

Lux Mentis, Booksellers

110 Marginal Way #777

Portland, ME 04101

Member: ILAB/ABAA

T. 207.329.1469

ian@luxmentis.com www.luxmentis.com



NY ABAA Book Fair List 2023

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. Atherton, Jeffrey; Kelm, Daniel [binder]. **Black-letter: an Interpretation of Events Relating to the Time and Presence of Johann Gutenberg [Artist Book].** Marina del Rey: Bieler Press, 2000. Limited Edition. Tight, bright, and unmarred. Quarter bound, dark grey cloth spine, greyblue cloth boards, inset image (colloTYPE, made from the glass plate), dark green endpapers. Small fo. 41pp. Illus. Numbered limited edition of 146 copies, this being 30 with an additional 26 lettered deluxe copies. Signed by the author and the printer, Gerald Lange. Fine. Hardcover.

(#11352)

\$1,500.00

Binder's copy, from the library of Daniel Kelm.

"An interpretation of events relating to the time and presence of Johann Gutenberg...a speculative examination based on the extant Gutenberg research and historical studies of the time period [and] fashioned as a pre-World War I bibliographic ghost" [Prospectus]

3. Auerbach, Tauba. **[2,3].** New York, NY: Printed Matter Inc., 2011. Limited Edition. Tight, bright, and unmarred. Color paper boards, engineered popups, housed in slicase. fo. np [6pp]. Numbered limited edition. Signed by the artist. Fine in Fine Slipcase. Hardcover. (#11322)

\$5,000.00

"Auerbach has created an oversized pop-up book, [2,3], featuring six die-cut paper sculptures that unfold into wonderful, elaborate forms. While much of Auerbach's work has previously dealt with compositions staged in the flux state between 2D and 3D, [2,3] represents an expansion for the artist towards a more sculptural medium. Engineered by the artist, each "page" opens into a beautifully constructed object, intricately conceived so that the large-scale paper works—some up to 18" tall—can be collapsed totally flat. The six sculptures in [2,3] take their cue from a range of geometric forms—the pyramid, sphere, ziggurat, octagonal bipyramid (gem), arc, and möbius-strip. The use of a bright, contrasting palette is familiar from Auerbach's previous work across a range of materials, including acrylics, etchings and C-type prints. This groundbreaking project stands as an astonishing art-object, part bookwork and part sculpture, and represents an advance in the field of pop-up technology. The six volumes will be housed in a specially designed slipcase." [publisher's statement]

"Tauba Auerbach is an American artist (b. 1981 San Francisco) best known for her integrated use of painting, printmaking, photography, and installation to examine the underlying structures of language and perception. Auerbach received her BA in Visual Arts from Stanford University in 2003. Her first solo exhibition, "Yes and Not Yes," was held at Deitch Projects in 2006, and propelled her to the forefront of contemporary art." [publisher's statement]

4. 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

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unmarred. Black polished goat skin binding, silk headbands, painted to the edge paper doublers, wood veneer inlasy and acrylic paint, onlaid strips of goat skin applied across both boards and spine. 8vo. 154pp plus specimens. Illus. (b/w plates), tipped in specimens in mono colors. Numbered limited edition, this being 111 of 130. Binder's signature inside rear board. Fine in Fine Drop-Spine Archival Box. Hardcover. (#11431) \$5,500.00

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

5. 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.

6. Barnfield, Richard; Hicks-Jenkins, Clive [illus.]; Riley, Dominic [binder]. **Richard Barnfield's Sonnets [Design Binding].** Llandogo, Monmouthshire, UK: The Old Stile Press, 2001 [2014]. Limited Edition. Tight, bright, and unmarred. Limited edition number 197 of 200. Signed by artist. Mustard goatskin binding with navy and brown onlays, gold toolings, leather doublures and suede flyleaves. Teg. Navy coated cloth drop-spine box with green onlays and gold tooling. Tan buckram slipcase. Oblong 4to. np. Fine in Fine Drop-Spine Archival Box in Slipcase. Hardcover. (#10966) \$6,750.00

"I adore the book, and [Clive's] illustrations are magnificent. The cover is my design take on your artwork in Sonnet 10. It shows our young man facing his muse, or possibly himself in a mirror (the glass in Sonnet 11) and it's done with leather inlays and gold tooling.

On the inside I tried something new. I have taken the two lines:

'He open'd it and taking off the cover

He straight perceived himself to be my lover'

which is so marvellous and punchy, and I suspect daring for the time. Because of the nature of the secret love (and the clever trick with the mirror) I have tooled the lines in reverse, the first line on the front doublure and the other on the back.

However, because the binding has suede flyleaves, the impression of the gold tooling is set off in the soft suede, and the words become legible, albeit rather feint. It's a case of the structure serving the design." [Riley note to Hicks-Jenkins]

"Barnfield was a 'gentleman at court,' an admirer and possible rival of Shakespeare. He was the only other male poet of his age other than Shakespeare to write love poems directed at a male muse, in this case the mysterious figure 'Ganymede.' My inspiration for the design, both the two figures on the cover and the letterforms on the inside, comes from Sonnet XI, (pictured) especially the punch delivered by the last two lines, which when I read them, knocked the breath out of me: He open'd it; and taking off the cover, He straight perceav'd himselfe to be my Lover. So the tooling on the doublures is in reverse but the words are offset on the suede where they become legible but faint, which seemed to me to be a perfect solution for expressing the metaphor of the mirror, which reveals the secret love." [artist statement]

Writing of this binding, Hicks-Jenkins has said, "I've always enjoyed the point at which the work of one artist, writer or composer finishes, and a second picks up the baton. Picasso riffing magnificently on Velasquez' Las Meninas, and Philip Glass replacing the soundtrack of Jean Cocteau's 1946 film of La Belle et la Bête with an opera. I think that Dominic's binding for The Sonnets of Richard Barnfield is a spellbinding thing. Everything about is 'right', and I

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congratulate him on the achievement. That suede flyleaf is fantastic!"

7. Baskin, Leonard. **Baskin in Mexico No 4 of 50 [Artist Proof]**. 1995. Proof Print. Bright and clean. Sheet 19.25x15.75"; image 13.5x11.5". Printed in black ink. Numbered limited edition, this being 4 of 50. Etching. Notation and signature by artist. Fine. Original Print.. (#10703) \$1,250.00
*Never mounted. A wonderfully strong, stark image.
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.*
8. 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.*
9. 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.*
10. Baskin, Leonard. **Fancies, Bizzareries & Ornamented Grotesques [Froned Crow] [Second State Artist Proof]**. Madrid, [nd. circa 1988]. Proof Print. Bright and clean. Sheet 15.5"x9.5; Image 7x4.75". Etching. Notation and signed by artist. Fine. Original Print. (#10700) \$375.00
*Never mounted.
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.*
11. 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.*
12. 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.*
13. Batak people of Lake Toba region of North Sumatra. **Sumatran Batak divination manuscript book [Pustaha] [Indigenous; divination; Shamanism]**. Indonesia, Early to mid-20th century. Unique. Boards stained with natural pigments, wear to extremities, spotting to wood boards, although in remarkable condition, dark staining to edges. (Two-sided) panel concertina fold; fastened on handcarved bone original boards with lizard sculptural relief; inscribed and drawn on smoothed and pressed; ~closed, measures 9cm x 7.5cm x 5.5cm. Opened 90cm in length.; illustrated. Handwritten in red and black ink pigments. Very Good+. Hardcover. (#11340) \$1,250.00
*The 'pustaha' [named by the Batak people of interior province of northern Sumatra, Indonesia] are manuscript books constructed and composed by their "datu" or magicians and healers. Origins of the pustaha remain somewhat clouded to non-indigenous research, although, records of provenance date to the 18th century. The Batak people settled mainly in the Lake Toba region of North Sumatra, and included three dominant dialects: Toba, Angkola, and Mandailing.
"The datu used three essential ritual objects: a magic staff, his medicinal horn, and a bark divination book (pustaha). 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 Brahmī of India and ancient Javanese writing systems.*

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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 pustaha is significant for the Batak, as the texts are idiosyncratic to the datu, meaning they are didactic tools for apprentices, but also for members of the community to interpret important decisions and advise on community issues, as reconciled by the datu. The books are often written in note-like script. The script is almost illegible for most members of the community, and indecipherable to Western scholars, however the syllable script is thought to be derived from East Indian Sanskrit or to some scholars, Indian Palava script. Many contemporary pustaha (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 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][scorpion and bird], 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. This copy in particular with bone carved boards, rather than alum tree boards.

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

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

14. Belloff, Mindy. **Hester. Emma. Sonia. Joni. Annie. Tracy: A Postmodern Discourse.** New York: Intima Press, 2021. Limited Edition. Standard edition aqua blue leather spine with letterpress printed paper cover boards, custom box in red cloth with unique center opening, printed and designed by Mindy Belloff, 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. (#11097) \$6,750.00

"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]

15. Belloff, Mindy. **Recreation of the Declaration of Independence as designed & printed in 1777 by Mary Katharine Goddard [Together with] Edited Version of the Declaration of Independence: All People Are Created Equal.** New York: Intima Press, 2010. Limited Edition. Bright and clean. Document 21x16" printed in 2-color black and brown; Essays 21x16" printed in blue and red; inside an archival paper folio; hand set in Caslon & letterpress printed on handmade cotton & linen paper (paper custom made by Katie MacGregor, Maine). Limited edition of 100 copies. Fine in Fine Portfolio. Broadside. (#8916) \$3,200.00

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

In January 1777, Congress commissioned Goddard to print the Declaration for each of the 13 newly formed colonies.

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This was the first printing to reveal the names of its signers and the first titled the Unanimous Declaration. Goddard, Postmistress of Baltimore and publisher of a weekly newspaper, put herself at risk for treason by printing the document and adding her name at the bottom.

To honor Goddard, an American pioneer, and our founding fathers, Intima Press created an accurate reproduction of Goddard's elegant two-column design of the Declaration, hand set over 7,000 characters in the original Caslon typeface, and printed on paper made specifically for the museum quality re-creation. She then went to press on a second unambiguous edition proclaiming 'all People are created equal' instead of 'all Men.'

Introductory text by Harvard historian David Armitage with essay by historian Martha King, and by the Artist. The two pieces are available separately for \$1777 each.

16. 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]

17. Blassingame, Tia. **Black: A Handbook**. CA: Primrose Press, 2022. Limited Edition. Bright and unmarred; wooden box unmarred. Loose folded sheets of artist-made paste paper dyed with persimmon, ash, iron oxide, and indigo, digital printing, original poetry, wood container. 8vo. np. Numbered limited edition of 40 copies. Fine in Fine Box. (#11391) \$3,500.00

"Despite pandemic exhaustion and varied stressors or maybe because of them, making this edition was strangely calming. This handbook was inspired by artworks, my family, nature, but above all by the strength, perseverance, audacious artistry and unparalleled creativity, dignity, humanity and journey of a people who push forward against all efforts to the contrary." [colophon]

"A companion piece to Negroes: A Handbook (2015), Colored: A Handbook (2020), and African American: A Handbook, Black: A Handbook continues the artist's discussion of race while exploring paper transformation- sifting the texture, surface, color, presence of a simple piece of paper." [artist website]

18. [Book Object]. **Thunderbook: Voyages Des Pays Bas [Voyages in the Netherlands]**. France, nd [circa 1820]. Unique. Light shelf/edge wear, rebaked (original leather laid down), professional stabilization, shelf later, else tight and bright. Full leather binding, gilt lettering and decorative elements, pear-wood boards and structural elements, catspaw leather seat. fo. np. Very Good+. Hardcover. (#9036) \$12,500.00

Almost certainly a French military officer's field latrine...blending humor and function. It is possible it was created for a young man's Grand Tour, but much more likely of military origin. Late 1700s binding has been repurposed to create a folding thunderbox. All elements fit within the closed 'book' (except the thunderpot) so it could be shelved in the officers field office. The binding and use of pear wood strongly collaborate its origins...most likely for use during the Peninsula War. We find reference to two similar 'thunderbooks', one in a private collection in the EU and otherwise unknown detail and a later example (Edwardian) with major elements (seat) replaced. This is a remarkable example of a book concealing a much more utilitarian purpose.

19. **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 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 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

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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]

20. Bringham, Robert [trans]; Wagener, Richard [illus]; Kelm, Daniel [binding]. **The Fragments of Parmenides & an English translation Parmenides [Artist Book]**. Berkeley, CA: Editions Koch, 2004. Limited Edition. Tight, bright, and unmarred. Full black leather binding, in blind lettering and decorative elements, burgundy endpages, frontispiece. fo. 64pp. Illus. [colored plates]. Numbered, limited edition of 120 plus lettered deluxe edition. Signed by Koch, Wagener, and Bringham. This copy belonged to the binder and is a variant, bound in full leather as the deluxe, but lacking suite of plates and issued box. Fine. Hardcover. (#11321) \$3,000.00

Translated by Robert Bringham; illustrated by Richard Wagener.

"The text is comprised of all twenty Greek fragments, varying in length from a only few words to 66 hexameters, of a poem composed by Parmenides almost 2,500 years ago in southern Italy. For this project, Peter Koch commissioned Dan Carr to create a new typeface that balanced the lyricism and movement of the handwritten poem and the formality of a carefully-made inscription. Parmenides Greek, the foundry face designed, cut, and cast by Carr at the Golgoonooza Letter Foundry, is accompanied by Diogenes Greek, a digital face designed by Christopher Stinehour. Printed in Greek on the left with the translation by Bringham on the facing page. Greek text handset in Parmenides Greek at the press by Richard Seibert, Robert Bringham, and Peter Koch; English text set in Monotype Dante at the Golgoonooza Letter Foundry; cover text, printed in red and black, set in Diogenes Greek. 5 wood engravings that boldly accent the text are hand-printed by Wagener in vibrant red, fiery orange and velvety black on Zerkall mill paper. 120 numbered copies, bound by Peggy Gotthold at Foolscap Press in quarter leather and Hahnemühle Bugra paper, are enclosed in a case covered in gold Japanese silk. 26 lettered copies, bound in full leather by Daniel Kelm and enclosed in a drop-back box, are accompanied by a suite of 10 wood engravings signed by Richard Wagener and a broadside specimen sheet for each of the typefaces made for this edition." [publisher's statement]

"This edition ... was designed by Peter Koch and printed by hand on Zerkall paper at Peter Koch Printers ... There are 146 copies in all. The wood engravings were printed by the artist. The main text was set by hand at the press in Parmenides Greek. The translation was set in Monotype Dante at the Golgoonooza [sic] Letter Foundry, Ashuelot, New Hampshire. The Greek type on the cover is Diogenes. The afterword, which was printed from polymer plates, was electronically composed in Dante roman and italic with New Hellenic Greek and Lazurski Cyrillic. Two of the typefaces were designed especially for this edition. Christopher Stinehour designed the Diogenes Greek in digital format at his stonecutting studio in Berkeley. Dan Carr designed and cut the Parmenides Greek by hand in steel, struck and justified the matrices and cast the type at the Golgoonooza Letter Foundry. 120 numbered copies were bound by Peggy Gotthold in quarter leather and Hahnemühle Bugra paper protected by a case that is covered in Japanese silk. Twenty-six copies, lettered A to Z, were bound in full leather by Daniel Kelm and enclosed in a dropback box. Each lettered copy includes a boxed suite of ten signed wood engravings by Richard Wagener and a type specimen sheet of the Diogenes and the Parmenides types." [Colophon]

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

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

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

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

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

22. Buckland, Raymond. **The Anatomy of the Occult**. New York: Samuel Weiser, Inc., 1977. First Edition. Tight, bright, and unmarred. Near fine. Paperback with color pictorial wrappers. 151pp + illus, references. Inscribed by the author on tp. Very Good+. Original Wraps. (#11329) \$150.00

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Raymond Buckland, beloved teacher and a prolific author writes on the subject of candle magick and ritual use of light magic. Originally from England, Buckland became the High Priest of the Long Island Coven, the first American Gardnerian group in the USA was mentored under Gerald Gardner, one of the early founders of Wicca. He was a proponent of practical magic and demonstrating accessibility to the craft. This paperback covers all the bases of occult and the pillars of occult methodologies. A candid, but well-researched book by one of the most prolific teachers of neo-pagan and witchcraft in the 20th century.

