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1. Albertus Magnus, attributed; [Albert le Grand; Albertus Magnus]; Michael Scotus [Michael Scott]. **De Secretis Mulierum. Item De Virtutibus Herbarum Lapidum et Animalium [with Secreta Naturae] / Albertus Magnus' Secrets of Women and Natural Magic, on the Virtues of Herbs, Stones and Animals.** Amsterdam [Amstelodami]: Johannes Janssonius [Apud Iodocum Ianssonium], 1643. [Later Edition]. Chipping, toning, mild shelf/edge wear, staining, light foxing throughout, previous owner inscriptions to front and rear pastedowns. else tight, bright, and unmarred. Full contemporary vellum, bevelled edge, previous owner inscriptions to front and rear pastedowns, handwritten spine title, engraved allegorical frontispiece. 12mo. 366, [10]pp. Illus. (b/w, frontis). Contiene: Michaelis Scoti, Rerum naturalium perscrutatoris prooemium, in secreta naturae. Segn.: A-P^{12}-Q^{6} Very Good+. Full Vellum. (#13739) $1,950.00

(On the secrets of women), an immensly popular work which was published many times during the 15th, 16th, and 17th centuries, sometimes separately and sometimes in compilations such as this, which also contains "De mirabilibus mundi" as well as, "De secretis naturae" by Michael Scotus [Contiene: Michaelis Scoti, Rerum naturalium perscrutatoris prooemium, in secreta naturae]. The works attributed to Albertus Magnus were not written by him, but by followers who drew (sometimes faultily) from his work. Suggested authors have been Thomas of Brabant and Henry of Saxony, but they have since been ruled out. "Michaëlis Scoti rerum naturalium perscrutatoris procemium, in secreta naturae": p. 224-366. The 1643 Amsterdam edition of the "misogynist masterpiece" The Secrets of Women, an influential and widely disseminated work of natural philosophy that laid the intellectual foundations for early modern witch persecutions (Cabre, review of Women's Secrets in ISIS volume 85, no 3, 1994).

The publisher of this edition was Johannes Janssonius (1588-1664), Willem Blaeu's main rival in map publishing, and it includes an engraved title depicting the mythological figure Callisto, in labour and appealing to the goddess Artemis. Long attributed to Albertus Magnus, De Secretis was probably composed by one of his followers during the late 13th or early 14th century, and survives in around 83 manuscript copies, of which 50 were printed in the 15th century and over 70 in the 16th (Lemay, Women's Secrets. A Translation of Pseudo-Albertus Magnus's De Secretis Mulierum with Commentaries, p. 1). Though the contents cover what we would now consider obstetrics and gynaecology, including menstruation, spermatogenesis, conception, fetal development, and infertility, the text is not a practical medical manual but a philosophical exploration of the human body and its relation to the cosmos. As a follower of Albertus Magnus, the treatises's author "believed that the study of nature as perceived through sense experience and then analyzed in a rational manner forms a single discipline through which we come to comprehend the universe in its corporeal aspects. Human reproduction, a main subject of this treatise, is one of these aspects, that nevertheless has repercussions for our understanding of the entire cosmos" (Lemay, p. 3). De Secretis was most likely "designed to be used within a religious community as a vehicle for instructing priests in natural philosophy, particularly as it pertains to human generation...

A strong subtext of the Secrets, however, is the evil nature of women and the harm they can cause to their innocent victims: young children and their male consorts. Clearly then, another purpose of this treatise is to malign the female sex, a tradition that extends back in Christianity to second-century misogynist writings" (Lemay, p. 16). Among the concepts that the text popularised were the idea that women's menstrual blood was poisonous, that post-menopausal women (especially those who were poor) were more "venomous" because they could no longer expel the toxins, and that women were inherently lascivious beings with a physiological need to absorb the heat and life force of men. "It is these misogynistic ideas about women's sexuality that seeded their demonization in the years that followed, as the Secrets served as a direct source for the Malleus maleficarum. Indeed, the most famous statement from the Malleus explicitly connects witchery with ideas about women's sexuality rooted in the medieval period: 'All witchcraft comes from carnal lust, which is in women insatiable'" (McLemore,

"Medieval Sexuality, Medical Misogyny, and the Makings of the Modern Witch", blog of the University of Notre Dame's Medieval Studies Institute, October 30, 2020).-- AlemicBooks.

Originally written in Latin, the title translates as The Secrets of Women or Of the Secrets of Women. Drawing on Hippocratic, Galenic, and Aristotelian theories, this text discusses sexuality and reproduction from both a medical and philosophical perspective. Over eighty manuscript copies of the treatise have been identified, and it has been translated into multiple different languages over several centuries. This suggests that the ideas expressed in this work were hugely popular and influential. It was added to the banned book list by the Catholic Church, Index Librorum Prohibitorum in 1605. [6 US holdings, OCLC]. See "Secreta mulierum" Wiki.

2. Aly, Islam. **Delta [Artist Book].** Egypt: Islam Aly, 2023. Limited Edition. Tight, bright, and unmarred. Enclosed in a cloth-covered box with etched plexiglass sides, full leather binding, leather wrappings connected to brass cut pieces, laser-cut Fabriano paper, inkjet printed text, linen thread, book board, museum board, paper, and Coptic binding. Book: triangle with each side 8"; Box: 9x9". Illus. (cut images). Limited numbered edition of 50, this being 26 [plus 5 AP]. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#13789) $1,800.00

"The book "Delta" uses the symbol Δ to represent a change or difference in quantity between two values in mathematics and science. The term "Delta" also refers to Lower Egypt, where the Nile River delta is located. This delta is one of the world's largest, stretching from Alexandria to Port Said. However, rising sea levels put much of the northern delta, including the historic port city of Alexandria, at risk of being submerged in the Mediterranean. "Delta" highlights the global crisis of rising sea levels and its impact on deltas worldwide. It contains a descriptive poem for the Nile Delta by Nicholas Michell and features images of sea monsters from The Carta Marina by Olaus Magnus, initially published in 1539. Sea monsters have been a part of human folklore for thousands of years and are often depicted in artwork and stories as symbols of danger and the unknown. These images serve as a reminder of the risks and uncertainties of the ocean and remain a symbol of the unknown. The contrast between the descriptive poem and the sea monsters underscores the gravity of the topic and its importance. Delta is enclosed in a box with two transparent sides that display laser-cut images. The front features an old map of the Nile Delta, and the back shows an old map of Alexandria port." [Artist statement]

3. Aly, Islam. **Mare Nostrum, Al Motawaset.** Egypt: Islam Aly, 2022. Limited Edition. Tight, bright, and unmarred. Cloth-covered box, leather wrapping connected to brass cut pieces, silk-screened book cloth, inkjet printed text, handmade paper, linen thread, book board, museum board, laser-cut Canson paper, Coptic binding, and five brass boats in a compartment. Box: 14.5 x 5 x 2.5; book size: 9 x 4.5. Numbered limited edition of 50, this being 36 and five proofs. Signed by the artist. (#13160) $1,500.00

"Mare Nostrum" is a bilingual book in English and Arabic that highlights the Mediterranean Immigration Crisis; People from Sub-Saharan Africa, the middle and far East come to North Africa to cross the Mediterranean using primitive boats and with the help of traffickers of immigrants. According to the missing migrant project, more than 23600 missing migrants have been recorded in the Mediterranean since 2014. "Mare Nostrum" is a box with two compartments. On the left is a book with images of boats and quotes from migrants who survived the journey of crossing the Mediterranean, reflecting on their experiences. Nine quotes were taken from interviews and video clips where they discussed their experience. Images of the boats are derived from drawings of boats on pottery from predynastic Egypt. In ancient Egypt, boats were used for ceremonial purposes. Most importantly, taking the king's bodies from one side of the Nile to another, moving from their temporary life, and death to their afterlife and eternity.

This is parallel to the immigrant's journey, moving from poverty and conflict to freedom and stability. The colors selected for the sections reflect the Mediterranean sea and the journey of the migrants alternating from light to dark blue and back to light as the journey progresses. The book allows the viewers to interact with the immigrant's journey. Five small circles are laser cut on each section. The brass boat bases fit into the circles allowing the viewer to move the boats within the page space, echoing the immigrants moving process in multiple combinations. "Mare Nostrum," in Latin meaning: "Our Sea," was the Roman name for the Mediterranean Sea. The Italian government also used Mare Nostrum for military and humanitarian operations to rescue the migrants and arrest the traffickers. Special thanks to my son, Mahmoud Islam, for suggesting the Latin Name. The book ends with a proverb that emphasizes immigrants' necessity to aspiring toward a new life. [Artist Statement]

4. **The Annual Register, or a View of the History, Politics, and Literature, for the Year 1774 [Boston Tea Party].** London: J. Dodsley, 1775. First Edition. Light shelf/edge wear, joints tender, bottom tips slightly through, light wear to head, else tight, bright, and unmarred. Full mottled calf binding, burgundy and black leather spine labels, gilt lettering and decorative elements.

vo. [4], 245, [9]pp. Near Fine [Fine Textblock]. Hardcover. (#10441) $3,500.00

Includes an extensive report on the Boston Tea Party and other events of the time in the Massachusetts colony. "The "Annual Register" was created in London in 1758 by the publishers James and Robert Dodsley, conceived as an annual publication which would review the history, politics and literature of the day. They employed Edmund Burke to do much of the writing. By the 1760s The Annual Register had established itself as amongst the most respected journals in print. Joseph Sabin notes: "This most valuable record and chronicle of historical and political events for over a hundred years contains accurate accounts of the Revolutionary War..."."

While the most notable content is the report on the Boston Tea Party, this volume much more, with an extensive amount devoted to correspondence between America and the King and parliament exploring growing concerns that would lead to the Revolutionary War. Included are documents, printed in full, passed by the First Continental Congress on Oct. 26, 1774, petitioning King George III to repeal the hated Intolerable Acts. Also included is the "Association of the American Congress", created on Oct. 20, 1774...and much more. Regarding the Boston Tea Party, the report includes: "...that the ships lying so near, the teas would be landed...notwithstanding any guard...that if they were landed nothing could prevent their being disposed of...To prevent this dreaded consequence, a number of armed men, under the disguise of Mohawk Indians, boarded the ships, and in a few hours discharged their whole cargoes of tea into the sea...Some smaller quantities of tea met afterwards with a similar fate, at Boston and a few other places..." and much more.

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. +2pp adverts. Illus. (b/w plates). Former owner notes, annotations, and pasted/laid in news clippings. 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 approximately 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. The annotations are written in a similar hand as the owner inscription, "Agnes O. Henry." Without absolute confirmation, however, it is possible this copy belonged to Agnes Henry, Irish/British feminist anarchist in late Victorian Britain, dates aligning as probability.

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

Conceived and directed by Harriet Bart and produced by Paul Nylander at Four Tree Press. Box designed by Jody Williams and executed by Campbell-Logan Bindery. Folio titles excerpted from Emily Dickinson. "Covid: Book of Days is based on mixed-media drawings and collages created in response to the events of March through May, 2020. On March 13, Governor of Minnesota, Tim Walz, closed the State in response to the deadly spread of Covid-19. Bart went to her studio that day, collected a small box of art materials, a stack of precut paper and went home. There she created a workspace 18 x 18", the size of Emily Dickinson's desk. From March 13 thru May, she created more than 50 mixed media drawings and collages, some of which comprise Covid: Book of Days." [artist statement]

7. Bart, Harriet . **Punica Granatum "Pomegranate" [together with] pomegranate bronze sculpture.** Minneapolis, MN: Mnemonic Press, 2005/2024 [bronze]. Limited Edition. Tight, bright, and unmarred. Orange crinkled cloth binding, letterpress printed with embossed images on 300gsm Magnani Pescia; red cloth archival box. fo. np. Illus. Numbered limited edition of 10 deluxe copies. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13793) $4,500.00

"Punica Granatum was inspired by Harriet Bart's travels through Israel in 2000 and 2001. The profusion of pomegranate trees, and the many images of them inscribed on ancient stone fragments, fired her interest in this fruit of the gods. In 2002 Bart cast pomegranates in bronze. That work led to the creation of Punica Granatum, in which the pomegranate is presented as the fruit of love and seduction. Excerpts from classical and contemporary sources are threaded together to form a new text that extols the mythic powers of the pomegranate." [Artist Statement] Concept and cento poem by Bart, embossed images by McIntosh Embossing, presswork and typography by Philip Gallo at The Hermetic Press, and binding by Jill Jevne.

8. Baskin, Leonard. **CROW IKON [Artist Proof].** 1985. Proof Print. Slight wear to edges (storage), else bright and clean. Printed in black ink. Sheet 48x37.5"; image 42x34.5". Color litho. Notation, inscription, and signed by the artist. Very Good+. Original Print. (#10699) $4,500.00

Good color. Never mounted. Remarkable 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.

9. Baskin, Leonard. **Horned Owl [Art Print].** 1990. Limited Edition. Bright and clean. Etching printed in black and red. Sheet 24x20"; image 17.5x12". Numbered limited edition, this being 46 of 50. Etching. Signed by the artist. Fine. Original Print. (#10702) $1,500.00

Never mounted. Large, beautifully chaotic image of an owl. 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. Bassett, Ronald. **Witchfinder General.** London: Pan Books Ltd, 1968. First Edition, Unabridged. Light shelf/edgewear, creasing, else tight, bright, and unmarred. Original color pictorial wrappers. 8vo. 254pp. +bibliography, adverts. Near Fine in Wraps. Original Wraps. (#13536) $350.00

"Ronald Basset brings to life the nightmarish figure of Matthew Hopkins, a man responsible for the deaths of more than 300 women and who, almost single-handedly, caused more people to be hanged for witchcraft in two years than in the whole of the previous century. 'Witchfinder General' is a gripping historical thriller set during the massively tumultuous period of the English Civil War, 1643."--Publisher. Cover image from the film starring Vincent Price as Matthew Hopkins.

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

"Hester . Emma . Sonia is a feminist reading of the three literary classics. The volume gives voice to the main female characters, Hester Prynne, Emma Bovary, and Sonia Marmeladov, and presents multiple voices in dialogue. The subtitle, Joni . Annie . Tracy, highlights contemporary singer-songwriters Joni Mitchell, Annie Lennox, Tracy Chapman and other favored musical artists including Janis Joplin, Etta James, Leon Russell, Paul Simon, Mary J. Blige, Laurie Anderson, and others, whose poetic lyrics provide commentary in the margins. Text of philosophers, writers, and poets such as Simone de Beauvoir, Virginia Woolf, Karen Horney, Jean-Paul Sartre, Julia Kristeva, Rainer Maria Rilke, William Blake, and Arthur Rimbaud, are incorporated into brilliant typographical designs, deconstructing the original narratives. A selection of text is in Latin, French, and Russian.

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

12. Belloff, Mindy. **Recreation of the Declaration of Independence as designed & printed in 1777 by Mary Katharine Goddard [Together with] Edited Version of the Declaration of Independence: All People Are Created Equal.** New York: Intima Press, 2010. Limited Edition. Bright and clean. Document 21x16" printed in 2-color black and brown; Essays 21x16" printed in blue and red; inside an archival paper folio; hand set in Caslon & letterpress printed on handmade cotton & linen paper

(paper custom made by Katie MacGregor, Maine). Limited edition of 100 copies. Fine in Fine Portfolio. Broadside. (#8916) $3,400.00

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

In January 1777, Congress commissioned Goddard to print the Declaration for each of the 13 newly formed colonies. This was the first printing to reveal the names of its signers and the first titled the Unanimous Declaration. Goddard, Postmistress of Baltimore and publisher of a weekly newspaper, put herself at risk for treason by printing the document and adding her name at the bottom. To honor Goddard, an American pioneer, and our founding fathers, Intima Press created an accurate reproduction of Goddard's elegant two-column design of the Declaration, hand set over 7,000 characters in the 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.

