

NYABAA 24 HIGHLIGHTS 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 (A10). A much longer, text only, list is also available.



Item 6

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. Alighieri, Dante; Musa, Mark [trans]; Egneus, Daniel [illus]; Mueller, Abra [binder]. **Vita Nuova [Design Binding]**. London: Folio Society, 2015. Limited Edition. Tight, bright, and unmarred; drop spine archival box bright and clean. Bound in blackberry Harmatan goatskin with multicolored goatskin onlays and turkey eggshell inlay, toned with alcohol ink, titled in 23k red gold. 8vo. 190pp. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#12174) \$2,500.00

"Virtue and salvation (in Italian, virtute and salute, an almost too-convenient rhyme) are the driving force behind Dante's obsession with Beatrice. Multicolored onlays suggest an intricate medieval stained glass window, a testament to Dante's loyalty to his catholic faith, but as Dante faces the fragility of Beatrice's life and, consequently, his own faith, the glass begins to shatter. The verso reveals the window crumbling in a plume of colored smoke, an eggshell panel, which ascends, with Beatrice, to the heavens." [artist statement]

This book is Abra's 'first' design binding and, as such, is even more remarkable. With this as the foundational work, we are looking forward to extraordinary things. Erin Fletcher summed up Abra's approach and success as well as any could state it:

"The route towards inspiration can sometimes start with the desire to work with specific techniques. This was the case when Abra, a very technique-driven individual, began to think about her design. Reading and re-reading through La Vita Nuova, Abra considered how she might explore tooled onlays and eggshell panels in her design. With an overwhelming sense of exhaustion caused by Dante's obsession with Beatrice and his search for salvation through her virtue, it only seemed fitting that Abra create a design with nearly 200 individual pieces of leather.

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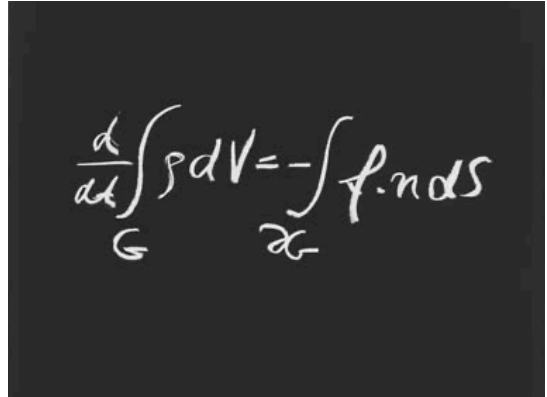
The mosaic design of the front cover is indicative of a stained glass window so characteristically found adorning medieval churches, putting the viewer in a time and place. The design, which sits on a backdrop of blackberry goatskin, is comprised of several onlays cut from various scraps of goatskin leather with carbon-tooled edges. After much trial and error, the title has been perfectly placed within this design using individual handle letters and red gold leaf. Abra searched for the right balance within the onlays large enough to hold each letter. The author's first name is given the same treatment as it rises up the spine of the binding.

With the use of an eggshell panel, Abra shows us the stained glass window not in its pristine state, but something that is shattered and crumbling. The panel was created by first crushing, then layering and sanding turkey eggs. The pigment was added through blending alcohol inks and isopropyl alcohol to create a hazy, cloudy effect that mirrors the way the colors are arranged on the front cover. A bit of shimmer comes from flecks of gold paint dotted throughout the panel. The central theme of deterioration continues onto the other decorative surfaces of the binding. Using the same range of colors, Abra dabbed acrylic paint onto the head edge and included moments of gold paint. The flat vellum-core endbands are wrapped with the same dyed leather used as part of the mosaic on the front cover. Further driven by a desire to play with technique and finding inspiration in the work of Roger Green, Abra created these fantastic decorative papers for the interior of the binding. Using a mask that resembles the silhouette of the eggshell panel, pigment was sprinkled onto the paper using a toothbrush. The placement of the mask was played with to create layers of both color and texture.

Right from the start Abra declared that she wasn't an artist and leaned into her strengths of more left-brain thinking. Yet after our conversation and her thoughtful approach to design, I think she can reconsider this outlook. She spoke so fearlessly about approaching each technique and expressed how freeing this binding process was for her, an unexpected surprise that she hopes to recapture with the next fine binding." [Erin Fletcher, NBSS Set Book Interviews]

2. Atiyah, Michael; Bombieri, Enrico; Donaldson, Simon; Dyson, Freeman; Karp, Richard; Lax, Peter; Mumford, David; Gell-Mann, Murray; Smale, Stephen; Weinberg, Steven. **CONCINNITAS [Complete Set of Equations]**. Portland, OR: Parasol Press, 2014. Limited Edition. Bright and unmarred. Black coated cloth archival boxes (prints, descriptions, cards). 8 are 26 1/8 x 31 5/8 inches.

2 are 31 5/8 x 26 1/8 inches. Illus. (b/w plates). Limited edition of 100. Signed by the mathematicians/physicists. Fine in Fine Cases. Loose Sheets. (#9325) \$12,500.00



A collection of 10 aquatints on Rives Paper. Leon Battista Alberti, renaissance scholar, artist and architect, coined the term *Concinnitas* to connote the beauty found in the confluence of perfect uses of number, position and outline. In 2012, Parasol commissioned ten mathematicians, physicists, and computer scientists, including two Nobel Laureates and five Fields Medalists, to create etchings of the mathematical expression most meaningful to them. These formulae were then printed by the fine-art print shop Harlan and Weaver as aquatints, evoking the look of equations quickly and elegantly sketched in white chalk on a blackboard. Accompanied by an expository essay of each and description card, signed by each.

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

Simon Donaldson. Stony Brook University / Imperial College London. Fields Medal
Freeman Dyson. Institute of Advanced Study Princeton. Templeton Prize

Murray Gell-Mann. Santa Fe Institute. Nobel Prize
Richard Karp. UC Berkeley. Turing Medal

Peter Lax. Courant Institute (NYU). Abel, Wolf and Norbert Wiener Prize

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

Steven Weinberg. University of Texas. Nobel Prize

3. Baldwin, James; Baskin, Leonard [Illus]; Dovey, Gavin [binder]. **Gypsy: & Other Poems**. Leeds: The Gehenna Press/Paper Dragon Bindery, 1989/2024. Limited Edition/Unique. Tight, bright and unmarred. Stub binding in full-goat, dyed and inked with inlaid phototransfer on leather in red of Baldwin's eyes, doubleures and flies in phototransfer, dye, and ink. 4to. np [approx. 24pp text

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plus etchings]. Illus. (color and b/w engravings). Limited numbered edition, this being 15 of 50 within complete run of 325. Etching and colophon signed by Baskin. Numbered limited edition, this being 121 of 325. Fine in Fine Archival Box. Hardcover. (#12305) \$4,500.00



The FBI vs James Baldwin. "James Baldwin's poem Gypsy is basically a narrative poem about someone being arrested and humiliated in front of their family over breakfast by some govt goons over some comment or paper they signed critical of the govt. I used eyes for 2 reasons - 1 it's the first thing I always notice about Baldwin, his huge eyeballs; 2 I was interested in the fact that he said he always felt when he went to the south in the sixties like an outsider an observer a witness that could leave any time he wanted to." [artist statement]

"The design of the binding, [and] the narrative poem, reflects on the tension between Hoover's FBI and civil rights activists of the 1960's. Inflamed by Baldwin's criticism of the FBI and Hoover personally had his communications, interviews, and activities monitored and reported to him in a series of memos as part of the larger "COINTELPRO" operation. These files remained locked in Hoover's safe until his death in office in the early 70's, when Nixon ordered them seized. They were unclassified in 1989, when this book was printed.

The poem itself is an account of a man's "anxiety dream" on the subject of being arrested by the FBI and humiliated in front of his family, having been accused of treason and amorality." [artist statement]

Baskin had been working with Baldwin to produce a book of unpublished poems by Baldwin. It became, "alas, into a volume memorializing Baldwin" following his unexpected and untimely death. An important work in Baldwin's cannon, beautifully illustrated by Baskin and, as found here, in a stunning binding by Gavin Dovey.