23. Bush, Vannevar. **As We May Think. [Atlantic Monthly, Vol. 176, No. 1].** Atlantic Monthly, 1945. First Edition. Bush, Vannevar, "As We May Think," in Atlantic Monthly, v. 176, n.1, July 1945. Entire issue, slight wear to cover and spine, very good in original wraps. Light shelf/edge wear, small chip at top front top corner, else tight, bright, and unmarred. Glossy printed wrappers. 4to. Illus. (color and b/w plates). Very Good in Wraps. Original Wraps. (#11050) \$3,500.00

This article embodied the idea of hypertext and, effectively, the function of the internet. "A remarkable early expression of ideas that were eventually realized in a different way on the Internet." [OOC 519]

"Wholly new forms of encyclopedias will appear, ready-made with a mesh of associative trails running through them, ready to be dropped into the memex and there amplified... Thus science may implement the ways in which man produces, stores, and consults the record of the race." [Bush]

"The vision of the Internet and World Wide Web goes back to an article by Vannevar Bush in the 1940s. Bush outlined his vision of an information management system called the memex (memory extender) in a famous essay "As we may think." He envisioned the memex as a device electronically linked to a library and able to display books and films. It describes a proto-hypertext computer system and influenced the late development of hypertext systems." [O'Regan, Giants of Computing (2013), p. 61]

"Bush's article describes his proposed Memex system for organizing, storing, retrieving, and linking information. . . . Bush conceived of the Memex as consisting of a desk equipped with projection screens, buttons and levers, a keyboard, and a storage system designed to provide instant access to microfilmed books, periodicals, documents, photographs, etc. The Memex system would allow pieces of data to be linked into permanent 'information trails' dictated by the individual user's needs, which could be called up again and modified at any future date Only after the development of the personal computer and hyperlinks on the World Wide Web was Bush's paper resurrected as a remarkably early expression of ideas that were eventually realized in a different way on the Internet." [OOC 519]

24. 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]

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25. Carina Hesper. **In Like a Pearl in my Hand [Artist Book]**. Rotterdam, The Netherlands: Carina Hesper, 2013. Limited Edition. Minor shelf/edge wear, else bright and clean. Loose set of prints with printed essay pamphlet laid into a pale blue printed box. fo. np. Illus. (color prints). Numbered limited edition. Signed by the artist. Fine in Fine Box. Boxed Loose Plates. (#11000) \$650.00
At once subtle and brutal, a monumental work and a brilliant use of thermoreactive ink. The blind will touch your face to see you. This book will force you to make that same experience if you want to see the blind.
"A book completely covered with black thermo chromatic ink — you literally need to touch the pages to see the portraits of visually impaired Chinese children underneath the ink." [Artist statement]
"Carina Hesper reveals a side of China that is mostly hidden from the outside world. Many parents in China give up their new-born child when they find out that it is visually impaired. This is a consequence of the one-child policy (formally changed to a two-child-policy in 2015) and the loss of face associated with having a child with a disability. Touched by these children's fate, Carina visited different locations of the Bethel orphanage in Beijing, where she photographed children with a visual impairment.
Like a Pearl in my Hand is a multi-sensory experience encouraging social awareness. It is presented as a limited and signed edition box with 32 prints, all fully coated in black thermochromatic ink. This ink turns transparent by the warmth of a human hand which is around 20-25 degrees Celsius. When touching the prints the underlying portraits are revealed.
In Like a Pearl in my Hand form and content are brought together in a unique and interactive way; the blind children, their concealment from society and the touch that is needed to see their portraits. The viewer experiences what it is like to be without sight and becomes actively involved in the fate of a group of vulnerable children.
Additional reflective notes by Bettine Vriesekoop and Hannes Wallrafen are presented in a separate inlay, both in Chinese and English.
The book adds a tactile dimension to the medium of photography – a medium that is predominantly about seeing and being seen." [artist statement]
A portion of proceeds are being provided to the Bethel orphanage in Beijing.
26. Carl Grosse [Cajetan Tschink]; P. Will [translator]; Cooksey, Gabby [binder]. **The Victim of Magical Delusions [Complete in Two Volumes]** or, The Mystery of the Revolution of P--L: A Magico-Political Tale. London: G. G. and J. Robinson, 1795. Light age toning, professional conservation work, rebound, else tight, bright, and unmarred; dropspine box tight and clean. Full leather binding in brown and blue goat skin, skins tattoo with black ink, inlaid brass border, leather endbands, tattooed leather hinge, Moriki Kozo Azuki endpapers, gray handmade filler paper. 8vo. Fine in Fine Archival Box. Hardcover. (#2554) \$5,500.00
"I chose this design because the imagery reflected cloth prints from the late 1700s. I wanted to encourage the handler of this book to see a pretty book and then realize it's about how magic isn't real." [artist statement]
"Carl Grosse, novelist, who was the self-styled Marquis of Pharnusa, published romances between 1790-1805. These included The Dagger (1795) and his most well-known work, Horrid Mysteries. A Story from the German of the Marquis of Grosse (1796), translated by Peter Will, which P.B. Shelley [q.v.] kept under his pillow in order to induce nightmares. The story tells of the quest of the hero, Don Carlos, to hunt down the ungodly Illuminati, a secret society that had fascinated Shelley (see Peacock [q.v.]). Anarchical conspiracy is the focus of Grosse's other "Magico-Political Tale. Founded on Historical Facts" which is the sub-title of The Victim of Magical Delusion (1795) set during the Portuguese Revolution and influenced by Friedrich Schiller's Ghost-Seer (1800)."
27. Casselman, Karen Leigh; Fletcher, Erin [binder]. **Craft of the Dyer: Colour from Plants and Lichens of the Northeast**. Toronto: University of Toronto Press, 1980. First Edition. Ex libris textblock with two discrete stamps, else tight, bright, and unmarred. French-style fine binding with laced-in boards. Bound in rose buffalo skin with naturally-dyed cotton (from Natalie Stopka) appliquéd with naturally dyed light madder cotton floss. Leather wrapped endbands in olive buffalo skin with wraps of madder and cutch/iron naturally-dyed cotton floss. Light grey buffalo skin doublures with squares of naturally-dyed cotton fabric attached with various colors of naturally-dyed cotton floss. Handmade paper flyleaves in dark orchid. Hook Pottery Indiana Hay endpapers with inserts of eco-printed paper from Velma Bolyard and hooked sheets of Hedgehog purple paper from Hook Pottery Paper. 8vo. 249pp. Illus. (color and b/w plates). Index. Near Fine in Fine Archival Dropspine Box. Hardcover. (#11397) \$5,250.00
Binding is housed in a clamshell box covered in light grey buffalo skin and Hedgehog purple paper from Hook Pottery Paper. Leather spine embroidered in cutch/iron naturally-dyed cotton floss in binder's handwriting. Trays covered in handmade paper in plum and lined with light grey Novasuede.
Includes a comprehensive alphabetical listing and description of 150 plant and lichen species which can be used to make textile dyes.
28. **El Coco y Los Santos** Lo Que Dice Cada Santo a Traves del Coco. [nd]. First Edition. Tight, bright, and unmarred.

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Marks to the covers, discoloration to upper and toning. Softcover in original wrappers. 28 cm. 32 pp + illus. In Spanish. Very Good+. Staplebound Wraps. (#11375) \$150.00

A serious study of divination and oracle by coconut shells, one of principal divination system of the Afro-Cuban religion Santeria. Originally typed with a script typeface and photocopied. "What the Saints say through coconuts..."

29. 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 atheistical and secure times.** London, UK: Printed by Nicholas Okes, 1617. First Edition. Evidence of dampstaining, toning (browning), curling to several pages, pinhole divot in rear papers, else tight, bright, and unmarred. Rebound in three quarter maroon calf over marbled boards, decorative gilt title on spine label, decorative starburst endpapers. Excellent and beautiful copy. Small 8vo, 368 pp. Signature: A-2B⁸: The second and third books each have separate dated title page; pagination and register are continuous. Annotations from former owner. Attached ribbon. 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 "continuall buffetings of Satan" (p.13). He seems to have kept a spiritual diary of these experiences, apparently intending it for print (ibid.). When he moved away from Oxford into his parishes, he then always found himself in the proximity of the devil's followers: "Hath not the Lord since, wherever it hath pleased him to pitch my Tent, even there to follow me with this Tentation, to be assaulted with this pestilent brood and 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 Witchcraft*, 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'. [2] 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. [ETSC: S108665. OCLC lists 7 US holdings]*

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

Extraordinarily strong exploration of immigrant life. "This one was my first artist book Caxixis-New York: a parallel between street fairs in New York City and a remote small town in northeast Brazil. The photographs taken as soon as I came to New York reflect the psyche of my first moment arriving abroad, and having learned to look at the world that way, I assigned myself the task of incorporating this quality of otherness to my own origins. Shown side by side, these two essays form a parallel between street fairs in New York City and a remote small town in northeast Brazil. The resulting body of work resulted in a solo show in my native city; this book was a companion piece. Having no bindery at home, it was made in my mother's kitchen using whatever materials I could find around. The hand of the maker sure shows: the original 35mm images were acrylic-medium-transferred to the pages. It is a low-tech process that

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involves vast amounts of rubbing. In addition, a few of the images were silk-screened.

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

31. 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.

32. 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.

33. [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 ffeep, else tight, bright, and unmarred. Full green leather binding in an Art Deco style with red leather figurative inlays, gilt numbering at spine, blue paper endpages. 4to. np. Illus. (colored illustrations). Near Fine+. Hardcover. (#11213) \$7,500.00

"To my Mother, December 1943".

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

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

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

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

34. Cotnoir, Brian. **Alchemy: The Poetry of Matter**. New York: Khepri Press, 2017. Limited Edition. Bound in cloth with risograph printed dust jacket. Limited edition of 28 of which this is _____. 28 covers each with one letter of the Arabic alphabet. Kanat typeface designed by Lara Captan. As New in Fine Dustjacket. Cloth. (#10202) \$137.00
Alchemy is the art and science of bringing something to its final perfection, or its completion, much as a work of art is completed or perfected. And so, at heart it is about creation, creator, and creativity. Rooted the Alexandrian alchemical tradition and working from a new translation of the Emerald Tablet, Alchemy: The Poetry of Matter is the author's personal exploration of the union of material and non-material alchemical practice, that is of physical alchemy and inner alchemy. Engaging the Way of the Philosopher, and through direct experimentation, several areas are investigated in light of the Emerald Tablet – Chrysopoiea, the Green Lion, the Quintessence and Aurum potable. - Author's website

35. Crause, Rudolf Wilhelm; Johann Ernst Rauschelbach. **Dissertatio Medica Inauguralis de Incantatis, ...** Jena, Germany: Literis Krebsianis, [1701]. First Edition. Toning to edges, slight fraying to binding (disbound, or in analytic), no wrappers otherwise unmarred and bright, a very good copy. 4to. 28pp. Signatures: A-C⁴, D² in Latin. Very Good+. Original Wraps. (#11336) \$950.00
"A medical disseration on bewitchment or the treatment of persons possessed by powers derived from evil spirits"--Bookseller. This examination of the efficacy and power of good and evil incantations make recommendations as to diet and medications and concludes that the best remedy against evil incantations is sweet music and pious hymns directed to God. Not atypical for sympathetic magic. Rudolph Wilhelm Krause the Younger also: Crause, Krauss, Crausius (born October 22 , 1642 in Naumburg , † December 26 , 1718 in Jena) was a German physician and wrote extensively on medical topics. Only one listing in OCLC.

36. Crowley, Aleister; Harris, Freida (illus) . **The Book of Thoth: A Short Essay on the Tarot of the Egyptians, being the Equinox Volume III No. V**. London: OTO/Chiswick Press Ltd., 1944. First Edition. Edition limited to 200 copies signed and numbered by Crowley, this being copy No. 198, and signed simply "Aleister Crowley." Obviously one of the last copies issued. Now housed in a modern custom clamshell box covered in dark orange Italian Canappetta book cloth, trays lined with brown felt, with gilt stamped leather title-label. Box in fine condition. The spine is darkened and the front leather hinge of the book is a little rubbed and showing signs of wear - it is holding firm. The paper covered boards quite darkened and are rubbed at the edges and rubbed through and rounded at the points (this was quite common with the book due to the soft Egyptian style paper in which the boards were covered). Internally it is bright and clean. As noted, boards show some wear and the book. Quarto. xii + 288 + [iv] pp. Original magnificent quarter leather binding with papered boards with Egyptian motif by Sangorski & Sutcliffe. Gilt title and OTO lamen and cartouche stamped on spine. Tipped in color plates of tarot designs, b&w illustrations. Printed by the Chiswick Press on Arnold Unbleached paper. Top edge gilt. Very Good+. (#11428) \$9,500.00
The first edition of Crowley's masterwork on the tarot, with color and black and white reproductions of the card designs by Frieda Harris. Edition limited to 200 copies signed and numbered by Crowley, this being copy No. 198, and signed simply "Aleister Crowley." Obviously one of the last copies issued. An attractive better than VG example of this magnificent publication and one of the last copies to be issued.

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37. Crowley, Aleister. **Gilles de Rais (The Banned Lecture)**. London: P.R. Stephenson / Printed by Botolph Printing Works, [1930]. First Edition. Unmarred, slightly worn, toning, else very good 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 disciplity. In this circumstance you will, I trust, understand why we had to cancel the meeting." Crowley responded to this letter publicly and says "Perhaps the refusal to let me lecture has come because Gilles de Rais is said to have killed 500 children in ritual murder and in some way, this was connected with myself. Since the accusation that I have not only killed but eaten children is one of many false statements that have been circulated about me in the past." He was quick to use his connections to print a good number of these pamphlets and distribute them on the streets of Oxford. His banned lecture received far more attention and readership than he could have hoped for. Even though there was purported to be a decent number printed, due to the ephemeral nature of them, none have been on the market in recent years. "The Oxford Poetry Society, a typically worthy undergraduate club, decided to venture on a strange fields by listening to a lecture by Mr Aleister Crowley on Gilles de Rais, a fifteenth-century magician known to history as the companion-in-arms of Joan of Arc and to children as the celebrated Bluebeard. The dons, however, took alarm, and so Mr Crowley has had to stay behind in Kent, leaving, one imagines, his inquiring young disciples to the less exciting delights of a paper on Wordsworth..." The lore of de Rais is beyond fascination, including black magic, Satanism, and serial killer, a pop culture delight. This ephemeral work also informs how printing history responds to controversy and censorship not the basis of minor opinion. An exceptional piece of Crowley collectibility and text never spoken.

38. 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.

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

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

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

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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 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.

40. Cummins, Maureen. **Re-Categorized**. Pennsylvania/New York: Maureen Cummins, 2021. Limited Edition. Tight, bright, and unmarred. Halfbound, black cloth spine and tips, beige cloth boards, white paper label, black ink lettering, tipped in plates and ephemera on black leaves. Oblong 4to. np [16pp]. Illus. (color and b/w plates). Numbered limited edition of 20. Signed by the artist. Fine. Hardcover. (#10916) \$1,200.00

"In Re-Categorized, Cummins uses historical press photographs to explore the challenges faced by librarians and cataloguers in creating classification systems, especially for materials involving human subjects. While collecting documentation of displaced populations for the Friends, Peace, and Sanctuary project, Cummins found herself interested in the backs of press photographs. These surfaces resembled twentieth-century collages, with pasted-down copies of printed articles, rubber stampings, and handwritten classifications for filing purposes. As she examined the texts and images, Cummins noticed not only the reporters' red-baiting and jokey racism (the headline "Sun-thing in the air" is used to describe a displaced Vietnamese woman wearing a conical Asian hat), but another, more subtly disturbing pattern: descriptors used by cataloguers to identify subjects in the photographs, intended to facilitate easy retrieval, were later, as events progressed, crossed out and altered: for example, "KW-destinations,"

"Vietnam-People," "Germany-East-People," and Pakistan-People," became, respectively: "KW-Refugees," "Vietnam-North-Refugees," "Germany-East-Refugees," and simply "Refugees." In all but one of the twelve examples included in the book the word "people" was changed to "refugee;" in other cases, nuanced descriptors such as "war" and "revolt" were eliminated, along with the names of destination countries and countries-of-origin. Like the experience of war and trauma itself, rich human lives were reduced to and defined by loss." [Artist statement]

41. Daily, Gretchen (essay); Katz, Jr., Charles (photos). **One Tree**. Seattle, WA: Marquand Editions, 2016. Limited Edition. Tight, bright, and unmarred. 11.5 × 22.5" box in semicircular shape with nine color photographs and a wood carving of a tree. In slipcase. Includes two letterpress booklets and nine photographs. Numbered limited edition, all signed and numbered, plus three lettered hors commerce copies. Fine in Fine Slipcase. Hardcover. (#9913) \$2,800.00
Designed by Ed Marquand and Edward Armstrong.

"One Tree honors a single relict tree in Sabalito, Costa Rica, and includes a major new essay by Gretchen C. Daily, Bing Professor of Environmental Science at Stanford University, and a member of the National Academy of Sciences and the American Philosophical Society. Daily has received considerable international recognition for her conservation work, including the Sophie Prize, International Cosmos Prize, Midori Prize for Biodiversity, Volvo Environment Prize, and the Heinz Award. She is a recipient of the 2017 Blue Planet Prize, the world's most prestigious award for global environmental sustainability. Daily's essay describes how one tree, the magnificent Ceiba pentandra in the village of Sabalito, Costa Rica, carries physical and spiritual importance far out into the world. In poetic language interwoven with scientific fact, she also describes the historical significance and natural history of this tree." [Publisher's statement]

One Tree is in the permanent collections of the Vatican Library, the Ute and Bill Bowes Art & Architecture Library at Stanford University, Pennsylvania State University Library, University of California Berkeley Library, and the Library of the Imperial Family of Japan, University of Washington Library Special Collections as well as many private collections.

42. de Plancy, Jacques Collin. **Dictionnaire Infernal** Repertoire universel des etres, des personnages, des livres, des faits et des choses qui tiennent aux apparitions, aux divinations, a la magie, au commerce de l'enfer, aux demons, aux sorciers, aux sciences occultes, aux grimoires, a la Cabale...aux contes populaires, aux pronostics, et generalement a toutes les fausses croyances, merveilles, surprenantes, mysterieuses ou surnaturelles, etc. Paris: Henri Plon, 1863. Sixième Édition. Minimal edgewear, chips, else tight, bright, and unmarred. Quarter calf over boards, marbled endpapers, [+500 pp], 550 engraved illustrations. In French. Illustrated by Louis Le Breton. Very Good+. Hardcover.