13. Bergelt Sajantila, Tatjana. **Pas de Deux [Dance for Two] [Artist Book].** Helsinki, Finland/Germany: Self-published, 2022. Limited Edition. Tight, bright, and unmarred. Two books bound in blue cloth on a shared rear board, opening right and left, printed on Japanese Kozo Inbe and Kozo Murakumo paper among others (e.g. butterfly-informed leaves throughout printed on the more fragile gossamer-style paper), inkjet and photo collage with two Nabokov facsimiles, two fold-out maps (leporello); housed in a complimenting paper covered box. 8vo/4to. np. Illus. (color and b/w plates). Numbered limited edition, this being 6 of 22. Fine in Fine Archival Box. Hardcover. (#11017) $7,500.00

Text in English and Russian, housed in a French door binding by Thomas Lüttich. An absolutely brilliant bit of work by the renowned Finnish artist/printer. A remarkable blend of design and research, the work explores the parallels between Nabokov's life as writer and lepidopterist, and that of his lifelong obsession, the Polyommatus Blue butterfly. The parallel pages examine the genealogy/phylogenetic development through a complex tree, a crossword puzzle (a favourite Nabokov activity) facing a "decorative lattice flower-head butterfly environment", a coded chess game record (Rubinstein and Lasker) faces a microscopic photograph of a butterfly wing, and the two maps, one outlining Nabokov's flight from the revolution in Russia to Europe then America, the other showing the migration of the Polyommatus from Asia to South America 11 million years before.

Bergelt's attention to detail goes so far as having the colophon state that the book is not published by 'Gosizdat', the Soviet State publishing house, alluding to Nabokov's issues with censorship. Overall, an extraordinary combination of entomology, linguistics, typography, literature, design and illustration. "A term describing a dance, an intricate relationship involving two parties seemed to fit perfectly my intent to showcase the relation between the writer Vladimir Nabokov and the Polyommatus blue butterflies. In 2011 Roger Vila and the research group under Prof. N.Pierce published in the "Proceedings of the Royal Society" an article stating: "By integrating molecular phylogeny, historical biogeography and palaeo-ecology, we test a bold hypothesis proposed by Vladimir Nabokov regarding the origin of Neotropical Polyommatus blue butterflies, and show that Beringia has served as a biological corridor for the dispersal of these insects from Asia into the New World. Phylogenetic results support Vladimir Nabokov's hypothesis that the New World Polyommatus are the product of at least five colonization events through Beringia that occurred successively from ca 11 Ma until 1 Ma." * Million years Fascinated by this publication, I wanted to visualize the varies parallel levels in Nabokov's life. I began to collect material in spring 2018. Visits to Lausanne, Montreux, Wellesley and New York followed. This artists' book is about driving forces of passion, meaningful coincidence, migration, loss of homeland, attention to irrepressible detail in science and arts and finally the ability to wonder at trifles.*

Not knowing anything about butterflies I visited Prof. Naomi Pierce in autumn 2019 and discussed with her my project idea. She mentioned that Nabokov had an encyclopedic knowledge and a trained eye to observe, see, and draw the wing patterns as well as the butterflies' genitals. NYPL's Berg collection holds a large amount of V.N.'s drawings and manuscripts. At Harvard's University's MCZ, I saw a butterfly wing through a microscope, and felt this childish happy amazement of the visual landscape in front of my eyes. This is when I

decided, "I want to transmit this amazement!". The colour scheme was set and the paper had to evoke the fragility of a butterfly's wing. Conceptual Organization

The structure is based upon the duality of V.Nabokov's life, his passions for butterflies and the writing. Two books facing each other, open in opposite directions simultaneously, giving the viewer 2 double spreads at the time. The possibility to view and acknowledge the parallelism or to recognize and interchange patterns, is provided by incisions at the bottom of each facing page, so one can align them or view them outside the given frame.V.N.'s wife Vera was jewish, the page turning from left to right of the butterfly book acknowledges her culture. Three main categories, Development, Parallel Time Lines, and Migration, are used, to organize all entries. The narrative is woven of images overlaid with writings in two languages English and Russian, and drawings by Nabokov, a genetic entry about the Polyommatus Blue butterflies by contemporary entomologists, texts and photo collages by me. All entries are divided by association to either Nabokov the writer or the butterfly species, Polyommatus Blue, he studied and published in 1945 his evolutionary theory about. The elements of play, self-quotation, synesthesia, mimicry, parody, irony and bilinguality on Nabokovs side and phylogenetics, circle of life, metamorphosis, microscopical structure and appearance on the butterfly's side face each other." [Artist statement]

14. 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]

15. Bishop, Elizabeth (text); Rothchild, Judith (art). **12 O'Clock News [Artist Book].** Octon, France: Verdigris, 2006. Limited Edition. Tight, bright, and unmarred. Burgundy cloth hinges, gray-green paper boards, Japanese stab binding, moon in yellow ink, blood red endpapers; housed in drop spine archival box matching the binding. Oblong fo. pp. Numbered limited edition of 50, this being one of Signed by Rothchild. Fine in Fine Archival Box. Hardcover. (#13204) $1,650.00

"The date of publication, according to the artist and printer, was Feb. 5, 2006, which was the third anniversary of Colin Powell's speech to the UN Security Council. Parts of that speech are printed in black on the blood red recto of the rear free endpaper. 12 O'clock News was originally published in Geography III in 1976. Elizabeth Bishop's prose poem, certainly surreal in outlook, with a great sense of irony as well as parody, takes a look at the author's desk top. but isolating images and viewing them as minutia. The results, as detailed in Bishop's "new report," could not be any more wrong. The parallel with the American Secretary of State's speech at the U.N. is devastatingly obvious." [artist statement]

16. Bradford, John; Nunez, Ash [binder]. **The Poetical Vagaries of a Knight of the Folding-Stick, of Paste-Castle [Design Binding].** Valparaiso, Indiana: Sandlin's Books and Bindery, 1993/2024. Limited Edition/Unique. Tight, bright, and unmarred. Full goat skin, gold, blind, and palladium tooling, leather inlays and onlays, decorative endpapers, sprinkled gold edge, silk sewn endbands. 8vo. 62pp. Illus. Signed by the binder. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13682) $2,750.00

"The Poetical Vagaries of a Knight of the Folding-Stick, of Paste-Castle is part bookbinders poetry and part secret society satire. John Bradford wrote this book with a nod and wink at the fraternal orders and secret societies of the day by creating his own version of a bookbinder secret society. This binding is an imagining of what an idealized version of this text as a tome of the secret society might have looked like. A crest based off of Bradford's illustration of the knight has been created with various bookbinder tools based on a royal coat of arms with the rampant head as the head of the knight, scroll on the bottom with The Garret which is their fictional headquarters. The spine of the book alludes to "Keep Dark" or keep quiet to the secrets of their society and it is titled with Gotham, or New York, as the place of publication/location of their society. The choice to add the black pages into the binding is to highlight the section of the book that was not included by the printer, or the pieces to "keep dark" about in regards to the practices and beliefs of this fictionalized bookbinding society. The colors in the crest are based on the colors of the string orders from the society. The binding overall design was based on records of armorial bindings and historic fraternal order bindings. [artist statement] Originally published in 1815, the textblock is from the 1993 limited edition. This is Ash's first available binding.

17. Burls, Anthony Clifford; Cain of London, [pseudo.]. **Cain of London photography and ephemera collection.** London: Cain of London / Anthony Burls, ca. [1960-1980s]. Unique. Photographs have notations, many

curled, else tight and clean. Collection of over 150 b/w photographs, including photographic prints, photo-plate reproduction prints, b/w 35mm negative, color transparency, square b/w negatives, postcards, ring binder scrapbook, ephemera, loose illustrations. Housed in archives box. Very Good+. (#10953) $9,500.00

From the estate of Anthony Clifford Burls, AKA Cain of London; containing original photography, curated cuttings, et al. Remnants of his collection, deemed too explicit for auction. The photographs in this document are uncensored. Professionally, Burls would regularly photograph young men fully clothed, either in public parks, or a south London studio (a garage in Oval), and self-publish the catalogues for mail order by virtue of printer and staple. While some retail spots in London dared to stock them, this was predominantly a mail-order affair, encouraging customers to purchase full photo sets by return. While some of the original photographs in this collection may have been used in the Cain of London catalogues, the explicit nature of the majority lean heavily towards a personal collection, both original photographs by Burls (alias: Tom Cain) as well as favoured contemporary material.

This collection is an insight into the tastes and tales of one of our most important LGBTQ photographers throughout the tribulations of the latter half of the 20th century. "Published in 1957, the Wolfenden Report marked the partial decriminalisation of gay sexual activity in Britain, prompting gay liberation and the fight for social equality. Despite this historic moment in queer history, any depiction of male nudity suggesting homosexuality remained subject to the 1857 Obscene Publications Act, which made making or distributing such images a criminal offence. As a result, queer visual culture in the UK remained clandestine in the post-war era, right up until the Sexual Offences Act of 1967. Photographers and publishers resorted to covert forms of image production and circulation to get around the law, and a fascinating tension between invisibility and visibility fed into the overt visuals of gay men's bodies that emerged."--Creative Review. Cain of London — pseudonym for Tony Bowles (Anthony C. Burls?) — was a British physique photographer who self-published a number of magazine-size collections of his own work.

There is an interview published in Sam vol. 1 no. 2 (1977), where he refers to his real name as Tony Bowles. However, the photographs taken for his first magazine The Londoners (a folio of prints and photos, copies of which are at [the UK Leather and Fetish Archive] are all marked as being taken by Anthony C. Burls. Burls also published The Cain Leather Boys, featuring transfer type of Univers 67 Bold Condensed]] applied directly to the prints as photo captions. He photographed engaged young men to model through street casting agency. He ran a coffee shop at World's End in Chelsea in the 1960s, took casual work at Battersea Funfair and regularly attended a gym in Brixton. He used these contexts to find working-class men to photograph to illustrate the male "beefcake" physique form.

An itemized list follows:

1) *Photocopy of the Certificate of Registration for Cain of London, dated 2nd May, 1968, in the name of Anthony Clifford Burls.*
2) *Spirollo branded ring bound scrapbook, 25x31cm. Tan card covers over dark brown card leaves, probably 1970s. Significant wear and tear to covers, with an attempt at tape repair. Loosely inserted 2 greetings cards to Tony from "Den and Ben", plus an invitation addressed to Tony & Dennis to Derek's Birthday Bash. Date unclear, however the mobile phone number listed is pre-Big Number Change, so likely prior to c. 1995. Also inserted is a cutting of The HIM Hanky Code, and a 25 x 20cm B&W photograph of a young male holding a football "Billy McNeill", stamped to the rear with company name 'Hoffman of Edinburgh'. The scrapbook contains 21 filled pages, and is paginated in red biro. Entries are varied, from cuttings from 1950s/60s issues of Physique Pictorial, including reproductions of sketches by Touko Laaksonen (as Tom of Finland), posed leatherboy and sailor shots, and posing-strap-era Athletic Model Guild (AMG). Some of the later entries have been coloured. Newspaper cuttings from Soho's 'The Most Brothers' who were briefly active in the 1950s also appear. Five larger pages from later more explicit 1970s/80s porn magazines loosely inserted: Falcon Studios advertisement & order form; full frontal page on model Kip Jerger (1973); full page full frontal photo of 'Golden Gallery Ben' (1978); Double sided photo page of single male models. Additionally there is a page from TV All Star Spectacular, likely Winter 1978 issue, of Richard Hatch and Dirk Benedict "The Handsomest Guys In (And Out Of!) This World! Hatch and Benedict at the time starred in Battlestar Galactica.*
3) *Six large (approx. 30cm by 24cm) black and white photographs, all with numbers penciled to the reverse, the numbering not consecutive. All six are full frontal, one model not identifiable due to close up nature of image - leather glove and chains are however present.*
4) *Fifteen large (Approx. 25cm by 20cm) photographs, a mixture of black and white and sepia toned, 10 original. Eight full frontal. Leather jackets and studded belts present throughout set. All but 4 with notes or reference numbers to the reverse as well as*

the model's name in pencil, 1 stamped "Hoffman of Edinburgh", 2 with the "Cain of London" stamp, and one "Copyright, Supplied for use in Q International only" penned. Models are: Dave James; Tommy Roberts & Randy Stuard (from Kings Men); Lawrence; Anton Saxon.

5) *Six black and white photographs (Approx. 17.5cm by 12.5cm), with no stamps or annotations. All of the same model, leatherboy style.*
6) *Eighteen photographs (approx. 14.5cm by 10.5cm), black and white, 8 different models, mostly with their names stamped in red to the reverse. Candid domestic shots as well as posed for professional use. Models names: Ken Garaguy; Rex Luxoreni; Sim Simonil; Sec Seconde; Igo Dominic; Rod Lincoln; Jil Jillemo; Jem Bogaard;*
7) *Twenty-one photographs (Approx. 16.5cm by 12cm), mostly pants on, possibly for personal consumption, a mixture of black and white and sepia toned, the latter quite faded. One with a Peterborough phone number to the reverse. Artistic style shots, predominantly crotch close ups.*
8) *Four photographs (approx. 17.5cm by 13.5cm) of the same couple fully nude in an intimate sequence, with sequential reference numbers in pencil to the reverse.*
9) *Ten photographs (Approx. 17.5 by 12.5cm), black and white, a series all of the same model in shorts and braces, blank to the reverses.*
10) *Thirty-four photographs (Approx. 17.5cm by 12.5cm), black and white, high quality. Sequences of five different models full frontal, plus an eight photograph explicit sequence of a couple in a changing room. Blank to the reverses.*
11) *Collection of photographic 35mm / square negatives: Four panel strip of four young men at a theme/water park. Two individual panels of a young woman (one on a motorbike) Eight individual b/w negatives, sequence of a male unbuttoning his jeans (close up). 2.5x2.5" Five full colour 35mm slides, sequence of two men naked from the waist down playfighting in woods. One larger full colour transparency of a nude young man, seated. 4x5" Two panel strip of three males together (clothed) Single additional panel of a male in jeans (close up)*
12) *Twenty-one loose cuttings, some from Physique Pictorial etc, 1960s. Some more explicit drawings present, including an explicit 'Etienne' sport series. Domingo Orejudos, Dom, aka "Etienne" is known for artwork depicting the male body in all of its leather straining heroic proportions—creating fantasies of domination and submission of mostly leather men. Cuttings also include Tom of Finland's artwork not accepted by AGM as distributors, but with alternate distributors listed. One annotation (of several) in pencil reads "just about right!" with an arrow pointing to the outline of a model's genitals. Artists include Etienne; Damen; Ronald Wright; Luger; Stephen. Models include: Davind Mineric; Bob Kiser; Richard Edwards; Troy Saxon etc.*
13) *Three heterosexual hardcore black and white pornographic photographs, probably 1970s.*
14) *Four pieces of ephemeral advertising material from Hoffman of Edinburgh, Royale Catalog, & Scott Photography (plus one unknown mounted on thick card), plus five other assorted black and white photographs.*
15) *Fourteen greetings cards to Tony, mostly 1980s and 1990s, including one doubling as a letter with a long communication from somebody named Mick, addressed to Tony (+ Sandie!), who appears to have emigrated to Texas: "Joined the Houston YMCA and go to the gym frequently. The men there are worth going to see and it is 50% gay." Usually addressed to either Tony or Tony together with Sandie, from variations of Den, Den & Ben, Den 'n' Ben 'n' John, or Mike. Generally explicit, one from Den reads "if you don't like the card, give it us back". Cards published by among others: Colt collection T.N.T Designs, Rockshots, Original Denis Moloney photograph.*
16) *1988 & 1989 "Clone Zone" catalogues. Included in the 1988 Christmas edition is the single page mailing list subscription reminder. 1989 catalogue retains the pre-addressed order envelope to the mail order dept based in Manchester. Sex toys, books, cards & gifts. The UK & EU's first Gay superstore, Clone Zone was started in London by four friends Mike, David, Paul and John, in the early eighties, with their official launch taking place in Leicester Sqaure, 1982.*

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

"A book about pain and transformation. In 2011 Erik Castro made a short film based on photographs and interviews with two young men, Cris and Irwin, whom Erik met at a clinic where they were undergoing tattoo removals in order to erase their gang affiliations. The decision to step away from gang life is fraught with shame and danger. Of all the people at the tattoo removal clinic, these were the only two men willing to let Erik document this change in their lives. It is a rare glimpse of a moment of great vulnerability, strength and sacrifice.

