

NYABAA 2025 LONG [LONG] LIST

The New York ABAA (Antiquarian Booksellers' Association of America) Book Fair is among the most prestigious and largest gatherings of rare book dealers and collectors in the world. Attracting over 200 exhibitors and thousands of collectors from around the world, The Park Avenue Armory is transformed into a showcase of rare books, manuscripts, maps, and other printed materials. The following is an illustrated Highlights list of what will be in our booth.

The following is a [very] long list of what will be in our booth [D33]. A much shorter list, with images, is also available.



Item 89

Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the

building and/or deaccessioning of private collections, our selections are diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

Lux Mentis,



Booksellers

1. Aly, Islam. **Kinship**. Egypt: Islam Aly, 2024. Limited Edition. Tight, bright, and unmarred. Cloth-covered boxes and plexiglass top, coptic bound book with Ebony covers, laser-cut Canson paper, linen thread, book board, museum board, laser etched plexiglass Japanese metallic gold paper, laser cut different kinds of wood. Containing box: 11.5 x 11.5 x 4"; 7.5 x 2 x 2. np. Numbered limited edition of 40 copies and 5 proofs, this being 37. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#13161) \$2,000.00

"Kinship" is an artist's book that delves into the relationship between colonial and colonized artifacts, exploring their cultural and historical context. The project underscores the significance of repatriation as a crucial measure for safeguarding cultural heritage.

The project unfolds in various components, housed within a large box reminiscent of museum displays, featuring three distinct compartments. The initial section consists of a series of nested boxes, reminiscent of ancient Egyptian sarcophagi, culminating in a golden-covered box containing an ebony-covered book featuring quotes from "The Tale of the Eloquent Peasant," a work dating back to the Middle Kingdom (2040-1750 BCE). This narrative depicts a peasant's plea to the Chief Steward of the crown after being robbed, addressing themes of social and divine justice.

Accompanying the tale are ten hieroglyphic symbols representing, renewal, protection, prosperity, eternity, infinity stability, power protection, eternal life, wisdom, regeneration, and transition.

The second part of the project presents slides featuring quotes expressing individuals' and institutions' reactions to the return of artifacts, emphasizing the importance of repatriation. On the back, a colonial map of Africa, one of the most looted continents, is displayed.

In the third compartment, ten distinct hieroglyphic symbols are intricately cut into wood, creating negative spaces reminiscent of amulets found in ancient Egyptian tombs. Here, the absence of these amulets is portrayed rather than their presence, weaving a symbolic narrative within the artistic composition. "Kinship" aims to engage viewers in a reflective exploration of the intricate interplay between artifacts, their historical context, and the ethical considerations surrounding repatriation. The project seeks to foster a deeper understanding of the cultural and historical implications inherent in such endeavors. [Artist Statement]

2. Aly, Islam. **Mare Nostrum, Al Motawaset**. Egypt: Islam Aly, 2022. Limited Edition. Tight, bright, and unmarred. Cloth-covered box, leather wrapping connected to brass cut pieces, silk-screened book cloth,

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inkjet printed text, handmade paper, linen thread, book board, museum board, laser-cut Canson paper, Coptic binding, and five brass boats in a compartment. Box: 14.5 x 5 x 2.5; book size: 9 x 4.5. Numbered limited edition of 50, this being 36 and five proofs. Signed by the artist. (#13160) \$1,500.00

"Mare Nostrum" is a bilingual book in English and Arabic that highlights the Mediterranean Immigration Crisis; People from Sub-Saharan Africa, the middle and far East come to North Africa to cross the Mediterranean using primitive boats and with the help of traffickers of immigrants. According to the missing migrant project, more than 23600 missing migrants have been recorded in the Mediterranean since 2014.

"Mare Nostrum" is a box with two compartments. On the left is a book with images of boats and quotes from migrants who survived the journey of crossing the Mediterranean, reflecting on their experiences. Nine quotes were taken from interviews and video clips where they discussed their experience.

Images of the boats are derived from drawings of boats on pottery from predynastic Egypt. In ancient Egypt, boats were used for ceremonial purposes. Most importantly, taking the king's bodies from one side of the Nile to another, moving from their temporary life, and death to their afterlife and eternity. This is parallel to the immigrant's journey, moving from poverty and conflict to freedom and stability.

The colors selected for the sections reflect the Mediterranean sea and the journey of the migrants alternating from light to dark blue and back to light as the journey progresses.

The book allows the viewers to interact with the immigrant's journey. Five small circles are laser cut on each section. The brass boat bases fit into the circles allowing the viewer to move the boats within the page space, echoing the immigrants moving process in multiple combinations.

"Mare Nostrum," in Latin meaning: "Our Sea," was the Roman name for the Mediterranean Sea. The Italian government also used Mare Nostrum for military and humanitarian operations to rescue the migrants and arrest the traffickers. Special thanks to my son, Mahmoud Islam, for suggesting the Latin Name.

The book ends with a proverb that emphasizes immigrants' necessity to aspiring toward a new life.
[Artist Statement]

3. Avakian, Bob, 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. First Edition. 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.

4. Awolalu, J. Omosade. **Yoruba Beliefs and Sacrificial Rites**. Essex, UK: Longman Limited, 1981. Reprint (First edition). Light wear, else tight, bright and unmarred. 8vo. xvi, 203pp, 4 unnumbered leaves of plates, illus. (b/w) Very Good+ in Wraps. Original Wraps. (#12412) \$200.00

Joseph Omosade Awolalu (J.O. Awolalu) is a Nigerian scholar, educator, and writer. Dr. Awolalu was at the Department of Religious Studies, University of Ibadan in Nigeria for many years, and is the author of books and articles on African religious traditions, and particularly those of the Yoruba people.

5. **B. H. S. Songs and Cheers [Hate Speech Broadside]**. Bangor, ME, nd [1900]. Closed split, creases from folds, name written at front, colored pencil marks at rear, else clean and bright. 8vo. Good+. (#6488) \$100.00

Includes: It's Football Time in Bangor; Bangor Cheer; Our Good Old Team; Nigger Nigger Cheer [sic]; Come Back Bangor. Scarce Bangor/football item.

6. Baker, Cathleen; DePol, John; Glaister, Donald [binding]. **Endgrain Design and Repetitions: The Pattern Papers of John DePol. [Design Binding]**. Tuscaloosa/Tucson: The Legacy Press, 2000. Limited Edition. Tight, bright, and unmarred. Black polished goat skin binding, silk headbands, painted to the edge paper doublers, wood veneer inlasy and acrylic paint, onlaid strips of goat skin applied across both boards and spine. 8vo. 154pp plus specimens. Illus. (b/w plates), tipped in specimens in mono colors. Numbered limited edition, this being 111 of 130. Binder's signature inside rear board. Fine in Fine Drop-Spine Archival Box. Hardcover. (#11431) \$5,500.00

"The binding is a reflection of the spirit of the text within. DePol has created gem-like designs made to be printed in many configurations and still make sense together. The binding features an invented wood veneer pattern that is applied right side up, upside down, and reversed to make interesting compositions on both boards. The painting between the pattern elements is a reference to the humanity of DePol and his work." [artist statement]

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7. Baring-Gould, Sabine. **The Book of Were-wolves: Being An Account of a Terrible Superstition.** London: Smith, Elder and Co., 1865. First Edition. Light shelf/edge wear, discrete marginal notations, several clippings carefully tipped in (with some minor related offsetting), minor dust staining to top of text block, professional repair to hinges/joints, else tight, bright, and unmarred. Original publisher's pebbled red cloth boards, gilt lettering and decorative elements, frontispiece. 8vo. xi, 266pp. +2pp adverts. Illus. (b/w plates) Fine. Hardcover. (#10978) \$7,500.00

Neat, professional repair to the inner joints and hinges by Sean Richards. Beginning in Chapter IX, "Natural Causes of Lycanthropy," an early owner has affixed old press clippings about child murders to approx. eight pages of text (in such a way that the printed text is still legible) and added some relevant notes in neat ink and pencil. The striking binding is much brighter and cleaner than typically found. Overall, a very handsome copy. The first major study of the myths and legends regarding werewolves and lycanthropy from ancient times to the Victorian era. Baring-Gould's status as an Anglican Priest and his widely varied skills, experiences, and academic interests allowed him to create one of the definitive texts on lycanthropy, reviewing mythology, history, medical and sociological influences, and literature pertaining to werewolves and related phenomena. Rev. Sabine Baring-Gould (1834-1924) of Lew Trenchard in Devon, England, was an Anglican priest, hagiographer, antiquarian, novelist, folk song collector and eclectic scholar. His bibliography consists of more than 1240 publications. In one of the most cited texts on lycanthropy, "Baring-Gould treats the phenomenon of the werewolf as a psychological aberration, as essentially a delusional state. Baring-Gould treks into the shadowy world of crimes vaguely connected to werewolves, including serial murders, grave desecration, and cannibalism." (Coleman) At first search, no copies of this edition held in US institutions (Worldcat). A scarce book generally and arguably rare in as handsome condition as found here.

8. Bart, Harriet. **COVID: Book of Days.** Minneapolis, MN: Mnemonic Press, 2022. Limited Edition. Bright and clean. Loose sheets in several matching portfolios, housed in black cloth dropspine archival box. Small 8vo. np. Illus. (color and b/w plates). Numbered limited edition, this being 16 of 25. Signed by the artist. Fine in Fine Archival Box. Wraps. (#13148) \$1,800.00

Conceived and directed by Harriet Bart and produced by Paul Nylander at Four Tree Press. Box designed by Jody Williams and executed by Campbell-Logan Bindery. Folio titles excerpted from Emily Dickinson.

"Covid: Book of Days is based on mixed-media drawings and collages created in response to the events of March through May, 2020. On March 13, Governor of Minnesota, Tim Walz, closed the State in response to the deadly spread of Covid-19. Bart went to her studio that day, collected a small box of art materials, a stack of pre-cut paper and went home. There she created a workspace 18 x 18", the size of Emily Dickinson's desk. From March 13 thru May, she created more than 50 mixed media drawings and collages, some of which comprise Covid: Book of Days." [artist statement]

9. Bas, Martí. **Segell Pro-Refugiats Compreu-lo 5 Centims.** Barcelona, Spain: Comitè Central d'Ajut als Refugiats de Catalunya, 1936-1939. Near fine. Single sheet color lithograph, 33 x 23 cm. In Spanish (Catalonia) Near Fine. (#11136) \$175.00

Poster encouraging the purchase of stamps issued during the Spanish Civil War to aid refugees. The stamp was reproduced. Depicts a mother and child. (OCLC, UCSD holdings). Joaquim Martí-Bas i Blasi born 1910 (died 1966) was a significant propaganda poster artist during the Spanish Civil War primarily in the 1930s. Underrated for his art and design elements fusing anti-fascism philosophy and prolific design. One of the great Barcelona cartoonists, children's magazines illustrators.

10. Belloff, Mindy. **A Golden Thread.** New York: Intima Press, 2018. Limited Edition. Tight, bright, and unmarred. Endsheets letterpress printed, front and back uniquely illustrated; two gilt edges on head and tail in 23-karat gold, with cover design and label in gold foil on leather (gilded by Peter Geraty); hand sewn on linen tapes with cover in quarter leather Pergamena blue calf skin with white Canal paper, housed inside a gold cloth clamshell box with gold foil stamped leather label (bound by Celine Lombardi). Fo (14.75x11"). 92pp [28 blank]. Illus. (color plates). Numbered limited edition of 32, with 8 additional Deluxe Editions (with design bindings, additional loose copies of various prints, and fore-edge painting (this last is TBD). Fine in Fine Archival Box. Hardcover. (#9771) \$6,500.00

Includes one hundred original drawings and approximately two hundred press runs. Cotton rag papers in ivory, tan, and white, made at St. Armand Paperie, Canada. Letterpress printed from photopolymer plates produced at Boxcar Press, NY.

"A Contemporary Illumination

The Minotaur short story by Nathaniel Hawthorne, from Tanglewood Tales, 1853. Additional text includes quotes of Carl Jung and text from Lorem Ipsum. Mindy Belloff, artist, designer, printer, and publisher.

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Released May 2018, A Golden Thread is a new tour de force edition from Intima Press. This livre d'artiste focuses on the classic Greek tragedy of Theseus, the brave son of King Aegeus, who ventures into Daedalus' labyrinth with his sword at the ready, and a silken thread in hand held by the heroine, Ariadne, who awaits at the entrance to the maze. Composed of 100 original drawings, each page is meticulously designed and letterpress printed in multiple press runs with an elegant color palette. With inspiration from historic illuminated manuscripts, the pages in the first and third sections are adorned with hand drawn initial caps, ornate borders, and lively calligrams. A selection of the exquisite illustrations are hand painted with watercolor and gouache. Elegantly typeset in Adobe Garamond with additional type faces, the text comes alive, as it gradually becomes larger and more animated with each page, as Theseus bravely winds his way through the dreaded labyrinth to confront the bull-headed monster. The dynamic typographic designs of the middle section of the book become more frenzied and chaotic as the narrative describes the fight between the beast and the hero.

The pages are printed on lush cotton rag papers with deckled fore edge. The story unfolds on ivory colored pages which darken to tan as our hero enters the mizmaze, and transitions to bright white as he emerges victorious. The St. Armand paper fibers are made of offcuts from the clothing industry (T-shirts, denim) and flax straw sourced from farms."

11. Belloff, Mindy. Hester. Emma. Sonia. Joni. Annie. Tracy: A Postmodern Discourse. New York: Intima Press, 2021. Limited Edition. Tight, bright, and unmarred. Deluxe edition aqua blue full leather cover of Sokoto goat with red leather spine, black raven images foil-stamped, and gray leather onlay. Title foil-stamped on fine Cowley's vellum calfskin, sewn and bound by Celine Lombardi. Small 4to. Limited edition of 32 (26 Standard; 6 Deluxe), signed by the artist. Fine in Fine Archival Box. Hardcover. (#11447) \$9,500.00

"Hester . Emma . Sonia is a feminist reading of the three literary classics. The volume gives voice to the main female characters, Hester Prynne, Emma Bovary, and Sonia Marmeladov, and presents multiple voices in dialogue.

The subtitle, Joni . Annie . Tracy, highlights contemporary singer-songwriters Joni Mitchell, Annie Lennox, Tracy Chapman and other favored musical artists including Janis Joplin, Etta James, Leon Russell, Paul Simon, Mary J. Blige, Laurie Anderson, and others, whose poetic lyrics provide commentary in the margins. Text of philosophers, writers, and poets such as Simone de Beauvoir, Virginia Woolf, Karen Horney, Jean-Paul Sartre, Julia Kristeva,

Rainer Maria Rilke, William Blake, and Arthur Rimbaud, are incorporated into brilliant typographical designs, deconstructing the original narratives. A selection of text is in Latin, French, and Russian.

Numerous reproductions of artworks: paintings, drawings, and photographs from earlier in the Artist's 40-year oeuvre, along with recent drawings and calligrams, adorn the pages. Additional references are made to contemporary issues including Covid-19 and Black Lives Matter protests. The three sections are abridged and combined into one volume, reframed to create a critical dialog in the 21st-century. The resulting layered narrative recontextualizes the stories, bringing additional voices to the fore." [artist statement]

12. Belloff, Mindy. Recreation of the Declaration of Independence as designed & printed in 1777 by Mary Katharine Goddard [Together with] Edited Version of the Declaration of Independence: All People Are Created Equal. New York: Intima Press, 2010. Limited Edition. Bright and clean. Document 21x16" printed in 2-color black and brown; Essays 21x16" printed in blue and red; inside an archival paper folio; hand set in Caslon & letterpress printed on handmade cotton & linen paper (paper custom made by Katie MacGregor, Maine). Limited edition of 100 copies. Fine in Fine Portfolio. Broadside. (#8916) \$3,400.00

"Setting the Declaration in type was enlightening in many ways, as my thoughts throughout the process were of Mary Katharine in her print shop during the cold month of January, not having 21st century amenities. I could not help but wonder how Mary Katharine must have felt being entrusted to print this stunning proclamation while setting each letter of the text 'all Men are created equal.' Therefore, on July 4th, 2010, I went to press on a second unambiguous edition proclaiming 'all People are created equal'," explained Mindy Belloff. "Mary Katharine was an incredibly brave woman for her time. By her actions, she was clearly a pioneer for women's rights and freedom of the press." (Artist statement)

In January 1777, Congress commissioned Goddard to print the Declaration for each of the 13 newly formed colonies. This was the first printing to reveal the names of its signers and the first titled the Unanimous Declaration. Goddard, Postmistress of Baltimore and publisher of a weekly newspaper, put herself at risk for treason by printing the document and adding her name at the bottom.

To honor Goddard, an American pioneer, and our founding fathers, Intima Press created an accurate reproduction of Goddard's elegant two-column design of the Declaration, hand set over 7,000 characters in the

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original Caslon typeface, and printed on paper made specifically for the museum quality re-creation. She then went to press on a second unambiguous edition proclaiming 'all People are created equal' instead of 'all Men.'

Introductory text by Harvard historian David Armitage with essay by historian Martha King, and by the Artist.

13. Betjeman, John; Piper, John [illus.]; Brockman, Stuart [binder]. **Church Poems [Design Binding]**. London: John Murray Ltd., 1981. Limited Edition. Tight, bright, and unmarred. Full transparent vellum over watercolour; Louise Brockman endleaves; aeg; goatskin onlays; gold tooling and lettering; sewn on cotton tapes with split board construction incorporating a supported French groove. Black drop-spine archival box. Small 8vo. 65pp. Illus. Limited edition of 100 copies, this being 26. Signed by author and illustrator. Fine in Fine Drop-Spine Archival Box. Hardcover. (#10965) \$4,250.00

"Design depicts church arches and windows with the black curves and spires and church roof structure with the black ink lines. The colours used and onlays reference stained glass windows." [artist statement]

14. Black Workers Congress. **The Struggle Against Revisionism and Opportunism: Against the Communist League and the Revolutionary Union**. Detroit, MI: [Black Workers Congress], 1975[?]. First Edition. 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.

15. Boswell, James. **The Life of Samuel Johnson: Including a Journal of His Tour to the Hebrides...To which are added, anecdotes by Hawkins, Piozzi, Murphy, Tyers, Reynolds, Steevens, &c. And notes by various hands. [Complete in Ten Volumes. Extra Illustrated]**. London: John Murray, 1835. Croker's Second Edition, revised by John Wright. Minor shelf/edge wear, one volume shows careful repair at the head, else tight, bright, and unmarred; Slipcase shows light shelf/edge wear, closed partial split at rear bottom, else bright and clean. Full brown morocco with red morocco labels, gilt lettering and decorative elements, marbled endpapers, aeg; brown cloth slipcase. Small 8vo. var pag. Illus.

(colored and b/w plates). Near Fine in Slipcase. Hardcover. (#11588) \$2,500.00

Croker's second edition, revised by John Wright. Ten small volumes, including two volumes of Johnsoniana. Volume X is from a "new edition," dated 1884. Each volume includes a hand-colored frontispiece and vignette title. Extra illustrated with the 50 engraved plates and facsimiles (some double-page, some foldout) from the 1839, all hand colored.

Bound by Bayntun of Bath in full mottled calf. A very handsome set, indeed.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

16. Broaddus, John Eric. **Handbook [Artist Book]**. New York, nd [circa 1980]. Unique. Minimal shelf/edge wear, else tight, bright, and unmarred. Shape book (human hand), grey painted boards, black ink lettering, cut paper forms. 12mo. Near Fine. Hardcover. (#12956) \$750.00

"John Eric Broaddus (1943 – 1990) was perhaps one of the most inventive and creative artists to approach the book form. He was a prominent figure in the New York City art scene in the 1970s and 1980s, creating books before the book form even had a suggestion of acceptance in the art world. He also created one-of-a-kind costumes that he wore out on the streets of New York and in iconic places like Studio 54. He was vibrant, outlandish, and did much to contribute to the world of artistic interplay in New York City of that time. His inspired life was cut short by AIDS in 1990... but his legacy lives on in the work he left behind, a muse in itself for book artists even twenty years later." [bio]

Achingly scarce work from a major figure in the early book arts movement...

17. Calvert, E. Roy (Eric). **Capital Punishment in the Twentieth Century**. London: John Bale, Sons & Danielsson, Ltd, 1928. Third Edition. Light shelfwear, chipping, untrimmed edging, else tight, bright, and unmarred. 8vo. 210pp. Color pictorial wrappers. Very Good+ in Wraps. Original Wraps. (#12272) \$65.00

Cover illustration by Frank Brangwyn. Eric Calvert was a conscious objector to the death penalty and was the secretary of the National Council for the Abolition of the Death Penalty.

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18. Campanello, Kimberly; Ní Churreáin, Annemarie; Xidous, Dimitra; Murphy, Jamie [printer]. **(S)worn State(s) [Fine Press]**. Dublin: The Salvage Press, 202. Limited Edition. Tight, bright, and unmarred. Three volumes in matching print wraps in red cloth drop spine archival box. fo. np. Numbered limited edition of 80 copies. Sign by the artists. Fine in Fine Archival Box. Hardcover. (#13171) \$900.00

"Drawing upon social history, myth, and visionary poetics, (S)worn State(s) remembers, challenges, and reimagines 'worn' narratives of women's experiences in the context of shifting historical and cultural landscapes in the Irish Decade of Centenaries 2012-2023 and beyond. In an extended poetic conversation, Kimberly Campanello, Annemarie Ní Churreáin and Dimitra Xidous created a suite of individual poems before co-authoring the long poem Her-Text that reinscribes and 'swears' an oath to new and unfolding 'states' of being and making. The poems were created in Dublin, York, Achill Island and at the Boyne Valley. The texture of the language emerges from the Donegal Gaeltacht, Greece, Italy and North America.

In 2019, the project received the inaugural Markievicz Award for Literature from the Arts Council of Ireland and the Department of Culture, Heritage and the Gaeltacht, allowing the poets generous space to come together and create this work. Through the book's design and production, Jamie Murphy has nurtured the delicate relationship among texts, creating a powerful narrative guided by space, rhythm and typographic sensibility." [publisher's statement]

"Designed and letterpress printed by Jamie Murphy, assisted by Ellen Martin-Friel and Mikah Smillie. The 14d type is Gudrun Zapf-Von Hesse's Diotima (1951) and Hermann Zapf's Optima (1958). The paper is 100 gsm Munken Print vol 15 and 90 gsm Zerkall Ingres. This is the first of three books that make up (S)worn State(s), a project by Annemarie Ní Churreáin, Dimitra Xidous and Kimberly Campanello. The books are housed together in a solander box accompanied by their collaborative poem Her-Text, printed in the same types on assorted handmade papers. The bindings have been executed by Elize de Beer. Solander boxes by Tom Duffy." [colophon]

[Sworn Statements - added for searching ease]

19. Campbell, Carolee; Schneider, Nina; Borezo, Amy [binder]; et al. **Dispatches from the Lizard Brain**. New York: Russell Maret, 2022. First Edition. Tight, bright, and unmarred; folder bright and clean. Quarterbound, green leather spine, green printed paper boards, gilt lettering, color photographic frontispiece tipped in. Narrow fo. 129pp. Illus. (color and b/w plates, tipped in photos, etc). Numbered limited edition, this being 20 of

77 plus hors commerce bringing total to 102. Signed by all involved. Laid in copy of An Argument for Lying Fallow / The Habit of Risk. (#11141) \$4,250.00

Russell Maret [printer, designer, and afterword]; Nina Schneider [bibliographic descriptions]; Carolee Campbell [commentary]; Harry Reese [foreword]; Annie Schlechter [photography].

One of the 77 numbered copies that includes tip-ins of original material. A lovely catalogue raisonné of the work of Carolee Campbell and the Ninja Press. Russell Maret writes of her: "It takes a special kind of person to know that what one is working on is not ready to be discussed. It takes someone who unhurriedly allows her books to germinate in her lizard brain until they are ready to be dispatched into the world. With each new book Carolee teaches the rest of us how it should be done - not how to make books like hers, but like her, to make books the way the books want to be made."

The heavily annotated bibliography includes books, broadsides, commissions and collaborations, ephemera, reviews, criticism, and writing. The annotations include comments by Carolee on the making of each book or broadside.

"Imagine this movie: A self-possessed teenager in Los Angeles, brought up by a grandmother because of her mother's infirmities and her father's alcoholism, flees to New York City after high school to pursue a dream. Working first as a hatcheck girl in a famous nightclub, and then waiting tables in Mafia restaurants, she reinvents her life from the inside-out in classes taught by elite drama teachers and is offered a bit part on daytime television. Avoiding temptation and putting everything at risk again, she evolves into a television star and eventually a soap opera queen. Meanwhile, she exhibits photographs in New York galleries, practices Japanese martial arts, and competes with her team in Japan. She wins an Emmy for a dramatic role, but abruptly quits acting, returns to California, and takes up whitewater rafting in the Southwest. Nearly fifty, she turns her back on every success she ever knew to start all over again as an entry-level art student in a program she has to explain. Twenty years later, she gains recognition as one of the most accomplished, distinctive, and influential printer-publishers of her generation." [foreword]

20. Campbell, Thalia [ed]. **100 Years of Women's Banners catalog**. Wales, UK: Women of Life on Earth, [1986]. First Edition. Near fine. Pictorial wrappers. 8vo. 28pp. Illus. Near Fine in Wraps. Staplebound. (#12265) \$150.00

"Thalia Campbell (Thalia Delphine Campbell (née Childs) was born in Torquay in 1937. Her father had a

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tailor's shop on the seafront. Influenced by her grandmother who had witnessed the Suffragettes clashing with the police in early 20th century London, Thalia became politically aware from a young age. She completed a two year teacher-training course at Matlock College, Derbyshire, and became a primary school teacher. In 1959, she met her husband, Ian Campbell. They had four children in the 1960s. The family moved to Wales in the late 1960s. Between 1973-6, Thalia studied for an art degree at Aberystwyth, and eventually became an extra-mural lecturer for the college. In 1981, she was one of the founders of the Greenham Common Women's Peace Camp, and became well-known for making banners to display on the military base's perimeter fence."--Museum Wales. Thalia Campbell also was a member of the Women for Life on Earth group who established the peace camp at Greenham Common in September 1981. Campbell curated the '100 Years of Women's Banners' exhibition at Museum Wales. Only one US holding.

21. Camus, Albert; Rothchild, Judith [illus.]. **Les Rats [Artist Book] extrait de "La Peste" d'Albert Camus.** Octon, France: Verdigris Editions, 2020. Limited Edition. Tight, bright, and unmarred. Text in French. Accordion fold construction. Black paper binding, black printing, red cloth spine with black paper label. Drop-spine black paper archival box with red cloth spine, black paper spine label. Narrow, oblong 4to, 6"x16.5". Np. Limited edition of 28, Deluxe editions numbered 1 to 6, this being 6, with original linoleum plate and mezzotint of desiccated rat. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12882) \$3,250.00

Conceived during the confinement of spring 2020 and finished during the autumn lockdown, Judith Rothchild's linocuts were inspired by a fragment of "La Peste" by Albert Camus. The text in French, is printed in letterpress in Univers bold on a Vandercook press by Mark Lintott who also created the slipcases and boxes. The deluxe edition, numbered 1/28 to 6/28, printed on grey Rives BFK paper, contains a mezzotint by Judith Rothchild of a desiccated rat as well as one of the linoleum plates. The regular edition, numbered 7/28 to 28/28, printed on tan Rives BFK paper is presented in slipcases. Number 28/28 is reserved for the Bibliothèque Nationale de France. Year of the Rat, 2020.

22. Carina Hesper. **Like a Pearl in my Hand [Artist Book].** Rotterdam, The Netherlands: Carina Hesper, 2013. Limited Edition. Minor shelf/edge wear, else bright and clean. Loose set of prints with printed essay pamphlet laid into a pale blue printed box. fo. np. Illus. (color prints). Numbered limited edition. Signed by the artist. Fine in Fine Box. Boxed Loose Plates. (#11000) \$650.00

At once subtle and brutal, a monumental work and a brilliant use of thermoreactive ink.

The blind will touch your face to see you. This book will force you to make that same experience if you want to see the blind.

"A book completely covered with black thermo chromatic ink — you literally need to touch the pages to see the portraits of visually impaired Chinese children underneath the ink." [Artist statement]

"Carina Hesper reveals a side of China that is mostly hidden from the outside world. Many parents in China give up their new-born child when they find out that it is visually impaired. This is a consequence of the one-child policy (formally changed to a two-child-policy in 2015) and the loss of face associated with having a child with a disability. Touched by these children's fate, Carina visited different locations of the Bethel orphanage in Beijing, where she photographed children with a visual impairment.

Like a Pearl in my Hand is a multi-sensory experience encouraging social awareness. It is presented as a limited and signed edition box with 32 prints, all fully coated in black thermochromatic ink. This ink turns transparent by the warmth of a human hand which is around 20-25 degrees Celsius. When touching the prints the underlying portraits are revealed.

In Like a Pearl in my Hand form and content are brought together in a unique and interactive way; the blind children, their concealment from society and the touch that is needed to see their portraits. The viewer experiences what it is like to be without sight and becomes actively involved in the fate of a group of vulnerable children.

Additional reflective notes by Bettine Vriesekoop and Hannes Wallrafen are presented in a separate inlay, both in Chinese and English.

The book adds a tactile dimension to the medium of photography – a medium that is predominantly about seeing and being seen." [artist statement]

A portion of proceeds are being provided to the Bethel orphanage in Beijing.

23. Casarin, Susana. **Sacrificed: Saints or Witches [Artist Book].** Polanco, MX, 2024. Limited Edition. Tight, bright, and unmarred. Boxed in black cloth drop-spine case with color paper onlay and gilt, scroll, printed cards, wraps bound volume. Large 4to. np. Illus. (color and b/w plates). Numbered limited edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12351) \$3,500.00

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"An artist book that explores "my personal work with 4 women whose ages range between 75 and 95 years old.

I worked with photographs that their families provided me with and I intervened them. The book also has testimonies of each of the women.

With my book "Sacrificed: Saints or Witches" I want to show that even though we are well into the 21st century, women are still sacrificed, whether they are Saints or Witches.

I call them Saints because they are forced to please and comply with the rules of the church and of the public opinion, sacrificing their lives, accepting all kinds of abuse and beatings.

The Saints are quiet and introspective, for fear of being excommunicated or a concern of "what others will say."

The women I call witches are sacrificed for being independent, transgressors, indomitable and sinners. The public opinion calls them insane.

The power and freedom of Women has been persecuted and attacked over centuries by three major forces of society: economic, social and religious.

The witch-hunt has reemerged again and again in time.

One of the objectives of the witch-hunt, then and now, is to force women to accept patriarchal control and by doing so, take away their POWER.

Women owed total obedience and respect to their husbands, if they didn't follow the rules they could suffer terrible consequences.

All these restrictions for women have not changed, they have only been adapted to modern times.

Violence against women did not go away with the end of witch hunts.

The number of women killed and abused, has continued to increase.

The number of women sacrificed by their partners, their families, society and the church continue to increase all over the world." [artist statement]

24. Castro, Erik. **New Skin [Artist Book]**. Santa Rosa, CA: Erik Castro/Mob of Two, 2011/2024. Limited Edition. Tight, bright, and unmarred. 24 duct tape pages, photos printed on adhesive labels, gaffers tape spine, letterpress title, text is handwritten in silver paint pen. Oblong 4to. np. Illus. (b/w plates). Numbered limited edition of 25 copies. Signed by the artist. Fine in Wraps. Original Wraps. (#13164) \$1,250.00

"A book about pain and transformation. In 2011 Erik Castro made a short film based on photographs and

interviews with two young men, Cris and Irwin, whom Erik met at a clinic where they were undergoing tattoo removals in order to erase their gang affiliations.

The decision to step away from gang life is fraught with shame and danger. Of all the people at the tattoo removal clinic, these were the only two men willing to let Erik document this change in their lives. It is a rare glimpse of a moment of great vulnerability, strength and sacrifice. The book's text consists of Cris' and Irwin's own words reflecting on the motivations behind getting the tattoos as well as the decision to remove them.

That same year he made a unique artist book of the photos using duct tape and other materials he had in his garage. In 2024 he decided to work with the book artists at Mob of Two, refining the book into an edition of 25 copies that reflects the spirit and intent of the original. Erik Castro is a photojournalist based in Santa Rosa.

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

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

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

Contributors are listed below but notably include: John Fekner, Anton Van Dalen, Sue Coe, David Sandlin, Tom McGlynn, Yoko Ono, Ellen Cantarow, Alexandra Rojas, Mike Bernhard, Carlo McCormick, Woody Guthrie, and many others.

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

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

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monopolies." [Intro] [Longer, more detailed description with contributor list available]

26. Castrucci, Andrew; Coen, Nadia [eds]; Wojnarowicz, David; Sanchez, Juan; Coen, Nadia; Lady Pink; et al [artists]. **Your House is Mine [Poster Artists Combating Homelessness, Documenting a Social Movement]**. New York: Bulletspace, etc., 1991. First Edition/Limited Edition. Very minor shelf/edge wear to spine, else tight, bright and unmarred. Black rubber sheet wrapper, numbered in white ink with the limitation. Wooden boards, rubber hinges, bolted spine, boards/spine covered in lead, painted lettering on boards. fo. np. Illus. (color and b/w plates). Limited numbered edition, this being ___ of 150. All posters signed by the artist. Fine in Fine Rubber Wrapper.. Hardcover. (#7616) \$12,000.00

"This project is a collection of images and texts, defining and expressing the broad and essential issue of housing on the Lower East Side, and is a statement of the underlying force of 'art as a means of resistance'. It is both a documentation and expression of social/political issues in our neighborhood, and on a larger scale to symbolize similar conflicts in other parts of the world." [Bulletspace]

Printed at Bullet Space (an anarchist squatter community since 1982), The Lower East Side Workshop, Black Cat Printshop, Cooper Union, and the Brandywine Workshop. Funded by Art Matters, Artist Space, Northstar Fund, Andy Warhol Foundation. The work includes 32 silkscreened posters [on Mohawk vellum paper], all signed by the artists: Paul Castrucci; John Fekner; Stash Two; Tom McGlynn & Emily Carter; Day Gleeson & Dennis Tomas; Nadia Coen; Anton Von Dalen; Juan Sanchez; Martin Wong; Miguel Pinero & Andrew Castrucci; Betzaida Concepcion; Seth Tobocman; Sabrina Jones; Red Rodriguez; Marguerite Van Cooke & James Romberger; Neighborhood News; David Wojnarowicz; Lee Quinones & Eduardo Galleano; Lady Pink; Sebastian Schroeder; Missing Foundation; Salter Sipser; Bruce Witsiepe; Will Sales; Vincent Galgliestro & Avram Finkelstein; Eric Drooker.