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- (#11204) \$4,500.00
"Dictionnaire Infernal was first published in 1818, with six reprints between 1818 and 1863. Across nearly 600 pages Collin de Plancy (1796-1881) attempts to provide an account of all the knowledge concerning superstitions and demonology. He describes a large variety of demons, such as Asmodeus, Azazel, Bael, Lucifer. He also includes historical figures associated with the occult or free thought from various kings and queens to Napoleon and Nostradamus... [Translation of title page] Infernal Dictionary, or, a Universal Library on the beings, characters, books, deeds, and causes which pertain to the manifestations and magic of trafficking with Hell; divinations, occult sciences, grimoires, marvels, errors, prejudices, traditions, folktales, the various superstitions, and generally all manner of marvellous, surprising, mysterious, and supernatural beliefs. All together, across nearly six hundred pages, Collin de Plancy provided entries for sixty-five different demons, including favorites from the pages of Dante, Milton, and others, such as Asmodeus, Azazel, Bael, Behemoth, Belphegor, Belzebuth, Mammon, and Moloch. The most interesting edition of the text is the final one of 1863, illustrated with exactitude by le Breton, whose brilliant Doré-esque engravings elevate the work beyond the relative staidness of previous editions. Collin de Plancy did not just convince himself that demons were real, but indeed he developed a wish to control them through language, a desire as fervent as that of his Enlightenment forebears to categorize and define words and ideas in dictionaries and encyclopedias."
43. de Sade, Marquis; Blaine, Mahlon (illus); Feinstein, Samuel (binder). **Justine [Design Binding]**. Paris: Les Editions du Courrier Graphique, nd [2016]. Limited Edition/Unique. Tight, bright, and unmarred. Full black Morocco (goatskin). The insides of the boards were then infilled with 20pt marbled archival card and binding tooled with 23K gold leaf using egg-glaire, and onlays of deep red and undyed goatskin. 12mo. 206pp. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#9275) \$3,250.00
Collection "Le Ballet des Muses". English translation. "In keeping with what I often do on books of a questionable nature, I use color and suggestive shapes to allude to the content. The freehand dots mimic the illustrations, and the expressive endpapers were marbled by me." [artist statement]
44. **Der Sprunch der Pythia: das neue Magische, wahrsage = Kartenspiel (Spell of Pythia) fortune telling cards.** [Germany], [1910]. First Edition. Complete set of 36 fortune telling or divination cards, verso/recto. Each card measures about 4 1/8" x 3 1/8" inches. Excellent and complete with minor aging, minimal wear to original box with instruction card in German. Very Good+. (#11247) \$200.00
Playing the cards is experimenting with chance. This divinatory card game is a way of unraveling the will of fate and thereby mastering chance. Pythia was the name of the high priestess of the Temple of Apollo at Delphi. She specifically served as its oracle and was known as the Oracle of Delphi.
45. Dickens, Charles; Thackeray, William; Cruikshank, George. **Loving Ballad of Lord Bateman [Harpers, mss, maquettes]**. Var., nd [circa 1900]. Unique. Light shelf/edge wear, age toning to some leaves, creases to some, two bookplates at front pastedown, ephemera laid in, else tight, bright, and unmarred. Full tan leather binding, two raised bands, gilt lettering and decorative elements, dentelles, marbled endpages. 8vo. np. Illus. (b/w plates). [comprised of three parts, see below] Very Good+. Hardcover. (#10271) \$7,500.00
Bookplate of renowned author and librettist Harry Bache Smith. Also bears armorial bookplate of Claire Mendel, noted German Consul and collector.
A bit of background on Lord Bateman: "An adaptation of the traditional ballad attributed to Thackeray (British Library Catalogue) with preface and notes by Dickens. George Cruikshank regaled a dinner of the Antiquarian Society with a rendition of the ballad. On "hearing Cruikshank mournfully intone the word's of the Turks' daughter to the imprisoned Lord... Dickens offered to polish it into an even more solemn absurdity. He told Cruikshank to ask his sister Fanny to take down the music and 'to be sure to mark the shades and the expression.' And although he kept his part in The Loving Ballad secret, he not only wrote a burlesque introduction and notes, but altered lines and substituted a new last verse." (Johnson, p. 260). It has also been suggested that Thackeray arranged the old ballad, Dickens is thought to have contributed the 'scholarly' notes, and Cruikshank provided the illustrations.
This volume is comprised of four parts, the first is an engraving of Thackeray of unknown origin, the second is Dec. 1892, Harper's Magazine article by Anne Thackeray Richie considering the history of the story's origin and arguing that her father was responsible without Dicken's contribution. The third part is 4 mss pages in Harry Bache Smith exploring his Bateman holdings and its history (and noting a direct contradiction to Richie's argument). Finally and notably, there are 3, 4-up fo leaves which appear to be maquettes of Cruikshank's illustrations for the 1939 first edition...no other such set is known to exist.
An unusual and genuinely significant collection.
46. [Drahos, István]. **[Occult Ex Libris] Ex Libris "Chiromantia" for Gino Sabattini.** Italy, [1944]. Small format printed "occult" ex-libris bookplate for Gino Sabattini. Woodcut design, printed in b/w, unbound on white paper in

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black. Unidentified edition. 7x9cm.

Near Fine . (#10909)

\$50.00

One of many occult themed bookplates designed for Gino Sabattini. Many of his bookplates feature devils, astrology, or other esoteric themes. This one features a palm reader. Mechanical woodcut print. Scarce. Inscribed with I. Drahos on verso in pencil, Drahos is a Hungarian engraver and artist, known for his erotica ex libris.

47. Ely, Timothy. **Apocryphon**. Portland, OR: Timothy Ely, 1984. Unique. Tight, bright, and unmarred; archival box shows light shelf/edge wear, two small stains. Full leather textured/built up binding, red paper pastedowns, textured endpages. np (18pp plus endpages, blanks, and tissueguards). Illus. (colored plates). Signed by the artist. Fine in Very Good Archival Box. Hardcover. (#9856)

\$12,000.00

This work, from 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, etc) and exquisitely bound. This binding, with strap closures, has built up sculptural elements with pigment and resin and painted inlays. As complex and compelling as one could wish for....

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]

48. 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 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]

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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 "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]

49. 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.

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

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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]

50. Emerson, Ralph Waldo [text]; Cooksey, Gabby [art/printing/binding]. **Blight [Artist Book/Making Copy].**

Tacoma, WA, 2020. Limited Edition. Tight, bright, and unmarred. Brown textedup paper boards (by Hook Pottery Paper) in a modified case binding, letterpress printed with handset type on inkjet photo transfers, silkscreen printed panels, and acrylic painted Kozuke paper (printing completed at Springtide Press with assistance from Jessica Spring); housed in an archival dropspine box. 4to. np. Illus. (color plates). Numbered limited edition of 28, this being AP1.

Signed by the artist. Fine in Fine Archival Box. Hardcover. (#11157) \$4,250.00

Quiet, sophisticated, and remarkably powerful, Gabby's newest work is an exquisite blend of book art and binding.

Gabby has, from early in her career, gone beyond her roots in design binding, creating the text, art, and printing for several books now. Just as her design bindings push limits and explore possibilities, so does her art and print work. It is a remarkable evolution.

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

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

This copy a 'making copy' including AP #1 and also with test prints inside the binding and 2 variant binding concepts and 3 test prints in a drawer. Housed in a custom box.

51. Espinosa, Félix and Amadeo Piñero. **Ifá y la Creación.** Havana, Cuba: Colección Cosmogonía Yoruba [Ediciones Cubanas], 1997. First Edition. Very minimal wear, else tight, bright, and unmarred. 95pp.+ illus, glossary. In Spanish. Very Good+. Original Wraps. (#11379) \$65.00

A record of the 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.

52. Euclid; Maret, Russell. **Interstices & Intersections or, An Autodidact Comprehends a Cube [Artist Book].** New York: Russell Maret, 2014. Limited Edition. Tight, bright, and unmarred. Full leather binding, inlaid leather decorative elements, housed in an archival drop-spine case. fo. np. Illus (color prints). Numbered limited edition, this being XII.

Fine in Fine Archival Box. Hardcover. (#10954) \$27,500.00

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

There are three editions:

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

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

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

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

53. 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]

54. Frech, Karl Hugo. **[Occult Ex Libris] Jos. [Josef] Völkel Astrology/Alchemy skull and snake, scale bookplate**. Bratislava, Slovakia, c. 1920-1930. Large format printed "occult" ex-libris bookplate of Josef Völkel. Woodcut, printed in b/w, unbound on cream colored paper in black. Unidentified edition. 5-1/2 x 7-1/4" mounted on board with mylar. Irregularity on verso, otherwise bright. Pencil annotations / autographs on verso. Near Fine. (#10919) \$100.00
Highly original, ex libris print by painter and graphic illustrator Karl Hugo Frech, [Karl Naughty] (1883-1945). While Frech's are probably the most notable Slovakian bookplates ever produced, they remain almost completely unstudied and unknown. Frech's bookplates received numerous commissions from many important figures of Bratislava (formerly Pressburg) and mostly known for depicting esoteric and occult topics. Incredibly, in bookplate scholarship, Frech's name is virtually unrecorded. Rare. Part of the Occultis Ex Libris series.

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

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

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

56. Gallo, Philip. **Found Poems**. Minneapolis, MN, 1990. Limited Edition. Tight, bright, and unmarred; slipcase tight and clean. Quarterbound, black leather spine, red leather inset into black paper boards, black endpages. 4to. np. Numbered limited edition of 60, this being 20 [plus A-J hors commerce]. Signed by Gallo. Fine in Fine Slipcase. Hardcover. (#11354) \$1,750.00
An important, strong, and subtle collection of found [concrete] poetry by renowned poet, artist, and printer Phil Gallo.

57. Gano, Gordon [Violent Femmes]. **Two Page MSS letter from Gordon Gano [together with] One Page MSS Lyrics**. LA, 1983. Unique. Minor toning, else bright and clean. 8.5x11" notebook paper; mss in black ink. Signed by the author. Near Fine. (#8908) \$25,000.00
"Violent Femmes" was the debut album by Violent Femmes and one of the defining albums of the era. Recorded in July 1982, the album was released by Slash Records on vinyl in April 1983. Gordon Gano wrote most of the songs for the

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

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

58. Ghríofa, Doireann Ní (poetry); Maher, Alice (art). **Nine Silences [Deluxe Edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Printed in an edition of 80 books. Copies numbered 1 – 50 have been bound in marbled paper over boards, housed in a transparent perspex slipcase. Four similar copies marked i – iv are for collaborators. Copies lettered A – Z have been half-bound in salmon leather and marbled paper and are presented, accompanied by a folded down printing of the complete woodcut (on 120 gsm Zerkall), in a cloth covered solander box. Presented in a cloth covered solander box, accompanied by a folded print, copies A — Z make up the deluxe edition. Fine in Fine Archival Box. Hardcover. (#9868) \$2,500.00

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

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

59. Gibson, Walter Brown. **Witchcraft: A History of the Black Art**. London: Arthur Barker Limited, 1973. First UK edition. Slightly edge-nicked and unclipped dust-dulled dj, now mylar-sleeved, redacted imprint on title page verso, else tight, bright, clean and unmarred. 8vo, 149 pp, 8pp of plates : illust. ; 23cm. Orange cloth. Image of black cat on dj. (designed by Ian Fleming) Very Good in Very Good Dustjacket. Hardcover. (#11277) \$120.00

Walter Brown Gibson (September 12, 1897 - December 6, 1985) was an American author and a professional magician best known for his work on The Shadow. Gibson, under the pen-name Maxwell Grant, wrote Shadow stories at an amazing rate to satisfy public demand during the character's golden age in the 1930s and 1940s. Gibson's whole life had always been about magic and mystery, and in his writings, he developed his deep interest in natural phenomena and the psychic sciences. From his friendship with the leading magicians of the day, he had gained a complete knowledge of stage magic, which helped to lift his creative mind to higher levels. His knowledge and use of magic was even recognized by the elite magic fraternity, when in 1971 the Academy of Magical Arts awarded him a Literary Fellowship, and followed it in 1979 by awarding him a Masters Fellowship. This particular book falls outside the slight of hand magic, although Gibson's literary writing evidence present, the material is comprehensive and charming, includes a chapter on hexing and chapters dedicated to non-European magical practices.

60. Gilligan, Rich [photos]. **Town [Deluxe]**. Dublin: The Salvage Press, 2018. Limited Edition. Copies marked 1–50 are bound in painted cloth over boards, housed in a cloth slipcase. Similarly bound, copies marked i–iv are intended for collaborators. Copies lettered A – Z are bound in full alum tawed goat and are each housed, accompanied by a portfolio containing eight additional photographic prints, in a painted cloth covered solander box. Presented in a painted cloth covered solander box, accompanied by a portfolio of prints, copies A — Z make up the deluxe edition. 4to. Printed in an edition of 80 copies. Fine in Fine Archival Box. Hardcover. (#9869) \$4,500.00

"Designed, type-set and letterpress printed by Jamie Murphy at Distillers Press, NCAD. The type is Adrian Frutiger's Méridien printed here in 14 and 24 point (the 'normal' weight was released by Deberny & Peignot in 1957 followed by the italic in 1966). Rich Gilligan's photographs were captured in Dublin city over the last days of 2017. They have been enlarged by hand from the 35mm negatives onto resin coated Ilford MGIV by Barbara Wilson at her darkroom in London. The water-marked 200 gsm handmade paper was commissioned for this book from the Velké Losiny Mill in the Czech Republic. The bindings were executed by Craig Jensen, assisted closely by Marc Hammonds, at BookLab II, San Marcos, Texas." [artist statement]

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61. [Giuliani, G.]. **[Occult Ex Libris] Ex Libris Occulta for Gino Sabattini**. Italy, [1944]. Small format printed "occult" ex-libris bookplate for Gino Sabattini. Woodcut design, printed in b/w, unbound on white paper in black. Unidentified edition. 8x11cm.

Near Fine . (#10908)

\$50.00

One of many occult themed bookplates designed for Gino Sabattini. Many of his bookplates feature devils, astrology, or other esoteric themes. Mechanical woodcut print. Scarce. Inscribed with G. Giuliana on verso in pencil.

62. 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. Hardcover. (#11394)

\$5,500.00

"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]

63. Goddard, Robert Hutchings; Meuter, Roland (binder), Gschwendtner, Arno (designer). **The Autobiography of Robert Hutchings Goddard, Father of the Space Age. Early Years to 1927 [Design Binding]**. Worcester, MA: St. Onge, 1966/2019. Limited Edition. Tight, bright, and unmarred. Meteorite binding, 8-cent Gaddard US postage stamp tipped in, frontispiece; special endpapers illustrated with rocket blueprints, aeg; gray paper slipcase with beveled brown leather foreedge; this copy includes a second portrait engraving on the inside of the rear cover exposed by a cut away in the pastedown. 72x53x9mm. 85pp. Numbered limited edition of 1,926 copies, this being 1527. Fine. Hardcover. (#10021)

\$7,000.00

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Round edges have the wrong look on a miniature book.

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

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

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

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

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

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

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

64. 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+. Quarter calf. (#9460) \$2,400.00
William Godwin (1756-1836) was the famous radical journalist and author, husband of the feminist Mary Wollstonecraft, father-in-law of Percy Bysshe Shelley, and father of the author of "Frankenstein," Mary Wollstonecraft Shelley. Lives of the Necromancers was the final book written by Godwin and summarizes paranormal legends from

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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.

