.

Anon. Reflections from the Spanking Mirra. [Protem Press] c. 1950s. First edition, Volume 1, Number 1. Illustrated textured cardstock wraps, saddle staple, 12pp., plus cardstock covers. Lesbian bondage, spanking and flagellation illustrations.

Davis, Porter. Auto-Erotic Practices. [Los Angeles: Banner Books] 1951. Enlarged edition, original wraps. 80 pp. Psychological sexuality in a series of various controversial sexuality topics ranging from masturbation in children to auto-erotism in widows.

Anon. A Woman Sold! No publisher, c. 1960s. First edition digest size paperback, saddle staple. 32 pp. Erotic bondage and flagellation fiction with black and white illustrations. A few of the pages have recognizable illustrations from Gene Bilbrew.

171. [Various]. **Small collection of six advertisements for sexuality and eugenics publications**. nd. [circa 1930s]. Minor shelf/edge wear, else bright and clean. Color print handbills either as 4 page folded digest size sheet or single double-sided pages. np. Very Good. (#9091) \$75.00
The bulk of the publications are released by the Eugenics Publishing Company [New York] and include: Female Sex

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Perversion by Dr. Maurice Chideckel and Sexual Relations of Mankind by Professor Paolo Mantegazza. The Eugenics movement, the science of improving the human race by scientific control of breeding, was viewed by a large segment of scientists as genetic engineering to produce "ideal" humans. Most of these publications having to do with sexology, popularized in the 1920s and 1930s were for "learned professionals and mature students of sexology and anthropology." Handbills are in good condition with some wear and tear and feature art nouveau illustration and designed.

172. Vigneault, Gilles; Imiolek, Nastassja (illus); Sheats, Sonya (binder). **La Couleur du Vent**. Montreal: Cécile Côté, 2011. Limited Edition. Tight, bright, and unmarred. An open-joint binding, spine in Calfskin with Calf and Watersnake onlays, boards in Walnut burl with Calf and Lacewood veneer onlays. 8vo. np. Illus. (color and b/w plates). Numbered limited edition, this being 62 of 75. Fine. Hardcover. (#8704) \$4,250.00
Illustrated and designed by Nastassja Imiolek under the artistic direction of Cécile Côté. Bound by Sonya Sheats: "This structure features an open joint between the spine and the boards. The boards are held to the book block by the leather supports, or tapes, onto which the book is sewn. The flysheets are made in beige Deerskin and the endpapers are red Nepalese papers. This book was bound by Sonya Sheats in 2012 for the international exhibition by ARA-Canada in partnership with the École Estienne in Paris. The exhibition was on display in Paris, Montreal, Quebec, Chicago, and Boston in 2013-2014." (from the artist)

173. **Vintage 1900 Roche and Cie/Dellacha/Sarstedt Brothel Candle Matches [Three Pairs of Boxes]**. Paris: Roche & Cie Grand Prix & others, nd [circa 1900-1920]. First Printing. All show some amount of wear, two missing portions of the 'sleeve' and all matches, one showing extensive scorching around the cup, some small chips, one missing strike pad (manufacturing error), also bright and clean. Printed match box, strike pad at rear. 3.25x1.5". Illus. (color plates). Fair to Very Good+. (#9024) \$200.00
Boxes of 20 small white candle/matches with a holder built into the box. Produced by Roche & Cie in Belgium (and others) from 1890-1900. They were a timing mechanism for brothels...you light the match, place it in the holder and be done before it burns out. They do turn up on the market now and again, but generally badly beaten up. Quite scarce as found here.

