

## NYABAA 24 LONG [LONG] LIST

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

The following is an illustrated Highlights list of what will be in our booth (A10). A much shorter but illustrated list is also available.



Item 30

### 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. Abildgaard, Anders; Eric, Caspar; Gjessing, Signe; Lind, Cecilie; Løppenthin, Lea Marie; Nikolajsen, Rasmus. **New Danish Poetry/Ny dansk poesi.** Vermont: The Bird Press, 2019. Limited Edition. Tight, bright, and unmarred. White paper wrappers, printed onlay, printed with lithography, woodcut and letterpress; blue cloth slipcase. fo. np. Illus. (color and b/w plates). Numbered limited edition, this being 19 of 30. Fine in Fine Slipcase. Original Wraps. (#11400) \$5,000.00

*"With this new project, New Danish Poetry/Ny dansk poesi, I took the idea of an anthology to Susanne Jorn, Danish poet and recent winner of the Holger Drachmann literature prize, inviting her to collaborate. In response, she chose six poets who are currently making waves in the Danish poetry world. I collaborated with each poet to produce six separate four-page sections of the book. The result is a collection of six unique dialogues. David McDuff translated the Danish poems into English for this dual-language production. Anne-Marie Mai has contributed an Afterword." [artist statement]*  
*Hand sewn binding by Mark Tomlinson covered in Twinrocker paper.*

2. Acebo Choy, Ivan. **Los motivos de la colision // The reasons for the collision.** Mexico City: Hoja de Acebo, 2024. Unique. Bright and clean. Loose embroidered leaves, some with printed text at the verso, hand embroidered; screen printed drop spine box and two small bags of [printed] rocks. 8vo. np. Illus. Fine. Loose boxed leaves.. (#12306) \$1,500.00

*"As a tribute to the short life of the Portuguese poet Daniel Faria (1971-1999), The Reasons for the Collision constructs a brief visual narrative about the primitive origin of men. Using verses and images from the poet's three published works, this artist's book begins with the fall of the first meteor to earth from which stone-men emerged, helpless and curious, seeking a greater light. Although Faria's works build up a spiritual mystique, undoubtedly permeated by the poet's monastic vocation, his writing manages to cling to the earthly; it signals the dust that covers sad-riddled bodies after collapsing on the ground; they describe the pain and loneliness of the landscape they inhabit, like loose stones on vast plains waiting for a refreshing rain. The Reasons for the Collision traces the evolution of these men from the meteor impact until the moment when a greater, unnamed clarity gives meaning to their stone vocation: rolling on the earth to understand the axis that moves us in the world." [artist statement]*

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"Ivan Acebo-Choy obtained a Ph.D in Art History from the University of Havana (Cuba), a MA in Art History from Universidad Iberoamericana (Mexico City) and a BA in Art History from Wabash College (Indiana, US). His research investigates the impact, circulation and negotiation of Queer Theory in the Latin American modern and contemporary art scene, particularly as it all helps to draw and understand the construction of dissident communities as portrayed in Latin American art.

He also has an interest in studying the sexualization of spaces as contemporary strategy for queer survival in a world of homo and hetero normativity. He is also a curator, writer and bookbinder."

His most recent work seeks to analyze the new visual dynamics that contemporary queer artists use to construct sexual otherness, in order to approach a Latin American and Caribbean queer historiography.

**3. Achtes und neuntes Buch Mosis oder der sympathisch-magische Hausschatz [Anonym]: (Eighth and Ninth Books of Moses or the sympathetic- magical household treasure [Anonymous])** "The secrets of secrets" or Black Art books. Dresden, Germany: Verlag von Friss Casper & Co., [1900]. Reprint. Shaken, rear split, but intact, minimal shelfwear; little scuffing; small tears/hole to tp, but uncompromised, light toning; otherwise tight, bright, and unmarred. 8vo. 205pp. illus (b/w, charts). Bound in later vinyl over paper boards. Very Good+. Hardcover. (#12275) \$325.00

"The Sixth and Seventh Books of Moses is an 18th or 19th century magical text allegedly written by Moses, and passed down as hidden (or lost) books of the Five Books of Moses or Pentateuch. A grimoire, a text of magical incantations and seals, it purports to instruct the reader in the spells used to create the miracles portrayed in the Christian Bible.

The work was printed with annexes or reputed Talmudic magic names, words and incantation, many taken from Christian biblical passages. Copies have been traced to 18th century German pamphlets, but an 1849 printing, aided by the appearance of the popular press in the 19th century, spread copies through Germany and Northern Europe, to German immigrants in the United States, to the African American South and Caribbean, and Anglophone West Africa. It influenced European Occult Spiritualism, as well as popular religious movements in the American South (Hoodoo), the Caribbean (Rastafarian), and West Africa..."--Web. This book is the continuation of the more popular Sixth and Seventh book.

Reprinted in many iterations, this copy is scarce from the early 20th century, as later reprints were printed in abundance, however, accessible for curious readers and occultists alike. These copies were put together by the publishers from books they had at hand; they cancelled the title pages and gave them a new title page: "Achtes und Neuntes Buch Moses". The books were sealed so the buyer could not peep inside (and detect the fraud).--Dr. M. Siefener. These are usually publisher's interpretation of pseudo-Judeo Christian and paganism in antiquity, however appropriated, assumed and hybridized, undoubtedly motivated at least in part by a desire to enhance the authority and prestige of its contents. The texts are broken into chapters of secret "found" documents from St. Bernard's Abbey; talismans; sympathetic remedies, i.e. blindness, various plant remedies, perfume making; hypnotism, and even references to Hildegard de Bingen. There are also recommendations and price lists for other material, including the Sixth and Seventh Book of Moses. A critical element to the evolution of magic manuals and linguistic literary subgenre of appropriated occult texts. Super example of a black art book.

**4. Ademakinwa, J.A. Ife, Cradle of the Yoruba - Part II.** Nigeria, 1958. First Edition. Toned throughout. Tight, bright, and unmarred. Very Good+. Original Wraps. (#11449) \$350.00

The central focus is the city of Ile-Ife; the author, the late J. A. Ademakinwa, was an Ife indigene. He puts the mythologies and traditions of his people to good use to speak to a host of subjects". . . "Ademakinwa's book fulfills the goals set out by the author, conveying ideas to understand historical events within the idioms and conception of history by his own people. It links rituals with mythologies to explain events and phenomena. It explains the formation of Yoruba customs and culture in combination with traditional accounts that tell us about Yoruba history and culture. The book deals primarily with a past that is no more, that very distant time not covered by scientific explanations but by mythologies. In this sense, the myths are valid within the rubric of traditional stories. The book is the history of Ife and the Yoruba; as a body of impressive myths about the past; and as the memory of a different age." -Toyin Falola University Distinguished Teaching Professor Jacob and Frances Sanger Mossiker Chair in the Humanities The University of Texas at Austin

J. A. Ademakinwa is believed to have been born in Ile-Ife sometime in 1894 according to the Yoruba traditional method of age calculation in the absence of official birth registry records. He was among the earliest Ife indigenes

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to embrace the Christian faith. As a result of this conversion, he was admitted to the CMS Primary School, Aiyegbaju, Ile-Ife. His brilliant performance at the school earned him a scholarship to the prestigious St. Andrew's College, Oyo from where he graduated in 1918. Upon graduation, he taught in several schools in the Old Western Region of Nigeria before moving to Lagos in 1928 where he continued his teaching career and eventually retired. During a teaching tenure at Ijebu-Ode, he met a fellow teacher and an indigene of the town, Victoria Abosede Oluyemi-Wright whom he later married in Lagos in 1930. The union was blessed with six children. J. A. Ademakinwa was one of the founding members of the Yoruba Research Council. Between the early 1940s and late 1960s, he was a regular contributor to major Lagos-based newspapers as well as Radio programs. He was also the author of *The History of St. Andrew's College, Oyo* and *The History of Christ Apostolic Church* (both written in Yoruba language).

*Sacred scriptures and teaching of the Yoruba religion of Ifa. The Yoruba people live on the west coast of Africa in Nigeria and can also be found in the eastern Republic of Benin and Togo. The Grand Priest of Ifa, the Babalawo or Iyanifas are the Priests and Priestesses of the Ifa Oracle that receive and decode the meaning of the divine messages contained in the Odu Ifa Parables that are transmitted to them using a divination chain known as Opele or the sacred palm or kola nuts. The Ifa priests and priestesses retain and memorize the spiritual corpus to pass down to ancestors threatened by colonization. The Odu Ifa is such verse and scripture. Oyeku Meji is the 15th odu, the sacred container or deity. Scarce.*

**5. The Adventures of Conan (the Barbarian): A Sword & Sorcery Spectacular, Universal Studios Tour Set Photo Album.** Los Angeles, CA, 1983. Unique. Minor splitting to photograph sleeves, light toning to clipping adhered on front album boards, else very good. 13-1/2x7-7/8" with color photographs. Cream vinyl boards with gilt borders stamped on front. 8 fold out leaves with 12 plastic photo sleeves per leaf, post bound, containing 60 4x6 color photographs. With an additional 5x7" color photo laid in, 13 four image color negative strips laid in. Newsprint advertisement mounted on front board and laid in. In a mylar sleeve. Very Good+ in Wraps. Photographic Album. (#12134) \$850.00

*The Adventures of Conan: A Sword and Sorcery Spectacular was an attraction at American theme park Universal Studios Hollywood that ran from 1983 to 1993. It was an 18-minute live-action stage show, similar to the theme park's*

*other "action spectaculars," that took place in a 2,200-seat indoor theater and was loosely based on the film Conan the Barbarian. The show was designed by Gary Goddard known for his entertainment designs at theme parks, but also directed the 1987 Masters of the Universe movie. Produced by Peter Alexander. According to Alexander, the special effects contained in the dragon – when combined with the show's magical illusions, other lasers, live actors and animated characters is a first in live theatre, anywhere. Photographs in the album include live action actors and actresses: Anthony Carroll, Black actor who starred in Conan the Barbarian; Karen Sheperd, martial artist; a young Brian Thompson, from X-files fame; and other to-be more famous Hollywood stunt actors and actresses. The bulk of the images are candid snapshots of the cast, costume designers, makeup artists in the dressing rooms and on the set of the production featuring the pyrotechnic dragon. There are a couple of "back stage" humorous antic photographs. Also included is a cast wedding that took place on the Conan stage. The 20 min saga adaption was a very technically ambitious stage show featuring water, fire, laser effects, as well as animatronics. There were four Arnold Schwarzenegger-like Conans present. The show ran until 1993. The laid in color negatives are mostly head shots of performers or other actors.*

6. Agrippa, Cornelius; Pierre d'Aban. **Les Oeuvres Magiques de Henri-Corneille Agrippa: avec des Secrets Occultes.** [Paris]: A Liege, 1788 [presumed late 19th century]. Later Imprint. Minor rubbing and wear to extremities, light foxing throughout, exposed gutters/cut stubs (p.16/17, 80/81), else tight, bright, and unmarred. Pinned date on tp. 12mo. 96pp. illus. (b/w). Quarter crimped calf over marbled boards, decorative endpapers. Ex-libris on ffep. In French. Frontis of Pieter d'Abano. Very Good+. Quarter calf. (#12364) \$1,250.00

*An undated, rather presumed 19th century imprint of the magical works of Agrippa. This edition was given a false imprint date to circumvent censorship at the height of the Occult Revival, and to garner mystery and intrigue to the general public. Mimics the original printings of grimoires by Simon Bloquel, in the French tradition. The 'Heptameron', ascribed to Petrus de Abano (Peter Abano), usually found with the spurious fourth book of Agrippa's 'De occulta philosophia'. A classic culmination and attribution of Agrippa's works, in its original and pure form, the author professed that "magic was a sacred body of knowledge, providing the possibility of human dominion over all of created nature (elemental, celestial, and intellectual). Through his contact with Latin*



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*kabbalistic texts (both, translations from Hebrew literature as well as works by Christian followers), Agrippa in the Fourth Book of Occult Philosophy was able to insert many new chapters: on the Sephiroth, that is, the ten attributes or emanations surrounding the infinite; on the ten names of God; and on angels and demons."* *\_Bio. Those seals of the spirits are represented in text, their benedictions and orations. Peter de Abano, carried his enquiries so far into the occult sciences of abstruse and hidden nature, that, after having given most ample proofs, by his writings concerning physiognomy, geomancy, and palmistry. A philosopher who heavily influenced Agrippa. With paste down ex libris of Ivan Gally, showing a wizard in his study with "So Many Books So Little Time" in Latin. Quot Libros, Quan Breve Tempus.*

7. 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.*

*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]*

8. 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]**.

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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. 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  
Meda*

*Steven Weinberg. University of Texas. Nobel Prize*

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

*"The binding is a reflection of the spirit of the text within.  
DePol has created gem-like designs made to be printed in  
many configurations and still make sense together. The*

*binding features an invented wood veneer pattern that is  
applied right side up, upside down, and reversed to make  
interesting compositions on both boards. The painting  
between the pattern elements is a reference to the  
humanity of DePol and his work." [artist statement]*

10. 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,  
doublures and flies in phototransfer, dye, and ink. 4to. np  
[approx. 24pp text 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 Drop-Spine 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.*

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11. Barber, Robin; Gohde, Kurt [artist]. **A Year of Smoke**. [North Andover, MA]: Kat Ran Press, 1999. Limited Edition [Deluxe]. Tight, bright, and unmarred. Tri-fold handmade paper boards, black leather hinges, silver gilt lettering, smoke image mounted on third folding board. Small 8vo. np [3pp] plus plate. Illus. (monochrome). Numbered limited edition of 35, this being copy 10 from entire edition of 85. Signed by the artist Gohde and by the author, in special binding with an original smoke drawing. Fine. Hardback Portfolio. (#12330) \$1,200.00

*Wraps bound by David Bourbeau in a three-part fold-over binding of pastepaper boards edged and hinged in morocco. The pastepaper on the outer cover is brushed to resemble a column of rising wood smoke, with title stamped in palladium. The inner cover bears a smoke drawing by Kurt Gohde.*

12. 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., 266pp, 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.*

13. Baring-Gould, Sabine. **The Book of Were-wolves: Being An Account of a Terrible Superstition**. London: Smith, Elder and Co., 1865. First Edition. Light shelf/

edge wear, discrete marginal notations, several clippings carefully tipped in (with some minor related offsetting), minor dust staining to top of text block, professional repair to hinges/joints, else tight, bright, and unmarred. Original publisher's pebbled red cloth boards, gilt lettering and decorative elements, frontispiece. 8vo. xi, 266pp, plus 2pp adverts. Illus. (b/w plates). Fine. Hardcover. (#10978) \$7,500.00

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

14. Baskin, Leonard. **Bird Etching [Artist Proofs on Paper and Vellum]**. nd. Proof Print. Bright and clean. Printed in black on paper and vellum. Sheets 7.5x6.5"; image 6x5". Etching. Notations, inscriptions, and both signed by artist. Fine. Original Prints. (#10694) \$1,200.00

*Paper iteration never mounted. Vellum professionally mounted in flap custom matte. From the Gehenna book Capriccio. Exquisite etching in two states. From the collection of Robert & Jeanne Quigley, both friends of Baskin. Robert was a superb woodworker and made woodblocks for Leonard's prints and sculpture.*



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15. Baskin, Leonard. **Crow Skull [Artist Proof]**. 1995. Proof Print. Bright and clean. Printed in black ink. Sheet 13x15"; image 9x6.5". Etching. Notations. Signed by the artist. Fine. Original Print. (#10717) \$750.00

*Never mounted. From the Gehenna edition of the Oresteia.*

*From the collection of Robert & Jeanne Quigley, both friends of Baskin. Robert was a superb woodworker and made woodblocks for Leonard's prints and sculpture.*

16. Baskin, Leonard. **Fancies, Bizzareries & Ornamented Grotesques [Opened Fantasy] [Artist Proof]**. Madrid, [nd. circa 1988]. Proof Printing. Bright and clean. Sheet 15.5"x9.5"; Image 9x3.75". Etching. Notation, inscription, and signed [twice] by artist. Fine. Original Print. (#10691) \$450.00

*"For Rob, /s/".*

*From the collection of Robert & Jeanne Quigley, both friends of Baskin. Robert was a superb woodworker and made woodblocks for Leonard's prints and sculpture.*

17. Baskin, Leonard. **Hermaika: Twenty Eight Drawings & a Woodcut [Association Copy]**. [Leeds, MA]: Eremite Press, 1986. Limited Edition. Tight, bright, and unmarred; drop-spine box shows minimal shelf/edge wear, else tight, bright, and unmarred. Orange hand-made paper covered flex boards; gilt lettering. Small fo. np [[4] leaves with 29 unnumbered plates]. Illus. (b/w; colored). Limited numbered edition, this being "Printers Copy" of the full run of 75 copies. Inscribed by Baskin with large illustration by his hand. Fine in Near Fine Drop-spine Box. Hardcover. (#10719) \$3,500.00

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

*"Seventy Five copies of Hermaika were printed during the summer of 1986. The work was achieved photo-lithographically by Gail Alt & Roberta Bannister at the Oxbow Press, Amherst. The woodcut was printed from the block by Daniel Keleher at the Wild Carrot Letterpress, Hadley. The Binding was executed by David Bourbeau, Easthampton. [Colophon] "In ancient Greece boundaries were demarked by stone shafts. Hermes was the god of boundaries. ... Hermaika denotes a collection or a gathering of herms: thus the following designs are a*

*general configuration of the classic herm. L.B." (Preface). A handsome copy. [The Gehenna Press: The Work of Fifty Years: 1942-1992, #85].*

18. Baskin, Leonard. **Nature's Mould [Artist Book]**. Northampton, MA: Gehenna Press, 1997. Limited Edition. Tight, bright, and unmarred. Full stained green vellum binding, gilt text and lizard at front, handmade paper, tissueguards; quarterbound tray case with green vellum and cloth traycase, with red morocco spine label, gilt lettering. fo. np [11] and 26 plates of etchings. Illus (color and b/w plates). Numbered limited edition, this being 11 of 26. Each plate and colophon signed by the artist. Includes 4-page prospectus, which bears two etchings, laid in. Fine in Fine Drop-Spine Archival Box. Full Vellum. (#12315) \$17,500.00

*Baskin's essay concerns "nature selbstabguss" or nature casting by the 16th c. practitioners: Bernard Palissey (ceramic), Wenzel Jamnitzer (silver) and Andrea Riccio (bronze). Baskin's 26 copperplate engravings of crabs, frog, sea urchin, spiders, & lizards were printed by Michael Kuch. Text printed at Wild Carrot Letterpress. Vellum binding by Daniel Gehrlich.*

*Leonard Baskin was an American sculptor, illustrator, and printmaker known for his powerful, emotionally charged works that often explored themes of mortality, suffering, and the human condition. His work was heavily influenced by classical and biblical imagery, as well as his personal struggles. Baskin was a prolific artist, creating hundreds of sculptures, paintings, and prints throughout his career, and his work is held in numerous public and private collections worldwide. He was also a passionate educator, founding the Gehenna Press and teaching at institutions such as Smith College and Hampshire College. Baskin's unique style and artistic vision have left a lasting impact on the world of contemporary art.*

19. Baskin, Leonard. **Three Iterations of Iris Etchings [color studys] [Artist Proof]**. [nd]. Proof Print. Bright and clean. three images printed on a single, folded sheet (two on one side, one on the other), one print b/w, one in green and red on the block, one hand colored. Sheet 10.5x13"; images 2.5x8.5". Etching. Notation, inscription, and each page signed by artist. Fine. Original Print. (#10696) \$750.00

*Never mounted. Wonderful colors and coloring. From the collection of Robert & Jeanne Quigley, both friends of Baskin. Robert was a superb woodworker and made woodblocks for Leonard's prints and sculpture.*

## NYABAA 24 LONG [LONG] LIST

20. Batak people of Lake Toba region of North Sumatra.

### **Sumatran Batak divination manuscript book**

**[Pustaka] [Indigenous; divination; Shamanism].**

Indonesia, Early to mid-20th century. Unique. Boards stained with natural pigments, little wear to extremities, spotting to wood boards, although in remarkable condition. Repair to a few inner leaves with bark paper. (Two-sided) panel concertina fold; fastened on handcarved alum wood (bark) original boards with lizard sculptural relief and decorative borders; inscribed and drawn on smoothed and pressed; ~closed, measures 9cm x 7.5cm x 5.5cm; illustrated. Handwritten in red and black ink pigments. Remarkable and clean. Very Good+. Hardcover. (#12133) \$1,250.00

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

*"The datu used three essential ritual objects: a magic staff, his medicinal horn, and a bark divination book (pustaka). The text runs parallel to the folds in the bark and is read horizontally from left to right and contain black and red drawings. Batak books use a script that is related to southern Brahmi of India and ancient Javanese writing systems. Like Sanskrit, it is syllabic in nature, and it is widely believed to derive from Sanskrit. The texts deal with divination, magic, and medicine. They could be used to determine auspicious days for ceremonies or new endeavors, or for reference when casting spells, influencing the weather, finding lost objects, diagnosing illness, or prescribing medicine. In addition to appearing in books, writing is found on other ritual objects."-- Bookseller.*

*The books themselves are frequently made with alim tree-bark; written and illustrated with other natural ink pigments. The pustaka is significant for the Batak, as the texts are idiosyncratic to the datu, meaning they are didactic tools for apprentices, but also for members of the community to interpret important decisions and advise on community issues, as reconciled by the datu. The books are often written in note-like script. The script is almost illegible for most members of the community, and indecipherable to Western scholars, however the syllable script is thought to be derived from East Indian Sanskrit or to some scholars, Indian Palava script. Many*

*contemporary pustaha (as this specimen is most likely) were made and sold to tourists of the region, as well. The content of the books vary, but generally are divination books, including diagnosis of illness, protective/ destructive magic, and acts of cult. Many of the books are also astrological in nature and contain solar and lunar charts and tables, and in the case of this particular pustaha, which contains animistic figures. This book features a carved lizard in high relief on one of the front boards with carved decorative elements, which is associated with fertility and fertility rites. Many of the figurative illustrations in the book [a spirit] [a god/ goddess figure] [wheel] [star][snake, scorpion], also allude to creation myth, as the 'tendi' manifestation of 'life' and 'death' represented these symbols. The text is inscribed and illustrated on both sides of the bark. Although colonized by the Dutch government in the 19th century, many Batak people retain indigenous religious beliefs, although increasingly marginalized. Similar to the magical amate bark books of San Pablito, Puebla, Mexico. An exceptional and critical book for Indonesia history and culture. Bound in alum tree boards.*

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

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

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

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

*"A Contemporary Illumination The Minotaur short story by Nathaniel Hawthorne, from Tanglewood Tales, 1853. Additional text includes quotes*



## NYABAA 24 LONG [LONG] LIST

of Carl Jung and text from Lorem Ipsum. Mindy Belloff, artist, designer, printer, and publisher.

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

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

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

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

The subtitle, *Joni . Annie . Tracy*, highlights contemporary singer-songwriters Joni Mitchell, Annie Lennox, Tracy Chapman and other favored musical artists including

Janis Joplin, Etta James, Leon Russell, Paul Simon, Mary J. Blige, Laurie Anderson, and others, whose poetic lyrics provide commentary in the margins. Text of philosophers, writers, and poets such as Simone de Beauvoir, Virginia Woolf, Karen Horney, Jean-Paul Sartre, Julia Kristeva, Rainer Maria Rilke, William Blake, and Arthur Rimbaud, are incorporated into brilliant typographical designs, deconstructing the original narratives. A selection of text is in Latin, French, and Russian.