The book's text consists of Cris' and Irwin's own words reflecting on the motivations behind getting the tattoos as well as the decision to remove them. That same year he made a unique artist book of the photos using duct tape and other materials he had in his garage. In 2024 he decided to work with the book artists at Mob of Two, refining the book into an edition of 25 copies that reflects the spirit and intent of the original. Erik Castro is a photojournalist based in Santa Rosa.

19. Cavendish, Richard. **The Black Arts.** London: Routledge and Kegan Paul, 1967. First Edition, First Impression. Light shelf/edge wear, small mark on ep, else tight, bright, and unmarred, few chips to dust jacket. Black cloth with gilt titles to spine. 8vo. 373pp. Illus. (b/w). Near Fine in Near Fine Unclipped Dustjacket. Hardcover. (#13551) $225.00

Richard Cavendish (12 August 1930 – 21 October 2016) was a British historian who was considered Britain's foremost authority on the subjects of occultism. Cavendish, was an authority on magic, myth and witchcraft whose bestseller The Black Arts caught the imagination of spiritual questers at the tail end of the 1960s. Cavendish became the founding editor of Man, Myth & Magic, which began as a British weekly magazine in 1970 and ran for 112 issues, exploring witchcraft, black magic and the tarot alongside legends, myths and religious beliefs. A quote from the book: "The driving force behind black magic is hunger for power," and the last sentence of that paragraph being "Carried to its furthest extreme, the black magician's ambition is to wield extreme power over the entire universe, to make himself a god." A classic scholarly book on the occult.

20. Chaucer, Geoffrey; Holland, Kate [binder]. **Kelmscott Chaucer [Design Binding].** London: Basilisk Press, 1974 [2020]. Facsimile/Limited Edition. Tight, bright, and unmarred [both]; archival box shows light shelf/edge wear, else bright and clean. Full pierced dark green goatskin over boards with acrylic ink, pen and crayon design, 23c red gold borders, green goatskin doublures with backpared terracotta goatskin onlays, gold tooling, terracotta goatskin joints, dendritic printed paste endpapers, handsewn silk endbands, watercolour and dendritic printed top edge. Full double fraynot board attachment with secondary sewing; companion volume in in full complimentary leather with title onlay at front board. Custom made drop back box with rounded leather spine. fo. Illus. (b/w plates). Fine and Fine in Near Fine Archival Box. Hardcover. (#10963) $14,500.00

Basilisk Press facsimile of William Morris's masterpiece 'The Works of Geoffrey Chaucer' in a unique binding by Kate Holland. Kate created three related bindings, the first Oranges, the second Lemons, and the last, presented here, Pomegranate. The first two are in private collections.

"Based on the magnificent Basilisk Press 1974 facsimile, the design is based on a 'Tree of Life' stained glass window by Morris & Co at St. Cybi's Holyhead. Edward Burne Jones wrote of the book "If we live to finish it, it will be like a pocket cathedral," and "the finest book ever printed; if W. M. had done nothing else it would be enough". "The Kelmscott Chaucer is not only the most important of the Kelmscott Press's productions; it is also one of the great books of the world. Its splendour can hardly be matched among the books of the time" [Ray, The Illustrator and the Book in England] 87 woodcut illustrations after Sir Edward Burne-Jones by John Swain and Son, London, woodcut title-page, 14 variously repeated woodcut borders, 18 variously repeated woodcut frames around illustrations, 26 nineteen-line woodcut initial words, numerous 3, 6, and 10 line woodcut initial letters, and woodcut printer's device. Printed in black and red ink in Chaucer type [titles of longer poems printed in Troy type].

Companion volume includes 85 tipped-in plates from pencil drawings by Edward Burne-Jones accompanying text.

21. Clarke, Lige and Jack Nichols, editors. **Gay News (Vol. 1, Number 1).** New York: Four Swords, Inc., 1969. First Edition. Minimal chipping, else tight, bright, and unmarred. Pictorial wraps printed in black and blue. fo. 20pp. Illus. (b/w plates). Near Fine. Original Wraps. (#13205) $450.00

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

22. Cole, Stephen [ed]; Murphy, Jamie [printer]. **Works of the Master Poldy [Unusual Association].** Dublin: Salvage Press, 2013. Limited Edition. Tight, bright, and unmarred. Quarterbound, red leather spine, beige paper boards, silver gilt lettering, portfolio shows orange cloth spine (matching slipcase) and beige paper boards. fo. [35pp]. Numbered limited edition of 120. 1-20 comprise the deluxe edition, 21-120 the standard. The deluxe includes an extra suite of prints. This is copy 5. Signed by

Jamie Murphy. Laid in ephemera. Fine in Fine Slipcase. Hardcover. (#13236)$2,250.00

Laid in invoice and mss note to the original buyer, "Thomas Shannan" (Invoice under Jamie Murphy's name and mss note on 'The Salvage Press' letterhead). Mr. 'Shannan", according to Jamie, always bought 2 of each of his books as they were issued. Also according to Jamie, Thomas Shannan was a pseudonym for Andrew Shannon who was, at the time, on the lam from the police. Andrew Shannon is moderately infamous in Ireland. In 2012, Shannon visited the National Gallery of Ireland, in Dublin, where he attacked a Monet painting (Argenteuil Basin with a Single Sailboat (1874)), punching a large hole through it while shouting about the art world [there is actually an online game about this, google, "punch a monet 2014". Arrested over 4 dozen times for art/book theft, he was notably caputred with nearly 70 books stolen from Carton House in Kildare. A typographic homage to James Joyce's, Leopold Bloom. The woodtypes used are part of the Distillers Press collection.

This is the first book printed under the imprint of the Salvage Press. "The Works of Master Poldy is the first-ever attempt to boil down the essence of Jame Joyce's seminal hero, Leopold Bloom, into a collection of his wide-ranging thoughts and quips. I collaborated with editor Steve Cole (Baltimore, Maryland, USA) on this book which has been designed, letterpress printed and hand bound in Dublin by Dublin based craftspeople. This is the first book produced under the imprint of The Salvage Press. The wood types are from the Distillers Press collection and include a large number of sans serif faces ranging in size from three to twenty lines. They include designs cut by Day & Collins, Stephenson, Blake & Co. and Delittle of York. Alongside these is DeLittle's ten line Caslon Italic and an instance of two sizes of their Elongated French Clarendon.

The majority of the body text has been Monotype cast in fourteen point Baskerville series 169 by Phil Abel and Nick Gill at Hand & Eye Letterpress, London. The twenty four point Granby Inline that accompanies the wood type and the remaining justified Baskerville was set by hand." [Publisher's statement] "The book contains excerpts from the original text which are either thought of or spoken by Bloom. These are juxtaposed with texts relating directly to his surroundings. Through playful typography, the book serves to make a dense text more easily accessible." [review]

23. **Collection of Alchemy // Magick amulet cards from the "Astrologer of the Nineteenth Century [Alchemy].** [1825]. Limited Edition // Reprints. Near fine, light shelfwear, else tight, bright, and unmarred. Printed gold cards. Illus. (color). Housed in a leather snap wallet. Near Fine. (#13838) $200.00

Paper based talismans to wear on a person, or use in ceremonial magick workings. Images from The Astrologer of the Nineteenth Century.

24. Cooksey, Gabby. **Tarot for the Misguided including the Off-Kilter Deck [Deluxe: Complete in Two Volumes with Suite of Minor Arcana Prints] [Artist Book].** Tacoma, WA, 2024. Limited Edition/Unique. Tight bright, and unmarred. Waxed handmade printed paper boards, printed letterpress, cards mounted on various pages; matching traycase; extra suite of large format prints of the Minor Arcana. fo. 74; 115pp plus plates. Illus. (color plates). Tipped in cards. Numbered limited edition. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13184) $9,500.00

"A two volume set covering the history of tarot and the major arcana in the first volume and all the the minor arcana in the second. This book has been in Gabby's head for two years with research starting in earnest a year and half ago. The idea of creating her own tarot deck came to be because of the tiny songbird called a shrike. These lovely little morticians stick their excess prey on thorns or barbed wire for later consumption. Gabby thought that the shrike would make the perfect Death card for a tarot deck. Then she wondered how tarot even came to be. Who created it? Why did they create it? Why is the art so iconic?

Time would eventually make the idea into a physical book for people to enjoy and learn for themselves about the divinatory meaning of the cards, about the organism's Gabby chose, or about how a man in the 18th century created what we know as tarot today. Gabby started the process of drawing the cards by compiling five to eight reference photos of the organism, putting them into Midjourney, an AI art creator, and seeing what rococo style would come out. A lot of the organisms no longer looked like their true selves so she took parts of the real organism and Photoshopped them on top of the AI created art. She added extra eyes, legs, feathers, arms, or whatever to make things a little off. Then she printed out this image, traced it with ink and pen, scanned it into Illustrator, and finally cleaned up the drawing to what you see in the cards today. The layering of the actual card is a pearlescent encaustic wax on Fabriano Unica paper, then put into the Glowforge to engrave and cut out the card. After it's cut, she dyed the card with the color corresponding to the deck, varnished the images, and finally glued the backs of the cards to the front. In the book, the first twenty or so pages cover the history of tarot and what it means today.

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

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

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

"To summarise briefly, Cooper was London born, attended Westminster School, then Christ Church, Oxford, taking his B.A. in 1590 and M.A. in 1593. He became vicar of Great Budworth in the north of Cheshire, then in 1604 moved to Holy Trinity church, Coventry. Cooper often writes of how God 'exercised' him (ie. tested him) with "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 Witch-craft, 1617. Cooper used the title formula 'The Mystery of ...' in four of his works (eg, The Mysterie of the Holy Government of our Affections in 1619; or The Wonderful Mysterie of Spiritual Growth in 1622). The sense intended seems to be that his work will expound the deeper significance of his subject. In the case of his work about witchcraft, this 'mystery' looks in two directions.

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

water, oils, and salts and recounts acts of magic with controlling the weather and crops, afflictions on humans, etc.[ETSC: S108665. OCLC lists 9 US holdings]

26. Cotnoir, Brian. **Hermetic and Alchemical zines collection.** New York: Khepri Press, 2015-2021. First Edition. Editioned in a collection of nine staplebound printed zines with paper slipcase, "one of many edition." var.pp. Illus. Signed and numbered by the author. Fine in Slipcase. Staplebound. (#10203) $80.00

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

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

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

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

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

Posthumously designed book plate by a friend of Oliver's, incorporating his longstanding love of cephalopods. Inscription on label on half-title by the author to Oliver Sacks: "With many thanks for your comment-Francis." Crick and James D. Watson were co-discoverers of the structure of DNA in 1953, a landmark scientific achievement of the 20th Century. From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

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

Scarce pamphlet is a printed original specimen and sold on the streets of Oxford the day after Crowley was told not to turn up Poetry Society. The lecture by Crowley was due to take place on 4th February 1930. But shortly before Crowley received a letter from the secretary of the

society. In it he says, "I am writing to tell you that we have been unfortunately forced to cancel next Monday's meeting of the poetry society. It has come to our knowledge that if your proposed paper is delivered disciplity. In this circumstance you will, I trust, understand why we had to cancel the meeting." Crowley responded to this letter publicly and says "Perhaps the refusal to let me lecture has come because Gilles de Rais is said to have killed 500 children in ritual murder and in some way, this was connected with myself. Since the accusation that I have not only killed but eaten children is one of many false statements that have been circulated about me in the past." He was quick to use his connections to print a good number of these pamphlets and distribute them on the streets of Oxford. His banned lecture received far more attention and readership than he could have hoped for. Even though there was purported to be a decent number printed, due to the ephemeral nature of them, none have been on the market in recent years.

"The Oxford Poetry Society, a typically worthy undergraduate club, decided to venture on a strange fields by listening to a lecture by Mr Aleister Crowley on Gilles de Rais, a fifteenth-century magician known to history as the companion-in-arms of Joan of Arc and to children as the celebrated Bluebeard. The dons, however, took alarm, and so Mr Crowley has had to stay behind in Kent, leaving, one imagines, his inquiring young disciples to the less exciting delights of a paper on Wordsworth..." The lore of de Rais is beyond fascination, including black magic, Satanism, and serial killer, a pop culture delight. This ephemeral work also informs how printing history responds to controversy and censorship not the basis of minor opinion. An exceptional piece of Crowley collectibility and text never spoken.

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

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

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

At this point in the 1920's, Austin de Croze was an enthusiastic and roving food writer, soon to pen his "Plats Regionaux de France," a deep and sultry homage to the culinary joys of rural France. It is almost certainly for his exploits as a food writer that he is better known, but La Lumiere Magique is a clear indication that his interests in the occult and esoteric underside of life had not abated, but merely been simmering for awhile.

One of the most notable things to take away from this volume, aside from its beauty, the obvious fascination of it being a lost book, a work in progress and a previously unconsidered addition to an area of study and fascination that is growing on swift wings; lies in the fact that it highlights just how much of the Calendrier Magique was Austin de Croze, and how much was Orazi. La Lumiere Magique has fewer of the gorgeous and mysterious depictions of lust and occult dissipation seen in La Calendrier (although gaps exist in the text, possibly suggesting that this volume would have been handed over

to Orazi for further embellishment if the two of them decided to go all out on duplicating their previous successes), but de Croze's typography, pen embellishments, watercolours and layouts contain 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. Includes facsimile of the original and first release manuscript the Calendrier Magique for comparison. Many of the same motifs are repeated in the second manuscript.

31. Crumb, Robert; Vaughn Bodé; Art Spiegelman; Spain Rodriguez; Kim Dietsch. **Gothic Blimp Works [Issues 1-8].** East Village, New York: Peter Leggieri and the East Village Other, 1969. First Edition. Light chipping, fading, fold lines, one issue with dampstaining, and general newsprint toning, else tight, bright, and unmarred. Complete run of eight issues with color and b/w illustrations. fo. Var. pg. Very Good+ in Wraps. Original Wraps. (#13188) $5,000.00

"During its eight-issue run, the publication displayed comics in both color and black-and-white. The first issue was titled Gothic Blimp Works Presents: Jive Comics. Vaughn Bodé was the founding editor but soon stepped down after the first two issues.

At Bodé's invitation, Bhob Stewart became the publication's editor, introducing a line-up of contributing artists and writers that included Larry Hama, Michael Kaluta, Willy Mendes, George Metzger, Ralph Reese, Steve Stiles and Bernie Wrightson. The first two issues also featured work by Bodé, Joel Beck, Roger Brand, Robert Crumb, Kim Deitch, Simon Deitch, Bill Griffith, Ron Haydock, Jay Lynch, Trina Robbins, Spain Rodriguez, Art Spiegelman, John Thompson, Larry Todd, and S. Clay Wilson."

While Zap Comix officially started the underground comics movement in the US, Blimp Works created national readership and networks to collectively identity as a distinct comic art movement. Features the distinctive oversexualized art of Robert Crumb known for his characters, as Mr. Natural and Keep on Truckin'. Important collection billed as "the first Sunday underground comic paper." Scarce complete holdings in the US.

32. Crusius, Louis, M.D. [illustrator]. **The Antikamnia Calendar [1899-1901].** St. Louis, MO: Antikamnia Chemical Company, 1898-1901. Limited Edition. Tight, bright, and unmarred. Sixteen loose leaves, color chromeolithographic calendar sheets from January-December. Two calendar months to a leaf for 1899-1900, three months to leaf for 1901. Very Good+. (#13687) $3,500.00

Antikamnia ["Anti-pain"] Chemical Company was founded in circa 1890 in St. Louis, Missouri. "Antikamnia's analgesic compound, which was never patented, was marketed as a 'proudly ethical drug' and used to treat headaches, fever, stomach aches, nervousness, insomnia and 'the blues'. It was claimed to be a new synthetic coal-tar derivative but in fact contained almost 50% acetanilid, which was sometimes mixed with codeine or quinine.