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

66. 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 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]

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67. Guerra, Antonio; et al. **Resistencia / Animales en peligro de extinción y especies protegidas en México, Firmados [Resistance. Animals in danger of extinction and protected species in Mexico]**. Mexico City: La Trampa Gráfica Contemporánea. Signed Engravings in relief and hollow to the bottom lost on canson paper 25 / 35 Pieces: 13, in folder. With a watermark from La Trampa Gráfica Contemporánea, each one. Printed in La Trampa Gráfica Contemporánea, Mexico City. 31 x 31 x 2.5 cm
Limited edition of 35. Signed by the artists. Fine in Fine Drop-Spine Archival Box. Loose plates in portfolio box.. (#11369) \$4,500.00
Signed engravings on Cranson paper, watermark from La Trampa Grafica Contemporanea.
This suite of prints is composed of work by: Loulia Akhmadeeva, Ernesto Alva, Eduardo Barrera, Alondra Benítez, "CORA" (Mónica Contreras and Darío Ramírez), Antonio Guerra, Rubén Morales Lara, Miguel Ángel Ortíz, Carmen Razo, Coral Revueltas, Olivia Rojo, Sonia Sanchez Avelar and Salvador Soto.
"The exhibition is made up of 14 original prints: Vaquita porpoise, authored by Ioulia Akhmadeeva, an etching in soft varnish, aquatint and chine cole; Tapir, by Ernesto Alva, a PVC relief; 37 specimens of the species in Mexico by 2021 (Mexican Wolf), by Eduardo Barrera, an acrylic lasergraph; Manatee of the Caribbean, another relief in PVC and linoleum in five inks by Alondra Benítez; and Loggerhead Turtle, a two-plate xylography made by CORA (Mónica Contreras and Darío Ramírez).
Also included are Axolotl, a two-plate photolithography by Antonio Guerra; Black bear, burin printed in relief, by Rubén Morales Lara; Red macaw, a linoleum printed on two plates by Miguel Ángel Ortíz; Cozumel raccoon or pygmy raccoon", siligraphy and embossing, by Carmen Razo; Imperial or Woodpecker Woodpecker, etching and aquatint by Coral Revueltas Valle; Ocelot, a photolithograph by Olivia Rojo; Shrew of the Tuxtlas, a linoleum by Sonia Sánchez Avelar; and Jaguar, mezzotint and stencil by Salvador Soto." [publishers site]
68. Hagner, Dirk. **The Mask of Evil [Artist Book]**. San Juan Capistrano, CA: Inkswine Press, 2021. Limited Edition. Tight, bright, and unmarred. Quarterbound black Kraftex leather over blue hand-made paper covered boards, gilt lettering, multi-color woodblock prints, letterpress type. fo. np [12pp]. Illus. (color plates). Numbered limited edition of 10 books. Signed by the artist. Fine.. Hardcover. (#10993) \$2,800.00
"Brecht's The Mask of Evil reveals beautifully the problem of being angry and hateful in this world: it's straining and a lot of effort – exactly what it looks and sounds like. Here it is interpreted with anxious typography, juxtaposed with calming organic wood textures." [artist statement]
"Because I arrived at making books from being a printmaker I find myself to be a book artist rather than a book binder. As an artist I have chosen printmaking as my medium. I get excited about ink and paper. The textures, the subtle build-up of sheen in successive ink layers, the gentle dimensionality impressions leave on the sheet, the feel of the printing blocks, the sounds and scents – it's the whole mix. It is seductive, challenging, often surprising, and always exhilarating. Printmaking and book arts share the same birth mother. Artists books can beautifully showcase a suite of prints; types enrich the work graphically. Sometimes the work is type driven, which I often think of as mark-making. Books substantially aid me as printmaker, provide context, impart rhythm and a pulse, and provide a tangible dimensionality not commonly found in printmaking alone. In employing traditional and exploring new methods of image and book making the results connect us to our past and keep it relevant. It allows us to speak with a contemporary voice grounded in the human experience." [artist statement]
69. Haskins, James (Jim). **Witchcraft, Mysticism & Magic In The Black World**. Garden City, NY: Doubleday & Company, Inc., 1974. First Edition. Tight, bright, and unmarred. Slight bumped corners, musty, else very clean, no ex-lib. Ochre cloth (one mark), lacking dustjacket. 8vo. 156pp+illus., maps, index. Pictorial endpapers. Very Good+. Hardcover. (#11333) \$95.00
A popular history and study of witchcraft and magic, from African roots. Establishes the relationship between supernatural beliefs and practices of Africans and Black people today in North America, South America, and the Caribbean. James (Jim) Haskins (1941-2005) was an award-winning African-American author who was for a time a Visiting Professor of Literature and Folklore at Indiana University history department and who wrote extensively on Africa cultures and the African-American experience. Important documentation by black scholar, Jim Haskins, also authoring books on black history. "The home of black witchcraft, mysticism, amd magic is, of course, ---the home of black people--Africa."--Author.
70. Henri, Adrian; Glaister, Donald [binder]. **Lowlands Away [Design Binding]**. Hinton Charterhouse, Bath: Old School Press, 2001. Limited/Unique. Tight, bright, and unmarred; dropspine case tight and umarred. Gray Chieftain goat skin boards, silk headbands, cork pastedowns and endpapers, plastic tubing, copper wire, paper strips, wood veneer, and acrylic pain. 8vo. np. Illus. (color plates). Signed by the binder on rear hinge. Fine in Fine Archival Box. Hardcover. (#11392) \$5,000.00
Fourth in the Old School Press's series of the works of contemporary British Poets. Pastel illustrations by the author at the Sencio Press by Adrian Lack.

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This was a set book for an exhibition by the Hand Bookbinders of Calif.

"The design is inspired by the text in which a husband sends a message of devotion to his wife in a sealed bottle just as his ship was sinking in a storm. Years later the bottle is found and delivered to the man's wife. The design refers to the bottle, the message in the bottle, the broken ship and most importantly to the nature of the cycle of leaving and returning...the round trip." [artist statement]

71. Hiebert, Helen. **Intensio**. Edwards, CO: Helen Hiebert Studio, 2021. Limited Edition. Tight, bright, and unmarred. Paper wraps, embroidered elements, handmade paper; grey cloth archival box, printed labels. 8vo. Numbered limited edition of 25. Signed by the artist. Fine in Fine Archival Box. Original Wraps. (#11234) \$2,800.00
Hiebert here explores string draws and structure forms. Here work with thread and paper is always extraordinary and thus she continues...

From the colophon: "Helen Hiebert created all of the handmade paper in this book with a 90% cotton rag/10% abaca fiber blend. She composed the string drawings and stitched them with the assistance of Will Katauskas. The end sheets are machine stitched. Tom Leech printed the text at the Press at the Palace of the Governors in Santa Fe, New Mexico from polymer plates made by Boxcar Press. The typeface is Dante. Claudia Cohen bound and boxed the book. Intensio was designed and produced by Helen Hiebert Studio in Red Cliff, Colorado in 2021." [colophon]

72. Hiebert, Helen. **Prism**. Edwards, CO: Helen Hiebert Studio, 2010. Limited Edition. Tight, bright, and unmarred. Paper wraps, embroidered elements, handmade paper; grey cloth archival box, printed labels. 4to. Numbered limited edition of 25, this being 10. Signed by the artist. Fine in Fine Archival Box. Original Wraps. (#10233) \$2,400.00
I've been fascinated with light for as long as I can recall. As a child, I always looked for rainbows, and I enjoyed trying to identify every color, from red to violet. This book explores the wonder of that interaction between color and light. As you flip through the pages, you will see 24 analogous colors (each new hue sharing some of the color of the page next to it). It's my attempt, as a paper artist, to capture the essence of a rainbow within the pages of the book. [artist statement]

73. 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, 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.

74. Hopkins, Blair. **All in a Day's [Sex] Work**. Elmwood Park, NJ: G&H SoHo, 2017. Second Printing. Tight, bright, and unmarred. Color pictorial boards, no dust jacket, as issued. 8vo. 208pp, incl. 29 pp color photo reproductions. Signed by the author. As New. Hardcover. (#9546) \$45.00
First printing consisted of 12 copies in wraps, really done as a proof of concept/limited edition. This is, effectively, the first trade edition. Blair spent 3 years traveling around the country photographing and interviewing sex workers...this is the embodiment of that work. She leverages a variety of short, pointed questions to explore the day to day life of those who work in in the too-often marginalized world of sex work.

75. Hulsey, Sarah. **The Condensed OED Vol. 2 [Artist Book] [Deluxe]**. Somerville, MA: Sarah Hulsey Studio, 2018.

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Limited Edition. Tight, bright, and unmarred. Red paper portfolios housing loose printed sheets (etchings and letterpress), housed in red cloth drop-spine archival box with leather onlays. 8vo. np. Illus. (color plates). Numbered limited edition of 5. Signed by the artist. Fine in Fine Archival Box. Mixed bindings. (#11411) \$2,000.00
Condensed OED is printed on more than 20 yards of fabric and reflects the connections between words in the Oxford English Dictionary.

"The Condensed OED represents the complex web of connections between words found in the dictionary. Each line ties together words with a similar meaning, use, or history, generating a dense field of linguistic associations within the Oxford English Dictionary. This piece is a variation on a larger project produced during my apprenticeship at the Fabric Workshop and Museum in Philadelphia. The boxed "volumes" suggest the delimited list defined by a dictionary, while the large, expansive interior panels hint at the living, growing possibilities of a language's lexicon." [artist statement]

Sarah Hulsey received a BA in Linguistics from Harvard, a PhD in Linguistics from MIT, and an MFA in Book Arts/Printmaking from UArts in Philadelphia. Her work draws on her background in Linguistics to explore the structure of language in a visual domain. She has had solo exhibitions in Cambridge, Boston, and Philadelphia and numerous group exhibitions both nationally and internationally. Her work is held in the collections of the Library of Congress, Yale University Haas Arts Library, Columbia University Rare Book Library, University of California Berkeley Bancroft Library, among others.

76. Hulsey, Sarah. **Figures of Speech [Artist Book] [Deluxe]**. Somerville, MA: Sarah Hulsey Studio, 2021. Limited Edition. Tight, bright, and unmarred. Red paper portfolios housing loose printed sheets (etchings and letterpress), housed in red cloth drop-spine archival box with leather onlays. 8vo. np. Illus. (color plates). Numbered limited edition of 5. Signed by the artist. Fine in Fine Archival Box. Mixed bindings. (#10998) \$10,000.00
An exploration of shape, color and meaning through the medium of layered woodcut monoprints.

"The etchings and accompanying word lists in this project investigate the lexicon, a complex mental repository of the lexical knowledge held by a speaker. Unlike a dictionary, the lexicon is believed to be organized by relationships between words. These relationship groupings are represented here by shapes inspired by English verb classes. Schematic shapes and their companion texts explore the unconsciously known patterns of language." [artist statement]

"This array of verb-shapes represents only a small part of a rich trove of information that you unknowingly access every time you use language. Repeated shapes, both etched and collaged, combine to form visual representations of a number of classes of English verbs. Running alphabetical lists of words (totaling 1566 in all) are printed across the pages in each collection, grouped according to the unconsciously known patterns in the meaning and use of vocabulary. Each list belongs to a class of verbs that share structural properties, but aht on the surface do not appear to have much in common. The piece reveals connections across the mental lexicon, while giving shape- and pattern-related hints as to what those connections are." [colophon statement]

Seven portfolios housing work following these themes: 1) Unergatives; 2) Dative Alternation: double object; 3) Dative Alternation: oblique dative; 4) Locative Alternation: locative variant; 5) Reflectives; 6) Locative Alternation: "with" variant; 7) Unaccusatives.

A monumental work in Hulsey's evolving work exploring the nature and structure of language.

Hulsey's focus on art and linguistics evolved in "parallel to her studies in linguistics, first at Harvard, and later in graduate school at Massachusetts Institute of Technology. As she learned more about the depth and complexity of the structure of language, she became more and more drawn to the possibility of representing these structures through visual art." [bio]

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

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

78. Jack, Adrienne; illustrated by Esmé Eve. **Witches and Witchcraft**. London: Franklin Watts, 1980. First Edition. Tight, bright, and unmarred, small bump corners, else excellent condition. Pictorial gloss color boards, not ex-library, 48 pp + illus +index. Very Good+. Hardcover. (#11367) \$55.00
An easy-read fun "fact" book for children on myth, lore, and historical references to witches and witchcraft. Charming

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with wonderful illustrations in color and black and white. *Esmé Eve, A.R.C.A. (1920-2001) was a British author and illustrator, brilliant children's books. "And on Halloween night we all believe in witches!"...*

79. Jacobs, Diane. **Hairy Times [Artist Book]**. Portland, OR: Diane Jacobs, 2005. Unique. Bright and unmarred. Handmade paper with human hair at edges, letterpress. fo. np. Signed by the artist. Fine. Original Wraps. (#11358) \$2,450.00

"Hairy Times was made under the guidance of Helen Hiebert in her paper studio in Portland, Oregon.

The Hairy Times is a hand-made newspaper created from shredded New York and Los Angeles Times papers. It is a manifestation of the media's failure to ask the hard questions and hold the government accountable. The ramifications of this neglect and deceit are made evident in our apathetic and disenfranchised populace." [artist statement]

80. Jacobs, Diane. **Owed to The Mountain [Artist Book]**. Portland, OR: Scantron Press, 2021. Limited Edition[s]. Bright and clean. Printed paper boards, wood engraving, reduction wood cut, linoleum cut, etching, handset letterpress metal type, pressure printing, silk-screen printed book cloth, unique eco printed end pages, and mono print centerfold. fo. np [36pp]. Numbered limited edition. Signed by the artist. Fine in Fine Paper Enclosure. Hardcover. (#11413) \$3,000.00

"Etchings of animal ink drawings in various colorful ecosystems and habitats appear among the text, documenting the changing seasons. The stories weave multiple Native voices that underscore the value of friendship, reciprocity, interdependence, and cooperation.

Owed to The Mountain cultivates a powerful story that inspires knowing a place deeply, sharing Indigenous wisdom, and building a community that turns its love for a mountain into action. Mt. Hood has the 6th largest carbon stores of all National Forests in the country! By galvanizing a movement that advocates for the US Forest Service management plan to be updated, Mt Hood can be celebrated and treated as a living ecosystem and increase its climate resilience. Through this project's research, interviews, and by spending time on the mountain, I understand how important it is that we protect clean drinking water, promote wildlife habitat restoration, support forest maturation, and prioritize the vision and cultural traditions of Native communities, including the practice of controlled burns. We owe it to the Mountain." [artist statement]

Stories are both history and prophecy - time is circular - stories are among our most potent tools for restoring the land and our relationship to it. [Robin Kimmerer]

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

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

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

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

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

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

82. 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.

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

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

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

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

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

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

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character of Earth.

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

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

fire/ignisbook: "Tin, Antimony, Fire, Flux, Copper" refer to soldering the copper and brass structure formed around the glass cylinders. Soldering is featured in the Fire/Ignis book because it is a heat process. The elements act through the substance of our bodies and of material existence. The planets shape our psyches and choreograph the universal dance of transformation. —Taz Sibley [Artist statement]

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

84. Kelm, Daniel. **Mars [Artist Book]**. Easthampton, MA, 2005. Tight, bright, and unmarred; archival box tight and unmarred. Acrylic paint, starch paste, silkscreen, offset, and letterpress on various papers with wire edge binding enclosed in a Japanese bookcloth-covered paperboard box with chrome-steel ball bearing, sand cast iron canister ball, and iron-nickel meteorite. 8vo. np. Illus. Numbered limited edition of 15, this being an AP. Fine in Fine Drop-Spine Archival Box. Hardcover. (#11395) \$12,500.00

"Voice of Mars" text by Taz Sibley Mars narrative text by Daniel E. Kelm.

"Produced with the assistance of Greta D. Sibley, Kylin Lee, Meg Sanders, Michael Richardson, Amy Grigg, Barry Spence, J Doster, and other mechanics at the Wide Awake Garage." [Artist Statement]

"Many of Daniel Kelm's most recent editioned works, such as Mars, began as one-of-a-kind prototypes. The long gestation of bookworks such as this allows layers of symbolism and meaning to build over the years, forming intricate connections between form, imagery, and materials. The accordion book structure bearing images of the god Mars, as well as the phrases "God of War" and the two names of the god (the Greek "Ares" and Roman "Mars"), can be assembled into a three-dimensional dodecahedron shape by pinning the sides together. Accompanying the book is a narrative that lays out the story behind and inspirations for the work's creation, as well as a text, "The Voice of Mars," which allows this figure of chaos and destruction to speak directly to the audience.

In addition to sheltering these books, the container holds three metal objects that Kelm calls the "three faces of Mars:" a Civil War-era canister ball representing Mars's militaristic character; a chrome-steel ball bearing relating to the god's scientific properties; and an iron nickel meteorite symbolizing the celestial realm." [Aprile Gallant, Curator, Prints, Drawings, and Photographs, Smith College Museum of Art]

A remarkable work and one of the white whales in Kelm's canon.

85. 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 book 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]

86. 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

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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 viktimize 14.500 18 marzo 2011: Japón eleva el nivel de alerta nuclear en la central de Fukushima-1 19 Mart 2011: Japonya'da radyasyon korkusu en yüksek seviyede 20 maart 2011: Foekoesjima nou net twee vlakke laer as Tsjernobil-kernramp 21. märts 2011: Jaapani ministeerium avaldab kodulehel andmeid radiatsioonitaseme kohta 22 marzo 2011: Radioattività nel mare di Fukushima – Nuove scosse, 21 mila tra morti e dispersi 11 abril 2011: Japão eleva alerta nuclear para mesmo nível de Tchernobil 11 mayo 2011: Casi 15.000 muertos confirmados por el seísmo de hace dos meses en Japón 11. juni 2011: Tusinder demonstrerer mod a-kraft i Japan 11 julho 2011: Japão fará testes de resistência em todas suas centrais nucleares 6 August 2011: Double jeopardy: Fukushima victim is Hiroshima survivor 11. September 2011: Schwarze Tage – Ein Thementag über katastrophale Ereignisse, die die Welt veränderten 11 octobre 2011: Après Fukushima, seules l'Italie, la Suisse et l'Allemagne ont renoncé à l'énergie nucléaire 12 novembre 2011: Fukushima: giornalisti visitano la centrale atomica 6 december 2011: Radioaktiv mjölk i Japan 18. tammikuu 2012: Japani pidentää ydinreaktoriensa 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. 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

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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 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)

87. 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]

88. Koch, Peter Rutledge; Kelm, Dan [binder]. **Ur-Text Vol. II: Speculum Mundi [Artist Book]**. Berkeley, CA: Editions Koch, 2022. Limited Edition. Tight, bright, and unmarred. Tan printed paper boards. 8vo. 128pp. Numbered limited edition of 65. Fine. Hardcover. (#11231) \$650.00

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"The Ur-text project, a work in three volumes, is composed from poems, personal writings, and speculations accompanied by quotes, appropriated texts, and images. All have been transformed to suit the concept of a twenty-first century Liber Chronicarum spanning the totality, from Genesis to the Apocalypse.