174. Waldrop, Rosmarie [text]; Randall, Karen. **Within the Probabilities of Spelling**. Northampton, MA: Propolis Press. Limited Edition. Tight, bright, and unmarred. Loose leaves, numbered and boxed. Oblong narrow 4to. np. Illus. (color plates). Numbered limited edition of 18. Fine in Fine Box. Boxed loose leaves. (#9162) \$1,000.00
81 excerpts from the writings of Rosmarie Waldrop.
"The images began as the essay on probability in the 11th edition of the Encyclopaedia Britannica. I scanned segments of the essay into photoshop and distorted them in various directions to create a series of textured background tiles. I then created a sequence of 21 different shapes which I filled in with these textured backgrounds. Each individual shape represents a consonant (the images on the left, for example, represent the letters t and h). The sequence of images on the page thus spell a word on its respective (or irrespective page). The idea was not to challenge readers to decipher the images as text. Rather by allowing for a somewhat more random means of generating the images, I hoped to multiply the probabilities of spellings within." [artist statement]
"Printed by Karen Randall at Wild Carrot Letterpress in Hadley, MA. Extruded encyclopedic probability images rendered into polymer by Boxcar Press in Syracuse, NY. Text paper is Zerkall Copperplate. Ehrhardt type cast by Julia Ferrari & Dan Carr at Golgonooza in Ashuelot, NH. The box by Mark Tomlinson of Easthampton, MA" [colophon]

175. Wallace, David Foster. **Consider the Lobster**. Falmouth, ME: Ascensius Press, 2011. Limited Edition. Tight, bright, and unmarred. Quarterbound, leather spine, gilt lettering, hand-made pastepaper boards and endpages housed in matching archival box. 4to. Illus. (color plates). Limited lettered edition of 26 copies. Fine in Fine Archival Case.. Hardcover. (#7295) \$3,000.00
Printed by Scott Vile at Ascensius Press, bound and boxed by Grey Parrot. The only fine press edition of this (or, to date, any) David Foster Wallace.

176. Wessells, Henry; Schütze, Paul (photos). **Private Life of Books**. New York: Temporary Culture, 2014. Limited Edition. Tight, bright, and unmarred. Printed wraps, tipped in images, frontispiece. Small 4to. np [24pp]. Illus. (b/w plates). Limited edition of 226 copies (plus 26 lettered presentation copies). Fine. Original Wraps. (#8665) \$350.00
Six poems by Henry Wessells on reading, memory, books, and the second law of thermodynamics. With eight duotone photographs tipped in (each 5 x 8-1/4 inches).

177. **Why Men Leave Home [Novelty Cap Book]**. Ashbury Park, NJ: S. S. Adams, nd. [circa 1930's]. Light shelf/edge wear, pictorial onlay and title over original, center of book cut away, instructions tipped in at rear pastedown, else tight and unmarred. Blue cloth board, 'pinup' pictorial onlay, printed title, metal cap mechanism mounted internally. 8vo. 255pp. Illus. (b/w plates). Very Good. Hardcover. (#9098) \$75.00
The original book, "Teacher's Manual, Grades 1-4, The Pilot Arithmetics", has been altered to appear to be a 'racy' book which, when you open it, fires off a cap. A titillating cover designed to lure you to open the book, then "POW", the cap goes off. A joke novelty item from S. S. Adams company, in business for over 100 years.

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178. 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.

179. Williams, Thomas Parker. **Color Code**. Philadelphia, PA: Luminice Press, 2014. Limited Edition. Tight, bright, and unmarred. Printed wraps with black paper spine, printed on circular leaves (tipped into binding structure); complex structure (each panel is attached to the binding structure with a radical hinge so each panel can be rotated 360 degrees independent of each other); printed portfolio. 12mo. np. Illus. (color prints). Numbered limited edition, this being 17 of 25. Fine in Fine Portfolio. Wraps. (#8660) \$250.00

"Color Code is based on the electronic color code for components such as resistors and capacitors. The colors indicate numerical values: 1-brown; 2-red; 3-orange; 4-yellow; 5-green; 6-blue; 7-violet; 8-gray; 9-white, and 0-black."

180. Williams, Thomas Parker. **A Mariner's Chronicle**. Philadelphia, PA: Luminice Press, 2014. Limited Edition. Tight, bright, and unmarred. Printed paper boards, black leather spine; black Tyvek case with magnetic closure. Small oblong 4to. np. Illus. (b/w plates). Numbered limited edition, this being 4 of 10. Fine in Fine Portfolio. Hardcover. (#8661) \$800.00

Five etchings with hand-applied washes; two-color reduction linocut for cover. "Unless otherwise noted, text adapted by Mary Agnes Williams from "The Mariners' Chronicle: Containing Narratives of the Most Remarkable Disasters at Sea" by Archibald Duncan (1835)"