""This project is a collection of images and texts concerning the broad and essential issue of housing on the Lower East Side [of Manhattan]." It presents a series of posters created to bring attention to New York City's campaign of condemning entire blocks of decent low-income housing in order to demolish them and build more taxable high-rise housing. It is a document of an impressive and provocative public art project featuring some of the most well-known artists of this activist art movement centering on housing, economics, healthcare, gay and lesbian and other civil rights...and of the American art world of the time. Many of the artists have

become well-known in recent years, with their works represented in collections at the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of the City of New York, El Museo del Barrio, the Brooklyn Museum, etc. Several artist included have emerged as major figures in the Graffiti Art Movement. Several are now faculty at prestigious colleges.

Each of the posters was printed in an edition of approximately 300, half formed the core of this book series, the rest were posted in the neighborhood. These posters catalyzed and sometimes escalated the intensity of the dialog around the ongoing issues of gentrification, conservation, urban development and social justice that is the bedrock of the Lower East Side experience. Beyond that, culturally the posters embody a 20th Century movement where artists combined innovative materials, design and aesthetics with radical and populist politics that had a great impact on the art world of New York and beyond. The unusual, heavy, lead-covered binding was designed to convey the feeling of oppression.

The final line of the forward to Your House is Mine reads, "We have taken this opportunity to unite the following people in this collaborative project, as a statement of 'art as a means of resistance.'" It is a remarkable statement.

27. Cervenka, Exene, text; Kenneth Jarecke, photographer. **Just Another War**. Joliet, Montana: Bedrock Press, 1992. First Edition. Toning around edges, else tight, bright, and unmarred. Black cloth boards, pictorial endpapers. 4to, unpagged. illus (b/w, color) Near Fine. No DJ, as Issued. Hardcover. (#11967) \$500.00

Signed on half-title from author to Jenny Lens. From the Collection of Jenny Lens.

28. Clarke, Lige and Jack Nichols, editors. **Gay News (Vol. 1, Number 1)**. New York: Four Swords, Inc., 1969. First Edition. Moderate edge toning at edges, chipping, price stamp at front, some leaves evenly toned (pulp paper), else clean. Pictorial wraps printed in black and blue. fo. 20pp. Illus. (b/w plates). Good in Wraps. Original Wraps. (#7972) \$350.00

Cover stories: Is Homosexuality Catching? A Lesbian Raps., The Gay Witch Hunt. A large review The Homosexual Handbook, with a photo of Angelo d'Arcangelo! Al Goldstein was listed with Jim Buckley as "wizards." Executive directors Lige Clarke and Jack Nichols resigned after issue 105, appears that was the last issue. The December 1st, 1969 first issue of this important "Gay" newspaper, "America's 1st Gay Weekly". Graphic photos, provocative articles and great local advertisement. Sharp, witty, and wry. Features "Gay Witch" article by Dr. Leo Louis Martello, gay liberation

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witch in New York. Full frontal gay nudity and explicit language.

29. Clézio, JMG Le; Velickovic, Vladimir [illus]; Feinstein, Sam [binder]. **Mydriase [Design Binding]**. Montpellier: Éditions Fata Morgana, 1973. Later Printing/Unique. Tight, bright, and unmarred. Full box calf leather binding sewn on stubs, head decorated with graphite and moon gold, sewn polyester headbands, box calf doublures, mosaic suede flyleaves, inlay of an eggshell panel with the walls of the inlay lined with leather, dyed pigment foil titling. Small 4to. Numbered limited edition of 65, this being 44. Accompanied by eggshell panel bow tie. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12359) \$5,000.00

"Samuel Feinstein began bookbinding after a traumatic brain injury left him with constant pain and unable to continue his other pursuits. While the pain remains, he found that binding books by hand was a possibility for him. He trained at the North Bennet Street School ... Jeff Altepeter, ... and Martha Kearsley ... He strives to make his dedication and passion evident in his work, with a particular focus on craftsmanship." [artist's profile]

30. Cooksey, Gabby. **Tarot for the Misguided including the Off-Kilter Deck [Complete in Two Volumes] [Artist Book]**. Tacoma, WA, 2024. Limited Edition. Tight bright, and unmarred. Waxed handmade printed paper boards, printed letterpress, cards mounted on various pages; matching traycase. fo. 74; 115pp plus plates. Illus. (color plates). Tipped in cards. Numbered limited edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12353) \$7,500.00

"A two volume set covering the history of tarot and the major arcana in the first volume and all the the minor arcana in the second. This book has been in Gabby's head for two years with research starting in earnest a year and half ago. The idea of creating her own tarot deck came to be because of the tiny songbird called a shrike. These lovely little morticians stick their excess prey on thorns or barbed wire for later consumption. Gabby thought that the shrike would make the perfect Death card for a tarot deck. Then she wondered how tarot even came to be. Who created it? Why did they create it? Why is the art so iconic? Time would eventually make the idea into a physical book for people to enjoy and learn for themselves about the divinatory meaning of the cards, about the organism's Gabby chose, or about how a man in the 18th century created what we know as tarot today.

Gabby started the process of drawing the cards by compiling five to eight reference photos of the organism, putting them into Midjourney, an AI art creator, and seeing what rococo style would come out. A lot of the organisms no longer looked like their true selves so she

took parts of the real organism and Photoshopped them on top of the AI created art. She added extra eyes, legs, feathers, arms, or whatever to make things a little off. Then she printed out this image, traced it with ink and pen, scanned it into Illustrator, and finally cleaned up the drawing to what you see in the cards today. The layering of the actual card is a pearlescent encaustic wax on Fabriano Unica paper, then put into the Glowforge to engrave and cut out the card. After it's cut, she dyed the card with the color corresponding to the deck, varnished the images, and finally glued the backs of the cards to the front.

In the book, the first twenty or so pages cover the history of tarot and what it means today. This took most of Gabby's time to research this because there are not a lot of books on it and everyone has an opinion. Tarot started off as a trick-taking game and slowly morphed into a divinatory practice. She focused on three major decks throughout history: the Visconti-Sforza Deck (1450), the Tarot de Marseille Deck (1650), and the Smith-Waite Deck (1905). Gabby wanted to showcase the changes of the cards as time went on and people's views changes. As you go through the book, the cards are slotted into the right hand page. Behind the card is an image depicting the traditional card such as Strength has a lion somewhere on it, the Wheel of Fortune shows a four pronged wheel, and so forth. The text on the left hand side show the divinatory meaning, following the history of the card through the three decks and finally about the animal that was chosen to represent the card. Gabby wanted to highlight vulnerable or endangered animals as much as she could. She also writes why she chose that particular organism for that card. Some of the stories are made up; some are true — that's for you to chose. At the base of the text is a small quip to sum up the card if it was tl:dr.

31. Cooksey, Gabby. **Tarot for the Misguided including the Off-Kilter Deck [Deluxe: Complete in Two Volumes with Suite of Major Arcana Prints] [Artist Book]**. Tacoma, WA, 2024. Limited Edition/Unique. Tight bright, and unmarred. Waxed handmade printed paper boards, printed letterpress, cards mounted on various pages; matching traycase; extra suite of large format prints of the Major Arcana. fo. 74; 115pp plus plates. Illus. (color plates). Tipped in cards. Numbered limited edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13180) \$9,500.00

"A two volume set covering the history of tarot and the major arcana in the first volume and all the the minor arcana in the second. This book has been in Gabby's head for two years with research starting in earnest a year and half ago. The idea of creating her own tarot deck came to be because of the tiny songbird called a shrike. These lovely little morticians stick their excess prey on thorns or

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barbed wire for later consumption. Gabby thought that the shrike would make the perfect Death card for a tarot deck. Then she wondered how tarot even came to be. Who created it? Why did they create it? Why is the art so iconic? Time would eventually make the idea into a physical book for people to enjoy and learn for themselves about the divinatory meaning of the cards, about the organism's Gabby chose, or about how a man in the 18th century created what we know as tarot today.

Gabby started the process of drawing the cards by compiling five to eight reference photos of the organism, putting them into Midjourney, an AI art creator, and seeing what rococo style would come out. A lot of the organisms no longer looked like their true selves so she took parts of the real organism and Photoshopped them on top of the AI created art. She added extra eyes, legs, feathers, arms, or whatever to make things a little off. Then she printed out this image, traced it with ink and pen, scanned it into Illustrator, and finally cleaned up the drawing to what you see in the cards today. The layering of the actual card is a pearlescent encaustic wax on Fabriano Unica paper, then put into the Glowforge to engrave and cut out the card. After it's cut, she dyed the card with the color corresponding to the deck, varnished the images, and finally glued the backs of the cards to the front.

In the book, the first twenty or so pages cover the history of tarot and what it means today. This took most of Gabby's time to research this because there are not a lot of books on it and everyone has an opinion. Tarot started off as a trick-taking game and slowly morphed into a divinatory practice. She focused on three major decks throughout history: the Visconti-Sforza Deck (1450), the Tarot de Marseille Deck (1650), and the Smith-Waite Deck (1905). Gabby wanted to showcase the changes of the cards as time went on and people's views changes. As you go through the book, the cards are slotted into the right hand page. Behind the card is an image depicting the traditional card such as Strength has a lion somewhere on it, the Wheel of Fortune shows a four pronged wheel, and so forth. The text on the left hand side show the divinatory meaning, following the history of the card through the three decks and finally about the animal that was chosen to represent the card. Gabby wanted to highlight vulnerable or endangered animals as much as she could. She also writes why she chose that particular organism for that card. Some of the stories are made up; some are true — that's for you to chose. At the base of the text is a small quip to sum up the card if it was tl:dr.

32. Cooksey, Gabby. Tarot for the Misguided including the Off-Kilter Deck [Deluxe: Complete in Two Volumes with Suite of Minor Arcana Prints] [Artist Book]. Tacoma, WA, 2024. Limited Edition/Unique.

Tight bright, and unmarred. Waxed handmade printed paper boards, printed letterpress, cards mounted on various pages; matching traycase; extra suite of large format prints of the Minor Arcana. fo. 74; 115pp plus plates. Illus. (color plates). Tipped in cards. Numbered limited edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13184) \$9,500.00

"A two volume set covering the history of tarot and the major arcana in the first volume and all the the minor arcana in the second. This book has been in Gabby's head for two years with research starting in earnest a year and half ago. The idea of creating her own tarot deck came to be because of the tiny songbird called a shrike. These lovely little morticians stick their excess prey on thorns or barbed wire for later consumption. Gabby thought that the shrike would make the perfect Death card for a tarot deck. Then she wondered how tarot even came to be. Who created it? Why did they create it? Why is the art so iconic? Time would eventually make the idea into a physical book for people to enjoy and learn for themselves about the divinatory meaning of the cards, about the organism's Gabby chose, or about how a man in the 18th century created what we know as tarot today.

Gabby started the process of drawing the cards by compiling five to eight reference photos of the organism, putting them into Midjourney, an AI art creator, and seeing what rococo style would come out. A lot of the organisms no longer looked like their true selves so she took parts of the real organism and Photoshopped them on top of the AI created art. She added extra eyes, legs, feathers, arms, or whatever to make things a little off. Then she printed out this image, traced it with ink and pen, scanned it into Illustrator, and finally cleaned up the drawing to what you see in the cards today. The layering of the actual card is a pearlescent encaustic wax on Fabriano Unica paper, then put into the Glowforge to engrave and cut out the card. After it's cut, she dyed the card with the color corresponding to the deck, varnished the images, and finally glued the backs of the cards to the front.

In the book, the first twenty or so pages cover the history of tarot and what it means today. This took most of Gabby's time to research this because there are not a lot of books on it and everyone has an opinion. Tarot started off as a trick-taking game and slowly morphed into a divinatory practice. She focused on three major decks throughout history: the Visconti-Sforza Deck (1450), the Tarot de Marseille Deck (1650), and the Smith-Waite Deck (1905). Gabby wanted to showcase the changes of the cards as time went on and people's views changes. As you go through the book, the cards are slotted into the right hand page. Behind the card is an image depicting the traditional card such as Strength has a lion

somewhere on it, the *Wheel of Fortune* shows a four pronged wheel, and so forth. The text on the left hand side show the divinatory meaning, following the history of the card through the three decks and finally about the animal that was chosen to represent the card. Gabby wanted to highlight vulnerable or endangered animals as much as she could. She also writes why she chose that particular organism for that card. Some of the stories are made up; some are true — that's for you to chose. At the base of the text is a small quip to sum up the card if it was tl:dr.

33. Cooper, Thomas. **The Mystery of Witch-craft: Discouering, the truth, nature, occasions, growth and power therof. Together with the detection and punishment of the same. As also, the seuerall stratagems of Sathan, ensnaring the poore soule by this desperate practize of annoying the bodie: with the seuerall vses thereof to the Church of Christ. Very necessary for the redeeming of these atheisticall and secure times.** London, UK: Printed by Nicholas Okes, 1617. First Edition. Evidence of dampstaining, light toning (browning), curling to several pages, pinholes, divot in rear papers, else tight, bright, and unmarred. Rebound and trimmed in three quarter maroon calf over marbled boards, decorative gilt title on spine label, decorative starburst endpapers. Small 8vo, 368 pp. Signature: A-2B⁸ : The second and third books each have separate dated title page; pagination and register are continuous, albeit a few misprint page numbers within (pp. 319 printed as pp. 303). Annotations from former owner. Attached ribbon. Excellent and beautiful copy. Very Good+. Hardbound. (#11403) \$9,500.00

"To summarize briefly, Cooper was London born, attended Westminster School, then Christ Church, Oxford, taking his B.A. in 1590 and M.A. in 1593. He became vicar of Great Budworth in the north of Cheshire, then in 1604 moved to Holy Trinity church, Coventry. Cooper often writes of how God 'exercised' him (ie. tested him) with "continuall buffetings of Satan" (p.13). He seems to have kept a spiritual diary of these experiences, apparently intending it for print (ibid.). When he moved away from Oxford into his parishes, he then always found himself in the proximity of the devil's followers: "Hath not the Lord since, wherever it hath pleased him to pitch my Tent, even there to follow me with this Tentation, to be assaulted with this pestilent brood and Devilish Generation?" (p.13). Cooper's wavering sense as he writes of this 'temptation ... to be assaulted' expresses his divided impulses. This is the work for which Cooper is known and which gets cited from is his *The Mystery of Witch-craft*, 1617. Cooper used the title formula 'The Mystery of ...' in four of his works (eg, *The Mysterie of the Holy Government of our Affections* in 1619; or *The Wonderful Mysterie of Spiritual Growth* in 1622). The

sense intended seems to be that his work will expound the deeper significance of his subject. In the case of his work about witchcraft, this 'mystery' looks in two directions. Firstly, it means what the existence and new prevalence of witchcraft should impart to the pious reader - as the title page puts it, "with the seuerall Vses thereof to the Church of Christ". In the direction of the widest eschatological context, Cooper is apocalyptic in his beliefs: across the full range of his writings he makes recurrent reference to the struggle against the Antichrist. Cooper does not refer to or re-narrate from prior demonological compilations attested stories of the actions or confessions of witches. (Guazzo's *Compendium Maleficarum*, for instance, is structured by Guazzo around 'Doctrina' and 'Exempla'). He opens out 'witchcraft' into its larger significance, the "mystery" that he discerns. A focal point, one where Cooper can be seen to be making an urgent warning via witchcraft about the role of Antichrist, comes when witches' sabbats are described. He is a thoroughgoing demonologist, fully persuaded of sabbat 'confederacies.' When it comes to the sabbat, the generally unspecific Cooper gives thorough detail of all the purported ceremonies. Especially revealing is Cooper's insistence that sabbat gatherings of witches take place in churches (Chapter 6, p.90). Cooper is not concerned with any objections about consecrated ground: the devil inside churches meeting his witches allows Cooper to escalate into a vision of satanic subversion of the pulpit, and berate a sinfully supine congregation who have allowed this great advance for Antichrist to happen. Comparing English Christian congregations to their detriment with those who attended diabolic sabbats, Cooper asserts that the willingness of witches to make a pact in blood with the devil, and re-affirm that pact by feeding their devils or familiars with their blood, contrasts with the unwillingness of purportedly true Christians to shed their blood for Christ."--Stephen Wright, biographer of Cooper. An exceptional addition to witchcraft and witchcraft study from a clergyman / self-proclaimed demonologist, less known than contemporary writers, like him were fascinated and horrified by magic and witchcraft. He clearly identifies ritual practices by uses of water, oils, and salts and recounts acts of magic with controlling the weather and crops, afflictions on humans, etc.[ETSC: S108665. OCLC lists 9 US holdings]

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

Alchemy is the art and science of bringing something to its final perfection, or its completion, much as a work of

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art is completed or perfected. And so, at heart it is about creation, creator, and creativity. Rooted the Alexandrian alchemical tradition and working from a new translation of the Emerald Tablet, Alchemy: The Poetry of Matter is the author's personal exploration of the union of material and non-material alchemical practice, that is of physical alchemy and inner alchemy. Engaging the Way of the Philosopher, and through direct experimentation, several areas are investigated in light of the Emerald Tablet – Chrysopoiea, the Green Lion, the Quintessence and Aurum potable. - Author's website. Number or letters: Dhal, Ra, Saad, Jeem, Dhad (Zaa)

35. Couturier, Michel; Palazuelo, Pablo (illus); Feinstein, Sam (binder). **L'Ablatif Absolu [Design Binding]**. Paris: Maeght Éditeur, 1976. Limited Edition. Tight, bright, and unmarred. Double-parchment-board binding structure with spine covered in leather, sewn on stubs, head decorated with graphite and gold, sewn polyester headbands, leather hinge, onlays of leather and urushi lacquer, tooling with gold leaf. 4to. Illus. (b/w plates). Limited edition of 500, this being 207 (on "vélin chiffon"). Fine in Fine Drop-Spine Archival Box. Hardcover. (#12358) \$6,500.00

"Samuel Feinstein began bookbinding after a traumatic brain injury left him with constant pain and unable to continue his other pursuits. While the pain remains, he found that binding books by hand was a possibility for him. He trained at the North Bennet Street School ... Jeff Altepeter, ... and Martha Kearsley ... He strives to make his dedication and passion evident in his work, with a particular focus on craftsmanship." [artist's profile]

36. Covell, Anne . **In The Dark [together with] Mueller Report Addendum**. La Mesa, CA: Anne Covell, 2024. Limited Edition/Unique. ITD: Tight, bright, and unmarred. Black leather girdle book binding, bound over double raised cords laced into quarter sawn white oak wooden boards with sewn endbands and is covered in black suede with brass embellishments, text pages are waxed black pigmented overbeaten abaca handmade by the artist; housed in an archival document box in the same manner as a Medieval manuscript might be stored in a library vault. Small 8vo. Numbered, limited edition of 10 plus 2 AP. Signed by the artist.

MRA: Tight, bright, and unmarred. The template pages are printed on standard copy paper and have been sewn into black buffalo cowhide leather with a leather strap closure. 12mo. Limited edition of 10 plus 2 AP. Fine in Fine Archival Box. Hardcover. (#13177) \$7,500.00

In the Dark: "It has been said that what is done in the dark will one day be brought to light. But what happens when light never comes?"

In the Dark explores the complexities of grief and reconciliation when justice remains out of view. Using redactions from the Mueller Report as a placeholder for the ongoing miscarriage of justice in American politics, these pages hold space to ponder what information has been lost or may never be known. They are a place to turn inward, sit with grief, feel the weight of one's own anger, and in time contemplate a way forward.

Bound as a Medieval girdle book, this work muddles an already murky separation of church and state. While historically these portable volumes often contained religious scripture, In the Dark uses governmental reporting to critique how politics have become religion for an expanding demographic. In this book, darkness and light contradict their known meanings. Excised redactions illuminate what has been concealed, leaving behind the literal shreds of evidence. Worn at the waist to always be close at hand, this girdle book structure serves as an ever present reminder to the burden of obstruction of justice on the body politic.

More than 1/3 of the 448 page Mueller Report includes redactions. In the Dark contains each of these pages hand cut in documented order with nearly 1,000 redactions in total... This book is, by its own account, an artifact of modern American history." [Artist statement]

Mueller Report Addendum: "The Mueller Report Addendum is a companion piece to In the Dark. It is a leather bound Medieval long and link stitch binding containing the templates used to hand-cut the 900+ redactions found within In the Dark. In order to paginate the book in correct order with the redactions forward facing, the recto pages are printed right reading, while the verso pages are printed in reverse (their text can be read when held to light). This addendum will be of use to those wishing to do scholarly analysis of In the Dark, as well as those wishing to contextualize the redactions alongside the text within the report." [artist statement]

37. Covell, Anne . **The Record**. La Mesa, CA: Anne Covell, 2017. Limited Edition. Tight, bright, and unmarred. Black and white paper wrappers, printed title at front, letterpress printed accordion on Masa paper; housed in grey cardstock 4-flap enclosure with red twine legal closure at rear. 8vo. Numbered limited edition of 60 copies. Fine in Fine Case. Orig. Wraps. (#13176) \$500.00

"The history of libraries is one of loss. Libraries like ours are susceptible to different fault lines: earthquakes, legal regimes, institutional failure."

– Brewster Kahle, Founder & Digital Librarian at Internet Archive

"On January 20th, 2017, Donald J. Trump was sworn in as the 45th president of the United States. That same day,

the official White House website (whitehouse.gov) began the digital transition to archive and replace Obama's policies with those of the new administration.

Immediately, people began to notice that key issues such as health care, education, and immigration were nowhere to be found. Keyword searches for terms such as "climate change," "LGBT," and "civil rights" all returned 404 errors. Even more conspicuously, the Spanish-language version and the disabled-accessible version of the site were no longer available.

Internet Archive, a non-profit digital library that has been archiving webpages since 1996, captured 167 snapshots of whitehouse.gov that day. This book records the last snapshots taken of Obama's policies before they came down, the 404 errors that followed, as well as the Internet Archive timestamps for when the information was last available and when it disappeared." [artist statement]

38. Crick, Francis. **The Astonishing Hypothesis: The Scientific Search for the Soul.** New York: Charles Scribner's Sons, 1994. First Edition. Minimal shelfwear to boards, else tight, bright, and unmarred. Black cloth over navy paper boards. Full color dj. Mounted bookplate on flyleaf. 8vo. 242pp. Illus. (b/w plates). Very Good in Very Good Dustjacket. Hardcover. (#11585) \$4,000.00

Posthumously designed book plate by a friend of Oliver's, incorporating his longstanding love of cephalopods.

Inscription on label on half-title by the author to Oliver Sacks: "With many thanks for your comment-Francis."

Crick and James D. Watson were co-discoverers of the structure of DNA in 1953, a landmark scientific achievement of the 20th Century.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

39. Crowley, Aleister, designer; Freida Harris, artist executant. **Thoth Tarot Card Deck / Ordo Templi Orientis [complete] White Box "A"** St. Paul, MN: Llewelyn (Printed in Hong Kong), [1968] 1972. First Edition Thus. Minimal rubbing, scuffing and wear to housing, some creasing and age toning, else bright and unmarred. White imprint card with a few creases. Tape adhesive repair to gold box. Original printed outer slipcase with gilt lettering and thumb notches, cardboard inner box with gilt metallic finish covering. All cards present, however lacking blue Caliph card. Very Good+. (#13011) \$4,500.00

The Hong Kong printed first edition of Crowley's masterwork of tarot, with color reproductions of the card designs by Frieda Harris, artist and book designer. Crowley's exemplary work on tarot and the study of Kabbalistic magic(k) setting the stage for ritual and divination practice continuing into the esoteric, neopagan witchcraft movements of the 1950-1960s. One of the most important presentations of the reinterpreted Demotic texts of Egyptology and well-known applicable Hermetic ritual texts interloping Ptolemaic period texts and Occult Revival Rosicrucianism with practical magick.

This 78 card deck reflects the major points of the "Llewellyn Deck" first printing "A" 1: printed in Hong Kong. Llewellyn subsequently printed two: "Printed in U.S.A." corrected printings, improving on the Hong Kong printing with heavier card stock, and slightly better color using two-part color separation (It wasn't until 1978's U.S. Games Edition that four-part color separation was used, much enhancing the quality). The First "corrected" U.S.A. printing, "now in their second printing." ("The Gnostica News", Vol. 2, No. 5, March 21st, 1973), still lacked the numeral "8" on the Eight of Cups "Indolence" card, with the "Ace of Discs" still inverted, was corrected in the Third Llewellyn printing. 78 tarot cards, plus Gnosis card, size 5-1/2" x 3-3/4". This is the Llewellyn publication of the Thoth Tarot deck (sometimes known as "White Box A") In first and early printings of the Weiser "White Box B" the PO Box number on that card is 2043 whereas it was changed in later printings, powder blue borders to all the cards, although some of the cards are washed out pale.) The decorative verso of the faces are without borders. The deck is lacking the blue printed card and no accompanying booklet. --[Bart Deleplanque – Thoth Tarot White Boxes.] "Frieda, Lady Harris, wife of Sir Percy Harris, Liberal M.P. and party Chief Whip, created the magnificent Tarot paintings that underpin Aleister Crowley's The Book of Thoth. Harris conformed to the conventional appearance of a respectable middle-class lady until she was in her sixties. However, her unwavering commitment to Aleister Crowley and the Tarot project eventually threatened not only her social standing, but also her marriage. Despite her dedication to the Thoth Tarot, she never fully engaged with Thelema, which she anthropomorphised as the bossy and interfering 'Miss Thelema'. Nevertheless, she progressed through the grades of Crowley's magical orders and remained loyal to Crowley and the Great Work to the end of her days, endeavouring to secure a publishing deal for a general release of The Book of Thoth and the Thoth Tarot deck." ("Frieda Harris's Perception of Thelema" [In: Aries, Deja Whitehouse, 14 Dec 2020]. So essentially this deck was printed in one of the earliest of the states.

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From the Library of Brian Cotnoir, Alchemist, scholar, and artist.

40. Crowley, Aleister. **Gilles de Rais (The Banned Lecture)**. London: P.R. Stephenson / Printed by Botolph Printing Works, [1930]. First Edition. Lightly shelf worn, toning, else tight, bright, and unmarred. In original wrappers. 8vo. 24pp. Very Good+ in Wraps. Staplebound. (#11205) \$5,500.00

Scarce pamphlet is a printed original specimen and sold on the streets of Oxford the day after Crowley was told not to turn up Poetry Society. The lecture by Crowley was due to take place on 4th February 1930. But shortly before Crowley received a letter from the secretary of the society. In it he says, "I am writing to tell you that we have been unfortunately forced to cancel next Monday's meeting of the poetry society. It has come to our knowledge that if your proposed paper is delivered disciplity. In this circumstance you will, I trust, understand why we had to cancel the meeting." Crowley responded to this letter publicly and says "Perhaps the refusal to let me lecture has come because Gilles de Rais is said to have killed 500 children in ritual murder and in some way, this was connected with myself. Since the accusation that I have not only killed but eaten children is one of many false statements that have been circulated about me in the past." He was quick to use his connections to print a good number of these pamphlets and distribute them on the streets of Oxford. His banned lecture received far more attention and readership than he could have hoped for. Even though there was purported to be a decent number printed, due to the ephemeral nature

of them, none have been on the market in recent years. "The Oxford Poetry Society, a typically worthy undergraduate club, decided to venture on a strange fields by listening to a lecture by Mr Aleister Crowley on Gilles de Rais, a fifteenth-century magician known to history as the companion-in-arms of Joan of Arc and to children as the celebrated Bluebeard. The dons, however, took alarm, and so Mr Crowley has had to stay behind in Kent, leaving, one imagines, his inquiring young disciples to the less exciting delights of a paper on Wordsworth..." The lore of de Rais is beyond fascination, including black magic, Satanism, and serial killer, a pop culture delight. This ephemeral work also informs how printing history responds to controversy and censorship not the basis of minor opinion. An exceptional piece of Crowley collectibility and text never spoken.

41. Croze, Austin de [1866-1937]. **La Lumière Magique. [13 poèmes magiques et poème en epilogue]** [Manuscript]. Paris: mss, 1920. Unique. 4to. 92pp. 37pp. text and illustrations, distributed over 92pp. overall.

Various papers and media utilized running the gamut from heavy card to glassine via what appears to be brown wrapping paper and other diverse elements. Bound in later full burnt yellow morocco gilt, black title labels to spine, embellished with pentagrams to both boards. A beautiful volume, strong, clean and clearly well looked after. Original cover and spine bound in. Filled with numerous pen, ink and watercolours designs with the unpublished poems in typescript. Near Fine. Hardcover. (#9640) \$25,000.00

To all intents, purposes, appearances and instincts this volume is a detailed artist\author's mock up or "maquette" for an occult poetic collection that was never published but that looks very much like (well, clearly is) a follow up to the legendary Calendrier Magique that de Croze created years earlier in collaboration with Manuel Orazi and which is now hailed as one of the greatest and most desirable depictions of the fin de siecle art occult pre-occupation. Intended far more as an artistic romp through the lush and shadowy landscape of decadent Parisian occult excesses than an actual handbook for magical practice (despite being issued in a rather tongue in cheek limitation of 777 copies), it's a thing of great beauty and renown, and highly sought after by both those who are interested in fin de siecle art, and by those who are interested in fin de siecle occultism.

This volume, which positively reeks of an attempt to expand upon the Calendrier artistically, has its scope broadened to encompass practical witchcraft (there is a beautifully illustrated section on the gathering of magic herbs), talismans, the construction of magic circles, a striking section on the zodiac, an incantation for summoning the devil, a variety of magical formulas, "Le Chanson du Sabbat" and a poetic piece entitled "Le Vampire" all decorated and embellished in gorgeous colour and detail. A favourite image has to be a striking full colour illustration of the elements of some sympathetic magic ritual consisting of pierced portraits, hearts with nails through them, the head of a very unhappy looking owl and a suspended series of small wax figurines illustrated in detail bearing the names of people with whom the practitioner clearly has a problem; Andre Gide (depicted during his beard and moustache period) is one of the suspended voodoo dolls, along with de Fouquieres, two unfortunate ladies named Yvone and Aurel, and a mutilated doll labelled Sacha, that has already been divested of its hands and feet.

At this point in the 1920's, Austin de Croze was an enthusiastic and roving food writer, soon to pen his "Plats Regionaux de France," a deep and sultry homage to the culinary joys of rural France. It is almost certainly for his exploits as a food writer that he is better known, but La Lumiere Magique is a clear indication that his

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interests in the occult and esoteric underside of life had not abated, but merely been simmering for awhile.

One of the most notable things to take away from this volume, aside from its beauty, the obvious fascination of it being a lost book, a work in progress and a previously unconsidered addition to an area of study and fascination that is growing on swift wings; lies in the fact that it highlights just how much of the Calendrier Magique was Austin de Croze, and how much was Orazi. La Lumiere Magique has fewer of the gorgeous and mysterious depictions of lust and occult dissipation seen in La Calendrier (although gaps exist in the text, possibly suggesting that this volume would have been handed over to Orazi for further embellishment if the two of them decided to go all out on duplicating their previous successes), but de Croze's typography, pen embellishments, watercolours and layouts contain numerous repeated motifs from the previous work, and it requires little more than a couple of Orazi's shadowy confections to become a fully grown sibling. Wondrous, beautiful and unique.

42. Culp, Miranda; Delman, Jef; Gilmore, Laurelin [illus]. **The Canon of Aphrodisia [Complete in Four Volumes]**. Portola Valley, CA: First Bite Press, 2023. Limited Edition. Tight, bright, and unmarred. Cloth bindings in lavender, brown, green, and purple cloth, gilt lettering, each with paper endpages in matching colors, frontispiece(s); slipcase in purple and blown paper. 12mo. 77, 77, 79, 91pp. Illus. (b/w plates). Numbered limited edition, this being 8 of 100. Fine in fine Slipcase. Hardcover. (#12354) \$800.00

Classic horror, fantasy, noir, fable, tragedy, sci-fi, fairy tales, and Americana find their way into this four volume collection of literary erotica.

This four volume collection contains 12 stories with 16 full page illustrations, including Authors' Notes with historical context following each tale. The authors use erotic scenes as a fresh way to explore familiar character arcs and thematic elements, taking great care to present each tale in the idiom and voice of the original author when possible, so that each story might work on its own terms. The original stories were conceived in a patriarchal, hetero-normative context, but by shining an egalitarian light on each of them, unexpected dynamics emerge between these famous characters creating erotic scenes that will appeal to the modern reader.

<i>Volume I:</i>	<i>Volume III:</i>
<i>The Dark Deed</i>	<i>The Upper Hand</i>
<i>The Time Machine</i>	<i>The Bard & the Ell-Maid</i>
<i>The Very Strange Case</i>	<i>of Sherwood Forest</i>
<i>of Dr. Jekyll & Mr. Hyde</i>	<i>The Private Dick</i>

*The Lost Entry of
Frankenstein's Monster*

Volume II:
Manners & Merrymaking
The Emperor's New Clothes

Wendy & Peter Pan
Cinderella & the Great Ball

*Another Adventure for
Tom Sawyer*

Volume IV:
The Mortal Transcends
*Pygmalion, Cynisca, &
Galatea*
An Unusual Request
*The Story of Not-So-
Little Sanjay*

Typefaces used are Eric Gill's Joanna and Perpetua. The books are printed on Arches Rives Lightweight Paper using Hanco Raven Black Ink on a Vandercook Universal III. Limited and deluxe bindings by Amy Borezo. [publisher's statement]

43. Culp, Miranda; Delman, Jef; Gilmore, Laurelin [illus]. **The Canon of Aphrodisia [Complete in Four Volumes]**. Portola Valley, CA: First Bite Press, 2023. Limited Edition. Tight, bright, and unmarred. Quarterbound, leather spine in burgundy, brown, green, and purple with blanks, hand-marbled paper endpages, leather headbands, gilt lettering and decorative elements, hand colored frontispieces; housed in a telescoping box in green cloth with an acrylic window to show the spines. 12mo. 77, 77, 79, 91pp. Illus. (Colored and b/w plates). Numbered limited edition, this being 8 of 25. Second suite of plates in brown cave paper folder. Fine in Fine Custom Box. Hardcover. (#12355) \$2,100.00

Classic horror, fantasy, noir, fable, tragedy, sci-fi, fairy tales, and Americana find their way into this four volume collection of literary erotica.