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

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

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

24. **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 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

## NYABAA 24 LONG [LONG] LIST

*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]*

25. Boswell, James. **The Life of Samuel Johnson: Including a Journal of His Tour to the Hebrides...To which are added, anecdotes by Hawkins, Piozzi, Murphy, Tyers, Reynolds, Steevens, &c. And notes by various hands. [Complete in Ten Volumes. Extra Illustrated].** London: John Murray, 1835. Croker's Second Edition, revised by John Wright. Minor shelf/edge wear, one volume shows careful repair at the head, else tight, bright, and unmarred; Slipcase shows light shelf/edge wear, closed partial split at rear bottom, else bright and clean. Full brown morocco with red morocco labels, gilt lettering and decorative elements, marbled endpapers, aeg; brown cloth slipcase. Small 8vo. var pag. Illus. (colored and b/w plates). Near Fine in Slipcase. Hardcover. (#11588) \$2,500.00

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

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

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

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

26. Bourneville, Désiré Magloire, writer of introduction. **La Possession de Jeanne Fery, religieuse professe du couvent des soeur noires de la Ville de Mons (1584)** Bibliotheque Diabolique. [Paris]: Delahaye et Lecrosnier, 1584 [1886]. Later Imprint. Minor rubbing and wear to extremities, light foxing throughout, else tight, bright, and unmarred. 8vo. v, 109pp. Original waste paper wrappers. In French. Very Good+ in Wraps. Original Wraps. (#12365) \$175.00

*A late 19th century edition of the Possession of Jeanne Fery, a 25 year old Dominican nun, writing an account of her exorcism in Couvent des Soeurs noirs in Mons, 1584. "Her exorcists produced an even more detailed account describing both identity fragmentation and a past history of childhood trauma. This discussion reinterprets a sixteenth-century case of possession and exorcism as Dissociative Identity Disorder (DID), formerly known as Multiple Personality Disorder (MPD). This is perhaps the earliest historical case in which DID can be diagnosed retrospectively with confidence."--[van der Hart, Lierens, Journal of Psych., 1996]. An critical study of religious fervor with the application of modern psychiatric diagnosis.*

27. Burns, Robert; Kuch, Michael. **To A Mouse On Turning Up Her Nest With The Plough, November, 1785.** Northampton, MA: Double Elephant Press, 2003. Limited Edition. Bright and clean. 1 leaf. 19x14". Numbered limited edition, this being 75 of 100. Signed by the artist. Fine.. Broadside. (#12204) \$450.00

*Etching printed by Michael Kuch. Letterpress printing by Art Larson.*

*Professionally mounted and protected.*

*"The poem was printed from type cast by M&H Type on dampened Magnani handmade paper." —AL*

28. Burrell, Ginger. **The End of the Handshake.** Morgan Hill, CA: Midnight Moon Press, 2023. Limited Edition. Bright and unmarred. Black cloth boards, circular paper onlays at front and rear, accordion fold structure. Oblong 12mo. np. Illus. (b/w plates). Housed in resealable 'Biohazard' bag. Numbered limited edition, this being 9 of 23. Fine in Fine Bag. Hardcover. (#12301) \$350.00

*A new entry in Burrell's [unrelated] series of socio/political artist books.*

## NYABAA 24 LONG [LONG] LIST

*"The Covid-19 pandemic made us re-think so many of our behaviors: grocery shopping, in-person offices, public transit. But most of all, the pandemic changed the way we greet and comfort one another. Handshakes became nods, or salutes, hugs became crossed arms over our chests or hands matched - touching through glass. Kisses were often mask-to-mask or not at all. Even with the Covid-19 pandemic officially "over," most of us still ask before greeting in any manner that involves close proximity. Gone are the days when we automatically extend a hand to shake or open our arms to hug. Will this be generational? Is it a fundamental change to our social construct? The End of the Handshake documents the many different kinds of greetings we've tried and adapted to replace traditional ways of touching, of affection, and of social bonding." [Artist Statement]*

*"Photographs are of my brother's family who was sheltering in place during the Covid-19 pandemic. Photos were taken at a distance of more than six feet and we all wore masks"*

*A collection of titled images demonstrating various alternatives to the handshake.*

29. Campbell, Carolee; Schneider, Nina; Borezo, Amy [binder]; et al. **Dispatches from the Lizard Brain**. New York: Russell Maret, 2022. First Edition. Tight, bright, and unmarred; folder bright and clean. Quarterbound, green leather spine, green printed paper boards, gilt lettering, color photographic frontispiece tipped in. Narrow fo. 129pp. Illus. (color and b/w plates, tipped in photos, etc). Numbered limited edition, this being 20 of 77 plus hors commerce bringing total to 102. Signed by all involved. Laid in copy of An Argument for Lying Fallow / The Habit of Risk. (#11141) \$4,250.00

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

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

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

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

30. 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.*



## NYABAA 24 LONG [LONG] LIST

*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 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.*

31. Carl, Eugene; Reese, Marshall (eds) . **E Magazine**. Utrecht, NL/Rockville, MD: Carl Reese, 1976. First Edition. Minor toning at wraps, soft crease at spine, notations (believed to be in Carl's hand) at rear wrapper, else tight, bright, and unmarred. Small 8vo. np [30pp]. Illus. (b/w plates). Near Fine in Wraps. Original Wraps. (#7549) \$450.00 *Important concrete/visual poetry volume. Uncommon generally, genuinely scarce in good condition.*

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

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

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

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

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

*The Saints are quiet and introspective, for fear of being excommunicated or a concern of "what others will say." The women I call witches are sacrificed for being independent, transgressors, indomitable and sinners. The public opinion calls them insane.*

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

## NYABAA 24 LONG [LONG] LIST

*The witch-hunt has reemerged again and again in time. One of the objectives of the witch-hunt, then and now, is to force women to accept patriarchal control and by doing so, take away their POWER.*

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

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

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

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

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

**33. The Case of Sodomy, in the tryal of Mervin Lord Audley, Earl of Castlehaven [together with] The Proceedings upon the Bill of Divorse between his Grace the Duke of Norfolk and the Lady Mary Mordant.** nd [circa 1704]. Third Edition. Moderate shelf/edge wear, hinges tender, inscriptions and stamps at ffep and pastedown, split at gutter of title page, else tight, bright, and unmarred. Full brown leather binding. Very Good-. Hardcover. (#11581) \$1,500.00

*The first indicates no printer, the second simply that it was printed "by appointment of his Grace the Duke of Norfolk. Uncommon in all states, this edition very scarce (one copy found in OCLC at Stellenbosch University Library). Early and important legal case involving LGBTQ matters.*

*The sodomy charges involved two male servants who were "treated like family". All charges were brought because the Earl's son feared disinheritance. Audley's home was referred to as "infested with debauchery."*

*"Concluding his speech, he pulled out a lace handkerchief and asked the executioner to tie it about his head. Then he pulled off his garters and unbuttoned his doublet, and joined with Goodcoate in cheerfully singing the 143rd Psalm. He made a confession of faith as an Anglican, and requested burial in his own country. The executioner again tied his hands behind his back. As Giles said 'Lord Jesus receive my spirit' and Florentius commended himself to God, the cart was drawn away, leaving them to hang by their necks until dead." [Norton, Rictor. *Gay History & Literature*]*

*The divorce case was also "sensational" for the time, in a lurid fashion.*

*"The duke and duchess were divorced in 1700, due to her adulterous relationship with Sir John Germain, 1st Baronet, whom she married a year later; a previous effort by the Duke to divorce her in 1692 had failed. Although he had obtained damages in an action for criminal conversation, in which the details of her affair were revealed in lurid detail, the jury awarded her husband only £66 instead of the £100,000 he had asked for. This no doubt reflects their opinion of the Duke's own conduct: his own counsel remarked that his charges against Germain were an example of 'the pot calling the kettle black'." [wikipedia entry]*

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

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

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

**35. Confession Galante Femme Du Monde [Gallant Confession of a Woman of the World] [extra illustrated]**. [Brussels and Unknown]: ChirlesHurst, 1872. Unique. Light shelf/edge wear, some light foxing on a few plates, heavily altered textblock (text tab mounted on stubs, numerous prints mounted on all blank leaves, else tight and clean. Full blue leather binding, five

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raise bands, gilt lettering and decorative elements, marbled endpages, aeg. 8vo. 108pp plus np. Very Good. Hardcover. (#11008) \$6,500.00

*Illustrated with 63 erotic figures printed on china, with the engraved numbers referencing the pages they illustrate. Text printed on laid paper watermarked 1876. Extra illustrated with approximately 110 albumen and silver photograph of women in various states of nakedness and with erotically and pornographically posed models, women and couples, tipped into the blank album leaves and endpapers.*

*Of the tab mounted text: "Private edition of 100 copies printed on laid paper, work of the most extreme rarity also entitled *Le Roman de mon Alcove*. It is illustrated with 63 (and not 60 as the title indicates) libertine engravings. This work has been attributed to Ernest Feydeau (1821-1873), father of the famous vaudevillist, novelist and author of *Fanny*, the famous novel on adultery which hit the headlines.*

*Perceau has not seen this edition. Pia gives an incomplete description of an edition in 108 pp. without any other information (is it this one?) with only 14 engravings. According to Galitzin, the first edition, without date, would be from 1864 with the heading: "At the Temple of Voluptuousness, the year of pleasures", also illustrated with 60 engravings."*

*Of the tipped in plates: A remarkably broad range of images, from innocently sexy to explicit. The predominantly Caucasian, notable also for the mix of ethnic/racial imagery.*

36. Cooksey, Gabby. **The Off-Kilter Deck Major Arcana**. Tacoma, WA, 2024. Limited Edition. Bright and unmarred. Cards front and back are laser engraved, printed upon Fabriano Unica paper, encaustic wax, leather dye, acrylic spray paint; blue cloth box with inlaid printed label. Small 8vo. np. Illus. (b/w plates). Two sets. Fine in Fine Box. Printed cards. (#12352) \$450.00

*A set of twenty-three Major Arcana cards from the Off-Kilter Tarot Deck. The purple coloring will not be used in the upcoming artist book, *Tarot for the Misguided*. The front and back are laser engraved separately and then glued together .*

37. 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.*

*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*



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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 choose. At the base of the text is a small quip to sum up the card if it was tl:dr.

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

*"To summarise briefly, Cooper was London born, attended Westminster School, then Christ Church, Oxford, taking his B.A. in 1590 and M.A. in 1593. He became vicar of Great Budworth in the north of Cheshire, then in 1604 moved to Holy Trinity church, Coventry. Cooper often writes of how God 'exercised' him (ie. tested him) with "continually buffetings of Satan" (p.13). He seems to have kept a spiritual diary of these experiences, apparently intending it for*

*print (ibid.). When he moved away from Oxford into his parishes, he then always found himself in the proximity of the devil's followers: "Hath not the Lord since, wherever it hath pleased him to pitch my Tent, even there to follow me with this Tentation, to be assaulted with this pestilent brood and Devillish Generation?" (p.13). Cooper's wavering sense as he writes of this 'temptation ... to be assaulted' expresses his divided impulses. This is the work for which Cooper is known and which gets cited from is his *The Mystery of Witch-craft*, 1617. Cooper used the*

*title formula 'The Mystery of ...' in four of his works (eg, *The Mysterie of the Holy Government of our Affections* in 1619; or *The Wonderful Mysterie of Spiritual Growth* in 1622). The sense intended seems to be that his work will expound the deeper significance of his subject. In the case of his work about witchcraft, this 'mystery' looks in two directions. Firstly, it means what the existence and new prevalence of witchcraft should impart to the pious reader - as the title page puts it, "with the seuerall Vses thereof to the Church of Christ". In the direction of the widest eschatological context, Cooper is apocalyptic in his beliefs: across the full range of his writings he makes recurrent reference to the struggle against the Antichrist. Cooper does not refer to or re-narrate from prior demonological compilations attested stories of the actions or confessions of witches. (Guazzo's *Compendium Maleficarum*, for instance, is structured by Guazzo around 'Doctrina' and 'Exempla'). He opens out 'witchcraft' into its larger significance, the "mystery" that he discerns. A focal point, one where Cooper can be seen to be making an urgent warning via witchcraft about the role of Antichrist, comes when witches' sabbats are described. He is a thoroughgoing demonologist, fully persuaded of sabbat 'confederacies.' When it comes to the sabbat, the generally unspecific Cooper gives thorough detail of all the purported ceremonies. Especially revealing is Cooper's insistence that sabbat gatherings of witches take place in churches (Chapter 6, p.90). Cooper is not concerned with any objections about consecrated ground: the devil inside churches meeting his witches allows Cooper to escalate into a vision of satanic subversion of the pulpit, and berate a sinfully supine congregation who have allowed this great advance for Antichrist to happen. Comparing English Christian congregations to their detriment with those who attended diabolic sabbats, Cooper asserts that the willingness of witches to make a pact in blood with the devil, and re-affirm that pact by feeding their devils or familiars with their blood, contrasts with the unwillingness of purportedly true Christians to shed their blood for Christ."--Stephen Wright, biographer of Cooper. An exceptional addition to witchcraft and witchcraft study from a clergyman / self-proclaimed demonologist, less known than contemporary writers, like him were fascinated and horrified by magic and witchcraft. He clearly identifies ritual practices by uses of water, oils, and salts and recounts acts of magic with controlling the weather and crops, afflictions on humans, etc.[ETSC: S108665. OCLC lists 9 US holdings]*

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39. 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 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.*

40. Cornell, Alice M; Fox, Gabrielle [designer]; Thompson, Deborah [binder]. **Shaman: Anthropomorphic Figures in North American Rock Art [Design Binding]**. Larkspur Press/Echo Art Bindery, 2023. Full brown carved leather [dyed deer skin] binding with laced-on boards, edge-to-edge doublures, flyleaves in handmade paper made by the binder, all edges sprinkled with ink, silk endbands; custom drop spine box with map and image cards. 64mo. Fine in Fine Drop-Spine Archival Box. Hardcover. (#11396) \$1,500.00

*Designed by Gabrielle Fox and finely printed in red and black letterpress at Larkspur Press. Volume one contains text, illustrations, selected bibliography and, in a rear pocket, a folding map showing location of the images portrayed. Volume two is a Portfolio of prints.*

*Deborah Thompson is a noted binder and paper marbler and founder of Echo Art Bindery. She was the 11th graduate of the fine binding diploma program at the American Academy of Bookbinding.*

41. [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 inscript at ffep, 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,*

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*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. [attib. S. Schulz-Falster]*

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

42. Cotnoir, Brian. **Hermetic and Alchemical zines collection.** New York: Khepri Press, 2015-2021. First Edition. Editioned in a collection of nine staplebound

printed zines with paper slipcase, "one of many edition." Various paging and illustrations. Signed and numbered by the author. Fine in Slipcase. Staplebound. (#10203)\$80.00

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

43. Cotnoir, Brian. **Tabula Smaragdina [Emerald Tablet] from Liber de secretis nature of Hugh of Santalla; translated by Brian Cotnoir.** New York: Khepri Press, [2014]. Limited Edition. Double-sided concertina, letterpress printed, limited edition cloth bound green silk with hot stamping 23k gold. Silk edition, this copy being 39 of 71, all copies signed and numbered by the author. In red slipcase. Fine. Stamped Cloth. (#10199) \$850.00

*The Emerald Tablet one of the root texts of alchemy is a brief alchemical work attributed to Hermes Trismegistus. Historically the work is part of the Hermetic corpus and seems to have the same origins as the rest of the Corpus Hermeticum. The text was discovered, according to one version of the legend, by Apollonius of Tyana. After an earthquake a passageway opened up beneath a statue that led to a subterranean chamber. Seated there was a statue of Hermes Trismegistus holding a tablet of green stone (smaragda) engraved with the text of what is now known as the Emerald Tablet. The earliest known surviving texts are attributed to Apollonius of Tyana and it is the Arabic and Latin versions that are considered in this new work. This edition is a collection of new translations of those earliest extant Arabic and Latin*



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versions with accompanying essay and commentary. It is a distillation of the chapter on the Emerald Tablet in my forthcoming book "Alchemy: The Poetry of Matter." There I present a more complete discussion, analysis and experimentation. Here I present it as a Hermetic work of art – a talismanic book in form, function and result. The Emerald Tablet is not only a fresh contribution to alchemical studies it is also an example of book art at its finest. Designed by Brian Cotnoir. Typeset by Lara Captan – English and Latin in *Seria & Seria Sans* by Martin Majoor; the Arabic in *DecoType Naskh* by Thomas Milo & Mirjam Somers. Letterpress printed by Roni Gross on Magnani Book paper with marbled end sheets. Cover Emblem Designs by Daud Sutton. Bound by Biruta Auna. Polymer plates by Boxcar Press.

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

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

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

*Posthumously designed book plate by a friend of Oliver's, incorporating his longstanding love of cephalopods. Inscription on label on half-title by the author to Oliver Sacks: "With many thanks for your comment-Francis."*

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

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

46. 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 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*

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*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.*

47. Crowther, Patricia (Patrica); Dr. Leo Louis Martello, writer of introduction. **Witch Blood!: The Diary of a Witch High Priestess; introduction by Dr. Leo L. Martello.** New York: House of Collectibles, Inc., [1974]. First Edition. Little to no shelfwear, or wear to wraps and sunning/toning to wraps/edges, otherwise in tight, bright, and unmarred. One black mark on lower text block edge. Original pictorial wraps. 8vo, 192pp. Very Good+ in Wraps. Paperback. (#10468) \$275.00

*Autobiography of English high priestess and witch, Patricia Crowther, initiated under the teaching of Gerald Gardner. An intimate read from the British circle of well-practiced witches and warlocks developing Wiccan roots. Introduction by Dr. Leo Martello, New York witch and radical queer activist of the 70s pagan movement and Strega tradition. Scarce in paperback, as there are printing errors, including the author's name on cover which could have discontinued circulating copies. Part of the pulp narrative for witchcraft in the 1970s. Formerly owned by Leo Martello. No marks.*

48. Croze, Austin de [1866-1937]. **La Lumière Magique. [13 poèmes magiques et poème en épilogue]** [Manuscript]. Paris: mss, 1920. Unique. 4to. 92pp. 37pp. text and illustrations, distributed over 92pp. overall. Various papers and media utilized running the gamut from heavy card to glassine via what appears to be brown wrapping paper and other diverse elements. Bound in later full burnt yellow morocco gilt, black title labels to spine, embellished with pentagrams to both boards. A beautiful volume, strong, clean and clearly well looked after. Original cover and spine bound in. Filled with numerous pen, ink and watercolours designs with the unpublished poems in typescript. Near Fine. Hardcover. (#9640) \$25,000.00

*To all intents, purposes, appearances and instincts this volume is a detailed artist\author's mock up or "maquette" for an occult poetic collection that was never published but that looks very much like (well, clearly is) a follow up to the legendary Calendrier Magique that de Croze created years earlier in collaboration with Manuel Orazi and which is now hailed as one of the greatest and most desirable depictions of the fin de siecle art occult pre-occupation. Intended far more as an artistic romp through the lush and shadowy landscape of decadent Parisian occult excesses than an actual handbook for*

*magical practice (despite being issued in a rather tongue in cheek limitation of 777 copies), it's a thing of great beauty and renown, and highly sought after by both those who are interested in fin de siecle art, and by those who are interested in fin de siecle occultism.*

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

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

49. Cruikshank, George, Scott, Sir Walter, Bart. **Twelve Sketches Illustrative of Sir Walter Scott's Demonology and Witchcraft.** London, UK: Published for the Artist, 1830. First Edition. Evenly toned and slight image transfer, upper loss to tp, although uncompromised, staining to front wraps, foxing throughout, not uncommon, else tight and unmarred. Bound in original brown wraps, gilt title to leather spine label to slipcase. Slipcase flap with removed binder ticket. Housed in a brown cloth 3-flap, with matching slipcase. 12mo. illus. (12 etched plates, each with a facing leaf of descriptive text) Very Good+. Original Wraps. (#12140) \$1,000.00

*Sir Walter Scott (1771-1832) in the form of letters to his friend, later son-in-law and biographer J. G. Lockhart about witchcraft and trials, demonology, fairies and elves, astrology, ghosts, and magicians. Scott, in particular, discusses witch's marks, as one poignant topic, he writes, "... there is room also to believe that the professed prickers used a pin, the point, or lower part of which was, on being pressed down, sheathed in the upper, which was hollow for the purpose, and that which appeared to enter the body did not pierce it at all." Such needles are described by [Robbins 24 (Figure 2)]. Howard P. Lovecraft described the work once as one of the best compendiums on European witchcraft. "The book takes the form of ten letters addresses to Lockhart, the epistolary mode permitting Scott to be both conversational in tone and discursive in method. In these, Scott surveys opinions respecting demonology and witchcraft from the Old Testament period to his own day." [Walter Scott Archives, Edinburgh University Library]. This illustration suites of prints are the 12 illustrated plates (sans text by Scott) by George Cruikshank's illustrations, those being: Corps de Ballet, The Spectre Skeleton; Goddess Freya, Elfin Tricks; Persecuted Butler; Elfin Arrow Manufactory; Fairy Revenge; Puck in Mischief; "Black John-Chastising the Witches"; Witches Frolic; Tak aff the Ghaist; and, The Ghost of Mrs Leckie. Scott's account is amply illustrated with anecdotes and traditional tales and may be read as an anthology of uncanny stories as much as a philosophical treatise with Cruikshank's own application of whimsy he is most known for. Scarce in original wrappers.*

50. Culp, Miranda; Delman, Jef; Gilmore, Laurelin [illus]. **The Canon of Aphrodisia [Complete in Four**

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

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

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

*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 Sanjay*

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

51. Culp, Miranda; Delman, Jef; Gilmore, Laurelin [illus]. **The Canon of Aphrodisia [Complete in Four Volumes]**. Portola Valley, CA: First Bite Press, 2023.