181. Winston, Sam. **A Dictionary Story**. London: Arc Artist Editions, 2013. Second Edition. Bright and clean. Three accordian folded sheets housed in a clear plastic sleeve with printed title and descriptive information in red ink. np. Signed by the artist. Laid in, signed compliments card. Near Fine in Wraps and Fine Sleeve. Original Wraps. (#9206) \$22.00

"Sam Winston is uniquely alert to the way words take their place in the world as characters in their own right; in his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality." "In his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality. A Dictionary Story is a fairy tale as concrete poem, a typographical romance, filled with wit and tenderness." – Marina Warner

182. Winston, Sam. **A Dictionary Story**. London: Arc Artist Editions, 2013. Limited Edition. Tight, bright, and unmarred. White cloth boards, black ink lettering, concertina construction; green cloth slipcase. Tall 8vo. np [24pp]. Signed by the artist. Limited numbered edition, this being 63 of 100. Near Fine in Wraps and Fine Sleeve. Original Wraps. (#9224) \$1,450.00

"Sam Winston is uniquely alert to the way words take their place in the world as characters in their own right; in his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality." "In his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality. A Dictionary Story is a fairy tale as concrete poem, a typographical romance, filled with wit and tenderness." – Marina Warner

183. Winston, Sam. **Made Up True Story: Jack and The Encyclopaedia [Two Prints]**. London: Arc Artist Editions, 2005. Limited Edition. Bright and clean. Loose leaf folio sheets (prints 3 and 4 of 6). fo (33 x 21.5" approx). Limited edition signed by the artist. Fine. Loose Sheets. (#9211) \$550.00

"Winston's experiments came from looking at the structures of different types of literature: from storybooks to bus timetables: "The way you navigate a timetable is very different to the way you read a short story" he comments. "I wanted to take these different types of visual navigation and introduce them to each other: a timetable re-ordering all the words from beauty and the beast, or a newspaper report on Snow White." By imposing the visual rules of one style of writing to a different system of organizing language, Winston has created a visually arresting and verbally intriguing piece."

[Paula Carson, Graphic Poetry. June 2005]

184. Worden, Dennis, Honath, Wayne [eds]; Milstein, Phil [typography]; Panter, Gary, Gaither, Jeff [game design]. **Death Cult: Jonestown Massacre Memorial Cards**. W. Somerville, MA: Carnage Press, 1988. First Edition/Limited Edition. Original first edition card set, only 2000 sets made, this is #283. Cards number 39 [that is, 40] cards. Illustrated. Cards are 2.5x 3.2 in., box size 3.6x 2.6 in, plus one booklet (8 unnumbered pages : illustrations ; 2.67 in.). Title appears on cover of accompanying booklet, in numeration of cards "13" is repeated on different card, produced in November 1988 in an edition of 2000 -- Page [4] of cover of accompanying booklet. Near Fine. (#9035) \$250.00

Set of cards memorializing the Peoples Temple and the Jonestown mass suicide as depicted in comic-book style illustrations; when laid out together, the verso side of the cards consists of a puzzle of an illustration in purple and white. A different artist illustrates each card. List of artists appears in accompanying booklet. Stored in transparent plastic box, as issued. Artists included in this edition are punk artist Raymond Pettibon [Black Flag], noted comic book

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author and illustration, Charles Burns [Black Hole], Mark Mothersbaugh [Devo], Mary Fleener [Life of the Party], Gary Panter [Slash Magazine], and Jay Condom [Pee Wee Herman Show]. Striking and bleak, this set of cards represents the comic book fetishistic and morbid memorabilia – “Murderabilia” icons of the Peoples Temple Agricultural Project, otherwise known as Jonestown. The charismatic leader Jim Jones is depicted as a Big Brother omni-god in stark black and white illustration. The set memorializes the tragedy of its congregation and the death of United States Congressman Leo Ryan. Excellent condition in plastic snap case box. Scarce and highly collectible.