This four volume collection contains 12 stories with 16 full page illustrations, including Authors' Notes with historical context following each tale. The authors use erotic scenes as a fresh way to explore familiar character arcs and thematic elements, taking great care to present each tale in the idiom and voice of the original author when possible, so that each story might work on its own terms. The original stories were conceived in a patriarchal, hetero-normative context, but by shining an egalitarian light on each of them, unexpected dynamics emerge between these famous characters creating erotic scenes that will appeal to the modern reader.

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<i>of Dr. Jekyll & Mr. Hyde</i>	<i>The Private Dick</i>
<i>The Lost Entry of</i>	<i>Another Adventure for</i>
<i>Frankenstein's Monster</i>	<i>Tom Sawyer</i>
<i>Volume II:</i>	<i>Volume IV:</i>
<i>Manners & Merrymaking</i>	<i>The Mortal Transcends</i>

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The Emperor's New Clothes *Pygmalion, Cynisca, & Galatea*
Wendy & Peter Pan *An Unusual Request*
Cinderella & the Great Ball *The Story of Not-So-Little Sanjay*

Typefaces used are Eric Gill's Joanna and Perpetua. The books are printed on Arches Rives Lightweight Paper using Hanco Raven Black Ink on a Vandercook Universal III. Limited and deluxe bindings by Amy Borezo. [publisher's statement]

44. Danticat, Edwidge; Virgin, Tom; Ermer, John. **This Is My Body, Food & Freedom [Artist Book]**. Florida: Extra Virgin Press, 2023. Limited Edition. Tight, bright, and unmarred. Red cave paper, black ink lettering, dark purple endpages. 8vo. np [25pp]. Illus. (color and b/w plates). Numbered limited edition. Signed by the artist. Tight, bright, & unmarred. Hardcover. (#13166) \$325.00

Danticat's essay "This Is My Body" explores the intersection of bodily experience, cultural identity, and the search for justice, drawing connections between personal illness, political injustice, and the impact of policies on marginalized communities. Ermer and Virgin annotate the text with illustration and a timeline of events supporting the themes.

45. Davidson, John; McCall, Nate (binder); Cooksey, Gabby (binder). **Ballads & Songs [Design Binding]**. Tight, bright, and unmarred. Bound in burgundy goat skin with hand gilded tooling on outside and inside. Teal goat skin edge to edge doublure with hand marbled endpapers and fly leaf. Blue goat skin label on spine with black ink tattooing. 8vo. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12362) \$3,500.00

Bound, gilded, and custom clamshell box by Nate McCall. Tattooed leather label Gabby Cooksey. Original cover of book is inlaid into box.

46. Dennerline, Egil & Thorsten; Spence, Barry [binder]. **Lover Loser [Artist Book]**. np [Vermont]: Bird Press, 2003. Limited Edition. Tight, bright, and unmarred. Full citron morocco, uncovered spine reveals yellow cords, light peach endpapers; traycase with leather spine label, printed morocco spine label. Small 8vo. np 41 leaves plus sixteen multi-color lithographs overlaid with sixteen "diagram poems." Limited numbered edition of 24 copies, this being 2. Errata bound in. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12316) \$2,500.00

Diagram poems by Egil Dennerline with Lithographs by Thorsten Dennerline.

Printed by the artist at Wild Carrot Letterpress on handmade paper.

"We humans are flawed in that we can't admit we're animals. And that like machines, we are constantly bent on our own destruction. Anti-intellectualism and rampant consumerism ('Greed is good') are only making matters worse. In this book, useless bodies, animals and machines merge and become our ultimate nightmare. They desire and hate, without understanding why. Dissatisfaction pervades them and they fill the void by surrounding themselves with accessories. Lover-Loser asks the obvious question: What is the price for happiness, today?"

"These diagram poems are inspired by the ridiculousness of this human condition. In the tradition of Vicente Huidobro and Guillaume Apollinaire, the poems become drawings and are held together with lines, shapes and arrows. By printing texts on translucent papers, image and text are drawn ever closer. In this way, we add a depth and versatility of meaning to our impressions and lace them with a little bit of humor, because sometimes there is nothing left to do but laugh!" [artist statement]

47. Dennerline, Thorsten; Cooksey, Gabby. **13 Tattoos [Design Binding]**. Vermont: The Bird Press, 2011/2023. Limited Edition/Unique. Small professional repair to the paper enclosure, else tight, bright, and unmarred. Printed paper wrapper; full leather drop spine archival box in a tattooed binding that mirror the original binding. np. Illus. (color plates). Numbered limited edition of 25 copies, this copy unique. Signed by the artist. Fine. Hardcover. (#8770) \$5,000.00

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

Binding: Honey colored goat skin tattooed with black and red ink. Trays made with black book cloth and lined with felt. Design is copied from the box the original artist created. Tattooed using an 11RL and 23M needles and Eternal Ink.

48. Devereux-Merlino, Kate. **Punk in Print(s): Lux Interior; Poison Ivy; Stiv Bators**. Albany, NY: Self-published, 2021. Limited Edition. Bright and clean.

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Digitally printed with archival inks. Approx. 11x17.
Numbered limited edition of 10. Fine in Fine Dustjacket.
Broadside. (#10922) \$125.00

*Set of three prints created by Kate Devereux-Merlino
(drop_dead_kate)*

49. **Dirty Little Secret: The History of Menses.** [to be added] (#13168) \$750.00

"Dirty Little Secret: The History of Menses documents the world-wide practices and developments in the story of menstruation. From the ingenious use of materials used to impede blood flow through modern patents for commercial markets, this artists' book explores the realities of a perfectly natural but taboo subject. The content is both universal and personal, in that the final page commemorates the author's reproductive cycle coming to an end. The pages emulate maxi pads, dyed in crimson ink." [Artist statement]

50. Dorion, Helene; Rebor, Sol [binder]. **'L'Ecorce du Souvenir // The Bark of Memory [Design Binding].** Montreal: Faiseurs d'images, 2017. Limited Edition. Tight, bright, and unmarred. Binding features a laced-in boards structure with full box leather in a crew color, showcasing deep and high relief, both the leather doublures and covers have a special texture, and the design is completed with velour fly leaves; housed in matching archival box. Small 8vo. np. Illus. Signed by artist and binder. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13149) \$4,500.00

Text in English and French. Engravings by the artist Carol Bernier printed in Montreal at the Atelier-Galerie A. Pirior.

51. Duhamel, Denise; Seaton, Maureen; Malm, Mary; Virgin, Tom; Francesco, Casale (photos). **A Questionnaire for Two Pussies.** Florida: Extra Virgin Press, 2021. Limited Edition. Tight, bright, and unmarred. Maple veneer boards, lettering cut in, pink paper textblock. 8vo. np [24pp]. Illus. (color plates). Numbered limited edition of 50. Signed by the artist. Fine. Hardcover. (#13167) \$325.00

Q42P is Printed on French Paper's Poptone Bubble-gum, with a cover of laser cut maple veneer stained white and attached to the book block with hand sewn tackets. The book is bound with a kettle stitch using waxed linen thread, Okawara, and pink bias tape. All pages are hand printed on a 1949 Vandercook 4 Proof Press using Avenir Bold and Book fonts, wood type, polymer plates, and linoleum blocks. This book was supported in part by a 2019 Ellies Creator Award from Oolite Arts that enabled Virgin to invite distinguished writers and artists to collaborate, in book form, on pressing community issues.

"This book records a feminist conversation between Duhamel and Seaton, regular collaborators, in both verse and prose...I approached this Q42P collaboration with the difficult job of interpreting the authors' words abstractly. I read the content several times until shapes and movement began to coalesce into images that came to life next to the words reinforcing their meaning." [Mary Malm]

52. Eastman, Bert & Molly. **Garden Relicts [Design Binding].** Oldham: Incline Press, 2006. Limited Edition [Deluxe]. Tight, bright, and unmarred. Green leather boards with unusual onlays (see below), marbled endpages; brown cloth tray case with paper spine label. Oblong 8vo. np. Illus. (color and b/w plates). Numbered limited edition, this being V of X in similar but unique bindings. Signed by the authors and by the binder. Fine in Fine Archival Box. Hardcover. (#12327) \$650.00

Printed on paper from the Magnani mill at Pescia, Italy and supplied by John Purcell Paper.

The tale of treasures discovered while creating a kitchen garden. Pages printed rectos only, illustrated with copper etchings and linocuts of objects dug from the old kitchen garden: glass bottles, fossils, small metal objects, clay pipes.

Bound in salvaged material by Chris Hicks in green leather "rescued from a rubbish skip." Wavy bands of tan and brown leather onlaid on both covers; between these bands are mounted five colorful broken bits of crockery (dug from the Pennine Hills); lower cover has five fragments of old leather bindings with gilt tools, and circa 19th century marbled endpapers.

53. Ely, Timothy. **The Black Chamber.** Portland, OR: Timothy Ely, 1984. Unique. Minimal shelf/edge wear, else tight, bright, and unmarred. Quarterbound, black leather spine, exposed black cords, black pigment and resin covered board (highly textured); painted pastedowns, heavy black paper free endpages. to. np. Illus. (b/w plates, colored plate). Signed and dated by the artist. Near Fine. Hardcover. (#9855) \$6,500.00

This work, from early in Ely's career, has been in his ex-wife's private collection until now. Printed and mss elements, nearly all in tones of black (the only color is a clot of red over the title on the title page). Overall, a more organic feel than much of his later work.

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

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and meaning. Each drawing and element elicit revelations, personal to each viewer.

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

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

54. Emerson, Ralph Waldo [text]; Cooksey, Gabby [art/printing/binding]. **Blight [Artist Book/Making Copy]**. Tacoma, WA, 2020. Limited Edition. Tight, bright, and unmarred. Brown textured paper boards (by Hook Pottery Paper) in a modified case binding, letterpress printed with handset type on inkjet photo transfers, silkscreen printed panels, and acrylic painted Kozuke paper (printing completed at Springtide Press with assistance from Jessica Spring); housed in an archival dropspine box. 4to. np. Illus. (color plates). Numbered limited edition of 28, this being AP1. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#11157)\$7,250.00

Quiet, sophisticated, and remarkably powerful, Gabby's newest work is an exquisite blend of book art and binding. Gabby has, from early in her career, gone beyond her roots in design binding, creating the text, art, and printing for several books now. Just as her design bindings push limits and explore possibilities, so does her art and print work. It is a remarkable evolution.

"Ralph Emerson wrote this poem, "Blight", in July of 1843. He spoke out on climate change and the ways we could shift course by not blindly following others. In describing his travels to Europe while writing on life and nature, Emerson said, "same faces under new caps and jackets, another turn of the old kaleidoscope."

I took some liberties with Emerson's poem, surrounding his words with photographs captured at Owen Beach in

Washington state on a rainy winter day in 2019. This public beach, in the middle of an urban old-growth forest, will close for a year beginning in fall of 2020 to mitigate the effects of climate change and rising sea levels. Emerson's words of anger and disappointment at environmental destruction only resonate more with our current climate of melting glaciers and raging fires. As we continue to twist the kaleidoscope, I remain optimistic we will find a way to rearrange these fragments and improve the view for future generations." [artist statement]

This copy a 'making copy' adds tests of inks, gouache, type, and design on a lot of the pages on the main book. The clamshell box includes a drawer of three separate folios of ink, photo transfer, and gouache. Inset into the drawer are two test covers as well, more like miniature bindings of the big book. One is just the case and one has a separate small binding to test the structure. Housed in a custom box.

55. Esslemont, David; Schanilec, Gaylord. **Ink on the Elbow [Design Binding]**. Stockholm, WI: Midnight Paper Sales & Solmentes Press, 2003. Limited Edition/Unique. Tight, bright, and unmarred. Full white alum-tawed goatskin, laminated bevelled boards, painting in acrylic ink, paste graining, and gold tooling, pastepaper flyleaves [inspired by the birch trees in Schanilec's yard]; housed in black cloth fleece lined drop-spine case, printed paper label at spine. 4to. 153pp. Illus. (14 color linocuts by Esslemont, 3 color wood engravings by Schanilec (including a 33-inch folding panorama), 10 tipped-in color ink jet images, and 6 original leaves). Numbered limited edition of 10 copies, this being 4 [entire run is 200]. Signed by both author/artists. This is the only copy to have the extra suite of plates. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12323) \$12,000.00

Conversations between David Esslemont & Gaylord Schanilec. Bound by David Esslemont.

With an extra suite of the 15 color linocuts [one dup] titled and signed [some numbered, some AP].

There are 6 original leaves tipped in: 4 from Esslemont's books and 2 from Schanilec's, including a 4-page leaf with color engraving of Manhattan from New York Revisited. "... an edited summary of their conversations over the past four years, telling of domestic problems . . . of printers' problems: of getting in materials, of making the presses work, of which inks to use." Shoulder notes clarify what might be obscure. Esslemont's visits to the Schanilec home in Wisconsin provided the inspiration for his color linocuts; Schanilec's visits and 6-month stay in Wales resulted in the 33-inch color engraving of the Esslemont homestead.

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A unique iteration of this relatively early work. Includes laid in note from Esslemont explaining history and location of other copies, and an additional suite of signed plates found only with this copy.

56. Evenson, Dudley; Shamberg, Machail [eds]. **Radical Software Vol 1, No 5**. New York: Gordon & Breach, 1972. First Edition. Minor shelf/edgewear, light toning to spine, else tight, bright, and unmarred. Glossy pictorial wraps. 4to. 120pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#11261) \$350.00

A handsome copy of Issue Five of the journal Radical Software, dedicated to "emerging trends in video, television and early computing," running for 11 issues over two volumes. The last issue of volume one and the first to be published in a true magazine format (unlike the newsprint of the prior four installments), Issue Five was published as the Raindance Foundation, the "spiritual and legal entity" behind Radical Software, was splitting apart, its members moving to upstate New York and California. The Raindance Foundation came together in 1969 inspired by the possibilities of portable video, seeking to create media "software" that could serve as a "fulltime alternative to television in America". An anarchic and technooptimist approach to new media, The Raindance Foundation partly supported itself and its members video work through sales of Radical Software. This issue includes examinations of telemedicine, video education and the highly engaging "From Crucifixion to Cybernetic Acupuncture," by Paul Ryan which states, "videotape... allows one to think of [the] self not as a center on a private axis, but as part of a trial and error nexus of shifting information pathways.

It also includes instructions and schematics for camera modifications, notes on neuroscience, artwork by visionary artist Paul Lafolley, and early computer graphics from Manfred Mohr.

57. Fairey, Shepard. **We The People [Shepard Fairey Political Posters Set]**. Amplifier, 2017. First Edition. One shows light edge rumple from shipping (does not effect image/covered by matting), else bright and clean. Offset lithography. 24x36". Color prints. Very Good to Fine. (#9343) \$995.00

"Eight years ago, the artist Shepard Fairey made the iconic image that captured a period of HOPE in America. Today we are in a very different moment, one that requires new images that reject the hate, fear, and open racism that were normalized during the 2016 presidential campaign. So on Inauguration Day, We the People will flood Washington, DC with NEW symbols of hope." [from publisher's Kickstarter site]

Includes:

*We The People - Defend Dignity
We The People - Are Greater Than Fear
We The People - Protect Each Other*

Just before the inauguration of Donald Trump in 2017, Shepard Fairey via Amplifier released a set of posters called "We the People", featuring Muslim, Latina, and African American women. Fairey, perhaps best known for his Obey print of Barak Obama, inscribed the prints beneath the consistent "We the People" with "Defend Dignity", "Protect Each Other," and "Are Greater Than Fear" with the intent to inspire and uplift those whose "needs would be neglected in a Trump administration". [Fairey] Fairey released "We the People" to the public by making the images temporarily available to download for free...with the intent that they might be used by the masses at various rallies, especially the Women's March. The Kickstarter by Amplifier offered various iterations, notably the 'standard' offset litho posters, a signed version of the offset litho, and a smaller (18x24") silkscreen signed and numbered edition.

58. Farrell, Jennifer. **The City is My Religion, A Typographic Memoir [Artist Book]**. Chicago, IL: Starshaped Press, 2020. Limited Edition. Bright and unmarred. Two archival folders contain loose prints and bluelines; housed in an archival clamshell box. fo. np. Illus. (color and b/w plates). Numbered limited edition, this being 13 of 40. Signed by the artist. Several press ephemera pieces laid in. Fine in Fine Drop-Spine Archival Box. Loose sheets in portfolios. (#12324) \$1,500.00

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

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

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

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59. Farrell, Jennifer. **Put It In A Letter**. Chicago, IL: Starshaped Press. Limited Edition. Bright and unmarred. Grey paper board, color printed lettering and decorative elements; printed slipcase. 16mo. np. Illus (color and b/w plates). Numbered limited edition, this being 58 of 100. Fine in Fine Slipcase. Hardcover. (#10253) \$150.00

"While my husband battled cancer in 2015-16, Starshaped Press was my refuge, type my therapist. With every disheartening deliverance of bad news during the day, I raced to the shop at night, setting 25 symbolic typographic images. September 25th was our anniversary as well as the date of his diagnosis.

Tiny typeset forms featured lyrics from the soundtrack of our life unraveling... a mini mixtape of grief. I printed and gave them to my husband, a testament to our shared sense of loss.

PUT IT IN A LETTER showcases these forms & feelings in a star-shaped book, sampling lyrics remixed with handset vintage type and ornaments. Letterpress printed and bound, each book (mockup shown here) features 25 typographic illustrations and measures 4.5 inches square, housed in a heavy paper sleeve.

Also shown here are a few of the original type forms, black and white prints of them and a sample of the hand-colored versions. The final pages of the book are printed on Mohawk Superfine White."

Starshaped Press is best known for doing remarkably sophisticated, decorative typesetting using metal type.

60. Farrell, Jennifer. **Respiration**. Chicago, IL: Starshaped Press. Limited Edition. Bright and unmarred. The book unfolds into a poster measuring 20x14" that folds down to approximately 5x7" with paper covered boards, covers are printed in two colors on Mohawk Keakolour and the interior print is on Fabriano Tiziano with 'fuzz' in the texture as a nod to the scarring fuzz in Jo's lungs. 12mo. np. Numbered, limited edition of 50. Fine. Hardcover. (#10251) \$250.00

"Respiration is a rewrite of the Black Star song, but in this case applied to watching my child struggle to breathe following chest radiation treatments and the fallout that occurred.

It includes a reference guide to the lyrics with notes on my rewrites."

"During the summer of 2018, Jo underwent approximately 8 weeks of near-daily chest radiation treatments to stem the growth of thymoma tumor nodules. This followed the third surgery in Jo's 12 years to remove the steadily growing tumors around her right lung. I was reluctant to consider this course of treatment, but given the cell's insistence and movement, another surgery

would be inevitable and likely more complex than the previous three. While the treatments were challenging, the fallout that followed over the winter was unbearable. The chest pressure, pneumonitis and inability to breathe sent us to the hospital repeatedly, with unsatisfactory results. By 'unsatisfactory' I mean punching-a-hole-in-the-wall angry at the lack of understanding about why Jo had these side effects and the weeks, sometimes months, it took to get appointments with specialists.

I sought solace in songs that directed my frustration away from people around me. One of these was Black Star's Respiration, with lyrics that expressed a metaphorical difficulty to breathe in an urban environment. Many of the words applied to our reality; rewriting the lyrics was an outlet for acknowledging the trauma. Pulling us through the slog while calling it such is how songs heal and this one is worth its weight in xanax." [Artist statement]

Starshaped Press is best known for doing remarkably sophisticated, decorative typesetting using metal type.

61. Farrell, Jennifer. **Tummy Ache**. Chicago, IL: Starshaped Press, 2023. Limited Edition. Tight, bright, and unmarred. Printed red paper boards, fold-out broadside, printed from hand set metal type. Small 8vo (print measures 14x20"). np. Numbered limited edition, this being 7 of 35. Fine. Hardcover. (#13170) \$250.00

"From very personal experiences, we have had some truly insensitive things said to us regarding intense ongoing GI (gastrointestinal) concerns, alongside the complete dismissal of the pain and consequences of these sometimes devastating issues. For the second in a series of poster books addressing an uncomfortable connection with the American healthcare system (see the first here), we reached out to the public to share similar sentiments as we've discovered we are not alone in this journey. We are grateful to have found a few wonderful practitioners invested in our well-being, but it took years.

Gi issues include many things that can become chronic and often unexplained: swallowing, esophageal, nausea, intense heartburn and reflux, gastritis, vomiting, pain, regular constipation and diarrhea, compression issues, MALS, dysautonomia comorbidities, feeding tubes, regular scopes, IBS, and the list goes on and on... The interior print/poster features comments made by medical professionals. The cover is made up of comments made by family/friends/strangers who don't understand the complexities of GI issues. All of it is set with a vast selection of metal type from the collection.

I'm grateful to all of the people who share their experiences." [artist statement]

62. Faul, Fr. Denis, Fr Raymond Murray. **Plastic Bullets - Plastic Government Deaths and Injuries by Plastic**

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Bullets, August 1981-October 1982. Belfast, Ireland: Armagh, 1982. First Edition. Mild wear to extremities, else tight, bright, and unmarred. 4to, 83pp. illus (b/w). Black and red pictorial staplebound wrappers. Very Good+ in Wraps. Original Wraps. (#12409) \$250.00

The plastic baton round was developed in the UK by Porton Down scientists and intended for use against rioters in Northern Ireland during The Troubles, first used there in 1973. This booklet is the result of the discussions held at the International Tribunal held in Belfast, 16 October, 1982. Between 1972 and 1989, at least 16 people were killed by rubber or plastic bullets, eight of whom were children or young teenagers. Efforts to advocate for the ban on use of plastic bullets. Denis O'Beirne Faul (14 August 1932 – 21 June 2006), was an Irish Roman Catholic priest and human rights advocate, best known, in the course of the Northern Ireland Troubles, for publicising security-force abuses and, controversially among Irish republicans, for his role, with the families of prisoners, in bringing to an end the 1981 Irish Hunger Strike. In 1995, his church awarded him the honorific title of Monsignor. OCLC [17 holdings]

63. SURPRISE ITEM

64. FitzGerald, John; Murphy, Jamie [art]. **Haiku na Feirme / Twenty new poems by John Fitzgerald, visual interventions by Jamie Murphy [Artist Book].** Dublin: The Salvage Press, 2021. Limited Edition. Tight, bright, and unmarred; dropspine box bright and clean. Green craquel leather binding, brown paper endpages. 8vo. np. Illus. (color plates). Signed by the poet and artist. Errata sheet laid in a colophon. Lettered limited edition, IJK available. Fine in Fine Archival Box. Hardcover. (#11750) \$2,250.00

"Ireland's rural landscape is both subject and setting in this new sequence of twenty haikus by John Fitzgerald (Darklight, 2018). The traditional Japanese haiku's observance of nature is adapted to a new Hibernian hybrid which fuses perception with experience to create distinct occasions of meaning and sound. Taking his inspiration from the land and its plant, animal and human inhabitants, these poems are offered as verbal exclamations, short instances of lived and felt experience which follow the seasons and celebrate the richness and diversity of life on the land. Jamie Murphy has produced six abstract woodblock prints which act as pauses in the text. These visual interventions are inspired by the poet's immediate landscape and printed from 300 year old Irish oak which fell there some years ago.

Designed, typeset and letterpress printed by Jamie Murphy at his newly finished home studio. John Fitzgerald penned the haikus from spring 2019 through to summer 2021. The type is Frutiger's Méridien Italic

(1966), printed onto damp 65-130 gsm Griffen Mill, the last remaining sheets of Irish hand-made paper, purchased from the mill on their retirement in early 2020. The visual interventions have been printed directly from prepared oak blocks onto 39 gsm Japanese Hosokawa." [Printer's statement]

65. Flocon, Albert; Feinstein, Samuel [binder].

Jamnitzer. Orfèvre de la Rigueur Sensible. Perspectiva Corporum Regularium [Design Binding]. Paris/Chicago, 1964/2022. Facsimile/Unique. Tight, bright, and unmarred. Full brown morocco with raise/sculptural partial icosahedron on front cover, gilt lettering and decorative elements, velvet lined cloth clamshell box. fo. One of 125 (of 150) numbered copies. Fine in Near Fine Dropspine Box.. Hardcover. Facsimile illustrations from the 1568 edition. (#12299) \$6,500.00

"Samuel Feinstein began bookbinding after a traumatic brain injury left him with constant pain and unable to continue his other pursuits. While the pain remains, he found that binding books by hand was a possibility for him. He trained at the North Bennet Street School ... Jeff Altepeter; ... and Martha Kearsley ... He strives to make his dedication and passion evident in his work, with a particular focus on craftsmanship." [artist's profile]

66. Franklin, Benjamin; Press, Sara [artist].

Philosophical and Miscellaneous Papers [together with] A Suite of Forged Historical Prints [First State and Book Art] Lately written by B. Franklin, LL. D. Fellow of the Royal Society of London; Member of the Royal Academy of Sciences at Paris; President of the American Philosophical Society at Philadelphia. Poultry, London: Printed for C. Dilly, 1787/2011. First Edition/Unique. Minimal shelf/edge wear, one plate missing, one plate present only to first fold, one plate shows light soiling with two small, professional loss repairs, on mounted on ph neutral sheet [missing and two present reproduced in facsimile and laid in], else tight bright, and unmarred. Full brown leather binding, three raised bands, original marbled board paper bound in at rear, plates folded and laid in, facsimile copies folded and laid in *and* present (with accompanying letter) in companion portfolios. 8vo. 186p. Illus. (b/w plates). Charts. Advert. Text block Near Fine; Plate range from Poor to Fine. Hardcover. (#13173) \$12,500.00

An unusual first edition [and first state, including p25 mispaginated as p52] "was the last collection of Franklin's writings to appear in his lifetime" [Bloom, Benjamin Franklin, 92]. The collection spans his philosophical, scientific, and political interests and, notably, includes what is arguably the first map of the Gulf Stream. There was, it appears, a second volume planned yet never published.

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The collection was edited by Edward Bancroft, a close friend of Franklin's and a notorious English spy. In September 1786, he contacted Franklin to report "that the London publisher Charles Dilly was planning a new edition of Franklin's works, [and] asked Franklin to send him biographical information for the introduction... On 26 November Franklin cordially responded. He liked the idea of a new edition of his works... As things turned out, the aging, easily exhausted Franklin never sent the requested information... Nonetheless, Bancroft persevered with the project and in 1787 issued *Philosophical and Miscellaneous Papers*" [Schaeper, Edward Bancroft, 245-6].

The collection contains three major scientific writings: *Description of a New Stove for the Burning of Pitcoal* (1785), *Letter from Dr. B. Franklin to Dr. Ingenhausz [On the Causes and Cure of Smoky Chimneys]* (1785), and *Letter from Dr. Benjamin Franklin, to Mr. Alphonsus le Roy ... containing Sundry Maritime Observations* (1785). In this letter Franklin merged his scientific and political interests leveraging his study of the sea and Gulf Stream to "proclaim the virtues of his nation and its people." This led others to "think of the Gulf Stream in political terms. In 1790 Tom Paine declared the French Revolution 'as fixed as the Gulf Stream.' Jonathan Williams claimed the current's waters were as distinct as 'the colors of red, white and blue'" (Chaplin, 320-25). In the late 1760s, Franklin had charted what is considered the earliest depiction of the Gulf Stream, based on the records and lore of Nantucket whalers. The fold-out map included here is based on this earlier work. Finally, his "Meteorological Conjectures, &c" embodies his early observations and predictions about weather patterns, including his understanding of storm movement and the potential for predicting storm paths.

Other papers include "Information to those who would remove to America," (1784) [notable as "one of the clearest expressions of his belief that American society should be based on the virtues of the middle... classes" (Isaacson, 423)], "Internal State of America," "Criminal Laws and the Practice of Privateering," and the unfortunate "Remarks concerning the Savages in North America" (1784).

This copy is at once impaired, enhanced, and unique. Originally issued in marbled boards with a leather spine, a sheet of the original marbled paper is bound in at the rear. There are four plates laid in: The original fold-out 'Chart of the Gulf Stream,' and the maritime fold-out intended to face p95. The first section of Plate 2 is present. Additionally, the Chart of the Gulf Stream and Plates 1 and 2 are laid in as facsimile. Finally, all three of the facsimile sheets are present unfolded in an accompanying portfolio along with a letter from the then

owner "Dr. Wm. H. Press, Member, National Academy of Sciences, &c. &c., and Daughter." (this final sheet also includes a colophon addressing the modern print elements, dated 2012 and signed by the Daughter (and book artist) Sara Press.

Sara was commissioned by her father, noted scientist W. H. Press to restore a first-edition copy of Franklin's book. They agreed that in doing so, she would recreate the 3 missing plates using letterpress, but would "add tiny, forged, anachronistic details suggested by the contemporary polymath in an imagined conversation with his predecessor". [artist statement]

Thus, each of the three modern plates from Franklin's work includes a small, subtle anachronism...quite entertaining to try to locate. The accompanying letter from Press to Franklin, rich in the giddy use of ligatures, is brilliantly entertaining. In touching on the altered plates, stating, "I must confess, however, to an additional liberty taken. In recognition of the Fruits of your Scientific Discoveries that are around us everywhere today, we have introduced into each of the Plates one small anachronism that can be found only by the most discerning Reader. This Slyness in no way implies Disrespect, but rather should be taken as homage to your discerning powers of scientific Observation, evident still after the many years."

This project for her father resulted in her 2013 artist book, "Philosophical and Miscellaneous Papers: A Suite of Forged Historical Prints" (limited edition of 9, now sold out). Presented here is a full suite of Sara Press' altered plates along with the original first state, first edition of the primary source along with two of the four accompanying original plates (and a portion of the third). It is, as noted, both an impaired copy of the original and a magnificently enhanced copy...unlike any other.

The artist's father, W. H. Press, is an astrophysicist, theoretical physicist, computer scientist, and computational biologist, and served as Vice Chair of President Obama's Science Advisory Council.

Franklin's epitaph:
The Body of
B. Franklin, Printer,
Like the Cover of an old Book,
Its Contents torn out,
And stript of its Lettering & Gilding,
Lies here, Food for Worms.
But the Work shall not be lost;
For it will, as he believ'd, appear once more
In a new and more elegant Edition
Corrected and improved
By the Author.

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67. **"Free All Political Prisoners" [Poster].** [Berkeley, CA]: [Political Poster Workshop at the University of California, Berkeley], [1970]. First Printing. Minor spotting near the left edge with some ink smudging near the lower right edge. Small closed tear at sprocket hole along top edge, intact. Silkscreen broadside on back of used computer dot matrix printer paper. 38x28cm. Very Good+. Broadside. (#12148) \$750.00

Poster silkscreened on the back of a used sheet of perforated computer printout paper, a typical canvas for the products created by participants of the Political Poster Workshop at UC Berkeley. The sprocket edge strips are intact, which is uncommon. "In the first few days of May of 1970, college protests spread across the US following the invasion of Cambodia, and on May 4 the Ohio National Guard opened fire on campus protesters, killing four Kent State students and wounded nine others. Shortly thereafter, in response to both the invasion of Cambodia and the Kent State massacre, UC Berkeley students formed the Berkeley Political Poster Workshop and set about mass producing hundreds of silkscreen prints, primarily printing on recycled paper and cardboard. Under the guidance and leadership of Malaquías Montoya, a major figure in the Chicano Art Movement, autonomous poster workshops emerged at colleges around the Bay Area, but especially at San Francisco State and UC Berkeley.

These workshops, organized around young Chicano artists and staffed by many untrained student volunteers, developed on and off campuses in the late-1960s and early-1970s. In May of 1970, these workshops at Berkeley exploded and coalesced in the College of Environmental Design (in Wurster Hall) where hundreds of volunteers printed thousands of posters on recycled paper, based on over 250 designs" (Janet Turner Print Museum). The image is a co-opted symbol of the Black Panther Movement/Black Power fist in the air, utilized by people's political movements since the 1960s. Uncommon generally, very scarce in the exceptional condition found here.

68. Gallagher, Brenda; Curry, Coleen [binder]. **Wild Aloof Rebel [Design Binding].** Morell Printing, 2020/2022. Limited Edition. Tight, bright, and unmarred. Full leather binding with laced on boards in embossed black calf. Edge to edge doublures in debossed white calf. Silk embroidered end bands with JP flyleaves. Three incisions across front cover with white calf leather. Natural rough edges. Housed in metallic custom clamshell box. 105x133x20mm Numbered limited edition of 11, this being 6. Signed. Fine in Fine Archival Box. Hardcover. (#11224) \$2,250.00

"The book was created by Brenda Gallagher in 2020 for the Guild of Bookworkers travelling exhibition "WILD/LIFE". All quotes are from the television sitcom "Schitt's Creek", created by Dan Levy and Eugene Levy. Black and white illustrations of sweaters worn by David Rose opposite one of his pithy quotes. My design inspiration were the strong black and white black and white sweater graphics." [artist statement]

Coleen Curry is a contemporary design binder. Since she bound her first book in 2003, Coleen's aim is to craft technically evocative bindings that provide a visual, sensual, and tactile experience. In 2009, Coleen received her Diploma in Fine Binding from the American Academy of Bookbinding (AAB). In addition to teaching at the American Academy of Bookbinding, Coleen has led workshops in leather and stone binding as well as leather dying and surface treatments since 2014. She is past President of the Hand Bookbinders of California and a current Board member of the San Francisco Center for the Book. Her work has been widely exhibited internationally and has won several awards. Coleen's work is held in private and public collections, such as the Bancroft Library, Boston Athenaeum and Bainbridge Museum of Art. Coleen is Canadian and lives on the California coast where she crafts design binding, and in her free time, swims and rock climbs.