4. Baring-Gould, Sabine; Cooksey, Gabby [binder]. **The Book of Were-wolves [Design Binding]**. London: Smith, Elder and Co., 1865. First Edition. Rebound, minor foxing on beginning pages and on frontispiece engraving which does not diminish image, former owner signature on two pages, otherwise tight, bright, and unmarred. Bound in red leather with black and white tattooed lettering and decorative elements; includes paste down of original gilt, ornamental spine on rear papers. xi, 8vo., 266 pp, 1 unnumbered leaf of plates, advertisement in rear. Fine. Half Calf. (#9461) \$9,500.00

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

5. **A Book of Delightful & Curious Design: Being Over One Hundred Facsimile Illustrations of the Art of the Japanese Stencil-Cutter**. Stromness, Orkney: Vintage Paper Co., 2022. Limited Edition. Tight, bright, and unmarred. Quarterbound, brown leather spine, in blind decorative elements at spine, printed brown paper boards, leather onlay label at front board, gilt lettering, 112 cyanotype prints on grey paper, one original katagami

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stencil. Oblong 4to. np. Illus. (colored plates). Large fold-out print tipped in at rear. Laid in prospectus. Limited edition of 12 copies. Fine. Hardcover. (#11402) \$7,500.00



"The title is adapted from the 1892 book of almost the same name published by Andrew Tate." [prospectus title page] "Cyanotype prints made directly from original katagami decorative stencils from the collection of Vintage Paper Co., Stromness, Orkney.

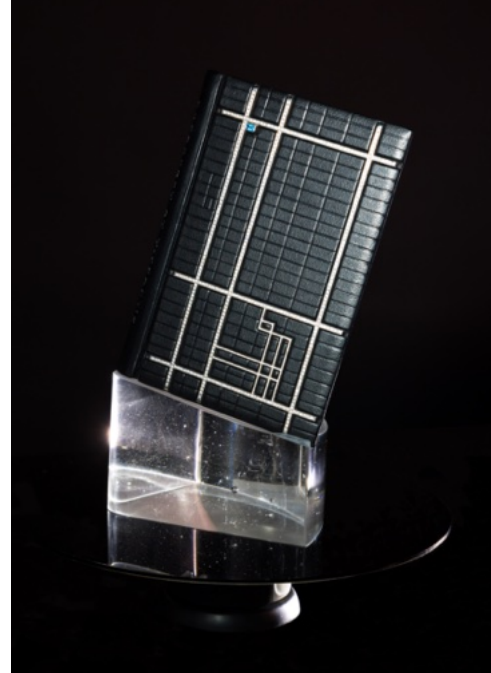
Katagami: These stencils survive as artifacts from one of the most ancient crafts in Japan. Katagami stenciled textiles have been used to make patterns on cloth for hundreds of years until relatively recently. The craft has been dying out slowly over the twentieth century but persists in a small way.

Stencil paper was constructed from the bark of the mulberry trees then treated with persimmon juice for up to two years to make them water-resistant. Patterns were then punch-, drill-, thrust-, and stripe-cut into the paper. The final stencil was used to apply rice starch through the stencil onto the cloth, leaving a pattern that would resist the dye.

Particularly fine and intricate stencils have the addition of a fine silk lattice to reinforce the string of the stencil. The threads are so fine that they do not show in the final printed cloth (though they often show in the cyanotype printing process used in this edition.). [prospectus]

6. Capote, Truman; Holland, Kate [binder]. **Breakfast at Tiffany's [Design Binding]**. New York: Random House, 1958. First Edition. Signed, first edition in full black goatskin. Platinum pavé setting by Bentley and Skinner with over 1000 white diamonds, totaling nearly 30 carats. The side streets are blind tooled and the location of the Tiffany's flagship store at the intersection of Fifth Avenue and 57th Street is marked by a single 1ct emerald-cut blue sapphire. The title is hand tooled on the spine in platinum. The doublures are also black goatskin with images of cat and a bird in flight hand tooled in platinum and are signed by the binder. Endpapers are photographic prints from David Attie's original series of photomontages. All edges graphite. Hand sewn silk endbands. Custom made

solander box. The book rests on a cast glass plinth and is housed in an ebonised birdcage. All contained in a custom-made vintage trunk. Trunk: 705x500x458mm. Book: 210x23x12mm. Plinth: 100x144x195mm. Birdcage: 500x370x370mm. 179pp. Set of loose b/w photographs in custom housing. Signed by the author. Fine. Hardcover. (#12290) \$1.5M



Introducing a one-off, custom binding of a signed, first-edition of Truman Capote's Breakfast at Tiffany's.

Executed to celebrate the centenary of Capote's birth, a team of British craftspeople have created the ultimate fine binding of this classic novella. The design features over 1,000 white diamonds in a platinum setting by Bentley & Skinner. It is displayed on a cast glass plinth in an ebonised birdcage, housed in a custom-made vintage trunk, and is accompanied by a portfolio of photomontages by David Attie.

The signed, first-edition text has been bound by multi-award-winning artist bookbinder Kate Holland. It has been bound in full black goatskin with a design of a 1950s New York street map. The main streets are platinum pavé set with over 1000 white diamonds – totaling nearly 30 carats – by London jewelers Bentley & Skinner (the same team behind Damien Hirst's diamond-encrusted skull, For the Love of God). The side streets are blind-tooled and the location of Tiffany's flagship store at the intersection of Fifth Avenue and 57th Street is marked by a single 1ct emerald-cut sapphire. The doublures are black goatskin with images of Cat and a bird in flight

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hand-tooled in platinum and signed by the binder. The title is hand-tooled on the spine in platinum and the endpapers are photographic prints from David Attie's original series of photomontages.

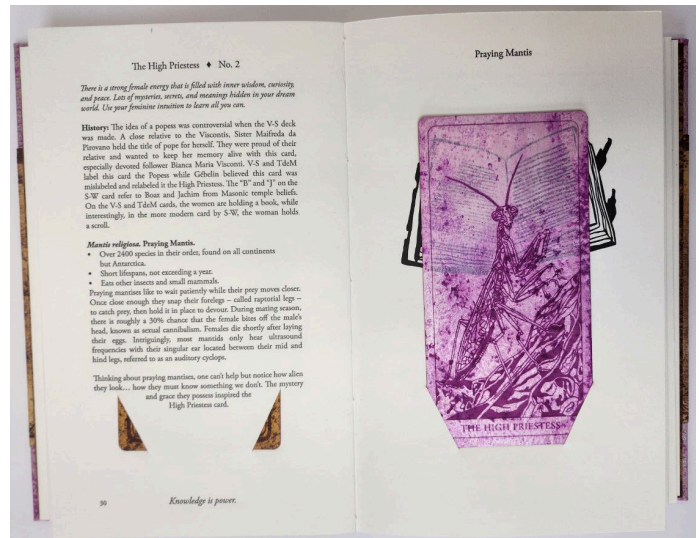
The book is displayed in an ebonised birdcage, designed and made by master cabinetmaker Dom Parish of Wardour Workshops and inspired by the recurring motif of the vintage birdcage in the book. It rests, as if floating, on a cast glass plinth designed by Kate Holland and made by acclaimed artist glassmaker Jade Pinnell. The entire piece is housed in a custom-made vintage trunk, based on a classic Louis Vuitton grey Trianon canvas wardrobe trunk.

Included is a portfolio of the full set of photomontages by photographer David Attie, who was commissioned to illustrate *Breakfast at Tiffany's* by Harper's Bazaar. When the novel was resold to *Esquire* after being deemed too risqué, only one of Attie's original images was published. The full set of images have never been published in full in print until now, by permission of Attie's son. Also included are facsimiles of original letters by Capote saying he would only let *Esquire* print his story if it used Attie's images.

"Paul at Dragon Rebound had the initial idea to rebind a copy of *Breakfast at Tiffany's* and set it with diamonds. And I just ran with it. It was really exciting to have this opportunity to push the boundaries of contemporary bookbinding, to make something that might be noteworthy outside our small world, and to raise the profile of our craft in the luxury market. The design had to be as stylish and iconic as Audrey Hepburn's little black dress, without slavishly copying the all too familiar motifs already associated with *Breakfast at Tiffany's*. I also wanted to resolve the predicament of how to display a book as an art object rather than as a spine on a shelf that only one reader at a time can enjoy. It's been a long and thrilling journey." [binder's statement]

All diamonds are guaranteed conflict free.

7. Cooksey, Gabby. **Tarot for the Misguided including the Off-Kilter Deck [Complete in Two Volumes]**. 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) \$6,500.00



"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.

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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.