The toxic effects of acetanilid were exposed in a 1907 California State Journal of Medicine article, 'Poisoning by Antikamnia', and the company was prosecuted by the government in 1914 for violating the disclosure terms of the Food and Drug Act of 1906. The calendars were issued from 1897 until 1901. Each panel in the Antikamnia calendars depict fantastic and comical skeletons dressed in different styles and occupations." The calendars appeared in public, subsequently after the death of the illustrator, Dr. Louis Crusius who originally had them printed as a limited edition.

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

Classic horror, fantasy, noir, fable, tragedy, sci-fi, fairy tales, and Americana find their way into this four volume collection of literary erotica. This four volume collection contains 12 stories with 16 full page illustrations, including Authors' Notes with historical context following each tale. The authors use erotic scenes as a fresh way to explore familiar character arcs and thematic elements, taking great care to present each tale in the idiom and voice of the original author when possible, so that each story might work on its own terms.

The original stories were conceived in a patriarchal, hetero-normative context, but by shining an egalitarian light on each of them, unexpected dynamics emerge between these famous characters creating erotic scenes that will appeal to the modern reader.

Volume I: The Dark Deed The Time Machine The Very Strange Case of Dr. Jekyll & Mr. Hyde The Lost Entry of Frankenstein's Monster Volume II: Manners & Merrymaking The Emperor's New Clothes Wendy & Peter

Pan Cinderella & the Great Ball Volume III: The Upper Hand The Bard & the Ell-Maid of Sherwood Forest The Private Dick Another Adventure for Tom Sawyer Volume IV: The Mortal Transcends Pygmalion, Cynisca, & Galatea An Unusual Request The Story of Not-So-Little Sanjay Typefaces used are Eric Gill's Joanna and Perpetua. The books are printed on Arches Rives Lightweight Paper using Hanco Raven Black Ink on a Vandercook Universal III. Limited and deluxe bindings by Amy Borezo. [publisher's statement]

34. Cynthia MotianMcGuirl, . **Nonsense.** Maine, 2019. 2025. Bright and unmarred. Cut form printed paper which locks together to form sculptural aspect, wrapped in felt, housed in a copper box with paper onlay and embroidery, woodcuts. Narrow 4to. np. Illus. Unique. Signed by the artist. Closed: 12 x 7 x 1" Fine in Fine Copper Box.. Stiff Boards. (#13859) $1,500.00

"Nonsense is a book made in an accordion form with coffin shaped pages. Each page has hand written letters of words with no meaning. The pages are made of marbled paper with hand stitched woodblock printed images. The box is hammered copper, stitched together with waxed linen thread. Nonsense is a book about words and letters. Do the letters matter if they don't make known words? Are they just a decoration? The imagery is inspired by Anahit, an ancient goddess who swallowed the sun every night, passed it through her body, and released it in the morning. The form is also inspired by her: both circular and cyclic, both open and contained." [Artist Statement]

35. **Daddy Warbucks in It's a Small World [together with] Studio Photos from Paris [together with] two novelty cards.** np [Paris]: np [Scalbert; Salon de Paris], nd. First Edition, presumed. Light shelf/edge wear, light toning, vertical crease where bent in half, else bright and unmarred. Yellow printed wrappers, staplebound. 32mo. [8pp] [plus other ephemera] Good in Wraps. Original Wraps. (#12677) $75.00

"John Putz presents Daddy Warbucks in It's a Small World". Collection of 10 b/w erotic photos (one with a satre, one interracial). Each image includes the studio name and a name specific to the image. Housed in a red folders with an oval cutout showing the 'top' image. Two novelty cards, circa 1960s: "Swap-a-Wife" and "Charge-a-Vice". Both near fine and in original protective sleeves.

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

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

37. de Laurence, L.W. [Lauron William], A.E. Waite [attributed to]. **The Illustrated Key to the Tarot: The Veil of Divination Illustrating the Greater and Lesser Arcana.** Chicago, IL: de Laurence Company, [1918]. [First Edition]. Light shelf/edgewear, bumped/frayed corners, wear to head and tail, lightly toned, else tight, bright, and unmarred. Navy publisher's cloth with decorative gilt title. 8vo. 176pp. Illus. (b/w, frontispiece). Bookseller ticket. Very Good+. Hardcover. (#13732) $275.00

De Laurence's publishing company (De Laurence, Scott & Co.) and spiritual supply mail order house was located in Chicago, Illinois. De Laurence was a pioneer in the business of supplying magical and occult goods by mail order, and his distribution of public domain books. He was a power house in publishing at the turn of the century for books on Hinduism, spiritualism, Mesmerism, fortune-telling, and general Victorian mysticism. De Laurence is known for his simplified instruction methods and illustrating cases studies for spiritual clairvoyance. De Laurence was a known "pirate publisher." The work is actually A.E. Waite's "The Pictorial Key to the Tarot" (1911) which De Laurence reset the plates and published under his own publishing house. The tarot designs are from Pamela Colman Smith tarot deck. The copyright date states 1918. Samuel Weiser bookseller ticket on front endpapers.

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

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

39. Dutton, Thomas. **British Phaenogamous Botany, Part 1, comprising pen and ink sketches, of all the British Plants and their varieties, contained in the Natural Orders, Ranunculaceae, Nymphaeacea, Fumariaceae, Berberidaceae, Papaveraceae and**

Cruciferae. London: Unpublished MSS, [1851]. Unique. Even shelfwear/edgewear and rubbing to boards, starting hinge, but intact, chipped spine, light toning, else tight, bright, and unmarred. Half brown Morocco over marbled boards, with marbled endpapers, gilt spine titling, five bands. 4to. [154] leaves, 3pp. Illus. (b/w plates). Index. Very Good+. Hardcover. (#13222) $4,500.00

With exquisite detail, Thomas Dutton, active 1846, was an English botanical illustrator. His more well-known illustrations are featured in "Pictorial flora: comprising the Phaenogamous or flowering plants and the ferns indigenous to Great Britain. Illustrating the descriptive works on English botany by Sir Smith, Joseph Dalton Hooker, Lindley, Withering and other authors. It appears this manuscript is an unpublished work and/or the illustrations for another book by Joseph Dalton Hooker, the great British botanist. The title also shares the name with William Baxter's British Phaenogamous Botany.

The native flora more specifically, are flowering plants (Ranunculaceae), such as Buttercup, Hellebore, Clematis, Aconite, Larkspur...The examples of additional orders present are: Nymphaeacea (Water lilly); Fumariaceae (perennials as creeping plants); Berberidaceae (Evergreens and shrubs, i.e. Barberry); Papaveraceae and Cruciferae (Poppies) and (Crowned flowers) or mustards, like radish, woads. With over 154 leaves of plates, a remarkable example of pen and ink British plant and flower specimens with caption title genus and classification. Dutton penned himself on the title with "MLBS" perhaps a member of the London Botanic Society, or Royal Botanical Society. Absolutely stunning.

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

This work, from early in Ely's career, has been in his ex-wife's private collection until now. Printed and mss elements, nearly all in tones of black (the only color is a clot of red over the title on the title page). Overall, a more organic feel than much of his later work. Timothy C. Ely is a renowned and enigmatic figure in the book world. His one-of-a-kind manuscript books combine elaborate and often mysterious painted and drawn folios contained within finely crafted bindings, most of which are original designs or variations on traditional binding techniques. Each book carries layers of both materials 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]

41. **Essays, by a Society of Gentlemen, at Exeter.** London: Trewman & Son, [1796]. First Edition. Light shelf/edge wear, corners bumped, tips through, small closed split near tail of front joint (tight), ownership bookplate at front pastedown, inscribed at title page by an author, else tight, bright, and unmarred. Brown leather binding, red leather spine label, gilt lettering/decorative elements, marbled endpages. 8vo. viii, 573pp. Illus. (mono). Errata. Very Good. Hardcover. (#12683) $2,750.00

First edition of the first published collection of essays written by this Society (thought to have first been convened in 1792). This copy with the anonymous authors identified in contemporary manuscript on contents leaf and with numerous typographical errors corrected by hand. Includes Richard Polwhele's "Historical Outlines of Falconry," and William Swete's "On some of the more remarkable British monuments in Devon," "Of sepulture in general, and sepulchral single stones erect" and "On the Valley of Stones and country near Linton." Includes 5 plates, 4 of which depict megaliths. Also includes a teasingly unclear inscription at the title page, "From one of the authors" in an early hand. Bookplate of Sir William Montagu Manning (1811 – 1895)...an English-born Australian politician, judge and University of Sydney chancellor. The plate is overwritten by what appears to be "Edward Lyre."

42. Esslemont, David; Schanilec, Gaylord. **Ink on the Elbow [Design Binding].** Stockholm, WI: Midnight Paper Sales & Solmentes Press, 2003. Limited Edition/ Unique. Tight, bright, and unmarred. Full white alum-

tawed goatskin, laminated bevelled boards, painting in acrylic ink, paste graining, and gold tooling, pastepaper flyleaves [inspired by the birch trees in Schanilec's yard]; housed in black cloth fleece lined drop-spine case, printed paper label at spine. 4to. 153pp. Illus. (14 color linocuts by Esslemont, 3 color wood engravings by Schanilec (including a 33-inch folding panorama), 10 tipped-in color ink jet images, and 6 original leaves). Numbered limited edition of 10 copies, this being 4 [entire run is 200]. Signed by both author/artists. This is the only copy to have the extra suite of plates. Fine in Fine Drop-Spine Archival Box. Hardcover. (#12323) $12,000.00

Conversations between David Esslemont & Gaylord Schanilec. Bound by David Esslemont. With an extra suite of the 15 color linocuts [one dup] titled and signed [some numered, some AP]. There are 6 original leaves tipped in: 4 from Esslemont's books and 2 from Schanilec's, including a 4-page leaf with color engraving of Manhattan from New York Revisited. ". . . an edited summary of their conversations over the past four years, telling of domestic problems . . . of printers' problems: of getting in materials, of making the presses work, of which inks to use." Shoulder notes clarify what might be obscure. Esslemont's visits to the Schanilec home in Wisconsin provided the inspiration for his color linocuts; Schanilec's visits and 6-month stay in Wales resulted in the 33-inch color engraving of the Esslemont homestead. A unique iteration of this relatively early work. Includes laid in note from Esslemont explaining history and location of other copies, and an additional suite of signed plates found only with this copy.

43. Euclid; Byrne, Oliver. **The First Six Books of the Elements of Euclid in Which Coloured Diagrams and Symbols Are Used Instead of Letters for the Greater Ease of Learners.** London: Charles Whittingham at the Chiswick Press for William Pickering, 1847. First Edition. Light shelf/edge wear, occasional offsetting and scattered spotting as typical with issue [but much cleaner than most others], else tight, bright, and unmarred. Full brown calf, gilt lettering at spine, marbeled edges. 4to. [i-Jii-xixI-xxx], 1-1268pp. Illus. (color plates). Near Fine. Hardcover. (#13639) $12,500.00

'One of the oddest and most beautiful books of the whole century' [McLean] Numerous crible initials, most text in black, but the text interspersed with a plethora of illustrations, diagrams, figures and symbolic elements printed in 4 colours.

A self-educated mathematician and engineer, Byrne 'considered that it might be easier to learn geometry if colours were substituted for the letters usually used to designate the angles and lines of geometric figures. Instead of referring to, say, "angle ABC", Byrne's text substituted a blue or yellow or red section equivalent to similarly coloured sections in the theorem's main diagram' (Friedman). Exhibited at the Great Exhibition in London 1851 with a price of 25 shillings, the work was exceedingly expensive and unaffordable for educators who could have put the new teaching method to practical use. Regardless, it is considered a landmark example of Victorian book production and a technical tour-de-force. Its innovative graphic conception and style prefigures the modernist experiments of the Bauhaus and De Stijl movements,

The contemporary appeal remains such that the publisher Kroncker Wallis has initiated a Kickstarter campaign to complete all thirteen books of Euclid in the style of Byrne's production. [Friedman, Color Printing in England 43; Ing, Charles Whittingham Printer, 46; Keynes, Pickering, pp.37, 65; McLean, Victorian Book Design, pp.50-51]

44. Evans-Wentz, W.Y. (Walter). **The Fairy-Faith in Celtic Countries.** London: Henry Frowde / Oxford University Press, 1911. First Edition. Bumping, and minimal shelfwear, underlining, owner notes, otherwise tight, bright, and unmarred. Original decorated gilt green cloth recased and refurbished. 8vo. xxviii, 524pp. illus (b/w, frontis). Lacking dustjacket. Very Good+. Cloth. (#12242) $850.00

Folklorists say fairies are fragments of ancient religious beliefs; occultists call them nature spirits; the peasant tradition says they are fallen angels who were not good enough to be saved or bad enough to be lost. Dr. Evans-Wentz is best known as the author-translator of "The Tibetan Book of the Dead," but his first book, presents a body of tradition and testimony about an elusive order of life that survives in the natural setting of wild and lonely places. He was not satisfied with merely formal study, but collected first-hand reports of fairies in Wales, Ireland, Scotland and Brittany, and faced up to the key questions avoided by other folklorists. Dr. Evans-Wentz, presents the haunts of fairyland to the wilderness of Tibet, opens a path for us to the luminous reality behind the traditions of folklore. Includes annotated notes and index citations from the previous owner. Walter Yeeling Evans-Wentz (February 2, 1878 – July 17, 1965) was an American anthropologist and writer who was a pioneer in the study of Tibetan Buddhism, and in transmission of Tibetan Buddhism to the Western world, most known for publishing an early English translation of The Tibetan Book of the Dead in 1927.

This is one of the most in-depth and scholarly attempts to explain the phenomena of the Celtic belief in fairies. Based on Evans-Wentz' Oxford doctoral thesis, it includes an extensive survey of the literature from many different

perspectives, including folk-lore, history, anthropology and psychology.

45. Ewen, C. L'Estrange [Cecil]. **Witch Hunting and Witch Trials: The Indictments for Witchcraft from the Records of 1373 Assizes held for the Home Circuit A.D. 1559-1739.** London: Kegan Paul, Trench, Trubner & Co., 1929 [1971]. Facsimile edition. Light foxing throughout; DJ shows toning on edges and darkened spine, otherwise tight, bright, and unmarred. Green boards with gilt blocked titles to spine and goat's head to front boards/spine. 8vo. xiv, 346pp. Illus. (b/w), frontis, +6 other illustrations on pale green paper stock. Small annotation on ffep. Very Good in Very Good Dustjacket. Hardcover. (#13219) $175.00

Originally published in 1929, the author presents a formidable collection of facts brought together in a scholarly manner. This is an examination of the general history of witchcraft, its changing laws and legal procedures, as well as methods of interrogation and punishment. Cecil L'Estrange was a literary scholar, geneaologist, and researcher. Scarce edition in any condition.

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

"While my husband battled cancer in 2015-16, Starshaped Press was my refuge, type my therapist. With every disheartening deliverance of bad news during the day, I raced to the shop at night, setting 25 symbolic typographic images. September 25th was our anniversary as well as the date of his diagnosis. Tiny typeset forms featured lyrics from the soundtrack of our life unraveling... a mini mixtape of grief. I printed and gave them to my husband, a testament to our shared sense of loss. PUT IT IN A LETTER showcases these forms & feelings in a star-shaped book, sampling lyrics remixed with handset vintage type and ornaments. Letterpress printed and bound, each book (mockup shown here) features 25 typographic illustrations and measures 4.5 inches square, housed in a heavy paper sleeve. Also shown here are a few of the original type forms, black and white prints of them and a sample of the hand-colored versions. The final pages of the book are printed on Mohawk Superfine White." Starshaped Press is best known for doing remarkably sophisticated, decorative typesetting using metal type.