69. Glaister, Donald. **A Few Questions [Artist Book].** Vashon Island, WA: Foolsgold Studio, 2009. Limited Edition. Tight, bright, and unmarred. Polyester film encapsulated layered paintings, drawings and type on paper and transparent film; cloth dropspine archival box, paper spine label. Square 4to. Illus. (color and b/w). Numbered limited edition, this being 1 of 10 (plus two AP copies). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#12325) \$4,500.00

"The book is a progression of sanded polyester encapsulations which envelop paintings, drawings, and type on paper and transparent film, layered to produce an effect of depth and space within each page. ... An informal exploration of the nature of matter, existence, and time in a prose piece of ninety- nine words." [artist statement]

A pristine copy of one of Glaister's hardest to find editioned works and one of which he is particularly fond.

70. Goldstein, Jesse; Weber, Marshall, et al [eds]. **OccuPrint: Occupy Wall Street Pre-Publication Poster Portfolio [Special Edition] UNIQUE SET.** New York: Occuprint, 2012. Limited Edition. Tight, bright, and unmarred. Loose sheets in a silk-screened archival box; 30 loose sheets plus additional special edition material. fo. np. Illus. (color and b/w plates). Numbered limited edition. Fine in Fine Portfolio.. Loose Broadside. (#10627) \$10,000.00

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The art of Occupy. This Occuprint silkscreen portfolio will have thirty 12" x 18" hand silk-screened artists' prints on French paper in an archival silk-screened presentation box. Curated by BOOKLYN's Marshall Weber, Occuprint organizer, Jesse Goldstein, and various Occuprint editorial committee members including Molly Fair, Josh MacPhee, and John Boy.

The ABAA pre-publication set will be limited to an edition of 20 and will contain, in addition to the above:

- an original first edition of the *Occupy Wall Street Journal's Occuprint* issue.
- 1 copy of the Alexandra Clotfelter's iconic "The Beginning is Near" roped bull image, offset printed on French paper from a limited edition of 160 on French paper
- 2 Occuprint "General Strike" offset posters
- 1 Occuprint "General Strike Newspaper".

"Occuprint emerged when The Occupied Wall Street Journal asked us to guest curate an issue dedicated to the poster art of the global Occupy movement. The Occuprint website is meant to connect people with this work, and provide a base of support for print-related media within the #Occupy movement. <http://occuprint.org/>

"Occuprint showcases posters from the worldwide Occupy movement, all of which are part of the creative commons, and available to be downloaded for noncommercial use, though we ask that artists be given attribution for their work. Our Print Lab is collaboration with the Occupy Wall Street Screen Printing Guild. The OWS Screen Printing Guild is an official working group within the OWS General Assembly. It is an open working group that regularly incorporates new members into its process and can be contacted at [owsscreenguild\(at\)gmail\(dot\)com](mailto:owsscreenguild(at)gmail(dot)com).

"We look forward to creating and distributing more printed matter by supporting the development of screen-printing labs at other locations worldwide, and by printing more of the wonderful posters that we are receiving."
—
Occuprint

71. Gray, Stephen. Written on the Death of the Late Thomas Gray, Esq.: Original Holographic Eulogic Poem. 1774. Laid paper mounted on early 19th century wove paper, light creases, wrinkling, minor toning, small stain, some minor chipping at edges, else clean. Approx 9x15". Very Good. Broadside. (#6009) \$450.00

26 lines, 3 stanzas with refrain. Hand-drawn decorative boarder, certain elements in red ink, majority in black. A fine example of funeral oration at the time of the Revolution. Thomas Gray is probably best known for his popular 'Elegy in a Country Church Yard'. Stephen Gray

is believed to be he who discovered electrical induction (and that static charges built on the surface of materials and inside them).

72. Grossin. Enigmes Chinoises [Tangrams]. Paris: Chez Grossin de l'Imprimerie de Didot le jeune, 1817. First Edition. Light shelf/edge wear, a few small chips and creases, careful 'invisible' tape repair to folded cards, light foxing to pamphlet leaves, small closed tear at tail of text, recessed piece board in matching pink glazed paper somewhat worn with tear at one edge, loss of paper along outer edges, and evidence of silk pulled tie, no longer present; housed within the original printed pink paper slip case showing moderate, even soiling and shelf/edge wear. Pink printed paper slipcase, printed folding cards with color tangrams on both sides, recessed board to receive [bone] tangrams, bound pamphlet of instructions and illustration of examples. 12mo. 4pp plus prints. Illus. (color and b/w plates). Very Good-. Hardcover. (#13109) \$7,500.00

First edition and a rare survivor, of the first Tangram book to be published on the European continent...noted condition issues notwithstanding, a scarce example of a remarkably ephemeral item. OCLC locates only two copies at Princeton (Cotsen collection) and at the Menil Collection in Texas. It was issued in at least two variants, with either wooden or [bone] pieces (additionally, the Princeton and Menil copies both show turquoise paper for the boards, here in purple, and a known wooden set in yellow...the nature of this distinction is unclear).

'This, the first Tangram publication on the European continent, is an elegant little French book in a slipcase with the puzzle pieces. The 110 hand-colored problems in the book, which actually started the Tangram craze in France, were all copied from Wallis' Fashionable Chinese Puzzle. A second edition "with new and interesting figures", featuring beautiful hand-colored problem pictures, was published by Grossin in November 1818' (Slocum, 'The Tangram Book p. 77).

Tangram, the 'ingenious-puzzle figure of seven pieces', was invented in China in the late 18th/early 19th century. The Tangram is formed by dissecting a square into seven pieces, called tans and usually consists of: 2 large right triangles, 1 medium right triangle, 2 small right triangles and 1 parallelogram. It is a two dimensional rearrangement puzzle. The pieces are rearranged to form thousands of different figures of people in motion, animals, letters of the alphabet, geometric shapes and the universe. The puzzle is to assemble all seven pieces, without overlap, to form a given problem figure.' (ibid p. 20). One of the first Chinese tangram books to reach the Western market was that of Sang-hsia-k'o (a pen name 'guest under the mulberry tree') who first compiled Chii

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chiao t'u ho pi [Harmoniously combined book of tangram problems] in 1813. A new edition was published in 1815, together with an accompanying book of solutions. Sold as a pair, they were made of accordion folded rice paper sewn together with a string binding. It was this set of works, widely distributed in not only China, but also in England, Europe, and America, which were responsible for spreading the Tangram craze to the Western world - considered to be the world's first puzzle craze. Most famously, when docked in Canton harbour, Captain M. Donaldson received a set in 1815, which he then took to Philadelphia, arriving in 1816, and upon which future American publications were based. The puzzle included such notable fans as Lewis Carroll, Edgar Allen Poe, Hans Christian Anderson, Michael Faraday, and John Quincy Adams, the sixth President of the United States. 'Copies of these books, along with a set of carved ivory Tangrams, have been found that belonged to Napoleon while he was imprisoned on St. Helena' (Slocum, p.65). According to Slocum the earliest non-Chinese Tangram Puzzle set was published by J. Leuchars of London and registered in February 1817, and between 1817 and 1818 the craze rapidly spread across Europe.

Slocum, *The Tangram Craze*, p. 77 (title-page illustrated on p. 32); see also Alex Bellos, *Here's Looking at Euclid*, 2010 (online).

73. Gun Control Begins at the White House. New York: Posters Against Bullets For Ballots, 1968. First Printing. Minimal edge wear, else bright and clean. Screen printed in b/w. 23x34" Near Fine. Poster. (#9775) \$145.00

Political poster featuring a famed image of Lee Harvey Oswald standing with two Marxist newspapers in one hand and a rifle in the other. The image has been altered to include "Militant" and "Worker" written on the papers and Oswald's head has been replaced by Lyndon B. Johnson. Across the bottom, in block letters, it reads, "Gun Control Begins in at the White House." Interestingly 'strong' political piece for the day and proof that all that is old is new again...

74. Haining, Peter; [Berkowitz, David]. The Anatomy of Witchcraft [Association Copy]. New York: Taplinger, 1972. First Edition. Light shelf/edge wear, pull at spine with loss of 'it' in 'Witchcraft', pull with loss at top of front pastedown, joints starting, sporadic toning and soiling, notations at front endpapers, underlining and notations throughout, two leaves show cut pages (one a bottom margin with no substantive loss, the other removing a sigil with text loss at verso), else tight and bright; lacking DJ. Red paper boards, black ink lettering. 8vo. 222pp. Illus. (b/w plates). Good+. No DJ. Hardcover. (#12054) \$7,500.00

This is the infamous "red book" gifted by Berkowitz to bibliographer Maury Terry and referenced in Terry's book, *THE ULTIMATE EVIL*.

The book was then given to a New York-based documentarian as a gift by Maury Terry before the author died and it is this direct chain of custody that establishes the authenticity of its provenance and that the notations are in Berkowitz's hand.

In addition to Berkowitz's sometimes inscrutable and self-aggrandizing notes are sections of intense wearing to the pages, as if Berkowitz read and re-read sections to better absorb the information and there is toning that suggests unusual handling. In one section Berkowitz has cut a triangle [removing a sigil] into the lower half of a page, exposing the text of the page beneath it.

"Much of what Berkowitz learned about occultism before and after his imprisonment for the Son of Sam murders was derived from his reading of Haining's popular treatment of witchcraft, black magic and satanism. This book is heavily used, underlined in, and annotated by Berkowitz and includes his marginal notes on the death of Arliss Perry, who according to Berkowitz was "hunted, stalked and slain" referring to Perry's tragic murder in Stanford University's Memorial Church on October 12, 1974.

Berkowitz insisted that the satanic cult which allegedly ordered him to carry out the Son of Sam shootings was also responsible for the ritualized murder of Perry. This theme was amplified and expanded upon by Maury Terry in *The Ultimate Evil*. Arliss Perry's murder went unsolved for more than forty years before police named Stephen Blake Crawford as the perpetrator following DNA profiling in 2018. Crawford, a security guard at Stanford who reportedly discovered the body, died by suicide before he could be arrested. A copy of the *Ultimate Evil* was found among Crawford's possessions." [correspondence with documentarian]

Peter Haining was an editor with New English Library and a prolific writer who published two books on the supernatural and the occult before *The Anatomy of Witchcraft* [*Devil Worship in Britain* (Corgi, 1964, with A. V. Sellwood) and *Witchcraft and Black Magic* (Hamlyn, 1971)]. These were followed by *The Warlock's Book: Secrets of Black Magic From the Ancient Grimoires* (W. H. Allen, 1972) and *The Witchcraft Papers: Contemporary Records of the Witchcraft Hysteria in Essex, 1560-1700* (Robert Hale, 1974). Haining also published popular studies of *Dracula* and *Frankenstein* as well as books about true crime in 18th and 19th century England, among many other subjects.

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75. Haldeman, Joe; Wessells, Henry; Hilbert, Ernest; Clute, Judith (illus). **Forever Peace. To Stop War [together with] Against the Art of War [Artist Book]**. Upper Montclair/London: Temporary Culture and Wolfe Editions, 2008. Limited Edition. FP: Tight, bright and unmarred. Hand-bound, orange marbled paste-paper over boards, frontispiece. 4to. np [4pp plus 9pp plates]. Illus. (color and b/w plates). Each etching signed by artist. Colophon signed by artist and author. Limited numbered edition, this being "E" [30 copies total, numbered 1-25 plus five copies, lettered A-E reserved for the artist and author]. (#6070) \$2,250.00

AAW: Tight, bright, and unmarred. Blue pastepaper boards, edges untrimmed. 8vo. np [16pp] Ilus. (color plates). Limited edition, this being X of 26 lettered copies (total edition of 33) Signed by author and artists. Fine. No DJ, as Issued.. Hardcover.

FOREVER PEACE: Letterpress work by David Wolfe of Wolfe Editions with aquatint etchings printed by the artist from the original plates (two with added color).

Joe Haldeman is author of the science fiction classic The Forever War (1975: recently optioned by Ridley Scott to be brought to film). The poem was originally published as "Endangered Species" in Vanishing Acts, edited by Ellen Datlow (St. Martin's Press, 1999), and was also used as the epigram to his novel Forever Free (Ace, 1999).

Judith Clute is a Canadian artist resident in London. Her work is held in collections throughout north America and Europe, and was recently exhibited at Galleria Becker, Jyväskylä, Finland, and in the Artichoke Printmaking show at Clifford Chance, London.

Since publication of Forever Peace, a small format edition was published for distribution to members of the U.S. Senate and House of Representatives and of the House of Commons in London, and worldwide to promote peace. A pristine copy of this remarkably powerful work.

AGAINST THE ART OF WAR: With four original aquatint etchings printed by the artist, signed and lettered by the artist in pencil at lower right. Two original poems by Ernest Hilbert and Henry Wessells, with four original etchings printed by the artist. Printed by David Wolfe in Portland, ME.

76. Head, Franklin H. [Mather, Cotton; Olmsted, Fredrick Law; Astor, John Jacob] [Illustrated by Photographs]. **A Notable Lawsuit [Studies in Early American History]**. Portland, ME: Ascensius Press/Ornaflat Publishing, 2002. Limited Edition [Fascimile Reproduction]. Tight, bright and unmarred. DJ bright and clean. White cardstock stiff wraps. 12mo. 38pp plus np plates. Illus. (b/w plates). Numbered limited edition. Fine in Fine DJ.. Stiff Wraps. (#6190) \$65.00

Explores a curious lawsuit regarding the buried treasure of renowned Pirate Captain Kidd, and a cast of characters from Cotton Mather, Fredrick Law Olmsted, Lady Dunmore, John Jacob Astor. Photographic illustrations reproduce several paintings, frontispiece shows John Jacob Astor dressed in the regalia of a Fur Trapper of 1813 and there is also a reproduction of a letter from F.L. Olmsted. A new issue of the minor classic story by Franklin H. Head, founder of the Chicago Liars Club telling the tale of Frederick Law Olmsted's \$5,000,000 lawsuit against John Jacob Astor in 1898 for his theft of the Pirate Captain Kidd's treasure. A hoax that has, at various times, been taken as true. The colophon is inaccurate: the 400 "trade edition" copies were never printed and only 50 (of the 100 listed) hand-bound copies on hand-made paper were printed.

77. Henland, Cecil. **The Ghosts of My Friends Collection [57 Volumes]**. Light shelf/edge wear, all include multiple signatures, else tight, bright, and unmarred. Cloth bindings in various colors, title page and a handful of other printed leaves, the rest left blank. np. Illus. (b/w plates). Very Good to Fine. Hardcover. (#12904) \$18,000.00

"Ghosts" was written by Cecil Henland. Cecil was a woman and "a writer of children's books," founder of a nursery school system in England, and the widow of Lt. Col. Arthur Jex-Blake Percival [killed in battle in November, 1914].

Casual Overview:

Bindings vary, even within years, not just color but a few variations in design.

1 is 'unique'...better paper, unique binding, no printed elements...clearly done by someone who wanted a 'nicer' version [1922]

1 later in decorative publishers binding [1927]

2 in DJ with the woman/originator removed and replaced with "Compiled by Capini Vequin", apparently in reference to the handful of 'famous' ghosts included in the volumes [1938]

2 "Your Hidden Skeleton" by different printer [1911/1914] [N.B. Includes printed version of a poem that is mss in one of the copies CB is keeping for now...]

51 GoMF in various bindings

A message from the collector who built this remarkable collection:

"I'm not sure what your relationship with ghosts has been throughout your life, but mine has always been subjective. Ghosts: Lingerin memories from the past, hovering thoughts from the present, and unknown assumptions of the future.

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After the first book of Ghosts (friends) came into my life - changed my life - I felt a sense of connected responsibility to protect them. The concept of the books was immediately captivating. The directions were constant, the pages were blank, and the output were all variable.

Over the years, these books -these ghosts- have shown up at times where I was uncertain whether they were to be there for me, or to be there with me.

My sense of responsibility to this private collection can be seen in the return of Two "Ghosts of My Friends" that I delivered, by hand, to the Retired Servicemen League in Australia. They contain Ghosts of soldiers known as Light-Horsemen, a national symbol of friendship and sacrifice that carries significance to the Country. They deserved to return home, and so they were let free in Bundeena, Australia. They can "rest now, sapper", at ease.

I've reached a point in my life where a departure from constraint has occurred, and it is now time for more of these ghosts to be free. I have appreciated their company and care in ways that are too heavy for words. Alas, their purpose has been served.

Ghosts: Therapeutic days and holidays spent alone with a group of "friends" bound by ink and spread throughout the varying quality of pulp pages within these seventy-two "Ghost of My Friends" by Ms. Cecil Henland, c1905.

Amongst them, unique characters include one "Ghosts of My Friends" that was privately printed and bound in 1927, two "Your Hidden Skeleton", c1911, and two copycat "Ghosts of my Friends" books put out in 1938 by a scheister magician, Capini Vequin.

Although I hold a fond sadness in letting these Ghosts go, I have kept a smaller grouping of "friends" that were simply too difficult to farewell; ones that will always free my mind from routine and take it to places that are impossible to think of because they don't exist.

I hope these Ghosts have crossed your path and can soon count you as their new friend. May you turn their pages and allow their memories to linger a moment more."
[owner statement]

78. Henningham, David. **An Unknown Soldier**. London: Henningham Family Press, 2011. Deluxe Limited Edition. Bright and unmarred. Screen-printed wooden box, loose printed sheet, bound pamphlet. Oblong 8vo. Illus. (b/w plates). Edition of 30 (first 10 are in screenprinted oblique wooden box including 13 screenprints and two pamphlets) Fine in Fine Box. Mixed Forms. (#9426) \$1,250.00

"Henningham's mordant wit and avant-garde flair is part of another poetic tradition stretching back to Wyndham

Lewis, Ezra Pound and the Dada pranksters of Zurich, although the first truly modernist treatment of the conflict in English emerged only in 1937 with the publication of David Jones's In Parenthesis." – David Collard, The Times Literary Supplement

"Scientists have recently identified First World War casualties using saliva gleaned from the postage stamps on their letters home. Samples taken from their teeth, cross-referenced with a simple swab taken from living relatives, are also identifying soldiers' remains. These events mean that DNA technology has unintentionally transformed the memorial to the Unknown Soldier in Westminster Abbey forever. This unidentified casualty was greeted by thousands of mourners in 1920, aware that he might be their loved-one, and that in his anonymity he stood for all of the lost. For these mourners he represented the hubris of industrial war, which has destructive power beyond our comprehension as the phrase 'Known Unto God' testifies. Yet now, thanks to DNA science, he can be known to us again, which means he is the only soldier we would deliberately refrain from identifying.

Does this mean that the Unknown Soldier has become a symbol for our failure to learn from the past? Do rituals of Remembrance actually enable us to forget? The million that marched through Westminster in 2003 to protest against the proposed Iraq War may well agree with that. Yet nobody is exempt from the difficulties and ironies that surround Remembrance. The politicians who lead us in Remembrance rites seem to be the first to forget. Often the rough sleepers who are shifted from the pavements before the parade takes place are, in fact, veterans. And there are people who cannot forget even if they want to, caring as they do for the wounded and missing their dead. These Unknown Soldiers continue to be a 'regiment of warning' stationed all around the world.

Military technology was not the only thing that caused the First World War to become so destructive. Such a vast body of men could not have been collected without advances in print technology and propaganda. In the light of this, Henningham Family Press created An Unknown Soldier in the form of printed poetry. Our generation only has third-hand knowledge of the First World War. The text of An Unknown Soldier includes many anecdotes passed down through the family, but many horrors were never put into words. There is a void at the heart of these stories like no-man's land itself. Therefore the poem is interrupted by distorted letter forms that cut through the page like trenches in a battlefield. They allude to the dazzle camouflage created by Modernist artists like Edward Wadsworth. This was a war that artists of every stripe were a part of, from Kipling to Wyndham Lewis via the Artist Rifles. These screenprints

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shout dumbly from the wall. If only all propaganda were this difficult to read.

An Unknown Soldier is composed of three documents housed in an oblique wooden box. It begins with a book containing a screenprinted poem of instruction, Preparatory Oratory, which satirises official Remembrance with a voice like the bastard-child of BLAST and The Book of Common Prayer.

The second part is a screenprinted text of thirteen panels. This body of text is An Unknown Soldier himself. His dialect is from no-man's-land, it is corrupted, the conjunctions decaying to leave the more solid vocabulary like disjointed bones. The lines of poetry never make it to the other side of the page, it is typeset like a body superimposed on a battlefield. The position of the stanzas on the wall reflects the human frame like a mirror. The poem has a head, a footnote and the phrase 'Red Giant' where his heart used to be. Yet the poem also resembles a network of trenches seen from the sky, and the soldier takes the reader on a walk through 'The Capital' at his belly, then to 'The Nobiskrug' in his stomach, which is the tavern on the road to hell. This is where he spent the ferryman's wages. Then on to the 'Semen's Mission', where we hear about a lost generation, and finally the 'Labour Exchange' where Miners exchanged pits for trenches for a period.

Part three, Funeral, March, is a triptych of verses that reflect on the author's family on the home front and in peacetime, bound as a small Order of Service. It concludes with an affirmation of enduring hope in technology; the tale of Grandad Jack, a veteran, making a copying machine. [artist statement]

79. Herlin, Louise; Broome, Peter [trans]; Rebora, Sol [binder]. **Battlements // Between Beats [Design Binding]**. Bussy-le-Grand: Mathieu Éditeur, 2007/2022. Limited Edition. Tight, bright, and unmarred. Binding features a laced-in boards structure with full leather with design in relief, white ink lettering, leather doublure and fly leaves made of velour; matching archival box with leather spine. 4to. np. Illus. Numbered limited edition, this being 16 of 30. Signed by all involved and in a signed design binding. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13152) \$5,500.00

Text in English and French. One original stamp of Laurence Maurel Monique. An exquisite example of Sol's work.

80. Hill, Joe. **Faun [Artist Book]**. Kitchener, Canada: Conversation Tree Press. Limited Edition. Tight, bright, and unmarred. Full vellum binding, hand painted, illuminated drop caps, beveled boards, teg; housed in a gate fold archival box in beige cloth with stone veneer

front. 4to. 45pp. Illus. (color plates). Numbered limited edition, available in a Standard, Deluxe, Lettered, and Roman Numeral Editions. Fine in Fine Archival Box. Hardcover. (#12628) \$8,250.00

"The first Roman Numeral book from Conversation Tree Press is a testament to the time-honoured art of bookmaking. Every copy includes original artwork created in collaboration with each collector; hand-drawn illuminated title and drop drops, a full vellum binding with extensive foil stamping, and real mother of pearl inlays." (publisher's statement)

"Each Roman Numeral collector will consult with Francois directly to have a thematically-appropriate original watercolour painted. Each painting will be sent to Ludlow Bookbinders to become part of the book, making each copy truly unique."

Limited to only ten copies each signed by Joe Hill and Francois Vaillancourt. It is a full vellum over boards binding inspired by the Vellucient bindings developed by Cedric Chivers in the late 1800s. Each copy is bound by hand at Ludlow Bookbinders in Shropshire, United Kingdom.

The calfskin vellum is procured from William Cowley in the UK, a storied fourth-generation family enterprise established in 1870, renowned for crafting vellum by hand using age-old expertise and methods.

Crafted to serve as a doorway to the lands of Palinode, the front board of every copy will feature a unique, original watercolour by Francois, painted in collaboration with each individual collector.

The original artwork is surrounded by authentic, mother of pearl inlays which have been carefully carved and seamlessly joined to frame the artwork perfectly.

Further enhancing the front board is decorative gold foil stamping, which the vellum accepts beautifully, while the boards themselves are extra thick with bevelled edges.

To mark the transition from the world as we know it to the lands of Palinode, trapped in neverending dusk, a single sheet of copper-coloured Lokta paper is inserted at the start of the second part of the book. This Nepalese handmade paper is screenprinted by hand in copper ink and air-dried, producing sheets with variations in the patterns and textures.

The endpapers are made from custom marbled paper, with a design unique to the Roman Numeral state, made by Freya Scott of Paperwilds.

"We are collaborating with skilled calligrapher and illuminator Svetlana Molodchenko to bring this harmonious blend of form and function to each copy of

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the Roman Numeral Faun. Svetlana's intricate, hand-painted approach, inspired by the likes of Herman Zapf and William Morris, will not only be applied to the two drop caps that mark the beginning of each of the two parts of Faun, but to the title page as well."

81. Hill, Rick [artist]; Thomas Jefferson; John Adams. **I Cannot Live Without Books: A Letter from Thomas Jefferson to John Adams, June 10, 1815 [Miniature]**. Charlotte, VA: Richard Park Hill, 2016. Limited Edition. Fine. Navy leather binding with Jefferson 2018 silver dollar and silver titling. Marbled end sheets and paste downs, cut out silhouette of Jefferson, marbled slipcase papers. 2.9" x 2.25". Illus. (b/w, color). Numbered limited edition, this being 4 of 4. Fine in Slipcase. Hardcover. (#12662) \$150.00

Signed by author, and facsimile of Jefferson and John Adams on colophon.

82. Hinson, Jesse. **Magic, Warlocks, & The Cabbage Patch Kids [artist book]**. Tuscon, AZ: Jesse Hinson, 2024. Limited Edition. Hand printed green paste paper wraps with gold title, stab bound, accordion fold-out. 8vo. np. Illus. (color plates) Limited edition of 20 copies. Signed by the artist. Fine in Wraps. Original Wraps. (#13114) \$145.00

Theories surrounding the unusual beliefs of the fundamentalist, non-denominational Christian organization, the Insitute of Basic Life Principles (IBLP).

83. Holland, Kate [binder]. **All We Are Saying Is.... [Artist Book] [Design Binding]**. London // Oldham, United Kingdom: Incline Press, 2024. Unique. Tight, bright, and unmarred. Complex structure with fold out accordion of card mounted on black bookcloth with hand dyed and reverse offset printed covers of fair goat with hand dyed fair goat inlays; housed in grey cloth drop-spine box with red paper onlay, lined with suede. 137x181mm (1340mm fully open). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13163) \$5,750.00

The body of the work is comprised of eight letterpress printed images on card by Incline Press. The dove of peace is a stock wood block, the olive branch it carries is cut by Helen Moss.

"The covers show an aerial shot of Gaza City with the pixelated red squares, so often used in the media, to represent relative bomb damage. The photographic image on the reverse is of wreckage in Deer Al Balah, January 16, 2024, Zuma Press Inc. The words are hand written by the binder, nearly 2000 names of children under the age of 3, a small percentage of the more than 14,500 Palestinian children that have been recorded as killed in Gaza and collated by Al Jazeera.

This is by no means intended to diminish the atrocities perpetrated on October 7th by Hamas but merely to record and raise awareness of the names of some of those innocent souls who have died as a result of the current military action." [artist statement]

84. 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.

85. Hugo, Victor; Rothchild, Judith [artist]. **Aux Etats-Unis d'Amerique [To the United States of America] [Artist Book]**. Octon, France: Editions Verdigris, 2007. Limited Edition. Tight, bright, and unmarred. Black cloth spine(s), tri-fold binding, right textblock in French, left textblock in English, marbled paper boards, printed spine label; marbled paper slipcase. 8vo. np. Illus. (b/w plates). Numbered, limited edition of 45, this being 43. Signed by the artist. Fine in Slipcase. Hardcover. (#12344) \$750.00

Text in French and English.

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"This passionate plea by Victor Hugo, addressed to the American people, was written on the eve of the execution of anti-slavery activist John Brown in 1859. This bilingual edition accompanied by a mezzotint by Judith Rothchild is printed in leporello form 45 copies. Mark Lintott's typography was printed on Rives BFK paper with an Albion press. The engraving was printed by the artist on Hahnemühle paper. The handmade papers are by Judith Rothchild and the slipcase is by Mark Lintott. All books are numbered and signed by the artist.

The first five copies, constituting the master edition, include an original study by Judith Rothchild and are presented in boxes. [publisher's statement]

86. Indigenous, Native American Zine Collection [V-2]. USA; Canada, 2013-2017. Tight, bright, and unmarred. Fully illustrated booklets with original wrappers. Printed in b/w, color illus., multi pp. As New. Staplebound. (#10523) \$85.00

Zines titles as follows:

Anarchist Tactics at Standing Rock, 2017 - "This zine exists here not as a glorification of the role that anarchists played at Standing Rock, but to provide an insight into what is needed to meaningfully support indigenous struggles against extraction and ongoing land theft."

Standing on the Land to Stand Up Against Pipelines: A Report from the Unist'ot'en Camp, 2013 - ... "recounts the development of a common front including the Unist'ot'en and anarchists...North British Columbia."

Fascism & Anti-Fascism: A Decolonial Perspective, 2017 - Indigenous voice on white nationalism movement under the Trump administration.

Accomplices Not Allies, Abolishing the Ally Industrial Complex: An Indigenous Perspective, 2014 - Direct discussion of ways white allies can work as an accomplice in an anti-colonial struggle, instead of lip service, allyship.

Uprooting Colonialism: The Limitations of Indigenous Peoples' Day, 2017 - Deconstruction of Indigenous Peoples' Day, as good intention, but expressing the limitations of dismantling the capitalist power structures through a "doctrine of discovery" and a baseless invention of solidarity.

Social War on Stolen Land: Anarchist Contributions. 2016. Vancouver, CANADA. Black Banner Distro.

87. Ingmire, Thomas. The Harmonic Flight of Madness / A Visual/Verbal Book [Artist Book]. [San Francisco, CA], 2010. Unique. Tight, bright, and unmarred. Covers are lettered and painted, ink and

watercolor decorated in blacks and blues for the upper cover, reds and yellows for lower, textblock mss, watercolor, and gilt; housed in a black plexiglass case with a clear lid. np. [eleven leaves]. Hand lettered and colored. Signed by the calligrapher/artist. Fine in Fine Plexiglass Box. Original Wraps. (#12335) \$5,000.00

A unique lettered and painted manuscript heightened with gold. There are 9 double spreads and a colophon. "The text is a reassembled collection of words and phrases taken from Georg Trakl's collection of poetry titled Song of the West (translated by Robert Firmage)." This is not a Trakl poem, but rather Thomas Ingmire's visual interpretation of Georg Trakl's verbal poems. It is Calligraphy and Poetry in collaboration. The blacks, greys, and deep blues explode at the end in a splendor of yellow and orange.

88. [Intima Press] Shakespeare, William; Beloff, Mindy [book artist]. The Tragedy of Othello // The Tragedy of Desdemona. New York: Intima Press, 2023. Limited Edition. Tight, bright, and unmarred. Dos-a-Dos binding, three-quarter binding with brown leather spine and tips, raised bands, beige calf boards, gilt lettering; housed in drop spine case, red leather label (laid in parts, see below). 32mo. [3 5/8 x 2 3/4 x 1 3/4]. 192pp.; 150pp. Edition includes 26 standard copies (lettered A-Z) and 10 deluxe copies (numbered 1-10), this being 2. Fine in Fine Archival Box. Hardcover. (#12924) \$3,750.00

Edition of 26 lettered A-Z, with 10 numbered deluxe, printed letterpress, front and verso. Page designs in red ink with brown text, with over 50 original drawings. The Tragedy of Othello the Moor of Venice – by William Shakespeare: 192-pages printed letterpress on Mohawk Superfine. The Tragedy of Desdemona – by Mindy Beloff: 150-pages printed letterpress on Johannot Arches cotton rag papers, text includes ancient Nag Hammadi poetry, narrative passages of Ovid, Dostoevsky, and Alice Walker; statistics compiled from a variety of sources including the United Nations and current news sources.

Miniature book, dos-a-dos binding with letterpress printed St. Armand cotton paper covers, and Suminagashi marbled edges. Standard bound by Mindy Beloff, custom crafted box and deluxe leather binding by Celine Lombardi. Book 3-1/2 h x 2-3/4 w x 1-3/4 d, with LCD screen Video Card 2 x 4 inches resolution 320 x 240, cinematic 8:44 minute video time capsule with USB port and accordion booklet of video credits, inside a unique custom box with 2 pull-out drawers, wrapped in book cloth, 6.5 x 4 x 2.75 inches. Deluxe (scroll down below).

"This double-bound miniature pairs a classic seventeenth-century Shakespearean text with historic and contemporary poetry and writings, along with current news and statistics on femicide. The two volumes are

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paired, Othello on one side, Desdemona on the other, sharing the same back-not as literal, but perhaps a parallel to Iago's description of marital conjugation of the beast with two backs-however; the two texts and various voices are conjoined in dialogue and are inseparable. The layered narrative includes a video component, also in dialog with issues around gender and class. On the video, one views a montage of images, 8:30 minutes long. This includes clips from film and theater productions of "Othello," news headlines of sensational stories from the mid-1990's, recent women's marches from the #MeToo movement, and other poignant contemporary stories and statistics. The video functions as a time capsule, for a generation coming of age in the 1970's-90's.

...

William Shakespeare's "Othello," based on a 16th-century tale in Giraldi Cinthio's "Gli Hecatommithi," was a popular play in Elizabethan England, that still resonates with audiences today. The story begins with devotional love, an elopement and hope for the future, interrupted by the machinations of the villain Iago, and ends in tragedy within a few days. The character Othello, a respected General who marries and then murders a younger woman, Lady Desdemona, parallels a modern Othello in the sports and television personality of O.J. Simpson, who was accused of the double murders of his ex-wife Nicole Brown and her friend Ron Goldman in 1994. Both are tragic stories of jealous rage, domestic violence, male dominance, upper class privilege, and femicide. In "The Tragedy of Desdemona," closing arguments of the legal case and diary entries of the victim are revisited, along with historic and contemporary poetry, writings from the 4th-century Nag Hammadi codices, excerpts of writings from Ovid, Dostoevsky, and Alice Walker; current news headlines, global statistics on femicide, the 2021 Supreme Court decision overturning Roe, the 1993 case of Lorena Bobbitt, and the myth of Medusa, among other information. The intention in this edition is not to offer answers to readers on gender disparities or racial prejudices either during Shakespeare's time or now, but to create dialog, conflicting though it may be—that address questions around gender, identity, jealousy, control, dominance, domestic abuse, and racial divides."

Deluxe numbered 1-10: designed by Mindy Belloff, includes a selection of original drawings hand painted in watercolor and gouache. Includes a larger LCD screen Video Card 3-1/2 x 5 inches, resolution 470 x 320, cinematic 8:44 minute video time capsule with USB port and accordion booklet of video credits letterpress printed. 11 x 8 x 2-1/4 inches bound by Celine Lombardi.