8. Corneille, Thomas. **Le Baron d'Albikrac, comédie**

[Anthropodermic Binding]. Paris: Claude Barbin, [1668] [1682]. First Edition. Light shelf/edge wear, vellum binding shows rumbles and wrap with mostly even toning, slight curve to spine, binding is tight, light sporadic foxing, light toning to textblock edges, else tight and unmarred. Limp full leather binding; housed in custom archival box designed to support the book in its current state. 12mo. 112pp plus preliminaries. Avec privilège du Roy dated 1668. Very Good. Limp vellum binding. (#10929) \$45,000.00



This book was tested by the lab which did all the testing of books for Megan Rosenbloom's anthropodermic research project resulting in her book, Dark Archives: A Librarian's Investigation into the Science and History of Books Bound in Human Skin. Dan Kirby Analytical Services issued their report (XMJ05042021) in May of 2021, a copy of which accompanies the book. One of the earliest examples on record to have come to market in the last couple decades or so. With a remarkable origin and ownership by the binder's family since its creation in

1682, this is likely to be the most significant anthropodermic binding to be seen for a generation or so.

“As a child, I was always curious about the nature of a small family ritual, held at gatherings or after dinner with guests. After the children had been told to go outside and play, a small book was brought from the safe, held with fingertips, passed around, and talked about in awe. When I turned 18, I was told the story and history of this strange book:

Jacopo X, a doctor and anatomist, left his home of Milano for Paris to further his study, particularly that of the anatomy of the human body, knowledge mostly gained through dissection of cadavers. A young and developing field at the time, it would become the field of Pathology. Living in a city different to his native Milano, Jacopo sought to integrate himself in French and Parisian culture, and developed a particular love for the theater. Attending an original showing of "Le Baron d'Albikrac" by Thomas Corneille during the year 1682, he found himself in great appreciation of its story. The play, a comedy about love and deception, spoke to him greatly, and he purchased a copy of the book at the venue. A few weeks later, he attended a medical dissection of a fresh human cadaver.

While the other bodies had all been nameless, unknown faces, and treated with the professional distance the medical context provided, this face he recognized – the body before him was that of an actress involved in the play he attended and had held in such high regard. He knew that the cadavers that came across his dissection table rarely, if ever, found a proper burial or honor after their dissection. Knowing this, Jacopo took a piece of skin from the actress' back. He treated the skin into parchment and bound his volume of "Le Baron d'Albikrac" in the actress' skin, the understood intent to honor her life, work and talent.

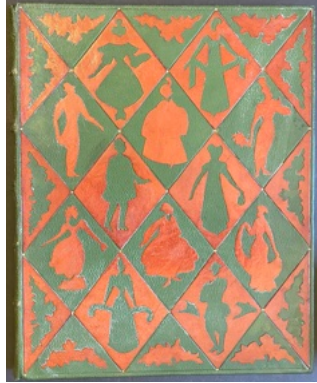
The book and its story was handed down generation to generation, but with each generation further removed from its creation, the tale and true nature of the volume's strange binding moved further into lore, eventually turning the story into a family legend.

Riccardo X, October 2021, Zürich [Owner's Statement. Edited for privacy, full statement included with sale] Historical footnote: women were first allowed to perform in major productions in France in 1660.

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9. [Costume: Anon]. **One Hundred Years of Costume: MSS Costume Design**

1800-1900. 1943. Unique. Very minor shelf/edge wear, hint of sun at spine, penciled in script at ffe, else tight, bright, and unmarred. Full green leather binding in an Art Deco style with red leather figurative inlays, gilt numbering at spine, blue paper endpages. 4to. np. Illus. (colored illustrations). Near Fine+. Hardcover. (#11213) \$7,500.00



"To my Mother, December 1943".

A beautifully executed hand-drawn album of nineteenth century dress. The album contains exceptional illustrations of various kinds of outfits, for men, women, and children, dated 1800-1900. In an attractive design binding of green and red lozenges, the volume demonstrates the artist's consummate skill; the coloring, detail, and observation of the outfits presented are remarkable.

It is in ladies' fashions that the artist really excels; the distinctive slender classical v-necked gown beloved of the Regency period gradually giving way to off-shoulder necklines and full skirts, before establishing the high collar necks and bustles that became popular during the reign of Queen Victoria.

The illustrations perfectly evoke the various sartorial scenarios; 1870 has clothes for the seaside, in which a boy in yellow straw boater and blue and white stripes - complete with bucket and spade - is accompanied by a woman in a full-length yellow ensemble and a parasol; fashion for croquet players of both genders from 1877; outfits for the country, comprising ladies' and gents' tweeds and deerstalkers (1884); tennis-wear from 1895, accompanied by a design for a theatrical costume featuring wound calf-ribbons, a cape, and a toga-style headdress. A rear image of a lilac tea gown from 1900 is particularly stunning, and demonstrates the artifice of this album as it shows the wearer looking at herself in the mirror. 1900 represents a shocking step-change, in the context of what has gone before, as we see a woman with a bicycle, showing her calves in plus fours. The mid twentieth-century artist is able to convey the impending freedom that would be offered to women with the advent of outfits such as these.

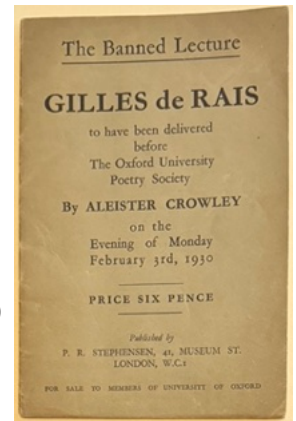
There are occasional individual studies of items such as corsets, gloves, hats and hair styles, and some of the

outfits are captioned - such as Riding Costume, Carriage Dress, and Promenade Dress - presumably to indicate distinctions which may not be so obvious to a twentieth-century observer. This kind of detail is a reminder of the important social language that was coded in dress of this period. The dedication inscription, 'to my mother' is rendered in the same neat calligraphic hand as the rest of the work. Cleverly, the artist has left her figures faceless, producing the effect of a shop mannequin and cleverly showing off the outfits to their fullest effect. [attrib. S. Schulz-Falster]

Executed with a deft and subtle hand, it is simply a remarkable work.

10. 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. 24 pp. 8vo. 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 disciply. 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

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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.

11. 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 utilised 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 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

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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.

12. 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.

Volume I:

The Dark Deed

The Time Machine

The Very Strange Case of Dr. Jekyll & Mr. Hyde
The Lost Entry of Frankenstein's Monster

Volume II:

Manners & Merrymaking
The Emperor's New Clothes
Wendy & Peter Pan
Cinderella & the Great Ball

Volume III:

The Upper Hand

The Bard & the Ell-Maid of Sherwood Forest

The Private Dick
Another Adventure for Tom Sawyer



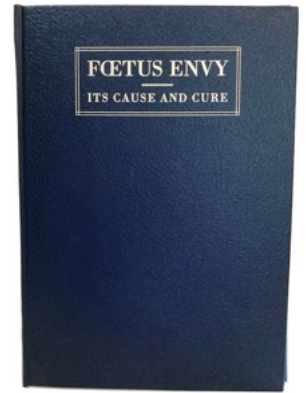
Volume IV:

The Mortal Transcends Pygmalion, Cynisca, & Galatea
An Unusual Request

The Story of Not-So-Little Sanjaya

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]

13. Cummins, Maureen. **Foetus Envy**. Bearsville, NY, 2023. Tight, bright, and unmarred. Faux leather binding with printed cloth onlay, silkscreen and letterpress on Asian paper, accordion fold; printed paper slipcase, velvet ribbon tie. 8vo. np [35pp]. Illus. (color plates). Numbered limited edition of 30, this being 19. Fine in Fine Slipcase. Hardcover. (#12356) \$2,400.00



"Foetus Envy is a grim and satirical look at the present state of reproductive rights in this country. Conceived of and produced by Cummins, with typographical assistance from Kathleen McMillan, the book imagines an alarming new mental illness, "Foetus Envy," which turns otherwise cheerful, angelic, and biologically fit wives into "Resistant Mothers," women who do not wish to procreate and stubbornly refuse to accept the naturally superior powers, privileges, and legal protections of their unborn offspring. Cummins references language from Aeschylus to fugitive slave laws to faux scientific texts to locate our present moment within a long history of reproductive control and coercion. The book is written in the style of eugenics texts published in the early-to-mid twentieth century by the now-infamous Eugenics Publishing Company." [institutional description]

Cummins has produced over twenty-five limited edition artist's books. Her work is held in over one hundred permanent public collections internationally and has been included in exhibitions around the world.

14. Doggett, Sue.

Spiritualists and Suffragettes
[Artist Book].