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

"Respiration is a rewrite of the Black Star song, but in this case applied to watching my child struggle to breathe following chest radiation treatments and the fallout that occurred. It includes a reference guide to the lyrics with notes on my rewrites." "During the summer of 2018, Jo underwent approximately 8 weeks of near-daily chest radiation treatments to stem the growth of thymoma tumor nodules. This followed the third surgery in Jo's 12 years to remove the steadily growing tumors around her right lung. I was reluctant to consider this course of treatment, but given the cell's insistence and movement, another surgery would be inevitable and likely more complex than the previous three. While the treatments were challenging, the fallout that followed over the winter was unbearable. The chest pressure, pneumonitis and inability to breathe sent us to the hospital repeatedly, with unsatisfactory results. By 'unsatisfactory' I mean punching-a-hole-in-the-wall angry at the lack of understanding about why Jo had these side effects and the weeks, sometimes months, it took to get appointments with specialists. I sought solace in songs that directed my frustration away from people around me. One of these was Black Star's Respiration, with lyrics that expressed a metaphorical difficulty to breathe in an urban environment. Many of the words applied to our reality; rewriting the lyrics was an outlet for acknowledging the trauma. Pulling us through the slog while calling it such is how songs heal and this one is worth its weight in xanax." [Artist statement] Starshaped Press is best known for doing remarkably sophisticated, decorative typesetting using metal type.

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

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

invested in our well-being, but it took years. Gi issues include many things that can become chronic and often unexplained: swallowing, esophageal, nausea, intense heartburn and reflux, gastritis, vomiting, pain, regular constipation and diarrhea, compression issues, MALS, dysautonomia comorbidities, feeding tubes, regular scopes, IBS, and the list goes on and on… The interior print/poster features comments made by medical professionals. The cover is made up of comments made by family/friends/strangers who don't understand the complexities of GI issues. All of it is set with a vast selection of metal type from the collection. I'm grateful to all of the people who share their experiences." [artist statement]

49. Feijoo, Fernando; Francis, Pat [text]. **Contemporary Street Alphabet.** Cambridge, UK: Minotaur Press, 2006. Limited Edition. Tight, bright, and unmarred. Printed on 300gms Somerset velvet via offset lithography and wooden letterpress.Numbered, limited eiditon, this being one of 50. Fine. Hardcover. (#13231) $750.00

"An alphabet book of modern day street characters from the city. These characters are grotesque but recognisable. The rhymes are bawdy, shocking, humorous and, as with other work, are inspired by Hogarth's views, whilst also referring to contemporary street scenes of modern society." [Artist Statement] "Fernando Feijoo describes himself as a 'journey man', incorporating into his work the culture, architecture and life conditions seen whilst travelling to different cities around the world. A skilled and experienced printmaker, having worked at the prestigious Curwen Studio in Cambridge for four years, like a modern day Hogarth, Feijoo makes satirical comments on present day urban society, depicting everything from street culture to bull-fighting in his art. Almost always in sequential and narrative format, Feijoo's prints and books often refer to the work of old masters such as Hogarth and Goya; the artist has re-illustrated some of their stories with a modern twist, bringing them into the present day by dealing with current social and political issues." [Bio]

50. Feijoo, Fernando. **Charlie's Progress / Crack's Progress.** Oxford: Inky Parrot Press [nee Minotaur Press], 2004. Limited Edition. Tight, bright, and unmarred. Olive green paper boards, black ink lettering, dos-a-dos binding, linocuts. Oblong 8vo. np. Illus. (b/w plates). Numbered, limited edition this being 11 of 50. Signed by the artist. Fine. Hardcover. (#13232) $750.00

Two moral tales based on Hogarth's 'The Rake's Progress' and 'Harlot's Progress'. This is the deluxe edition, there was also a trade edition. "Two modern narratives based on Hogarth's Rake's Progress and Harlot's Progress which have been re illustrated as contemporary tales in a 21st century context. These two stories are the prequels to a Modern Marriage and we see how the events of that story have been arrived at. In all three narratives there are subtexts, word play and metaphors for the world and its undercurrents of eternal themes of greed, addiction, corruption, love and loss." [Artist's Statement] The book won "design a book of fables" set by the Fine Press Book Association Illustration Competition. "Fernando Feijoo describes himself as a 'journey man', incorporating into his work the culture, architecture and life conditions seen whilst travelling to different cities around the world. A skilled and experienced printmaker, having worked at the prestigious Curwen Studio in Cambridge for four years, like a modern day Hogarth, Feijoo makes satirical comments on present day urban society, depicting everything from street culture to bull-fighting in his art. Almost always in sequential and narrative format, Feijoo's prints and books often refer to the work of old masters such as Hogarth and Goya; the artist has re-illustrated some of their stories with a modern twist, bringing them into the present day by dealing with current social and political issues." [bio]

51. Feijoo, Fernando. **Run...** Cambridge, UK: Minotaur Press, 2018. Limited Edition. Tight, bright, and unmarred. Printed paper boards with black ink lettering, lino prints and collage with wooden letterpress. Limited edition of 10 plus Limited edition of 2 with color variant pages, of which this is one. Signed by the artist. Fine. Hardcover. (#13229) $1,500.00

A series of large lino cuts illustrating the different sayings and use of the word "RUN" to illustrate how machines and modern day technology may take over the world one day. Politicians and the media control the way we act and respond to the new age of social media and fake news. Machines now take on a new role within society posing the question of who is really in control. [Artist Statement} "Fernando Feijoo describes himself as a 'journey man', incorporating into his work the culture, architecture and life conditions seen whilst travelling to different cities around the world. A skilled and experienced printmaker, having worked at the prestigious Curwen Studio in Cambridge for four years, like a modern day Hogarth, Feijoo makes satirical comments on present day urban society, depicting everything from street culture to bull-fighting in his art. Almost always in sequential and narrative format, Feijoo's prints and books often refer to the work of old masters such as Hogarth and Goya; the artist has re-illustrated some of their stories with a modern twist, bringing them into the present day by dealing with current social and political issues." [bio]

52. **Les Femmes de Satan Au Bain [Satans Wives Bathing][Diableries].** Paris: [BK of Paris], nd [circa

1866]. Light shelf/edge wear, notation at rear, else bright and clean. White cardboard frame, layered tissue image with photographic reproductions printed in b/w, with interior layer hand colored (and pierced). 87x177x2mm. Hand-coloured stereophotograph from the Diableries series, showing 3 women bathing, while a demon pushes away intruding skeletons. Moon and lighthouse in the background. Near Fine. (#12309) $625.00

A french devil tissue view (diablerie) from the 1860s and part of a 72 card series of Diableries (believed to be the first of its kind). Remarkable in how effective the concealed color works, shifting from b/w to rather brightly colored. It is believed that these pictures might have been a satire on Napoleon. An overt review of his government had been awkward and so many puns and satirical jokes were hidden within these views...though intentionally difficult to read. Taken by an unknown photographer in about 1866 and published by BK of Paris. Part of a series begun in 1861, these amusing stereoscopic photographs were sculpted and photographed by either Atabert or Hennetier. [Science Museum Group] A particularly well executed example. Uncommon generally, very scarce in the state presented here.

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

Facsimile illustrations from the 1568 edition. "Samuel Feinstein began bookbinding after a traumatic brain injury left him with constant pain and unable to continue his other pursuits. While the pain remains, he found that binding books by hand was a possibility for him. He trained at the North Bennet Street School ... Jeff Altepeter, ... and Martha Kearsley ... He strives to make his dedication and passion evident in his work, with a particular focus on craftsmanship." [artist's profile]

54. **[Fortune Telling] Livre du Destin // The Book of Fate "Lenormand" oracle card deck divination.** Paris: Charatier Marteau & Boudin // B.P. Grimaud, c.1890. First Edition. Minor soiling/toning, else bright and unmarred. 32/32 full color cardstock with rounded edges. Approx. 11x7.2cm. Chromeolithographic illustrations. Housed in a handmade vellum slip case. Missing original red slipcase box and white consultant card, and the tax stamp is not present on the card n° 16. Very Good+. (#13214) $750.00

The dual function playing or divination cards are designed for both fortune telling and gaming, handcolored engraving illustrations, with an inset miniature playing card printed on the top left corner of various suit cards. Both in French and English text. Some early evidence of the use of playing cards for predicting the future dates from the 1480s in Ein Loszbuch ausz der Karten - a book of fate from the cards. The cards were shuffled, one was withdrawn from the deck and then the Book of Fate was consulted to shed light on the matter in question, similar to the Lenormand method of divining. Each card is composed of two different images which complement each other: on the top left are the ordinary playing card symbols and in the centre of each card is an allegorical image accompanying the symbol. The meanings assigned to the cards in the Livre du Destin do not correspond exactly to those given in older Lenormand decks. Reading divination in this manner is nuanced and in context promotes conversation and "leisure" entertainment, more than fortune telling. Reprinted extensively in the early 20th century. In the 1840s, Baptiste Paul Grimaud, a young courier, roamed the streets of Paris with his acute curiosity and ambitious mind. Setting up his own printing business at only 23 years of age, Grimaud developed the modern features that define playing cards as we know them today–full opacity, rounded corners, double-headed faces and four corner indices.--Grimaudparis.com

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

An unusual first edition [and first state, including p25 mispaginated as p52] "was the last collection of Franklin's writings to appear in his lifetime" [Bloom, Benjamin Franklin, 92]. The collection spans his philosophical, scientific, and political interests and,

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

The collection contains three major scientific writings: Description of a New Stove for the Burning of Pitcoal (1785), Letter from Dr. B. Franklin to Dr. Ingenhausz [On the Causes and Cure of Smoky Chimneys] (1785), and Letter from Dr. Benjamin Franklin, to Mr. Alphonsus le Roy … containing Sundry Maritime Observations (1785). In this letter Franklin merged his scientific and political interests leveraging his study of the sea and Gulf Stream to "proclaim the virtues of his nation and its people." This led others to "think of the Gulf Stream in political terms. In 1790 Tom Paine declared the French Revolution 'as fixed as the Gulf Stream.' Jonathan Williams claimed the current's waters were as distinct as 'the colors of red, white and blue'" (Chaplin, 320-25). In the late 1760s, Franklin had charted what is considered the earliest depiction of the Gulf Stream, based on the records and lore of Nantucket whalers. The fold-out map included here is based on this earlier work. Finally, his "Meteorological Conjectures, &c" embodies his early observations and predictions about weather patterns, including his understanding of storm movement and the potential for predicting storm paths. Other papers include "Information to those who would remove to America," (1784) [notable as "one of the clearest expressions of his belief that American society should be based on the virtues of the middle… classes" (Isaacson, 423)], "Internal State of America," "Criminal Laws and the Practice of Privateering," and the unfortunate "Remarks concerning the Savages in North America" (1784).

This copy is at once impaired, enhanced, and unique. Originally issued in marbled boards with a leather spine, a sheet of the original marbled paper is bound in at the rear. There are four plates laid in: The original fold-out 'Chart of the Gulf Stream," and the maritime fold-out intended to face p95. The first section of Plate 2 is present. Additionally, the Chart of the Gulf Stream and Plates 1 and 2 are laid in as facsimile. Finally, all three of the facsimile sheets are present unfolded in an accompanying portfolio along with a letter from the then owner "Dr. Wm. H. Press, Member, National Academy of Sciences, &c. &c., and Daughter." (this final sheet also includes a colophon addressing the modern print elements, dated 2012 and signed by the Daughter (and book artist) Sara Press. Sara was commissioned by her father, noted scientist W. H. Press to restore a first-edition copy of Franklin's book. They agreed that in doing so, she would recreate the 3 missing plates using letterpress, but would "add tiny, forged, anachronistic details suggested by the contemporary polymath in an imagined conversation with his predecessor". [artist statement]

Thus, each of the three modern plates from Franklin's work includes a small, subtle anachronism...quite entertaining to try to locate. The accompanying letter from Press to Franklin, rich in the giddy use of ligatures, is brilliantly entertaining. In touching on the altered plates, stating, "I must confess, however, to an additional liberty taken. In recognition of the Fruits of your Scientific Discoveries that are around us everywhere today, we have introduced into each of the Plates one small anachronism that can be found only by the most discerning Reader. This Slyness in no way implies Disrespect, but rather should be taken as homage to your discerning powers of scientific Observation, evident still after the many years." This project for her father resulted in her 2013 artist book, "Philosophical and Miscellaneous Papers: A Suite of Forged Historical Prints" (limited edition of 9, now sold out). Presented here is a full suite of Sara Press' altered plates along with the original first state, first edition of the primary source along with two of the four accompanying original plates (and a portion of the third). It is, as noted, both an impaired copy of the original and a magnificently enhanced copy…unlike any other. The artist's father, W. H. Press, is an astrophysicist, theoretical physicist, computer scientist, and computational biologist, and served as Vice Chair of President Obama's Science Advisory Council. Franklin's epitaph: The Body of B. Franklin, Printer, Like the Cover of an old Book, Its Contents torn out, And stript of its Lettering & Gilding, Lies here, Food for Worms. But the Work shall not be lost; For it will, as he believ'd, appear once more In a new and more elegant Edition Corrected and improved By the Author.

56. **"Free All Politcal Prisoners" [Poster].** [Berkeley, CA]: [Political Poster Workshop at the University of California, Berkeley], [1970]. First Printing. Minor spotting near the left edge with some ink smudging near the lower right edge. Small closed tear at sprocket hole along top edge, intact. Silkscreen broadside on back of

used computer dot matrix printer paper. 38x28cm. Very Good+. Broadside. (#12148) $750.00

Poster silkscreened on the back of a used sheet of perforated computer printout paper, a typical canvas for the products created by participants of the Political Poster Workshop at UC Berkeley. The sprocket edge strips are intact, which is uncommon. "In the first few days of May of 1970, college protests spread across the US following the invasion of Cambodia, and on May 4 the Ohio National Guard opened fire on campus protesters, killing four Kent State students and wounded nine others. Shortly thereafter, in response to both the invasion of Cambodia and the Kent State massacre, UC Berkeley students formed the Berkeley Political Poster Workshop and set about mass producing hundreds of silkscreen prints, primarily printing on recycled paper and cardboard. Under the guidance and leadership of Malaquías Montoya, a major figure in the Chicano Art Movement, autonomous poster workshops emerged at colleges around the Bay Area, but especially at San Francisco State and UC Berkeley. These workshops, organized around young Chicano artists and staffed by many untrained student volunteers, developed on and off campuses in the late-1960s and early-1970s. In May of 1970, these workshops at Berkeley exploded and coalesced in the College of Environmental Design (in Wurster Hall) where hundreds of volunteers printed thousands of posters on recycled paper, based on over 250 designs" (Janet Turner Print Museum). The image is a co-opted symbol of the Black Panther Movement/Black Power fist in the air, utilized by people's political movements since the 1960s. Uncommon generally, very scarce in the exceptional condition found here.

57. 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.

58. Gardner, Gerald B.; Dr. Margaret Murray (intro). **Witchcraft Today.** London: Rider and Company, 1954. First Edition. Light shelf/edgewear, light foxing, else tight, bright, and unmarred in a chipped, foxed, and torn dj. Sunned red cloth boards, black lettering on spine, chipped and torn jacket spine. 8vo. 163pp. Illus. (b/w). Notes. Bib. Very Good in Good Dustjacket. Hardcover. (#13540) $950.00

"Gerald Gardner is often called the Father of Wicca—a title that echoes with reverence, power, and quiet controversy. The path he shaped is both ancient and modern, born from shadows but now walking boldly into the light."--Wicca. Scarce UK first edition in dustjacket. One the pivotal publications illuminating reconceived Western magical practices from Britain to the United States. A gateway text for the neo-pagans movements of the 1960s-1980s.