89. Jacobs, Diane. **with liberty and justice for all....** Portland, OR: Scantron Press, 2000. Limited Edition. Bright, and unmarred. Woven handset letterpress text on vellum, hand-stitching. 53x80" Signed by the artist. Fine. (#11187) \$7,500.00

"Words of bigotry and prejudice are woven into the fabric of this U.S. flag. The Equal Rights Amendment, first proposed in 1923, is still not part of the United States of America's constitution.

The flag of the United States is a loaded symbol for this country: laden with patriotism and a vast array of other emotions. In the artwork: "...with liberty and justice for all", it becomes the opposite of its title: a revelation of the injustices, racism and classism of which the country is capable. It becomes a tapestry of name-calling, and as such is a culminating work in my exploration of derogatory language used against groups of people."
[Artist statement]

90. James, Angela [binder]. **Water [Design Binding]**. Oldham: Incline Press, 2008. Limited Edition/Unique. Tight, bright, and unmarred. Airbrushed goatskin, inlaid half-circles of resist-patterned and airbrushed calf with white tooled borders, airbrushed calf fore-edges, backstrip lettered longitudinally in silver, calf and goatskin doublures, tooled and laminated flyleaves of Japanese paper, edges rough-trimmed; housed in suedelined drop back box. 4to. np [104pp]. Illus. (color and b/w plates). Numbered limited edition of 400 copies issued in sheets to binders (from an edition of 550 copies). Signed and dated by the binder beneath colophon. Fine in Fine Arcival Box. Hardcover. (#13169) \$3,000.00

A selection of poems on the theme of Water. Colour-printed illustrations throughout by Paul Kershaw, Rigby Graham, Bert Eastman, Clare Curtis, Victoria Hall, and Eric Hasse, the majority of these from wood or lino-cuts and printed direct from the original block, a number double-spread. Marbled wave design to title-page by Ann Muir.

One of 400 sets of sheets assigned to binders for submission in the First International Competition of Designer Bookbinders in 2009, exquisitely bound by Angela James, Fellow of the Designer Bookbinders society, with an eye-catching asymmetrical design reflecting on the theme of water.

91. **Japanese Match Books [mounted]**. Japan: Various, nd [circa 1943+/-]. First Printings. Light wear, some sunning, else bright and clean. Printed paper matchbooks, professional museum mount under glass. Illus. (color plates). Very Good. (#9808) \$750.00

Japanese matchbook art is a remarkably broad and deep area, comprised of literally thousands of unique works

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created over decades. It comes as no surprise that during WWII, the Japanese government leveraged the power/popularity of the matchbook art phenomena as a propaganda tool. Collected here and professionally mounted and framed are 5 strong examples:

1: Japanese propaganda matchbox with a caricature of FDR

2: "This image from a matchbox cover, depicts United States President Franklin D. Roosevelt--dressed in rags, on a raft in the ocean, and holding onto the U.S. flag--in the view of a Japanese submarine periscope. Shanghai, China, between 1943 and 1945". [From the USHMM special exhibition *Flight and Rescue*.]

3: Japanese planes flying in formation over the U.S. and British flags, with the Japanese flag rising in triumph. Shanghai, China, between 1943 and 1945.

4: Japanese propaganda matchbox with a Japanese sword piercing the US flag

5: Japanese bombers soaring over the Pacific Ocean, Japanese flag hanging from a bayoneted rifle at the left.

92. Jeanne Pallier, aviatrix. **Autographed RPPC 'real photo postcard'**. Paris: Famechon & Legarde, [1914]. Toned, else bright and clean. Silver gelatin photographic illustration on card, 3x6" b/w. With inscription on lower third. Excellent. (#10409) \$125.00

[France, Aviation] Jeanne Pallier (France, 1871-1939) autographed real photo postcard. Inscription reads: "Pour Madame Schaefer et sa famille, mes plus amicus sentiments-- J. Pallier, 24 Mars 1914."

On 6th September 1912, Pallier received French pilot's license number 1012 and on that day was likely the first woman pilot to fly over Paris in a Nieuport-Astra. Pallier was 48 years old when she earned her license and has also been credited with the first all-female flight when she carried Madame Duchange in her aircraft prior to January 1913. At the start of the First World War, women were not accepted as combatants in the French army, and Jeanne Pallier like others was refused to be a pilot there. Inspired by what was happening in Great Britain, in 1915, with the collaboration of Marguerite Durand, she created the Women's Automobile Club to provide female drivers for the health service, which was again refused. It was not until 1917 that the French government accepted that women carry out this task voluntarily. Thus the club's one hundred and twenty paramedics and seventy nurses transport the wounded repatriated from the front to the hospitals. After the war, Jeanne Pallier devoted herself to social work at the Renault factory. In particular, she created the Jeanne Pallier Cup intended to encourage young women to engage in competitive sport. She ended

her life at the convent of perpetual help in Villeneuve-sur-Yonne where her sister was a nun, and she died there on March 6, 1939. Provenance: David Cressey Collection. A real photo postcard (RPPC) is a continuous-tone photographic image printed on postcard stock. The term recognizes a distinction between the real photo process and the lithographic or offset printing processes employed in the manufacture of most postcard images.

93. Johnson, Samuel. **The Rambler [complete in two volumes]**. London: J. Payne and J. Bouquet, 1750-52. First Edition. Light shelf/edge wear, professionally rebaked retaining original boards, ownership plates and marks at pastedown and ffep, else tight, bright, and unmarred. Full leather binding, raised bands. fo. 1244pp. Woodcut decorative elements. Very Good. Hardcover. (#11226) \$7,500.00

From the library of Oliver Sacks [sold to him by Eric Korn]. Plates and marks of interesting prior owners. Three plates are mounted: [Sir] J. W. H. Brydges [Irishman]; noted Cleveland businessman, author, and scholar Munson Aldrich Havens; and the gift plate of Western Reserve College (now CWRU) indicating it was a gift of Munson (deaccessioned around the time of the merger with Case)

Two volume set of all parts 1-208 (March 20, 1749/1750 through March 17, 1752) with first issue title page (1751) in both volumes. With 1751 reprint of No. 1 with "preceding numbers" reference in colophon [Fleeman I, p. 196]. Some show faint fold from original delivery manner.

"The Rambler, a twopenny sheet issued twice weekly in London by the publisher John Payne between 1750 and 1752, each issue containing a single anonymous essay; 208 such periodical essays appeared, all but four written by Samuel Johnson. Johnson's intention in this project was that of a moralist aware of his duty to make the world better. This sense of responsibility determined the style of his Rambler essays, a majority of which deal with the disappointments inherent in life and with the setbacks to ambition. Many of the titles reflect this: "Happiness not Local"; "The Frequent Contemplation of Death Necessary to Moderate the Passions"; "The Luxury of Vain Imagination." The Rambler, in short, is of fundamental importance in any estimate of Johnson's approach to literature itself: though shot through with mournful humour, it was written to instruct and chasten. For the most part Johnson was a detached and generalizing commentator, the essays bearing little relation to current events or current literature, even though they contain much acute literary criticism. They do, however, reflect the social and literary conditions of the time.

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Johnson's immediate incentive in contributing The Rambler essays was to keep the wolf from the door ("No man but a blockhead ever wrote except for money"). He was in his 40s, at work on his Dictionary, and had little in the way of regular income. He was paid two guineas for each paper. The Rambler did not sell well as a periodical, however, though it was an immense success after being reissued, with the essays revised, in volume form in 1753." [Britannica]

Overall, a very handsome copy of one of the great serial publications in English literature, representing a "watershed in English periodicals, standing between the "Tatler," "Spectator," and "Guardian" of Addison and Steele on the one hand, and the group of publications inspired by it on the other. With the "Spectator," it is one of the two great periodicals of the 18th century. The original numbers were not especially popular, a fact resulting from (and/or contributing to) the publication's small press runs of no more than 500. But, as Graham says, "it elevated Johnson in the opinions of his contemporaries, as an author and moral philosopher, and made its way slowly to a secure place in the world of letters.""

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

94. Kelm, Daniel. **Religio Mathematica [Artist Book]**. Wide Awake Garage, 1990–2007. Unique. Bright and unmarred. Complex hinged structure, printed paper faces; yew enclosure. Fine in Fine Natural Wood Base. (#11319) \$15,000.00

The closed book rises above the yew-wood enclosure.

Quoting Mark Dimunation, retired Chief of Rare Books, Library of Congress:

"The power of Kelm's symbolic universe is most poetically yielded by a pure book structure. Free of encumbering text, Religio Mathematica (1990-2007) is a structure built with hinged triangular shapes. Using the four alchemical colors as its only source of language, the structure uses the revelation of the colors to create the text within the confines of the folded shape. The books begins folded into a cube; only red is exposed--fire. It unfolds into linked pyramids of white and black, water and earth. Further sequences unfold an alchemical story that is exclusive to Kelm's world and vision. When Kelm manipulates the book, it seems to snake from one shape to

the next. To hear him recite the incantation of the book is magical. The unfolding of the cube marks the birth of the universe; the ultimate closing of the lotus signals its death.

With this pure, abstract piece Kelm has achieved his Book. Text and binding are fully integrated, the reader and the book wholly interdependent. His craft and his vision now merge to create a single experience-reader and book, observer and the observed. The success of the piece comes from Kelm's own sincerity and modesty. In his effort to embrace and impart his own hard-won view of the world, he has stepped aside to let his books speak for themselves: "When you let go of perfection, you allow the book to be what it is." [exhibition catalogue]

95. Klein, Mark [EFF, US Gov., etc). **Collection of Documents Involving ATT Whistle Blower Mark Klein Legal Proceedings [NSA Domestic Surveillance] and EFF 'Pioneer of the Electronic Frontier' Trophy.** var.. [circa 2006-8]. Copies/mss. Some rough edges, some underlining/notations, etc., else bright and clean. Boxed collection of loose and stapled sheets in two manila folders. 4to. np. Includes sculptural trophy. Good+ to Near Fine. Loose sheets. (#12914) \$950.00

Includes many court filings related to the NSA domestic surveillance program. Most are copies of original filings and related published articles, but there is a fair bit of notation and highlighting and several sheets of mss notes and details. Includes 2008 EFF trophy awarded to Klein for his whistleblowing on the ATT and NSA collusion in surveilling [domestic] internet activities. Mark Klein is a former AT&T technician and whistleblower who exposed details of AT&T's cooperation with the US National Security Agency with the installation of surveillance hardware in Room 641A to monitor, capture and process American telecommunications. A major story in and after 2006, Klein went on to write a book about the NSA and AT&T's cooperation in surveilling the internet and his experience as a whistleblower called 'Wiring Up The Big Brother Machine....And Fighting It.'

Quoting Klein:

"While working in San Francisco in 2002, I learned that a management-level technician, with AT&T's knowledge, had been cleared by the NSA to work on a special but secret project: the installation and maintenance of Internet equipment in a newly-constructed, secure room in AT&T's central office in San Francisco. ...

As part of my duties, I was required to connect circuits carrying Internet data to optical "splitters," which made a copy of the light signal. After examining engineering documents given to the technicians which showed the

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connections of the splitters, I discovered that they were hard-wired to the secret NSA room.

Here's the first point: an exact copy of all Internet traffic that flowed through critical AT&T cables emails, documents, pictures, web browsing, Voice-Over-Internet phone conversations, everything was being diverted to equipment inside the secret room-every second of every day. ...

Next point: the Internet links which were connected to the splitter contained not just international communications but vast amounts of purely domestic traffic, all mixed together. Furthermore, the splitter has no selective abilities-it's just a dumb device which copies everything to the secret room. And the links going through the splitter are AT&T's physical connections to many other companies' networks, such as Sprint and Qwest, to mention only a couple of well-known names. Since these networks are interconnected, the government surveillance affects not only AT&T customers but everyone else millions of Americans. ..."

96. Knapp, Tracy; Gohde, Kurt [artist]; Bourdeau, David [binder]. **Match in a Bottle [Artist Book]**. North Andover, MA: Kat Ran Press/Thistle Bindery, 1997/2000. Limited Edition [Deluxe]. Tight, bright, and unmarred. Grey pastepaper boards with a red flame in the design, black morocco spine and edges; grey and red cloth dropspine case having a red flame recessed in the upper cover. 8vo. np [19 leaves plus illus]. Numbered limited edition, this being 14 of 65 copies (40 numbered & 15 lettered) this copy a further limitation of 4 specially bound "at the request of Kat Ran Press". Fine in Fine Drop-Spine Arch Box. Hardcover. (#12328) \$7,500.00

Exquisitely printed on Arches by Michael and Katherine Russem at the Kat Ran Press, this one of only 4 copies in the deluxe binding by David Bourdeau. This copy includes a red cloth folder with several pieces of Kat Ran Press ephemera, a sheet stating the nature of the special bindings signed by Bourdeau, and two additional unique smoke drawings by Gohde (one of which is full page). The seven poems by Tracey Knapp. Eight illustrations by Kurt Gohde who "made over 800 original drawings with matches, kerosene lamps, 'snaps,' gold leaf, gun powder, and cigarette lighters. The title page and poems are each accompanied by one of these drawings" [colophon].

"Classical painters tried to freeze the moment immediately before an action took place. By drawing with smoke, I try to catch the moment immediately after. Fixing the smoke on paper stops the natural dissipation – alluding to the flame that produced it. These drawings exist like scars that tell the stories of their own creation." [artist note]

Each copy is unique, as the illustrations are not prints but

original "smoke" drawings. Gohde's technique ranges from scarring with a single match, to creating patterns with the smoke, to lighting a design laid out in gun powder. Illustrations, text, and binding create an harmonious whole.

The book, the first of the press, sold out immediately and won critical acclaim in the book arts community.

97. Kollontai, Alexandra; German, Lindsey (intro). **Communism and the Family [together with] Sexual Relations and the Class Struggle**. London: Socialist Workers Party, 1984. 2nd/3rd Printing. Minor shelf/edge wear, sunning at spines, else tight, bright, and unmarred. Printed color wraps. Small 8vo. 16;16pp. Very Good in Wraps. Original Wraps. (#9589) \$25.00

Handsome copies of both.

98. Krebs, Millicent. **The Seeing Machine [Artist Book]**. Alabama: Millicent Krebs, 2022. Limited Edition. Tight, bright, and unmarred. Black cloth boards, red ink lettering, hybrid-accordion with cut throughs exposing back printed elements; two grey printed sheets of cardstock for a base. Narrow 8vo. np. Illus. (b/w plates). Fine. Hardcover. (#13115) \$450.00

"The Seeing Machine looks to Michel Foucault's essay "Panopticism" alongside compiled text and images from neighborhood safety apps to think critically about surveillance today. While Foucault emphasizes the ways that institutions maintain power through surveillance, The Seeing Machine instead considers how the accessibility of modern surveillance equipment shifts the power of observation into the hands of the community. The modified accordion structure allows the book to stand as a tower atop the accompanying letterpress printed diptych which resembles the panopticon structure first designed by Jeremy Bentham in the 18th century." [artist statement]

99. Kuch, Michael. **Common Monsters of the United States [Artist Book]**. Northampton, MA: Double Elephant Press, 2004. Limited Edition. Minor shelf/edge wear to the box, else tight, bright, and unmarred. Quarterbound, red paper spine, blue paper boards, onlays to front board; housed in a red cloth tray case, glass window at the front, printed spine label. Oblong fo. np [24 leaves]. Illus. (colored plates). Numbered limited edition of 25 plus 15 unbound sheet sets, this being 19. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12317) \$4,500.00

Ten plates are etched with images of the beasts, their common names & binomial nomenclature. Etchings are hand colored by Kuch, in the tradition of natural history books. A description of each creature is printed in shaped typography on translucent paper through which the

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creature ghosts through. Housed in a tray case which resembles a specimen box. Through the glass window one sees the specimen--a collage of the American Imperial Moth (pulp painted by Kuch)-- and its printed label pinned to the binding.

A powerful artist's book, both bitter and beautiful, in the guise of a Natural History colorplate book. The Autocrassus Adnauseum (Goitalone), Addictus Oleum (Common Oilsucker), the Nexus Ignorantia (Giant Blind-Spotted Broadcast Spider), Embedding Soundbites, Bufo bombus (Popular Brown-Nose Toad)—shown in congress—are some of the creatures in this satire on the invasion of Iraq and the failure of the Press and of Congress to do due diligence.

"Satire is the last refuge of a patriot."

100. Kuch, Michael. **Falling to Earth [Artist Book]**. Northampton, MA: Double Elephant Press, 2002. limited Edition [Deluxe]. Tight, bright, and unmarred. Paper covered boards with exposed spine (see below), fourteen poems printed letter-press and twenty-one etchings in color and black-and-white; in a steel-walled tray case (exposed steel at open sides), space with lift for copper plate built into the second box. fo. np 42 leaves. Numbered limited edition, this being 12 of 20 (complete edition of 110). Signed by the artist. Laid in ephemera. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12320) \$4,750.00

An artist's response to the events of 9/11 and its aftermath. The metaphor of falling examines the human and spiritual costs of violence. Icarus, Jacob's ladder, and a parachuting Christ descend in our new millennium. The poems and etchings are frequented by angels providing vantage from above.

"For the anniversary of the terrifying and tragic collapse of the World Trade Towers, the Double Elephant responded with this of book of fourteen poems and twenty one intaglios. The book's imagery uses the metaphor of falling to look at the human and spiritual costs of violence. Mythological and biblical narratives are evoked in a modern framework hoping to provide perspective to the then raw and recent events. The volume is also frequented by angels, giving a vantage from above."
[artist statement]

Binding suggests the former World Trade Towers: vertical raised surfaces are wrapped in gray Japanese paper with a silver, laid-screen design; collaged strips of blue and white paper produce the illusion of sky and building.

Three images are large, foldout etchings; two of the images are repeated, making a total of 23 etchings. The etching of an angel on a ladder is also present as a

monotype. Laid into the rear of V2 is the original copperplate of the angel on a ladder.

Papers by Carriage House Papers and Dieu Donn  Papermill. Text printed by Art Larson at Horton Tank Graphics. Bound by Shoshannah Wineburg and Barry Spence. [Book, Art, Object, p155]

101. Kuch, Michael. **Illuminations: An Acrostic Martyrology**. Northampton, MA: Double Elephant Press, 2014. Limited Edition. Tight, bright, and unmarred. Open spine binding, brass edges, printed paper boards, cutthrough elements; matching dropspine case. Small 4to. np. Illus. (color and b/w plates). Numbered limited edition. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8737) \$4,500.00

"Marking twenty years of the Double Elephant Press Michael Kuch is publishing ILLUMINATIONS — AN ACROSTIC MARTYROLOGY. Modeled after an illuminated manuscript, it contains mezzotints of invented martyrs with marginalia of illuminated relief-etchings.

The work revolves around thirteen images of imaginary icons who are martyred by their own enlightenment. One is Impaled by shafts of ineluctable light, and another, Lifted to glory by the stones of critics. These images are mezzotints with further etching -- hence Kuch is calling them "mezzo e mezzotints."

In the manner of an illuminated manuscript, the thirteen martyrs are surrounded by tangential marginalia. This decorative imagery predominantly reference post-enlightenment science. The marginalia and text are composed of nearly 100 small relief etchings a la Blake. These are hand water colored by Kuch using hand-made watercolors from Kramer pigments.

The marginalia and text appear on the page preceding each mezzo e mezzotint martyr with a window cut in it. This allows for viewing of the martyr with the colorful marginalia as well as on its own in stark black and white when the page is turned." (artist statement)

102. Leavitt, Nancy Ruth, Dickinson, Emily. **Hope**. Stillwater, ME, 2018. Unique (one in a series of two). Bright and unmarred. Boxed in form of diptych, Katie McGregor handmade paper, signed by the artist, Nancy Ruth Leavitt, in pencil on the leaf on the lower part of the image page, middle leaf. Page size: 10-3/4 x 14-1/2 inches; diptych with Dickinson poem, HOPE, lettered on right and images (cut paper flowers with leaves stitched to batik fabric). Fine in Fine Drop-Spine Archival Box. (#11308) \$3,000.00

The artist's gouache lettering on Katie MacGregor handmade paper and hand-cut paper snowflake and feather illustration on batik fabric are attached to the

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bottom of a dark blue fabric covered box by Joelle Webber, green paper label with title in white gouache on lower right front corner.

The artist has hand lettered a copy of Emily Dickinson's poem 254, c. 1861, "Hope is the things with feathers. . ." and created a flower illustration composed of fabric and paper that are stitched down to a green and purple and blue batik print which might evoke an exotic garden. The white flowers are three-dimensional and pop charmingly out from the subtle print below. The "feathers" (leaves) are cheerfully suspended above the batik garden as well. The well-known text opens, "HOPE is the thing with feathers / That perches in the soul / And sings in tune without words / And never stopes at all. The reader / viewer is beguiled!

103. Leavitt, Nancy Ruth. Thaxter, Celia. **Autumn: Still the Garden Glows: Excerpts from An Island Garden Nancy Ruth Leavitt**[Artist Book]. Stillwater, ME: Nancy Ruth Leavitt, 2019. Unique. Tight, bright, and unmarred. Painted sheets; matching dropspine box. fo. np (30 leaves). Illus. (hand colored). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#11419) \$5,500.00

Painted in watercolor and gouache on Arches text wove and bound in Katie MacGregor's handmade paper.

104. Ligorano - Reese [Gingrich, Newt]. **'Contract with America' Underwear**. Pure Products USA, 1995. First edition. Artists Multiple. Bag shows very minor wear, else tight, bright, and unmarred. Silkscreened underwear, photographic insert with artist statement and colophon at the rear; in original ziplock plastic bag. Small 8vo. Illus. (b/w plate). Signed by the artists. Numbered limited edition, this being 2 of 260 (in a run later increased to 300). Near Fine in Bag. Bagged Pamphlet and Insert. (#7582) \$75.00

Signed and numbered by the artists. Silkscreened underwear featuring a photo of Newt Gingrich at the crotch, and ten numbered points of the Contract on the rear. Caused a political sensation when it was first issued in 1995, with threats of litigation and considerable mainstream media attention. Originally intended as a run of 260 copies, the response was such that they increased the edition before 'release' to 300 (adding a small sticker to change the edition to 300. This is, as noted, "2".

105. Limenes, Bela. **Geisha** [Artist Book]. Cuernavaca, Morelos, Mexico: Bela Limenes, 2018. Limited Edition. Tight, bright, and unmarred. Dark purple and red silk boards, gatefold binding, purple printed photo pastedowns. Oblong 8vo. np. Illus. (b/w and color plates). Numbered limited edition of 3 copies, this being 1/3. Fine. Hardcover. (#10975) \$900.00

Binding repurposed from a real kimono.

106. **Living in the Kingdom - The Other World / Living in the Other World Kingdom. The Real State of Dominant Women**. Vizovice: OWK, 1996. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred; glossy photographic DJ. Paper boards. 4to. 250pp. Illus. (color plates). Near Fine in Near Fine Dustjacket. Hardcover. (#10801) \$550.00

"The Other World Kingdom (frequently abbreviated OWK) is a large, commercial BDSM and femdom facility, resort, and formerly a micronation, which opened in 1996 using the buildings and grounds of a 16th-century chateau located in the municipality of Černá in Žďár nad Sázavou District, Czech Republic. Although not recognized by any other country, it maintains its own currency, passports, police force, courts, state flag, and state hymn. The site is 3 hectares (7.4 acres) in area, with several buildings, and a 250-meter (820 ft) oval track, small lake and grassed lawns. The main building was the Queen's Palace, which was the residence of the monarch, and contains a banqueting hall, library, throne room, torture chamber, schoolroom, gym, and extensive basement prison, the cells of which could be hired. Additional visitor accommodation is provided in the Long House, including the Countess Elizabeth Báthory Chambers complete with two torture chambers. This building also contains a swimming pool, pub, restaurant, and the Wanda Nightclub. The outdoor facilities are supplemented by a sawdust-covered indoor riding hall and stables." This book, according to [www\[dot\]maennerschwarm\[dot\]de](http://www.maennerschwarm.de) SM catalog: "The complete draft of a heterosexual SM state: description, constitution, various legal texts with an abundance of imaginative punishments. In addition, a series of photo series by René Sykora: an elaborately made catalog." According to Headlines 31 ([www\[dot\]schlagzeilen\[dot\]com](http://www.schlagzeilen.com)): "We have long awaited the publications of TOW and OWK (The Other World Kingdom) with critical tension. Now they are available to us and we can confirm that they are different from many other things on the market of erotic dreams, both the book and the magazine are lovingly made with a lot of imagination for details. The book describes on over 250 colored pages life in the kingdom "the other world", where women rule and men only as Slaves, servants, convicts and objects of female pleasure are welcome. Detailed and meticulous rituals, tax systems, jurisdiction, allocation of state slaves etc. are described and illustrated in large-format photos. That these are almost always the same eight to ten dominatrixes and slaves, hardly catches the eye. This kingdom is a clearly commercial company that may try to pull the money out of their pockets (but we can only guess), but it does not

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detract from the ideas and images." The book, effectively a sophisticated marketing piece for a particular clientel, is genuinely scarce to the market. This is the best copy we've seen and the first in about a decade.

107. Maher, Alice; Murphy, Jamie (art). **Memento Civitatem**. [Hollystown, Dublin, Ireland]: Salvage Press, MMXXIII [2023]. Limited Edition. Bright and unmarred in tight and unmarred archival box. Red cloth covered solander box, colored illustrations, each folded sheet contains one inserted tarot card (plus title page, notes, and colophon). fo. np (24pp). Illus. (colored plates). Numbered limited edition of 40 copies. Fine in Fine Archival Box. Original Loose Sheets. (#11751) \$3,000.00

This edition is based on the original and unique artist's book commissioned for the National Gallery of Ireland; with slight alterations to hand-painted color palette, different paper, and different cloth color of the box to help distinguish it from the original.

"Memento Civitatem is a new collaborative work by visual artist Alice Maher and book artist Jamie Murphy. It is the first artists' book to be commissioned by the National Gallery of Ireland, and has been specially designed for its display at the Gallery. Maher and Murphy were invited to create an artists' book in response to the Gallery's archives of artists who lived through the social and political developments commemorated by Ireland's Decade of Centenaries.

Originating from Maher's research into the art, lives and ideals of six Irish artists – Grace Gifford, Sarah Cecilia Harrison, Aloysius O'Kelly, William Orpen, Sarah Purser and Jack B. Yeats – Memento Civitatem explores our contemporary relationship to culture, citizenship, imagination and activism. Inspired by the Tarot card, a medium open to diverse and contradictory readings, the book presents twenty-one iconic image cards alongside words and phrases that are open to interpretation. Through the hand-set typography and an intuitive approach to image-making, Memento Civitatem is an ode to some of the artistic practices and the letterpress production processes of the period.

'Responding to the thoughts and actions of six early twentieth century artists, Memento Civitatem is the result of an extended period of research and reflection on the meaning of citizenship as a legacy of those times, in all its complex and sometimes conflicted readings for the citizens of contemporary Ireland.' — Alice Maher & Jamie Murphy" [National Gallery of Ireland]

"[T]his special work pays homage to a number of artists who lived through the social and political developments on the island of Ireland in the early 1900's.

Inspired by the art, lives and beliefs of six Irish artists – Grace Gifford, Sarah Cecilia Harrison, Aloysius O'Kelly, William Orpen, Sarah Purser and Jack B. Yeats – Memento Civitatem looks to the past to explore Ireland's contemporary relationship with culture, citizenship, imagination and activism. The artists' book comprises 21 hand coloured images by Alice Maher that engage with various socio-political themes and concepts. In the format of tarot cards, the exquisite artworks explore themes such as 'memory' and 'the collective'.

Creators of the artists' book, Alice Maher & Jamie Murphy said: "Responding to the thoughts and actions of six early twentieth century artists, Memento Civitatem is the result of an extended period of research and reflection on the meaning of citizenship as a legacy of those times, in all its complex and sometimes conflicted readings for the citizens of contemporary Ireland." [National Gallery of Ireland]

QOTD from Jamie, "185 press passes later and [it's] printed."

Alice Maher makes visual art that touches on a wide range of subjects often reprising, challenging and expanding mythic, historic, and vernacular narratives. Her work spans drawing, painting, sculpture, photography, installation and moving image. She represented Ireland at the Sao Paulo Biennial in 1994. In 2012 the Irish Museum of Modern Art presented 'Becoming', a retrospective of the artists 30 year practice. She has made many collaborative works in theatre, dance and film. Her works can be seen in the collections of The Neuberger Museum, The Hammond Museum, The Irish Museum of Modern Art, The Fogg Museum, Museum of Fine Arts Boston, the British Museum and the Georges Pompidou Centre Paris. Alice Maher is represented by Kevin Kavanagh Gallery, Dublin.

Jamie Murphy operates under the imprint of The Salvage Press, making books with particular attention to concept, materials and fine printing. At the National College of Art & Design his focus with students is on book-making and typographic experimentation. Collaborating with artists from diverse disciplines he produces book projects which are predominantly of Irish interest. Jamie has exhibited and spoken broadly about his work and has been the recipient of several major international awards. His books reside in private, public and institutional collections across the globe including Columbia, Harvard, Princeton, Stanford, the Library of Congress, the Getty Research Institute, the British Library, Yale, and closer to home at the National Library of Ireland, National Irish Visual Arts Library, National Gallery of Ireland, Trinity College, UCD, and UCC.

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

"The denizens of this forgotten island are plagued by sickness. Many theories are put forth as to the source of their ailments, such as, pigeons from Chernobyl moulting their radioactive feathers, skulls and bones that lay under an old chapel or that the ground is full of chemicals. All of these potentials hazards are soon pushed aside as the population is removed for new growth and development. On the top half of the binding, I took inspiration from the KNSM Island Skydome, a housing project built by Wiel Arets Architects. Its angular and sleek design became a stark contrast to a landscape that had fallen into disarray by its derelict inhabitants." [artist statement]

109. Malaparte, Curzio; Ungerer, Tomi [ed/design]. **Nicht Wahr ["Isn't it True?"]**. New York: Paragraphic Books, 1966. First Edition. Touch of sun at the spine, else tight, bright, and unmarred. Green paper wrappers, black ink lettering and decorative element. 4to. [66pp]. Illus. (b/w plates) Near Fine. Original Wraps. (#11260) \$125.00

One of the early political projects from artist, designer, and children's book author Tomi Ungerer, Nicht Wahr? combines found photography used in Nazi propaganda with text with accounts of the war taken from Kaputt by Curzio Malaparte.

Born in Alsace in 1931, Ungerer explains in his preface that his continued fascination with the Nazi regime and World War II stems from his childhood experience of the French Occupation, which began when he was eight years old. Having seen the mechanisms of fascism first hand from a child's perspective as his school curriculum was altered to include racial and anti-Semitic material,

this project can be seen as a continued meditation on the Nazi rise to power. Juxtaposing the smiling propaganda pictures of Hitler and other Nazis with Malaparte's brutal accounts of atrocities like slave labor, forced prostitution and mass murder, Ungerer adds another level to the text with his chosen title, "Nicht Wahr?", the German for "Is it not?", as he peels back the curated images of the Nazi period to reveal its dark realities.

Most famous for his work on children's books like The Three Robbers and Flat Stanley, Ungerer's signature illustration style can be seen in the text's striking-yet simple cover design.

110. March, Sandra. **MANI-game [together with] DEM-game**. Barcelona, Spain: Sandra March, 2015; 2020. Limited Edition. Bright and clean. Two sets of dice, white plastic boxes, gold and white lid (deluxe and standard), printed instructions. 2x2cm. Fine. (#13117) \$145.00

With instructions in Spanish, French, English and Catalan.

"Game-object-protest to play at the demonstrations. One of the dice is for the cops, the other for the protesters."

"The rights and privileges between one or another social class affect all levels, also in the right to demonstrate and the response and opposition of the security forces."

"The deluxe version of the game was made in 2016 so that the rich can also play." [artist statements]

111. March, Sandra. **Que nos Zurzan [Scar Book [together with] Scar Project Catalog]**. Washington DC; Barcelona, Spain: Sandra March, 2015; 2019. Limited Edition. Tight, bright, and unmarred. Beige paper boards, red cloth spine, foreedge closed with brown thread; brown paper boards, black spine, in black paper slipcase, plus instruction card. 4to; oblong 12mo. 80pp; 56pp. Limited editions of 80 and 25. Signed by the artist. Fine. Hardcover. (#13116) \$750.00

Exhibition catalogue text in English and Spanish; text in Spanish.

The artist _____

Book: "Made during the Art residency at the Pyramid Atlantic Art Center. Washington DC. USA. 2015."

Artist's book: Catalog of the project Que nos zurzan. Carried out with the support of the Área de Cultura del Cabildo de Lanzarote and the El Almacén Cultural Innovation Center. [artist statement]

112. March, Sandra. **What Do I Wear? "Bodies" [Paper Dolls] [Artist Book]**. Barcelona, Spain, 2013. Bright and clean; Offset printed broadside with yellow background, 'extra' on pink paper. fo. np. Illus. (color plate). Fine. (#13118) \$45.00

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Text in Spanish and English. Show the figure of a nude human to add "assorted skins" on the blank figure, like a paper cut doll. Images advocates for size positive figures, of color, tattooed, scarred, and transgender bodies.

113. Maret, Russell; Borezo, Amy [binder]. **Three Constitutions [together with] The United States Constitution and Amendments, REDACTED [Artist Book]**. New York: Russel Maret, 2021. Deluxe Limited Edition[s]. TC: Tight, bright, and unmarred. Cloth dropspine three-tray case; acrylic box over primary volume, magnetic closure to flap over other two volumes.. 4to. var. pag. Illus. (b/w plates). USCAR: Tight, bright, and unmarred. Single printed page mounted inside of lid, lead type of the same page in custom enclosure in bottom, housed in a drop-spine case. Large 8vo. np. [Includes zine iteration] Numbered limited editions, both elements of this set are Deluxe copies. With laid in prospectus. Fine in Fine Archival Case. Hardcover. (#10927) \$7,500.00

"Over the last five years, the content of my printing has steadily changed. Despite my past aversion to overtly political artists' books, the social and political upheavals that have riven this country into splinters have slowly seeped into my work. The outrage that has been building inside of me for decades has attained a level of urgency that I can no longer ignore: from the criminal policies of Bush's war on terror; to Obama's enthusiastic embrace of drone assassinations, to the Republican Party's use of Congress as a means for minority rule. These things, and so many more, have gradually changed my understanding of what I want to make and why I want to make it. It is not a change that has been entirely welcome. So I have been exploring ways in which I can make politically inspired work that is both consistent with my aesthetics, and meaningful without being preachy or self-righteous.