UK: Sue Doggett, 2017. Limited Edition. Tight,



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bright, and unmarred. Printed and embroidered leather binding, handcolored and embroidered endpapers; lined traycase and slipcase. Oblong 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 2 of 5 Fine in Fine Case. Hardcover. (#12339) \$3,250.00

"An investigation into the relationship between technology, women's suffrage and the popularity of spiritualism in the C19th century. The pages are designed to flow out of the book suggesting electrical currents or ectoplasm emanating from a body." [artist statement]
Digitally composed collages printed on Zerkall paper.

15. Ely, Timothy. **Bones of the Book: An Oblong Identity.** Colfax, WA: Timothy Ely, 1990-[2015]. Unique. Tight, bright, and unmarred. Planetary Collage Standard binding with hand-sewn hand-dyed Irish linen end- bands and half loose guards, elaborately blind-tooled brown goat skin spine; resin and pigment encrusted boards, boards incorporate six works of art on paper; resin, rivets, paint, ink, and wax; gilt, colored foil, and blind tooling; decorated endpapers by the artist, manuscript and letterpress title page signed and dated by the artist, drawn and painted throughout in ink, dry pigment, watercolor, and graphite. Housed in a custom drop back box by the artist. fo [30cm x 44.5cm x 3.5cm] np. [twenty- four double-page spreads. 34 leaves total]. Fine/Fine Archival Box. Hardcover. (#9758) \$100,000.00



*Bones of the Book is the second in a three-book series that differs significantly from most of Ely's other work. These books are both biographical and autobiographical. Each honors the important influence of family members in Ely's life, and combines it with an aspect of bookbinding—the format Ely has chosen to house his artwork throughout his career. In each case, there is also a third narrative that plays a significant role in Ely's identity as an individual and as an artist. The series began with *Binding the Book: The Flight Into Egypt* in 1985. *Egypt* is about Ely's grandfather, the journal he left behind about his mysterious trip to Egypt between the wars, bookbinding, and the geography of Egypt. For much more information about *Binding the Book: The Flight Into Egypt*, see *The Flight into Egypt: Binding the Book* (Chronicle Books, 1995). In *Bones of the Book*, the visual narrative combines Ely's origins (Snohomish, WA, his parents, and their hardware*

*store), and the close relationship between book structure and human anatomy. The third book has yet to be made. Ely plans for it to be about his Uncle Jack and his work as a combat photographer in the Pacific during WWII. In addition to the three-fold, co-mingled story line in *Bones*, as in all of Ely's art, there are layers of references drawn from alchemy, mathematics, mythology, geography, and geology.*

"In the early part of the last decade of the 20th century, I wished to contemplate my origins, especially the early and all-consuming attraction to the form of the book and how that might have evolved for me. Beyond deep reading, I have found that the best way to become informed about an event or gather a bit of enlightenment is to make an expressive book.

Bones of the Book began as a thought structure aimed at the skeletal system of the body and of the book, as they seem to me to contain functions that echo each other. I also wanted to fuse the influences of my parents and their choice of livelihood into the book by referencing the location of their hardware store and its impact on what I have chosen to do as an artist. My parents, Everett [b. 1914] and Frances [b. 1918], met at a paper mill where they both worked, then married at the outset of America's involvement in World War II. In about 1948, they opened a hardware store in Snohomish, Washington (a map in the book drawn from memory is an attempt to locate the store in space), which set

the tone for my entire life until they retired in 1978. The hardware store.... I long to travel back through time and view it again, for until I began this contemplation, I was not really aware of how much that family business, the community it served, and the tools and materials it contained affected me. I was introduced to the hardware business around the age of 11, not knowing how connected to the arts of the book this would be. It was to be my first real training in the process of building things, and, coupled with the local library where I practically lived when I wasn't at the store, really became the focus of my interests. When I first began to work this out, I came to believe that there was an inextricable link between what influenced me, and how I came to know the craft of making a book. There seemed to be in place an existing gnosis which acted as both a guide and a set of techniques—a skeletal anatomy was at hand. I began drawing bones in graduate school after a trip to a

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forbidden beach at the mouth of the Hoh River yielded up a hoard of bird, fish, and crab remains. Though the Hoh Reservation was off limits, some cigarettes gave us entry. That same summer a second pile of bones from draft horses in central Washington gave me a new scale. Then, my Uncle Jack, living in Alaska, would provide the third leg of the bone 'tripod' of visual clues by sending me boxes of bones from a lonely beach near Hoonah, Alaska. These bones would provide both visual inspiration and material for inks. (Bone black ink is especially bluish and potent!)

Bones of the Book reflects both my identity as a maker of things, and bones as structural supports, and how that metaphor maps itself onto the cultural object/artifact of the book. As parts of the book traditionally have names of body parts to identify the book terrain, this seems apt. Books have a dorsal structure—a spine—and just as in a humanoid, if this is damaged the book is compromised. A book has a head and tail, and sometimes this head is crowned in gold, gilded, or otherwise given an ornamental treatment. As the names of a book's parts and their function lend connection to bones and anatomy, so also does the chosen structure of this book. The search for both an appropriately robust and workable binding, and one that properly expresses my artistic intentions, provided a series of opportunities to examine a sampling of medieval books that satisfy these requirements. The structural skeleton of Bones of the Book is supported by a continuous membrane of aged gampi, a Japanese paper possessed of astonishing properties. This paper forms a long, double fold along each folio and is known as a "half loose" guard. Being somewhat impenetrable to adhesive, this paper reduces the friction of the folio so that it facilitates, without drag, the mobility of the book structure. Put simply, it opens well without adding stress to the binding. In tandem with the sewing supports, cotton textile, and tissue as metaphoric muscle mass, the book begins to resemble an intelligent and projective body. The Doctor said "It's alive!" Bones of the Book was finished as of June 11, 2015. It puts to rest and completes a long examined set of ideas, and its own initial structural challenges provoked a method of working that I can see to have a multiplicity of future uses." [Artist statement, T. Ely/ July 2015/ Colfax, WA]

Timothy C. Ely is a renowned and enigmatic figure in the book world. His one-of-a-kind manuscript books combine elaborate and often mysterious painted and drawn folios

contained within finely crafted bindings, most of which are original designs or variations on traditional binding techniques. Each book carries layers of both materials and meaning. Each drawing and element elicit revelations, personal to each viewer.

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

Much of Ely's work is richly annotated with his own glyphs he calls "cribriiform." 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]

16. 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



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Ink on the elbow

CONVERSATIONS BETWEEN
DAVID ESSELMONT &
GAYLORD SCHANILEC

INTRODUCTIONS BY
J. ANDREW SARACOFF &
DAVID CHAMBERS

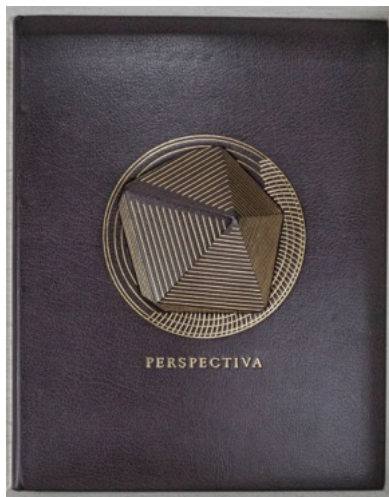
MIDNIGHT PAPER SALES & SOLWENTES PRESS
TWO THOUSAND AND THREE

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.

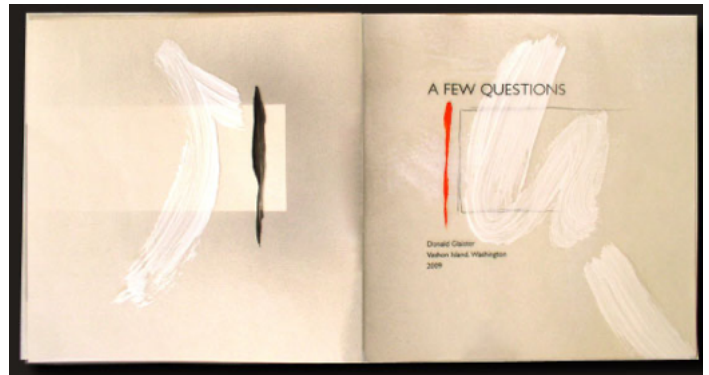
A unique iteration of this relatively early work. Includes laid in note from Esslemont explaining history and location of other copies, and an additional suite of signed plates found only with this copy.

17. 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. (#12299) \$6,500.00



Facsimile illustrations from the 1568 edition.

"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]



18. 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. (#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 he is particularly fond of.