## NYABAA 24 LONG [LONG] LIST

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*  
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*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 Sanjay*

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

52. 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.*

53. Curie, Eve. **Marie Curie: a Biography, translated by Vincent Sheean** illustrated. Garden City, NY: Doubleday, Doran & Company, Inc., 1937. First Edition. Shaken and cracking ffep, but intact, toning to spine and evenly toned on edges, scuffing, bumping, rubbing, else tight, bright, and unmarred. 8vo. xi, 412pp. illus (b/w plates), index. Gold cloth with stamped titling. Lacking dj. Very Good. Hardcover. (#11733) \$3,000.00

*Inscription on tp from Eve Curie to Oliver Sacks: "For Dr. Oliver Sacks- with best wishes from Eve Curie Labouisee, New York, April 20th, 1998." Includes typed letter on letterhead from Eve laid in. She writes: "Dear Dr. Sacks, Thank you for your letter of April 2 and for sending me your new book, "Uncle Tungsten." I have already started reading it and I find your "Memories of a Chemical Boyhood" very interesting and beautifully written. I have of course read with special interest the chapter dealing with my parents' discovery..." Signed and dated, April 16, 2002. Ève Denise Curie Labouisse, December 6, 1904 – October 22, 2007) was a French and American writer, journalist and pianist. Ève Curie was*

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*the younger daughter of Marie Skłodowska-Curie and Pierre Curie.*

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

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

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

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

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

*Binding: Honey colored goat skin tattooed with black and red ink. Trays made with black book cloth and lined with*

*felt. Design is copied from the box the original artist created. Tattooed using an 11RL and 23M needles and Eternal Ink.*

56. Dickinson, Emily. **A Spider Sewed at Night**. Octon, France: Editions Verdigris, 2020. Limited Edition. Tight, bright, and unmarred. Quarterbound, green cloth spine, marbled paper boards and spine label, black ink lettering, accordion fold; marbled paper slipcase. 12mo. np. Illus. (b/w plates). Limited edition of 10, this being 10. Signed by the artist and printer. Fine in Fine Slipcase. Hardcover. (#12343) \$750.00

*"Emily Dickinson's poem inspired Judith Rothchild's mezzotint and roulette engraving.*

*The ten copies were designed and printed under curfew between the 2020 holidays." [publishers statement] The typography, in movable type, was composed and printed by Mark Lintott who also created the cases.*

57. Doggett, Sue. **Spiritualists and Suffragettes [Artist Book]**. UK: Sue Doggett, 2017. Limited Edition. Tight, 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.*

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

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

*The tale of treasures discovered while creating a kitchen garden. Pages printed rectos only, illustrated with copper etchings and linocuts of objects dug from the old kitchen garden: glass bottles, fossils, small metal objects, clay pipes. Bound in salvaged material by Chris Hicks in green leather "rescued from a rubbish skip." Wavy bands of tan and brown leather onlaid on both covers; between*

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*these bands are mounted five colorful broken bits of crockery (dug from the Pennine Hills); lower cover has five fragments of old leather bindings with gilt tools, and circa 19th century marbled endpapers.*

59. Edred [Thorsson] (Stephen Flowers). **Gildisbók: The Handbook for Associate Members of the Rune-Gild in North America.** Smithville, TX: Rune Gild, 2005. Reprint. Some smudging to wrappers, dog ears, otherwise tight, bright, unmarred. 139pp.+ illus. Color paper wrappers. Near Fine. Original Wraps. (#11423) \$250.00

*Stephen Edred Flowers (born 1953) also known by the pen-name Edred Thorsson, is an American Runologist and proponent of occultism and Germanic mysticism. Edred Thorsson/ Stephen Flowers who is the Yrmin Drihten of the Rune Gild, but works of other Masters and Fellows within the Gild will be drawn on also. In addition to those contemporary sources,*

*34 writings of earlier practitioners within the Northern Tradition will be considered as relevant to the Odian approach, as will primary sources such as the Eddas.*

60. Egbujiobi, P.M ; Okenwa Olisa. **A Wife from Bright Street [together with] "My Wife" About the Husband and Wife Who Hate Them-selves.** Onitsha, Nigeria: Highbred Maxwell, nd [circa 1960]. First Edition. Moderate shelf/edge wear, toning focused on at spines, one shows small chip at heel, else tight, bright, and unmarred. Printed pink wrappers. Small 8vo. 45pp; 49pp plus adverts. Illus. (b/w plates). Near Fine in Wraps. Staplebound. (#12263) \$150.00

*Two scarce Nigerian books (a play and a short story) about marriage, gender, and domestic abuse. This unusual collection of "stories, plays, advice and moral discourses that were all published by local presses in the 1960s in the market town of Onitsha on the Niger River in southeastern Nigeria. The chaos, color and noise of Africa's largest market come alive in this vibrant milieu. Emmanuel Obiechina, a prominent scholar of Onitsha market literature, argues that this African popular literature is "an integral, if unique and startling, part of the West African creative scene." These voices from the bookstalls of an African market enhance our understanding of other cultural contexts and provide valuable perspectives on a wide range of themes."*

*"Onitsha market literature is grounded among the masses, and it is their voices that we hear in this amazing collection. The works were aimed at the new literate class of Nigerians such as taxi drivers, mechanics, white-collar clerks, primary school teachers, small-scale*

*entrepreneurs and traders. In simple English basic concerns about sex, money and style enthralled a vibrant cross-section of Nigerians. Local publishers supplied creative and enticing reading matter to a public with a literary appetite that in turn gained confidence in the local uses of English. Scholars hail this popular literature, in part "conditioned and compromised by the marketplace," as a major impetus for an eager literate public to experiment with more serious and dynamic works of creative writing."*

*Scare generally and quite rare to find more than one of them alone.*

61. Ely, Timothy. **Approach to the Site [Unique Binding].** Brooklyn, NY: Waterstreet Press, 1986. Limited Edition. Tight, bright, and unmarred. Boards covered in remaindered leaves and fragments from the printing (partially revealed) and then given a crusticular treatment using various sands and aggregate compounds from many high desert landscapes, conventional sewing. Housed in a custom clamshell box by the artist. fo 27.5cm x 37cm. Numbered limited edition, this being 42 of 49. Fine in Fine Archival Box. Hardcover. (#9757) \$4,000.00

*Ten folios, offset printed on Arches cover buff. This copy bound in 1998 in a unique binding by the author/illustrator Timothy C. Ely.*

*"Approach to the Site' is one of the very few editioned books I have made. In itself it is a departure from my other editioned books because the printing was done using commercial offset lithography. I made this choice having seen some impressive examples of work produced by Waterstreet Press in Brooklyn, a fine book and art printer. My paper choice suggests oxidation and entropy. We all go yellow in the end. I received a grant from the Pollock-Krasner Foundation which funded the printing and supplies for the binding.*

*'Approach to the Site' is a reflection on my ideas of libraries and how those ideas both inspired and directed some of my work at that time.*

*In the early 80's, when this book was produced, a core idea for me rippled out from the image of Library as Island. I had visited national libraries in England, Italy and France and, of course, the Library of Congress and the New York Public library. I always look in on any library I pass for they seem to me to be like ponds of influence and all you have to do is throw in a stone. I am one of those stones. In addition to the visits, absorbing architecture and the direct influence and inspiration of physical books, I read a book on the history of the early*



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Christian Church called 'THE LIVES OF THE DESERT FATHERS'. I became intrigued with the idea of an archetypal library as a radiant island or colony of thinkers and seekers. North Africa seems to be a string of beads, a constellation of sorts, each bead or star a monastery, many with a library. For some forgotten reason I set the archetype in central Turkey. The library was not Atlantis-like or special beyond just being an amazing repository of world knowledge, perhaps concealed or requiring clearance like the Vatican Library and its veiled basement.

I began a small series of now lost sketches mostly done in the American Museum of Natural History in New York. These would guide my ideas as I drew each mylar color separation by hand. A few images used 4 colors, some two, and many were monochromatic reflecting a set of subjects I would have liked to have found in this secret library.

The edition took decades to complete as I am a reluctant edition binder. With my work on unique manuscript books and other projects there has always been something more compelling to do. I tended to bind a few copies of 'Approach to the Site' at a time or when a client showed some interest." [Timothy C. Ely, February 2017]

As often happens with editioned books, copies of 'Approach to the Site' were not completed and numbered sequentially. Ely retains copy #1, unbound. Over time, many of the case bound copies were repurposed. Far fewer than the stated edition of 49 copies were issued or actually exist.

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]

62. 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 in 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

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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 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

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*forms inspired by science and other projections from the history of the human imagination. This spectrum of inspiration includes such things as fractured and whole grids, cypher systems, landforms and landscapes as viewed from a satellite, and the archeological overlay of some of these sites, especially those containing libraries. Originally, the atlas format provided a platform for the rendering of his complex maps, which gradually gave way to an expanded psychological viewpoint of a larger universal scheme.*

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

63. Ely, Timothy. **Crucible**. Portland, OR: Timothy Ely, 1992. Unique. Tight, bright, and unmarred; archival box shows light shelf/edge wear, light even toning. Quarterbound, leather spine, painted wooden boards with inlaid and onlaid elements, painted pastedowns and endpages. np (10pp plus endpages and blanks). Illus. (colored plates). Signed by the artist. Fine in Very Good+ Archival Box. Hardcover. (#9857) \$9,500.00 *This work, from rather early in Ely's career, has been in his ex-wife's private collection until now. As with much of Ely's work, it is comprised of various techniques (print, mss, paint, collage, etc.) and exquisitely bound. Smaller in hand than much of his work, it embodies an interesting, experimental expression of his work.*

*"I was experimenting with fusion [dry mount] techniques and so made this small book and gifted it to [then wife] Ruth.*

*I had a lot of alchemical source images around, transferred them onto tissue and fused them with a bit of over drawing." [artist statement]*

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

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

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

64. Ely, Timothy. **Phial**. Colfax, WA: Timothy Ely, 2015 [-2016]. Unique. Tight, bright, and unmarred. Planetary Collage Standard binding, conventional sewing on small cords, black leather spine; Sitka spruce wood for cover boards, painted, scraped and waxed, gold foil tooling, largely cribriform writing, and stamping on the boards; edges treated with a spectral range of dry pigments and wax, hand-sewn endbands matching the top and bottom edge decoration; 25 full spreads, including the painted and illustrated endpapers. Custom drop back box, interior with large cement-like border around the book; box covered with a stone-like textile, an embossed paper with an ink painting adorns the upper tray. Small 8vo [15cm x 19cm]. np. Illus. (color plates) Fine in Fine Archival Box. Hardcover. (#9761) \$17,000.00

*25 spreads of original art and unique binding by Tim Ely. Signed by the artist.*

*"Phial is an excursion into the transformation of surface and thought. It is an alembic, an alchemical vessel which is used for distillation. In Cockerell's famous book, *Bookbinding and the Care of Books* (p. 37, 1901 first edition) there is a diagram of page imposition, something a binder must deal with when receiving a book in sheets. Flat sheets, upon which several book pages are printed together, are folded down in a prescribed way that turns it into a section of pages in proper order. All sections are then sewn together to form a book.*



## NYABAA 24 LONG [LONG] LIST

*I found this diagram in the 1980s, and it seemed to possess an odd dimensional structure, for when the sheets are laid out flat, page one naturally is not next to page two, but if the whole sheet is folded down correctly, the proper order of pagination is intact. order created out of a swirl. I found this idea to be compelling visually. I could compose a large formatted drawing, a plan view of an alchemical motif or a diagram for transmission. When the sheet was cut down and folded, the dimensional shift would occur. To me this formatting device was an alembic. This alembic would take diagrams that were first composed with a certain order or discipline on the full size sheet, and shift them to another plane, or intersect that plane from an unplanned angle when folded down into folios. I use this method often to defeat the idea of "knowing too much," and to introduce an element of chaos into the process.*

*Alchemy is a secret art, and I have always liked the persistent idea that the work is occluded. Personal transformation is secret, and even our attempts to reveal what goes on within the self are often, or always, beyond words. Alchemy may have been a discipline that was erroneously thought to be teachable. it seems not to be. in any event, the pertinent ideas for me are to convert something like mud from a specific location into a functional surface, or a metaphor, or into a material with which to make a mark.*

*As with alchemy, I seek ways to get materials to transform or for surfaces to respond to my drawing methods. Acting upon pigments with water or heat or grinding can change its character. I size the paper with glues or glaze a mix of marble or plaster into areas that seem too restrained. These surfaces can be delicately carved into and worked with additional information until it all reads. The boards of Phial are also special. I used Sitka spruce, which is an ideal wood for guitar tops. Though the natural wood is beautiful, I wanted a depth and character change as well as some unity with the spine. I used enamel on the wood, scraped, sanded, waxed, scraped again for days until a surface was achieved that could take gold tooling, stamping, and other treatments. Once I was satisfied that the wood would not curl divergently from the form, it was drawn over with a cribriform layer in gold and given a final wax job. A bit of hot rod red pulls it together." [Artist statement]*

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

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

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

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

65. Encausse, Phillipe. **Papus -- Sa Vie - Son Oeuvre. Documents inédits sur Philippe de Lyon, maître spirituel de Papus, opinions et jugements, portraits et illustrations.** Paris: Éditions Pythagore, 1932. French edition. Toning, bent wrappers, discoloration to half-title, else tight, bright, and unmarred. Orange wrappers. 8vo, 87, 66pp. +illus, frontis, portrait. 25 cm. Presentation copy with inscription,+ ex libris. Very Good+. Original Wraps. (#11349) \$550.00

*Biographical and bibliographic work written about Dr. Gerard Encausse (1865-1916), the French occultist and founder of the Martinist Order by his son, Phillipe. Translation of title: Papus: His life - his magical practices - his work - his disciples. Follow-ups of the catechisms of ... according to completely unpublished documents by Papus. The second part of the volume is a complete unpublished list of the works of Papus. Includes inscription from author (Papus) to the former owner, ex libris present of Alfred Legrand. Legrand wrote the introduction for Encausse's work "Sciences Occultes ou 25 Annees D'Occultisme Occidental." Legrand also*

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*published the works of Paul Sédir, occult botanist and esotericist. OCLC shows 8 holdings.*

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

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

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

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

*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.*

67. Everson, William; Shinohara, Keiji [woodcuts]; Kelm, Daniel [binding]. **Ravaged with Joy: A Record of the Poetry Reading at the University of California, Davis, on May 16, 1975 [Artist Book]**. Middletown, CT: Robin Price, 1998. Limited Edition. Tight, bright, and unmarred. Colored vellum spine, printed flax paper covered boards, custom handmade paper, linen covered slipcase. 4to. 36pp. Illus. (color plates). Numbered limited edition, this being 101 of 150. Signed by Shinohara and Price. Fine in Fine Slipcase. Hardcover. (#11311) \$1,250.00

*"A record of William Everson's 1975 reading at the University of California, Davis. The main text is a presentation of the reading—poems and extemporaneous ruminations—integrated with six dramatic, large-scale woodcuts created for this publication by Keiji Shinohara. Introduction by Sidney Berger. Also included is a CD recording of the 1975 reading and a booklet of collected remembrances. "The beauty and substance of Ravaged immerses us in the language, imagery and sound that captures William Everson's commitment to a life directed by such an exquisite discipline of excavation and revelation." [Betty Bright, Parenthesis 7]*

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

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

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

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

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

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

69. **Les Femmes de Satan Au Bain [Satans Wives Bathing][Diableries]**. Paris: [BK of Paris], nd [circa 1866]. Light shelf/edge wear, notation at rear, else bright and clean. White cardboard frame, layered tissue image with photographic reproductions printed in b/w, with interior layer hand colored (and pierced). 87x177x2mm. Hand-coloured stereophotograph from the Diableries series, showing 3 women bathing, while a demon pushes

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away intruding skeletons. Moon and lighthouse in the background. Near Fine. (#12309) \$625.00

*A french devil tissue view (diablerie) from the 1860s and part of a 72 card series of Diableries (believed to be the first of its kind). Remarkable in how effective the concealed color works, shifting from b/w to rather brightly colored.*

*It is believed that these pictures might have been a satire on Napoleon. An overt review of his government had been awkward and so many puns and satirical jokes were hidden within these views...though intentionally difficult to read. Taken by an unknown photographer in about 1866 and published by BK of Paris. Part of a series begun in 1861, these amusing stereoscopic photographs were sculpted and photographed by either Atabert or Henrietier. [Science Museum Group]*

*A particularly well executed example. Uncommon generally, very scarce in the state presented here.*

70. Flocon, Albert; Feinsein, 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 Feinsein 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]*

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

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

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

72. **Gargoyles [Chimera] of Notre Dame Cathedral [Roof top perspective and bird's eye view of Paris, France].** [Paris], [c. 1910-1930]. Limited Edition. Fine print, bright, and in exceptional condition. Intaglio: engraving print, circa early 20th century. Edition: No. 19, printed on rag content, deckle edge paper, no visible watermark. Paper size: 11-7/8 x 7-7/8 in., Plate mark size: 7-1/2x5-1/2 in. Near Fine. (#9552) \$500.00

*The engraving is a wondrous example of early 20th century printmaking and the pictorial cityscape of Paris. Artisans truly had a love affair for the Parisian landscape and architecture, as well as a fascination of the grotesque. The gargoyles, more correctly identified as chimera, represented in the composition are the Stryga, the winged chimera and a bent arm grotesque with bat-like characteristics. The perspective of the image is on the rooftop and one of the corners of the cathedral with the statues facing outward. The sky is tumultuous and luminescent, a trait typical of artists as French artist Charles Méryon. Similarly, the print could be the work of Louis Orr based on context and style, despite Orr's exclusive etching body of work, but this cataloguer lacks the proof to let this be an economic factor.*



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73. Glaister, Donald. **Angelique and the Pearl Necklace: An Homage to Sail [Design Binding]**. Vashon Island, WA: Foolsgold Studio, 2007. Limited Edition. Tight, bright, and unmarred; dropspine box tight and clean. Quarterbound leather made of Nigerian goatskin with wood veneers and painted cloth over sculpted boards; most of the book's painted, stiffened fabric pages have original collages of painted cloth, wood veneer, brass, cork, linen thread and acrylic paint - all materials used in boat building. 4to. np [40pp]. Numbered limited edition of 60, 50 of which are for sale. Signed by the artist. Housed in archival box made at Book Lab II. Fine in Fine Drop-Spine Archival Box. (#11394) \$5,750.00

*"Angelique combines a two-part poem with studies of the materials used to make sail boats, and explorations of the spirit of sailing and the rhythm of the sea." [artist statement]*

*"The artist tells us that this new book is inspired by hand-made wooden sailboats, citing their custom craftsmanship, exotic materials and a balance of wild adventure and the need to survive it all. The result, he adds, is a happy combination of these elements resulting in a beautiful contradiction: a craft that is serenely graceful yet brutally sound. His book is an homage to the material and spiritual grace of these boats and to sailing.*

*The text is a two-part poem with studies of the materials used to make sail boats, the spirit of sailing, and the rhythm of the sea. Most of the book's painted, stiffened fabric pages have original collages of painted cloth, wood veneer, brass, cork, linen thread and acrylic paint - all materials used in boat building. The poem is printed letterpress by Jessica Spring at Springtide Press in Scala Sans typeface.*

*The result is an intriguingly beautiful book with images at once reminiscent of ancient Greek or Roman triremes or Viking Drakkar (Dragon) war ships, but at the same time completely contemporary or rather anticipating future designs. The perfections of Mr. Glaister's book construction, not to mention the overwhelming beauty of each page on which a variety of materials are organized and manipulated to make an astonishingly original work of art, directly correspond to the beauty and exacting skill necessary to build a wood sail boat. By deconstructing the idea a "boat" - as well as the very notion of navigating on water - Mr. Glaister has constructed a perfect book." [P. Juvelis catalogue, 2007]*

74. 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.*

75. Godwin, William. **Lives of the Necromancers: Or, An Account of the Most Eminent Persons in Successive Ages, Who Have Claimed for Themselves, or To Whom had been Imputed by Others, the Exercise of Magical Power**. London: Chatto and Windus, 1876. First Edition. Rebound in red pebbled quarter calf, decorative floral gilt design to spine with raised bands, modern marbled boards, marbled end papers, tight, bright and unmarred, slight bumped corners, yet text is crisp and clean, an exceptional copy. 16mo, x, 282pp, includes decorative printer's mark and armorial bookplate of Francis Brooks. Very Good+. (#9460) \$2,400.00

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

76. Graham, Rigby [illus]; Holland, Kate [binder]. **A Song In Favour of Bundling. Traditional American**

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**Ballad. [Design Binding].** Leicester, UK: Orpheus Press for Twelve By Eight Press, 1961 [2013]. Limited Edition/Design Binding. Tight, bright, and unmarred; archival box shows minimal shelf/edge wear, else tight and clean. Full native Moroccan goat complete with flea bites and scratches (some highlighted in 23c gold leaf), blind tooling, gold leaf highlights, teg (rough), hand sewn headbands. 4to. Illus. (b/w plates). Numbered limited edition, this being 183 of 200. Fine in Near Fine Archival Box. Hardcover. (#10968) \$1,750.00

*"A traditional American ballad on the joys of the bedroom with its companion poem "In Disapproval of Bundling". The publisher writes "Old bed sheets of several colours gave raw material for the paper, but the source of the supply cannot be disclosed." I call it 'Life in the Old Goat Yet.'" [artist statement] Hollands final comment plays at the fact that she consciously chose to bind this bawdy tale in the skin of an old goat, all flaws embraced.*

77. Grant, Kenneth; Austin Osman Spare. **Images & Oracles of Austin Osman Spare.** London: Frederick Muller Limited, 1975. First Edition. Light shelfwear and toning, slight musty odor, otherwise tight, bright, and unmarred. Oblong 8vo. 96pp. illus (b/w). Red and black titling. Grey cloth lettered in gilt to spine. Edition limited to 1,000 copies. In protective mylar. Very Good in Very Good Dustjacket. Hardcover. (#12245) \$1,250.00

*Images and Oracles of Austin Osman Spare by Kenneth Grant is without a doubt one of the most important works on Spare ever published. Excerpts from Spare's Zoetic Grimoire, a biographical essay, a thesis on the magical systems of Zos and many rare illustrations of manuscripts and pictures go to make this work essential reading for all those interested in AOS. Austin Osman Spare (1886-1956) is one of the most influential and innovative figures in twentieth century occultism. A natural artist and psychic, Spare's explorations of the creative focus gave rise to an ontology and body of work that departs radically from conventional occultism, both then and now. Ahead of his time, he was dismissed by Crowley early in his career, but found appreciation and understanding with the next generation, who embraced his ideas with alacrity. Kenneth Grant (1924-2011) was the head of several important Thelemic orders and author of the influential "Typhonian Trilogies" series (1972-2002) that includes The Magical Revival, Nightside of Eden and Aleister Crowley and the Hidden God. Scarce copy in dustjacket, reprinted by Fulgur Press in 2003.*

78. Green, William H. **Ornamental Calligraphy [Prison Art].** Mass, 1868. Unique. Minor wear to frame, else bright and clean. In mitered 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. 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*

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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]

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

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

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

*In addition to Berkowitz's sometimes inscrutable and self-aggrandizing notes are sections of intense wearing to the pages, as if Berkowitz read and re-read sections to better absorb the information and there is toning that suggests*

*unusual handling. In one section Berkowitz has cut a triangle [removing a sigil] into the lower half of a page, exposing the text of the page beneath it.*

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

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

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

80. Hamway, Nigel; Lawrence, Peter; Thompson, Deborah V. [binder]. **2020 VISION: Nineteen Wood Engravers, One Collector, and the Artists Who Inspired Them**. Cheltenham, Glos.: Nomad Letterpress/The Whittington Press, 2020/2023. Limited Edition/Unique. Tight, bright, and unmarred. Full leather binding with laced-on boards, bound in black goat with white inlay, edge-to-edge doublures in black paper and flyleaves in paper, natural edges, silk endbands, tipped in plates. fo. np. Illus. (b/w plates). Numbered limited edition, this



## NYABAA 24 LONG [LONG] LIST

copy unnumbered. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12119) \$3,500.00

*"Since the art was so stunning in this book, I chose to use the framework of one of my favorite prints for the cover design. Texture added to the back cover reflects the many cuts made on the wood blocks used for this style of*

*printing. The monochromatic palette is carried through the design with the exception of my signature." [artist statement]*

81. Harrington, Christina Oakley. **Dreams of Witches.** Germany: Black Letter Press, 2022. Limited Edition/First Edition. Fine. Printed and bound in Venice by Grafiche Veneziane in Night-Blue Fedrigoni Imitlin or Assuan cloth. Front and spine are decorated and titled in gold gilt, features marbled endpapers and printed on rough ivory, wood-free, age resistant paper. 8vo. 297pp. index. Fine. No DJ, as Issued. Hardcover. (#12274) \$250.00

*"A book about the free, pagan, transgressive aspects of witches down the centuries. Free, pagan, transgressive: worshippers of Pan, devotees of Diana. The men and women who meet under a full moon in the wild woods danced, sing, made music, and made love; in the home they make potions and mutter spells, be it to curse or cure. The witch image infused the European imagination down the centuries, appearing in court records, prose, and poetry. The impulse the literature described finally became a practiced mystery religion in the twentieth century, in the form of Wicca as it coalesced in the New Forest in the 1930s and 30s. The poems and passages in this book illustrate the supportive imagination of the New Forest Coven and its most famous initiate, Gerald Gardner. They date from the late medieval period through the Edwardian age, and all were instrumental, influential - inspiring early pagans, and hopefully, too, readers today."--Publisher. The cover design shows an elaboration of 1898 Fischblut by Gustav Klimt, his greatest work of graphic design and a seminal artistic statement for him. Its imagery embodies Klimt's metaphysical view of life as an endless floating form. Limited edition crowdfunding edition, design out of print.*

82. Haviaras, Stratis; Webb, Jocelyn [artist]. **Duty-Free Desiderata.** Aurora, NY: Sierras Press, 2000. Limited Edition [Deluxe]. Tight, bright, and unmarred. Quarter vellum, French-fold, white paper boards, oatmeal cloth & cranberry linen dropspine case. Square 4to. 16 leaves. Illus. (color and b/w). Signed limited edition, this being 2 of a total of 45 [see note below]. Signed by the author and artist. Fine in Fine Drop-Spine Box. (#12329) \$2,000.00

*The colophon is slightly unclear, presented here is #2 of 10 "deluxe" copies issued in a case (of 30 numbered copies, "with an additional 15 for the bookmakers") signed by author & artist.*

*The drawings were printed from magnesium plates and coated with beeswax, lending them a translucent vellum-like glow. Text of each page within blindstamped square frame. Title page calligraphy by Jerry Kelly. Impeccably printed by Webb and Michael Russem. Bound by Webb and Peter Verheyen.*

83. Hohman [Homan], Johann George. **Die Land- und Haus-Apotheke, oder getreuer und gründlicher Unterricht für den Bauer und Stadtmann, enthaltend die allerbesten Mittel, sowohl für die Menschen als für das Vieh besonders für die Pferde** Nebst einem grossen Anhang von der Aechten Färberey, um Türkisch-Roth, Blau, Satin-Roth, Paten-Grün und viele andere Farben mehr zo Färben. Reading, PA: Gedruckt bei Carl A. Bruckman, 1818. Erste americanische Auslage [First American Edition]. Evidence of dampstaining throughout, chipping to spine, starting spine rear, but intact, else very good. Loss to final page, but not compromised. Evidence of use. Three quarter calf over marbled boards, 8vo, [12], 169pp, [11 - subscriber's list]. Very Good+. Hardcover. (#11248) \$4,500.00

*Hohman was the best known of the Pennsylvania German practical physicians and herbalists and the blending of Christianity and folk magick of the Pennsylvania Dutch and German immigrant farmers. He practiced 'sympathetic magic,' essentially using prayer and herbs together for healing and protective remedies with the community. The book offered here is a list of preparations for nearly every common illness encountered and is supplemented with a section of 70 pages devoted exclusively to veterinary practices (equine). Also bound in with a separate section on dyeing fabrics.*

*It is basically the home medicine cabinet manual. Equally of note, Hohman lifted many of his methods from indigenous and Afro-Caribbean, African beliefs, but the melding of the applications and signatures became well-received by many African American communities of the 19th century. African American author and practitioner, Pascal Beverly Randolph reflected on Hohman's medical and herbal practices. This a truly evolved American grimoire capturing the gravity of folk and faith based practices. Extremely uncommon and unrecognized, as most scholarship and sources point to "The (or Hidden) Long Lost Friend," rather as Hohman's seminal work. This work predates the "Hidden Friend" by two years,*

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and is the groundwork for documenting folk and rootwork practices with daily mundane home life. An pivotal work for the basis of American alternative medicine and established medical practices of Quaker friend societies. [Translation of title: "The Land- and House Apothecary, or, True and Fundamental Instructions for the Farmer and City-Dweller Comprising the Very Best Remedies for Men as well as for Livestock, and Especially for Horses.] Scarce holdings in OCLC.