185. [World War II] Fallschirmjäger 'paratroopers' photography album in Bavarian [Berchtesgaden]. Germany, c. 1930s. Approximately 130 black and white photographs in a cloth spined pasteboard album with an embroidered alpine climber's souvenir patch affixed to front board. Varying sizes and formats of photographs, the majority being 3"x2" but with a fair smattering of smaller, and with a number of very small format photographs to the rear presumably from some very small format portable camera. Very Good. Original Wraps. (#9126) \$500.00
The album comprises an interesting record of Wehrmacht Gebirgsjägerregiment (German Army Mountain Troops) and Luftwaffe Fallschirmjäger training in and around the Berchtesgaden and Obersalzberg area in Bavaria prior to the Second World War. A complex and ambitious training complex and barracks area was set up in 1936-1938 to intensively train the Gebirgsjäger regiments and Luftwaffe paratroops. Several of the photographs show training exercises in winter uniforms and in standard uniforms; mountain maneuvers and a large number of candid shots of officers and men (including a number of Luftwaffe enlisted men relaxing with some nurses, and what appears to be a Gebirgsjäger Lieutenant General Surgeon), a number of detailed building and vehicle shots, a quantity of Fallschirmjäger (paratrooper) training images up in the high mountains and in bad weather. One particular group shot shows a number of young men in Luftwaffe fatigue uniforms, one of whom on the far left is wearing in his collar the fabled Edelweiss that was the Fallschirmjäger's badge of honour, a small alpine flower, growing only above the snowline and in the remotest places it became the object of the paratrooper's initiation exercise, climbing up to pick one and henceforth wearing it. Numerous shots of officers, singly or in groups, including some very high ranking Luftwaffe personnel, a small group of images of a military funeral somewhere in the high mountains, possibly of a training casualty, the process of creating a paratrooper being notoriously harsh and perilous. Basically a participant's record of his training from the earliest weapons training through to communications practice, slaughtering cattle and what appears to be post-graduation leave, featuring a short montage of boating excursions and relaxing with the no doubt highly impressed young ladies of the Bavarian port of Nurnberg. An exceptionally interesting and focused collection.

186. [World War II] Wehrmacht 14th Infantry "Saxonian" Regiment photography album. Germany, 1935-1937. Photography album includes fifty-five black and white photographs, all in very good or better condition, captioned in white ink, taken in Berlin and Metzingen amongst other locations. Contains spider web glassine on black crepe paper. Bound in heavy jute plaid cloth with tassel and eyelet drawstring. Very Good+. Cloth. (#9182) \$200.00
Initially starting with a number of candid family pictures and gradually progressing through the military build up to the beginning of the war. The 14th Infantry fought throughout the war from the very first days of the invasion of Poland through to guarding the retreat from Minsk under the leadership of legendary infantry leader Major General Werner "Papa" Schulze. Consistently in the thickest and nastiest battles from Barbarossa through to Der Kessel, where they were eventually all but wiped out after being trapped in the Heiligenbeil Pocket. One particular photograph of a formal regimental inspection features a high ranking officer bearing a definite resemblance to Hermann Goring; others include machine gun training, a rather whimsical portrait of Hauptmann Sibeth and other company commanders (captioned "Kameraden") and a number of other field and barracks training images throughout June 1937. An interesting insight into civilian and military life on the very threshold of World War 2.

187. Young, Frank Rudolph [Maraved el Krishnar, pseud.]. **Gran-Sexron: A Course of Krishnara the Science of the Superman.** Chicago, IL: Krishnar Institute of Universal Knowledge, 1953. First Edition. Tight, bright, although with slight edgewear in original black paper printed wraps; 152 pp. Printed typescript text. Very Good+ in Wraps. Staplebound. (#9191) \$300.00
A scarce detailed sex manual from the occult chiropractor and yoga master, Frank Rudolph Young. There is much here on exerting your psychic will, the "Satanic" approach to lovemaking, sex-charts of the 13 types of lovers, etc. Includes the culminations of Young's work beginning in 1947. The Chicago-based Krishnar Institute published a series of books with a similar theme - using one's "dangerous" mind power to influence others. The Institute was a Popular Science advertiser in the 1950's as well, running a small, familiar banner titled "X-Ray Mind." Young was one of these self-described health enthusiasts who veered into the mental dominance areas of occultism, Eastern mysticism, and psychic powers, and of course created a yogi pseudonym. A very scarce publication on early sex magick influenced with off-the-cuff Eastern philosophies.