19. Green, William H. **Ornamental Calligraphy [Prison Art]**. Mass, 1868. Unique. Minor wear to frame, else bright and clean. In mitred grain painted frame, under glass. 15"x10.75", image: 12"x7.75 Very Good. (#11170) \$7,500.00

Framed Decorative Calligraphy by convicted wife-murderer Rev. William Harrison Green of West Cornwall, Connecticut, lech, polygamist, PT Barnum politician. He convicted of poisoning his second wife with strychnine for her money, sentenced to be hung Dec 4, 1868, a sentence reduced to life imprisonment in 1869, in Litchfield Jail.

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He produced these sheets to sell for a "small consideration." In addition to the rather creepy lovebirds and portrait of a woman, he has written the rather cryptic inscription:

"Communications - Running Hand - 1868 - Denmark - London - Mammion - Communion - Money - Honey", along with a hex circle. History/Biography: "The Rev. Mr. Green is passing his time very quietly in jail, just now. He has gone into the ornamental penmanship and illuminating business, and furnishes specimens for a small "consideration," some of which are quite highly colored and artistic. We hear he is much grieved at the unfraternal conduct of the clergymen of our village. Circumstances have prevented his calling on them, and none of them have ever visited them." "The trial of the Rev. William H. Green of Cornwall for murder excited a very general interest. In 1865 Mr. Green resided in Centerville. NY., in the character of an itinerant Methodist preacher, and about that time he married a woman with whom he lived several months occupying with her the parsonage of the parish wherein he preached. In 1866 he abandoned this wife and married a young widow who had a small amount of property amounting to some twelve or fifteen hundred dollars. In the spring of 1867 he came to Connecticut and took the stump for P. T. Barnum who was then running for Congress on the Republican ticket. He was esteemed a very powerful preacher and his political arguments were eloquent and convincing, he also lectured on temperance and was an evangelist and held revival meetings in different places. After a time he joined his second wife's brother in West Cornwall and engaged with him in the general country store business. Mrs. Green was in feeble health with consumption and grew rapidly worse. On the evening of May 6, 1867 she was attacked with spasms and died just after midnight. From certain suspicious circumstances and subsequent conduct of Green, suspicion was aroused to the cause of her death. About the middle of June her body was exhumed and the stomach and liver sent to Prof. Barker of New Haven for examination who found traces of strychnine in those organs. Green was arrested and sent to Litchfield for safe keeping without a mittimus [a warrant issued to a sheriff commanding the delivery to prison of a person named in

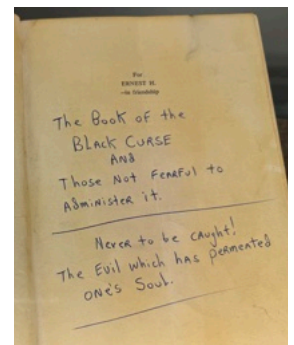


the warrant] and of course was not locked up. While under keepers here his brother-in-law called upon him and informed him of the result of the analysis. Green concluded that his residence at the jail was not desirable at least on his part and made his departure therefrom unknown to the authorities and was for a few days in parts unknown. In a few days he reported at West Cornwall where he was formally arrested and attempted to save the State the trouble and expense of three trials by cutting his throat with a pocket knife in which he was not entirely successful. He was bound over to the Superior Court for trial and in November 1867 was tried for the crime and convicted of murder and sentenced to be hung on December 4th, 1868. His case was carried to the Supreme Court and a new trial granted him on the ground of newly discovered evidence. In January 1869 he was again before

the Superior Court and the new trial resulted in a disagreement of the jury, but in September of that year the third trial was had and the jury returned a verdict of guilty of murder in the second degree. He was sentenced to State Prison for life September 25, 1869, where he died." [Kilbourn, Dwight. *The Bench and Bar of Litchfield County, Connecticut, 1709-1909*. 1909]

20. 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*.

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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.*

21. [Isaac] Sanderson Family Account Book no.1, Salem Witch Trials descendent (MSS). Whateley, MA, 1801-1830. Unique. Moderate rubbing, scuffing, toning, browning to extremities, toning, evidence of dampness, and discoloration throughout. Bound dark brown calf, handwritten in brown ink, remnants of leather ties. 215 [leaves], multiple handwritten notes/ephemera laid in on various bit of paper. Handdrawn alphabetical tab labels laid in. Very Good+. Hardcover. (#12132) \$8,500.00

Upon in-depth research, the Sanderson family ledger is a complex example of a successful business beginning with the migration of families from Essex and Middlesex countries after the late 17th century Salem/Danvers witch trials. Many families migrated West after the trials, due to loss of families, shame and reputation associated with the trials, and new beginnings, marriages. The ancestry of the Sanderson--Foster line is an example of this migration. Additionally, the Revolutionary War complicated family units, as many head of households, left home to fight on the side of the Continental Army around, c. 1774-1776. Isaac Sanderson was one of those enlisted soldiers.



Isaac Sanderson is a direct descendent of Ann Alcock Foster. She emigrated to the United States after marrying in England at a very young age to Andrew Foster who was significantly older. She lived in Andover, Mass, however died in prison in Salem in 1692. Her daughter, Sarah, mostly likely saved due to her Mother's confession, married Samuel Kemp and lived in Billerica, Mass. She is buried in Watertown, Mass. Her daughter, Bethiah married Joseph Sanderson, Sr. who's family lived in Groton and Chelmsford, Mass. Their son, and only child, Joseph Sanderson went on to marry Ruth Parker and have 14 children, one of the sons, Isaac Anderson in 1757, the youngest child. It is suggested before this time, the Sanderson family moved their business and farm to Franklin County, Whately from Groton. Coming full circle, Isaac Sanderson is the direct descendant of Ann Foster, who is his great, great grandmother, originally from Essex County.

Surmised from his ancestors and Commonwealth military records, Isaac Sanderson served in Continental Army

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enlisted as: "Private, Capt. Jonathan Davis's co.. Col. Asa Whitcomb's (2.3d) regt. ; muster roll dated Aug. 1, 1775; enlisted June 3, 1775; received company receipts for wages for Aug. and Sept., 1775, dated Camp at Prospect Hill; also, company return endorsed "October ye 6, 1775; also; Private, 1st co., Col. Thomas Marshall's (10th) regt.; Continental Army pay accounts for service from Aug. 5, 1777, to Dec. 31, 1779; also, Capt. Samuel King's (2d) co .. Col. Marshall's regt.; return of men who were in camp on or before Aug. 15, 1777, and who had not been absent subsequently except on furlough, etc.; reported joined July- 1778; also, same co. and regt.; muster rolls for Jan. and March, 1779, dated West Point ; enlisted Aug. 5, 1777 ; enlistment, 3 years; reported on command in the wagon service in Jan., 1779; also, 1st CO ., Col. Marshall's regt. ; Continental Army pay accounts for service from Jan. 1, 1780, to Dec. 31, 1780; also, descriptive list dated West Point, Feb. 23, 1780; 1st CO ., 10th Mass. regt.; age, 23 yrs.; residence. Harvard; enlistment, during the Revolutionary War."--DAR, Ancestor # A099820.

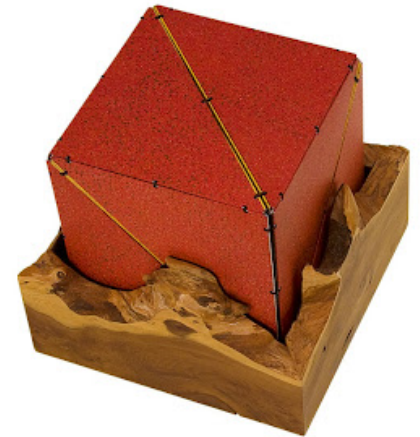
After serving in the Continental Army, it is speculated Isaac Sanderson took up the family business, else started a new venture, the ledger book documents such activities and demonstrates Sanderson as a cooper in Massachusetts. Each leaf is a different client and the services and expenses vary. It seems Sanderson delivered good, repaired wagon, cast hoops for barrels, set horse shoes, and bought and sold cattle. He definitely was an iron worker. Because of this, and line items illustrate, he forged iron hoops, tubs, mended rakes (farming), wagon reel rims, casks, wheels, but also transporting goods and services... At the end of each page, the account is settled up with promissionary notes. He even lists his brother James, his nephews, Luther, as well as worked out of county from many of the entries, "a day and half's work." Purchases and expenses for items as brandy, flax, rye, molasses, tobacco, weaving, books and even wagons to clients in Conway, Hatfield, Williamsburg, and further, etc. Upon further research, more about the business is needed, as far as the legacy, but it appears the Sanderson's were fairly successful and Isaac and sons as metal workers. So much so, there is a citation to Isaac Sanderson from the Dorchester Atheneum blog about his involvement in installing a "wrought iron tub wheel", as the first wheel in this vicinity for the first paper mill in 1817. (Neponset River Mills history)

Also includes a family genealogy and history on page 207 of Isaac Sanderson's children. Ephemera and scattered

handwritten notes laid in. Album documents the business in Western Mass for thirty years, displays industry products from a cooper and the materials needed to run such business. As the dates and entries move through the years, the ledger also generates insight into the evolution of products being introduced like "hemlock oil" and "calf skins." Lastly, tell the story about the impactful legacy the Salem Witch Trials have left behind on the descendants in their lifestyle and generational decision-making.