84. Holve, Brooke. " " [Artist Book]. 2023. Unique. Tight, bright, and unmarred. Full leather [New Zealand possum skins] bindings, mixed media including crumpled, gessoed, sanded, painted, and letterpress printed catalog pages (from The Way Things Are, a catalog about SF Bay Area artist, David Ireland), book board, painted tyvek; complimenting drop spine box. Small 4to. np. Illus. (color and b/w plates). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12357) \$2,500.00

"Process—based and experimentally oriented Brooke's work mixes a variety of materials and media—parts and pieces, often concept and context driven. Her artwork is an extension of her ongoing explorations on the nature of seeing and the intrinsic nature of things and the natural world. She is not always concerned with form but with the process that shapes it and often uses spatial, historical, and other contextual characteristics of a site, structure or construct as formal materials for her installations, artist books and constructions.

For this artist book " " , Brooke explored crumpling, a physical gesture and emotional response to an unexpected and frustrating moment. Initially a single gesture that triggered a shift and evolved into a generative process of working—asking questions and watching what happens when crumpling interacts with material, language and psyche.

The process became the textural context and content from which she considered the origins of language and her own crumpled sensibilities evoked while making." [artist book]

85. Horowitz, Sarah. **Apple of Carthage [Artist Book]**. Portland, OR, 2001. Limited Edition. Bright and clean. Red cloth drop-spine box with black cloth tray and ribbon tie closure; loose sheets, tissue guards. fo. np [14 sheets, 12 etchings]. Illus. (b/w prints). Numbered limited edition of 20, of which this is 5 [15 boxed, 5 loose]. Signed by the artist. Original prospectus laid in. Fine in Fine Drop-Spine Archival Box. Loose Sheets. (#12326) \$2,500.00

"Apple of Carthage, n. pomegranate, *Punica granatum*.

The Phoenicians were the first to cultivate the pomegranate. They brought it with them to Carthage which they founded in 814 BCE and thrived until it was destroyed in 146 BCE by the Romans during the last of the Punic Wars. The pomegranate is native to Asia and is found throughout the Mediterranean and Middle East. It is commonly used as a syrup for sweetening as well as a dye. Because of its many seeds it has long been a symbol of fertility. Hebrew tradition describes it as having 613 seeds, the number of laws God gave to Israel. I am intrigued by organic objects, their structures and life cycles. I find the pomegranate particularly arresting, especially the inaccessible seeds within. They are unevenly apportioned into groups which are separated by thin yellow-white tissue. According to the Greek myth, it was of these seeds that Persephone ate, binding her to return yearly to Hades, the underworld. And therefore the living world was condemned to mourning her absence each year while the earth grew cold for three months of winter.

Looking more closely, the irregular skin begins to show more than one first perceives. Some of my pomegranates were striped by red and orange dots, while others were almost solidly red. They hang from trees that grow more like large shrubs, twiggy and multi-stemmed, with their crowns facing down. On the table they wobbled while I drew them; their shapes were not describable by any ordinary geometry. The awkward fruit began to dry out, revealing through the lumps, its seed structure below. I began drawing pomegranates in December of 2000 without any intention of a project greater than the results of my drawings. Individually the pomegranates took on emotion and gesture to become figures, landscapes, and abstractions. The pomegranate became the object, and the subject, its transcendence. Each drawing gave me a new perspective from which to view pomegranates, as well as creating a sense of time. As I drew them they shriveled and darkened. Some dried and therefore were preserved, and others self-destructed, molding and disintegrating. These drawings attempt to capture this cycle of death and life." [artist statement]

Images printed by Horowitz on Zecchi paper from Florence, Italy. Text handprinted in Bodoni by Macy Chadwick of In Cahoots Press. Hugh Stump made boxes for 15 of the 20 sets.

86. Hugo, Victor; Rothchild, Judith [artist]. **In the United States of America**. Octon, France: Editions Verdigris, 2007. Limited Edition. Tight, bright, and unmarred. Black cloth spine(s), tri-fold binding, right textblock in French,

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left textblock in English, marbled paper boards, printed spine label; marbled paper slipcase. 8vo. np. Illus. (b/w plates). Numbered, limited edition of 45, this being 43. Signed by the artist. Fine in Fine Slipcase. Hardcover. (#12344) \$750.00

*Text in French and English.*

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

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

87. Hulsey, Sarah [Jorge Luis Borges; Italo Calvino; Alan Lightman]. **Allochronologies**. Somerville, MA, 2024. Limited Edition. Tight, bright, and unmarred. Grey cloth boards, black ink decorative elements, letterpress from monotype and foundry type, images printed relief from polymer plates, foldout sections, black cloth slipcase with silver lettering. 8vo. 18, 44, np. Illus. (color and b/w plates). Numbered limited edition, this being one of 50 copies of a complete edition of 75 [deluxe edition lettered A - O and ten individual volumes numbered i-x]. Fine in Fine Slipcase. Hardcover. (#12349) \$1,250.00

*"Allochronologies explores alternate notions of time, all conceivable according to the laws of science, that do not adhere to our ordinary experience. Hulsey takes some of the more surprising ideas of modern physics (multiple universes, a universe that oscillates, reversal of time's arrow) and translates them into a multi-volume artist book. Each volume takes one kind of chronology and using fragments of fiction by some of the great 20th century writers, creates a book that physically embodies that conception of time." [Introduction at Codex Foundation Symposium]*

*"Volume One: "April March," the central story in this volume is excerpted from "A Survey of the Works of Herbert Quain" by Jorge Luis Borges, originally published in 1941. Translated from the Spanish by Andrew Hurley" and appearing in "Collected Fictions" published by Penguin Books in 1998. This volume has pages 9-44, including several pages of symbolic representation.*

*Volume Two: The story in this volume is excerpted from 't zero' by Italo Calvino, originally published as "Ti con zero" in 1967. Translated from the Italian by William Weaver as "The Complete Cosmicomics" and published by Houghton Mifflin Harcourt in 2014. The image running throughout is a wave form of the soundtrack of Carl Sagan discussing an oscillating model of the universe on the PBS series "Cosmos." The text is printed both at the top and bottom of the pages, with the bottom text appearing to be upside down. Unpaginated. [17 pages]*

*Volume Three: "2 June 1905" is excerpted from "Einstein's Dreams by Alan Lightman by Pantheon Books, 1993." [colophons]*

88. Idowu, E Bolaji. **African Traditional Religion, a Definition**. Maryknoll, NY: Orbis Books, 1973. First Edition. Near fine. Minimal toned dj and text block. Tight, bright, and unmarred. xii, 228 pp, 23 cm. Near Fine in Near Fine Dustjacket. Hardcover. (#11450) \$250.00

*E Bolaji Idowu (1913–1995 was the third native-born leader of the Methodist Church Nigeria, serving from 1972 to 1984. He is also well known for his ethnographic and theological studies of the Yoruba people. In the process of preparing a doctoral thesis for the University of London (in 1955), Idowu discovered that all the available material on African religion appeared to be inaccurate, condescending or simply ridiculous. (For example: Leo Frobenius's belief that the Yoruba religion came from Plato's Atlantis by way of Egypt.) As a result, he set out to describe the religious beliefs of his own Yoruba people according to universal theological concerns such as the nature of the Deity, morality, and the ultimate destiny of mankind. His writings on the subject are among the first examples of African religion seen from the viewpoint of an African, but it is not a traditional religious, and the result is biased by Christianity, distancing the reader from real orthodox tribal customs and practices.--Wiki. Extremely scarce in dj. Important work on African religion written by an African scholar and religious leader.*

89. Ingmire, Thomas. **The Harmonic Flight of Madness / A Visual/Verbal Book [Artist Book]**. [San Francisco, CA], 2010. Unique. Tight, bright, and unmarred. Covers are lettered and painted, ink and watercolor decorated in blacks and blues for the upper cover, reds and yellows for lower, textblock mss, watercolor, and gilt; housed in a black plexiglass case with a clear lid. np. [eleven leaves]. Hand lettered and



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colored. Signed by the calligrapher/artist. Fine in Fine Plexiglass Box. Original Wraps. (#12335) \$5,000.00

*A unique lettered and painted manuscript heightened with gold. There are 9 double spreads and a colophon.*

*"The text is a reassembled collection of words and phrases taken from Georg Trakl's collection of poetry titled Song of the West (translated by Robert Firmage)." This is not a Trakl poem, but rather Thomas Ing-mire's visual interpretation of Georg Trakl's verbal poems. It is Calligraphy and Poetry in collaboration. The blacks, greys, and deep blues explode at the end in a splendor of yellow and orange.*

**90. [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 ancestry and Commonwealth military records, Isaac Sanderson served in Continental Army 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*

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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.

91. Joy Division, [Curtis, Ian]. **Joy Division collection [3 volumes]**. Rome/London/New York: Omnibus Books/Stampa Alternativa/Bobcat Books/Scientific American, 1986/1971. First Edition/Reissue. Light shelf wear, shaken and loose binding (repaired), some foxing, else tight, bright and unmarred. 8vo, 4to. illus. (b/w, color) Very Good+ in Wraps. Original Wraps. (#12053) \$250.00

*Includes: "An Ideal For Living: An History Of Joy Division," 1986. 8vo. 125pp. illus. (b/w) by Mark Johnson; David Lees; Paul Morley; Jon Wozencroft. The story of Joy Division from their earliest beginnings as Stiff Kittens/Warsaw in 1976 and 1977 through New Order's 1983 record releases. It was written by Mark Johnson with additional writings by Paul Morley and others. It has many black & white pictures from 1977-1982. OOP.*

*"Joy Division: All the Lyrics Italian/English Lyric Book" by Marco Broll. Square 12mo. 86pp. Illus. (b/w). Lacking 7" vinyl 33 RPM. [1986]. OOP. Collected lyrical content for several major tracks during the short career of Joy Division. Posthumously published after Ian Curtis' death.*

*"The Nature of Pulsars" by Jeremiah P. Ostriker, Scientific American, January 1971 (pages 48-60); Credited to Arecibo Radio Observatory in the issue's illustration credit box on page 4 in blue (cyan). Features the album cover reference to Joy Division's "Unknown Pleasures," the article shows a series of radio frequency periods from the first pulsar discovered. "EIGHTY SUCCESSIVE PERIODS of the first pulsar observed, CP1919 (Cambridge pulsar at 19 hours 19 minutes right ascension), are stacked on top of one another using the average period of 1.33730 seconds in this computer-generated illustration produced at the Arecibo Radio*

*Observatory in Puerto Rico." In original mailer wrappers.*

92. Joyce, James; Grobet, Ximena Pérez [artist]. **Reading Finnegans Wake [1965 edition altered in 4 unique volumes] [Artist Book]**. London: Faber & Faber, 1965 [2013-18][2022]. Fascimile. Tight, bright, and unmarred. Color pictorial wraps housed in a matching flapped slipcase. 8vo. np. Illus. (colored plates). Numbered limited edition of 300. Signed by the artist. Fine In Fine Box. Hardcover. (#10997) \$300.00

*"Finnegans Wake is a novel by James Joyce, written in 1939. It is considered one of the most complex books in English literature, as well as being unique in its experimental writing style. The purpose of the work is to visually display this complexity. Using a classic 1965 edition by Faber and Faber, the book was disbound, woven and rebound, respecting the original order of the pages and preserving the same cover. The new edition consists of 4 volumes covering the four parts and 450 pages of the original edition." [Artist Statement] Concept and weaving by Ximena Pérez Grobet. Unbinding and rebinding by Poncho Martínez. Assistant, Teresa del Junco.*

*The unique copy was placed in 2020 at the Thomas Fisher Rare Book Library at the University of Toronto. Before it was sent off, Ximena had the work carefully documented, leaf by leaf, volume by volume. She then sought to have an edition produced that might make the monumental work more accessible to a broader audience. Thus this edition embodies as much as can be captured of the original, maintaining the four volumes (mirroring Joyce's sections) and housed in a pictorial flapped slipcase, the inner flap of which contains a printed description of the project.*

93. Kaufman, Margaret; Van Vliet, Claire [design/binding]. **Aunt Sallie's Lament**. West Burke, VT: Janus Press, 1988. Limited Edition. Tight, bright, and unmarred. Limited edition of 150 copies. Laid in bag with prospectus and various cut shapes. Signed by Margaret Kaufman, and Claire Van Vliet; accompanied by prospectus with pieces of paper and cloth enclosed in plastic bag. Fine. Original Wraps. (#7513) \$2,250.00

*"Designed by Claire Van Vliet ... The spine paper can slip out of the front cover so the book can accordion out. ... This copy for Alexander Dzilvelis [printed inscription]" (colophon) The first quilt-inspired book from Janus Press. Limited*

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to 150 copies. Chronicle Books published a trade edition in 1993, and Van Vliet altered and augmented its pages to create a new limited edition in 2004. Very scarce, in this edition.

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

The closed book rises above the yew-wood enclosure. Quoting Mark Dimunation, retired Chief of Rare Books, Library of Congress: "The power of Kelm's symbolic universe is most poetically yielded by a pure book structure. Free of encumbering text, Religio Mathematica (1990-2007) is a structure built with hinged triangular shapes. Using the four alchemical colors as its only source of language, the structure uses the revelation of the colors to create the text within the confines of the folded shape. The books begins folded into a cube; only red is exposed--fire. It unfolds into linked pyramids of white and black, water and earth. Further sequences unfold an alchemical story that is exclusive to Kelm's world and vision. When Kelm manipulates the book, it seems to snake from one shape to the next. To hear him recite the incantation of the book is magical. The unfolding of the cube marks the birth of the universe; the ultimate closing of the lotus signals its death.

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

95. Ketelhodt, Ines von. **farbwechsel [Color Change] [Complete in Six Volumes]**. Flörsheim/Main: Ketelhodt, 2011-13. Limited Edition. Tight, bright, and unmarred. Quarterbound, cloth spines and printed paper boards (white, black, red, yellow, green and blue), uniform size, but orientation and structure varies; grey cloth dropspine archival box. fo. np. Illus. (color and b/w plates). Limited edition of 33 copies. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8747) \$5,000.00

**"farbwechsel: weiß (color change: white)** In Eastern cultures white is the color of mourning and death. The white volume contains photographs and headlines about

the tsunami disaster that struck Japan on March 11, 2011. They were taken from international online newspapers and were collected from March 11, 2011 to March 11, 2012. The selection includes many different voices from various countries and languages. The photographs (polymer plates) and the hand set dates (72 point condensed Block) were printed in letterpress with white ink on white paper. In spite of the different white shades of paper and printing ink, the monochrome white/white print result is difficult to read. Design, letterpress and bookbinding by Ines von Ketelhodt. 56 pages, bound in printed paper over boards with printed linen spine. Headlines: 11 mars 2011: Tsunami au Japon, après un violent séisme March 12, 2011: Japan pushes to rescue survivors as quake toll rises 13. März 2011: Neue Explosionen am AKW Fukushima 14 March 2011: Japan battles with radiation leak 15. März 2011: Atomkraft auf Stand-by: Vorübergehende Stilllegung deutscher AKWs 16. maaliskuu 2011: Asiantuntijat varoittavat Fukushiman tilanteen olevan pahenemassa 17 mars 2011: Japoni: Bilanci i viktimave 14.500 18 marzo 2011: Japón eleva el nivel de alerta nuclear en la central de Fukushima-1 19 Mart 2011: Japonya'da radyasyon korkusu en yüksek seviyede 20 maart 2011: Foekoesjima nou net twee vlakke laer as Tsjernobil-kernramp 21. märts 2011: Jaapani ministeerium avaldab kodulohel andmeid radiatsioonitaseme kohta 22 marzo 2011: Radioattività nel mare di Fukushima – Nuove scosse, 21 mila tra morti e dispersi 11 abril 2011: Japão eleva alerta nuclear para mesmo nível de Tchernobil 11 mayo 2011: Casi 15.000 muertos confirmados por el seísmo de hace dos meses en Japón 11. juni 2011: Tusinder demonstrerer mod a-kraft i Japan 11 julho 2011: Japão fará testes de resistência em todas suas centrais nucleares 6 August 2011: Double jeopardy: Fukushima victim is Hiroshima survivor 11. September 2011: Schwarze Tage – Ein Thementag über katastrophale Ereignisse, die die Welt veränderten 11 octobre 2011: Après Fukushima, seules l'Italie, la Suisse et l'Allemagne ont renoncé à l'énergie nucléaire 12 novembre 2011: Fukushima: giornalisti visitano la centrale atomica 6 december 2011: Radioaktiv mjölk i Japan 18. tammikuu 2012: Japani pidentää ydinreaktoriensa käyttöikä February 11, 2012: Thousands march against nuclear power in Japan amid worries set off by Fukushima disaster 11 marzo 2012: Giappone, in silenzio un anno dopo lo tsunami

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



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

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

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

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

*again from the inside." The moon took his knife, he cut open the body of this object, he crawled inside with the sun, the sun sewed it up from the inside with the moon's bowstring. Now they weren't cold anymore, they warmed themselves at the bowels of this object, they slept and woke, it was always dark, they had no light with them, they didn't know where they were going, where this object was taking them. After a while, the object said: "Come out, we are in the south, it is warm, it isn't snowing anymore, the rain is pleasant!" Moon and sun couldn't hear the object's voice, they were in its body, they could only make out a hum that they thought was the fermenting grass in the object's bowels, they didn't answer. They slept and woke, it was always dark, they had no light with them, they didn't know where it was going. The object carried them further, it came through a jungle, it was a very big forest in which there were no objects. A hunter of the forest had never seen an object before, he shot out of a blow-pipe, he hit the object in the head, the object fell down, it died, the hunter cut it open, moon and sun came out. This hunter took them to his village together with his kill, he took the sun for his wife, the moon he made his slave, he sent him off somewhere every time he wanted to sleep with the sun. But the moon knew of this relationship and wanted to burst with fury and shame. This hunter gradually ate all the meat of that killed object, he didn't notice that with each meal he was turning more and more into his own prey. When he ate an eye, his eye became the eye of the object, when he ate a back leg, his back leg became the back leg of the object, and so on, until he had become this object himself. Now that the moon had become a free man again he beat the sun because of her infidelity, he destroyed the house of the hunter and he killed the young offspring he had conceived with the sun, he killed the sun's children and ate them before her eyes. Then he said to her: "Put a saddle upon your lover, we want to ride to the borders of the sky." The sun did as the moon bid, she saddled this object, they sat upon it and rode into the first half of the sky, which then was already covered with stars. At a tree at the border between the first and second half of the sky the moon stopped, he tethered the object to this tree. "Why are you tethering me here?" asked the object. At first the moon gave no answer. "Why are you tethering me here?" repeated the tethered object. "I have tethered you to this tree at the border between the first and the second sky", said the moon, "so that you won't violate the sun again when I have business elsewhere." Then he took a star out of the fabric of the sky, he put it into the object's mouth. "And now not another word!" said the moon. The object bit this star in*

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

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

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

96. 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]*

97. 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. Hardcover. (#12328) \$7,500.00

*Exquisitely printed on Arches by Michael and Katherine Russem at the Kat Ran Press, this one of only 4 copies in the deluxe binding by David Bourdeau. This copy includes a red cloth folder with several pieces of Kat Ran Press ephemera, a sheet stating the nature of the special bindings signed by Bourdeau, and two additional unique smoke drawings by Gohde (one of which is full page).*

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*The seven poems by Tracey Knapp. Eight illustrations by Kurt Gohde who "made over 800 original drawings with matches, kerosene lamps, 'snaps,' gold leaf, gun powder, and cigarette lighters. The title page and poems are each accompanied by one of these drawings" [colophon].*

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

*Each copy is unique, as the illustrations are not prints but original "smoke" drawings. Gohde's technique ranges from scarring with a single match, to creating patterns with the smoke, to lighting a design laid out in gun powder. Illustrations, text, and binding create an harmonious whole.*

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

98. Krebs, Millicent. **The Seeing Machine [Artist Book]**. Alabama: Millicent Krebs, 2022. Limited Edition. Tight, bright, and unmarred. Black cloth boards, red ink lettering, hybrid-accordion with cut throughs exposing back printed elements; two grey printed sheets of cardstock for a base. Narrow 8vo. np. Illus. (b/w plates). Fine. Hardcover. (#11414) \$450.00

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

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

Fine in Fine Drop-Spine Archival Box. Hardcover. (#12317) \$4,500.00

*Ten plates are etched with images of the beasts, their common names & binomial nomenclature. Etchings are hand colored by Kuch, in the tradition of natural history books. A description of each creature is printed in shaped typography on translucent paper through which the creature ghosts through. Housed in a tray case which resembles a specimen box. Through the glass window one sees the specimen--a collage of the American Imperial Moth (pulp painted by Kuch)-- and its printed label pinned to the binding.*

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

*"Satire is the last refuge of a patriot."*

100. Kuch, Michael. **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 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,*



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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.

101. Kuch, Michael. **A Sphinx's Field Guide to Questionable Answers [Artist Book]**. Asparagus Valley [Hadley, MA]: Double Elephant Press, 2004. Deluxe Limited Edition. Tight, bright, and unmarred. Tan cloth drop spine cases with printed paper onlays; bound in brown flax fiber wraps and housed in a red flax chemise with ivory ankh closure; various other elements housed in parchment folders or within the fitted boxes and printed in various formats throughout with woodcuts and chiaroscuro woodcuts in several colors on Japanese handmade paper. 4to. np. Illus. (color and b/w plates). Numbered limited edition, this being IX of XV from a complete printing of 150. Signed by the artist. Fine in Fine Archival Box. Original Wraps. (#12331) \$5,500.00

Bound by Mark Tomlinson in Shannon Brock's flax fiber wraps printed with a woodcut and wood type. Various illustrated (first woodcut created in 1986) iteration of one of Kuch's most experimental and pleasingly complex works. Housed in a drop spine box, the deluxe includes the book in a chemise, a signed original watercolor, a suite of the 13 wood engravings, a large Key to the Wood Type, two woodblocks, a prospectus (signed), and "Operating Instructions." Specifically, it includes: A fine copy of the book in a red flax chemise with ivory ankh closure in a fitted tray; also laid in are:

-Operating Instructions, a large Key to the Wood Type, and the 10x29 inch broadside prospectus.

-Two original engraved woodblocks (1 cherry, 1 walnut) with the image of the Sphinx and dancing angels, following the watercolor.