While choosing the texts for my book Character Traits (2017–2019), I noticed that my choices were colored by the absurd grandiosity of our President and his enablers. The texts I chose referenced these influences in oblique, rather than blatant, terms. Some examples include the Libyan proverb, "My belly before my children," Conrad's "Mr. Kurtz lacked restraint in the gratification of his various lusts...", Fernando Pessoa's, "I have done more in dreams than Napoleon in life," and Melville's, "There is no folly of the beasts of the earth which is not infinitely outdone by the madness of men." Though tentative and restrained, these textual choices were a first step into the political realm.

The timidity that I felt about bringing politics into my books was absent in my ephemeral work, and while I worked on Character Traits I began printing small mailings that allowed me to directly express my

frustration, anger, and helplessness. These pieces ranged from works by Cicero, Aldus Manutius, and W. H. Auden, to simple, blunt statements such as TRAITOR and LOSER. The cards were distributed to friends, colleagues, and, the latter two, to the politicians who are actively working to undermine the principles of our Constitution.

Character Traits provoked another significant realization about how my lettering and type design relate to the content of my books. Throughout my career, my lettering has been divided into two distinct categories: large, interpretative letterforms on one hand, and proper, constrained typefaces on the other. For more than twenty years, I have tried unsuccessfully to find ways for these two alphabetical impulses to merge into some hybrid form. What Character Traits taught me was that it was not the lettering, but the content of my books, that was preventing me from doing this. The template I had been using in my work was to isolate my interpretative or abstract letterforms on single pages and then write notes about them in my more traditional typefaces. In order to merge my two lettering impulses, the content of my work had to change.

With all of these ideas swirling in the background, I began work on Three Constitutions. The book was inspired by the increasingly contentious conflict between "originalists," those who view the Constitution as a prescriptive cultural artifact delineating American civilization, and those who view the Constitution as a flexible instrument conceived to adapt to the evolving political, social, and racial realities of American nationhood. This is a conflict with which we are all familiar, but what got me started working on Three Constitutions was that, in the blaring echo chamber of the hourly news cycle, the originalists were, and are, dominating the discussion.

The problem with these zealous, self-described Constitutional "patriots" is not dissimilar from that of religious zealots: if (and it's a big IF) they have bothered to read their primary document—the Constitution or whatever their holy book happens to be—they have done so through self-justifying blinders. How many originalists, for instance, concentrate on the fact that the fourth phrase of the Constitution's preamble is to "insure domestic Tranquility" or that the sixth is to "promote the general Welfare?" How many self-proclaimed Proud Boys understand that the second amendment is an amendment, and therefore provides its own justification for being revisited and amended further? How many red-hatted rioters understand that their actions directly contradict the Constitution's prescriptions for its own protection: that their actions are not patriotic but seditious.

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During the three-month period in which Sarah Moody and I printed Three Constitutions (November 2020 to February 2021) there were many tragic examples of the conflicts described above. During that time, Joseph Biden defeated Donald Trump in the presidential election by a margin of seventy-four electoral college votes and more than seven million popular votes. Rather than concede defeat, Trump has continued to promote the baseless claim that the election was rigged by the Democratic party and its "deep-state" operatives. At a rally on January 6, 2021, Trump incited a violent insurrection of the United States Capitol building, an action that is clearly described in the Constitution as treasonous (Article III, Section 3). Despite this, the mob that carried out Trump's failed coup attempt overwhelmingly identified as people willing to die or, more likely, kill to defend the Constitution. Their actions resulted in the deaths of five people. It is well known that Trump does not read, but the glaring disconnect between basic constitutional principles and the actions of Trump's followers raises the question of whether these self-described patriots have read any part of the Constitution besides the Second Amendment. It is more likely that they depend on charismatic commentators or algorithmic echo chambers for their constitutional beliefs.

Three Constitutions is my response to these events and the culture that bred them. It consists of three volumes. The largest contains the full text of the Constitution and its twenty-seven amendments. It is set in a typeface that, though difficult to read, is legible once one becomes accustomed to its forms. It is housed in a vitrine as if it were an immutable relic rather than a living, adaptable document. The texts of the two smaller volumes were arrived at via the most prevalent modes of constitutional interpretation: selective redaction and algorithmic skewing. The volume titled Constitution is set in my metal typeface, Hungry Dutch, and subsequently redacted by physically turning key words and phrases over and printing the underside of the type. The resulting text is not the hopeful re-write I might propose; it is intended to reflect the cynical, ineffectual state of political discourse in the United States. The text of the volume titled Constitution. United States. was arrived at by feeding the Constitution and amendments through Google Translate. The text was first translated from English into Esperanto, then from Esperanto into Russian, Russian into Chinese, and Chinese back into English. Esperanto was chosen to represent the Utopian ideals of America's founders; Russian and Chinese to reference two of the primary disseminators of the internet-borne disinformation that has taken such firm root among Trump loyalists.

When taken as a whole, the books in Three Constitutions are intended to embody the fractured state of political discourse in America." [artist statement]

Constitution, REDACTED [Deluxe]: The dropspine box, matching Three Constitutions, contains a page of Constitution, REDACTED mounted on the inside left facing the block form of the type used to printed the page, as set. Each volume unique to the page included.

Constitution, REDACTED [Zine]: "Its a bird! Its a plane! Its a...zine?! Yep, thats right. The United States Constitution and Amendments, Redacted contains the text of the redacted volume from Three Constitutions printed on four newsprint broadsides. Each broadside measures 22.75 x 28 inches when unfolded, roughly the size of the parchments on which the original Constitution manuscript was written in 1787." [artist statement]

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

Martello was the first public witch to champion the establishment of legally incorporated tax-exempt Wiccan churches, civil rights for Witches, and like all mainstream religions, paid days off for witches on their holidays. To strengthen and further this cause, Leo founded the Witches' Liberation Movement and the Witches International Craft Association (WICA). "Pagan spirituality is a significant current that connects many of the activists from the 50s-70s.... studying the history of the persecution of witches is a way of building an intersectional view of past struggle that demands solidarity in the present."--Camp Books. This truly is the cornerstone of radical witchcraft publishing, documents social justice in queer communities, and presents the foundation of witchcraft uprising, as a religion, in America. This copy formerly owned by Dr. Leo Louis Martello. Dr. Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s. As well as being very public regarding his Witchcraft, Leo was also very much "out of the closet." He was a founding member of the Gay Liberation Front (GLF), acting as its first moderator. Leo would help GLF beyond being an officer, as he also created an editorial arm, being among the first to publish a newsletter by and for gay people called Come Out! He remained active in GLF until he had a falling out with other members over political opinions. He would move on

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to become a champion for the gay community within the modern Pagan world.--Witches' Almanac.

115. Martin, Emily. **Authoritarian Decoder [A standalone volvelle from Navigational Tools for the Willfully Lost]**. Iowa City, IA: Naughty Dog Press, 2024. Limited Edition. Bright and clean. White cardstock volvelle, black ink letter, mounted dial, colophon at rear. 8vo. np. Illus. (b/w plate). Numbered limited edition of 30. Fine. Broadside. (#13174) \$65.00

"The insurrection on January 6, 2021 and its aftermath was the most blatant of the many actions to demonstrate how the powers that be will do, and sometimes more importantly, not do whatever it takes to stay in power. The Authoritarian Decoder deciphers the political double speak of today. Point the long hand at a seemingly benign word or phrase and the short hand will reveal the malignant intent lurking behind it." [artist statement]

"In current times, our world seems to be very much off its axis. We are in a time of plague, not just medical but political, ecological, and more. The wholesale denial of science and rational thought coupled with the embrace of superstition and misinformation are signaling a need for a return to fact-based actions and ideas, a renewed age of enlightenment. In an attempt to not be completely bleak, I offer this set of wry visual aids for those who will not, cannot see what is really happening" [artist statement from NTftWL]

Martin's book, Navigational Tools for the Willfully Lost, included five paper tools, all volvelle variations of her own devising. The Authoritarian Decoder was especially wonderful and she created a small edition of the volvelle as a stand-alone piece.

116. Martin, Emily. **King Lear: A Tragedy in Five Puppets**. Iowa City, IA: Naughty Dog Press, 2018. Limited Edition. Bright and unmarred. Set of puppet made with various materials, each contains some element if printed paper with quotations; pamphlet included incorporating all quotation and project history; multishelf box howls all bits. Various sizes. Numbered, limited edition, this being 14 of 25. Fine in Fine Archival Box. (#9575) \$850.00

"Five puppets in a boxed set, four of the puppets have quotations from our 45th and current president. The 2016 election results turned my thoughts to the character of King Lear and from there they descended to King Lear. If Hillary Clinton had been elected maybe I would have gravitated to MacBeth. I decided to use the President's own words against him. Happily, I had puppet knowledge to draw on. Over the last year, I worked out the full set of five forms. Each puppet has been made with the materials appropriate to their nature, three of the puppets are

paper, one is cloth and the other is a sock. The puppets are contained in a set of stacked boxes with an accompanying pamphlet."

117. Martin, Emily. **Madness: Reading Hamlet in the Time of Covid-19 and Other Plagues with intrusions from the world around me and William Shakespeare [Artist Book]**. Iowa City, Iowa: Naughty Dog Press, 2022. Limited Edition. Tight, bright, and unmarred. Brown paper wraps, white paper spine, printed white paper onlay, accordion structure, removable spine to extend pages; black cloth box with printed spine label. 8vo. np [22pp]. Illus. (color plates). Limited edition of 25 copies. Signed and numbered by the artist. Fine in Fine Archival Box. Original Wraps. (#11412) \$1,500.00

"Madness was created during the pandemic and went through many forms before it became what you see here. Its appearance and content are very much shaped by my time in isolation. Initially, I copied out the play Hamlet by hand starting in March 2020 because I was too anxious to sit and read. I also was making paper puppets for companionship. The project kept changing as events swirled around me. I struggled to make sense of the project in a world gone crazy. The text is a crazy quilt arrangement of lines from Hamlet and my writing on repeating themes of fear, disease, Black Lives Matter, Asian hate crimes, the insurrection, so much death and isolation, and more.

Madness was printed letterpress with polymer plates from Boxcar Press on Arches Text wove paper. The background pattern is made up of my renderings of tears, drops of blood, Covid-19 particles and bullet holes. The paper puppet inclusions were printed on University of Iowa Center for the Book Chancery paper and are costumed in papers of wheat straw, sisal, daylily fibers, and abaca paste papers made by Andrea Peterson." [artist statement]

118. SURPRISE ITEM

119. Mauro, Melanie. **Curio**. Easton, PA: Heirloom Press, 2018. Limited Edition. Tight, bright, and unmarred. Full white (alum-tawed) leather binding; letterpress imagery and texts interspersed with lithographs, thermo-chromic screen prints, and handmade paper images; printed on paper handmade by the artist. fo (22x14.5"). Illus. (color and b/w plates). np. Limited edition of 5. Fine. Hardcover. (#9770) \$1,500.00

"Curio is a collection of quotidian objects that speaks to the idea of woman as domestic curator and as weaker vessel. Images of household vases, cups and bowls are paired with inkblots that evoke the trappings of middle-class existence. The text is adapted from the 1868 collection of articles, Modern Women and What Is Said of

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Them and Kate Chopin's novel, The Awakening." [artist statement]

120. Mauro, Melanie. (**wagging his finger at her**). Spruce Pine, NC: Melanie Mauro, 2017. Limited Edition. Tight, bright, and unmarred. Grey-green cloth boards, subtle green decorative element. Oblong, 12mo. np. Illus. (color and b/w plates). Numbered limited edition of 16. Fine.. Hardcover. (#9937) \$275.00

"(wagging his finger at her) explores women's domestic roles in the late 19th century through the language of Henrik Ibsen's play, A Doll's House and pastel renderings of domestic objects. The language oscillates between a husband's dialogue to his wife and her inner dialogue. Imagery and text are letterpress printed on cotton and Japanese papers." [artist statement]. All imagery drawn and printed at Penland School of Crafts by Melanie Mauro in 2017.

121. McCormack, George J. George J. **McCormack Astrology Journals**. New York, 1917-1919. Unique MSS. Scuffing, discoloration and transfers, minimal and moderate wear to extremities, otherwise tight, bright, and unmarred. Three cloth bound notebooks with handpainted boards with black and gold, blue edging. Partially filled. Small 8vo. Varies pg. Illus. (b/w, color) Very Good+. Cloth. (#12312) \$5,500.00

George J. McCormack (1887-1974) was an American astrologer who first became interested in astrology in 1906, becoming one of the leading figures in American astrology. He had, as well, a fulltime career in the engineering department of the New York Bell Telephone Company. "Gee-Jay," as he was known, would ultimately specialize in astrometeorology, financial and the mundane. With a gift for organization, he co-founded the American Academy of Astrologers in 1916 and various other groups. He served as the Vice President of AFA in 1940, and the President in 1941 and 1942. From 1933-1941, he published and edited "Astrotech Weekly." McCormack consulted as a professional astrologer at Jersey City Heights from 1935-1939 and then moved to Fairlawn, New Jersey. Throughout the latter half of his life, he was considered to be a leading authority in his field, astrometeorology. Inspired by the astrometeorological work of A.J. Pearce (1840-1923), McCormack meticulously tracked and recorded the weather, from before World War I, until his death more than half a century later. In 1947, after 23 years of research, he published his "key" to long-range weather forecasting, being this book. Confident of his ability, in the spring of 1947 McCormack predicted one of the most severe winters in decades, specifically forecasting the infamous snows of December 26, 1947. The weather bureau predicts the weather, day by day, by careful

observation of current conditions. In 1963, before the US Weather Bureau, and again in 1964, before the American Meteorological Society, McCormack presented his life's work.

Collection includes three notebooks: "Choice Astrological Aphorisms," with Hebrew star; "Notebook," with handpainted natal chart and decorative design; and "Horoscopes," with natal chart and Mercury planetary symbol.

The Aphorisms notebooks discusses the classic observations and euphemisms of astrology from "old authors" for adept astrologers to consider in prognostication. Most likely from Alfred J. Pearce.

The "Notebook" calculates the basic of corresponding prediction using planetary rulers, indicated with diagrams and illustrations. He begins his study with heliocentric observations and key instances, like predicting the cost of wheat on the Chicago Board of Trade. Also discusses Civil War and correspondences, earthquake predictions, and other meteorology events. This notebook appears to be the early and developing study that determined McCormack's skill and recognition. Also laid in is a copy of "Instructions How to Cast the Progressed Horoscope at a Glance" pamphlet.

The final notebook, "Horoscopes" illustrates examples of charts of substantial events and persons, including President Woodrow Wilson, President Theodore Roosevelt, W.R. Hearst, the founding of the American Academy of Astrologians founding in 1916, and World War I. Various clippings are laid in, as well as, a large fold out incomplete handwritten horoscope chart. Very few astrology working notebooks exist, particularly in the US during this period, at beginning of the Occult Revival and beginning of the validation of astrology as a science. Scarce in any format.

122. Miller, Michelle; Brinckman, Tessa [score]; Zhang, Johnny [art]. **Convergence [Artist Book]**. Fort Lauderdale, FL: IS Projects, 2020. Limited Edition. Tight, bright, and unmarred; in unmarred slipcase. Beige cloth boards, silver foil lettering, shaped boards, laser cut leaves, letter press printed using algae pigmented plant based ink. 12mo. np. Illus. (b/w plates). Numbered limited edition, this being 15 of 100. Fine in Fine Slipcase. Hardcover. (#11114) \$425.00

Special Edition slipcase 3D modeling and printing by ALLAXIS 3D Printers. Laser cutting by In Bloom Studios.

Convergence was produced at IS Projects during the Summer of 2020 for release on October 14th, 2020. A special edition of the first 20 books in the edition of 100 come with a special 3D printed slip case designed by the artist. There is scored video component available online.

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"Convergence is the durable recording of a fading memory I want to fix in time and the reverie it inspired. It is equal parts family biography, scientific exposition, and abstract imagery contained within a touchable sculptural object. The accompanying score by Tessa Brinckman adds an aural velatura and conjures a cosmic waterscape highlighted by a recording of my mother speaking Miskitu. As Convergence carries readers from the terrestrial to the celestial, they experience memory, time, place and the convergence of seemingly asynchronous events and ideas.

The sculptural shell encasing the special edition references contour maps of Nicaragua's Momotombo, sandy ripples left by tidal forces acting on the seabed, and the ephemeral swirls of auroras—a composite of shifting undulations made tangible through 3D modeling and printing." [Artist Statement]

123. Moody, Rick; Schilling, Wilbur H. [design]; Kelm, Dan [binder]. **Surplus Value Books: Catalogue Number 13 [deluxe edition] [together with] Surplus Value Books [Limited Edition] [Artist Book]**. Santa Monica & Minneapolis: Danger! Books & Indulgence Press, 2004. Deluxe/Limited Editions. Tight, bright, and unmarred. Folio resin coated cloth box, mixed media, including vinyl, plastic, cloth, metal, paper, wood, leather, etc. fo [49x23x10cm]. Numbered limited editions. Fine. Various. (#11222) \$9,500.00

Moody's short story, Surplus Value Books #13 is a comic parody of a bookseller's modern rare book catalogue. The story unfolds as the galley proofs of the involved book catalogue, where the prices accorded the items for sale are contrasted with the personal and idiosyncratic values assigned to them by the bookseller.

"This intricate collaboration is an expanded treatment of a text originally published by Rick Moody and David Ford as an artist's book in 1999. Taking the form of a bookseller's catalogue, Moody's novella (which is also reprinted in his 2000 collection Demonology) lays bare the fragile psyche of its narrator, whose fractured and overwrought book descriptions often veer into personal territory, returning particularly to his obsession with a college classmate, Anna Feldman.

The deluxe edition includes corrected page proofs of the text, complete with "hand corrections" by the author (reproduced typographically by Wilbur "Chip" Schilling) and sections that appear to have been manually "whited out." Each item in the portfolio supports the text of the story—from the straightjacket that holds the book and the narrator's "release papers" from a private mental hospital, to the a collection of objects that relate directly to the entries (including a Star Wars action figure, Scrabble tiles, and a baseball card.)

The text is aptly described by Hadley-based bookseller Ken Lopez: "Moody has created a hilarious and touching self-contained world where the values accorded to the items for sale (dollars) and the values inherent in them (significance, artistry, passion) are in running comic contrast."" [Exhibition statement, Smith College]

The overall design and printing was undertaken by Wilbur "Chip" Schilling, Daniel Kelm, and David Ford Kelm, with assistance from "other mechanics" at the Wide Awake Garage. In creating the OCD-adjacent box, Kelm created a void, filled with a blank, because, "any obsessive would want to have the regular edition, too." He then noted, laughing, that would leave no place for the blank, and wondered what would be done with that. While not called for, a standard issue of the limited first edition (one of 700 copies) is included.

124. Moore, Suzanne. **A. Musings [Artist Book]**. Vashon Island, WA, 2015. Unique. Tight, bright, and unmarred. Title page extends across two pages and features a large script A, debossed followed by a smaller, printed MUSINGS (Bodoni Outline) separated by tooled dot, design, lettering design, painting and collage, with extensive hand work in gouache and goldleaf, with a hand-colored monotype "finale" piece by the artist [with the help of Gabby Cooksey, AE (Assistant Extraordinaire.)] Hand-set type composition and letterpress printing by Jessica Spring at Springtide Press, Tacoma, WA. Bound by Gabby Cooksey, in painted maize colored Magnani Paper, with the letter "A" tooled in silver and gold tooling on front panel by Suzanne, rather abstract as if an assemblage of bamboo; A-form painted paper portfolio to house book. fo. np [20pp]. One of 26 copies, all on Rives BFK paper and Revere papers, lettered A to Z, signed and dated by the artist, on the colophon. This being Copy T. Fine in Fine Portfolio. Original Wraps. (#12338) \$4,250.00

Design, lettering, painting, collage, hand-work and binding by Suzanne Moore. "Artist's book exploring some of the variations of the "vanguard of letters."...Each page is an original composition capable of standing on its own. Yet, there is a narrative clearly evident in A.MUSINGS, and the reader / viewer is compelled to turn the page to find new images of the first letter. The beginning of the written word is no small subject; Ms. Moore has explored it in previous unique books and here again rises to the challenge. With great subtlety and her usual sureness of technique, she explores historic forms of the letter, visually and textually. For any lover of language and art, A MUSINGS speaks directly and will resonate long after the pages are closed. The shaped printed page in Optima, which contains selected definitions and connotations of the letter "A", is beautifully constructed and printed by Jessica Spring. The backdrop for this translucent page is

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a drawing, alluding to the geometric roots of classical Roman letterforms. The ending words, "Tops. First. Crème de la crème. Aleph" certainly apply to this book - as well as the letter A. A.MUSINGS final page is on a black painted ground with a plethora of vividly hand-colored letter forms, each a letter A from 6 different African languages. These A-forms, jostling up against one another, create a page of intense visual energy. This is in direct contrast to the previous pages of A's on white grounds, in black, highlighted with multi-color designs and gold gilt which are concrete and placid - suiting perfectly as these are representative of the Greek letter forms based on geometric shapes. A truly beautiful ode to the "vanguard" of letter forms." [Edited excerpt from Priscilla Juvelis catalog]

125. Mott, Toby. **Dictator Banknotes [together with Dictator Postage Stamps]**. London: Cultural Traffic, 2020/2021. Limited Edition. Tight, bright, and unmarred. Red paper boards, black ink lettering, tipped in banknotes. 8vo. Illus. Limited edition of 50. Signed by the author. // Printed yellow paper boards, black ink lettering, tipped in stamps. 8vo. 25pp plus blanks. Illus. Limited edition of 60. Signed by the author. Fine. No DJ, as Issued. Hardcover. (#11220) \$2,750.00

DICTATOR BANKNOTES

Designed by Sam Boxer

"Dictator Banknotes is a curation of Mott's fascination with the darkness of power, absolute power in particular. Designed as an album, the book contains 16 genuine dictator banknotes with text for each dictator alongside anecdotes of their barbarity and/or humorous notes on their colourful lives.

Dictators featured in the publication: Sultan of Brunei, Chairman Mao, Papa Doc, Suharto, Shah of Iran, Ayatollah Khomeini, Saddam Hussein, Colonel Gaddafi, Genghis Khan, Samora Machel, Kim Il- Sung, King Fahd, Bashar al-Assad, Niyazov, Idi Amin, and Tito." [publisher's statement]

DICTATOR POSTAGE STAMPS

Designed by Sam Boxer

"Dictator Postage Stamps is a companion to Dictator Banknotes (published 2020) that takes a further look at Mott's fascination with the darkness of power, absolute power in particular. The book is designed as an album and contains 25 genuine dictator postage stamps with accompanying text for each dictator, plus anecdotes of their barbarity and/or humorous notes on their colourful lives.

Dictators featured in the publication: Enver Hoxha, King Leopold II, The Sultan of Brunei, Jean-Bédél Bokassa,

Simón Bolívar, Fidel Castro, Mobutu Sese Seko, Gamal Abdel Nasser, Haile Selasse, Napoleon Bonaparte, Philipp Pétain, Adolf Hitler, Gaius Julius Caesar, Sukarno, António de Oliveira Salazar, Nicolae Ceauşescu, Vlad the Impaler, Hendrik Verwoerd, Francisco Franco, Bashar Hafez al-Assad, Chiang Kai-Shek, Mustafa Kemal Atatürk, Joseph Stalin, Hugo Chávez, Ho Chi Minh." [publishers statement]

126. Mott, Toby. **Violence Grows [Artist Book dedicated to Margaret Thatcher, Honey Bane, Cosey Fanni Tutti, and Vi Subversa]**. London: Cultural Traffic and Dashwood Books, 2020. Limited Edition. Tight, bright, and unmarred. Assemblage of material housed in sticker embellished cardboard mailer, 4 image based zines, an A2 poster, a 'vintage sheet of Margaret Thatcher toilet paper', related ephemera. var pag. Illus. (color and b/w plates). Limited edition of 200. Signed by the author. Fine in Fine Housing. Wraps. (#11219) \$275.00

Art Direction by Jamie Reid. Image and text by and about Margaret Thatcher, Honey Bane, Cosey Fanni Tutti, and Vi Subversa exploring and contextualizing their various efforts to disrupt the 1980s.

"Violence Grows provides a forceful, wide-ranging look at four female icons of the 1980s. Its four-step journey focuses on three punk artists and one divisive politician, all of whom re-shaped ideas on identity, sexuality, and the role of women in a dysfunctional society. These four determined women set out to overturn the world they lived in. The confrontational content of Violence Grows examines a patriarchal elitist system and shows how culture can subvert it, using material from the archive of The Mott Collection." [artist statement]

127. Moyer, David. **Infinitely Perfect**. Muncy, PA: Red Howler Press, 2005. Limited Edition. Tight, bright, and unmarred. Quarterbound, brown leather spine, beige textured paper boards, black ink lettering. 8vo. np. Illus. (b/w plates). Limited numbered edition of 50. Fine in Wraps. Original Wraps. (#8031) \$225.00

"A book containing 24 drawings with text printed letterpress on Frankfurt White paper that explores the philosophy of Jean-Jacques Rousseau through a succession of portrait busts."

128. Nettles, Bea. **Mountain Dream Tarot: A Deck of 78 Photographic Cards**. Rochester, NY: B. Nettles/Light Impressions Corporation, 1975. First Edition. Near fine, little wear to box. Unbound 78 cards in maroon box with photographic title label. 16mo. Includes laid in card. Inscribed on caption title card. Near Fine. (#13113) \$4,250.00

According to the author, "The Mountain Dream Tarot came to me in a dream in the summer of 1970. The

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decision to assemble a photographic set of cards was made in my sleep. I began the next morning at Penland School of Crafts in the mountains of North Carolina. I chose models who suited the cards and after reading the card's description we took a walk to find the right place to make the picture. The Tarot deck fascinates me as a highly complex collection of visual information. It is very old, perhaps beginning in ancient Egypt. Its symbolism and imagery could make a lifelong study. I based my imagery on the classic Pictorial Key to the Tarot by Waite. My cards are an intuitive, not a literal interpretation of the ancient deck." Important deck, as considered the first tarot deck printed with photographs. This copy is a presentation copy from Bea Nettles to Dick Zakia, "for Dick Zakia - to Z from B, 10-76." Also includes an advertising card from Light Impressions on other titles by Bea Nettles.

Richard D. Zakia (1925-2012) had his doctorate in education and was Professor Emeritus at Rochester Institute of Technology, teaching in many areas of photography including graphic design and multimedia design. During his 34 years at RIT, Dr. Zakia served as chair of the Fine Art Photography department, and Graduate Program in Imaging Arts. For a six-year period, he was a photographic engineer in development and research at Kodak.

129. New Christian Crusade Church, Cecil J. Lowry. **Christian Vanguard [Issue #79]**. Metairie, LA: New Christian Crusade Church/Christian Vanguard, July 1978. First Edition. Toning and light chipping, else tight, bright, and unmarred. Folded digest-size, black and red printed newsprint. illus (b/w). Very Good+ in Wraps. Folded Broaside. (#10778) \$300.00

"He who knows the truth and does not speak out, is a miserable creature"....--specifically compiled for the elect...A neo-fascist and revisionist publication. The New Christian Crusade Church, publisher of the paper, remains today an extremist, racist white superiority organization. This issue confronts and tries to expose Patti Smith as a woman of salicious behavior and influential debauchery from "soul" music. The creators of the newspaper claim "black music not fit for white society" and the music is a gateway to drug usage and sensual and lewd behavior. Example of white supremacy and printed primary sources. Includes anti-Semitic advertising, articles, and political endorsements. Scarce.

130. Newton, Huey P.; Omali Yeshitela; Black Panther Party. **The Last Speeches of Huey P. Newton with presentations by Omali Yeshitela**. Oakland, CA: Burning Spear Publications, 1990. First Edition. Moderate toning throughout, else tight, bright, and

unmarred. 12mo. 47pp. illus. (B/w) newsprint. Very Good+ in Wraps. Staplebound Wraps. (#12292) \$65.00

"Huey P. Newton, co-founder and Minister of Defense of the Black Panther Party was assassinated in Oakland, CA on August 22, 1989 by police. One of the most significant leaders of the Black Revolution of the Sixties, in the recent years prior to his death, Newton had become associated with the African People's Socialist Party and the Uhuru Movement in Oakland. Published here are the last two public presentations by Newton at the Oakland Uhuru House, along with presentations by Omali Yeshitela, Chairman of the African People's Socialist Party."--Verso

131. Noel, Mrs. Danel Baptist Wriothlesley. **Sentimental Hairwork - Keepsake Album: A precious keepsake memorializing the family of Queen Victoria's former Chaplain**. np [London], 1853-1863. Unique. Light shelf edge wear, touch of sun at spine, else tight, bright, and unmarred. Bound blank notebook of coloured paper, 8vo; ff. 1-22, 22a, 23-47, [2], [2] blank, [21], [B] blank, [1], [3] blank, [1], [13] blank, [1], [6] blank, [5] including an index of the text pages and hair samples collected; containing some 40 locks of hair tied with ribbons, neatly mounted, together with pages of verse, prose, and a couple of pressed flowers; some offsetting from mounted samples, with occasional light foxing and soiling, but otherwise clean and bright; bound in green morocco, ornately stamped in gilt and blind, spine lettered 'Album', all edges gilt, head and tail of spine and joints lightly rubbed, upper joint just starting at head and tail, further light wear to extremities and corners; with presentation inscription on front free endpaper, Eugene Frederick Noel, from his affectionate Mama, Mrs. Baptist Noel, 1853'. Very Good+. Hardcover. (#13108) \$2,500.00

Personally compiled manuscript album containing locks of hair, sections of prose and verse, and some pressed flowers, n.p but presumed London, and dated 1853 - 1863.

A fine example of a Victorian sentimental hairwork album, compiled between 1853-1863 by the son and family members of Queen Victoria's former Chaplain, and containing forty 'Locks of Hair' as keepsakes, including a lock of hair of Princess Charlotte, eldest granddaughter of Queen Victoria and Prince Albert..' given to me in 1861 by Sir H. Every'.

In the days before photographs, the sentimental importance attached to preserving and keeping close, locks of hair cannot be underestimated. The diversity, complexity and indeed abundance of hairwork, particularly during the 19th century was prodigious. The fashion and popularity for making pieces of jewelry from hair dates back to antiquity, though became more popular

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during the 1600s when hair bracelets were given as love tokens by both men and women. Whilst often given as tokens of affection and friendship, the practice of keeping hair as a memento of the dead was also an ancient one, and which also came to the fore during the Victorian era, and especially after the death of Albert.

Not just a symbol of mourning, however, as the present compilation highlights, the collecting of locks of hair from living friends and family into 'hair albums' was a popular Victorian pastime, closely related to the concept of an album amicorum or friendship album.

More usually perceived to be a female pastime, this presentation album has been compiled by Eugene Frederick Noel, having been given to him by his 'affectionate Mama. Mrs. Baptist Noel' in 1853.

The blank album made up of coloured leaves of paper is attractively bound in full green morocco, elegantly tooled in gilt and blind, and with gilt edges. No doubt an expensive purchase, Mrs. Noel clearly intended the volume to be kept as a cherished keepsake. The forty locks of hair are all neatly identified, usually with a date of acquisition, and the final three pages of the album provide a useful Index of both the 'Writing', and then of the 'Hair', noting page number, date, name and age. Lockets have been provided by members of both the Noel family, together with tokens from members of the Every, Smith and Moreton families, as well as the no doubt prized locket from Princess Charlotte, given to him by Sir Henry Every (his brother-in-law) and which had according to the index been given to Henry by his own step-mother. No attempt has been made to neatly braid or weave any of the locks, though most are tied with either ribbon or sewing thread. A locket is also included that belonged to 'My Dog'. The keepsakes are interspersed with leaves of verse, penned in differing hands by family and friends (including his father, mother, brothers and sisters) and including 'On the Launch of the Trafalgar', 'The Reaper and the Flowers', and 'On Solitude', as well as quotations from both the bible and writers such as Coleridge. Whilst by and large predominantly a celebration of life, the passing of his sister Getrude in February 1858, and of her own 2 yr. old daughter Florence just three months later is poignantly memorialized in the album, with lockets from both, and an ode 'On the death of G. Every'. Getrude had married Sir Henry Flower Every, 10th Baronet of Egginton (1830-1893) in 1855-

The tenth son and sixteenth of eighteen children born to Sir Gerard Noel and Diana, Baroness Barham, and brother of Charles Noel, the Earl of Gainsborough (1781-1866), The Reverend The Honourable Baptist Wriothesley Noel (1798-1873), after taking Holy Orders

was for many years a leading Evangelical Anglican and Incumbent of St. John's Chapel, Bedford Row, London from 1827-1848. In 1826 Noel married Jane Baillie of Dochfour, whose distinguished family was descended from John de Balliol founder of Balliol College, Oxford.

He was appointed a chaplain to Queen Victoria in 1847, and who greatly admired his preaching and is believed to have been a frequent incognito attendee at the Chapel. A prolific religious, social and political writer and reformer, in 1848 he published an *Essay on the Union of Church and State*, which gained immediate notoriety as a sustained critique of the established status of the Church of England, Noel having reached the conclusion that it was wrong to bind church and state together. In the same year he seceded from the Church of England and subsequently became a Baptist Minister in 1849 at John Street Baptist Church in Bloomsbury and twice served as President of the Baptist Union of Great Britain. He published some eighty books and pamphlets in his lifetime, chiefly concerned either with social and political reform.

Princess Charlotte of Prussia (1860-1919) was the second child and eldest daughter of Prince Frederick of Prussia, a member of the House of Hohenzollern who became Crown Prince of Prussia in 1861 and German Emperor in 1888. Through her mother Victoria, Princess Royal, Charlotte was the eldest granddaughter of Queen Victoria and Prince Albert. Princess Charlotte was a difficult child with a nervous disposition, and over time her relationship with her parents became strained. She married Bernard of Saxe-Meiningen in 1878, and spent most of her time enjoying Berlin Society and spreading salacious gossip. She spent her life in between bouts of illness and frivolous, extravagant pursuits, and died in Baden-Baden in 1918. Recent historians have suggested that she was in fact suffering from porphyria, the genetic disease believed to have caused the madness of George III.