59. Gessner, Salomon, Mary Collyer, Thomas Stothard. **The Death of Abel In Five Books Attempted From The German Of Mr. Gessner.** London: T. Heptinstall, 1797. First Edition Thus. Joints split with the front cover, spine chipped an inch at head, less at heel, regular rubbing/scuffing, bumped corners, else tight, bright, and unmarred. Bound in contemporary tree calf with generous margins, gilt titling and decorations to spine, red leather label; 4to, xi, 275 pages. Illus (b/w, portrait, an engraved title page, and six lovely plates by Thomas Stothard), title vignette. Includes laid in press plants, correspondence. Very Good+. Calf. (#5172) $225.00

From the library of Susan Mary Alsop. Born Susan Mary Jay in Rome in 1918, she was the daughter of Peter Augustus Jay (and Susan Alexander McCook) and granddaughter of Augustus Jay (and Emily Astor Kane), both statesmen, legates and/or ambassadors (in Europe,

Asia and South America). The Jays, a Huguenot family, produced John Jay, co-author of the Federalist Papers, Foreign Secretary and the first Chief Justice of the United States Supreme Court. Many of the volumes from her library were from that of her father and grandfather and are so inscribed (as noted). Susan Mary [Jay] Alsop, in addition to being one of the great political hostesses in Washington's circles, was an author in her own right, producing a noted biography of Vita Sackville-West's mother, "Lady Sackville" (1978); and also "Yankees at the Court: The First Americans in Paris" (1982), and "The Congress Dances: Vienna 1814-1815" (1984). Laid in pressed flowers and circular handwritten note inside folded paper.

60. 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 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.

61. Goldstein, Al, publisher. **X Magazine Collection [Four Issues].** New York: Vicuna Publishing, Inc, [1970s]. First Edition. Mostly in various states of normal wear and tear of newsprint, some light toning, else bright and unmarred. Large format newsprint, colored printing on titles with numerous illustrations. fo. Var Pag. Illus. (color and b/w plates). Four issues. Very Good in Wraps. Original Wraps. (#13206) $175.00

The underground sex paper featuring challenging sex and sexuality topics, including fringe fetish communities and alternative kink lifestyles. A combination of fiction, edgy softcore photos, serious writing and drawings with plenty of socially redeeming context. Ads for local sex places, comics, features and photos on attractive young women, buxom broads, kink play, and personal ads. "Screw presents a new and exciting publication, a new concept in adult fiction. Complete photo action stories featuring over 75 photos. Softcore Fumetti style photo stories, photo essays, and advertisements." An offshoot magazine from Screw Magazine on the East Coast, some of the same folks involved.

62. 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 Morroccan 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.

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

Images and Oracles of Austin Osman Spare by Kenneth Grant is without a doubt one of the most important works on Spare ever published. Excerpts from Spare's Zoetic Grimoire, a biographical essay, a thesis on the magical systems of Zos and many rare illustrations of manuscripts

and pictures go to make this work essential reading for all those interested in AOS. Austin Osman Spare (1886-1956) is one of the most influential and innovative figures in twentieth century occultism. A natural artist and psychic, Spare's explorations of the creative focus gave rise to an ontology and body of work that departs radically from conventional occultism, both then and now. Ahead of his time, he was dismissed by Crowley early in his career, but found appreciation and understanding with the next generation, who embraced his ideas with alacrity. Kenneth Grant (1924-2011) was the head of several important Thelemic orders and author of the influential "Typhonian Trilogies" series (1972-2002) that includes The Magical Revival, Nightside of Eden and Aleister Crowley and the Hidden God. Scarce copy in dustjacket, reprinted by Fulgur Press in 2003.

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

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

65. Gupta, Malini. **Unfolding Patterns of Atrocities.** Ochre {art + design), 2007. Limited Edition. Bright and unmarred. Black leaves printed in blind, red printed onlays, wrapped in printed red sheet; housed in gray drop spine box. Oblong 4to. np. Illus. (b/w plates). Limited numbered edition of 10, of which this is 3. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#13846) $1,200.00

"Unfolding Patterns of Atrocities explores the genocide that was unfolding in Darfur in 2007. It is letterpress printed with handset type and illustrations printed from polymer plates. The blind embossed illustrations were hand drawn from photographs of a Die-in performance staged by the artist at Oregon College of Arts and Craft. Die-in performance is a form of protest where the participants simulate being dead. The line drawings at the bottom of each page all connect to form the map of Sudan where the genocide was taking place. The cut-up poem was composed by the artist from Nicholas Kristof's coverage of the genocide in The New York Times." [Artist Statement] Originally from India, Ms. Gupta moved to the US to study Communication Design at Pacific Northwest College of Art, Portland, Oregon. What started as a thesis project for her design degree, artist books have become her passion and profession. Her interest in artist books also led her to pursue a Post Baccalaureate degree in Book Arts at Oregon College of Art & Craft.

Ms. Gupta's work is collected by numerous private collectors and public institutions in the US and Europe. She is a recipient of a number of awards and honors for her books and graphic design work. Recently, her work was published in 500 Handmade Books, and reviewed in The Times of India.

66. Gupta, Malini. **"You Are Invited"....** Ochre {art + design), 2024. Limited Edition. Tight, bright, and unmarred. Letterpress printed, incorporating various materials into the structure, it is housed in a flourecent acrylic box. Square 8vo. np. Illus. Numbered limited edition of 25, this being 3. Sighed by the artists. Fine. Stiff Boards. (#13845) $1,000.00

"You Are Invited is designed to mirror the opulence of high-end Indian wedding invitations...invitations that are often distributed in lavish, ornate boxes that exude luxury. Yet, beneath this grandeur lies a stark reality. As the reader lifts the delicate threads binding the book-an act reminiscent of the unveiling of an Indian bride-they are drawn behind the scenes, where the dark truth of the dowry system lurks beneath the glittering celebrations. Mughal-inspired graphics of lush gardens, often seen in Indian wedding invitations, serve as a deceptive veil, masking the system's inherent violence. Each chapter unfolds through layers: a poem, a henna-printed page embedded with a QR code linking to a tragic dowry-related death, and finally, my own story.

These chapters are separated by sarees-symbols of India's rich cultural heritage yet also deeply tied to the dowry tradition, often forming a significant part of a bride's marital exchange. Even though my story pales in comparison to those shared via the OR codes, I want to take the reader behind the scenes, revealing the insidious calculations that determine a dowry. The QR codes will be updated every year for as long as I'm alive. :) My hope is that one day, instead of memorializing lives lost, they will serve as markers of progress-proof that India has eradicated dowry. I hope that within my lifetime, I will witness this system die a tragic death it deserves. This book is the second in my series of artist books examining patriarchy in India, following The Fortune Teller." [Artist Statement] Originally from India, Ms. Gupta moved to the US to study Communication Design at Pacific Northwest College of Art, Portland, Oregon. What started as a thesis project for her design degree, artist books have become her passion and profession. Her interest in artist books also led her to pursue a Post Baccalaureate degree in Book Arts at Oregon College of Art & Craft.

Ms. Gupta's work is collected by numerous private collectors and public institutions in the US and Europe. She is a recipient of a number of awards and honors for her books and graphic design work. Recently, her work was published in 500 Handmade Books, and reviewed in The Times of India.

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

This is the infamous "red book" gifted by Berkowitz to bibliographer Maury Terry and referenced in Terry's book, THE ULTIMATE EVIL. The book was then given to a New York-based documentarian as a gift by Maury Terry before the author died and it is this direct chain of custody that establishes the authenticity of its provenance and that the notations are in Berkowitz's hand. In addition to Berkowitz's sometimes inscrutable and self-aggrandizing notes are sections of intense wearing to the pages, as if Berkowitz read and re-read sections to better absorb the information and there is toning that suggests unusual handling. In one section Berkowitz has cut a triangle [removing a sigil] into the lower half of a page, exposing the text of the page beneath it. "Much of what Berkowitz learned about occultism before and after his imprisonment for the Son of Sam murders was derived from his reading of Haining's popular treatment of witchcraft, black magic and satanism.

This book is heavily used, underlined in, and annotated by Berkowitz and includes his marginal notes on the death of Arliss Perry, who according to Berkowitz was "hunted, stalked and slain" referring to Perry's tragic murder in Stanford University's Memorial Church on October 12, 1974. Berkowitz insisted that the satanic cult which allegedly ordered him to carry out the Son of Sam shootings was also responsible for the ritualized murder of Perry. This theme was amplified and expanded upon by Maury Terry in The Ultimate Evil. Arliss Perry's murder went unsolved for more than forty years before police named Stephen Blake Crawford as the perpetrator following DNA profiling in 2018. Crawford, a security guard at Stanford who reportedly discovered the body, died by suicide before he could be arrested. A copy of the Ultimate Evil was found among Crawford's possessions." [correspondence with documentarian]

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

68. Heft, Caren; Govenar, Alan. **Cold Earth [Artist Book].** Racine, WI : Arcadian Press, 2001. Limited Edition. Tight, bright, and unmarred; dropspine archival box. Printed heavy card, bound in accordion fold format, and housed in a tailor-made grey cloth clamshell box. Folio. 48cm. Limited numbered edition, this being 14 of 35 (30 produced for distribution). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13693) $2,250.00

Comprising 10 portraits of heavily tattooed and topless women sourced from a collection of 1950's under-the-counter smut photographs originally gifted to Govenar, which inspired him to write the poem and embark upon the project with Heft. Printed by letterpress on Fabriano Uno paper by Caren Heft. Each image is overprinted with portions of the text of the poem, although in a deliberately random and soft porn intent of the photos, or on the text of the poem itself, rendering the entire work an exercise in codebreaking rather than straightforward artistic interpretation. There is an embodied commentary on permanence, the contrasting ephemeral nature of attraction, the strangeness of relationships, and the manner in which women's expressions of individuality can be both elevating in some respects, and diminishing in others, with the women involved being both objects of desire and reduced to tradeable commodities at the same time, an intention which Heft was quite definite about: "I see it as a continuation of my books about women. am really interested in women, and the choices they have been allowed and not allowed, how they have chosen to use their bodies..." "Conceptual depth:

Heft's artists' books often explore memory, time, place, and the relationship between text and image. She uses sequence, pagination, and structure to shape how viewers read and interact with content, turning reading into a performative, spatial act." "My work is political in nature, as I worry about issues of equality, choices made by and for each of us and questions raised by those issues and choices. "As a letterpress printer, I am interested in type, paper, book forms, and text, not necessarily in that

order. Type is increasingly difficult to obtain. I have a fair amount of type, but only a few fonts that I like to use for text. Type is idiosyncratic, usually somewhat worn or damaged (especially the wooden type) and beautiful for all of that." [Caren Heft]

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

"Ghosts" was written by Cecil Henland. Cecil was a woman and "a writer of children's books," founder of a nursery school system in England, and the widow of Lt. Col. Arthur Jex-Blake Percival [killed in battle in November, 1914]. Casual Overview: Bindings vary, even within years, not just color but a few variations in design. 1 is 'unique'...better paper, unique binding, no printed elements...clearly done by someone who wanted a 'nicer' version [1922] 1 later in decorative publishers binding [1927] 2 in DJ with the woman/originator removed and replaced with "Compiled by Capini Vequin", apparently in reference to the handful of 'famous' ghosts included in the volumes [1938] 2 "Your Hidden Skeleton" by different printer [1911/1914] [N.B. Includes printed version of a poem that is mss in one of the copies CB is keeping for now...] 51 GoMF in various bindings.

A message from the collector who built this remarkable collection: "I'm not sure what your relationship with ghosts has been throughout your life, but mine has always been subjective. Ghosts: Lingering memories from the past, hovering thoughts from the present, and unknown assumptions of the future. After the first book of Ghosts (friends) came into my life - changed my life - I felt a sense of connected responsibility to protect them. The concept of the books was immediately captivating. The directions were constant, the pages were blank, and the output were all variable. Over the years, these books -these ghosts- have shown up at times where I was uncertain whether they were to be there for me, or to be there with me. My sense of responsibility to this private collection can be seen in the return of Two "Ghosts of My Friends" that I delivered, by hand, to the Retired Servicemen League in Australia. They contain Ghosts of soldiers known as Light-Horsemen, a national symbol of friendship and sacrifice that carries significance to the Country. They deserved to return home, and so they were let free in Bundeena, Australia. They can "rest now, sapper", at ease. I've reached a point in my life where a departure from constraint has occurred, and it is now time for more of these ghosts to be free. I have appreciated their company and care in ways that are too heavy for words. Alas, their purpose has been served. Ghosts: Therapeutic days and holidays spent alone with a group of "friends" bound by ink and spread throughout the varying quality of pulp pages within these seventy-two "Ghost of My Friends" by Ms. Cecil Henland, c1905. Amongst them, unique characters include one "Ghosts of My Friends" that was privately printed and bound in 1927, two "Your Hidden Skeleton", c1911, and two copycat "Ghosts of my Friends" books put out in 1938 by a scheister magician, Capini Vequin. Although I hold a fond sadness in letting these Ghosts go, I have kept a smaller grouping of "friends" that were simply too difficult to farewell; ones that will always free my mind from routine and take it to places that are impossible to think of because they don't exist. I hope these Ghosts have crossed your path and can soon count you as their new friend. May you turn their pages and allow their memories to linger a moment more." [owner statement]

70. Henrich-Lieb, Beata. **Personal diary and sketchbook of Beata Henrich-Lieb [MSS].** New York, c.1987. Unique. Moderate folding/creasing, shelf/edgewear, clipped and toned, taped, else bright and unmarred. Green tapebound green soft notebook, pasted on photographs, laid in handwritten manuscript, includes pen, paint, and watercolors. Tall 8vo. 96pp. Illus. (b/w, color). Multi-media. 45pp. Single sided manuscript on lined paper in blue inkpen. Very Good. Original Wraps. (#13189) $3,500.00

Fantastic collection of a young New York teenager's sketchbook and diaristic style notebook from the 1980s. Affectionately titled "Beata," the journal features pen drawings, handwritten entries, and pasted collage stylished from the fashion and aesthetics from the 1980s, including large shoulder pads, big hair, and wild color and makeup. The figure drawings are cartoonish caricatures of New York or LA socialites, perhaps friends, or self-portraits, some highlighted with color and others line drawings, often with word balloons: "I don't like to go to museum charity balls... I love to go out to parties and stay out all night..."

The handwritten entries are very introspective from a viewpoint of a young Upper East Side girl from travelling to Capri to discussion exchanges or the beginnings of play at a socialite party. Beata was friends with an also teen Tatiana von Fürstenberg (who she mentions by name, "Tata"). Beata comments on 'how smart Tatiana really is' considering her famous parents. Tatiana's mother Diane von Fürstenberg, and father, Prince Egon von Fürstenberg, are affluent fashion designers. Given her privileged life, the young woman still emotes like many young people: "I think I am incapable of having fun. I am so bored with my life. It has come to a complete stand still." At the same time, she is aspiring and

confident: "I want to be successful so I can care of my children and mother and father... I will never spoil my children because then they don't appreciate anything!" She continues writing observations of people on her travels to Italy, Brussels, and back to New York.

Additionally, at times, she is recognizing her privilege: "I'm not afraid to get my fingernails dirty." The final page features a school flier she illustrated for the New Lincoln School, which was a private experimental coeducational school in New York City for the progressive education movement. The handwritten manuscript included with the sketchbook is a short story which describes a young woman meeting an older man, quite smitten, and the beginnings of a possible disturbing night, ending incomplete. Beata Henrich-Lieb is now a Los Angeles based textile designer and artist. She grew up on the Upper East side of New York. The diary or art journal appears to be written in about 1987 when she was about 16 or 17 years old and still liviing in New York, inside Upper East side/Midtown, 141 E 56th, apt 5G both referenced. Distinctive example of a young NYC woman growing up in Midtown and their social perspectives on life and privilege.