-Original watercolor of the sphinx holding a very tall pin, while 3 angels dance on the pin's head. Signed and dated by Kuch.

-An extra suite of 13 full-page images in the book, the

first of which is numbered IX/XV, in parchment folder. -14 proofs of wood type and images, several double page, and one quad-fold state of the prospectus, some with penciled notations, in parchment folder.

During this period, Kuch created all his illustrations first as water colors, before his engravings or etchings. The chiaroscuro woodcuts in Sphinx were cut in cherry blocks and then offset onto walnut wood (chosen for its open grain to produce a linear element). The walnut blocks were cut to create the backgrounds.

A marvelously inventive, colorful, exuberant work. The book opens with double spreads depicting the answer to a familiar riddle, to which the reader is invited to guess the question. Others reveal geometry most likely used to construct the great pyramids. Illustration on p[19] has three flaps that open to reveal letters that change as the paper wheel within the double leaf is turned. The text, impeccably printed by Art Larson, is set in 19th century wood type from his collection. [Book, Art, Object page 154]

102. 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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103. Laurie, Michael. **White Fire**. London: Quality Press, 1948. First Edition. Light shelf/edge wear, even toning to the textblock, booksellers ticket at front pastedown, else tight, bright, and unmarred; head and tail of DJ chipped (c25mm at heel), closed tear and related crease at top edge, spine sunned, else bright and clean. Red cloth boards, black ink lettering; color illustrated DJ (likely of the author's lover, Julien). Small 8vo. 228pp. Very Good in Good+ DJ. Hardcover. (#12360) \$650.00

*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.*

*Overall a very good copy of a very scarce piece. Eight copies appear in global institutional databases and none at auction. The dust jacket is extremely uncommon. Young 2248.*

104. 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.*

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105. Lauritsen, Christina; Rottner, Andrew [artist]; Press, Sara [artist]; [H.C. Andersen]. **The Shepherdess and the Chimneysweep [Artist Book]**. San Francisco, CA: Deeply Game Publications, 2014. Limited Edition. Tight, bright, and unmarred. Indigo brocade cloth binding with a gold floral pattern, recessed front panel with marbled paper onlay decorative elements, printed paper spine label, fold-out plates, tipped in marbled paper. 8vo. np. Illus. (color and b/w plates). Limited edition of 55 copies. Fine. Hardcover. (#10984) \$900.00

*"Andrew Rottner collaborated on this tribute to printing's golden age. The story, by Christina Lauritsen, mis-remembers H.C. Andersen's classic tale of the same name, transforming it into a story of revelation and madness.*

*The visual progression of the book mirrors the plot, pitting the beauty of the decorative arts against the intense and unpredictable messiness of human experience. This book confronts the inevitability of loss and bows to intellectual freedom and its attendant risks. [artist statement]*

*Images (drawn by Andrew Rottner) and text letterpressed on to archival pigment printed backgrounds. The book features two 26" wide foldouts.*

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

*The artist's gouache lettering on Katie MacGregor handmade paper and hand-cut paper snowflake and feather illustration on batik fabric are attached to the bottom of a dark blue fabric covered box by Joelle Webber, green paper label with title in white gouache on lower right front corner.*

*The artist has hand lettered a copy of Emily Dickinson's poem 254, c. 1861, "Hope is the things with feathers. . ." and created a flower illustration composed of fabric and paper that are stitched down to a green and purple and blue batik print which might evoke an exotic garden. The white flowers are three-dimensional and pop charmingly out from the subtle print below. The "feathers" (leaves) are cheerfully suspended above the batik garden as well. The well-known text opens, "HOPE is the thing with*

*feathers / That perches in the soul / And sings in tune without words / And never stopes at all. The reader / viewer is beguiled!*

107. Leavitt, Nancy Ruth. **Before Lipo: Poem by the Artist [Artist Book]**. Stillwater, ME: Nancy Ruth Leavitt, nd. Unique. Tight, bright, and unmarred. Printed wraps; sunprinted illustrations, accordion binding covered in original sun print fabric; matching box. 8vo. np. Illus. (color prints). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#11418) \$3,750.00

*Watercolor and gouache on Arches text wove and Katie MacGregor papers and sun prints. Housed in custom-made green cloth clamshell box lined with tree paintings.*

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

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

109. 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 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 Hippolyte 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.*



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*Hippolyte Lecomte (1781-1857), a French painter trained under renowned historical painter Pierre-Adrien Swobach. 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.*

110. [Lee, Jonathan], editor. **GSJ Gynosupremacist Journal [7 issues]**. Riverside, IL: Skye Publishing, 1974; 1976. Second Printing. Mild toning, minor shelf wear, else tight, bright and unmarred. Printed pink wraps, in blue and purple; mimeo. various pp. + illus [each volume]. Very Good+ in Wraps. (#11129) \$850.00

*"These stories are published for the enjoyment of adults who like to read about aggressive, dominant women." Skye (Publishing) is dedicated to encouraging women to be more aggressive sexually. Skye, to the best our knowledge coined the term, "gynosupremacist literature." Independent fetish publishing house in the heyday of second wave feminism meant to stimulate dominance and authority for women and women relationships. Gender swapping and gender fluidity. Fiction featuring female domination and dominant, aggressive women, panties, face-sitting/smothering, sadomasochism, bondage, spanking, corsets, teasing, trampling, Early zine mimeograph, illustrating self-publishing and the underground literature trade. Explicit. One holdings listed in OCLC. Scarce.*

111. Levin, Phillis (poet); Belloff, Mindy (artist). **End of April**. New York: Intima Press, c. 2007/8. Limited Edition. Tight, bright, and unmarred; unmarred sculptural box. Pale blue paper wraps, hand blown glass egg, wooden box. 32mo (2.5x2"). Limited numbered edition, this being 5 of 25. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#11116) \$1,600.00

*Hand blown glass egg with robin's egg blue & gold leaf by Kevin Shluker; Box crafted of holly & cherry woods by Rainer Facklam.*

*"After four years of planning, Intima Press is proud to announce a new sculptural book edition. Noted poet Phillis Levin's delicate lament End of April is brought to life by artist Mindy Belloff. The viewer is lured by a custom cube crafted of fine holly & cherry woods. Upon*

*opening the box, a precious book is found nested inside an elegantly hand blown glass egg which rests comfortably in one's hand. The miniature book, with poem letterpress printed on handmade papers, opens to reveal the beauty of nature and heartache of lost love." [Artist Statement]*

112. Lewis, Sinclair; Minsky, Richard [binder]. **It Can't Happen Here [Design Binding]**. New York: Doubleday, 1935. First Edition/Unique. Tight, bright, and unmarred. Alum tawed goatskin, 23K gold stamped spine, panel of pied 8-point type, Minsky's blood and acrylic paint on Vermont Vigilance; a copy of Vermont Vigilance is laid in at the front endpaper [in the novel one way of distributing the pamphlet is by inserting it into other publications]; housed in a dropspine box. 8vo. 416pp. Fine in Fine Archival Box. Hardcover. (#9505) \$22,500.00

*"I read it for the first time after the 2016 election, when it garnered a lot of attention and again became a bestseller. My original intention wasn't to do a binding. In the novel the protagonist is a newspaper editor in Vermont. A populist buffoon is elected president of the USA and becomes a demagogue. All laws were made to benefit corporations. ... One way of distributing the pamphlets was to surreptitiously insert them into other publications."*

*Lewis' story revolves around "the First Amendment, which is why the protagonist is a newspaper editor. When the Corps place a supervisor in his office to make sure he only publishes "their" news, he and his friends in the New Underground Resistance steal "an old hand printing-press" from the basement of the newspaper office, and 8-point type, a pocketful at a time. The cover panel of my binding symbolizes what happens when the Corps discover where Vermont Vigilance is being printed." [Minsky interview]*

*In addition to various other awards over his long career, Minsky recently received the 2017 Guild of Book Workers Lifetime Achievement Award for service to the profession of the book arts.*

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

*Binding repurposed from a real kimono.*

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114. Loney, Alan. **Rise. Governors Bay Sept / Nov 2000.** Newark, VT: The Janus Press, 2003. Limited Edition. Inscribed by the printer, else tight, bright, and unmarred. Printed wraps, dual binding, interleaved sheets; matching slipcase. Small 8vo. 16pp. Illus. (color plate). Presentation inscription by Claire Van Vliet. Numbered limited edition, this being 44 of 150. Fine in Fine Slipcase. Original Wraps. (#11373) \$950.00

*Inscribed by Claire to Dan and Greta Kelm.*

115. **Lord's Leal: Suprema Lex [Bakalite Condom Package].** Berlin: Oskar Skaller Vertr., nd. [circa 1920-30]. One of three condoms missing, else bright and unmarred. Bakalite container designed to hold 3 glassine wrapped condoms (two present), tri-fold insert enclosing the condoms printed in gold and red. Appox. 2x2.5". Near Fine. (#12307) \$625.00

*Condoms were sold under this name until the 1980s and nearly identical later containers (circa 1940) made of aluminum are relatively easy to secure. These earlier examples, housed in a cream colored Bakalite are much more uncommon as the packaging was...in addition to being ephemeral and usually disposed of...extremely fragile. We have never seen a similar example.*

*Dr. Oskar Skaller was a German Jewish pharmacist, manufacturer, politician and, art collector persecuted by the Nazis. After founding his first pharmacy in Berlin, Skaller followed a successful path as an entrepreneur, acquired several companies, founded the Skaller AG. His companies and most assets were seized by the Nazis and his belongings, intended to be taken into exile, were confiscated by the Gestapo and auctioned off for the benefit of the German Reich. He died in South Africa effectively penniless. The reclamation of his art collection is rather well documented.*

116. Ludewig, Georg, Herzog zu Braunschweig und Lüneburg [George I of Great Britain]. ... **"Von Gottes Gnaden, Georg Ludewig, Hertzog zu Braunschweig und Lüneburg, des Heil. Röm. Reichs Ertz-Schatzmeister und Chur-Fürst..." [An Edict Regulating Prices for Executions and also for Salaries of Hangmen issued by Georg Ludewig, Duke of Braunschweig-Lüneburg].** Hanover, Germany, 1712. Unique. [Hanover] January 16, 1712. Single folio broadside (320 mm x 205 mm). Printed on one single sheet, recto and verso watermarked pages, handsome heading and ornamented versals in common blackletter Fraktur typeface on common rag [could be flax] deckle-edge paper. Legible date of decree. Evidence of two early folds, likely folded into fourths and page four [verso] is

lightly stained [with coffee, tea?]. Untrimmed and printed for travel and distribution, however, in exceedingly good condition. Very Good. Pamphlet. (#9073) \$1,000.00

*Highly curious and politically motivated legal edict, produced in Hanover [Holy Roman Empire], regulating prices of various forms of execution, and also the regulations for the salaries that may be charged by hangmen. On behalf of Duke Georg Ludewig of Braunschweig und Lüneburg, the present edict sought to control "excessive" execution fees. Georg Ludewig, the Duchy of Brunswick-Lüneburg (Hanover), was also known as George I, King of Great Britain and Ireland, beginning two years later in 1714. This edict, interestingly enough, was issued during the War of the Spanish Succession in Europe. The Duke is basically calling out the local states within the region for delinquency and organizing of unauthorized fees for executions. Once regulations and set fees were established, with different fees for different methods, including strangulation (1 Thaler 24 Marien Groschen), decapitation (ditto), hanging, etc. The edict states there should be a limited payment for assistants, nails, chains, but not for tools - unless said tools were broken in service (sic). Overheads are claimable if caused by delay, but limits are imposed on "hospitality" (sic). Section VI gives special notice on the execution of deserters and concessions to those in the military. The edict was enforced by threat of punishment (sic). \*Unknown to David Murray, "Lawyers' Merriments." An interesting glimpse into 18th century early German state law, labor, and politics. No copies held outside Germany [WorldCat].*

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

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

*"Memento Civitatem is a new collaborative work by visual artist Alice Maher and book artist Jamie Murphy. It is the first artists' book to be commissioned by the*

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National Gallery of Ireland, and has been specially designed for its display at the Gallery. Maher and Murphy were invited to create an artists' book in response to the Gallery's archives of artists who lived through the social and political developments commemorated by Ireland's Decade of Centenaries. Originating from Maher's research into the art, lives and ideals of six Irish artists – Grace Gifford, Sarah Cecilia Harrison, Aloysius O'Kelly, William Orpen, Sarah Purser and Jack B. Yeats – *Memento Civitatem* explores our contemporary relationship to culture, citizenship, imagination and activism. Inspired by the Tarot card, a medium open to diverse and contradictory readings, the book presents twenty-one iconic image cards alongside words and phrases that are open to interpretation. Through the hand-set typography and an intuitive approach to image-making, *Memento Civitatem* is an ode to some of the artistic practices and the letterpress production processes of the period.

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

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

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

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

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

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

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

118. Maret, Russell; Magaril, Mikhail [illus]; . **An Only Kid [Artist Book]**. New York: Kuboaa, 1998. Limited Edition. Tight, bright, and unmarred; dropspine box bright and clean. Quarterbound with black leather spine, grey handmade paper boards, black ink lettering and decorative elements. Small fo. 13 leaves. Illus. (b/w plates). Numbered limited edition of 18, this copy AP3. Signed by Maret and Magaril. Fine in Fine Archival Box. Hardcover. (#11316) \$7,500.00

Typography by Bruce Rogers, box by Timothy Barrett. AP from Daniel Kelm's library.

"An Only Kid has been printed in an edition of 18 signed and numbered copies by Russell Maret at Kuboaa, New York City. The text type is Centaur, designed by Bruce Rogers, printed on Rives de Lin paper. Each copy has



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*eleven monoprints and one matrix transfer drawing by Mikhail Magaril. The sewn-board binding was designed and executed by Daniel Kelm, with a leather spine and cover paper hand-made by Timothy Barrett, housed in a drop-spine box made by the printer." [Colophon]*

119. Mark, Enid; Thielen, Pierre [binding]. **Springs [Design Binding]**. Wallingford, PA: ELM Press, 1990. Limited Edition/Unique. Minor wear to box, else tight, bright, and unmarred. Full brown sculptural binding (details below), brown endpages; housed in fitted and padded drop-spine box. Oblong 4to. Illus. Limited edition of 25, this being AP. Laid in original color drawings, studies & bindings descriptions, all signed. Fine in Fine Drop-Spine Archival Box. (#12336) \$8,000.00

*Both the artist and the binder were inspired by Jackson Pollock's work. Enid Mark visited his home and studio in 1988. In Pollock's "Blue Poles" 8 poles stand at various angles against a golden hued swirl onto which Pollock poured sand.*

*"The main lines in the composition of Blue Poles became the starting point for my design. That is where the thought of the shrine was born, and from the sand the use of color. . . between those main lines, as supporting ribs, I position the planes that cherish, protect and screen Springs."*

*Eight double leaves attached at fore edges open to 36 inches, revealing lithographs in blue/black or in gray/green showing Pollack's home, studio, and sweeping grounds. "Harmony," "Energy," "Rhythm" are printed in bursts of black or dark red Optima type. These single words are repeated in various sizes and others are added as the book progresses. "Risk," "Anxiety," "Violence," "Chaos" are added until the text explodes against a fractured scene. The book opens with the long country road approaching Pollack's home, site of his fatal car crash, and closes with a chine collé of Pollack's headstone in the nearby cemetery.*

*Bound by the Dutch designer binder Pierre Thielen in a stunning 3-dimensional chestnut calf in padded, fitted tray case. The structure was inspired by Pollock's "Blue Poles." Thielen's panels are formed over vertical ribs which are the same in number and in orientation as the artist's poles. Thielen's original color drawings, studies & bindings descriptions, all signed, are included.*

*Two of Thielen's prize-winning bindings (both 3-dimensional such as this) are illustrated in The New Bookbinder Volume 7, 1987, p. 35.*

120. Martello, Leo Louis, Dr. **Black Magic, Satanism, & Voodoo**. New York: House of Collectibles, 1972. First Edition. Little to no shelfwear, else tight bright and unmarred. Pictorial wraps, 8vo, 192pp + illus. Very Good+ in Wraps. Softcover. (#10580) \$50.00

*Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s.*

*As well as being very public regarding his Witchcraft, Leo was also very much "out of the broom closet." He was a founding member of the Gay Liberation Front (GLF), acting as its first moderator. Leo would help GLF beyond being an officer, as he also created an editorial arm, being among the first to publish a newsletter by and for gay people called Come Out! He remained active in GLF until he had a falling out with other members over political opinions. He would move on to become a champion for the gay community within the modern Pagan world.--Witches' Almanac. From the personal library and inventory of Leo Martello.*

121. Martello, Leo Louis, Dr. **Collection of Dr. Leo Louis Martello, personal ephemera and promotional materials**. New York: WICA-Hero Press, [1970-1989]. Minimal wear, otherwise, bright and unmarred. Ten printed loose sheets, ~8.5x11, illus. + one card in red and black, one address label. Very Good+. (#10646) \$250.00

*Collection includes: Unmarked membership card for the Witches Anti-Defamation League printed in red and black; two-sided "Witch" and "Bisexual Gods" article tear sheet; two-sided book advertisement catalog for Hero Press; Witches' Anti-Discrimination Lobby - "What WADL is and is not"; Witchcraft World article; The Mind of Martello, Rosegate Journal (1989); unfolded Winter Solstice Season greeting card sheet; Asbury Park Press article on "Appeals court backs convictions of 2 'witches'; Witches and unmarked letterhead for Congress of Continental Covens & Churches (Dr. Leo Louis Martello, Patriarch), unmarked letterhead for Dr. Leo Louis Martello; and return address labels for Martello. All formerly owned by Dr. Leo Louis Martello.*

122. Martello, Leo Louis, Dr. **What It Means to Be a Witch and Astro Witchcraft**. New York: Hero Press, [1974]. First Edition. Tight, bright, and unmarred. Minimal spotting on bottom edge, otherwise clean. Black on gold colored pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) Very Good+ in Wraps. (#10467) \$50.00

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*Dr. Martello retells his 'coming out of the broom closet' story of his upbringing and family history. He discusses witch identity and reclamation. The second and third articles discuss astrology, psychic energies, dream states, and using traits of sun signs to empower personal convictions. The final article, Martello describes the nuance of handwriting and styles resemble characters and personality traits. Formerly owned by Dr. Leo Louis Martello.*

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

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

124. Martin, Emily. **Madness: Reading Hamlet in the Time of Covid-19 and Other Plagues with intrusions from the world around me and William Shakespeare**

**[Artist Book].** Iowa City, Iowa: Naughty Dog Press, 2022. Limited Edition. Tight, bright, and unmarred. Brown paper wraps, white paper spine, printed white paper onlay, accordion structure, removable spine to extend pages; black cloth box with printed spine label. 8vo. np [22pp]. Illus. (color plates). Limited edition of 25 copies. Signed and numbered by the artist. Fine in Fine Drop-Spine Box. Original Wraps. (#11412) \$1,500.00

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

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

125. Mayor, F. [Frédéric?]. **Pre-World War I Swiss / French song book of lyrics and postcard.** Lausanne, Switzerland, c.1880-1912. Unique. Toning, rubbing, and evidence of dampstaining, else in very condition. Canvas tapebound over stamped board lined manuscript notebook. Pen and ink color illustrations with handwritten text. Approximately 180pp. [90pp blank], 60 color illustrations. With illustrated two-sided postmarked postcard with color pen and ink. Very Good+. Boards. (#11254) \$6,500.00

*A very illustrative and provocative manuscript songbook written by a Swiss / French regimental officer during World War I, named from the postcard citation, F. Mayor and that he signed it "Lausanne" suggesting he is writing, from, and/or stationed in Lausanne, Switzerland. The research on the manuscript eludes to the creator as Frédéric Mayor. It is not clear however if Mayor penned any of the lyrics in the notebook himself or this*

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manuscript serves as a pictorial notebook of contemporary French language songs.

The drawing styles suggests the postcard and notebook were hand drawn by one and the same. The historical account of these types manuscripts are full of possibilities including a lower ranking officer entertaining fellow troops with sordid tales of higher officer's exploits of sexual encounters with French sex workers with national song lyrics and drawings. The style of the uniforms illustrated point to Zouaves, North African based regiments, tropical uniforms with topee headgear, Imperial chasseur heavy cavalry wearing a cuirass suggesting the soldiers were engaged in the French Algerian War (1st) or these are French Foreign Legion officers by the red kepi/trousers worn. The women's fashion is illustrative of last quarter of the 19th century with pink gowns, frothy petticoats, and high up-do's indicative of Imperial age and exaggerated corsage, lingerie and balcony shape of the 1890s. These were high class French sex worker women of the late 19th century or turn-of-the-century. [J. Kearns].

The song lyrics, questionably are from a few named traditional songs of the period, for example: "Oh Bel Ange"; "À Travers des Barreaux de L'escalier"; "Je veux aller au Bal." Songs chosen for these types of songbooks "endeavored to include a fair proportion of songs according to the following classification: national and patriotic songs, folk songs, popular songs of the day, and hymns." [Morgan-Ellis, Esther M. "Warren Kimsey and Community Singing at Camp Gordon, 1917-1918." In *Journal of Historical Research in Music Education* Vol. 39, no. 2 (2018)]. In this case, many love songs.

Otherwise, the lyrics may have been modified for whimsical purposes or mess hall entertainment. Songbooks of this example, were meant to be uplifting and kept the soldiers attached to idea of normalization and homelife, but also as a distraction in fantasy and sexuality. The postcard is dated 11-11-[19]12. The verso of the postcard is annotated: Sentinelle, No. 4 avancer [Advanced Guard] with one soldier in uniform labeled "Corporal." and addressed to Monsieur Paul Chesillol, Sargeant Fournier. The text inscription is loosely translated: Dear Sir: What are you doing? I am starting to get impatient. So I write myself. Never met to [shake hands], other than in written form. [indecipherable]... What can I say, this card is about me? I drew it for us. It's a changing of the guard at the barracks in Lausanne. They are soldiers of the 2nd French from the 7th

Battalion Infantry...I'm waiting for news with impatience. With good greetings.[sic]--F. Mayor.

It appears F. Mayor is writing to his friend, another soldier. Not uncommon, however, this collection of lyrics and illustrations are exceptional from the detail of the uniforms to the fashion of the women depicted in the pages. They are inked in black, with colored pencil. It is both playful and suggestive, a wonderful example of late 19th century French military history, fashion, and the recognition of sex work in the 19th century.

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

George J. McCormack (1887-1974) was an American astrologer who first became interested in astrology in 1906, becoming one of the leading figures in American astrology. He had, as well, a fulltime career in the engineering department of the New York Bell Telephone Company. "Gee-Jay," as he was known, would ultimately specialize in astrometeorology, financial and the mundane. With a gift for organization, he co-founded the American Academy of Astrologers in 1916 and various other groups. He served as the Vice President of AFA in 1940, and the President in 1941 and 1942. From 1933-1941, he published and edited "Astrotech Weekly." McCormack consulted as a professional astrologer at Jersey City Heights from 1935-1939 and then moved to Fairlawn, New Jersey. Throughout the latter half of his life, he was considered to be a leading authority in his field, astrometeorology. Inspired by the astrometeorological work of A.J. Pearce (1840-1923), McCormack meticulously tracked and recorded the weather, from before World War I, until his death more than half a century later. In 1947, after 23 years of research, he published his "key" to long-range weather forecasting, being this book. Confident of his ability, in the spring of 1947 McCormack predicted one of the most severe winters in decades, specifically forecasting the infamous snows of December 26, 1947. The weather bureau predicts the weather, day by day, by careful observation of current conditions. In 1963, before the US Weather Bureau, and again in 1964, before the American Meteorological Society, McCormack presented his life's work.