The texts include the entire Book of Genesis (Jerome's Latin translation, with the opening verse in Hebrew and Greek), select fragments from Ecclesiastes, The Apocalypse of St. John (The New English Bible translation), William Temple Hornaday's The Extermination of the American Bison (Washington D.C. 1889) and The Effects of Nuclear Weapons (Washington, D.C., 1957) together with additional marginalia, commentary, and the entire text of my long poems Magnus Annus, first published by The Aldebaran Review (Berkeley, 1968), and L'Alchimie du Verbe published as Bone Black & Vermillion by The Real Lead Saloon (Berkeley, 2021.) The biblical texts (especially Genesis) are what I have posited as the core-texts of our perception, the lenses through which we interpret our culture and our nature. The sub-text (appropriated from The Effects of Nuclear Weapons) is, in its altered format, not so much a lens through which we perceive as the swamp in which we are mired—an ever-present, existential, war-riven, and increasingly poisoned world.

The majority of my personal observations were written and annotated as I composed each bi-folium, revising and editing at each stage along the way right up to and including the final press run.

The images were collected from divers sources, including: Schedel's Liber Chronicarum; I Modi by Pietro Aretino (Venice, 1527); Heinrich Khunrath's Amphitheatrum Sapientiae Aeternae (Hamburg, 1595); Uranometria by Johann Bayer (Augsberg, 1603); Robert Fludd's Utriusque Cosmi ... metaphysica, physica atque technica Historia, &c. (Oppenheim and Frankfurt, 1617–24); with additional images from the United States Department of Defense, Library of Congress, Montana Historical Society Photographic Archives, my personal collection, etc. All are reconfigured, altered, and collaged to varying degrees to suit my project of a re-envisioned creation story and atrocity exhibition of some of mankind's more questionable accomplishments." [Artist Statement]

89. Komunyakaa, Yusef; Kelm, Daniel [binder]. **Love in the Time of War [Artist Book]**. Robin Price, 2013. Limited Edition. Tight, bright, and unmarred. Printed letterpress with silver ink in Adobe Jenson onto individually painted, hand-dyed silk fabric, sewn into a modified paper-case binding, torn and cut glassine inserts are embedded within fore-edge-folded sheets to provide rattle & an additional visual layer, thin aluminum covers are photochemically etched with a pattern derived from camouflage fabric, the supple silk sheets enclosed within metal plates of armor create an integrated articulation of vulnerability and strength. 8vo. np [38 silk pages]. Variable edition of 70. Fine. Hardcover. (#11312) \$4,000.00

"Yusef Komunyakaa began writing these poems when the U.S. invaded Iraq in 2003. In his 25-poem sonnet sequence Komunyakaa begs ancient, lyrical questions that contemplate the struggle of love in a time of war. (Some poems previously appeared in The New Yorker and The Nation.)

Book structure co-designed with Dan Kelm.

Yusef Komunyakaa is a Pulitzer Prize winning poet and the author of twenty books of poetry. He received a bronze star for his service as a journalist in the Vietnam War and is a professor and senior distinguished poet in the graduate Creative Writing Program at New York University.

90. 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]

91. Kuch, Michael. **Common Monsters [Artist Book]**. Northampton, MA: Double Elephant Press. Limited Edition. Light shelf/edge to archival box, else tight, bright, and unmarred. Blue boards, red cloth spine; cloth covered drop-spine box with glass inlay. Oblong fo. np [24 leaves]. Illus. (colored plates). Numbered limited edition of 25 plus 15 unbound sheet sets. Fine in Fine Archival Box. Hardcover. (#11363) \$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

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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." [Catalogue description, The Veatchs]

92. 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) \$10,000.00

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].

93. 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.

94. 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!

95. 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.

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96. 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.

97. 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.

98. López, Antonio. **La Historia de la Curación de San Pablito Pahuatlán Pue.** Halftitle: Ceremonia Religiosa contra la Brujería. San Pablito [Pahuatlán] in Puebla state, Mexico, c.1984. Unique. Unmarred, handmade and hand-bound codex manuscript with tape binding with handwritten text in brown ink on amate bark paper, decorative border. 28 numbered leaves with 28 paper cut illustrations pasted on. 18x14cm. In Spanish, as dictated originally from indigenous Nahuatl/Otomí. In very good condition, some wear and discoloration. Very Good+. Tape binding (codex). (#10959) \$1,950.00

The culture of amate paper dates back to the pre-Columbian, Meso-American era. The word amate derives from amatl, the Nahuatl word for paper. Mayan and Aztec indigenous people painted on amate paper to create codices (accordion folded books) depicting stories historical events and astrology, essential the format of the books were a ladder to the gods. The Otomí people continue to use amate paper for creating cutout figures for religious ceremonies, while other village artisans use it for Mexican folk art depicting colorful urban scenes festivals and celebrations. The paper is created from the bark of the amate wild fig tree (xalama) the nettle tree (jonote) and mulberry (morus celtidifolia). Each type of bark produces a different tone of color ranging from coffee browns to silvery whites. The pulp from these barks is often combined to produce a swirling marble effect. The artisans first wash the bark, then boil it in a solution of lime juice for several hours and lay the strips on a wooden board. They beat the strips until they fuse together to form the desired texture, and then dried in the sun. The cut paper spirits are also named as deities, including dios de abeja, dios de antiguo, madre terra. In addition, the Otomí cut paper camas (beds), upon which the paper figurines are laid during rituals. Ritual specialists first fold the paper before it is cut, producing symmetrical images when unfolded. The muñecos and camas are central features of Otomí rituals. During a particular curing ceremony, the ritual or religious specialist (healer, curer, medicine man, sorcerer, shaman) may kill a chicken and sprinkle its blood over the paper figurines lying on their paper beds while praying and chanting, in an effort to rid the patient of malevolent spirits. A lesser known aspect of Otomí tourist art is the making of small books from handmade paper where the lighter paper is used as a background surface, and brown and darker muñecos, the "sacred paper cuttings" are glued on. These figures are accompanied by texts in Spanish written in capital letters with felt-tipped pens. The description and explanation found in the texts focus predominantly on ceremonies involving offerings to rain deities and countless spirits of seeds, fruits, and plants, as well as traditional curing practices. The bound manuscripts are essential testimonials, written by indigenous curanderos, revealing their knowledge of the healing beliefs, the religious world, the cosmivision, and secret costumbres (customs) of their ancestors. The libritos (booklets) represent valuable indigenous ethnographic stories, but also codify the sustainable industry of paper making in Mexico.

This copy, attributed to San Pablito Otomani Indian artisan Antonio Lopez Maya, who constructed many amate books in the earlier part of the 1970s. This copy is tape bound with single leaves and papercut figures. Many of the amate books were distributed to a greater tourist market in Mexico in the later part of the 1970s and early 1980s with the intent to expose the creation and generate commerce for the amate paper art to greater Western and non-indigenous

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markets. While often speculated that the "Lopez Manuscripts" to be piracies (with Antonio Lopez's name clearly written on the front cover), Ursula Dyckerhoff (1984) published a study on her own Antonio Lopez copy, considering it "a doubtless authentic expression by natives relating to the magical figures of San Pablito and associated concepts."

Reference and summary from: "Amate manuscripts of the Otomí of San Pablito, Puebla," *Mexicon, Journal of Mesoamerican Studies – Revista sobre Estudios Mesoamericanos*, Vol. XXXIV, Nr. 6, December 2012.
Sandstrom, Alan R., and Pamela Effrein Sandstrom. *Traditional Papermaking and Paper Cult Figures of Mexico*. University of Oklahoma Press: Norman, OK. 1986.

99. Lorrain(e), Claude [Claude Gellée]. **Claude Lorrain black glass mirror**. United Kingdom, 19th century [1800]. Moderate wear to case, chipping, pebbled leather over wood boards/case. Ring rotating clasps, hanging ring. Bubblling leather on top, slightly loose housing frame inside, else in excellent condition. Wood and metal frame, black velvet recto. Hinged. Unmodified/scratched glass. Original blind stamped case. Very Good+. (#11253) \$1,500.00
Variouly known as Claude Glass, Claude Mirror, Lorraine Glass or Claude Lorrain Mirror, tthe optical art device is comprised of a black rectangular and slightly convex glass housed in a black velvet lined. The Claude glass's origins are somewhat murky and there seems to be no general consensus on when they were first conceived, however they were certainly popularised in Britain from around the 1760's and most famously by the poet Thomas Gray in his "Journal of a Visit to the Lake District" in 1769: "From hence I got to the Parsonage a little before sunset and saw in my glass a picture, that if I could transmit to you, and fix it in all the softness of its living colour, would fairly sell for a thousand pounds, This is the sweetest scene I can yet discover in point of pastoral beauty the rest in a sublime style." So influential was Gray's enthusiasm for the Claude glass that they were on occasions referred to as "Gray Glasses" and even the famous London instrument maker, George Adams referred to "Black Convex Mirror (recommended by the poet Gray)" in his catalogue of 1787. Most of the mirrors available today are early 19th century and in the shape of a rectangle, unlike the circular discs of the 18th century. Mathematician and conjuror John Dee used a black mirror for scrying (British Museum). Scrying is a technique of divination using a reflective surface. The darkness of the black glass under low light produces spiritual and divinatory effects. Polished black obsidian is recognized originally with indigenous Mexico and South American, for ancestral and transcendant magic. Provenance: Amelia B. Barber. Unclear on the original owner, assuming was used as an art instrument, personally owned.

100. Maggs Bros. Ltd. **Early Medicine, Science, Witchcraft and Magic [Catalogue no. 822]**. London: Maggs Bros. Ltd., 1954. First Edition. Toned and shelfwear, else tight, bright, and unmarred. Printed wraps in red and black. 203pp + illus, plates, frontis, index. Square 8vo. Very Good+ in Wraps. Softcover. (#11165) \$90.00
Maggs Bros. Ltd. is one of the longest-established antiquarian booksellers in the world, known for acquiring impressive rare selections. Among the selections in the witchcraft and magic list, include early printed and firsts of Bodin, Calmet, John Dee, Daniel Defoe, Del Rio, Glanville, Hopkins, Lenormant, della Porta... Bookseller catalogs are useful beyond estimates and market values, they also represent bibliographies for topical collecting and recording evidence of holdings. Early Medicine and Science: Items 1-869 & 1000-1052; Witchcraft & Magic: 870-999; Medical Portraits: 1053-1072.

101. 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 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]

102. 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

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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.

103. 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 Archival Box. Original Wraps. (#11412) \$1,500.00

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

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

104. 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 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.

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105. McMurray, Mark[ed]; Glaister, Donald [binder]. **The Numerology of Wood Type [Design Binding]**. New York: Caliban Press, 2020. Limited/Unique. Tight, bright, and unbound; dropspine box tight and clean. Full leather binding [see binder statement below], various papers; original spiral spine included in special void. 8vo. np. [44pp]. Limited to 100 numbered and signed copies. Printed with black, silver and red inks from Southern Ink Company on found, left over, and Numbered, limited edition, this being 5 of 100 in unique binding. Fine in Fine Archival Box. Hardcover. (#11393) \$6,000.00

"Initially conceived as a way to document a growing collection of wood type which eventually filled some 53 cases with some 75 fonts. Then realizing that there was too much type (not a bad thing), for a single volume showing alphabets, figures, punctuation marks, as well as whole words, I decided to devote the first volume to figures which is what printers generally call numerals or numbers. [prospectus]

Printed on various scrap papers found at Caliban Press over time. Canada, China, England, France, Germany, India, Japan, Mexico, Nepal, and Spain are all represented - including Papeterie St-Armand.

"The binding of The Numerology of Wood Type is made of goat skin with onlays of laminated mylar and sanded and painted aluminum on the front and back boards. There are also recessed areas on both boards with acrylic painted lines at some perimeter edges. The polished top edge is left otherwise untreated, showing the visual richness of the many types of paper. The headbands are woven silk. The paste-downs and flyleaves are painted cork paper. The binder's signature with gold dot is on the inside back board at the leather hinge.

Numerology was originally issued in a spiral binding with heavy paper covers. The covers are now bound in, front and back. In the spirit of McMurray's humorous approach to the book, the plastic spiral binder is included in the box and the perforations for the plastic binder are preserved on each page.

Mark McMurray has compiled a wonderfully designed collection of families of numbers from his collection. The text is almost without words, only numbers. Each page however uses these ten figures in such an inventive and often humorous way. There is a charming prospectus and a guide as well that are included at the end of the text.

The design for the binding is as simple and as complicated as the binary system. A1 and a0 on each cover is all there is. However these numbers are presented differently, subtly richly and with great care as to their design and positions. These forms and qualities are a mirror of the text within." [Artist Statement]

106. 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. Hardcover. (#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]

107. Melville, Herman; Lebrun, Rico [illus]; Baskin, Leonard [carving]. **Encantadas: Two Sketches from Herman Melville's Enchanted Isles with Woodcuts**. Northampton, MA: The Gehenna Press, 1963. Limited Edition. Minimal shelf/edge wear, else bright and unmarred; drop-spine case shows light sporadic foxing, else bright and clean. Beige cloth drop-spine box with vellum spine; sheets in beige cloth folio with gilded onlay; title page and text in red and black ink; woodcuts gathered within a single-fold untrimmed sheet of Moriki; additional woodcut at colophon. fo [61x44.2 cm (24x17½")]. np. [6 elephant folios (with 2 blanks)]. Numbered limited edition, this being 25 of a total of 150 (see below for details re subsets). (#10591) \$12,000.00

With 6 woodcuts in two states (12 total). An interesting collaborative work, in which Lebrun drew the illustrations on cherry woodblocks and Baskin then carved the blocks. Harold McGrath did the printing at The Gehenna Press.

One of a handful of copies presented in the vellum-backed clamshell box later created by Gray Parrot, spine lettered in gilt (see GP #33 (34) as cited below). No. 25 from a total edition of 150, nos. 6-31 comprising a deluxe variant (including this copy) with the second suite of woodcuts on Shogun with all prints signed by the artist and engraver. Nos. 1-5 were issued as a super-deluxe variant on Moriki and included an original drawing by Lebrun. Signed by Rico Lebrun and Leonard Baskin at colophon, as issued. Each woodcut signed by the artist and engraver.

"An ever growing fixture of the press [latterly abandoned] was to commission works from artists the printer admired.

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Thus evidenced in work by Shahn, Lockwood, Tyler, Cornell & others. The Encantadas, beyond the irradiated quality of Melville's prose, proved to be an apposite vehicle for the work of Rico Lebrun. Lebrun was a match for Melville, his wonderful work was driven from that same boiling essence that Melville erupted from & Lebrun was propelled from the same furnace of unyielding probity; they were mighty." [The Gehenna Press: The Work of Fifty Years 1942-1992, #33 (34)].

108. Melville, Herman; McKnight Kauffer, E [illus]; Abbott, Kathy [binder]. **Benito Cereno [Design Binding]**. London: Nonesuch Press, 1926. Limited Edition/Unique. Tight, bright, and unmarred. Bound in full grey goatskin with recessed hand-colored paper inlays, teg (distressed Caplain leaf), handmade paper endpages and doublures decorated with acrylic ink. 8vo. Numbered limited edition, this being 656 of 1650. Fine in Fine Dropspine Archival Box. Hardcover. (#10807) \$4,500.00
Kathy Abbott started bookbinding in 1989. She served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing, followed by a BA (Hons) Bookbinding from Roehampton University. Kathy is a partner of Benchmark Bindery, set up in 2009 with Tracey Rowledge. She teaches Advanced level Fine Binding at the City Lit, London and conducts many workshops across the UK and overseas.

109. Mina Barcenas. **Diario de Clase [Work in Progress]**. Mexico, 2017. Limited Edition. Bright and unmarred. Folded sheets in long printed box. 90x54cm (prints) and 11x56x7cm(box). Numbered limited edition of 5. Signed by the artist. Fine in Fine Box. (#11416) \$1,850.00
Diary class [work in progress]
10 digital prints on Hahnemühle cotton paper, housed in a filing box lined with cotton paper. Diario de clase [work in progress] / Class Diary [work in progress]
Artist's book, second intervention of the Class Diary collection, unfinished, under construction since the first day I began as a teacher in the ESAY (Superior School of Visual Arts of Yucatan) to the present.
10 space/time maps of the witnesses of my time at the ESAY as a teacher.
An exploration of art education as an experiential practice as seen in the teacher-student mirror.
Each composition (territory of the unremarkable) is formed by a photo diary (in chronological order) of the school on the days when I went to class at the Photography Workshop at the ESAY.
Technique:
10 digital prints (giclée / cotton paper) File box covered with cotton paper
5 copies + PA
Copy:
No. 1
Edition: 5 copies + 1 AP
Size:
94 x 54 cm (each print) 10.5 x 55.5 x 6.3 cm (box)
Year: 2017
Price:
\$ 1,700 us

110. Mitani, Jun; Patten, Graham [binder]. **Curved Folding Origami Design [Design Binding]**. New York: CRC Press, 2019/2020. First Edition. Tight, bright, and unmarred; drop-spine box tight and unmarred. Pentland and Harmatan goatskins, chiyogami sunken doublures and endsheets; custom clamshell box covered in Iris cloth and lined with Ultrasuede®, with deeply set leather-covered channels. 8vo. Illus. (b/w plates). Fine in Fine Drop-Spine Archival Box. Hardcover. (#11371) \$6,500.00
"Curved folding is a more recently developed area of the art and mathematics of origami, and so a binding in curved folds seemed a logical next step to follow my recent Miura-folded binding of Origamics by Kazuo Haga. The curvature in this book caused each step of the binding process to feel new to me, and created a struggle that required a meditative problem-solving approach a propos of 2020. The leaves of the volume are folded identically in a pattern inspired by fold 7.11 in the text. The text block is sewn all-along over three ramie tapes, and the covers are fashioned from folded and laminated card stock." [Artist Statement]

111. 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

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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 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.