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

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

72. Herrmann, John. **What Happens :–.** Paris: Contact Editions, 1926. First Edition. Minor shelf wear, else tight, bright, and unmarred. Three-quarter bound, red leather spine and tips, five raised bands, gilt lettering and decorative elements, red cloth boards, marbled endpages. 16mo. 273pp. Near Fine. Hardcover. (#13839) $750.00

"Herrmann's first novel, What Happens, was original published in Paris by Robert McAlmon's Contact Editions press. Copies were seized by U.S. Customs upon their arrival in the United States on the charge of violating the 1922 Tariff Act, which banned the import of obscene materials from foreign countries. Herrmann fought the charge in a jury trial in New York City in October 1927 but ultimately lost. Despite supporters such as Genevieve Taggard, H.L. Mencken, and Katharine Anne Porter, the jury responded with a negative verdict, and the judge ordered the seized copies destroyed." Printed by Maurice Darantiere.

73. Hughes, Ted [poetry]; Lloyd, R. J. [illus]. **Cat in the Cuckoo.** Exeter, UK: Sunstone Press, 1987. First Edition. Minor shelf/edge wear to drop spine case, else bright and unmarred. Green cloth archival box, printed handmade paper inlayed into front board; each loose plate in a cut-frame sleeve with mounted tissue guard. 4to. np. Illus. (color plates). Numbered, limited edition...each sheet numbered 1/200. Each sheet signed by Lloyd and Hughes. Fine in Near Fine Archival Box. Cased broadsides. (#13235) $12,000.00

A series of 28 separate broadside poems by Ted Hughes, each with an offset printed color illustration of animals by R.J. Lloyd. All 28 broadsides are present and in fine condition. The first publication by the Sunstone Press, founded by Ted Hughes and R. J. Lloyd. This is likely a unique set. Each broadside was printed in an edition of 200 copies, most/nearly all unnumbered, preceding the book publication under the same title. The full set of broadsides were originally offered in a grey paper portfolio for 450 Pound Sterling OR 20 Pound Sterling for each individual broadside poem. There are very few known complete sets, with OCLC showing a only one set. This set is the only copy we know of in which each plate is signed (1/200) and with each signed by both Lloyd and Hughs [and it has been stated that Hughes signed only a limited number of the series]. It appears the front of the original portfolio is laid in at a protective 'front' sheet. Further, and unseen with other sets, each plate is housed in a separate cut-frame sleeve with a mounted protective tissue guard. The entire set is then housed in a drop spine archival box with an inlayed printed sheet with a unique printing of the portfolio label in tones of green ink (with what appears to be color tests at the lower corner). While the provenance of this set has been lost, its number, treatment, and condition suggests it belonged to either Hughes or Lloyd. [N.B. a set that belonged to Hughes was donated for a charity auction some time ago…and while it suggests this was perhaps Lloyd's, the origin remains an unknown].

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

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

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

Edition of 26 lettered A-Z, with 10 numbered deluxe, printed letterpress, front and verso. Page designs in red ink with brown text, with over 50 original drawings. The Tragedy of Othello the Moor of Venice – by William Shakespeare: 192-pages printed letterpress on Mohawk Superfine. The Tragedy of Desdemona – by Mindy Belloff: 150-pages printed letterpress on Johannot Arches cotton rag papers, text includes ancient Nag Hammadi poetry, narrative passages of Ovid, Dostoevsky, and Alice Walker, statistics compiled from a variety of sources including the United Nations and current news sources. Miniature book, dos-a-dos binding with letterpress printed St. Armand cotton paper covers, and Suminagashi marbled edges. Standard bound by Mindy Belloff, custom crafted box and deluxe leather binding by Celine Lombardi. Book 3-1/2 h x 2-3/4 w x 1-3/4 d, with LCD screen Video Card 2 x 4 inches resolution 320 x 240, cinematic 8:44 minute video time capsule with USB port and accordion booklet of video credits, inside a unique custom box with 2 pull-out drawers, wrapped in book cloth, 6.5 x 4 x 2.75 inches.

"This double-bound miniature pairs a classic seventeenth-century Shakespearean text with historic and contemporary poetry and writings, along with current news and statistics on femicide. The two volumes are paired, Othello on one side, Desdemona on the other, sharing the same back-not as literal, but perhaps a parallel to Iago's description of marital conjugation of the beast with two backs-however, the two texts and various voices are conjoined in dialogue and are inseparable. The layered narrative includes a video component, also in dialog with issues around gender and class. On the video, one views a montage of images, 8:30 minutes long. This includes clips from film and theater productions of "Othello," news headlines of sensational stories from the mid-1990's, recent women's marches from the #MeToo movement, and other poignant contemporary stories and statistics. The video functions as a time capsule, for a generation coming of age in the 1970's-90's. ... William Shakespeare's "Othello," based on a 16th-century tale in Giraldi Cinthio's "Gli Hecatommithi," was a popular play in Elizabethan England, that still resonates with audiences today.

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

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

76. James, Angela [binder]. **Water [Design Binding].** Oldham: Incline Press, 2008. Limited Edition/Unique. Tight, bright, and unmarred. Airbrushed goatskin, inlaid half-circles of resist-patterned and airbrushed calf with white tooled borders, airbrushed calf fore-edges, backstrip lettered longitudinally in silver, calf and

goatskin doublures, tooled and laminated flyleaves of Japanese paper, edges rough-trimmed; housed in suede-lined drop back box. 4to. np [104pp]. Illus. (color and b/w plates). Numbered limited edition of 400 copies issued in sheets to binders (from an edition of 550 copies). Signed and dated by the binder beneath colophon. Fine in Fine Arcival Box. Hardcover. (#13169) $3,000.00

A selection of poems on the theme of Water. Colour-printed illustrations throughout by Paul Kershaw, Rigby Graham, Bert Eastman, Clare Curtis, Victoria Hall, and Eric Hasse, the majority of these from wood or lino-cuts and printed direct from the original block, a number double-spread. Marbled wave design to title-page by Ann Muir. One of 400 sets of sheets assigned to binders for submission in the First International Competition of Designer Bookbinders in 2009, exquisitely bound by Angela James, Fellow of the Designer Bookbinders society, with an eye-catching asymmetrical design reflecting on the theme of water.

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

From the library of Oliver Sacks [sold to him by Eric Korn]. Plates and marks of interesting prior owners. Three plates are mounted: [Sir] J. W. H. Brydges [Irishman]; noted Cleveland businessman, author, and scholar Munson Aldrich Havens; and the gift plate of Western Reserve College (now CWRU) indicating it was a gift of Munson (deaccessioned around the time of the merger with Case) Two volume set of all parts 1-208 (March 20, 1749/1750 through March 17, 1752) with first issue title page (1751) in both volumes. With 1751 reprint of No. 1 with "preceding numbers" reference in colophon [Fleeman I, p. 196]. Some show faint fold from original delivery manner. "The Rambler, a twopenny sheet issued twice weekly in London by the publisher John Payne between 1750 and 1752, each issue containing a single anonymous essay; 208 such periodical essays appeared, all but four written by Samuel Johnson. Johnson's intention in this project was that of a moralist aware of his duty to make the world better. This sense of responsibility determined the style of his Rambler essays, a majority of which deal with the disappointments inherent in life and with the setbacks to ambition. Many of the titles reflect this: "Happiness not Local"; "The Frequent Contemplation of Death Necessary to Moderate the Passions"; "The Luxury of Vain Imagination." The Rambler, in short, is of fundamental importance in any estimate of Johnson's approach to literature itself: though shot through with mournful humour, it was written to instruct and chasten. For the most part Johnson was a detached and generalizing commentator, the essays bearing little relation to current events or current literature, even though they contain much acute literary criticism. They do, however, reflect the social and literary conditions of the time. Johnson's immediate incentive in contributing The Rambler essays was to keep the wolf from the door ("No man but a blockhead ever wrote except for money"). He was in his 40s, at work on his Dictionary, and had little in the way of regular income. He was paid two guineas for each paper. The Rambler did not sell well as a periodical, however, though it was an immense success after being reissued, with the essays revised, in volume form in 1753." [Britannica] Overall, a very handsome copy of one of the great serial publications in English literature, representing a "watershed in English periodicals, standing between the "Tatler," "Spectator," and "Guardian" of Addison and Steele on the one hand, and the group of publications inspired by it on the other. With the "Spectator," it is one of the two great periodicals of the 18th century. The original numbers were not especially popular, a fact resulting from (and/or contributing to) the publication's small press runs of no more than 500. But, as Graham says, "it elevated Johnson in the opinions of his contemporaries, as an author and moral philosopher, and made its way slowly to a secure place in the world of letters."" From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

78. Kearsley, Martha; Carrera, Johnny. **Get Me The President.** Frederick, MD: Quercus Press, 1999. Limited Edition. Bound in 18th century style on raised cords and housed in an altered antique safe deposit box, letterpress printed on recycled currency made by Crane & Co. and illustrated with altered legal US currency in varying denominations, pen and ink, and stamp art, uncut currency boards, calfskin, 23 karat gilt edge, hand-tied silk headband. 32mo. 162pp. Illus. (b/w illus). An edition of 12, lettered A-L…one for each of the Federal Reserve Banks...this being Copy K (for Kearsley. Fine in Fine Slipcase and Fine Safe Deposit Box Housing. Hardcover. (#13547) $7,500.00

"The book is constructed entirely of money (USD), and chronicles an absurd tale of the kidnapping and drugging

of Abraham Lincoln, the efforts of "The Crooks" to extract a ransom from the US Senate, and some less-than-sincere reactions from Hamilton, Franklin and Ulysses S. Grant in the face of a Constitutional Crisis. We were so naive." [Artist Statement] The book describes the 'finger-biting crisis of Washington's abduction by The Crooks." [Artist Statement]

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

The closed book rises above the yew-wood enclosure. Quoting Mark Dimunation, retired Chief of Rare Books, Library of Congress: "The power of Kelm's symbolic universe is most poetically yielded by a pure book structure. Free of encumbering text, Religio Mathematica (1990-2007) is a structure built with hinged triangular shapes. Using the four alchemical colors as its only source of language, the structure uses the revelation of the colors to create the text within the confines of the folded shape. The books begins folded into a cube; only red is exposed--fire. It unfolds into linked pyramids of white and black, water and earth. Further sequences unfold an alchemical story that is exclusive to Kelm's world and vision. When Kelm manipulates the book, it seems to snake from one shape to the next. To hear him recite the incantation of the book is magical. The unfolding of the cube marks the birth of the universe; the ultimate closing of the lotus signals its death. With this pure, abstract piece Kelm has achieved his Book. Text and binding are fully integrated, the reader and the book wholly interdependent. His craft and his vision now merge to create a single experience-reader and book, observer and the observed. The success of the piece comes from Kelm's own sincerity and modesty. In his effort to embrace and impart his own hard-won view of the world, he has stepped aside to let his books speak for themselves: "When you let go of perfection, you allow the book to be what it is." [exhibition catalogue]

80. Kent, Rockwell. **Candide Maquettes - Hand Colored by Artist.** New York: Random House/Pynson Press, 1928. Unique Edition. Two sheets show light toning, two sheets missing (29-32; 69-72), else clean and bright. Custom-made portfolio, dark turquoise-navy Levant goatskin spine and rail, navy Bancroft bookcloth boards, color reproduction of title page recessed in front flap, medium blue grosgrain silk ties, lined with Arches laid rag paper (identical to paper used in this edition). fo. 27 loose double-sided sheets. 102 hand-colored illustrations. Laid in, hand-colored, invitation to a publication event: "Candide - Original Drawings Made by Rockwell Kent - For the Random House edition of Candide, with specimen printed pages coloured by hand, will be displayed in the exhibition room - Pynson Printers • Times Annex - through May • nineteen twenty-eight - 229 W 43 • New York" [in original envelop]. Near Fine+ [though missing two sheets].. Loose Sheets. (#13616) $25,000.00

Remarkably important on several fronts. This work was Random House's first imprint and bears the now-famous emblem, designed and hand-colored by Kent. It includes a small, but significant, rarity in the form of the hand-colored invitation (also by Kent) to the release event. Most importantly, it is the only known copy of the four exemplars created by Kent, containing 102 watercolors by Kent's hand (103, including that on the invitation).

It is known that Kent personally painted four copies to serve as exemplars to the four women who painted the illustrations for the Limited Edition. One of those four was Kent's daughter, Kathleen (two of the others were studio artists Ione Robinson and Wanda Gag, the fourth is unknown). It is presumed that this copy was the one that was given to his daughter as it was in Kent's home at Sable Forks, NY at the time of the fire (thought to have been triggered by lightning). There was some damage to this set, as 2 of the leaves were either burned or water-damaged beyond salvaging (though nearly all others are in Fine condition). The set was given to Robert Paulson, a personal friend and sometime dealer who, it is understood, was involved in salvaging works from Kent's home after the fire. The set was sold by Paulson to the last owner. Paulson and the prior owner concur that the lost leaves are very minor in the totality of the unique collection and that all the major aspects are present and in exceptional condition (the bastard title page, main title page and colophon upon which the first appearance of the Random House imprint appears). The missing sheets were interior pages with artwork on them (as does every page in this work), but were not artistically "important".

It is worth noting that this collection is not noted in any auction record or bibliography, it is a genuine rarity. In the end, this is the only known copy, containing literally dozens of pages of Kent's famed illustrations, each hand-colored by Kent, himself. Its importance and significance are hard to overstate.

81. 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]

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

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

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

Each copy is unique, as the illustrations are not prints but original "smoke" drawings. Gohde's technique ranges from scarring with a single match, to creating patterns with the smoke, to lighting a design laid out in gun powder. Illustrations, text, and binding create an harmonious whole. The book, the first of the press, sold out immediately and won critical acclaim in the book arts community.

83. Koch, Peter; Kate Holland [binder]; Robert Bringhurst [translator]. **The Fragments of Parmenides [Design Binding].** Berkeley, CA: Editions Koch, 2003 [2026]. Limited Edition/Unique. Tight, bright, and unmarred. Full black goatskin in with backpared onlays of dendritic printed red, orange and yellow goatskin, inset diamond dust in resin, stencilled matte black acrylic lettering, red on orange dendritic printed endpapers, edge to edge paper doublures of an image by Paolo Pellegrin “Refugees coming ashore near a village on the north end of Lesbos, after traveling from Turkey on an inflatable raft. Lesbos, Greece, 2015.” Small fo. np. Illus. (color plates). Numbered, limited edition this being 88 of 120. Signed by the artists and printer in a signed design binding by Kate Holland. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13796) $9,500.00

Translated by Robert Bringhurst with five woodcut illustrations by Richard Wagener. "The text is comprised of all twenty Greek fragments, varying in length from only a few words to 66 hexameters of a poem composed by Parmenides almost 2,500 years ago in Elea, southern Italy, then Magna Graecia. Parmenides of Elea (c. 515–450 BCE) was a foundational Presocratic philosopher born into a family of Ionian Greeks who had fled from Phocaea (Foça in modern day Turkey) to Elea in southern Italy following the Persian invasion by Cyrus the Great. His family were refugees, fleeing from a brutal invasion, but he went on to become one of the greatest foundational pre-Socratic thinkers with ‘monism’ at the heart of his philosophy. Monism is the belief that we, us humans and all existence, are all One Being.

That there is no “them” and “us”, that we are all human beings, no matter what skin colour, religion or race. Race is a social construct. We are all human. On the cover are quotes from UK newspaper headlines turning the arrival of desperate refugees in small boats into the politics of fear. Stoking hatred where there should be compassion, to

the advantage of politicians. The marks made inside by the artist in his woodcut engravings are replicated on the cover showing movement from all four corners of the earth to a chosen destination but here there is an ICY reception. Within the ring is depicted a small boat of passengers on the open sea. The photograph inside depicts refugees making the exact same crossing from Turkey to Greece nearly 2500 years later than the crossing Parmenides's family made." [Artist Statement]

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

Ten plates are etched with images of the beasts, their common names & binomial nomenclature. Etchings are hand colored by Kuch, in the tradition of natural history books. A description of each creature is printed in shaped typography on translucent paper through which the creature ghosts through. Housed in a tray case which resembles a specimen box. Through the glass window one sees the specimen--a collage of the American Imperial Moth (pulp painted by Kuch)-- and its printed label pinned to the binding. A powerful artist's book, both bitter and beautiful, in the guise of a Natural History colorplate book. The Autocrassus Adnauseum (Goitalone), Addictus Oleum (Common Oilsucker), the Nexus Ignorantia (Giant Blind-Spotted Broadcast Spider), Embedding Soundbites, Bufo bombus (Popular Brown-Nose Toad)—shown in congress—are some of the creatures in this satire on the invasion of Iraq and the failure of the Press and of Congress to do due diligence. "Satire is the last refuge of a patriot."