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

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

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

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

127. McPhee, John; Conoley, Gillian; Snyder, Gary; DeFrees, Madeline; Stafford, William; Eberhart, Richard [poetry and prose]; Robinson, Alan James [etching/engraving]; Fletcher, Erin [binder]. **Roadkills [Design Binding]**. East Hampton, MA: Cheloniidae Press, 1981. Limited Edition. Tight, bright, and unmarred. French-style find binding with laced-in boards, covered in hand-dyed goatskin, onlays in various goatskins, dark blue snakeskin, light blue carp, purple ostrich skin, embroidered elements in cotton floss, handmade papers from Hook Pottery; archival box covered in rose buffalo, blue goatskin, and raspberry boatcloth, handmade flies housed in compartments covered in orchid purple paper from Katie MacGregor. 4to. np. Illus. (b/w plates). Unique binding on Limited edition, this being Artist Proof 3 Fine in Fine Archival Box. (#10179) \$6,000.00

"The inspiration for this text came during fish trips Alan James Robinson took during college, in where he would

often see roadkill on the side of the road. These animal deaths became the haunting wood engravings inside the text, which are paired with prose and poetry about roadkill.

I wanted to highlight one of the animals from the text on the cover of the binding. I chose the coyote because I was captured by the angle showcasing its long, lanky legs. The coyote is set against a hand-dyed background made to resemble gravel and the outline of a river in the area where Robinson attended college. The river is embroidered over a range of different animal leathers plus handmade paper." [artist statement]

128. Mead, Richard, M.D. **A Mechanical Account of Poisons. In Several Essays.** London: Printed by R.J. for Ralph Smith, 1702. First Edition. Hinges starting, but intact. Dampstaining at top fore-corner; 10 leaves and rear, 178-183pp. small chip at fore edge of rear plate, tear p.79, bumping on corners, otherwise clean and sound. Contemporary Cambridge style ornamental stamped panel calf, with brown calf spine label, raised bands, cut stub. 8vo, with copper engraved folding plate at rear with 18 figures, 16 unnumbered pp, 184pp. Annotations on endpapers, title. Very Good+. Full Calf. (#11096) \$650.00

Richard Mead (1673-1754) was an important figure in the development of medical science and toxicology. He wrote the first book in the English Language solely devoted to poisons, was an advocate for evidence-based medicine, advanced the social role of physicians in serving the poor and disadvantaged, and supported the wider medical and scientific communities. Mead's *Mechanical Account of Poisons* (1702) includes original observations on the action of snake venom (viper), mad dog bite, tarantula, poisonous minerals and plants, as aconite, henbane, and hemlock. Mead was also known as a prodigious collector and scholar; his library numbered nearly 10,000 volumes. In Chapter 4, he describes opium as 'one of the most noble remedies in the world' (includes formula for use for sleeping) and indeed, it was often prescribed by doctors for their patients. He advocated cautious use, arguing that excessive doses could cause difficulty with breathing and displays similar to drunkenness, which he called a 'volatile spirit'. He also compares the same effects of opium use to similar gastrointestinal effects after eating.

129. Mestel, Sherry. **Earth Rites [volume 1: Herbal Remedies, volume 2: Rituals]**. Brooklyn, NY: Earth Rites Press, [1978]. First Edition (First Printings). Light shelfwear, toning, removed sticker residue on wrappers, else tight, bright, and unmarred. 8vo, 82, 121pp. illus (b/w). Bound perfect with blue and purple on white wrappers. First printings of 2,000 copies. Previous owner

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inscribed. Very Good+ in Wraps. Original Wraps.  
(#12211) \$325.00

*Numerous contributors including Mary Beth Edelson, Deborah Mann, Betsy Damon, Merlin Stone & Valerie Worth, author of Crone's Book of Words. Order form and a page for notes laid in. In these books "the spelling of women has been changed to wimmin as part of our continuing struggle to gain autonomy and develop a non-sexist linguistically structure of English." Collection of second wave feminism witchcraft to express ancient beliefs in Mother Nature, life passages, and the Great Goddess by bringing together many women's experiences and interpretations. Facilitates communications regarding various aspects of "wimmin's" spirituality through songs, rituals, and herbal medicines.*

130. [Montwillo, Paul, ala Paul Hansen]. **Drag Queen Barbie // Drag Queen Ken: Mattel's Exhibit A, with a Sparkly Bracelet.** [San Francisco, CA]: Motel [sic] Inc., [1996]. Unique. Light fading to paper onlay, light wear to packaging, else bright and clean. Plastic molded doll with fake hair, purple dress, toy bracelet, house in an original Mattel Inc. box, 32 cm tall (with clear plastic front), with title labels [faded] mounted on the top and bottom panels of the box as well on the lower front panel; on verso a small yellow sticker [Plaintiffs Exhibit 3 for Identification]. Very Good. (#12314) \$750.00

*Ken Steps Out and Then is Sued...*

*Just in time for the Christmas season of 1996, William Tull, proprietor of a clothing store (In-Jean-eous) on San Francisco's Castro Street agreed to carry "repurposed" Barbie dolls made by a local "computer graphic specialist" who went by the name of Paul Hansen [real name, Paul Montwillo]. Hansen created various "Anti-Barbie" models, including Trailer Trash Barbie ["a bad dye job and a cigarette hanging from her mouth"], Big Dyke Barbie, ["featuring a pierced nose and quote bubble that asks, "Want to Shoot Some Pool?"], Prostitute Barbie ["with accessories that include a condom, a \$50 bill, and a negligee"], Carrie Barbie [wearing a prom dress drenched in blood] AND Drag Queen Barbie.*

*An original Ken Mattel box was repurposed with a new label on the front/bottom and top bearing the name "Drag Queen Ken" and Motel logo. Hansen took the body of a Barbie, added a garish, fuchsia short dress, replaced the female head with a Ken head (adding eye and lip make-up) and a large wig. Hansen also created a faux logo, cleverly imitating Mattel's original branding. At the time, a local reporter commented, "And each [Hansen doll] taps into a segment of the market whose*

*adherents love nothing more than loathing Barbie."*  
*"These Barbies are wildly popular - we've sold 50 this month, and Trailer Trash Barbie is on back order with a waiting list," said store owner Bill Tull. "People put down 60 bucks for them without blinking an eye. I'm thinking of raising the price. But if you want one you better order fast, 'cause it may end once this hits the media," [Tull] said with a rueful grimace. "I'm not sure Mattel would share our sense of humor."*

*Tull was correct. Mattel was not amused and the company slapped an injunction on the two men and then filed a lawsuit, claiming both trademark and copyright infringement. Said one Mattel lawyer, "Hansen's derivative dolls associate Mattel's Barbie line with such antisocial themes as prostitution, child molestation, incest, violence, and the stereotyping and ridiculing of gay people."*

*Eventually the two men "settled the lawsuit with Mattel, Inc. by agreeing, inter alia, to refrain from selling any dolls based on Mattel's Barbie line; imitating or copying or using the Barbie line packaging; imitating or copying the body shape or facial features of 'Barbie' and 'Ken.' Ironically, a few years later, Tull & Montwillo, who had entered into an ultimately failed business venture to create other items, sued each other—a case that was eventually thrown out of court.*

*Around the time of the settlement with Mattel, one legal historian commented, "Though Mr. Hansen's work may be distasteful, his work acts as a commentary on the image of Barbie in our society." All iterations of these Barbies are scarce, however, this particular copy of Drag Queen Barbie/Ken was apparently purchased by Mattel to use in pursuing their litigation as it bears an evidence sticker. The sticker reads, "Plaintiff's Exhibit No. [3] for Identification [Hansen] Date: [3/3/97] RPTR: 56" (text in "[ ]"s is in mss). This doll, it appears, has a most interesting history.*

Citations:

1: Haddock, Vicki. "Trailer Trash, Drag Queen Barbies thrill those who love to loathe her," in *San Francisco Examiner*, Dec. 17, 1996.

2: *Bay Area Reporter*, Volume 27, Number 52 (Dec. 25, 1997). In response to Mattel's lawyer as quoted above, the *Bay Area Reporter* reporter commented, "We don't want to tell Hansen how to proceed, but we think the appropriate rejoinder to that clueless missive would be to point out Mattel's continued backing of a product that promotes anorexia (ever seen a hefty Barbie?), racism

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(Barbie is almost always white), and the dehumanization of Hollywood royalty."

3: *Montwillo v. Tull*. United States District Court, N.D. California. 632 F. Supp. 2d 917 (N.D. Cal. 2008).

4: Cordero, Steven M. "Cocaine-Cola, the Velvet Elvis, and Anti-Barbie: Defending the Trademark and Publicity Rights to Cultural Icons" in *Fordham Intellectual Property, Media & Entertainment Law Journal*, Winter, 1998. For other reactions, also see: David Armstrong, "The Castro; KQED's Latest Look at the City's Neighborhoods is the Best One Yet" *San Francisco Examiner*, Mar, 12, 1997; "Don't Toy With Our Doll, Mattel Warns Infringers," *National Law Journal*, Oct. 6, 1997.

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

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

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

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

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

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

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

*Design, lettering, painting, collage, hand-work and binding by Suzanne Moore.*

*"Artist's book exploring some of the variations of the "vanguard of letters." ...Each page is an original composition capable of standing on its own. Yet, there is a narrative clearly evident in A.MUSINGS, and the reader / viewer is compelled to turn the page to find new images of the first letter. The beginning of the written word is no small subject; Ms. Moore has explored it in previous unique books and here again rises to the challenge. With great subtlety and her usual sureness of technique, she explores historic forms of the letter, visually and textually. For any lover of language and art, A MUSINGS speaks directly and will resonate long after the pages are closed.*



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

133. Moran, Patrick. **Buried Compendium [zine]**. London, UK: Self-published, 2023. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in photographically reproduced plate, black leaves, printed (image and text) in various colors, cover in yellow, np [142pp.] 70 Illus. (monochrome prints). Numbered limited edition of 250. Signed by the author. Black USB key. Fine. Hardcover. (#11421) \$125.00

*Buried Zine is a demoniacal, cosmic terror, an atrophying shambling mess of paralyzed organs evacuating putridity. Each volume of incorporeal life is hand bound and lovingly laid out akin to a medieval illuminated text. The compendium is a facsimile reprint of the first six volumes, originally published between 2010 and 2016 all long sold out. The layout and materials of each issue have been carefully recreated for this one-off reprint. The compendium also features a new cover illustration, audio essay and photography through out the book. This unique publication is printed in a strictly limited run of 250 copies" --Buried website. "Buried is more akin to a publication from William Morris's Kelmscott Press, than the average xerox pamphlet, albeit one drenched in gore...The compendium includes 39 Interviews with underground extreme metal bands from all over the world, including musicians from Japan, Russia, Indonesia, Turkey, Spain, Italy, Thailand, Finland, Sweden, the Philippines, USA and the UK. This meticulously produced publication also features 19 artists' commissions, including illustrations, fiction, essays, VR experiences, sound art, and scripts. The artists commissioned include metal illustration legend, Mark*

*Riddick (Autopsy, Dying Fetus, and Justin Beiber) and Turner Prize-winning artist Tai Shani, who's first fiction works were produced for Buried and available again in this reissue. Each volume, previously distributed in strictly limited print runs of 50 or fewer, is now collated into this unique facsimile reprint. Each copy includes a USB drive containing the digital commissions from the six volumes of the zine.*

134. Morris, William. **The Roots of the Mountains: Wherein Is Told Somewhat of the Lives of the Men of Burgdale, Their Friends, Their Neighbours, 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*

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*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.*

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

### DICTATOR BANKNOTES

*Designed by Sam Boxer*

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

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

### DICTATOR POSTAGE STAMPS

*Designed by Sam Boxer*

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

*Dictators featured in the publication: Enver Hoxha, King Leopold II, The Sultan of Brunei, Jean-Bédél Bokassa, Simón Bolívar, Fidel Castro, Mobutu Sese Seko, Gamal Abdel Nasser, Haile Selasse, Napoleon Bonaparte, Philipp Pétain, Adolf Hitler, Gaius Julius Caesar,*

*Sukarno, António de Oliveira Salazar, Nicolae Ceauşescu, Vlad the Impaler, Hendrik Verwoerd, Francisco Franco, Bashar Hafez al-Assad, Chiang Kai-Shek, Mustafa Kemal Atatürk, Joseph Stalin, Hugo Chávez, Ho Chi Minh." [publishers statement]*

136. Myers, Vali. **Vali Myers: Drawings 1949-79 / Introduction by George A Plimpton; Ed van der Elsken, writer of foreword.** London, UK: Open House Editions, 1980. First Edition. Light discoloration, edgewear, light foxing/spotting marks, unclipped dustjacket with tape repairs, p. 12 with adhesive removal, else tight, bright, and unmarred. Red cloth. Folio, 126pp, illus (b/w, color). Laid in items. Very Good in Good Dustjacket. Hardcover. (#12276) \$375.00

*"Vali Myers was born in Australia in August 1930, and had a strong connection to animals and nature from early childhood, which would later feature prominently in her art. Vali hated school but loved to dance...The artwork and diaries that she leaves behind are made of pure fire: energetic food for artists, writers, creators and lovers of the natural world. Vali put every ounce of her spirit into living and through her legacy we hope it inspires the same flame of life to live on in you."--Bio. George Plimpton, editor of 'The Paris Review', was an early fan and responsible for one of the first articles in the later '50s which looked at her work. Vali loved animals, and many images of her fox are woven into the intricate and vivid work.*

137. **Our Lady of Mt. Carmel / St. Simon Stock scapular.** 1851-1930. Lightly toned, else unmarred. Brown flannel backed scapular, with printed holy pictures and inscription. Sewn with attached ribbons. Very Good+. (#12369) \$75.00

*The scapular is worn as a sign of devotion to Mary and in Catholicism is associated with the Carmelite religious order. One piece of rectangular flannel is worn on the chest and the other on the back connected by a length of fabric. Many Catholics believe that the Virgin Mary can protect them from illness and other dangers and give help in times of need. In Catholic history, the original brown scapular was said to be given to Saint Simon Stock in 1251 by the Virgin Mary herself. The scapular was taken up and worn by the Carmelite order who declared 16 July – the date of the Virgin Mary's appearance – as the feast day of the Blessed Virgin of Mount Carmel. This small scapular is symbolic of the larger ones worn by the Carmelite order and may well have been bought by a believer as a sign of devotion and for protection.*

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138. P'u Sung-ling; George Soulie, translator. **Strange Stories for the Lodge of Leisures**: Translated from the Chinese. London: Constable & Company, Ltd, 1913. First Edition. Bumping, light shelfwear and sunning focused at spine, else tight, bright, and unmarred. 8vo. xiv,168pp, ads. Original decorated plum cloth, front and spine panels stamped in reddish-orange. Very Good+. Hardcover. (#12258) \$325.00

*A translation of twenty-five representative examples drawn from more than three hundred myths collected in the late seventeenth century by P'u Sung-Ling [Liao Chai Chih Yi (completed in 1680 in mss, first printed edition 1766)].*

*Notably includes the early vampire story, "The Corpse of the Blood Drinker," and others such as, "The Ghost in Love," "The Laughing Ghost," and other supernatural tales. "Each is a small gem of economy and style; the collection as a whole set the standard for Oriental fantastic literature." [Sullivan (ed), The Penguin Encyclopedia of Horror and the Supernatural, p. 340]. The Encyclopedia of Fantasy, p. 734.*

139. Pettibon, Raymond [Black Flag]. **Black Flag: My War [Original Art/Mock-up for Album Insert]**. Los Angeles, CA: SST, 1984. Unique. Minor corrections/revisions, folded at mid-point, else bright and clean. 4 sheets of paper mounted on a single sheet (front and back). Approx 17x11. Illus (b/w) Near Fine. Broadsheet. (#8909) \$25,000.00

*Single fold mock-up used to create the iconic insert included in the release of Black Flag's My War. Includes three full page Raymond Pettibon pieces and a smaller copy integrated into the front-piece. Evidence of corrections and touch-up for printing present. Created 'on' a Black Flag concert poster (Santa Monica Civic Center), it was from this object that the production insert was created.*

*Black Flag's second studio album (after Damaged (1981)) and the first after the Unicorn lawsuit injunction. Following the well documented dispute with Unicorn, where SST's claim for unpaid royalties resulted in a successful counter-suit leading to short jail sentences for Ginn and Dukowski and an injunction prohibiting the use of the name "Black Flag". The injunction ended in 1983 with Unicorn's bankruptcy.*

*The album's release (1984, SST Records) represented a major sound-shift for the band and polarized fans. Side A was similar to their earlier work (west coast hardcore), Side B was much heavier/slower sound with a strong*

*Black Sabbath-esque influence. During the period of the injunction, the members of Black Flag broadened their influences significantly, particularly with the SST doom metal band Saint Vitus and the likes of Flipper, Void, and Fang...building on established influences like Black Sabbath, the MC5, and the Stooges. The album is widely considered to have helped usher in the post-hardcore scene and to have influenced a wide range of bands/genres (sludge metal, grunge, etc). It is notable that the first punk show Kurt Cobain (the face of Nirvana) attended was a Black Flag show during the My War tour (and that he listed My War on his list of 50 best albums).*

*SST was initially formed in 1966 by Greg Ginn at age 12 (Solid State Transmitters) and given new direction to promote his band. It grew into a major indie label during the 1980s, representing a wide range of influential bands. Raymond Pettibon, Ginn's younger brother, did much/all the art for Black Flag...and named the band (renamed, actually, from Panic) and designed the iconic 4 black bar logo. "If a white flag means surrender, a black flag represents anarchy." (Raymond Pettibon)*

140. Phillips, Tom; McHugh, Heather; Minsky, Richard [binder]. **WHERE ARE THEY NOW? (The Class of Forty-Seven): Thirty-One Images by Tom Phillips with Interpretations by Heather McHugh and Treatments by Tom Phillips**. London/New York: The Talfourd Press/Richard Minsky, 1990. Limited Edition. Tight, bright, and unmarred; suite of prints bright and clean. Full black leather binding, inlaid color print, gilt lettering; suite of prints in portfolio with printed label. Oblong 4to. np. Illus. (colored plates). Limited number edition, this being X of X of the deluxe subset. Fine. Hardcover. (#11232) \$9,500.00

*This book is based on Tom Phillips' 1988 collage work 'The Class of 47', as exhibited in London at the National Portrait Gallery.*

*"Tom Phillips sent copies of the 31 images to American poet Heather McHugh, who wrote poems about them. Tom then took these poems and transformed them by painting out some of the words. His new text sometimes reaffirms and other times contradicts the poet's interpretation of the pictures. Each page of handmade paper contains the image, expanded and revised both by hand and computer, and hand painted in watercolour following the artist's prototype."*

*"[P]rinted on Richard de Bas handmade paper with a Canon BJ-130 inkjet printer. The images and treatments were painted by hand in watercolours. The edition is limited to forty-seven copies bound in cloth, numbered*



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*I-47, and an edition de tete of ten copies I-X, bound in leather with three additional pages coloured by Tom Phillips, containing his notes to the colourist. The Portrait Works (1989), p. 14-15." [publisher's statement]*

*"No litany will ever stick as fast as the class register at primary school, those thirty names of serried figures in a gaslit room, who, benched together like tiny galley-slaves on a five year odyssey, will forever haunt each other's dreams. They provide us with our first typology (so little needing later extension) of bully, hero, creep, flirt, swot, saint and belle dame sans merci. A teacher could inflect this list with cunning insinuation: I used to await my own name to find out what the score was (as one can tell from readers of football results, before they get to the goals, whether a team has triumphed or been crushed or has squeezed a draw) waiting to hear if it was to be thrown away like a hiccup, indicating that I was for the while a safe cypher, or leaned upon with some dangerous almost decodable emphasis (meaning, watch out).*

*Comic capital has often been made of such a recital, most recently in a sinister review sketch by Rowan Atkinson. More notably one remembers Sir Michael Redgrave's hypnotic readings from Beachcomber's List of Huntingdonshire Cabmen and Giles Cooper's radio play Unman Wittering and Zygo... the corresponding names in my own class were Whiting, Whittlesea and Zorn. Oh God!, wrote Swift, How I remember names!*

*The list of faces is not so ordered. Though from many the labels of name have peeled off with time, they will as images bubble up unbidden from the depths of sleep, or will suddenly be brought to mind when a head turns in a bus queue or crush bar (them? not them?). Just once or twice the terrible truth of mortality is presented in a face whose new, augmented, lineaments startle, when encountered all at once without that gently gradual breaking of news one gets from one's own day by day mirrored self. Can that be Flinchcombe there whose features have been pumped up to fill a vast pneumatic head from the top of which the hair has rushed away without so much as a farewell wave? Yes it can, for he is saying to himself... I'm sure I know that fat and grizzled fellow shambling along there... yes... it's Phillips... never did think he'd come to much.*

*As I played with scraps of collage for Curriculum Vitae IV, whose border is a forest of faces, the conjunction of random fragments of heads from various printed sources consistently threw up such darkly half-recognized*

*physiognomies. To exorcise them, to lay their ghosts somehow (on paper at least) I made face-fetishes of each of the thirty... Pete Morris... yes... Fred Emmett, Daphne Blackwood, yes... Sylvia Daniels, yes... and, ah yes, Isabel... one by one (and one of them myself) fixed by paste and hustled out into the daylight of art. Where are they now? Now in part, here.*

*It seemed appropriate only to use pieces of the Boy's Own or the Girl's Own Paper (my constant Human Documents of engraved vocabulary) whose hatchings and cross-hatchings in pre-1900 copies I got to know in those same early years of childhood from bound sets collected for war-salvage. Allen, Arkwright, Atwell, Beard, Bloomfield, Bussey, Callow... let us rest here in this rare reunion."*

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

*"Fall is The poet and artist, Sarah Plimpton, uses the verbal and visual imagery of flocks of swallows migrating south*

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

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

*"The author uses the verbal and visual imagery of flocks of swallows migrating south in the fall. These migratory songbirds are small - with long, pointed wings, dark glossy-blue backs, red throats, pale underparts and long tail streamers. The author/artist suggests their form with strong lines and the occasional grouping of many tiny*

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*circles moving forward. Each page conveys a sense of swift motion. The author ends her verse with, "I said nothing / a sharp day of cold / on an empty sky" and the reader is left to consider the bleak season coming on. Once again, Sarah Plimpton employs nature, here fall migration, to conjure up the human condition. The use of silkscreens is particularly well done. The bright colors and stark forms on the black paper have an immediacy that almost makes the reader shiver. A wonderfully strong and moving book - perfectly executed - and a pleasure to view." [referring to the original work]*

### 142. 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 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+. Half Calf. (#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.*

143. Press, Frank; Siever, Raymond; Press, Sara [artist]. **Earth [Artist Book/Altered Book]**. San Francisco, CA: W. H. Freeman and Company, 1982/2023. Third Edition/Limited Edition. Added leaves, textblock torn and colored, illustrations tipped in, endpages altered, else tight, bright, and unmarred. Tan cloth boards; with custom charcoal buckram clamshell box. No dj, as issued. 4to. 613 pp. including index. Numbered, limited edition of 23pp, signed by the artist. Near Fine. Hardcover. (#11348) \$3,200.00

*Drawings by Delano Savage (made with carbon powder) and Corinna Press, reproduced as archival inkjet prints. Book alteration and text by Sara Press.*

*"Originally a geology textbook co-authored in the 1970's by President Carter's science advisor Frank Press, this altered book edition situates climate change and mass extinction in both short- and long-term context. The fore-edge, sculpted and painted as sedimentary rock layers, opens in six places to reveal a history of biodiversity's waning and waxing on Earth, as recorded by the fossil record.*

*The altered book's introduction begins with a memo (letterpress printed for this edition using carbon paper from Frank Press' desk), in which Press alerts Carter to the possibility that CO2 in the atmosphere might become a problem for humanity. We then look at this moment (12,000 years into the Holocene Epoch) in context. On the human scale, it was an important missed opportunity to slow climate change; but from a geological perspective, how significant was it? Can we affect the length of a geological era or the nature of its usually cataclysmic end? Does human life matter anyway? These questions and other existential dilemmas are addressed in the introduction with the bland confidence of a science textbook.*

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*The reader then parts the layers of "rock" to learn about the present-day Holocene mass extinction and other major mass extinctions memorialized in the strata beneath us, what caused them, and what evolved afterwards. The deepest layer is a bittersweet epilogue: creatures from the ancient Cambrian radiation remind us that re-diversification is cyclical and inevitable: life in its many varieties will spring up in even from the most inhospitable conditions."*

*At once global and unusually personal, it is an elegant bit of work.*

144. Press, Sara [artist]; Krahn, Tiana [artist]. **Inconclusive Manual for Unanswerable Questions [Artist Book]**. Sebastopol, CA: Deeply Game Publications, 2022. Limited Edition. Tight, bright, and unmarred. Gray cloth boards, black lettering, gray endpapers, text letterpress and images Indigo Electroink; housed in brown paperboard labeled storage box; each with a unique life-sized hand [Tiana's] that cradles it for display. 12mo. 84pp. Illus. (color and b/w plates). Numbered limited edition, this being 1 of 20 (plus 3 hors commerce). Fine with Fine Hand and Fine Archival Box. Hardcover. (#10971) \$950.00

*"What if there was a standard-issue handbook that resolved grief, discord, paradox and ancestral trauma?"*

*As young artists, we dreamed of a world where there were no rules, but in this time of internal & external chaos, we wish there were more definitive answers. During a particularly difficult year, we traded sketchbooks back and forth, completing each other's empty hands with objects that communicated our struggles and sought solutions.*

*We know nothing is simple, but we indulged ourselves with the fantasy that things could be. We knew our drawings, born from questions, would contain all the answers if seen in the right combinations.*

*So we indexed them with the moral authority of any other handbook grasping at truths, and solved all the world's problems." [artist statement]*

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

*A collaboration with Krähn, Tiana via MOB of TWO.*

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

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

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

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

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

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

146. Press, Sara. **Girls vs. Books [Artist Book]**. Sebastopol, CA: Deeply Game, 2022. Limited Edition. Tight, bright, and unmarred. Mustard cloth spine, printed paper boards, photo repro endpages. Oblong 8vo. np. [72pp] Illus. (color plates). Numbered limited edition of 15. Fine. No DJ, as Issued. Hardcover. (#11415) \$575.00

*"Girls vs. Books is an artist's book made from my Storied Books photographic series about vernacular altered books. The extra-illustrated books in the photos were grangerized, stamped, and drawn in between 1865 and the 1970's by young women who didn't think twice about violating the sanctity of the printed page with their own editorializations. Several of the (known) defacers grew up to be writers, editors and artists themselves.*

*My edition echoes its subject matter: I constructed it by cutting up and rebinding commercially-printed books of my photos and then titling them with rubber stamps."*

147. Price, Robin. **43D [According to Robin Price, with Annotated Bibliography] [Artist Book]**. Middletown, CT: Robin Price, Publisher, 2009. Limited Edition [Deluxe]. Bright and unmarred. Printed paper boards, pockets in front and rear board hold a Legend Card and Annotated 43, accordion fold structure; bound in complex structured full leather archival box. 8vo. np. Illus. (color plates). Numbered limited edition of 12, this being 2. There are 86 copies in the standard edition. Fine in Fine Archival Box. Hardcover. (#11309) \$9,000.00



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

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

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

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

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

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

148. Prusa, Carol. **Galaxias Kyklos**. Palm Beach Gardens, FL: Ground Printmaking, 2019. Limited Edition. Bright and clean. Hard ground and soap ground etching, each suite contains 7 etchings and 1 letterpress colophon on Magnani Pescia Paper, clear acrylic box. fo. np. Illus. (b/w plates). Numbered limited edition of 14.