112. Moore, Suzanne [mss]; Bothelo, Camille [binding]. **The Question. Rilke excerpt, from Letters to a Young Poet.** Tucson, AZ, 2022. Unique. Tight, bright, and unmarred. Painted end sheets and Cave Paper "inclusion" lead-in sheets, elegant binding a flexible leather binding of dyed kangaroo, with painted end bands, freehand tooling and an incision. fo. np [32pp]. Illus. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#11429) \$7,500.00 *"A rich series of "portraits" of Q are created with prints of various kinds, hand-coloring, collage, debossing, original painting, leaf gilding and freehand tooling. Large "display" lettering of latin words relating to questions and questioning offer and contrast to the smaller textural lettering of Rilke's text, guiding young Kappus to "live the questions now". Painted end sheets offer a roiling entry into and exit from the manuscript. Interleaved Japanese papers offer transitions from one thought to another.*

This manuscript is of a series of original manuscript books, created over the last 10 years, presenting passages from Rilke's "letters to a Young Poet", and leading to the variant edition described below. The images are a parallel exploration of ways of designing and rendering the letter - in solar plate print, painting, sumi drawing, monoprint and lettering design, with hand-coloring in pencil and gouache, gold leaf, free-hand tooling, The text is hand lettered in gouache on a variety of handmade and mouldmade papers.

Introducing the volume is a passage from Rilke, advising the young Kappus, about the question of creativity. And Rilke's words of advice and cautions, to be attentive to nature, and to "live the questions", reflect the potential of opening mind and soul to "live everything now", and to the power of inquiry. The hijacking of the letter Q for the darkest social and political purposes made me reconsider my work to explore this quirky and curious 17th letter of the alphabet, and the manuscripts that were leading to a variant edition, "Rescuing Q". [artist statement]

As the effects of Q-anon shake the American psyche, politics and society and it seemed like NOW was the time to make these books. The Question is part of my focus on reclaiming Q for all the best purposes - to extol Q, as a key to Latin-rooted words of inquiry and "the search". inspire sincere questions with an open mind, and exploring myriad answers. How does sincere questioning inspire and generate deeper conversation, and how do we initiate conversations from common ground, to enquire more deeply, consider new options, and invent solutions?

These visual explorations present some of the endless possibilities of how Q variations are distinct - colorful, or black and white, playful or more controlled, tiny or expansive - varying widely - as do human viewpoints. n the front cover revealing python. Boxed in red linen.

113. Moore, Suzanne. **A . Musings (variant edition).** 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,

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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. 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. fo. np [20pp]. Copy X. Fine in Fine Portfolio. Original Wraps. (#11430) \$4,250.00
"Artist's book exploring some of the variations of the "vanguard of letters."...Each page is an original composition capable of standing on its own. Yet, there is a narrative clearly evident in A.MUSINGS, and the reader / viewer is compelled to turn the page to find new images of the first letter. The beginning of the written word is no small subject; Ms. Moore has explored it in previous unique books and here again rises to the challenge. With great subtlety and her usual sureness of technique, she explores historic forms of the letter, visually and textually. For any lover of language and art, A MUSINGS speaks directly and will resonate long after the pages are closed. The shaped printed page in Optima, which contains selected definitions and connotations of the letter "A", is beautifully constructed and printed by Jessica Spring. The backdrop for this translucent page is 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]

114. Moran, Patrick. **Buried [zine] [Issue 7]**. London: Self-published, 2020. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in photographically reproduced plate, black leaves, printed (image and text) in gold, black ribbon placeholder with USB key attached. Small 4to. np [35pp.] Illus. (monochrome prints). Numbered limited edition of 50. Fine. Cloth. (#10495) \$125.00
Handbound and exquisitely printed death metal fanzine from London. "This seventh issue surveys the brutal death metal scene in Colombia and Ecuador, looking at new bands and those that have been stalwarts since the scene developed in the mid-nineties. Bacteremia, Internal Suffering, Suppuration, Mental Apraxia, Extremely Rotten Flesh, Cercenatory, Goretrade, Insalubrity, Carnivore Diprosopus, Infectology, and Animals Killing People. As well as featuring Latin America's most extreme metal, Buried seven features commissions from philosopher Dr. Patricia MacCormack, Craig Boagey, David Stewart, and mangaka Toshio Maeda (Urotsukidōji), Stefan Sadler, Harman Bains, Ruth Angel Edwards and Tamsin Snow." --Buried website.
"Buried is more akin to a publication from William Morris's Kelmscott Press, than the average xerox pamphlet, albeit one drenched in gore...Each meticulously produced issue is hand bound and filled with original interviews, illustrations and commissions. The production values aim to be a fitting platform for the craft of the metal and commissions included within." --Publisher's statement.

115. 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. Fine. Cloth. (#11421) \$125.00
Buried Zine is a demoniacal, cosmic terror, an atrophying shambling mess of paralyzed organs evacuating putridity. Each volume of uncorporeal 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.

116. Morris, Jan (text); Gerry, Leslie (illus). **New York Reflections**. Gloucestershire, UK: Leslie Gerry Editions, 2015. Limited Edition. Tight, bright, and unmarred. Quarterbound, grey cloth spine, printed color paper wrappers, matching archival case; loose sheets in cloth covered archival portfolio. fo (22"x16" and 22"x30"). Illus. (color plates). Numbered limited edition of 5 copies [N.B. Only two copies have been or will be printed. The other copy is in a private collection].

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Delux includes full suite of unbound prints. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8789) \$10,000.00

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

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

117. 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-Bédel 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]

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

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

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

119. Nadkarni, Nalini; Patten, Graham [binder]. **Between Earth and Sky: Our Intimate Connections to Trees**

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[**Design Binding**]. Berkeley, CA: University of California Press, 2008/2018. First Edition/Unique. Tight, bright, and unmarred. Complex curved binding in green Harmatan goatskin with a cherry inlay, endpapers of amate bark paper and Mayan Huun paper, silk endbands and graphite edges. 8vo. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#11410) \$7,500.00

"Bound for the Designer Bookbinders International Competition, "A Gathering of Leaves", this is my first sculpted origami binding on a text that is not directly related to the art of folding. In this case I chose to explore the use of folded forms purely for their expressive nature, inspired by the pleats, curves, and contours found in trees and leaves. I hope that the binding also honors a hero of mine: rainforest ecologist, educator, canopy explorer, and the author of this book, Nalini Nadkarni.

The leaves of the text block are folded identically to each other in radiating curves and sewn all along on tapes. The covers are constructed with alternating curved facets of cherry wood and paper board." [Artist Statement]

120. O'Connor, Maysa. **Anti-Tourism Guide [Artist Book]**. Durham, ME: Self-published, 2019. Unique. Tight, bright, and unmarred. Handmade paper, stitched spine(s), onlaid elements (dried flower, paper sculpture, etc), pen and ink illustration throughout, leaves of untrimmed sheets. Various sizes (12mo-8vo). Large work 25pp, else np. Illus. (b/w illus). Fine. Original Wraps. (#11420) \$1,250.00

Four related books of varying sizes. Young, emerging book artist's first work. Completed during a semester program at the Oxbow School in Napa, CA (a competitive program accepting 20 students across the country per year), it shows remarkable sophistication in concept and execution. She made the paper pulping tourism brochures, with pen and ink drawings. Expecting great things in the years to come...but one's first work is singular.

"I made this piece in response to my own experiences growing up in rural Maine versus the experiences of my peers who view Maine as a holiday destination. To me, there was a clear difference between the coastline tourist areas (such as Bar Harbor and the neighboring Acadia National Park) and the smaller town that I grew up in. Although both experiences occurred not far from each other, I compared the authenticity of my own feelings for my home and the commodified experience of residing in that same place for leisure. The representation of lighthouses and dramatic jagged ocean cliffs displayed on brochures and the walls of gift shops were always within view, but I had never put in so much thoughtful consideration until my being away that this was all my home was reduced to. I took up the art of papermaking, one of Maine's most historically significant sources of industrial revenue. My illustrations portray imagery of things I directly experience in my town as well as stereotypical representations of New England life. I stitched these illustrations into books that are a play on tourist guides, with each element politely labelled as to make everything as clear as possible for the viewer. Although it stemmed from a place of discomfort, the artwork is not meant to directly attack or villainize tourists, and is rather meant to encourage the viewer to contemplate their relationship to the space that they occupy and visit." [artist statement]

121. **Our Lady of the Woods catalog**. Blue Mounds, WI: Moonstone Publications, 2011. First Edition. Tight, bright, and unmarred. Stapled, digest size, 12pp+ illus. Very Good+. Staplebound. (#11433) \$100.00
Publication of the National Wiccan Ministry and Resource Center. The Lady of the Woods, an organization dedicated in the service of the Lady and the Lord through teaching and healing in the Wiccan tradition. OLW has five branches...

122. Ouspensky, P.D. [Pyotr Demianovich Ouspenskii (known in English as Peter D. Ouspensky)]. **Tertium Organum (The Third Organ of Thought): A Key to the Enigmas of the World** Translated from the Russian by Nicholas Bessaraboff and Claude Bragdon--with an Introduction by Claude Bragdon. Rochester, NY: Mana Press, 1920. First American Edition. Sunning, foxing to edges, scuffing to boards, bumped corners, otherwise clean and bright. Black cloth boards lettered in red and on spine, xiii + 344pp, folding table to rear, one foldout plate at rear, 24cm. Very Good+. Hardcover. (#11284) \$400.00

Ouspensky was a Russian esotericist known for his expositions of the early work of the Greek-Armenian teacher of esoteric doctrine George Gurdjieff. He met Gurdjieff in Moscow in 1915, and was associated with the ideas and practices originating with Gurdjieff from then on. He taught ideas and methods based in the Gurdjieff system for 25 years in England. Gurdjieff proposed that there are three ways of self-development generally known in esoteric circles. These are the Way of the Fakir, dealing exclusively with the physical body, the Way of the Monk, dealing with the emotions, and the Way of the Yogi, dealing with the mind. What is common about the three ways is that they demand complete seclusion from the world. According to Gurdjieff, there is a Fourth Way which does not demand its followers to abandon the world. The work of self-development takes place right in the midst of ordinary life. Gurdjieff called his system a school of the Fourth Way where a person learns to work in harmony with his physical body, emotions and mind. Ouspensky picked up this idea and continued his own school along this line. He made the term "Fourth Way" and its use central to his own teaching of the ideas of Gurdjieff. He greatly focused on Fourth Way schools and their existence throughout history.

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123. Owen, Claire; Kelm, Daniel [binder]. **Gabriel's Family [Artist Book]**. Philadelphia, PA: Turtle Island Press, 1992. Limited Edition. Tight, bright, and unmarred; archival box shows light sunning and shelf wear, else bright and clean. Quarterbound, brown leather spine, red Nigerian goatskin boards, gilt lettering and decorative elements. This structure is a board book with a leather flatback case with offset spine attachment; dropspine archival box. Square 8vo. 52pp. Illus. (b/w and colored plates). Numbered limited edition of 52 with four lettered Artist's Proofs, this being III/IV. Signed by Owen and Tucker. Fine in Very Good Dropspine Box. Hardcover. (#11355) \$1,000.00

"It would be easy to forget the church itself, were it not for the stone creatures that inhabit its shadowed arches"

"This is a story about creative obsession, faith and the eventual lack of control an artist has over his or her creations. Gabriel's family tells of a stone cutter who created marvelous creatures in stone. These figures are filled with beauty and horror, but he comes to see them as part of his family, indeed, as a completion of himself. His close identity with them is threatened when his isolation is invaded. On this predicament the story turns." [Artist statement]

The story and images by Claire Owen, with design and production a collaboration with Daniel Tucker. The images are relief etchings, printed in warm gray, and black, with the last image having hand coloring. Presswork by Art Larson of Horton Tank Graphics.

124. Peter, Sarah [artist]; Kelm, Dan [binder]. **Pen in Hand [Artist Book]**. New York: Sarah Peter, 1996. Limited Edition. Tight, bright, and unmarred. Blue Sheaffer pen case, hinged. 5.5". np [20pp]. Limited edition of 125. Fine in Fine Pocket. Hard Case. (#11246) \$600.00

"Sheaffer black pen casing laser-cut laterally and reattached with chrome hinge designed by Daniel E. Kelm. Displayed with instruction sheet on two-ply bristle vellum paper. Packaged in men's cotton shirt pocket with vinyl pocket protector. Each page contains a witty quote from a writer on writing. "He is a writer for the ages — the ages of four to eight" (Dorothy Parker)." [artist statement]. Collection of Victoria and Albert Museum, London. Shown in "Books as Art" anniversary exhibition, National Museum of Women in the Arts, 1997.

125. Pettibon, Raymond . **O.D. A Hippie / Legalize Heroin. Ban Hippies (and New Yorkers)**. SST Records, 1982. Limited Edition. Minor wear, crease at center (typical as they were sent folded), signed and numbered in red ink, else bright, and clean. Offset-print in black and white. 43x27.5mm. Numbered, limited edition, this being 326 of what is believed to be less than 500 printed copies. Far fewer exist today. Near Fine. (#8978) \$3,500.00

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

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

126. 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. Broadside. (#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

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Panic) and designed the iconic 4 black bar logo. "If a white flag means surrender, a black flag represents anarchy."
(Raymond Pettibon)

127. 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 1-47, 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-recognised 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."

128. **Pillars: A Wayfarer's Hearth [Volume 2, Issue 3].** Toronto, Canada: Anathema Publishing, 2021. First Edition. As new. Standard Edition (limited to approx. 700 copies — 2021): 6.5 x 9.5 inches. 264 pages. Hardbound 90pts, Fine

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'Canapetta' Italian bookcloth, matte brown foil stamp designs on rounded spine and on the cover; blind deboss on the cover and on the back cover; full colour interior, and 'Maroon' 'Handspun texture finish' endpapers. Dark brown headbands. Cover illustration by artist Ross Fleming (Hens Tongue). Fine typography; illustrated thoroughly by various artists; printed on Cougar Natural 160M archive-quality paper. Hand-numbered individually. New. Hardcover/Cloth. (#10962) \$80.00

"Stories of holy pilgrimages, transformative journeys & revelatory voyages. Come rest by the hearth's fire and warm yourself, now that your travels are at an end. The night is long, and we are in no hurry. This is a time for reflection, to think back on where you have been – and where it has led you to. Whether you have crossed oceans or deserts, wound your way through labyrinthine cities or long-forgotten ghost towns, followed untrodden paths or the pilgrim's well-worn way – you are no longer the same, and you have wisdom to share. This is the Wayfarer's Hearth: a gathering of voices and a recollection of transformative spiritual journeys."--Publisher. CONTRIBUTORS: Aaron Cheak (PhD), Aleco Julius, Brian Cotnoir, Carl Abrahamsson, Carl Austin Hyatt, Darragh Mason, Dr. Dearthrice DeWitt, Evan Davies, Gabriel McCaughy, Gloria D.N.E., Gavin Fox, Humberto Maggi, Ian C. Edwards (PhD), Johnny Decker Miller, Johana Reuter, Jennifer Chiasson, Jack Grayle, Kazim, Kim Schwenk, Matthew Olmsted, Orryelle Defenestrade-Bascule, Philipp Müller, Rosemary Stehlik, Ross Fleming, Shani Oates, Suzanne Read, Tasha Menary, Viktoria Polikarpova.

129. 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 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]

130. 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

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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.

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.

131. 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) \$825.00

"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]

132. 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 tiling them with rubber stamps."

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

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

"With the book 43, According to Robin Price, with Annotated Bibliography, the press offers a deluxe edition for the first time.

The adventure provided an opportunity to expand upon some of the concepts within the standard edition and to have a close collaboration with Daniel E. Kelm, the illustrious Chief Mechanic & Alchemist of the Wide Awake Garage.

Themes of systems, pathways, and order are paralleled with chaos and the unknown; meaning is conveyed through movement, visuals, and objects, in contrast to the text-laden book.

...

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

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

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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.

134. 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

"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.