22. 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

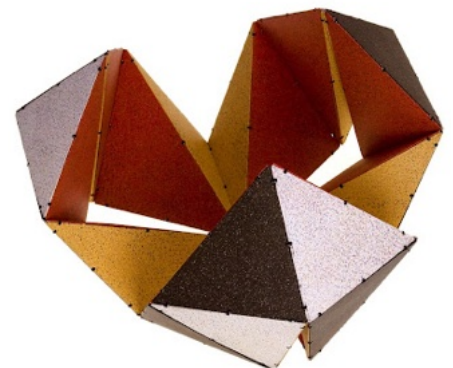


The closed book rises above the yew-wood enclosure.

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

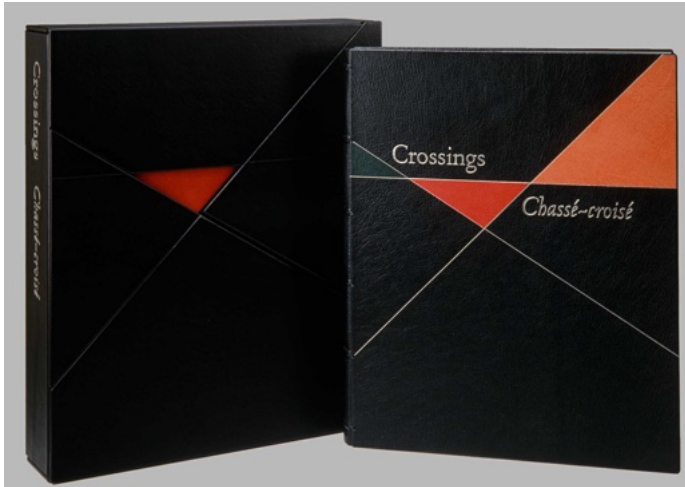
"The power of Kelm's symbolic universe is most poetically yielded by a pure book structure. Free of encumbering text, *Religio Mathematica* (1990-2007) is a structure built with hinged triangular shapes. Using the four alchemical colors as its only source of language, the structure uses the revelation 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



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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]

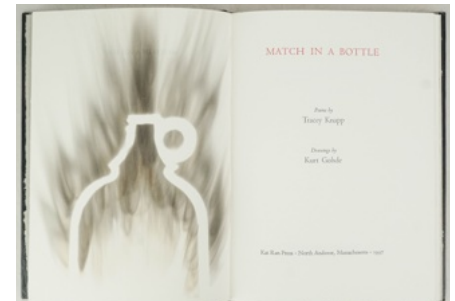


23. Klimenko, Mary Julia; Neri, Manuel [illus]; painter, Fatherree, M. Lee [photos]; Kelm, Daniel [binder]. **Crossings / Chassé-croisé [Artist Book]**. Berkeley, CA: Editions Koch, 2002. Limited Edition. Tight, bright, and unmarred. Full leather binding with matching dropspine box with magnetic closures, glassine guards, altered photographs. fo. 60pp. Illus. (b/w and colored plates). Numbered limited edition of 25 numbered copies, 10 deluxe copies, 2 printer's proof copies, and 3 artist's proof copies. Fine in Fine Archival Box. Hardcover. (#11351) \$30,000.00

"A collaboration between poet Mary Julia Klimenko, artist Manuel Neri, and photographer M. Lee Fatherree. The portfolio is comprised of ten poems written in English by Klimenko and translated into French by Armelle Vanazzi Futterman; a unique painting on printed paper by Neri; and 13 silver-gelatin prints from photographs of Mary Julia taken by Fatherree, 11 of which are hand-painted by Neri. Introduced in French by writer and journalist Paul Van Melle and English by Futterman. The text was designed and printed on Rives BFK paper by Peter Koch, using Centaur and Arrighi types cast by M & H Type. The binding structure was designed by Daniel Kelm and executed by Kelm, Kylin Lee, and other mechanics at the Wide Awake Garage. Numbered and proof editions are bound in goatskin

leather, with leather onlay, hand-tooling, and stamping in palladium leaf. The book, plus one hand-painted photograph, is housed in a clamshell box covered in Japanese book cloth constructed by Linda Lembke at Green River Bindery. The deluxe edition, like the other editions, is bound in goatskin leather, with leather onlay, hand-tooling, and stamping in palladium leaf. Included with the book is a suite of three silver-gelatin prints, one of which is uniquely hand-painted by Neri. The book and suite are housed in a leather-covered drop-wall box that echoes the palladium design of the book cover." [Publishers statement]

24. Knapp, Tracy; Gohde, Kurt [artist]; Bourdeau, David [binder]. **Match in a Bottle**. 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 Archival Box. (#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]

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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.

25. Kuch, Michael. **Fossil Dirigibles [Artist Book].**

Asparagus Valley [Hadley, MA]: Double Elephant Press, 2007. Limited Edition. Tight, bright, and unmarred. Three-quarter bound, black cloth spine and fore-edge, light grey handmade paper boards, black ink lettering, original copper plate etching inlaid, eight copper ring binder-style, string-tied leaves; two tone cloth tray case with three etchings inlaid, special space built into bottom to house an extra signed print of the engraving mounted to the front board. fo. np [53 leaves]. Illus. (color and b/w plates). Numbered limited edition, this being 3 of 40 copies. Signed by the artist. Prospectus laid in. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12318) \$4,000.00



Eight poems on white St. Armand paper are printed letterpress along with a blind-embossed image. Each poem is followed by five intaglios (2 folding out) on variously colored St. Armand papers. They are tipped to linen which has a thin copper "spine," and suspend by waxed twine from copper rings.

With this copy, the original copperplate of a long-stemmed iris "fossil" attached to an etched skeleton is mounted into the cover with a plate pulled from the etching laid in.

Kuch uses the work to "explore the inner landscape of memory thought and dream. The first state of each etching commenced with a soft-ground etching made from found forms whose groupings form the chapters: leaves, flowers, insects, &c. These intaglio fossils became the areostatic vessels to which the artist then drafted his fantastic and lyrical gondolas." [artist statement]

The 40 etchings were created by first pressing found objects (skeletons, flora, fauna, insects, seashore life) into

a soft ground plate (printed from nature) after which Kuch would draft his "fantastic & lyrical gondolas" in hard ground. Most of the nature-printed objects are natural—gingko, maple, and oak leaves, ferns, roots, seed pods, pine cone, seaweed, mussel shells, a fish, snake skin, bird wing, etc. Two of the "found objects" are manmade—a crocheted doily and a leather glove. A remarkable collection of intaglio illustrations by Kuch.

There are 40 copies, each including 40 copper plates, all created by the artist in his 40th year.

26. Lagarde, Patricia. **MOON ARCHIVE [Artist Book].**

Mexico City, Mex: Ediciones Escarabajo, 2022. Limited Edition. Tight, bright, and unmarred. Gray silk/cotton cloth boards, cyanotype paper onlay at front boards, Index shows blue cloth spine, printed cream wrappers, printed cyanotype on Japanese tissue, fold-out elements. 4to. np [var]. Illus. (cyanotypes). Index. Fine in Fine Archival Slipcase. Hardcover. (#10995) \$15,000.00



Complete in five volumes, housed in a custom slipcase.

"This brief encyclopedia consists of a five-volume Moon Archive: a personal response to the idea of reaching the Moon, drawing on literature, geography, film, astronomy, and science.