Signed by the artist. Fine in Fine Acrylic Box. Boxed Loose Sheets. (#12342) \$5,000.00

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

*"Carol Prusa traveled to experience the totality of the eclipse, August 21, 2017, following in the footsteps of American astronomer Maria Mitchel. Her story, combined with those of other astronomers such as Vera Rubin who provided early evidence of dark matter, fed this body work Prusa calls Galaxias Kyklos (Milky Way). Mitchell stated in her diary, "We reach forth and strain every nerve, but we seize only a bit of the curtain that hides the infinite from us" so these etchings honor the brilliance of women who look to the heavens and into the unknown.*

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

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

149. Prusa, Carol. **unknowing: (between night and day)** [Artist Book]. Fort Lauderdale, FL: IS Projects, 2022. Limited Edition. Tight, bright, and unmarred. Black silk cloth binding, silver foil stamped, marbled endpages, vovelles, mounted etching, complex binding structure. Small 8vo. np. Illus. (b/w plates). Numbered limited edition. Signed by the author. There are 7 different etching variations that are paired at random with each book. Fine. Hardcover. (#10988) \$1,500.00

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"*unknowing* was produced at IS Projects during the Summer of 2021. The book is drum leaf bound with a custom double-hinged slip case holding a letterpress and lasercut vovelle and a limited edition etching printed by Kim Spivey at Ground Printmaking. The book contains letterpress printed text with toner printed imagery and hand marbled end pages on Strathmore 400 Series Black paper." [publisher's statement]

A special edition of 3 super collector's books containing all 7 of the etching variations are also available.

150. Prusa, Carol. **unknowing: (between night and day) [Artist Book]**. Fort Lauderdale, FL: IS Projects, 2022. Limited Edition [Deluxe]. Tight, bright, and unmarred. Black silk cloth binding, silver foil stamped, marbled endpages, vovelles, mounted etching, complex binding structure. Small 8vo. np. Illus. (b/w plates). Numbered limited edition. Signed by the author. There are 7 different etching variations that are paired at random with each book. This being a deluxe copy, all etchings are included. Fine. Hardcover. (#12340) \$5,000.00

"*unknowing* was produced at IS Projects during the Summer of 2021. The book is drum leaf bound with a custom double-hinged slip case holding a letterpress and lasercut vovelle and a limited edition etching printed by Kim Spivey at Ground Printmaking. The book contains letterpress printed text with toner printed imagery and hand marbled end pages on Strathmore 400 Series Black paper." [publisher's statement]

A special edition of 3 super collector's books containing all 7 of the etching variations are also available.

151. [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.

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 Goddysseyy: or The Deviliad". *Russian Literature Triquarterly*, No3, spring 1972). The text was published by Erazm Lukasz Kasprovicz (1835-1922), who apparently based it on the (equally rare) earlier Geneva (?) edition issued in 1889. Kasprovicz worked for the well-known publisher F.A. Brockhaus in Leipzig in 1859, where he created the *Bibliothek Russischer Autoren* in 1861. He founded his own publishing house 'Slavische Buchhandlung' in 1864, opening a bookshop a year later.

Taking advantage of the liberal censorship in Germany at that time, Kasprovicz focused on publishing texts that

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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]

152. Rainer Maria Rilke (poet); Belloff, Mindy (artist).

**Ten Reflections on Rainer Maria Rilke's Duino Elegies.** New York: Intima Press, 2002. Limited Edition. Tight, bright, and unmarred. Images from original gouache, ink, and pigment paintings (1997); digitally printed with archival pigmented inks on textured rag paper with handpainting; Leather spine; Indian paper covers with handpainting. 8vo. np. Illus. Numbered limited edition of 40. Signed by the artist. Fine. Hardcover. (#8913) \$1,200.00

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

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

153. Read, John; McCall, Nate [binder]. **Prelude to Chemistry [Design Binding]**. London: G. Bell And Sons Ltd, 1936. First Edition. Tight, bright, and unmarred. Bound in red, hand-dyed, two-tone mottled goatskin leather, with a black top edge sprinkled with 23k gold leaf and deckled fore and bottom edges, boards tooled in gold foil in a Scottish wheel design; the spine, edges, and turn-ins are also covered with tooling, leather hinges, with

marbled pastedowns and flyleaves by Jemma Lewis. 8vo. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12115) \$2,750.00 "When you move a Scottish wheel binding in the right light, it can dazzle the eyes, almost putting the viewer into a meditative trance. I used this design to evoke the feelings that the alchemist masters may have experienced as they performed the Great Work and discovered their own inner gold." [artist statement]

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

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

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

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

155. Sacks, Oliver. **On the Move: A Life.** New York: Random House, 2010. First Edition, Uncorrected Proofs. Wrapper clipped, otherwise tight, bright, and unmarred. 8vo. Glossy color wrappers. Inscribed on wrappers. Near Fine. No DJ.. Original Wraps. (#12051) \$550.00

*Signed by Oliver Sacks. Signed: "Personal Copy."*

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



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

156. Sade [François Alphonse Donatien Marquis de]; Esposito, Giani (illus); Sheats, Sonya (binder). **Oeuvres: Justine Ou Les Malheurs De La Vertu, Dialogue Entre Un Pretre et Un Moribond, Eugenie De Franval, Idee Sur Les Romans, L'auteur Des Crimes De L'amour a Villeterque Folliculaire [Design Binding]**. Paris: Le Club Francais du Livre, 1953. Limited Edition. Tight, bright, and unmarred. Full leather binding in white calfskin, tooled in grey and black film, marbled endpages. 8vo. 732pp plus bibliography. Illus. (b/w plates). Original wrappers bound in. Fine. Hardcover. (#8703) \$3,500.00

*Text in French. Forward by Jean-Jacques Pauvert, afterword by Maurice Blanchot. Bound by Sonya Sheats: "The image on the front cover is taken directly from the text. The binding is a traditional French full leather binding with leather hinges. The endpapers are marbled on gloss paper by Marianne Peter (France). This book was bound by Sonya Sheats in 2003." (from the artist)*

157. Schanilec, Gaylord; Urbina, Colin [binder]. **Lac Des Pleurs: Report from Lake Pepin [Design Binding]**. Stockholm, WI: Midnight Paper Sales, 2015/2018. Limited Edition/Unique. Tight, bright, and unmarred. Three part Bradel binding sewn on stubs, leather from Pergamena, end sheets made of handmade paper by Andrea Petersen of Hook Pottery Paper, end bands of the same material loosely sewn with dyed blue thread, boards are surface gilt, sanded, polished, blind tooled, scratched, and have tooled-edge onlays, spine title is foil stamped; drop-spine archival box, leather spine matching boards. fo. np [76]pp. Limited to 100 numbered copies, signed by Gaylord Schanilec on colophon. Fine in Fine Archival Box. Hardcover. (#10205) \$12,500.00

*"From starting research on the structure to being finished with the box, this book took me over a year to complete. I made several model books to make sure the binding was appropriate and suitable for a masterpiece of modern printing. I kept detailed notes on how this book was made in a 1:1 copy of the book using the same kinds of paper which is kept in a separate (much larger) box with plaquettes, the aforementioned models, the tooling template for the covers, and material samples. The cover is intended to evoke the shimmering of the surface of water, fish scales, and waves. This binding uses two different techniques I come back to regularly: large scale*

*surface gilding and detailed repetitive tooling. The rough surface gilding lends in this case depth, and the tooling lends texture. I have admired Gaylord's work for years, and it was a daunting pleasure to be able to bind one of his works." [Artist Statement]*

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

*Identified as probably taken in the 1930s, but more likely in the 40s or 50s, these images are strongly influenced by the photographic method of lighting and composition of William Mortensen. One of the photographs is direct mimic of Mortensen's image titled "Betty" from 1936 of a woman glancing sideways with a decorative headpiece. The other images harken to Mortensen's work: Salome and Eve, and even Hollywood nude glamour [topless woman in furs]. As the photographs are unmarked, it is difficult to gather any provenance, yet they appear to be not printed or taken by Mortensen himself, as they don't exhibit his signature photoengraving technique or other markings. They do however, illicit similar lighting and poses like he would have instructed in his various books on photography techniques. They also seem like test proofs from the negatives, cut from the proof sheets. The images are clearly from someone who had access to a proper studio, equipment, and wardrobe, perhaps a student of his or another photographer crafting their own experience from Mortensen's highly technical skills.*

159. Schwartz, Tim. **The Digital Resistance Kit**. San Francisco, CA: DeMerritt Pauwels Edition, 2018. Limited Edition. Bright and unmarred. Covered in archival black Euro Buckram, substrate material is PH neutral Eska binders board, covered foil stamped in black with Resistant Systems logo, trays lined with black synthetic industrial felt. 14" x 10.5" x 3.5" Numbered limited edition of 3. Fine. Hardcover. (#9881) \$10,500.00

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

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

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

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

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

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

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

*Shanilec told me that while he was working with the photographs of flowers: "I became fixated with the blurred parts of the images, and the shapes that were formed there. Though the central flowers in the engravings are in focus, I paid as much if not more attention to the out of focus territory in the images.*

*Thinking about it now, I suppose our lives, in retrospect, become a blur in our minds, except perhaps certain snapshots that retain some clarity, though I have read that memories are conjured up fresh each time we recall them-they tend to morph over time-so their accuracy becomes questionable. I have no problem with the idea that the bokeh may be a metaphor for a larger concept. I would consider that a winner." [artist statement]*

163. Sibley, Greta; Osina, Joseph and Moore, Suzanne [illus]; Kelm, Daniel [binding]. **Four Chambers, Five Nights [Artist Book]**. Eastampton, MA: Small Offerings Press, 1999. Limited Edition. Tight, bright, and unmarred. Textured cloth boards, gilt lettering, shaped textblock and boards; colophon printed separately and mounted in a matching folder. 8vo. np. Illus. (colored plates). Numbered limited edition. Fine.. (#11325) \$1,250.00

*The text was designed and composed by Sibley using a Macintosh computer. "The imagery was created by Joseph A. Osina at his studio in New York City, and printed by Nathan Kanofsky and Heather Arak at the Arak Kanofsky Studios. Hand coloring by Suzanne Moore. The text was printed letterpress from photopolymer plates by Arthur Larson at Horton Tank Graphics, Hadley, Massachusetts. The binding and folders for an edition of twenty copies and one artist proof were designed by Daniel E. Kelm at The Wide Awake Garage in Easthampton, Massachusetts." [colophon] "The boards for this handmade limited edition were covered with ultrasuede and painted. Carborundum was added for sparkle. The moon is a patinated silver disk, hammered by [Sibley]. The moon is a good metaphor for the process of collaboration. It is important to become new together, to empty of expectations and preconceived notions, to enter the unknown, the dark. Only then do we begin to practice our craft. Inspiration gradually illumines the dark, empty field of space, and a shared vocabulary of words, materials, shapes, color, and light is discovered." [artist statement]*

164. Sibly, Ebenezer. **A New and Complete Illustration of the Celestial Science of Astrology; or, the Art of Foretelling Future Events and Contingencies by the Aspects, &c., of the Heavenly Bodies...In Four Parts [in one volume]**. London: Printed for, and sold by, the Proprietor, at No. 17, Ave-Maria Lane, St. Paul's, 1817-1820. Twelfth edition in four parts. Tight, bright, and unmarred. Four separate title pages, dated 1817, 1815, 1822, and 1820. Thick 4to, 26 x 21cm, [13], 1130pp, frontis, 30 copper plates intact, as called for by the index, tables and charts. A few marginal notes in ink

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and pencil throughout, some scattered foxing, mainly to plates, and staining in gutters, otherwise clean. Half polished calf over marbled boards, gilt stamped border and date on spine with compartments stamped in blind. Calf spine label with title in gilt just lifting at the corners. Near Fine. Half calf over boards. (#11121) \$3,250.00

*Ebenezer Sibly (1751 – c. 1799) was an English physician, astrologer and writer on the occult. He studied amongst other things, medicine, alchemy, and history of witchcraft. The masterwork, "A New and Complete Illustration..." covered aspects of the classical tradition of astrology, but also "its so called magical strain of divination (as*

*exemplified in horary practice and elections and also worked with ingress charts and solar returns" (Bobrick, The Fated Sky, pg 246). Examples of Sibly's divination questions include: "An Engagement at Sea. Which shall have victory?" "Shall the Querent Marry the Gentleman she loves?" "Question on theft." "Shall the Querent attain the Promotion desired?" The work originally appeared in 1784 and had already gone through several printings by the time of Sibly's death in 1799, and went through several more after, with revisions and under varying titles. A beautifully bound and complete single-volume collection of this landmark publication in astrology. To say that Sibly was just an occultist and astrologer would be dismissive. The assessments, predictions, and observances are quite scholarly and scientific. He referenced major figures of history including Agrippa, Aristotle, Newton, Paracelsus, Swedenborg, and Culpeper. A strange, wonderful, and comprehension occult tome, and should be regarded as one of the most important occult texts on scientific and medical astrology of the 18th-19th century.*

165. Sibly, Ebenezer. **A New and Complete Illustration of the Occult Sciences: Or the Art of Foretelling Future Events and Contingencies, By the Aspects, and Influences, of the Heavenly Bodies Founded on Natural Philosophy, Scripture, Reason, and the Mathematics. In Four Parts. [2 volumes]** Part I. An Enquiry into, and Defense of, Astrology...Part II. Examples for acquiring a Practical Knowledge of Astrology...Part III. Meteorological Astrology defined and explained...Part IV. The Distinction between Astrology and the Diabolical Practice of Exorcism... London: Printed for the Author and Sold by Champante and Whitrow, Jewry-Street, Aldgate; and at the British Directory-Office, Ave-Maria Lane, nd. [1780-1804] [1793]. Revised. Tight, bright, and unmarred. Rebound in quarter calf over marbled boards, 2 volumes (xii; 618; 1126 pp + index) in fine condition with gilt titling and

raised bands. Fresh endpapers, the text and plates are clean, with mild foxing/discoloration and trimmed edges, a few pages (title) with basic repairs, small tears, otherwise an excellent text block specimen. Large quartos in four 'parts' bound in two volumes, 29 unnumbered leaves of plates, each part with individual title pages. Numerous tables, diagrams, and illustrations in text. Text is complete and collated with all plates present. Near Fine. Quarter calf. (#11094) \$5,500.00

*Ebenezer Sibly (1751 – c. 1799) was an English physician, astrologer and writer on the occult. He studied amongst other things, medicine, alchemy, and history of witchcraft. Sibly's 'New And Complete Illustration of the Occult Sciences' is an exceptional work, without a doubt one of the key works on astrology and magic of the period, and one of the earliest significant astrological studies of the American revolution. To say that Sibly was just an occultist and astrologer would be dismissive. The assessments, predictions, and observances are quite scholarly and scientific. He referenced major figures of history including Agrippa, Aristotle, Newton, Paracelsus, Swedenborg, and Culpeper. This set is more scarce than the compiled sets of the 19th century and is complete. [Collation discussion] Opinions differ,*

*but it seems that the first 'volume' of Sibly's New and Complete Illustration of the Occult Sciences was first published in 1784, with the subsequent volumes printed over the next few years. The volumes went through a number of printings, but as mixed sets were often issued and the individual parts were themselves often 'mixed' (that is made up using sheets from a number of different printings) identification of them is difficult, such as the case with these volumes. The numbering and arrangement of the plates for example is quite erratic. The majority of the volumes are issued and compiled posthumously (after 1800). Under variant titles, Sibly discusses details of magical procedure, and an account of the spirit world derived from Reginald Scot, in the 1665 edition of Discoverie of Witchcraft and recollects an encounter with "higher life forms" in Part IV (1122-1123). A strange, wonderful, and comprehension occult tome, and should be regarded as one of the most important occult texts on scientific and medical astrology of the 18th century. Issued as such: [Part 1, 1790], [Part 2, 1784], [Part 3, 1792], [Part 4, 1791]; includes a "Dedication to the Ancient and Honourable Fraternity of Free and Accepted Masons," "To the Young Student in Astrology," "Poetical Invocation to Urania," and "The Author's Preface to this New Edition." Includes the distinguished plates reproduced by magician A.E. Waite in the 19th*



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century: "Signs, Characters, and Magical Knife" and Edward Kelly, a magician in the act of invoking the spirit of a deceased person."

166. Sketchley, James. **Sketchley's "Conversation" Cards**. England: James Sketchley, c.1750. Unique. Collection of 15 hand-colored conversation "fortune telling" cards, mounted on rough canvas linen and selectively colored with color washes, accordion folded, or [leporello] though, this is an incomplete set; original set was [52] cards. The set is finely and delicately printed from copperplate plate etchings. With moderate condition issues; soiling to surface of illustrations and marred with blue water color paint over surface. Regardless, an extremely scarce specimen of early 18th century printing and an example of parlor games. Very Good. Concertina. (#9909) \$2,400.00

*James Sketchley was a British publisher who produced, from at least 1750 in England, the "Conversation Cards" as an educational game for children. In addition, he was an ardent Freemason who stated: "A man, who, if Masonry e'er was the theme...His bosom with Rapture would glow and expand." From a newspaper advertisement in 1775, "it is natural to seek for amusement or diversion, the cards show consequence... they improve and instruct; they will exercise the imagination, enlarge the understanding, and every one that plays with them are sure to be gainers..." With 15 hand-colored panels, possibly meant for a fortune-telling purpose or game, or possibly just a word game. The panels, or cards, are entitled "Friendship", "Gratitude", "Mask", "Deceit", "Oeconomy", "Good Woman", "Good Nature", "Coach", "Cottage", "Old Bachelor", "Letter", "Security", "Plenty", "Justice", "Hall". A complete set found in the Toronto Public Library collection.*

167. 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]*

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

*"Once opened and carefully unpacked, Portmandemic includes two 13 x 50 inch letterpress prints made with huge wood type in 2021. One side of each print is layered with portmanteaus—a term coined by Lewis Carroll which combines porter (to carry) and manteau (mantle)—to describe two words combined for a new meaning. Alice's conversation with the Cheshire Cat, which begins: "Would you tell me please, which way I ought to go from here?" is revealed when the prints lay folded, but disappears once unpacked. When the print trays are lifted, an essay by the artist about her pandemic travels and a glossary of portmanteaus used in the book can be read.*

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

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

*ONE LINE R S features single line specimens from 238 metal typefaces in the collection at Springtide Press.*

*Set daily from January 1, 2021 to April 6, 2022, the intent was to capture each day, from the most mundane and personal, to events unfolding in the world. There was no lack of content: on day six our nation's Capitol was attacked, and the insanity continued with a global pandemic, political protests, environmental catastrophes, and the loss of a dear friend. Each typeface in the shop,*

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*in every size, was set. Anything too large, over-looked, or newly purchased was used to set monthly chapter opening pages and surrounded by borders from the collection. Embellishers, festoons, and vintage cuts are sprinkled throughout, to function both as decoration and to even out page lengths. An extra chapter featuring initials and monograms is included, highlighted with several two-color specimens. One Liners is both journal and typographic specimen, revealing 461 days in the life of a printer, shared through her love of letters and wordplay. Don Glaister's deluxe binding reveals the hand of the makers—both printer and binder—with elements of letterforms. Brushstrokes on painted mylar are visible, shining and embedded in Harmatan goatskin.*

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

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

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

171. 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 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*

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- Limited to an edition of 20 numbered copies, and lettered copies A–G

172. Suyeon, Kim; James, Angela [binder]. **A LINE [Design Binding]**. Oldham, UK: Incline Press, 2009/2021. Limited Edition. Tight, bright, and unmarred; archival box tight and bright. Full leather binding (calf and goat) airbrushed in pale blue and cerulean blue; various fish blocked in black in various colors of hand dyed calf, onlaid and back-pared, pearlised foil 'bubbles' tooled, complimentary doublures; drop-back box with shelf to hold the foredge level, edged with blue calf, lined with orange suede, black line, little red fish and lettering label on spine, accordion folded such that can be extended. 8vo. np. Illus. Fine in Fine Archival Box. Hardcover. (#11227) \$5,000.00

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

173. 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

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

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

174. Vas Dias, Robert; Rothchild, Judith [artist]. **Images of Entropy**. Octon, France: Editions Verdigris, 2023. Limited Edition. Tight, bright, and unmarred. Black cloth

spine, pastepaper boards and spine lable, black and grey ink lettering, accordion fold; paper bound slipcase. 4to. np. Illus. (b/w plates). Numbered, limited edition of 28, this being 17. Signed by both artist and author. Fine in Fine Slipcase. Hardcover. (#12346) \$1,500.00

*Images of entropy by the Anglo-American poet Robert Vas Dias, inspired by a series of mezzotint engravings by Judith Rothchild, was published in the form of a leporello in 28 copies. The four engravings, which the poet interpreted as an image of our times, are printed on Hahnmühle paper by the artist who also created the embossings and the glue papers. The lead letterpress in Univers was printed on a Vandercook press by Mark Lintott who also made the cases and boxes. Numbers 1/28 to 4/28, the first edition, include one of the brass instruments and are presented in a box. Numbers 5/28 to 28/28 are presented in slipcases. Number 28/28 is reserved for the Bibliothèque Nationale de France.*