135. 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 Goddyseyy: 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 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

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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]

136. Raphael [Robert Cross Smith (1795-1832), pseudonym]. **The Astrologer of the Nineteenth Century; or, the Master Key of Futurity and Guide to Ancient Mysteries, Being a Complete System of Occult Philosophy. By the Members of the Mercurii: Raphael, The Metropolitan Astrologer; The Editor of The Prophetic Almanack; and Other Sideral Artists of First-Rate Eminence. The Seventh Edition, Supervised and Collected with Numerous Additions, by Merlinus Anglicus, Junior, Gent.** London: Knight and Lacey, [1825]. Seventh Edition [First Edition thus]. Boards rubbed and soiled, loose and shaken verso boards, chipping and cracking, printed paper label rubbed and worn, foxing throughout, unprofessional repairs, otherwise tight and sound, contents fine. Half marbled boards with printed paper label on spine (worn). Lacking all but one color plates. Former owner label. 8vo. xvi, 509pp.+illus from engravings, 1 color plate "Awful Appearance of a Spirit..." Very Good+. Half Calf. (#11300) \$1,500.00
Robert Cross Smith (1795-1832), a former carpenter, was an English astrologer, writing under the pseudonym of "Raphael." He also referred to himself as the Royal Merlin. He married in 1820 and moved to London, where he became interested in astrology. Together with G. W. Graham, he published a book on geomancy in 1822. Smith began to edit a periodical The Stragglng Astrologer in 1824, but failed to receive enough subscribers and the periodical had to be discontinued after a few issues. He collected the issues of the failed periodical in a volume entitled The Astrologer Of The Nineteenth Century in the same year. From 1827 until his death in 1832, he edited an astrological almanac, entitled The Prophetic Messenger. Also published by Smith was The Familiar Astrologer and A Manual of Astrology, both in 1828. Smith died on 26 February 1832 in London. His almanac continued to be edited as Raphael's Ephemeris and would become a standard work in British and US American astrology. Raphael's Ephemeris popularized the system of Placidian system of astrological houses in the English-speaking world and in modern western astrology in general. Published posthumously. The name Raphael, one of the names given to one of the three archangels in the Old Testament, was used as Smith's pseudonym. The Astrologer of the Nineteenth Century covers, in quite dramatic prose, a multitude of occult topics in ten chapters, or "circles." Raphael contends that he believes firmly in astrology, fairly firmly in geomancy, and not much in magic rites, charms, or incantations. Includes many necromantic workings including a summoning spell for Oberon. (He only includes these last to satisfy "those who delight in the terrific, and the horribly sublime.") The book makes a range of arguments for the veracity of astrology, the most ingenious being that "the greatest rulers, and statesmen, and chiefs, of the present age" are part of a conspiracy. Formerly owned by Alfred Pearce, noted 19th century astrologer. Scarce.
137. Raven. **Tana's Day Issue: Moon Shadow, a journal of Old Religion. [volume 1, number 1] Primere issue.** Escondido, CA: Moon Dragon Publication, May 1991 . First Edition. Tight, bright, and unmarred. Stapled, digest size, 41pp+ illus. Very Good+. Staplebound. (#11434) \$100.00
Journal of the Aradian tradition.....
138. Ricciuti, Edward R. **The Devil's Garden: Facts and Folklore of Perilous Plants.** New York: Walker and Company, 1978. First Edition. Tight, bright, and unmarred. Ex-library. Dj with minimal wear, else very good in mylar. Red cloth. Marking to rear endpapers, highlighting. 172pp. Illus. Index. Very Good+. Hardcover. (#11251) \$150.00
Plant magick. Devil's plants. Herbalism. Edward Ricciuti describes an account of the perversity of poison plants, hallucinogenics, nightshades... the shadow side of herbalism, but also the practical and beneficial uses of the flora in historical apothecaries. Despite the terms, "primitive," the author is keen to mention indigenous uses of plants and discusses the doctrine of signatures. Supernatural botany and wondrous plant magick.
139. Rieke, Sialia; Cooksey, Gabby [binder]. **A Fable [Design Binding].** Carpe Noctum Press, 2003/2018. Limited Edition/Unique. Tight, bright, and unmarred. Bound in tan goatskin with laced-in boards and Pergamena vellum set into the cover with gilt ornament corners, sewn in the style of montage sur onglets with hand sewn silk end-bands, brown paper pastedowns and flyleaves with leather hinges. 4to. Illus. (color plates). Numbered limited edition, this being 24 of 27. Signed by the author. Fine and Fine Archival Box. Hardcover. (#10252) \$2,000.00
"The book is an artist book by Sialia Rieke who recounts a story of an angel coming to earth and falling in love with a human. The bat is my interpretation of him flying to the woman on a cloudy day forming the heart breaking story that is soon to come." [Artist statement]
140. Romero, Derli. **Dextra/Sinistra.** Morelia, Michoacán, México: Nihil Obstat Press, 2001. Limited Edition. Bright and clean. Dark brown cloth slipcase, unbound contents: [4] leaves, [10] leaves of plates at 48 cm. Title label on upper cover. Contained in portfolio box, 8vo. np. Illus. Numbered limited edition of 27, this being 1. Hand numbered by the artist at lower edge. Near Fine. Slipcased (Issued in portfolio). (#10592) \$1,500.00

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

141. Romero, Pepe; [Price, Robin]; Kelm, Dan [binder]. **Journey of the Guitar [Artist Book]**. Middletown, CT: Robin Price Publisher, 1999. Limited Edition. Tight, bright, and unmarred [housed in custom enclosure by Dan Kelm]. Die-cut title page with small palladium print of a guitar by James W. Pitts [signed]; long-stitch binding, hand-sewn into black paper covers co-designed; original plastic chemise. Oblong 8vo. 57pp. Illus (b/w plate). Numbered limited edition of 200, this being 75. Signed by Romero and Pitts. Prospectus laid in. Fine. Hardcover. (#11310) \$425.00

Includes transcriptions from private lessons and master classes, interviews, and film.

"Classical and flamenco guitarist Pepe Romero reflects on his work in an intensely personal, poetic manner. His themes, articulated in both English and Spanish, transcend the boundaries of artistic medium and celebrate the entirety of the creative process. Compiled from oral and written sources, and edited by Robin Price.

The title page features an original palladium print by James W. Pitts. Printed letterpress by Price in ATF Bodoni Book and Stradivarius in black, gold, and grey onto Frankfurt white and Fabriano Italia black. Constructed with a classical six-string guitar in mind, Daniel E. Kelm co-designed the long-stitch variation with black museum board covers, printed in gold, with a window that partially reveals the title page print. Wrapped in frosted mylar." [publisher's statement]

"The book is beautiful in conception and execution, for Price is a master printer and a master designer."—Connell B. Gallagher, Parenthesis 5.

From Daniel Kelm's library.

142. **Ronda the Astrologer, advertising card.** New York: Hotel New Yorker, c. 1930s. Single broadside card, in very good condition. Printed in red and black, portrait. Very Good+. (#11374) \$85.00

The New Yorker opened on January 2, 1930, it was designed as one of the largest, most sophisticated and technically advanced hotels in the world. It was the hotel of the traveling salesmen, pilots and aircrew on short layovers, tourists and GIs being shipped to the European Front. This is an advertising card for a table service astrologer, hired to divine your birth chart, "just ask your waiter."

143. 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]

144. Rothchild, Judith; Fainlight, Ruth. **Nacre. Poems by Ruth Fainlight [Artist Book]**. Octon, France: Verdigris Press, 2010. Limited Edition. Tight, bright, and unmarred. Burgundy cloth spine, light-mauve marbled paper boards, black ink lettering, housed in grey paper slipcase, accordion fold structure with free front board. Square 4to. np. Illus. (b/w plates). Numbered limited edition of 42. Fine in Fine Slipcase. Hardcover. (#10989) \$1,400.00

Includes 8 dark, exquisite mezzotints by Judith Rothchild. Text hand set, printed, and the bound by Mark Lintott.

"The magnificent pearls, with their orient nacre, were saved for queens and emperors. Entire villages holding their breath: how many diver's lives lost in the oyster beds for a royal crown?" Fainlight's poems curl around Rothchild's extraordinary black-velvet mezzotints, and purr...filled with elegance, simplicity, and longing.

145. Sade [François Alphonse Donatien Marquis de]; Esposito, Giani (illus); Sheats, Sonya (binder). **Oeuvres: Justine**

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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)

146. 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]

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

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

148. 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.

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

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

"Theodore Low De Vinne is one of the fathers of book publishing in America. He was one of the nine founders of the Grolier Club, the commissioner of the font Century, and the most prolific writer on book publishing methods in the late 19th century. In 1904, De Vinne wrote "Modern Methods of Book Composition," a treatise on how to layout and publish books. In 2007 the University of California Libraries scanned in the pages of this book and uploaded the files to archive[dot]org. Archive[dot]org is an online digital repository akin to Google Books, with over 1.5 million digitized books. After the files were uploaded the content of the book was automatically extracted and a variety of digital book formats were created, including one for the Kindle.

A piece of software was written to take a page from the original book and cover up any content that was extracted with a black box. By repeating this process for every page in the original book, a new book was created that shows only the

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layout of the original book, that was lost in the digital copy, and leaves uncovered the content that was unable to be converted into the digital version." [artist statement]

150. **Sealwear Catalogue.** UK: Sealwear, nd [late 1970-early 1980s]. First Printing. Minor shelf/edge wear, touch of foxing to wrappers, minor spotting related to one sample in sample folder, else bright and clean. Printed paper wraps, strips of latex stapled into sample book. 8vo. np [15pp0. Illus. (color plates). Very Good in Wraps. Original Wraps. (#10921) \$175.00

"Sealwear was born in 1959 following a brief period of time when the company had been known as RICHWEAR having been founded by Mr. Richfield. The intention had been to produce rubberised garments for deep sea fishermen, but when it was learnt that more orders came from inland from people with no interest in fishing the company changed direction.

Sealwear traded from premises at Granville Chambers in the centre of Bournemouth under the ownership of Mr. Richfield for the next 24 years.

...
The 1960s saw the first signs of the open-mindedness that could soon be found all over Western Europe. At that time, the TV series "The Avengers" became very popular (1960-1969). It starred Honor Blackman and, later, Diana Rigg as Emma Peel often wearing a skin-tight leather catsuit. Together with Patrick McNee as John Steed, they undertook adventures in a "fantasy Britain" with Blackman and Rigg playing their roles with an air of feisty femininity and aristocratic dominance – a combination that still enjoys great popularity today.

"The Avengers" also fired the imagination of John Sutcliffe, the founder of the AtomAge fetish magazine. He was a photographer and designer of clothes for aficionados of leather, rubber and PVC, with an emphasis on rubber and leather catsuits, including the famous 'boot-suit'. It's a popular misconception that he designed the leather outfits for the Avengers. They were actually designed by Michael Wittaker for Honor Blackman and by John Bates for Diana Rigg – although they may have been made up in John Sutcliffe's workshop.

As well as designing fetish outfits, John was also the publisher of the fetish magazine AtomAge and became known as the "father of the rubber and leather fetish scene".

John's and Sealwear's paths soon crossed and Sealwear started making up in latex what John had already created in leather. The first rubber catsuits were in fact originated in a number of variations – with gloves, with tailored feet, with hoods, masks and even integrated corsages. This really was a "revolutionary" piece of clothing especially when one considers that the miniskirt and modern tights only entered the fashion world in 1964!

Despite the lack of the Internet and emails, the name and reputation of Sealwear soon spread outside Great Britain and the company quickly established a good relationship with customers from all over the world; Germany, Switzerland, USA, New Zealand, Australia, South Africa, Japan and even China. The fetish community became bigger and bigger and the first advertisements were launched in the tabloid press. Indeed, the first Sealwear catalogues soon became collector's items.

A loyal and dedicated workforce was formed during this period of development which enabled customers to feel confident in the knowledge that "The Sealwear Team" would always produce their garments to the very highest standards. (This is still the case!) In 1977 SEALWEAR-RUBBER COUTURE became a Registered Trademark." [company history]

The company changed hands at least twice, in 1981 and again in 2005. Unfortunately, it appears they recently closed. The catalogue is particularly interesting, as all the 'Sealwear' branding is in the form of stickers covering printed branding for "Centurian". As there is no record of Sealwear purchasing Centurian (who appears to have continued wholesaling for some time), it would appear the catalogue is part of a 'co-branding' effort.

The remarkable bit of ephemera is the sample book, the top half of the pamphlet includes name and color options for various latex types and the bottom has six stapled stacks of all colored latex options. While we have read references to these sample books, this is the first we have located in about 20 years of looks.

151. Sgorbati, Susan; Dennerline, Thorsten. **FOUR EMERGENT FORMS: VISUAL IMPROVISATION.** Vermont: The Bird Press, 2017. Limited Edition. Bright and unmarred. CNC milled wooden box, printed letterpress, woodblock, stone lithography. Box: 244x390 mm; Books: Pattern, 78x152mm; Memory, 206 x151mm; Landscape, 214x94mm; Dream, 151X305mm. np. Illus. (color and b/w plates). Numbered limited edition of 30. Fine in Fine Slipcase.. Mixed binding. (#11401) \$5,000.00

"These four volumes represent an exchange between choreographer Susan Sgorbati and book artist Thorsten Dennerline, using Sgorbati's concept of "Emergent Forms" as their point of departure. "Emergent Forms" grew out of Sgorbati's study of the spontaneous composition of form in complex systems. Elements of order and interaction create recognizable patterns in these systems, but they remain dynamic, engendering differentiations that influence and modify the form. This phenomenon – the creation of order from a rich array of self-organizing interactions – is found not only in dance and music; indeed, it is present throughout the natural world.

This project consists of four emergent forms (Pattern, Memory, Landscape, and Dream), each represented by a

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"volume", a unique print/object. The texture, color and gesture of each form on paper emerged through the process of collaborative dialogue, reminiscent of a shared choreography. Each volume is not only a documentation of this dialogue, but also an interactive visualization of these emergent forms." [artist statement]
Printing by Thorsten Dennerline and Arthur Larson at Horton Tank Graphics.

152. 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]

153. Shannon, et al. **Bell System Technical Journal [Vol. 27] [Including "A Mathematical Theory of Communication"]**. New York: American Telephone and Telegraph Company, 1948. First Edition. Minor shelf/edge wear, light toning to the '8' in 1948 at spine, else tight, bright, and unmmared. Blue cloth boards, gilt lettering at spine. 8vo. 752pp [[379]-423 & [623]-656pp for Shannon]. Near Fine. Hardcover. (#11124) \$5,500.00
Includes:

• Shannon, "A Mathematical Theory of Communication," two parts (OOC 880).

"At the heart of [Shannon's] theory was a new conceptualization of information. . . . a general theory of communication applicable to telegraph, telephone, radio, television, and computing machines - in fact, to any system, physical or biological, in which information is being transferred or manipulated through time or space." [Aspray 1985 pp. 119-122].

The first appearance of Shannon's monumental paper on a mathematical theory of communication. The paper is the foundation of the modern information age. "American mathematician Claude Shannon developed information theory by 1948. He reduced the notion of information to a series of yes/no choices, which could be presented by a binary code. Each choice, or piece of information, he called a 'bit.' In this way, complex information could be organized according to strict mathematical principles. His methods, although devised in the context of engineering and technology, were soon seen to have applications not only to computer design but to virtually every subject in which language was important, such as linguistics, psychology, cryptography, and phonetics; further applications were possible in any area where the transmission of information in any form was important". [Mount and List, Milestones, 65; OOC 880; Tomash & Williams S94-95]

154. 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. Hardcover. (#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]

155. 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

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

156. Slater, Herman; Ed Buczynski, editors, Dr. Leo Louis Martello. **Earth Religion News, volume 3, issues 1, 2, 3.** Brooklyn, New York: The Warlock Shop [Herman Slater], [1976]. First Edition. Wear to edges, slightly toned, repair on spine, otherwise, tight, bright, and unmarred. Pink on card wrappers, printed on newsprint, 200pp + illus. Very Good+ in Wraps. Original Wraps. (#11338) \$300.00
"Earth Religion News" was one of the publishing serials, established by Herman Slater and Ed Buczynski, out of the occult store in New York City "The Warlock Shop." The premiere issue gathered many of the formidable Wiccan teachers' voices of the time, including Raymond Buckland, Leo Martello, Stewart Farrar, and diviner Rolla Nordic. This issue includes prominent pagan voices, as Ed Davies, Gareth Knight, Denny Sargent, Leo Martello, Patricia Crowthuer, Carol Maddox, and editor of the Seax Wica section, Raymond Buckland. Collected issues on topics as ceremonial magick, ritual, handfasting, White Horse of Uffington, herb cabinet, poetry and book reviews.

157. Smith, Sarah [art]; Patten, Graham [binding]. **News Cycle.** Medford, MA, 2019. Limited Edition. Tight, bright, and unmarred. Dark rust paper binding, unusual structure, Cheloniiidae Rag paper, and Hahnemuhle Bugra paper; paper archival box. 9x9x3 cm. np. Illus. (b/w plates). Signed by the artists. Limited numbered edition of of 30. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10617) \$1,100.00
...in which the binder presents the multiplex carousel structure - a Continuously Convoluting Carousel - an unusual new structure. Designed and developed by bookbinder and conservator Graham Patten, it features artwork by printer, illustrator, and book artist Sarah Smith. It can be inverted on itself indefinitely, revealing a sequence of four different hidden openings or displays. A variation on the Jacob's Ladder toy, the Continuously Convoluting Carousel employs the same double-action hinges that gave the original toy its characteristically illusive motion. "News Cycle comments on our reaction to the news. Through the operation of the book, five groups of people express four different emotions—apathetic, shocked, angry and elated. The cycle continues indefinitely as the viewer manipulates the book and the people experience the news. The images were drawn in pen and ink and then printed with photopolymer plates." [Artist Statement]

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

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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.

159. 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.