Compiled with great care and attention, this striking keepsake album provides a unique insight, and at times poignant reminder, of the highs and lows of life in the 19th century.

132. O'Leary, Chandler; Spring, Jessica. **Waking the Dead (Feminists) [Artist Book]**. Springtide Press. Unique. Bright and clean. Signed posters in a drop-spine box. np. Illus. (color plates). Fine in Archival Drop Spine Box. Posters. (#13175) \$7,500.00

"The Dead Feminists series was a collaboration between illustrator Chandler O'Leary (1981-2023) and letterpress printer Jessica Spring. The series featured quotes by historical feminists, tied to political and social issues. Each limited-edition broadside was letterpress

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printed from O'Leary's hand-drawn lettering and illustrations. Jessica and Chandler released 33 broadsides from 2008 to 2022, and co-authored the national bestseller *Dead Feminists: Historic Heroines in Living Color* in 2016.

This special boxed collection of their work is a baker's dozen of rare artist proofs and prints in the series ranging from 2011 to 2022.

Also included is a copy of *Ms. Labeled* (Sylvia Rivera) which was created as an "unofficial member" of the series for a special exhibition in 2018.

Signed, Sealed, Soapbox (Ben Franklin's sister Jane Mecom) 2011

Nightsong (Sarojini Naidu) 2013

Focal Point (Imogen Cunningham) 2014

Veil of Knowledge (Fatima Al-Fihri) 2014

Title Nine Iron (Babe Zaharias) 2015

Song of Aloha (Queen Lili'uokalani) 2016

Estados Divididos (Frida Kahlo) 2017

Seeding the Vote (Fannie Lou Hamer) 2018

Liberté, Egalité, Sororité (Simone du Beauvoir) 2018

Weave the People (Ruth Bader Ginsburg) 2020

Truth or Consequences (Ida B. Wells) 2020

Devotion Labor (Frances Perkins) 2022

Knowledge Trust (Nannie Helen Burroughs) 2022"
[publisher's statement]

133. Orwell, George; Davison, Peter (ed); Siegel, Daniel (preface). **Nineteen Eighty-Four: The Facsimile of the Extant Manuscript.** Weston, MA: M & S Press, 1984. Limited Edition. Tight, bright, and unmarred. Quarterbound leather spine, gilt lettering, marbled paper boards. Small fo. i-xxvi, 381pp. Fine in Fine Slipcase. Hardcover. (#9598) \$950.00

Edition of 275 copies in leather spine and marbled paper (made by Gray) plus fifty-five copies in full leather; both bound by Gray Parrot, in matching slipcase. One of the binder's copies and unnumbered. A facsimile of the original Nineteen Eighty-Four manuscript printed on each recto and an edited typescript on the facing page.

One of the only known George Orwell manuscripts, published here in exacting facsimile, with transcription notes by noted Orwell historian Peter Davison. "This facsimile reproduces all that is known to have survived of the preliminary drafts of Nineteen Eighty-Four; that is about 44% of the published text of the novel ... Despite all the rewriting revealed by this facsimile, it is remarkable how closely what has survived adheres to the main sweep of the narrative of Nineteen Eighty-Four. All the principle features, except the Appendix on Newspeak, are present, suggesting that the story had been pretty fully formed in Orwell's mind by the time he sat down to write it out.

What can now be seen for the first time is, in Sonia Orwell's words, her husband's 'actual working methods'. These are a compelling demonstration of the way Orwell fashioned and refashioned his story, perfecting language and thought, in order to create one of the most remarkable novels of the twentieth century." [intro]

The preface by bookseller and rare book collector Daniel Siegel explains the story of how he obtained the mss with a strong dose of the beauty of literary serendipity. Beginning in 1969, when Harold Graves of Scribner's rare book department in New York first offered him the mss... "The leaves Harold showed me were nondescript, handwritten in ink or typed, with a great deal of overwriting on the typed pages. Much seemed illegible." Siegel at first passed, only to call the next day, "It's a great manuscript and I don't know why I shouldn't have it." And thus it became his. Eventually, he donated the manuscript to Brown University.

134. Pettibon, Raymond. **Revolutionary Sex! Patty Hearst: 1954-? Tania: 1974-1975?** 1982. Limited Edition. Minor wear, crease at center (typical as they were sent folded), else bright, and clean. Offset-print in black and white. 43x27.5mm. Limited edition, of not more than 500, this copy outside the limitation and unsigned (from the SST offices). Few remain available. Near Fine. (#8979) \$1,500.00

Raymond Pettibon, Greg Ginn's younger brother, did much/all the art for SST and Black Flag...named the band and designed the iconic 4 black bar logo.

"Known for his comic-like drawings with disturbing, ironic or ambiguous text, Pettibon's subject matter is sometimes violent and anti-authoritarian. From the late 1970s through the mid-1980s, he was closely associated with the punk rock band Black Flag and the record label SST Records, both founded by his older brother Greg Ginn. In addition, Pettibon has designed the cover of the 1991 Sonic Youth album Goo; bassist Kim Gordon had been a longtime admirer of Pettibon's art and written about him for Artforum in the 1980s. Beginning in the mid-1980s, he became a well-known figure in the contemporary art scene."

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 & back). Approx 17x11. Illus (b/w). Black marker and ink on white paper. Near Fine. Broadsides. (#8909) \$25,000.00

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

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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. Pinter, Harold. **Other Places: Three Plays.** London: Methuen Books, 1982. First Edition. Shelfwear to dj (yellowing), else tight, bright, and unmarred. Black cloth. Small 8vo. 83pp. Very Good in Very Good Dustjacket. Hardcover. (#11729) \$1,500.00

*Inscription on ffep: "To Oliver Sacks, best wishes, Harold Pinter." "A Kind of Alaska" is a one-act play by the British playwright and Nobel Prize winner Harold Pinter (1930–2008), based on the book *Awakenings* by the neurologist Oliver Sacks (1933–2015).*

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of

the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

137. Pinzon, Dulce. **The Real Story of the Superheroes.** Mexico City: Troconi-Letayf & Campbell, 2018. Limited Edition. Tight, bright, and unmarred. Blue cloth boards, 12 tipped-in photographs (archival digital prints). Numbered limited edition of 20. Fine in Fine Archival Box. Hardcover. (#9874) \$7,500.00

"After September 11, the notion of the "hero" began to rear its head in the public consciousness more and more frequently. The notion served a necessity in a time of national and global crisis to acknowledge those who showed extraordinary courage or determination in the face of danger, sometimes even sacrificing their lives in an attempt to save others. However, in the whirlwind of journalism surrounding these deservedly front-page disasters and emergencies, it is easy to take for granted the heroes who sacrifice immeasurable life and labor in their day to day lives for the good of others, but do so in a somewhat less spectacular setting.

The Mexican immigrant worker in New York is a perfect example of the hero who has gone unnoticed. It is common for a Mexican worker in New York to work extraordinary hours in extreme conditions for very low wages which are saved at great cost and sacrifice and sent to families and communities in Mexico who rely on them to survive.

The Mexican economy has quietly become dependent on the money sent from workers in the US. Conversely, the US economy has quietly become dependent on the labor of Mexican immigrants. Along with the depth of their sacrifice, it is the quietness of this dependence which makes Mexican immigrant workers a subject of interest. The principal objective of this series is to pay homage to these brave and determined men and women that somehow manage, without the help of any supernatural power, to withstand extreme conditions of labor in order to help their families and communities survive and prosper. This project consists of 20 color photographs of Mexican and Latino immigrants dressed in the costumes of popular American and Mexican superheroes. Each photo pictures the worker/superhero in their work environment, and is accompanied by a short text including the worker's name, their hometown, the number of years they have been working in New York, and the amount of money they send to their families each week." [publishers statement]

Dulce Pinzón (born 1974) is a Mexican artist currently living in Brooklyn, New York, U.S. Her work is influenced

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by feelings of nostalgia, questions of identity, and political and cultural frustrations. The goal that she pursues through her art activism is cultural consumption, customization, and intervention. Some of her projects are: "Viviendo En El Gabacho", "Loteria", "Multiracial", and "Real Stories of Superheroes." Her work has been published and exhibited in Mexico, the United States, Australia, Argentina, and Europe.

138. Plimpton, Sarah; Curry, Coleen [binder]. **Fall**. New York: The Grenfell Press, 2016/2021. Limited Edition. Tight, bright, and unmarred; housed in matching drop spine archival box. Binding sewn on five cords and laced on, covered in black Chieftain goat leather. Pastel and acrylic painted edge-to-edge paper doublures and fly leaves saturated with black gesso with green pastel marks made by binder. Japanese silk embroidered endbands. Hand-dyed and embossed kangaroo leather inlays and one onlay. Blind tooled and painted title on the recto. Natural edges. 4to. np. Illus. (colored plates). Numbered limited edition of 12, this being 7. Signed by Poet/Artist and Binder. Fine in Fine Drop-Spine Archival Box. Hardcover. (#11399) \$5,500.00

"Fall is The poet and artist, Sarah Plimpton, uses the verbal and visual imagery of flocks of swallows migrating south in the fall to conjure up the human condition. These migratory songbirds are small – with long pointed wings, and long tail streamers - and Plimpton suggests their form in strong lines and the occasional grouping of many tiny circles moving forward. The bright colors and stark forms on the black paper had an immediacy that inspired me to create a simple complimentary design using black leather and the flash of green inlays in varying depths, conveying a sense of swift motion." [artist statement]

Juried into the Guild of Book Workers Triannual Traveling Exhibition 2021 – 2022.

"The author uses the verbal and visual imagery of flocks of swallows migrating south in the fall. These migratory songbirds are small - with long, pointed wings, dark glossy-blue backs, red throats, pale underparts and long tail streamers. The author/artist suggests their form with strong lines and the occasional grouping of many tiny circles moving forward. Each page conveys a sense of swift motion. The author ends her verse with, "I said nothing / a sharp day of cold / on an empty sky" and the reader is left to consider the bleak season coming on. Once again, Sarah Plimpton employs nature, here fall migration, to conjure up the human condition. The use of silkscreens is particularly well done. The bright colors and stark forms on the black paper have an immediacy that almost makes the reader shiver. A wonderfully strong and moving book - perfectly executed - and a pleasure to view." [referring to the original work]

139. Porta, Giambattista della [approx. 1535-1615]. **Ioh Baptistista Porta Neapolitani Magia Naturalis libri viginti** [John Baptist Porta], **Natural Magick ab ipso quidem autore adaucti, nunc vero ab infinitis, quibus editio illa scatebat mendis, optime repurgati ; in quibus scientiarum naturalium divitiae & deliciae demonstrantur ; accessit index, rem omnem dilucide repraesentans, copiosissimus : librorum ordinem, qui in hoc opere continentur, post praefationem inveniet lector.** Lugd. Batavorum [Leyden]: Apud Hieronymum de Vogel, 1644. Later Printing. Light marks and bumped corners, mild toning, chipping to edges, boards darkened, small stain to the top edge text block, light internal foxing, small pinhole through, a1-a5 else tight, bright, and unmarred. Contemporary vellum with yapp edges, ink signature to front-end paper and title page. 12mo. [14], 670, [22]pp. Illus. (b/w plates) [23 woodcuts in text]. Frontis engraving of Della Porta in his laboratory at work with alchemical apparatus. Collation [a8 A-Z12 aa–ff12 blank]. Latin. V. Good+. Vellum. (#12860) \$1,800.00

*Featuring a range of magical and early scientific experiments, the book features woodcuts of alchemical distillation, mathematics and the use of lenses to ignite a fire. It also offers recipes for experiments in consciousness, 'potions that make a person out of his mind for a day, and provide both visions wonderful and horrible' (Sledge, J, 2020)--Bookseller. A very compact and excellent copy of della Porta's most prominent work. First published in 1554. This edition includes the infamous unguent "flying" ointment recipe and complete with frontispiece plate woodcut illustration of the alembic distillator. "Della Porta was born in Vico Equense, a small town on the Neapolitan coast, in 1535. His father was Leonardo Antonio. His mother, of Calabrian origins, was the sister of Adriano Guglielmo Spadafora, who worked as a conservator in the archives in Naples. His first teachers were his maternal uncle, who possessed a rich museum and a large library, and his brother Giovan Vincenzo, a scholar of natural philosophy and antiquities. Della Porta was harassed by the Inquisition after publishing his first book, *Magia naturalis* (1558), which proclaimed that marvels could be created naturally by deploying empirically knowable occult qualities. In the seventeenth century, Della Porta's views became widely known among avant-garde intellectuals. The extraordinary diffusion of *Magia naturalis* — especially its second edition, published in twenty books in 1589, and translated into English in 1658 — contributed significantly to Della Porta's fame and influence. Between the sixteenth and the seventeenth century, this work had a notable impact on authors such as Francis Bacon (1561-1626), Reginald Scot (c. 1538-1599), William Gilbert (1544-1603), John Wilkins (1614-1672) and Isaac Newton (1672-1705). In Della Porta's magic, physics and*

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mechanics were part of a single far-reaching cultural project devoted to promoting an experimental approach to the science of nature. On one hand, in keeping with the declared mission of his natural magic, Della Porta intended to explain natural magical objects, such as plants and stones with marvellous virtues, through the astrological physics of qualities. This physics, based on the idea that a natural influence of the sky caused the emergence of an occult virtue in an object, lent itself well to the goal of Della Porta's natural magic, which was to rationalize the seemingly extraordinary properties of the natural magical objects. This physics provided Della Porta with the theoretical basis for his own experimentalism, which aimed at manipulating occult virtues for practical purposes."--Warburg Institute.
<https://staff.um.edu.mt/jmus1/dellaPorta.pdf> [Translation into English]

140. Press, Sara; Krähn, Tiana. **An Arrangement [Artist Book]**. CA: Mob of Two, 2024. Limited Edition. Tight, bright, and unmarred. Quarterbound, black leather spine, drum leaf binding with flyaway spine and cover cutout, purple patterned cloth boards, printed letterpress, monotype, and linoleum reduction prints, inserted giclee prints of eleven original paintings. 8vo. Numbered limited edition of 20, this being 8. Fine. Hardcover. (#12350) \$1,800.00

A collaboration with Krähn, Tiana via MOB of TWO.

Trollop, slut, floozy, strumpet. These epithets describe a woman who trades on her charms.

Missus, girlfriend, beloved, betrothed. These might also describe a woman who trades on her charms.

Many sexual relationships have a transactional element, regardless of whether true feeling is present. Financial support is just one of the needs that can be met in such an exchange.

Where does one draw the line between what is criminal and what is celebrated? Why does a contract for permanency elevate the arrangement?

This book presents a series of portraits on increasingly shabby walls. Reduction prints, sequence and carefully chosen titles point out language's power to confer respectability. Once named, a relationship takes its position on the spectrum of morality.

We reject the stigma placed on women outside of marriage who choose to use their own bodies as currency. We acknowledge the many different circumstances in which one might encounter or offer Love for Sale.

141. Price, Robin. **43D [According to Robin Price, with Annotated Bibliography] [Artist Book]**. Middletown, CT: Robin Price, Publisher, 2009. Limited Edition

[Deluxe]. Bright and unmarred. Printed paper boards, pockets in front and rear board hold a Legend Card and Annotated 43, accordion fold structure; bound in complex structured full leather archival box. 8vo. np. Illus. (color plates). Numbered limited edition of 12, this being 2. There are 86 copies in the standard edition. Fine in Fine Archival Box. Hardcover. (#11309) \$9,000.00

When fully open, the case lies flat to a 40-inch-wide expanse. The height is 27.5 inches where top and bottom flaps occur.

"With the book 43, According to Robin Price, with Annotated Bibliography, the press offers a deluxe edition for the first time. The adventure provided an opportunity to expand upon some of the concepts within the standard edition and to have a close collaboration with Daniel E. Kelm, the illustrious Chief Mechanic & Alchemist of the Wide Awake Garage. Themes of systems, pathways, and order are paralleled with chaos and the unknown; meaning is conveyed through movement, visuals, and objects, in contrast to the text-laden book.

...

The fundamental difference between the two editions is the elaborate container housing the deluxe. A tumbling motion occurs when one opens the case, mimicking the river that visually flows through the text pages. Along the way, one encounters a compass, fractal patterns and labyrinths, and a large-scale grid that echoes the maps inside. A unique collage of various map tidbits is recessed on the cover. The goatskin leather exterior vibrates with two intensely-colored greens and a painted turquoise river. Techniques used to work the leather include sandblasting, hand painting, die stamping, and recessed & open windows.

Wrapping the cover boards is St. Armand handmade paper that is printed, painted, and foil-stamped in a pattern based on prime numbers. Within the map accordion for the book, the deluxe offers several rare maps. The colophon, with revised text and an additional color, features press-numbering from D43.1 to D43.12; these edition numbers are also printed within the case." [Colophon/artist statement]

"In her announcement for this book, she says that simple formulas, using modular arithmetic with the number 43, were applied to categories such as page number, paragraph, sentence, line of poetry, etc. The text is grouped by subject matter into sixteen page spreads. Titles of spreads include "Water," "Counting," and "Flora."

One dozen (because $4 \times 3 = 12$) copies of 43 are offered in deluxe format.

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142. Prusa, Carol. **Galaxias Kyklos [Artist Book]**. Palm Beach Gardens, FL: Ground Printmaking, 2019. Limited Edition. Bright and clean. Hard ground and soap ground etching, each suite contains 7 etchings and 1 letterpress colophon on Magnani Pescia Paper, clear acrylic box. fo. np. Illus. (b/w plates). Numbered limited edition of 14. Signed by the artist. Fine in Fine Acrylic Box. Boxed Loose Sheets. (#12342) \$5,000.00

Dedicated to the women who take measure of the stars, she created an etching for seven unsung women of astronomy, beginning with Ourania-the goddess of astronomy. The other six are Maria Mitchell, Henrietta Swan Leavitt, Annie Jump Cannon, Cecilia Payne-Gaposchkin, Vera Rubin and Jocelyn Bell Burnell.

"Carol Prusa traveled to experience the totality of the eclipse, August 21, 2017, following in the footsteps of American astronomer Maria Mitchel. Her story, combined with those of other astronomers such as Vera Rubin who provided early evidence of dark matter, fed this body work Prusa calls Galaxias Kyklos (Milky Way).

Mitchell stated in her diary, "We reach forth and strain every nerve, but we seize only a bit of the curtain that hides the infinite from us" so these etchings honor the brilliance of women who look to the heavens and into the unknown.

Prusa researched the women computers of the Harvard Observatory, wonderfully detailed in The Glass Universe; How the Ladies of the Harvard Observatory Took the Measure of the Stars by Dava Sobel, to create a focused body of work, exhibited at the Boca Raton Museum of Art (2019). Her research resulted in a suite of seven prints honoring the American women of astronomy with each print comprised of 3 etched copper plates, printed on top of each other.

The first, a soft-ground plate, activates the center area Prusa views as the "unknown". The second printed layer is a hard-ground plate that asserts the location around the perimeter - the location that is known, creating a threshold and a portal to the unknown. The third plate is printed on top of the center "unknown" and references, abstractly, the research of each selected astronomer that Prusa researched - their map of our universe. Each of these women Prusa honors with a print have changed how we view our world and our place in it, beginning with Ourania - the goddess of astronomy." [artist statement]

143. [Pushkin, Aleksandr Sergeevich]. **Gavriliada. (Snovidenie) [The Gabrieliad. (A dream)] [Banned Pushkin Designed to Smuggle]**. Tsargrad [Leipzig]: "Simonides i Ko" [but printed by G. Uschmann in Weimar for E. L. Kasprowicz, nd [circa 1889-1904].

Upper wrapper split, skillfully restored without significant loss and tipped onto title, bound into protective wrapper, else tight, bright, and unmarred [fragile pink paper in especially fine condition]. Printed paper wrappers, printed on pink paper; bound in early 20th cent beige marbled paper wrapper. 16mo. 23pp. Good+ in wrappers [textblock Near Fine]. Wraps. (#11203) \$9,000.00

A genuinely rare edition of Pushkin's erotic (and blasphemous) erotic poem, published in German with a fake Russian imprint for clandestine circulation in Russia.

Bored with church observances and revolted by the pious hypocrisy, Pushkin wrote this satirical amalgam of several of the Church's most revered dogmas in April 1821. The poem is both blasphemous and erotic, satirizing the Annunciation, the Virgin Birth and the Fall of Adam and Eve.

Being too scandalous to be published, the text circulated anonymously in manuscript. It came to the attention of authorities only in 1828, when a retired staff-captain V. F. Mitkov was arrested for reading the blasphemous text to his servants. An inquiry was opened and Pushkin was soon brought to questioning before the military governor general of St Petersburg. He initially denied his authorship, but as the work was known to be his, the poet was obliged to write a letter to the Tsar Nicholas I confessing and expressing contrition in order to avoid a second period in exile.

The poem tells a story of Mary, a beautiful young Jewess neglected by her old husband but soon destined to lose her virginal innocence. After the Lord sees Mary and falls in love, he sends the archangel Gabriel down to announce this to her. But before either of them can take matters further the Devil presents himself to Mary and, turning into a handsome man, seduces her. Gabriel drives him off and repeats the debauchery. After his departure, as Mary is lying contemplatively on the bed, God in disguise of a white dove descends upon her; and, despite her resistance, has its way with her as well.

Having been finally left alone Mary considers her position:

*"Ah, what fun and games I've had today!
That's one, two, three. They're really not too bad!
I've weather it, I think I can record.
Together in a single day I've had
The devil, one archangel and the Lord!"*

(Translation by A.D.P. Biggs, "The Goddyseyy: or The Deviliad". Russian Literature Triquarterly, No3, spring 1972).

The text was published by Erazm Lukasz Kasprowicz (1835-1922), who apparently based it on the (equally

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rare) earlier Geneva (?) edition issued in 1889. Kasprovicz worked for the well-known publisher F.A. Brockhaus in Leipzig in 1859, where he created the *Bibliothek Russischer Autoren* in 1861. He founded his own publishing house 'Slavische Buchhandlung' in 1864, opening a bookshop a year later.

Taking advantage of the liberal censorship in Germany at that time, Kasprovicz focused on publishing texts that were banned in Russia and his native Poland, making his production highly popular with immigrants. Many of such editions were subsequently smuggled back into the Eastern European countries where they circulated illegally.

The erotic poem was first published in a collection of Russian poetry in London in 1861. In Russia a censored version was published in 1907, followed by the complete text in 1917.

Quite rare, outside Russia we find only five copies of this edition (NYPL, Temple University Philadelphia (misstating publication site as Istanbul), Harvard, Library of Congress and BULAC Paris). No identified copies brought to market in at least a decade.

Bibliography

Bessmertnikh, L.V., "O nekotorykh izdaniyakh eroticheskikh proizvedeniy A.S. Pushkina i M.Yu. Lermontova", No13; T.J. Binyon, *Pushkin: A Biography* (New York, 2004), pp. 138-39 and 272-74; A.D.P. Briggs, *Alexander Pushkin: A Critical Study* (London & Canberra, 1983), pp. 138-139. ref: [1033]

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

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

book is assigned a non-hierarchical relationship to the others." [from the publisher]

145. Roballos, Maria Eugenia; Naab, Betina; Rébora, Sol. **Black // Negro**. Buenos Aires, Argentina, 2019. Unique. Bright and unmarred. Black leather binding with black leather onlays, accordion structure, cut paperforms, embroidered elements, black on black printing. 8vo. np. Signed "RRN". Fine in Fine Drop-Spine Archival Box. Hardcover. (#12415) \$5,000.00

"'Negro' is the result of a capricious search of contrast in absolute black.

"¿Cómo vemos lo que pensamos?" ("How we see what we think") an essay by Alberto Manguel guided the artists through the challenge of turning concepts into images.

The concept of this book seeks to cultivate a distinctive style for illustrating the words "Negro" and "Black," forging a meaningful connection between their intellectual translation and their representation through evocative images.

This book was made by the bookbinder Sol Rébora in collaboration with the

calligraphers Betina Naab and María Eugenia Roballos." [artist statement]

146. Schindall, Ingrid. **Tidal [Artist Book]**. Boca Raton, FL: IS Projects, 2017. Limited Edition. Tight, bright, and unmarred; unmarred archival box. Unprinted wrappers, exposed stitching, leave vary between a pale book marbled paper and semi-opaque light beige printed sheets; drop spine box in blue cloth, black lettering. 12mo. np. Numbered limited edition, this being 5 of 10. Signed by the artist. Fine in Fine Archival Box. Original Wraps. (#11115) \$800.00

"Tidal is a book of poems that compare the ebb and flow of thought to the ebb and flow of the tides written between the Summer of 2014 and the Fall of 2016. The paper was made by the artist while she was the Helen M Salzberg Artist in Residence at the Jaffe Center for Book Arts in Boca Raton, FL. The marbled, cotton sheets were made at the beach in Boca Raton, Florida using the saltwater from the ocean to float the paper pulp leaving sand, seaweed, and the smell of the salty air intermingled in its fibers. The text was letterpress printed by the artist at IS Projects on a Vandercook SP15. Tidal was printed and bound in an edition of 10 in February 2017." [publisher's statement]

147. Schwartz, Tim. **The Digital Resistance Kit**. San Francisco, CA: Demeritt Pauwels Edition, 2018. Limited Edition. Bright and unmarred. Covered in archival black Euro Buckram, substrate material is PH neutral Eska

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binders board, covered foil stamped in black with Resistant Systems logo, trays lined with black synthetic industrial felt. 14" x 10.5" x 3.5" Numbered limited edition of 3. Fine. Hardcover. (#9881) \$10,500.00

A collaboration with Demerritt Pauwels Editions. Limited edition kit includes: 1. Manual of Digital Resistance 2. Anonymous Cash, Bitcoin, Prepaid Gift Cards, Starbucks Cards 3. Tails USB 3.10.1 4. Preconfigured Anonymous Tablet 5. Preconfigured Anonymous Smartphone 6. Preconfigured Anonymous Flip Phone w/ SIM Cards Housed in a multi level hinged box made by John DeMerritt. Multiple wells and recessed areas.

148. Scobey, Pati. **Mining of the Heart [Artist Book]**. Landlocked Press, 1986-1988. First Edition. Tight, bright, and unmarred. Printed paper boards, accordion fold. 8vo. np. Illus. [color plates]. One of an edition limited to 100 copies. Fine. Hardcover. (#12348) \$450.00

Interior with printed woodcuts and linocuts on Twinrocker and the artist's hand-made papers, produced in collaboration with Walter Tisdale. Scobey's remarkable use of colour and line and form is stunning.

149. [Scobey, Patricia]. **Under Falling Questions**. [Concord, MI]: Ricochet Works, nd. [ca. 2000-5]. Limited Edition. Tight, bright, and unmarred, similarly pristine box. Printed pictorial endpapers, cut paper forms; complimentary box. 12mo. np. Illus. (colored plates) Fine in Fine Box. Hardcover. (#12974) \$450.00

Very scarce to market an an exceptional example. This copy came from the collection of Dan Kelm (who, we believe, bound the book for Patricia.)

"Since 1987 Pati Scobey has lived and worked in Concord, Michigan. She grew up moving from place to place because her father was in the Air Force. She received her BFA in Painting from the University of Kansas in 1976 and her MFA in Printmaking from the University of Wisconsin-Madison in 1984." [artist bio]

150. Shakespeare, William; Abbott, Kathy [binder]. **Hamlet [Design Binding]**. Alpignano, Italy: Alberto Tallone, 1978 [2022]. Limited Edition. Tight, bright, and unmarred. Full black leather tongue in slot binding with red feathered onlays on the spine, head is decorated with acrylic inks and the black endpapers and doublures with 'blood spots' of crimson acrylic ink; housed in a black cloth drop-spine box, black leather spine label, blood red ink lettering. 4to. 220pp plus Index. Numbered limited edition, this being 97 of 360. Fine in Fine Archival Box. Hardcover. (#10994) \$4,250.00

"Hamlet is one of my favourite Shakespearean plays. It is painful and difficult; full of melancholy, bloodshed and heartache." [artist statement]

151. Shanilec, Gaylord; Curry, Colen (binder). **Bokeh: A Little Book of Flowers**. St. Paul, MN; Muir Beach, CA: Midnight Paper Sales, 2020/2021. Limited Edition. Tight, bright, and unmarred. Hand dyed kangaroo leather sewn on 5 cords and boards laced on, edge-to-edge leather doublures of kangaroo leather, layers of leather treatments include image transfer, multiple dye applications, resist techniques, gold leaf, palladium leaf, and mark making, silk embroidered end bands, gold leaf lettering at spine, suede fyleaves; housed in a custom clamshell box with a drawer containing the 8 editioned numbered and signed prints and marble paper from the edition. 8vo. 58pp plus plate pages. Illus. (color and b/w plates). Numbered limited edition, this being 83 of 94 from a total edition of 120. Second suite of plates included. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12302) \$6,500.00

"My design endeavors to create 'Bokeh': the aesthetic quality of the soft blur produced in the out-of-focus parts of an image produced by a lens. Things may be seen in focus, but memories are often a reverie.

Shanilec told me that while he was working with the photographs of flowers: "I became fixated with the blurred parts of the images, and the shapes that were formed there. Though the central flowers in the engravings are in focus, I paid as much if not more attention to the out of focus territory in the images. Thinking about it now, I suppose our lives, in retrospect, become a blur in our minds, except perhaps certain snap shots that retain some clarity, though I have read that memories are conjured up fresh each time we recall them- they tend to morph over time-so their accuracy becomes questionable. I have no problem with the idea that the bokeh may be a metaphor for a larger concept. I would consider that a winner." [artist statement]

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

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

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

The text flickers between current events and concerns, structured around the medieval story of Perceval, The Holy Fool, and yes – The Ruin. I am trying to mirror the

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metaphors of the writing with the way I print – shreds of allusions and references in the imagery, cut shapes. Fragmented printing styles. The covers, if I ever get them dry in time, are trying to gather up and meld some of the whirling detritus of the world, both natural and man made – and compact it into a surface; I did this once for a unique volume, The Artists Book, done for a Millennium exhibition in 2000, which is now in the USA and I never took a photo of the cover, so it is an idea revisited from memory nearly two decades on.

'Current events and concerns' are the perennial ones – man's inhumanity to man and the continual degradation of the planet. The first image is of an unspecified bombed building, in the Middle East maybe; later bodies hang like meat from the trees, the woodcuts try to flicker like TV screens, dead birds are strung up, trees look blasted. But art ultimately makes things look aesthetic, cosy: I try to be raw but pages inevitably become cooked – our conscience and consciousness makes things acceptable so that we can carry on. I hope this is an angry book all the same.' [artist statement]

153. Sirene, Morgan Claire. **Slutist Tarot**. Chicago, IL, [2018]. Second Edition. Bright and clean. Glossy color cardstock in matching box. 2.75x4.75" Fine. (#9939) \$125.00

"A mystical celebration of sex positivity that centres femmes, sexual deviants, divine whores and curious maidens." "In addition to new artwork for 18 of the cards, all cards have been redesigned by Morgan herself with a new box design and easy to read and use updated divinatory instructions."

154. Sobrino, Alan. **Molotov: or The Sleep of Reason Produces Monsters**. Los Angeles, CA: Errant Press, 2024. Limited Edition. Bright and clean. Printed on pink or lime green fabric (silk?) with printed adhesive label to be added to chosen glass bottle [accelerate not included]. Fine. Printed Cloth. (#13119) \$75.00

"An exploration of the complex relationship between money and society.

The cover of MOLOTOV is inspired by Monopoly bills and shows our character, Eepie, dressed as a president. In the back, "The Sleep of Reason Produces Monsters" steals the title from Goya's work to title the essay printed in three columns. The text delves into the history of currency by creating a precise timeline of money's history. The second part of the essay is a direct quote from an interview with a soccer legend, Manchester United's King Eric Cantona, where he proposes a simple idea on how to collapse today's capitalistic society. The combination of these two ideas reveals the dual nature of the physical book. The book, half Monopoly bill, half

essay, is also half book, half bomb, and half ideological bomb, and half real bomb. And finally, half bomb and half manifesto.

The book comes with a screen-printed fabric, a sticker, and instructions on assembling your Molotov cocktail." [artist statement]

A timely piece bringing together print, sculpture, and the current state of world affairs...

155. Sontag, Susan. **AIDS and Its Metaphors**. New York: Farrar Straus Giroux, 1989. First Edition. Light shelfwear to dj, sunning to top edge cloth, else tight, bright, and unmarred. Blue cloth. Glossy dj. 8vo. 95pp. Very Good in Very Good Dustjacket. Hardcover. (#11744) \$250.00

Laid in note from "Jonathan." ... "Here is Susan's book, thanks for the loan..." Good friend of Oliver's.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

156. Speer, Lance. **Death's Stereoscope III [Variant]**. 1905-2021. Unique. Bright and clean. Appropriated & chrome-plated 'Perfecscope' aluminum stereoscope body manufactured (c.1905) by the H.C. White Company, North Bennington, VT; custom-machined & chrome-plated aluminum pedestal base & stereograph carrier designed by Lance Speer & made by Brockport Machine, Hamlin, NY; chrome-plated cut aluminum arrow shafts with razor-sharp steel broadhead hunting arrow points; Samsung Galaxy Tab A wi-fi tablet computer; two matching closed-circuit Amcrest 3MP Wi-Fi Bullet surveillance cameras; custom-designed plate glass floor stand with chrome-plated glass clamps. Numbered limited edition of 3 plus 1AP. Fine. Hardcover. (#12977) \$25,000.00

"Rather than a standard stereograph, the traditional card holder of Death's Stereoscope III [Surveillance Variant] holds a tablet computer that displays real-time stereoscopic images of the viewer itself, along with any others near it, which are transmitted via a closed-circuit wi-fi signal from two matching surveillance cameras and a dedicated router mounted in an upper quadrant of the gallery walls. The observer thus becomes both the viewer and the viewed-in three-dimensions. [Artist Statement]

N.B. Each copy accompanied by full 9-volume signed & numbered Requiem book set.