175. Vikernes, Varg (Kristian), Vidar E., translator. **Irmingsûl**. [Stockholm, Sweden]: Cymphane Publishing, 2002. First Edition. Like new. 16pp.+ illus. Yellow and black wrappers. Translated from Norwegian into English. Like new. Original Wraps. (#12367) \$225.00

*Varg Vikernes shares us his view on the meaning of Irmingsûl (and its Scandinavian counterpart: öndvegssûlur or the veraldarsûla), and outlines an interesting theory regarding The Big Bang, creation and ultimately the meaning of life itself. In Irmingsûl, Vikernes outlines his vision for a Europe of the future. He writes that "the new Europe will be led and run from Scandinavia," which he regards as the "high fortress of the Aryan tribe." Vikernes was sentenced to 21 years in prison for the August 1993 murder of Øystein Aarseth (aka 'Euronymous') of Mayhem and for the burning of three Christian churches in Norway (he was also strongly suspected of burning a fourth). Vikernes' black metal project, Burzum, was a highly influential black metal band in the 1990s, expounding his ideologies and white Germanic nationalism.*

176. **Viking Motocross photographic product catalog**. San Diego, CA: [Edison Dye], c.1976-1979. Unique. Overall, in near original condition. Original motocross sample catalog with photographic illustrations (chiefly color) and product descriptions, 23 pages + 1 loose photograph, mounted on black construction paper, 8.5x11" Very Good+. (#9484) \$325.00

*Edison Dye is considered to be the father of motocross in the United States. In the late 1960s, Dye brought over many of Europe's top motocross stars to race against the*



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*scrambles racers of America. During this time, Dye also founded a motocross accessory business to provide motocross riders with imported racing gear that provided better protection than what was generally available in the United States at that time. His supplier was a company in Sweden that produced hockey gear. He also marketed Husqvarna motorcycles and brand gear [Viking] to American riders. Dye continued with his motocross import business until he retired in the 1980s.*

177. Vogt, Evon Zartman; Ray Hyman. **Water Witching U.S.A.** Chicago, IL: University of Chicago Press, 1959. First Edition. Minimal wear to dj, some spotting to tp, sunning, else tight, bright, and unmarred. Blue cloth with blue titling. xi, 248 pages, (b/w illus), 8vo, 23 cm; bibliographical references. Near Fine in Near Fine Dustjacket. Hardcover. (#11857) \$550.00

*Despite advanced technology, the practice of water witching - using a forked stick to indicate an underground source of water - persists in both rural and urban areas. The book is look at dowsing, full of personal accounts, historical background, and data from controlled experiments and a nationwide survey. This study includes a collection of photographs, drawings, and historical woodcuts showing the tools, techniques, and early instances of dowsing, as well as cross-sectional views contrasting the dowser's explanation of groundwater with the geologist's analysis. One chapter is dedicated to water witching as magical divination, and folk magic, the rod is a wand. The analysis interviews diviners and farmers using wood specific tree branches for geographic locations. A cross section of rural folkcraft of tradition and agriculture mixed with folk magic belief. Both authors were faculty at Harvard University for anthropology and psychology.*

178. Von Neumann, John. **The Computer and the Brain.** New Haven and London: Yale University Press, 1958. First Edition. Minimal shelf/edge wear, ownership signature at ffep, else tight, bright, and unmarred; DJ shows minor shelf/edge wear. Gray cloth boards, black ink lettering; pictorial DJ. Small 8vo. 82pp plus np history of the lecture series (4pp). Near Fine in Near Fine Dustjacket. Hardcover. (#11230) \$3,500.00

*Von Neumann's fifth and last work on automata theory—his 1956 Silliman Lectures, left incomplete at his death and never delivered. The lectures present “an approach toward the understanding of the nervous system from the mathematician's point of view” (p. 1); they discuss the principles underlying “the systematics and the practice of*

*computing machines” (p.3) and how these resemble or differ from the way the brain functions.*

*“Von Neumann's war-related computer activities spurred his further interest in theoretical issues of the information sciences. His main concern was for developing a general, logical theory of automata. His hope was that this general theory would unify the work of Turing on theoretical machines, of McCulloch and Pitts on neural networks, and of Shannon on communication theory. Whereas Wiener attempted to unify cybernetics around the idea of feedback and control problems, von Neumann hoped to unify the various results, in both the biological and mechanical realms, around the concept of an information processor— which he called an ‘automaton.’ (The term automaton had been in use since antiquity to refer to a device that carries out actions through the use of a hidden motive power; von Neumann was concerned with those automata whose primary action was the processing of information.)*

*“The task of constructing a general and logical theory of automata was too large for von Neumann to carry out in detail with the final few years of his career. Instead, he attempted to provide a programmatic framework for the future development of the general theory and limited himself to developing specific aspects, including the logical theory of automata, the statistical theory of automata, the theory of complexity and self-replication, and the comparison of the computer and the brain.” (Aspray 1958, 133–34), Minsky 1963, 506. Ownership signature of GE Wright (presumably the noted biblical scholar).*

179. Vulson, Marc de, Sieur de La Colombière; Erin Fletcher [binder]. **Le Palais des Curieux, ou l'algèbre et le sort donnent la décision des questiones les plus douteuses // Donnent la decision des questions le plus douteuses, et ou les songes & les vision nocturnes sont expliqués selon la doctrine des anciens [Design Binding].** Troyes, France: Chez la Cit. Garnier, [between 1728-1730]. First Edition. Minimal foxing, deckled edges, worn, yet tight, bright, and unmarred. Paged continuously: vii, 151[pp] 8vo + (one diagram illustration and a few woodcut ornamentations). French-style fine binding with laced-in boards. Bound in prussian blue buffalo skin with back-pared onlays in handmade papers in natural, black, magenta, mauve, granite and periwinkle. Onlays are embellished with beads and embroidered with cotton floss. Tooling in metallic copper orange. Leather wrapped endbands in metallic fuchsia. Text sewn on stubs of steel grey paper. Island paste down in steel grey paper embellished with matte grey tooling and dark grey

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embroidery cotton floss. Handmade paper fly leaves and endpapers in purple, orange and pink. Binding is housed in a clamshell box covered in prussian blue buffalo skin and steel grey paper. Leather spine embellished with paper onlays and embroidery cotton floss. Trays covered in orange and pink handmade paper and lined with fuchsia Silsuede. Cushion includes cotton batting. Fine in Slipcase. Design Binding. (#9920) \$3,500.00

*Translation of title: Where algebra and fate decide the most doubtful questions, and where dreams and nocturnal visions are explained according to the doctrine of the ancients. Marc de Vulson, French heraldist, historian, poet, minion of the royal court, published several prolific books on symbols, prophecies, heraldry, dreams and gathered sources on traditions associated with chivalry and French genealogy. Vulson devised cross hatching patterns standardized for specific colors in depicting heraldic shields. The lattice diagram on page 1 depicts a cipher system for dream divining, almost an oracle game board. Hatching (sometimes called hachure, from the French word) is a conventional system for monochrome denotation of heraldic armory, whereby the tinctures (colours) are represented by dots and lines. This technique is employed in cases where colours, for either aesthetic, practical or economic reasons are not reproduced – e.g. on surfaces such as woodcuts or engravings, seals and coins. Several systems of hatchings were developed during the Renaissance as an alternative to tricking, the earlier method of indicating heraldic tinctures by use of written abbreviations. The present day hatching system was developed during the 1630s by Silvester Petra Sancta and Marcus Vulson de la Colombière. The second part is a popular work on dreams and their meanings, alphabetically indexed by subject and significance with an index. Contains the work: "Traite des songes et des visions nocturnes, selon la doctrine des anciens, et de leurs significations." Includes five types of dreams are distinguished: song, vision, oracle, dream, and apparition. [Artist/binder statement: The text-based design reads like an advertisement for a seer. Palais des Curieux is an 18th century guide to dreams, designed to decipher the mysteries behind the imagery we conjure as we sleep or perhaps to remind us that des songes sont mensonges (dreams are lies.) The spine of the clamshell box is decorated with some of those iconic symbols we dream about... If your goal is to find your fortune outside of dreams, then navigate your way through the interactive grid of circles to find the answer to your burning questions--Erin Fletcher].*

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

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

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

*Symbolism has interested me since I was young, and for a long time I incorporated world iconography and the meanings of four and into my art. This led to study of fertility symbols, conjoined with a study of tree symbolism. ... Nothing is quite concrete, and my work is very intuitive. My work is an affirmation of the human spirit and the mark of the hand. In our modern world, which is growing smaller, the influences of the computer are everywhere. Handwriting is an antidote to that, and connects strongly with people today." [artist statement]*

181. [White Studio (New York, N.Y.)], photographer, Rita Olcott, Chauncey Olcott, performer. **Autograph photographic album of "Lady Rita Olcott" [Wife of Chauncey Olcott (1860-1932)] of The Rivals players.** New York, [Buffalo], [circa 1924-1925]. Unique. Textured black leather binding, with ribbon ties. Large oblong, np. Illus. (b/w plates). Signed by performers with inscriptions. Rubbing to boards, shelf/edge wear, else tight, bright, and unmarred. 13 leaves of sepia toned gelatin prints on black paper (most blank). 13-1/2x10-1/2" prints. Very Good+. (#11454) \$1,500.00

*George C. Tyler's touring production of "The Rivals." Autograph and photograph collection album, includes, tipped in silver gelatin photographs. The inscriptions and autographs are on sepia toned gelatin prints photographs; inscriptions from the performers to Rita Olcott. Inscription and autographs including cast:*

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Thomas A. Wise, Lola Fisher, James T. Powers, Fred Eric, Chauncey Olcott, Percival Vivian, May Collins, George Tawde, Walter Woodall and "Sir Anthony Absolute," dated December 25, 1924. "The Rivals, comedy in five acts by Richard Brinsley Sheridan, produced and published in 1775. The original play stars Sir Anthony Absolute, fictional character, the father of Captain Jack Absolute and with him a protagonist of Richard Brinsley Sheridan's comic play *The Rivals* (1775). Sir Anthony is a wealthy aristocrat, and so his son masquerades as the penniless Ensign Beverley in order to court Lydia Languish, who has romantic notions of marrying a poor man. When Sir Anthony attempts on his own to arrange a marriage between Jack and Lydia, Jack's true identity is revealed to Lydia. She initially rejects him because of his deceit, but she eventually accepts him." On October 30, 1925, while playing the role of Sir Lucius O'Trigger in Richard Brinsley Sheridan's *The Rivals*, Olcott fell ill and wasn't expected to survive. He eventually recovered, but it was the last time he appeared on stage. Almost seven years later, Chauncey finally succumbed to his chronic bout with pernicious anemia at his Monaco villa in the early hours of March 18, 1932. In 1897, Chauncey married Rita O'Donovan from San Francisco, a fellow enthusiast. They collaborated on many plays, she was the inspiration for the song that Chauncey wrote, "My Wild Irish Rose." She wrote a biography, "Song in Her Heart" about her and Chauncey's life which was made into a film, "My Wild Irish Rose." Wonderful example of an early 20th century performers dedication album. More biographical information at: [https://www.wnyheritage.org/content/chauncey\\_olcott\\_buffalos\\_golden-tongued\\_tenor/index.html](https://www.wnyheritage.org/content/chauncey_olcott_buffalos_golden-tongued_tenor/index.html)

182. Whitman, Walt; Glaister, Don [binder/artist]. **Complete Instructions: excerpted from the Preface of Leaves of Grass, 1855 edition [Artist Book]**. Tucson, AZ: Foolsgold Studio, 2022. Limited Edition. Tight, bright, and unmarred. Black leather binding with onlays, cherry veneer wooden pages, collages of paper, metals, Mylar, and acrylic paint. Small fo. np. Edition of 15 variants, 1 deluxe artist's proof variant, 1 prototype, and 1 variant saved for fine binding, this being number 4. Fine. Hardcover. (#10967) \$5,000.00

*"The text is taken directly from the Preface, intact without breaks or rearrangement. Complete Instructions is conceived, edited and produced as a response to social and political American life in the early 21st century, with guidance by Walt Whitman from the middle of the 19th century. The visual concepts, materials and techniques*

*developed and employed in the edition are primarily of our time, while acknowledging the time, vision, genius and humanity of Whitman. Each page of text is followed by a page spread which visually relates to that text, then the next page of text, visual page spread and so on. Complete Instructions is designed and produced by Donald Glaister. Letterpress printing was done by Jessica Spring at Springtide Press, the abaca paper was made by Tom Balbo at the Morgan Conservatory. Suzanne Moore gave invaluable consultation and guidance and Camille Botelho offered her skilled hands and eyes."* [artist statement]

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

*James Brockman founded his bindery in 1976 and now co-runs it with his son, Stuart. The bindery focuses on highly specialised hand craft bindery working primarily on modern Fine Bindings and the conservation and fine restoration of manuscripts and printed books. James has his work in collections nationwide including: British Library, Victoria & Albert Museum, National Library of Wales, Sir J. Paul Getty II Library plus many other National and Private Collections.*

184. Williams, K.M. **Echoes**. Portland, ME, 2023. Limited Edition. Tight, bright, and unmarred. Brown textured cloth covered boards, Japanese variant binding, no colophon ([KMW]), small square 8vo. np [9pp]. Illus. (b/w plates). Numbered limited edition of 6. Fine. Hardcover. (#11439) \$500.00

*William's poetry and etchings reflecting their transition... elegant and touching. Proceeds from the sale of the six copies is funding their top surgery.*

185. Wilson, Michelle. **Chacaltaya**. Rocinante Press, 2011. Limited Edition. Tight, bright, and unmarred. Handmade linen paper, linoleum block prints, hand cutting, Coptic binding, inkjet print, artist made clamshell; text is printed in Book Antigua, on a separate colophon page, frontal text is in Spanish, with translation



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and description in English on the reverse. Small 8vo. np. Illus. (b/w). Fine in Fine Drop-Spine Archival Box. Original Wraps. (#11432) \$950.00

*"Through paper cutting, Chacaltaya documents the disappearance of Bolivia's Chacaltaya Glacier, from its size measured in 1940, to when it vanished completely due to global warming in 2009, a few years prior to the prediction of its disappearance. It stresses South America's need for fresh water, which for many people comes only from glacial runoff during a portion of the year. The cut paper creates an emptiness in the book, echoing the void in the Andes where once there was a source of fresh water." [artist statement]*

*"My work takes the form of paper, installations, sculptures, prints, artist books, collages, and social practice interventions, all based on handmade paper I make myself. This paper is typically from plants I grow myself, or invasive plants I harvest, for which my studio practice becomes a means of clearing habitat space for native ecology. Paper is traditionally considered a substrate; however in my work the very fibers of it's making transcend this to become signifier, content, documentation of history and place, and embodiments of site-specificity. The plants I gather manifest records of seed migrations, weather patterns, soil conditions, climate change and other intersections between humanity and the natural world. These manifestations in paper become a lens to view the greater world, and serve as an impetus to storytelling." [artist statement]*

186. 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

*Formerly owned by Oliver Sacks. This luxury edition contains a table of the scenography printed in 100 copies, numbered in pencil and also signed in pencil by Robert Wilson. Special edition of publication on "Einstein on the Beach", an opera in four acts, by Robert Wilson and Philip Glass. Choreography by Andrew de Groat. Edited and with an introduction by Vicky Alliata. Texts by Richard Foreman and Christopher Knowles. Diagrams by Lucina Childs and Andrew de Groat. Includes examples of the score, script, set design, and choreography via diagrams of the performance. Includes a plate printed apart. Text in English, Italian, and French. With compliments of the Institute of Contemporary Art.*

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

187. Woolf, Virginia; Bell, Vanessa [illus]; Fletcher, Erin [binder]. **Kew Gardens [Design Binding].** London: Hogarth Press, 1927. Third Edition/First Thus. Heavy paper leaves show a touch of age toning, else tight, bright, and unmarred. French-style fine binding with laced-in boards, bound in sky blue buffalo skin with back-pared onlays in handmade papers in two shades of blue, chartreuse, two shades of orange, natural, deep purple and mauve plus pale pink buffalo skin, pale yellow calfskin and hand-dyed goatskin, onlays are embellished with cotton embroidery floss, leather wrapped endbands in ochre with bands of pink, blush and pale pink threads; text sewn on stubs of lilac paper, marbled island paste down with onlays in mocha brown handmade paper and hand-dyed goatskin, sky blue buffalo skin hinges, handmade paper flyleaves and endpapers in two shades of yellow. 4to. np. Illus. (b/w plates). Numbered limited edition, this being 48 of 500. Near Fine in Fine Drop-Spine Archival Box. Hardcover. (#11119) \$8,500.00

*Binding is housed in a clamshell box covered in sky blue buffalo skin and light blue Stonehenge paper. Leather spine embroidered with author's name in pale pink cotton floss. Trays covered in pale yellow handmade paper and lined with light grey Novasuede.*

*Exquisitely bound in a manner and style reflecting Vanessa Bell's illustrations.*

*First fully illustrated edition, hand-numbered by Virginia Woolf, this being number 48 of 500.*

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*This was a collaboration between author and artist which was deeply important to Woolf, who saw it as a means of "binding herself to her sister" (Willis, p31). "Bell's designs for this edition occur on every page of text, acting as borders, punctuation, bridges, or disruptions into the type-set text. In contrast, the first and second editions of 1919 only had a frontispiece and finispiece by Bell, and she was not satisfied with them." This title was Virginia Woolf's third published book and one of her early shorter fictions, which "were less stories than theoretical expositions of the new form of fiction that she had come upon" (ODNB).*

188. Yang, Naomi. **Book of Spirits.** [Boston, MA]: Rosetta / Firefly Press, 1994. First Edition. Near fine. Unpaginated artists' book [24 pages, french fold] printed in letterpress on cream colored laid paper, reproducing texts and images that relate to Spirits. Single hand-sewn signature in a card stock cover, wrapped in mottled brown laid paper printed with the title text. 4to. In an edition of 100, unpaginated. Signed, numbered by the author. This copy is 42. Near Fine in Wraps. (#11357) \$650.00

*"Book of Spirits was printed at Firefly Press to accompany the exhibition of paintings by Naomi Yang at Galerie Murlot, Boston, September 6-October 15, 1994."--Colophon. According to Yang's introduction, "this little book is an attempt to give some account of those Spirits about whom every person ought to know something. The Grimorium Verum mentions seventeen of the most important subordinate Spirits. As in choosing a cricket eleven the first choices are easy and the last very difficult to make, so it has been here. And if the reader feels that some Spirit who has been omitted should have the place of one who is represented, why, very likely the reader is right." Co-publisher of Exact Change Press (with her partner Damon Krukowski), Yang is also a noted graphic designer, visual artist, filmmaker, and musician known for her work with Damon & Naomi and Galaxie 500. The Book of Spirits is her only artist's book to date. It pairs a dozen elegant line drawings of Spirits with short descriptive texts providing their true names and brief descriptions of their distinguishing qualities. Examples include SIRCHADE, which "has the power to show thee all kinds of animals, of whatever nature they may be" and HUMOTS, which "can transport all manner of books for thy pleasure." Yang has explained that the text of Book of Spirits is derived, in part, from her readings of 'Everyman's Book of Saints' by C.P.S. Clarke (1914) and 'The Book of Ceremonial Magic' by A.E. Waite (1961), and that her original drawings are based on illustrations in Waite's book, which are taken from the*

*Grimorium Verum (1517), a magical textbook, first published in 1517 and purported to be translated from the Hebrew. It is based to some extent upon the "Key of Solomon the King" and is quite honest in its statement that it proposes to invoke devils. It refers to the four elements, so these would appear to be elementary spirits. A part of the account it gives regarding the hierarchy of spirits is taken from the Lemegeton, or Lesser Key of Solomon. The grimoire is an instructional text for summoning demons / spirits in the goetia. In five institutional holdings.*

189. Young, Karl [trans]; Kelm, Dan [binder]; Leavitt, Nancy [calligraphy]. **The Seafarer from the Anglo-Saxon Exeter Book [Artist Book].** Bangor, ME: Tatlin Books, 1990. Limited Edition. Bright and clean. Cloth covered and paper boards, accordion fold structure; matching portfolio with ties. Naror 8vo. np. Illus. (hand lettered callig). Limited edition of 85 copies, signed by Young. Colophon notwithstanding, this copy numbered 46/46. Fine in Fine Archival Folder. (#11320) \$3,500.00

*"Dan Kelm's work on The Seafarer moves binding away from spines into a type of sculpture not completely dissimilar from carpentry In working with "The Seafarer," Walter wanted a book that could be exhibited, but didn't simply take that need to the passive and wasteful cliché that glass cases have imposed on the art. In his book, the folds assist in formal structures that reinforce and reinterpret the dialogues between old and modern text, between calligraphy and type, between the people immediately involved in the creation of the book, even between different types of paper, which comment on each other by their juxtaposition." [publisher's statement]*

*"The manuscript pages were lettered by Nancy Leavitt. She chose key phrases from the original Anglo-Saxon to illuminate the translation." [colophon]*

190. Zauft, Richard. **For This Brief Time.** Sudbury, MA: Richard Zauft Editions, 2022. Limited Edition. Tight, bright, and unmarred. Handmade brown paper boards, black paper spine; slate covered slipcase. Small 4to. np. Illus. (color plates). Notes. Numbered limited edition of 20. Fine in Fine Slipcase. Hardcover. (#11850) \$4,500.00

*[Winner of a Fine Press Book Association's Collector's Prize at the 2023 Manhattan Book Fair.]*

*The work "Twelve poems by Ingeborg Bachmann, in English, translated by Peter Filkins. In addition to her poems, Bachmann's words circulate throughout the book as layered, secondary texts appearing behind the poems, between the folded text pages, and behind the*

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photographs in order to capture her echoing internal voice of doubt and desperation. Six photographic constructions were created by Richard Zauft to interpret Bachmann's preternatural visions. The book is a custom, side-sewn design, bound by Daniel Kelm, with folded folio fore-edge pages that allow for images and texts to be inserted and viewed through the translucent Kozo paper. The books are covered with Hanji handmade paper that has been chemically etched to create unique patterns on each book. The photographs are ink-jet printed on Kozo sheets that have been inked and salt washed on the back side. The slipcase is covered with Stone Leaf slate sheets made in Italy. Readers access the book by removing it from its heavy enclosure. Bachmann often considered writing, and life, arduous tasks. So it is with accessing the book, reading the layers of text, and mining the meaning of her manic fears and delights." [artist statement]

.....

Ingeborg Bachmann is considered one of the most important German-language writers of the mid-twentieth century. Born in Austria in 1926, she witnessed the NAZI occupation and came of age in the grim post-war devastation of Europe. In 1952 she received stunning praise for her poetry at the Gruppe 47 gathering of German writers. Her rise to fame was swift as she became the most celebrated writer in post-war Germany. She died tragically in a fire in her Rome apartment in 1973.

Peter Filkins is a poet, translator, essayist, and biographer. He is the recipient of an Outstanding Translation Award from the American Literary Translators Association and the Berlin Prize from the American Academy in Berlin. He wrote the introduction and translated *Darkness Spoken: The Collected Poems of Ingeborg Bachmann*, published by Zephyr Press in 2006. For this limited edition he helped select the twelve poems, provided the English translations and notes, and wrote the introductory essay, "Time's Shadow."

Richard Zauft is a photographer, letterpress printer, and graphic designer. He has held various academic positions in higher education, most recently serving as Dean of the Lesley University College of Art and Design in Cambridge, Massachusetts. He served as President of the College Book Arts Association and President of the Society of Printers in Boston. He organized the first national traveling exhibition of artists' books and the first national exhibition of printed broadsides. At the Hamilton Wood Type and Printing Museum he established the printing facility and the visiting artist program. ...

The book is bound by Daniel Kelm, a book artist, book binder, sculptor, and alchemist known for his extensive knowledge of materials. As proprietor of The Wide Awake Garage studio in Easthampton, Massachusetts, he designs and produces handmade books, interpretive fine bindings, and book sculptures. He is the recipient of the 2020 Guild of Book Workers Lifetime Achievement Award for service to the profession of the book arts." [artist statement]

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

**Ian J. Kahn**

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Thank you, again, for your support and consideration.