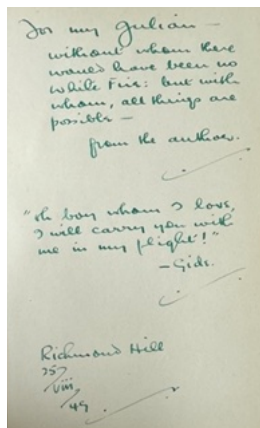
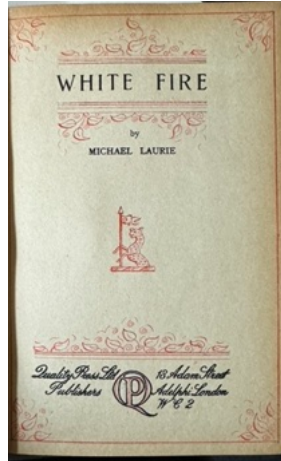
The book is rooted in the author's fascination with a reprint of the drawings from Sidereus Nuncius, by Galileo, who first peered into a primitive telescope in 1609. It was he who confirmed the Moon's orography, proving that it wasn't a flat, perfect disc; that it had dusty seas, chasms, craters, and mountain ranges." [artist statement][See also, longer statement]

A collection of intervened old maps, photos, testimonies, and essays; a series of information that attests, like every compendium, to the impossibility of gathering anything but a fistful of sand.

Five volumes plus Index: Journey; Cartographies; Mass Media; Traces; Inhabit [Index identifies each component by section].

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27. Laurie, Michael. **White Fire [Association Copy]**. London: Quality Press, 1948. First Edition [although changed, in Laurie's own hand, to 1949]. Numerous notations in red ink (see below), presentation inscription and sketch, light even toning, else tight and unmarred. Full blue leather, five raised bands, compartments decorated in gilt, second third compartments lettered in gilt, a decorative monogram in the center of the front board ("JM"), marbled endpapers, aeg. 8vo. 228. Inscribed, decorated, and signed by the author. Near Fine. Hardcover. (#12313) \$5,000.00



This is Michael Laurie's (likely a pseudonym) only novel and, it seems, his only published book. Set in the 1930s, it recounts the experiences of Anthony Ileagh from the age of ten to his eighteenth birthday.

A sensitively wrought novel about a schoolboy's infatuation for an older boy and his tutor's infatuation for him. For its time, an unusually forthright Uranian

work. Frequent allusions to Lawrence Housman and Edward Carpenter, Gide, etc, the author was clearly well versed in the gay literature of the period and evidences a strong pacifist element.

The story is about a teacher, Robin, who falls for Anthony at prep school and then tutors him until he is fourteen. He guides Anthony's reading through Carpenter, Whitman, Housman and Gide and when Anthony reaches sixteen and falls for an older athlete of eighteen, the teacher encourages the relationship. The 'White Fire' of the title refers to the blossom of cherry trees which is used as a symbol of puberty and desire but also of purification and the cycle of death in winter and rebirth in spring. The text mixes lyrical description of nude swimming in sunlit pools under green trees, with a psychological analysis of adolescent self-discovery and a defense of the invert as natural, vital and right.

The dedicatee, Julian, was the beloved friend of the author. Laurie's inscription reads "For my Julian - without whom there would have been no White Fire: but with whom, all things are possible". Specially bound by

Zaehnsdorf in contemporary blue morocco, with single fillet gilt border to both covers and, at the centre of the upper cover, a decorative "J.M." monogram (for Julian and Michael). As well as the gift inscription to Julian, the same blank preliminary leaf has an inscription from Gide, "oh boy whom I love, I will carry you with me in my flight!". Beneath this Laurie has inscribed "Richmond Hill 25 viii 49". Bound in is a portrait of a boy in pencil with white highlights, signed "M.L. 1949" and framed in a decorative silver and red oval drawn by the author. The boy is presumably Julian and looks not unlike the boy on the first edition dustjacket. The decorative J.M. monogram also appears, pasted in on a small piece of paper, on the verso of the half title. Many leaves, especially the preliminaries, are intricately embellished and decorated in red in a filigree leaf design. Laid in is an errata leaf in Laurie's hand and marked "All noted by M.L.". This is a beautiful book, lovingly embellished and a moving testimony to what was clearly a deep and loving relationship. *White Fire* is rare: eight copies appear in global institutional databases and none at auction.



28. Lecomte, Hippolyte. **Costumes Civils et Militaires de la Monarchie Francaise de 1200 à 1820 [Complete in Four Volumes: together with] Manuscript Sketchbook of Hippolyte Lecomte, 1820**. Paris: chez Delpach quai Voltaire No. 23., [1820]. First Edition/ Unique Edition. Light shelf/edge wear, spines toned, wear to head and tail, light rubbing at hinges, thumb creases to some plates, light toning/soiling, thin laid paper endpapers "Mrs. Jay Bird" bookplate, else tight, bright and unmarred; vellum binding shows closed split, light toning, old repair at front hinge with buckram under the vellum, fore-edge toned, last page before fly soiled (likely outer wrapper of a much used sketchbook prior to

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binding), else tight, bright and unmarred. Quarterbound, red leather spine, marbled boards, gilt lettering, frontispiece. fo/small 8vo. np. Illus. (hand-colored plates). Very Good. Hardcover. (#6548) \$25,000.00

Vol. I: 100 lithograph plates: title page + 99 of costumes, all hand-colored.

Vol. II: 100 plates #101-200.

Vol. III: 100 plates #201-300.

Vol. IV: 80 plates #301-380.

Manuscript Sketchbook of Hypolyte Lecomte (1820). Ink over pencil sketches for Costumes Civils et Militaire de la Monarchie Francaise; 268 drawings. Small quarto in laid paper, to plate "266" of above, then different sketches.

Hippolyte Lecomte (1781-1857), a French painter trained under renowned historical painter Pierre-Adrien Swebach. Lecomte became known for his large-scale historical paintings, often depicting scenes from Napoleonic France and the Spanish War of Independence and his works are praised for their accuracy, dramatic composition, and attention to detail.

Lecomte's work continues to be exhibited in museums like the Palace of Versailles, the National Gallery of Art, and the Rijksmuseum. His mastery of historical narratives [and his contributions to ballet design] have ensured his place in French artistic history.

29. Morris, William. **The Roots of the Mountains: Wherein Is Told Somewhat of the Lives of the Men of Burgdale, Their Friends, Their Neighbors, Their Foemen and Their Fellows in Arms.** London: Reeves and Turner/Printed by Chiswick Press, [1889] 1890. First Edition. Spine lightly faded and cloth chipped at tail, otherwise tight, bright, and unmarred. Original publisher's binding in Morris & Co. "Honeysuckle" pattern fabric, gilt lettering at spine, printed on handmade Whatman paper. 4to. 18x21cm. [i-iv], [1], 2-424pp. One of the 250 superior copies. Very Good+ [textblock Fine]. Cloth. (#12236) \$4,500.00



Bound in "Honeysuckle" printed floral chintz cloth-covered boards designed by the author & produced by his firm. Hand-made, watermarked "J Whatman 1889" paper. Uncut.

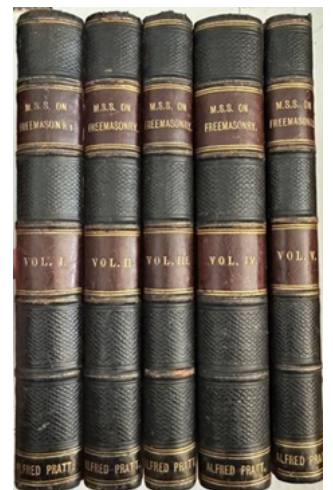
Printed in Basle Roman type. "Morris bought 'the whole making' of the Whatman paper on which [this book] is

printed, and used the balance for catalogues and prospectuses when he founded his own Kelmscott Press. This book so satisfied its author that he never reprinted the work at his Kelmscott Press. He declared it to be the best-looking book issued since the seventeenth century." [Colbeck II p.582]. Morris wrote to Georgie Burne-Jones on 16 November, 1889: "I am so pleased with my book--typography, binding, and I must say it, literary matter--that I am any day to be seen hugging it up, and am become a spectacle to Gods and men because of it." [LeMire p.134].

The story is set in Burgdale, a small Germanic settlement in a valley at the foot of a mountain range, and the neighboring woodlands, pastures and dales. The area is inhabited by the interdependent Dalemens, who are weavers, smiths, and traders, the Woodlanders, who are hunters and carpenters, and the Shepherds. Their society is challenged by disruptions from the outside world in the form of the Sons of the Wolf, the descendants of the Wolfings from the previous novel, and the invading Dusky Men (the Huns). The Sons of the Wolf, driven from their original country by the Dusky Men, continue to resist the invaders as a frontier force guarding their new home. The somewhat troubled integration of the Sons of the Wolf into the society they are protecting is told in the story of five lovers representing both peoples, four of whom eventually marry."