160. Swift, Jonathan; Cooksey, Gabby. **A Voyage to Brobdingnag made by Lemuel Gulliver in the Year MDCCII [together with] A Voyage to Lilliput by Dr. Lemuel Gulliver MDCIC [Design Binding]**. New York: Limited Editions Club, 1950/2022. Limited Edition. Tight, bright, and unmarred. Full leather binding, blush red calf skin, leather hinges, brass held on with epoxy, Chiyogami/Yuzen decorative paper for pastedown and flyleaf and red Moriki Kojo handmade Japanese paper for the endpapers. Sewn silk end bands, custom clamshell box. Fo/32mo. 160pp. Illus. (b/w plates). Numbered limited edition. Fine in Fine Archival Box. Hardcover. (#11207) \$12,500.00
*"I chose to do two layers of brass to give the design dimension and lines to break up my drawing.
Design idea for the miniature:
When Gulliver is in Lilliput, he gets washed ashore and the Lilliputians tie him up. I chose the idea of his hands laying on the beach still free and unconscious waiting for the story to begin.*

*Design idea for large:
Gulliver gets pulled into a fight with two rats during his stay at Brobdingnag. He ends up killing one and the other runs away in fear. The 2 layers of brass show the sword on the cover stabbing one rat, and on the back cover, the other rat running away." [artist statement]*

This remarkable work now weighs in at 23 pounds.

161. Tarn, Nathaniel; Kelm, Danial [binder]. **The Architectures 1-7: "The Man of Music" [Artist Book]**. Sherman Oaks, CA: Ninja Press, 1998. Limited Edition. Tight, bright, and unmarred. Brass boards, metal hinged spine, embossed titling. 4to. np [32pp]. Illus. (color plates). Numbered limited edition of 65, this being A/P. Signed by poet and publisher, "Especially for Daniel and Greta". Fine in Fine Archival Box. Hardcover. (#11353) \$2,500.00
*"Who are we that fled the thousand lives we did not lead in order to escape the very one life that we were destined for?"
"These are the first seven from a collection of seventy prose poems by Nathaniel Tarn, about whom Eliot Weinberger has said, "What holds it together is Tarn's ecstatic vision – his poetry encompasses Eastern philosophy, world myth, revolutionary politics, and precise descriptions of the natural world.
Printed in six colors in Meridien, with seventy-two point Felix Titling for the display and opening initials. The dove-gray abaca paper was made especially for this edition by Katie MacGregor at the MacGregor/Vinzani papermaking studio in Whiting, Maine. Six vividly colored wood block embellishments, augment the text throughout, beginning from the opening fly leaf, culminating in two double-page abstract illustrations and carrying through to the closing fly. The boards are covered inside and out in thin brass that has been alternately torched and patinated until a variety of colors bloom, making each book unique. The spine is made of both brass and stainless steel. The text is attached at the spine by a system of delicate brass rods passing through small stainless steel hinges resulting in an integrated slender spine. The book is enclosed in a clam-shell style box covered in black kyosei-shi, a handmade paper from the Fuji Paper Mills Cooperative in Tokushi-ma, Japan. The binding, brass covers and wood block illustrations are by Carolee Campbell." [publisher's statement]
The book was handset and letterpress printed on a Vandercook Universal I with Meridien type in six colors and 72pt Felix Titling for display and opening initials. Paper is dove-gray abaca, made by Katie MacGregor at the MacGregor/Vinzani papermaking studio in Whiting, Maine. Six-color wood blocks illustrate the text throughout.
From Dan Kelm's library.*

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

Edited by Tennyson's grandson.

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

Kathy is a partner of Benchmark Bindery, set up in 2009 with Tracey Rowledge.

She teaches Advanced level Fine Binding at the City Lit, London and conducts many workshops across the UK and overseas.

163. Thompson, C.J.S. **The Mystic Mandrake**. New Hyde Park, New York: University Books, 1968. First Edition. Tight, bright, and unmarred. Dj with minimal wear, scuffing, sunning to spine, else very clean. Black cloth. 253pp + illus. + index. Includes ex-libris on inside boards. Very Good+. Hardcover. (#11252) \$200.00

Mandrake root study by prolific medical professor, author of a history of medical instruments and standard British compendium of the pharmacopoeias. Dr. Thompson describes the history and lore of magic, astrology, alchemy, poison and other "para-medical" aspects of the mandrake root. The mandragora is personified with protective and cursed elements, however as an herbal provides sympathetic rest and security. An extremely curious and luminous plant, this book details principal, historical aspects of magic using the mandrake from both Western, Eastern, and indigenous sources. Formerly owned by Robert D. Bergad, professor of botany.

164. Turrentine, Terry (images); Weber, Marshall (poem). **Swords and Angels [Artist Book]**. San Francisco, CA: Terry Turrentine, 2017. Limited Edition. Tight, bright, and unmarred. Black leather embossed boards, accordion fold structure, screen printed text; housed in cloth drop spine box. Square 4to. np. Illus. (b/w plates). Numbered limited edition of 8 copies (plus two hors commerce). Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10999) \$6,500.00

Design by Dana F. Smith. Sixteen cool-toned photogravures by Terry Turrentine accompanying a poem by Marshall Weber in a beautifully designed accordion-fold binding.

"Photographs were taken by Terry Turrentine at the Pond at Elephant Head, Green Valley, Arizona ... Copperplate photogravure etchings made by Paul Mullowney Printing ... Silkscreen text by Nathaniel Swope, Bloom Screen Printing Co. Portfolio box and binding made by John DeMerritt Bookbinding." [colophon]

165. Valley, Rita; Kelm, Daniel [binding]. **Math for Artists [Artist Book]**. New Haven, CT: PABA Publishing/Brian Valzania, 2006. Limited Edition. Tight, bright, and unmarred. Full leather bindings in white (2) and black (1), in blind lettering, accordion fold structured printed on both sides; matching slipcase. Large 4to. np. Illus (color and b/w plates). Colophon indicates edition of 30, but artist's website indicates only 10 were completed. This the binder's copy. Fine in Fine Slipcase. Hardcover. (#11323) \$5,500.00

Prepress and printing by Carl Weese.

"Math anxieties meet obsessive compulsive collage tendencies... and the world of mathematics will never be the same again! Traumatic memories of childhood humiliations at the chalkboard influenced a reexamination of numbers and their occult effects. Counting my blessings (along with available fingers and toes), I arrive at something more than the sum of their parts. Three volumes of arithmetical bliss: "The Numbers 1-10", Magic Squares, and "Charts and Graphs"." [Artist statement]

"I nursed a heroic case of "Math Anxiety" through most of my adult life and only through my art making actions have I come to terms with it. The culmination of this is "Math 4 Artists" and a killer credit score (820)." [artist statement]

166. Various. **The Transistor. Selected Reference Material on Characteristics and Applications**. New York: Bell Telephone Laboratories, 1951. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Grey cloth wraps, black lettering. 4to. 792pp. Ilus. (b/w plates). Near Fine in Wraps. Original Wraps. (#11046) \$2,500.00

"The first compendium of information on the transistor and its applications." Introduction and 34 papers presented at a Bell symposium in September 1951. Includes work by the then greats and near greats...including papers from the likes of William Shockley, who won the 1956 Nobel Prize for Physics [Bell-Labs scientists John Bardeen and Walter Brattain]. This is, far and away, the best copy of this work we have seen. [Not in OOC]

167. Vexior, 218 (Ixaxaar)

. **Gullveigarbók: An Investigation of Gullveig in Old Norse Mythology & Her Anti-cosmic Nexus**

. [Europe]: Fall of Man, 2010. First Edition (Standard Edition). Near fine. 241pp.+ illus. Bound in maroon cloth with

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black stamped design on cover in black. Limited edition of 500. Near Fine . Cloth. (#11427) \$375.00
Illustrations by Helgorth. According to the publisher: "Gullveigarbok is a grimoire devoted to the understanding and adoration of Gullveig, the highest feminine principle of darkness within Norse mythology. She is often described as a giantess and is considered the mother of werewolves and of the black arts. Gullveig has three feminine forms: mother, maiden, and crone. This triumvirate of feminine principals, along with her association to witchcraft and darkness, is somewhat akin to the three-faced aspect of the goddess Hecate." Much of the book is devoted to exploring the Norse sagas (The Elder and Younger Eddas), particularly their darker points. It's clear that Vexoir 218 has extensive knowledge of The Eddas. The author invites the reader to put themselves into the mindset of early Scandinavians to better understand how they may have looked at their physical and spiritual world. One of the central tenets of Gullveigarbok is that Gullveig represents an anti-cosmic force, or as the author calls it, "Chaos-Gnosticism". In this sense the book falls somewhat under the Luciferian (as personified by Loki) banner as it deals primarily with acausal energies. According the Norse myth, Gullveig comes from Niflheimr, a world of mists, darkness, and black ice. The black ice, called 'rime', represents a kind of frozen or static chaos. In modern terms we might consider this anti-cosmic and symbolic substance something like dark matter. Niflheimr is also the land where the Rime-thurses (creatures of darkness and cold, or shadowy ice giants) originate. Vexior has been burning the Veil with the Black Flame of knowledge for over twenty years. His first book, PanParadox, placed him among the most promising new authors in the occult scene, but for those who followed him from before he was already a challenging author, presenting us a different and personal view of Chaos-Gnosticism and the Old Norse religion through several essays, published in Clavicula Nox or his own website. With his second book, Gullveigarbók, he takes us further into the underworld; the home of the giants, and the acosmic Chaos, pointing us into the right direction, for those who dare to learn about the black runes and anti-cosmic magic. Scarce in any edition.

168. 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 ffeop, 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).

169. Vulson, Marc de, Sieur de La Colombière; Erin Fletcher [binder]. **Le Palais des Curieux, ou l'algèbre et le sort donnent la décision des questionnes les plus douteuses [Design Binding]** Donnent la decision des questions le plus douteuses, et ou les songes & les vision nocturnes sont expliques selon la doctrine des anciens. 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 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

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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].

170. Walsh, James; Kelm, Dan [binder]. **The Arctic Plants of New York City.** New York: Granary Books, 2016. Limited Edition. Tight, bright, and unmarred; slipcase bright and clean. Quarterbound, black cloth spine, matching black cloth boards, silver gilt lettering, grey endpapers, frontispiece. Small 4to. 96pp. Illus. [b/w plate]. Mounted botanical specimens. Numbered edition of 40 [34 available], this being Binder's Copy (inscribed to him at colophon). Fine in Fine Slipcase. Hardcover. (#11317) \$2,500.00

"This book was sparked by a simple thought—I wonder if there are any plants that grow in both the Arctic and New York City? There are quite a few, as it turns out, and I embarked on a project of discovering the Arctic by staying close to home and paying particular attention to the libraries and land around me, searching for whatever Arctic plants I could find here."

The Arctic Plants of New York City combines personal letters, poetry, prose essay, scholarly research, botanical exploration, and artistic investigation, and ranges from the Doctrine of Signatures to the sleep of plants, and from Jean-Jacques Rousseau and John Muir on mental travel to Giacomo Leopardi and Charles Baudelaire on the necessity of illusion for art and life.

Interspersed throughout the book are a number of two-page spreads that focus on a single plant, such as Common Mugwort, with a mounted botanical specimen of that plant surrounded by texts drawn from earlier writers on botany and set in verse, creating a field of word-objects interacting with plant-objects. The letters that open the book lead into a prose essay that touches on the souls of plants, their use in medicine and as spurs to mental travel, their transience, their migrations, their meaning. A bibliography lists the most essential works from the author's research and the book concludes with a reproduction of the index from Nicholas Polunin's Circumpolar Arctic Flora (1959), in which the author has marked in red pen the 88 Arctic plants that occur in New York City." [publisher's statement]

Written, designed, and letterpress printed by James Walsh. Includes 18 botanical specimens pressed and mounted by the author.

171. Warren, Jim [ed]. **The First Two "West Coast Computer Faire" Conference Proceedings [1977 and 1978].** San Francisco, CA: Computer Faire, 1977-1978. First Edition. Minor shelf/edge wear, else tight, bright, and unmarred. Yellow and green printed paper wraps, black in lettering and decorative elements. 4to. 334; 505pp plus adverts. Illus. (b/w plates). Near Fine in Wraps. Original Wraps. (#11086) \$2,750.00

The First West Coast Computer Faire has been called "one of the most significant events in the history of personal computing." [www[dot]computerhistory[dot]org/idih/april/15/]. An unexpectedly large crowd of some 12,000 attended and saw the introduction of three of the most popular personal computers of the time: the Apple II, the Commodore PET, and the Radio Shack TRS-80. Steve Jobs was photographed demonstrating the Apple II, which his partner Steve Wozniak had barely completed in time for the show. The Proceedings contain some 100 articles and tutorials on 25 aspects of personal computing along with numerous advertisements.

There is one tiny mention on page 332, among a long list of exhibitors, of "Apple Computer, 20863 Stevens Creek Blvd, Cupertino, CA." The company had moved to that small space only months before, from Jobs' bedroom and garage. At

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the time it had eight employees, but purchased two booth spaces at the faire and debuted the Apple II. "Right there at the entrance, the wave of the future, was Apple, running a kaleidoscopic video graphics program on a huge Advent display monitor. 'It was crazy,' Randy Wigginton, who was working in the booth with Woz and Chris Espinosa and the others, later recalled. 'Everybody was coming by and asking for demonstrations, and it was fun because people were excited about it'" [Levy, Steven. *Hackers*. Penguin. p266].

The second is an even more extensive set of Proceedings, with more than 500 pages of articles, tutorials, and advertisements.

Ted Nelson, the author of *Computer Lib/Dream Machines*, opened his presentation with, "Here we are at the brink of a new world. Small computers are about to remake our society, and you know it."

Articles in the 1977 edition include:

"Robots You Can Make for Fun and Profit" by Frederik Pohl

"The 1940s: The First Personal Computing Era" by Henry Tropp

"The Unforgettable Next Two Years" by Ted Nelson

"Computer Power to the People" by David H. Ahl

"The Potential of Microcomputers for the Physically Handicapped" by Peter J. Nelson and J.G. Cossalter

"Roaming Around in Abstract 3-D Spaces" by Tom DeFanti, Dan Sandin and Larry Leske

"A Pipe Organ/Micro Computer System" by Jef Raskin

"Community Memory — a 'Soft' Computer System" by Lee Felsenstein

"Sharing Your Computer Hobby with the Kids" by Liza Loop

"Use of a Personal Computer in Engineering Education" by Roger Broucke

"Home Text Editing" by Larry Tesler

"The New Microprocessor Low Cost Development Systems" by Phil Roybal.

The 1978 edition includes a biographical sketch of Alan Kay and:

"Significant Personal Computing Events for 1978" by Adam Osborne

"Introduction to Personal Computing, a Beginner's Approach" by Robert Moody

"Microcomputer Communication for the Handicapped" by Tim Scully

"The Design of a Voice Output Adapter for Computer" by William Jolitz

"Ambitious Games for Small Computers" by Larry Tesler

"People's Capitalism: The Economics of the Robot Revolution" by James S. Albus

"Communication Protocols for a Personal Computer Network" by Ron Crane

"Bringing Computer Awareness to the Classroom" by Liza Loop

"An Introduction to Programming in PASCAL" by Chip Weems, and many more....

172. 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]

173. Williams, Thomas Parker; Williams, Mary Agnes. **American River**. Luminice Press, 2022. Limited Edition. Tight, bright, and unmarred. Paper boards with pochior image, Washi linen spine, double sided accorion structure; 6 two-page spreads (oil-based inks over flood coats), letterpress. Oblong 8vo. np [24pp]. Illus. (color prints). Limited edition of 12. Fine. Hardcover. (#11245) \$1,500.00

"In America, we are losing our freedoms, one by one.

Clean Air – the freedom to breathe air not polluted with toxins

Safety – the freedom to live without fear of deadly guns

Women's Autonomy – the freedom to control their own bodies

Voting – the freedom to participate in our democracy

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We are losing America. [artist statement/text]
All six original images hand printed with 41 pochoir mylar stencils.

174. 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 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]

175. Wilson, Michelle. **Vueles**. San Francisco, CA: Rocinante Press, 2007. Limited Edition. Tight, bright, and unmarred. Handmade paper (binding and book), lithographs, screenprint, and letterpress. 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 9 of 10. Fine. Hardcover. (#11362) \$1,000.00

Handmade paper made from clothing of the artist's family members.

"This artist book is a crossroads of narratives. The first focuses on the migration of an endangered bird, the Red Knot, (Calidris canutus rufa) whose non-stop flight takes it between where I lived in the Delaware Bay Area and where my extended family lives in Argentina. The second story focuses on Argentina's Dirty War and the genocide that was organized by the military regime at that time. At the crossroads of these two stories is where I stand." [artist statement]
Last available copy.

Copies held at: Yale University; Walkinson Library, Trinity College; Miami-Dade Public Library, Miami, FL; University of Washington, Seattle, WA., and Virginia Commonwealth University, Richmond, VA.

176. 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) \$5,500.00

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

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

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

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

177. 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

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title text. 4to. In an edition of 100, unpagged. Signed, numbered by the author. This copy is 42. Near Fine in Wraps. Original Wraps. (#11357) \$650.00

"Book of Spirits was printed at Firefly Press to accompany the exhibition of paintings by Naomi Yang at Galerie Mourlot, 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.

178. 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. Hardcover. (#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]