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157. Speer, Lance. **Requiem ~ Death in Three-Dimensional Stereographs & 600 years of Vernacular Imagery [Complete in 9 Volumes]**. Circa Photographics, Ltd., 1905-2024. Limited Edition/Unique. Tight, bright, and unmarred. Various bindings (see below) and related ephemera, all housed in matching drop spine archival boxes. fo. var pag. Illus. (color and b/w plates). Signed and numbered limited edition(s). Fine. Hardcover. (#13140) Starting at \$7,500.00

A catalogue raisonné of death in stereographs, vernacular imagery, art history, literature & poetry. Please see printed Prospectus.

Available in three states:

STANDARD Edition ~

Large numbered and signed nine (9) volume set. 35 chapters embodying over 4100 pages include over 1900 vernacular images and 1700 full size 3D stereographic images. Each volume hand-bound in foil-debossed black or crimson Japanese Asahi book cloth and printed on Mohawk Superfine archival paper. Each set includes 24 Dance of the Dead photographic stereographs on hand-debossed archival mounts and an adjustable folding stereoscope, designed to view both book and portfolio stereographs. The entire set and ephemera housed in 10 matching hand-built drop spine archival boxes in Japanese Asahi bookcloth.

SILVER Edition ~ limited to 4 signed & numbered sets / 2 artist proofs

Includes all elements of the standard edition PLUS:

Handmade stereoscope in human bone, with sterling silver cardholders and precision glass lenses. Matching mirror polished stereoscope cast in over 5 pounds (2.5kg) of sterling silver, with precision glass lenses.

Hand-built reliquary in solid mahogany, polished glass, and black stained glass.

Each bespoke book individually hand-bound in exquisite foil-debossed black or crimson Moroccan goatskin. Starting at \$125,000

GOLD Edition ~ limited to 2 signed & numbered sets / 1 artist proof

Includes all elements of the standard edition PLUS:

Handmade stereoscope in human bone, with 24k gold cardholders and precision glass lenses. Matching mirror polished stereoscope cast in over 8 pounds (3.8kg) of 24k gold, with precision glass lenses.

Hand-built reliquary in solid mahogany, polished glass, and black stained glass.

Each bespoke book individually hand-bound in exquisite foil-debossed black or crimson Moroccan goatskin. Starting at \$750,000.

Hand delivered anywhere in the world.

158. Spring, Jessica . **An Inflammatory Guide: Banned & Challenged // Books You Should Read [Artist Book]**. Tacoma, WA: Springtide Press, 2024. Limited Edition. Tight, bright, and unmarred. Letterpress printed, gilt letters, matchbook style binding, double sided accordion foldout. np [22pp]. As New. Original Wraps. (#13110) \$55.00

"The first edition of 'An Inflammatory Guide: Banned & Challenged Books You Should Read' was printed in 2005, with an update in 2012. This 2024 edition reveals a dramatic increase in challenged and banned books—especially and alarmingly in public libraries.

"A collaboration with sweet pea, the owner of King's Bookstore, this little accordion book expands from within a matchbook-inspired cover that reads "open mind before striking." [artist statement]

"Challenges are formal attempts to remove a book from a library or school curriculum. A successful attempt results in a banned book" [intro]

It features modern books banned and challenged under categories like racism/DEI, LGBTQ+, nudity, with quotes about censorship and intellectual freedom.

A portion of all sales donated to Freedom to Read Foundation [affiliated with the American Library Association].

159. Spring, Jessica; Cooksey, Gabby [binding]. **Portmandemic**. Tacoma, WA: Springtide Press, 2022. Limited Edition. Tight, bright, and unmarred. Complex structure in brown, green, and burgundy Asahi cloth (two lidded removable boxes with printed onlaid labels, raised panels that lock the boxes into the outer folder with printed labels on both sides, leather straps with locking posts. 4to. np. Numbered limited edition, this being 10 of 10. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#12304) \$2,250.00

"Once opened and carefully unpacked, Portmandemic includes two 13 x 50 inch letterpress prints made with huge wood type in 2021. One side of each print is layered with portmanteaus—a term coined by Lewis Carroll which combines porter (to carry) and manteau

(mantle)—to describe two words combined for a new meaning. Alice's conversation with the Cheshire Cat, which begins: "Would you tell me please, which way I ought to go from here?" is revealed when the prints lay folded, but disappears once unpacked. When the print trays are lifted, an essay by the artist about her pandemic

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travels and a glossary of portmanteaus used in the book can be read.

Portmandemic was printed by Jessica Spring during two sessions at In Cahoots Residency in Petaluma, and completed at Springtide Press in Tacoma. Handset type from both locations, ornaments cast by Pat Reagh, and photopolymer plates were letterpress printed on gasen and kitikata papers. Text is included from Alice in Wonderland by Lewis Carroll, with portmanteaus inspired by pandemic travels and travails." [artist statement]

160. Spring, Jessica; Glaister, Don (binder). **One Liners [Artist Book - Design Binding]**. Tacoma, WA: Springtide Press, 2023. Limited Edition/Unique. Tight, bright, and unmarred. Gray-green leather binding, intricate onlays (elements of letterforms), letterpress printed with handset type. Small 4to. 74pp. Illus. (b/w plates). Limited edition of 150 copies, including 5 deluxe copies. Signed by the artist and binder. Fine in Fine Archival Box. Hardcover. (#12303) \$3,500.00

O N E L I N E R S features single line specimens from 238 metal typefaces in the collection at Springtide Press. Set daily from January 1, 2021 to April 6, 2022, the intent was to capture each day, from the most mundane and personal, to events unfolding in the world. There was no lack of content: on day six our nation's Capitol was attacked, and the insanity continued with a global pandemic, political protests, environmental catastrophes, and the loss of a dear friend. Each typeface in the shop, in every size, was set. Anything too large, over-looked, or newly purchased was used to set monthly chapter opening pages and surrounded by borders from the collection. Embellishers, festoons, and vintage cuts are sprinkled throughout, to function both as decoration and to even out page lengths. An extra chapter featuring initials and monograms is included, highlighted with several two-color specimens. One Liners is both journal and typographic specimen, revealing 461 days in the life of a printer, shared through her love of letters and wordplay.

Don Glaister's deluxe binding reveals the hand of the makers—both printer and binder—with elements of letterforms. Brushstrokes on painted mylar are visible, shining and embedded in Harmatan goatskin.

161. Spring, Jessica. **One Liners [Artist Book]**. Tacoma, WA: Springtide Press, 2023. Limited Edition/Unique. Tight, bright, and unmarred. Gray-green leather binding, intricate onlays (elements of letterforms), letterpress printed with handset type. Small 4to. 74pp. Illus. (b/w plates). Limited edition of 150 copies, including 5 deluxe copies. Signed by the artist and binder. Fine in Fine Archival Box. Hardcover. (#13162) \$475.00

O N E L I N E R S features single line specimens from 238 metal typefaces in the collection at Springtide Press. Set daily from January 1, 2021 to April 6, 2022, the intent was to capture each day, from the most mundane and personal, to events unfolding in the world. There was no lack of content: on day six our nation's Capitol was attacked, and the insanity continued with a global pandemic, political protests, environmental catastrophes, and the loss of a dear friend. Each typeface in the shop, in every size, was set. Anything too large, over-looked, or newly purchased was used to set monthly chapter opening pages and surrounded by borders from the collection. Embellishers, festoons, and vintage cuts are sprinkled throughout, to function both as decoration and to even out page lengths. An extra chapter featuring initials and monograms is included, highlighted with several two-color specimens. One Liners is both journal and typographic specimen, revealing 461 days in the life of a printer, shared through her love of letters and wordplay.

Don Glaister's deluxe binding reveals the hand of the makers—both printer and binder—with elements of letterforms. Brushstrokes on painted mylar are visible, shining and embedded in Harmatan goatskin.

162. Spring, Olivia, et al. **Sick Magazine [volume #2-4] plus Sick Recommends**. Maine; London, UK: Self-published, 2020-2022. First Edition. As New. Various paging. Fully color illustrated in perfect bindings. Includes laid in publisher description. Set includes issues 2-4 (3 issues). As New. Perfect. (#11438) \$100.00

"SICK is an independent, thoughtful magazine by chronically ill & disabled people, founded & edited by Olivia Spring and designed by Kaiya Waerea. Founded in Norwich, UK in 2019, we are currently based out of Maine, USA and London, UK.

SICK is committed to elevating the voices of sick & disabled people by publishing essays, features, poetry, visual art, interviews, and more. Our aim is to increase representation of sick & disabled people in publishing and the arts, and to challenge the harmful stereotypes and misconceptions surrounding disability. We work in and with our slowness, pausing and resting when we need to. We believe, listen to, and support each other. We reject productivity as means of value, and celebrate our sick & disabled bodies."--Publisher's website.

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

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

164. St. James, Margo. **COYOTE [Call Off Your Old Tired Ethics] Founding Member Card [together with] Original COYOTE Button [pinback button] [Women's Movement, Activism]**. San Francisco, CA, nd [circa 1973]. Bright and clean; button shows light tarnish to metal back, else bright and clean. 2.25x3.5"; approx 1.5" in diameter. Near Fine. (#10393) \$100.00

Blank "Founding Member" card and original COYOTE button, from Margo's personal collection. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics) in 1973. The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was

instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

165. St. James, Margo. **COYOTE [Call Off Your Old Tired Ethics] Founding Member Card [together with] Original COYOTE Button [pinback button] [Women's Movement, Activism]**. San Francisco, CA, nd [circa 1973]. Bright and clean; button shows light tarnish to metal back, else bright and clean. 2.25x3.5"; approx 1.5" in diameter. Near Fine. (#10394) \$100.00

Blank "Founding Member" card and original COYOTE button, from Margo's personal collection. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics) in 1973. The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

166. St. James, Margo. **COYOTE [Call Off Your Old Tired Ethics] Founding Member Card [together with] Original COYOTE Button [pinback button] [Women's Movement, Activism]**. San Francisco, CA, nd [circa 1973]. Bright and clean; button shows light tarnish to metal back, else bright and clean. 2.25x3.5"; approx 1.5" in diameter. Near Fine. (#10395) \$100.00

Blank "Founding Member" card and original COYOTE button, from Margo's personal collection. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics) in 1973. The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex

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workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

167. St. James, Margo. **COYOTE [Call Off Your Old Tired Ethics] My Ass Is Mine! Button [pinback button]**. San Francisco, CA, [ca.1973]. Bright and clean; button shows light tarnish to metal back, else bright and clean. approx 1.5" in diameter. One pink and blue; one red and blue. Near Fine. (#10415) \$35.00

Blank "Founding Member" card and original COYOTE button, from Margo's personal collection. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics) in 1973. The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

168. [St. James, Margo]; G.Gordon Liddy. **G. Gordon Liddy Wants You!! // Margo St. James Collection Poster**. [Florida, Lake Helen]: [Nautilus Television Network], [1980s]. Near fine. Loose and faded. Black on yellow paper. 17x13." Near Fine. (#10418) \$550.00

"G.Gordon Liddy wants you!! to be a part of his studio audience at no charge for the taping of his talk show "Cause and Effect." G. Gordon Liddy interviews Margo St. James for a discussion of the effects of prostitution on society. G. Gordon Liddy (born November 30, 1930, Brooklyn, New York, U.S.—died March 30, 2021, Fairfax county, Virginia) was an American political operative and a mastermind of the break-ins that led to the Watergate scandal, which ultimately resulted in the resignation of U.S. Pres. Richard Nixon. Later, Liddy became a successful right-wing radio talk-show host. His bushy mustache and intense stare made him one of the most recognizable figures in American politics and media. Margo St. James (1937–2021) was the founder of COYOTE, a sex worker's rights organization that advocates for decriminalization of prostitution.--Harvard Ratcliffe. Exceptional and scarce documentation of a critical sex worker rights discussion and a visually compelling design.

169. **The State and Counter-Revolution: what is not to be done.** Negation, 1972. First Edition. Minor toning and

shelf/edge wear, else bright and clean. Printed b/w, folded but unstapled/bound. 8vo. 23pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9389) \$35.00

"A 1972 article by Negation, in the United States debunking the myths of Leninism and the New Left in particular. They confront the fact that state-capitalism, the state-management of production and society, the rule over society by the class of the state, the bureaucracy, is still almost universally confused with "communism" as Marx defined it, due in part to the conspiracy of silence and distortion which unites the capitalists of both "East" and "West". " Uncommon.

170. Strand, Randi Annie. **Pangea**. Norway, 2012. Limited Edition. Tight, bright, and unmarred. Braille, embossing, digital print; spiral bound, printed by hand from cliché plates. 4to. np Numbered limited edition, this being 22 of 50 copies. Signed by the artist. Fine. Hardcover. (#10192) \$450.00

Using the same technique as explored in The Biggest Form, but smaller, more abstract, and with the Braille written words – on the last page written in brown color. Braille reads Pangea – parts - changes – minds – moves.

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

171. Suyeon, Kim; James, Angela [binder]. **A LINE [Design Binding]**. Oldham, UK: Incline Press, 2009/2021. Limited Edition. Tight, bright, and unmarred; archival box tight and bright. Full leather binding (calf and goat) airbrushed in pale blue and cerulean blue; various fish blocked in black in various colors of hand dyed calf, onlaid and back-pared, pearlised foil 'bubbles' tooled, complimentary doublures; drop-back box with shelf to hold the foredge level, edged with blue calf, lined with orange suede, black line, little red fish and lettering label on spine, accordion folded such that can be extended. 8vo. np. Illus. Fine in Fine Archival Box. Hardcover. (#11227) \$5,250.00

Woodcuts and lino cuts by Suyeon Kim. Printed on Velin Cuve BFK Rives paper.

172. Sweeney, Bobbie; Yockey Sprague, Susan [illus]; Fletcher, Erin [binding]. **Rookwood [Miniature Design Binding]**. Cincinnati, OH: Mosaic Press, 1983/2016. Unique. Tight, bright, and unmarred. Stone Veneer Dorfner Binding; spine covered in light grey buffalo skin; stone veneer covered boards with veneer and handmade paper tabs; sewn on snakeskin tapes; novasuede fly leaf made of handmade Katie MacGregor paper; leather wrapped endbands; sprinkled edges in the rough. Book

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housed in a dark grey buffalo skin clamshell box with a light grey buffalo skin back-pared onlay; trays covered in handmade Katie MacGregor paper and lined with Novasuede; box stamped in light grey foil with book title. 32mo [7.7x5.7x1.2cm]. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9763) \$750.00

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

173. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal [Religious Persecution Deluxe]**. Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Imperial folio. 64pp. Illus. (b/w plates). Limited edition. [N.B. Lettered standard edition is halfbound, black leather spine and fore-edge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Similarly bound, copies marked i-iv are intended for collaborators.] Fine in Fine Archival Box. Hardcover. (#9497) \$20,000.00

"This publishing of A Modest Proposal was produced to mark the 350th anniversary of the birth of Jonathan Swift in 1667. First printed in 1729 by Sarah Harding 'on the Blind Key', Dublin.

Designed, typeset and letterpress printed by Jamie Murphy with much grateful assistance from Niamh McNally, Sarah O'Neill and Phelim McGovern. The type employed is 22 point Monotype Caslon, an interesting cut

quite close in character to William Caslon's 'Roman and Italick' types of the late 1720s. The type was originally cast into founts by Neil Winter at The Whittington Press from matrices acquired from the Oxford University Press. The book was printed on a Western style Double Crown proofing press at Distillers Press, NCAD, Dublin. Andrew Carpenter has introduced the edition. Jessica Traynor has supplied nine new poems in response to the original text. David O'Kane has scratched the ten illustrations which have been editioned from lithographic stones by Michael Timmins at his workshop in Stoneybatter. The book has been printed on 250gsm mouldmade paper from the Zerkall Mill, Hürtgenwald, Germany, supplied by John Purcell, London. Based in Wiltshire, UK, Jemma Lewis has designed and produced the marbled papers based on marble patterns found at St. Patrick's Cathedral where Swift was once Dean. Eleanor Swan has produced the porcelain inserts for the standard copies at her studio on the grounds of Russborough House, Co. Wicklow."
(Publisher statement)

174. Tana & Mara Costumes; Gene Bilbrew; Eric Stanton. **Bizarre Costume Catalog: Footwear, Lingerie, Costumes & Accessories for Theatrical, Masquerade & Impersonation**. New York, NY: Tana & Mara Costumes, [1958]. First Edition. Minor shelf/edge wear, stamp to cover, else tight, bright, and unmarred. Red, white, and black wrappers. Digest. Unpaged. Illus. (b/w plates). Very Good+ in Wraps. Original Wraps. (#12983) \$350.00

Kinky clothing catalogue from the 1950s illustrated by Gene Bilbrew & Eric Stanton with photographs. Photograph from Irving Klaw studio of Bettie Page. Rubber, latex clothing, PVC and other dominatrix style fashions. Gene Bilbrew, the first Black career fetish artist in history; a man whose unique vision cemented cutting-edge art of the 1950s and '60s illustrations are included. Bilbrew had a contentious relationship with Eric Stanton, another well-known fetish illustrator of the time. Stanton worked for Irving Klaw (photographer of Bettie Page), as a successful artist selling comic strips and stories ripe with dominant and servile women. Both artists set the standard for cinched in, pointy toe, and stilettoed figures well into the contemporary.

175. Taylor, Mike; Robison, Leslie (calligraphy). **Person Woman Man Camera TV [Artist Book]**. St. Augustine, FL: Mike Taylor, 2020. Limited Edition. Tight, bright, and unmarred. Black cloth spine, printed paper boards. 13x11.25". np [24pp]. Illus. (color plates). Numbered limited edition of 20. Signed by the artist. (#10437) \$1,400.00

Person Woman Man Camera TV began as a meditation on the moment of quarantine without an end in sight,

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when human interaction stopped. Our daily intake of news, which had already been extremely online and not necessarily healthy, became solely online and outright dangerous. Mike Taylor began monitoring American quarantine in a drawing journal as Leslie Robison was experimenting with using calligraphy to illustrate our 45th president's ridiculous and false daily pitches to a captive media, a patently slow approach mirroring many people's return to gardening and crafts while unable to go to their jobs.

However, quarantine against COVID 19 soon exploded into a movement against police violence against Black people as the murders of George Floyd, Breonna Taylor, and Ahmaud Arbery were replayed to a national audience who, for once, couldn't turn away from the news. Black Lives Matter went from a rallying cry to a movement. Quarantine ended for many when they flooded the streets in protests. But it was complicated. Caution against the virus kept a lot of people inside, establishing a second front of protest: amplifying Black voices on social media and moving money towards protest bail funds and relief, making life-affirming culture, supporting their communities. Nobody had a job, but everyone had a role.

The movement to defund corrupt police departments, to recognize and legislate the significance of Black and Brown life, and to reprioritize our massive federal budget for the good of people over profit, is happening, still, now, as we approach elections. Donald Trump has assumed his Nixonian role as a law and order autocrat, ordering federal troops into protest zones, empowered by Attorney General William Barr and his nearly 24% of appointed federal judges to act first, deal with constitutionality later.

It's not hyperbole to say that the soul of our nation hangs in the balance, first with the state and national elections of 2020, then with how we decide to move on beyond elections, because there is no more business as usual.

Mike Taylor's work explores the dynamics traditional destructive modes of capitalism as well as newer internalized modes of late- capitalist neuroses represented by social media influencers and "lifestyle brands". His books, including No/Future, The Bigger Chill, Unlike, Love Song, and Present Perfect Progressive Tense have been collected and shown widely. He maintains a sense of humor.

Leslie Robison is interested in breaking down the language, symbols, and actions that define power in various relationships and within such institutions as art, politics, and academia. Mixed media drawing and performance become the means of investigating these structures. Whether they are drawn or knitted, scribbled or written as words, the lines in these drawings, paintings, and installations confound direct

communication even as they reference the traditional language of art. By also examining her participation in these systems, the artist is simultaneously critical, questioning, and self-mocking.

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

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

177. Thompson, Kay; Hilary Knight [illus]. **Kay Thompson's Eloise: A Book for Precocious Grown Ups**. New York: Simon & Schuster, [1955] c.1983 [inscribed 1997]. Later Printing. Very light shelfwear/toning to dj, mostly on rear dj, else tight, bright, and unmarred. White boards with stamped title in red, and sketch in black. Full color glossy dj. 8vo. 65pp. Illus. (color, one foldout leaf). Near Fine in Near Fine Dustjacket. Hardcover. (#11706) \$3,500.00

Presentation copy: Inscribed on ffep: "This book is for Oliver Sacks with much admiration from a fan, Hilary Knight and a special message on the next page from Eloise (in red)." Second inscription with illustration on verso of ffep: for Oliver Sacks 4:30pm Feb.20th 1997- from Hilary Knight...Eloise discovers a "horrid" Encephalartos in the Plazas lobby." Illustration in red and black with Eloise with a red bow in her hair standing on a planter behind a plant with a dog looking on. Includes presentation card: From Hilary Knight signed to Oliver Sacks" laid in, verso with list of books illustrated by Hilary Knight from 1955-1991.

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life,

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celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

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

Still in print (now in its 10th printing), the first edition is a remarkably hard animal to find...this copy stands alone as the front free endpage is covered with a who's who including both authors, a number of artists, and the ever-awesome Penelope Houston (of Avengers fame).

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

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

One glance and you can sense the fury of live performances by bands such as Black Flag, the Dead Kennedys and The Minutemen, and, through the subtext the reader is exposed to the psyche of a generation of musicians stripped bare: The Germs, J.F.A, NOFX, X, The Circle Jerks, Devo, The Exploited, The Screamers, The Cramps, The Dils, The Avengers and more." (from the publisher)

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

179. Vas Dias, Robert; Rothchild, Judith [artist]. **Images of Entropy [Artist Book].** Octon, France: Editions Verdigris, 2023. Limited Edition. Tight, bright, and unmarred. Black cloth spine, pastepaper boards and spine lable, black and grey ink lettering, accordion fold; paper bound slipcase. 4to. np. Illus. (b/w plates). Numbered, limited edition of 28, this being 17. Signed by both artist

and author. Fine in Fine Slipcase. Hardcover. (#12346) \$1,500.00

Images of entropy by the Anglo-American poet Robert Vas Dias, inspired by a series of mezzotint engravings by Judith Rothchild, was published in the form of a leporello in 28 copies. The four engravings, which the poet interpreted as an image of our times, are printed on Hahnmühle paper by the artist who also created the embossings and the glue papers. The lead letterpress in Univers was printed on a Vandercook press by Mark Lintott who also made the cases and boxes.

Numbers 1/28 to 4/28, the first edition, include one of the brass instruments and are presented in a box. Numbers 5/28 to 28/28 are presented in slipcases. Number 28/28 is reserved for the Bibliothèque Nationale de France.

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

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

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

Francisco Segovia is a Mexican poet, beholder of several scholarships like the Salvador Novo. In his poem Segovia meditates about time, space, and the frontier between worlds. Whereas Lorena (myself), through my photos I ponderate about possible EXITS, exits here is seen as an opportunity to love, to hope, to live but also, an exit is seen as a solution to contemporary problems like climate change, or social crisis which leads me to question if there's a solution, an answer to all this queries.

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

181. [Vernacular Photography] **Bondage and BDSM photography album from Los Angeles, New York.** Los Angeles, CA / New York, [1980]. Unique. Tight, bright, and unmarred. Black leather three ring binder with paper divider tabs with mounted Polaroid color and b/w photographs on black crepe paper. Approx. ~125 individual photographs. Laid in business cards and

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annotations. Very Good+. Loose sheets in album.
(#11262) \$2,500.00

Bondage and dominatrix vernacular photography album collected for personal use. The images are of mainly women in various bondage, restraint, harnessed positions, as well as a few masked images of a subjugated male. Suggest the three ring binder format was used for reference and documentation purposes. Included in sheets are loose business cards for various private bondage clubs or 'dominatrix' service including The Chateau in North Hollywood. The Chateau was the only legally licensed full nudity BDSM establishment in Los Angeles. Other locations included San Francisco. Founded in 1976 by the legendary Sir James Hillier; The Chateau was created to provide an honest, safe, understanding and friendly environment for fetishists to explore their fantasies. Founder Sir James has been a fixture in the BDSM community since the 1950s. His friendships and outrageous adventures with such icons as Irving Klaw, John Willie, Stanton and F. E. Campbell. His special friendship with Bettie Page brought much attention to The Chateau in the mid 90s when the pin-up legend insisted on doing part of her famous exclusive E! Channel interview at The Chateau. The tabs are organized by US states. Includes private membership card for one month.

182. Wait, Laura. **Four: Book V. Summer, Winter, Spring, Fall [Artist Book]**. np., 2004. Unique. Tight, bright, and unmarred. Full black goatskin ruled in gilt and in blind with numerous inlaid symbols in yellow or red leathers on the upper cover, gilt ruled symbols on the lower; in blind-stamped text on both covers wraps around spine; monoprints over intaglios on thick Johannot paper, with Akua color, endleaves painted in various colors; black cloth tray case with printed paper spine label. fo. np [12 leaves]. Illus. (hand colored). Unique mss work. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12334) \$4,500.00

One of 5 unique manuscripts with mixed media, calligraphy/mss, and painting, celebrating the four elements. The angel, lion, ox, and eagle are also part of the symbolism.

"Word forms as image are the primary focus of my art. Words and symbols, used as marks, are layered on paintings to form a wall of history with meaning at each depth. Aesthetics of words and symbols is of more importance than reading the text, and indeed most of the words I use are totally illegible. I believe man has an intuitive connection to marks, and there is worldwide use of similar mark forms from prehistoric times.

Symbolism has interested me since I was young, and for a long time I incorporated world iconography and the meanings of four and into my art. This led to study of

fertility symbols, conjoined with a study of tree symbolism. ...

Nothing is quite concrete, and my work is very intuitive. My work is an affirmation of the human spirit and the mark of the hand. In our modern world, which is growing smaller, the influences of the computer are everywhere. Handwriting is an antidote to that, and connects strongly with people today." [artist statement]

183. William S. Peterson; Brockman, James [binder]. **The Kelmscott Press, a History of William Morris's Typographical Adventure**. Los Angeles, CA: University of California Press, 1991. First Edition. Bookplate at ffe, else tight, bright, and unmarred. Finely bound in full blue goatskin, covers tooled with five inlaid wavy lines of white goatskin with clusters of lozenge shaped combination of abstract and floral gilt tools, gilt lettering at spine, aeg, reproduction Morris & Co. patterned cloth endpapers, binders ticket to ffe and signed in pen by the same, with original blue cloth drop back box. 4to. 28x19cm. 372pp. Illus. Appendix. Notes. Index. Binder notations laid in. Near Fine in Archival Box. Hardcover. (#12237) \$7,500.00

James Brockman founded his bindery in 1976 and now co-runs it with his son, Stuart. The bindery focuses on highly specialized hand craft bindery working primarily on modern Fine Bindings and the conservation and fine restoration of manuscripts and printed books.

James has his work in collections nationwide including: British Library, Victoria & Albert Museum, National Library of Wales, Sir J. Paul Getty II Library plus many other National and Private Collections.

184. Williams, K.M. **Echoes**. Portland, ME, 2023. Limited Edition. Tight, bright, and unmarred. Brown textured cloth covered boards, Japanese variant binding, no colophon ([KMW]), small square 8vo. np [9pp]. Illus. (b/w plates). Numbered limited edition of 6. Fine. Hardcover. (#11439) \$500.00

William's poetry and etchings reflecting their transition...elegant and touching. Proceeds from the sale of the six copies is funding their top surgery.

185. Winston, Sam. **Following the Breath**. London: Sam Winston/Barbican Centre, 2022. Limited Edition. Bright and unmarred. Loose sheets in archival box. 22x6", np. Illus. (b/w plates). Limited numbered edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. (#11645) \$9,500.00

"I was commissioned by Barbican Centre London to create a work of participatory art and artist book around the theme of breathing. It uses drawing and breathing to

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explore the relationship between air quality, environmental issues and mindful creative practice.

I have spent several years exploring how and what London, its people and plants breathe, researching and illustrating how pollution affects our health. Using inks made from pigments collected from urban tunnels, polluted tree bark, discarded cigarette butts and other 'inhaling and exhaling materials', I created an art installation and book for the Barbican's Conservatory.

It was in collaboration with 125 school students and 47 visitors who took part in 10 workshops over a four-day residency. We had over 3,000 people see the work over the residency and 1,500 visited the exhibition afterwards. The 'drawing breath' exercise is at the start of the artist book.

The artist book was produced in an edition of 18 copies with 5 artist proofs. The Essay text is by Ellen Mara De Wachter and the Ink drawings are on 230gsm Zerkall mould made printmaking paper. Each ink is made from some type or air particulates." [Artist Statement]

The original drawings were all made from foraged ink. Taking air particulates and turning them into pigment. "Over the past decade, Winston has used the act of drawing to consider questions around foundational concepts such as time, space and distance, and to challenge some of the interpretive frameworks that humans have imposed on the world. Drawing is one aspect of a wider practice through which Winston turns his attention to topics including the structures and components of language; natural and artificial materials; human perception and physical responses; and individual and collective creativity. His aim is to unlock some of the potential latent in these vast subject areas and to foster unexpected outcomes, so often stifled by cultural reflexes or systemic imbalances. His approach might involve phases of observation or deprivation, such as when he spends long periods of time drawing in the dark,

or the attempt to repeat identical actions under different conditions. With Following the Breath, Winston invites you to breathe and draw, because he believes that 'drawing bypasses cognitive overload and lets intuition in. It teaches us how to deal with complexity without the need to control it.'" [Ellen Mara De Wachter]

186. Woolf, Virginia; Bell, Vanessa [illus]; Fletcher, Erin [binder]. **Kew Gardens [Design Binding]**. London: Hogarth Press, 1927. Third Edition/First Thus. Heavy paper leaves show a touch of age toning, else tight, bright, and unmarred. French-style fine binding with laced-in boards, bound in sky blue buffalo skin with back-paired onlays in handmade papers in two shades of blue, chartreuse, two shades of orange, natural, deep purple and

mauve plus pale pink buffalo skin, pale yellow calfskin and hand-dyed goatskin, onlays are embellished with cotton embroidery floss, leather wrapped endbands in ochre with bands of pink, blush and pale pink threads; text sewn on stubs of lilac paper, marbled island paste down with onlays in mocha brown handmade paper and hand-dyed goatskin, sky blue buffalo skin hinges, handmade paper flyleaves and endpapers in two shades of yellow. 4to. np. Illus. (b/w plates). Numbered limited edition, this being 48 of 500. Near Fine in Fine Drop-Spine Archival Box. Hardcover. (#11119) \$8,500.00

Binding is housed in a clamshell box covered in sky blue buffalo skin and light blue Stonehenge paper. Leather spine embroidered with author's name in pale pink cotton floss. Trays covered in pale yellow handmade paper and lined with light grey Novasuede.

Exquisitely bound in a manner and style reflecting Vanessa Bell's illustrations.

First fully illustrated edition, hand-numbered by Virginia Woolf, this being number 48 of 500.

This was a collaboration between author and artist which was deeply important to Woolf, who saw it as a means of "binding herself to her sister" (Willis, p31). "Bell's designs for this edition occur on every page of text, acting as borders, punctuation, bridges, or disruptions into the type-set text. In contrast, the first and second editions of 1919 only had a frontispiece and finispiece by Bell, and she was not satisfied with them." This title was Virginia Woolf's third published book and one of her early shorter fictions, which "were less stories than theoretical expositions of the new form of fiction that she had come upon" (ODNB).

187. Zauft, Richard. **For This Brief Time**. Sudbury, MA: Richard Zauft Editions, 2022. Limited Edition. Tight, bright, and unmarred. Handmade brown paper boards, black paper spine; slate covered slipcase. Small 4to. np. Illus. (color plates). Notes. Numbered limited edition of 20. Fine in Fine Slipcase. Hardcover. (#11850) \$4,500.00

[Winner of a Fine Press Book Association's Collector's Prize at the 2023 Manhattan Book Fair.]

The work "Twelve poems by Ingeborg Bachmann, in English, translated by Peter Filkins. In addition to her poems, Bachmann's words circulate throughout the book as layered, secondary texts appearing behind the poems, between the folded text pages, and behind the photographs in order to capture her echoing internal voice of doubt and desperation.

Six photographic constructions were created by Richard Zauft to interpret Bachmann's preternatural visions. The book is a custom, side-sewn design, bound by Daniel

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Kelm, with folded folio fore-edge pages that allow for images and texts to be inserted and viewed through the translucent Kozo paper. The books are covered with Hanji handmade paper that has been chemically etched to create unique patterns on each book. The photographs are ink-jet printed on Kozo sheets that have been inked and salt washed on the back side. The slipcase is covered with Stone Leaf slate sheets made in Italy. Readers access the book by removing it from its heavy enclosure. Bachmann often considered writing, and life, arduous tasks. So it is with accessing the book, reading the layers of text, and mining the meaning of her manic fears and delights." [artist statement]

Ingeborg Bachmann is considered one of the most important German-language writers of the mid-twentieth century. Born in Austria in 1926, she witnessed the NAZI occupation and came of age in the grim post-war devastation of Europe. In 1952 she received stunning praise for her poetry at the Gruppe 47 gathering of German writers. Her rise to fame was swift as she became the most celebrated writer in post-war Germany. She died tragically in a fire in her Rome apartment in 1973.

*Peter Filkins is a poet, translator, essayist, and biographer. He is the recipient of an Outstanding Translation Award from the American Literary Translators Association and the Berlin Prize from the American Academy in Berlin. He wrote the introduction and translated *Darkness Spoken: The Collected Poems of Ingeborg Bachmann*, published by Zephyr Press in 2006. For this limited edition he helped select the twelve poems, provided the English translations and notes, and wrote the introductory essay, "Time's Shadow."*

Richard Zauft is a photographer, letterpress printer, and graphic designer. He has held various academic positions in higher education, most recently serving as Dean of the Lesley University College of Art and Design in Cambridge, Massachusetts. He served as President of the College Book Arts Association and President of the Society of Printers in Boston. He organized the first national traveling exhibition of artists' books and the first national exhibition of printed broadsides. At the Hamilton Wood Type and Printing Museum he established the printing facility and the visiting artist program. ...

Daniel Kelm is a book artist, book binder, sculptor, and alchemist known for his extensive knowledge of materials. As proprietor of The Wide Awake Garage studio in Easthampton, Massachusetts, he designs and produces handmade books, interpretive fine bindings, and book sculptures. He is the recipient of the 2020 Guild of Book Workers Lifetime Achievement Award for service to the profession of the book arts." [artist statement]

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

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