Morris intended a sequel to The Roots of the Mountain to be called The Story of Desiderius, but he never completed it. [Graham Seaman, "William Morris: The Roots of the Mountains--Introduction," 16 April 2003.] Morris's proto-fantasy novels profoundly influenced later, fellow Oxford writers, C.S. Lewis (Chronicles of Narnia) and J.R.R. Tolkien (The Hobbit and LotR), helping to pave the way for all modern epic/high fantasy authors.

30. Pratt, Alfred. **Popular History of Freemasonry unpublished manuscript collection [5 volumes].** London, c.1880. Unique. Minimal slight scuffing to upper boards, (volume five), internally fine with very slight foxing in places. Bound in black half calf, buckram covered boards, spine with five raised bands, four compartments with diced calf, lettered in gilt, author's name, "Alfred Pratt" lettered in gilt at

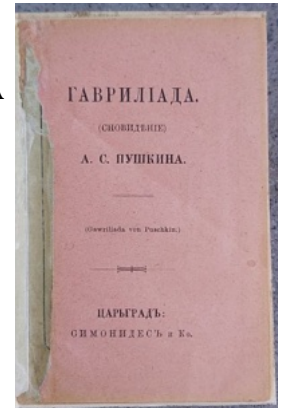


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foot of spine. Front pastedowns have the small binder's ticket "Bound by Corner, Wellington". Vol. I, ll. [2], [5bl], 1-118, 117-209; Vol. II, [4], [4bl], 221; Vol. III, [4], [4bl], 184. The last four leaves (8pp recto and verso) have two newspaper reports pasted down. These are reports of the Quarterly Communication of Grand Lodge of English Freemasons dated 5th December 1877 and 6th March 1878. Vol. IV, [4], [5bl], 266; Vol. V, [3], [4bl], 160. Each leaf numbered. Very Good+. (#12311) \$7,500.00

An unpublished manuscript in five volumes on the history of Freemasonry written by an English Freemason in the late nineteenth century. Written in a neat italic hand on the verso only with some notes, additions and amendments on the page opposite (the recto of the previous leaf). A critical exploration of the history of British Freemasonry, demonstrating an extraordinary in-depth knowledge of the inner workings of the movement. The author's aim, stated in the introductory prospectus, is to provide the (non-Masonic) general public with a book in which they can "lay hold of the whole of a doctrine, the influence that it has exercised upon civilization, the progress that it has realized and the destiny that it is promised in the future." Alfred Pratt's study begins with the origins of Freemasonry in India and Egypt, before taking us through Moses and Solomon, classical Greece and Rome and into the modern world. Its range and ambition are enormous. Although the book is plainly written with an audience in mind, there are no records of publication and it is unclear whether the book was ever intended for publication. All that we know of Alfred Pratt is what we can piece together from Masonic journals and newspapers. We first discover him in 1856, a 41 year-old customs officer joining the Neptune Masonic Lodge No. 22 in the City of London of which he remained a member until his death. He was also a member of Royal Union Lodge No. 536 where he is described, in the Freemason's Magazine, as "one of Bro. Muggeridge's most able pupils". He resigned his membership of this lodge in 1860 and joined Lodge of Amity No 171 in 1870. He was also a governor of the Royal Masonic Institute for Boys. Lastly, we find Alfred in Wellington, Somerset (whence the binding), where, in 1882, he was one of the founder members (and the first secretary) of the Lodge of Fidelity and Sincerity No. 1966. It seems that he moved to Somerset from London and worked on this book in his rural retirement in the early 1880s before dying in 1888 after a life steeped in Freemasonry.

31. [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. Kasprovicz, 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



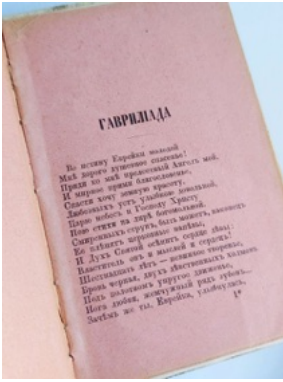
A genuinely rare edition of Pushkin's erotic (and blasphemous) erotic poem, published in German with a fake Russian imprint for clandestine circulation in Russia.

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.

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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 Goddyssey: 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 rare) earlier Geneva (?) edition issued in 1889. Kasprowicz 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, Kasprowicz 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]

32. Smith, Dana. **The Mission**. DanaDanaDana. Unique. Tight, bright, and unmarred. Bound in boards collaged with printed canvas, in the coptic style. fo. np [34pp, 3 of which are gatefolds]. Illus. (hand colored). Signed by the artist. Fine. Hardcover. (#12361) \$9,800.00

A unique hand painted book, bound by Dana. All extensively painted with matte acrylic over digitally printed 190gsm acid free rag paper.



"Painted over a three year period starting in 2020, and finishing in late 2023.

When the world was in lockdown the animals had a chance to play in the empty streets of San Francisco. The lonely days became an opportunity to create this visual story of the urban wilderness." [artist statement]

33. Strickland, Michael. **Of the Earth**. Grapeview, WA:

VERITAS EDITIONS, 2024. Limited Edition. Tight, bright, and unmarred. Paper covered boards in various layered colors, complex wire binding, carbon transfer photographic prints; clamshell case in walnut with laid in elements. fo. np. Illus. (color plates). Numbered/lettered limited edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12341) \$22,000.00



"As I began to create images for this collection, I wanted a way to embody the desert in both the images and the prints and to capture fleeting moments, often found in deep canyons of the southwestern US. My goal was to create the same emotion for the viewer that I felt when seeing the composition pop into focus on the ground glass of my camera. I want you to smell the musty air on a crisp autumn morning and listen for the deafening silence. To see these prints are to see and feel a piece of the desert and Of The Earth." [artist statement]

"Using these sources – soil and metamorphic rock – I can produce the most stable color photographs in existence. A handful of dirt from around the world becomes embedded



in each photo, producing the full range of color of the canyons of the Colorado Plateau. Each photograph represents the

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deepest connections between myself, my subject, my print, and the earth." [artist statement]

Book Details:

- Fifteen color carbon transfer prints made by Michael Strickland, presented in a removable binding capable of being de-constructed for framing and exhibition of all 15 prints, then re-constructed for display and storage as a book
- Prints made using pigments of pulverized earth from around the world (see here for description of printing method)



- Accompanying text from Michael Strickland and Karl Mueller
- Binding design by Daniel Kelm with production by Amy Borezo
- Clamshell case of Cave Paper with interior underlayment of Van Heek Scholoco Brillianta cloth
- Book covers of Kyoseishi kozo and Korean Hanji 100% mulberry papers
- Letterpress printed on a Vandercook IV press by Horton Tank Graphics
- Blind de-bossed print mounting boards, showing topography map of the Grand Canyon
- Limited to an edition of 20 numbered copies, and lettered copies A-G

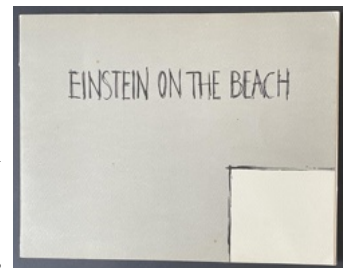
34. Thompson, Kay; Hilary Knight, illustrator. **Kay Thompson's Eloise: A Book for Precocious Grown Ups.** New York: Simon & Schuster, [1955] c.1983 [inscribed 1997]. Later Printing. Very light shelfwear/toning to dj, mostly on rear dj, else tight, bright, and unmarred. 8vo. 65pp. illus. (color, one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

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35. Wilson, Robert; Philip Glass; Andrew de Groat. **Einstein on the Beach an Opera in four acts by Robert Wilson and Philip Glass with choreography by Andrew de Groat.** New York: Printed in Italy by Centro Grafico Linate, Milan; EOS Enterprises, Inc., [1976]. First Edition. Near fine with light scuffing, buckle to cloth case, else tight, bright, and unmarred.



Introduction in English, Italian, French by Vicky Alliata. Album cm. 22x28. Cardboard case, gray cover with black title and a white square at the bottom right. 12 unnumbered pages + 14 pages of images (113 paintings/scenographies), + 3 pages (text in English, Italian and French by Richard Foreman) + 9 pages of facsimile score by Philip Glass) + 14 pages of lyrics of which: 4 by Christopher Knowles, 4 of choreography by Andrew de Groat and 1 diagram by Lucinda Childs of the light panel and the corresponding movements of the actors. Special numbered edition of 100 copies with handwritten signatures of Robert Wilson, Philip Glass and Andrew de Groat. Laid in signed sketch. This copy numbered 4 of 100. Near Fine. Slipcased. (#12074) \$2,000.00

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