85. Kuch, Michael. **Emblemata—Hic Sunt Dracones.** Northampton, MA: Double Elephant Press, 2023. Limited Edition. Bright and clean. Printed paper boards, cave paper board edges, coptic binding. fo. np. Numbered limited edition, this being 11 of 40. Signed by the artist. Fine. Hardcover. (#13841) $7,500.00

"Emblemata, derives from the Greek word for mosaic pieces. The first emblem book, Emblematum Liber was printed in 1531 in Augsburg. The text was lifted from a manuscript by the jurist, Andrea Alciato—poetic puzzles dedicated to his humanist friend. The publisher added small, illustrative woodcuts to this unsanctioned edition. In 1534, Alciato authorized the Paris edition of Emblematum Libellus. Hundreds of editions later, the book swelled to feature over two hundred emblems and spawned thousands of emulations. The genre spread throughout the European continent and endured for over two hundred years, spanning the Renaissance and Baroque epochs as a vehicle for early European modernest thought, ethics and science, wisdom and silliness. The tradition prescribed that these emblem books contain a series of fantastic and enigmatic prints with mottos–often in Latin, and poetry or prose that might help to elucidate the meaning." [artist statement]

86. Kuch, Michael. **Res Ipsa.** Northampton, MA: Double Elephant Press, 2016. First Edition. Bright and unmarred. Original woodcut printed in black ink. 10x12" Fine in Fine Case. Original Prints. (#13185) Vide supra. Companion piece to Citizen's Manual: Rise Resist..., political protest art of the 21st century. $250.00

87. Lawrence, Peter; Davidson, Andrew [Illus]. **Alice Adventures in London.** London: Peter Lawrence/Signal Books, 2023. Limited Edition [Deluxe]. Tight, bright, and unmarred. Color printed wraps, French fold flaps; large format engravings; housed in black paper box. 8vo. 86pp plus loose sheets. Illus. (b/w plates). Numbered limited edition. Signed by both author and artist. Each plate signed by artist. Fine in Fine Box. Original Wraps. (#13226) $950.00

There were two special issues, one of 50 copies with a bonus plate at the rear and signed and the other, a boxed set with with a copy of the book signed by both illustrator and author, each with a copy of 'Mind the Gap' tucked into the rear flap (numbered to match the edition), a title leaf (bifold cardstock) signed and numbered by the author, and eleven other engravings printed by Paul L. Kershaw in larger format (29.5x24 cm), each signed and numbered by the illustrator, interleaved with tissue guards. "It's a cool July day. A young girl is tired of window-shopping in Oxford Street, when a white rabbit runs past her looking at his watch. 'Oh dear! Oh dear! It's 3 o'clock already. I shall be too late!' Without thinking, she chases after the rabbit and they disappear down the escalator into Oxford Street Underground station. As the girl steps onto an Underground train, something remarkable happens and an adventure begins that takes her back in time to meet the characters of Wonderland.

In a tale that links the world of Lewis Carroll with today's London Underground, the reader is transported to be a special guest at a mad tea-party, to do battle with the Red Queen and her Guards, chase round the London Underground system and fight the terrifying Jabberwock. The first underground railway in the world opened in London in 1863 just a year after Lewis Carroll first told Alice Liddell the story that became Alice's Adventures in

Wonderland . Did Carroll travel on those underground steam trains? Did he tell stories as he went? Here, Carroll has begun a new tale about the Wonderland characters going on a day-trip to London. With the story unfinished, the Hatter, the March Hare, the Dormouse and all are left stranded in the Underground, waiting to be rescued by a modern-day Alice. But will Alice ever come? Peter Lawrence pays tribute to Carroll's imagination and verbal brilliance with this modern adaptation of the author's much-loved characters and themes. Illustrated by award-winning wood engraver Andrew Davidson," [publisher's statement]

88. Lecomte, Hippolyte. **Costumes Civils et Militaires de la Monarchie Francaise de 1200 à 1820 [Complete in Four Volumes: together with] Manuscript Sketchbook of Hippolyte Lecomte, 1820.** Paris: chez Delpach quai Voltaire No. 23., [1820]. First Edition/Unique Edition. Light shelf/edge wear, spines toned, wear to head and tail, light rubbing at hinges, thumb creases to some plates, light toning/soiling, thin laid paper endpapers "Mrs. Jay Bird" bookplate, else tight, bright and unmarred; vellum binding shows closed split, light toning, old repair at front hinge with buckram under the vellum, fore-edge toned, last page before fly soiled (likely outer wrapper of a much used sketchbook prior to binding), else tight, bright and unmarred. Quarterbound, red leather spine, marbled boards, gilt lettering, frontispiece. fo/small 8vo. np. Illus. (hand-colored plates). Very Good. Hardcover. (#6548) $25,000.00

Vol. I: 100 lithograph plates: title page + 99 of costumes, all hand-colored. Vol. II: 100 plates #101-200. Vol. III: 100 plates #201-300. Vol. IV: 80 plates #301-380. Manuscript Sketchbook of Hypolyte Lecomte (1820). Ink over pencil sketches for Costumes Civils et Militaire de la Monarchie Francaise; 268 drawings. Small quarto in laid paper, to plate "266" of above, then different sketches. Hippolyte Lecomte (1781-1857), a French painter trained under renowned historical painter Pierre-Adrien Swebach. Lecomte became known for his large-scale historical paintings, often depicting scenes from Napoleonic France and the Spanish War of Independence and his works are praised for their accuracy, dramatic composition, and attention to detail. Lecomte's work continues to be exhibited in museums like the Palace of Versailles, the National Gallery of Art, and the Rijksmuseum. His mastery of historical narratives [and his contributions to ballet design] have ensured his place in French artistic history.

89. MacDonald, Betty Bard; Kennard, Jennifer [designer/printer]; Thompson, Deborah [binder]. **Their Families [Design Binding].** Seattle, WA: Echo Art Bindery, 2015/2025. Limited Edition/Unique. Tight, bright, and unmarred; archival box bright and unmarred. Full leather binding with laced-on boards, bound in dye-painted fair calf, pastedowns and flyleaves in paper, painted top edge, silk woven end-bands, onlay lable titled in blind on dyed calf; archival box in pale blue cloth with leather onlays. Small 8vo. Signed by the designer at the colophon. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13860) $1,750.00

"This binding is inspired by the wonderfully eccentric father in the narrative and the painting he develops throughout the story. The design draws from his eccentric lifestyle and is built up in layers of dye applied to mylar and then transferred onto the leather. The contrast between the father's intense creative vision and the more restrained perspective of the young couple informs the binding. What they dismiss as "rotten" reflects a tension between convention and artistic expression, which I sought to echo through both process and surface." [Artist statement]

90. Man Ray [pseud. Radnitzky, Emmanuel]; [Jean-Claude Carrière]. **Photographs by Man Ray 1920 Paris 1934 [Association Copy].** Hartford/Paris: James Thrall Soby, 1934. First Edition/Second Issue. Light shelf/edge wear, a few tabs/split tender, plastic comb missing top tooth but otherwise perfect, else bright and unmarred. Colour photo-illustrated wraps, plastic comb binding executed by Draeger Frères. 4to. 104pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#13640) $15,000.00

Man Ray's first monograph, this a first edition, second issue, with the 'deuxième édition' replaced title page. Inscribed by Man Ray to noted surrealist filmographer and literary figure, Jean-Claude Carrière [Paris, 1972]. B/W photographs printed in gravure by The Néogravure Company with texts in English and French by Andre Breton, Paul Eluard, Man Ray, Rrose Selavy [Marcel Duchamp] and, Tristan Tzara. Man Ray had hoped that royalties generated from this book would enable him to make a long-overdue trip back to New York.

The edition was well received in Europe, but in the United States it was rather poorly received. Lewis Mumford wrote in The New Yorker that Man Ray had 'done almost everything with a camera, except use it to take photographs... photographing Calla lilies so that they will look like drawings by a second-rate academician.' It is generally accepted that the publishers recalled unsold copies and then replaced the title pages of all with the 'Second Edition' ["deuxième édition"], leveraging the success in France and giving the impression of greater demand than was present. "Part art, part illustration, [Photography] was meant to be an inventory of his work, a kind of grand promotional catalogue ... Man Ray's album was a virtuoso presentation of modern European-

style photography. Close-up views, distorted angles, double exposures, night photography, negative prints, rayographs, still lifes, nudes, portraits, fashion photographs, and even a painting ... the album was Man Ray's means of presenting his career to a homeland that had rarely seen his work." [Perpetual Motif: The Art of Man Ray, pp. 35-39]

"Photographs ... was Man Ray's most cogent statement to date, an assembled chorus of statements and images, a summary that was also a valedictory" [Baldwin, Man Ray, American Artist]. Jean-Claude Carrière was a French novelist, screenwriter, and director, acclaimed for his collaborations with filmmakers like Luis Buñuel and his own extensive literary and theatrical works. While the two operated in different artistic spheres and with little overlap in timelines, = both were critical figures in the surrealist movement. Man Ray was primarily active as an artist and photographer in the early to mid-20th century, while Jean-Claude Carrière's career gained prominence later, notably in film and literature. There is no evidence of a collaboration between the two, this presentation inscription from Man Ray to Carrière is perhaps the only evidence they met. A challenging volume to find in good condition generally, quite remarkable as a captured moment in the evolution of the surrealist movement.

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

"Over the last five years, the content of my printing has steadily changed. Despite my past aversion to overtly political artists' books, the social and political upheavals that have riven this country into splinters have slowly seeped into my work. The outrage that has been building inside of me for decades has attained a level of urgency that I can no longer ignore: from the criminal policies of Bush's war on terror, to Obama's enthusiastic embrace of drone assassinations, to the Republican Party's use of Congress as a means for minority rule.

These things, and so many more, have gradually changed my understanding of what I want to make and why I want to make it. It is not a change that has been entirely welcome. So I have been exploring ways in which I can make politically inspired work that is both consistent with my aesthetics, and meaningful without being preachy or self-righteous. While choosing the texts for my book Character Traits (2017–2019), I noticed that my choices were colored by the absurd grandiosity of our President and his enablers. The texts I chose referenced these influences in oblique, rather than blatant, terms. Some examples include the Libyan proverb, "My belly before my children," Conrad's "Mr. Kurtz lacked restraint in the gratification of his various lusts…," Fernando Pessoa's, "I have done more in dreams than Napoleon in life," and Melville's, "There is no folly of the beasts of the earth which is not infinitely outdone by the madness of men." Though tentative and restrained, these textual choices were a first step into the political realm. The timidity that I felt about bringing politics into my books was absent in my ephemeral work, and while I worked on Character Traits I began printing small mailings that allowed me to directly express my frustration, anger, and helplessness. These pieces ranged from works by Cicero, Aldus Manutius, and W. H. Auden, to simple, blunt statements such as TRAITOR and LOSER.

The cards were distributed to friends, colleagues, and, the latter two, to the politicians who are actively working to undermine the principles of our Constitution. Character Traits provoked another significant realization about how my lettering and type design relate to the content of my books. Throughout my career, my lettering has been divided into two distinct categories: large, interpretative letterforms on one hand, and proper, constrained typefaces on the other. For more than twenty years, I have tried unsuccessfully to find ways for these two alphabetical impulses to merge into some hybrid form. What Character Traits taught me was that it was not the lettering, but the content of my books, that was preventing me from doing this. The template I had been using in my work was to isolate my interpretative or abstract letterforms on single pages and then write notes about them in my more traditional typefaces. In order to merge my two lettering impulses, the content of my work had to change. With all of these ideas swirling in the background, I began work on Three Constitutions.

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

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

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

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

Constitution, REDACTED [Deluxe]: The dropspine box, matching Three Consititutions, contains a page of Constitution, REDACTED mounted on the inside left facing the block form of the type used to printed the page, as set. Each volume unique to the page included. Constitution, REDACTED [Zine]: "Its a bird! Its a plane! Its a...zine?! Yep, thats right. The United States Constitution and Amendments, Redacted contains the text of the redacted volume from Three Constitutions printed on four newsprint broadsides. Each broadside measures 22.75 x 28 inches when unfolded, roughly the size of the parchments on which the original Constitution manuscript was written in 1787." [artist statement]

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

George J. McCormack (1887-1974) was an American astrologer who first became interested in astrology in 1906, becoming one of the leading figures in American astrology. He had, as well, a fulltime career in the engineering department of the New York Bell Telephone Company. "Gee-Jay," as he was known, would ultimately specialize in astrometeorology, financial and the mundane. With a gift for organization, he co-founded the American Academy of Astrologers in 1916 and various other groups. He served as the Vice President of AFA in 1940, and the President in 1941 and 1942. From 1933-1941, he published and edited "Astrotech Weekly." McCormack consulted as a professional astrologer at Jersey City Heights from 1935-1939 and then moved to

Fairlawn, New Jersey. Throughout the latter half of his life, he was considered to be a leading authority in his field, astrometeorology. Inspired by the astrometeorological work of A.J. Pearce (1840-1923), McCormack meticulously tracked and recorded the weather, from before World War I, until his death more than half a century later. In 1947, after 23 years of research, he published his "key" to long-range weather forecasting, being this book. Confident of his ability, in the spring of 1947 McCormack predicted one of the most severe winters in decades, specifically forecasting the infamous snows of December 26, 1947. The weather bureau predicts the weather, day by day, by careful observation of current conditions. In 1963, before the US Weather Bureau, and again in 1964, before the American Meteorological Society, McCormack presented his life's work. Collection includes three notebooks: "Choice Astrological Aphorisms," with Hebrew star; "Notebook," with handpainted natal chart and decorative design; and "Horoscopes," with natal chart and Mercury planetary symbol. The Aphorisms notebooks discusses the classic observations and euphemisms of astrology from "old authors" for adept astrologers to consider in prognostication. Most likely from Alfred J. Pearce.

The "Notebook" calculates the basic of corresponding prediction using planetary rulers, indicated with diagrams and illustrations. He begins his study with heliocentric observations and key instances, like predicting the cost of wheat on the Chicago Board of Trade. Also discusses Civil War and correspondences, earthquake predictions, and other meterology events. This notebook appears to be the early and developing study that determined McCormack's skill and recognition. Also laid in is a copy of "Instructions How to Cast the Progressed Horoscope at a Glance" pamphlet. The final notebook, "Horoscopes" illustrates examples of charts of substantial events and persons, including President Woodrow Wilson, President Theodore Roosevelt, W.R. Hearst, the founding of the American Academy of Astrologians founding in 1916, and World War I. Various clippings are laid in, as well as, a large fold out incomplete handwritten horoscope chart. Very few astrology working notebooks exist, particularly in the US during this period, at beginning of the Occult Revival and beginning of the validation of astrology as a science. Scarce in any format.

93. 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]

94. 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 gilted 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. 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)].

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

Moody's short story, Surplus Value Books #13 is a comic parody of a bookseller's modern rare book catalogue. The story unfolds as the galley proofs of the involved book catalogue, where the prices accorded the items for sale are contrasted with the personal and idiosyncratic values assigned to them by the bookseller. "This intricate collaboration is an expanded treatment of a text originally published by Rick Moody and David Ford as an artist's book in 1999.

Taking the form of a bookseller's catalogue, Moody's novella (which is also reprinted in his 2000 collection Demonology) lays bare the fragile psyche of its narrator, whose fractured and overwrought book descriptions often veer into personal territory, returning particularly to his obsession with a college classmate, Anna Feldman. The deluxe edition includes corrected page proofs of the text, complete with "hand corrections" by the author (reproduced typographically by Wilbur "Chip" Schilling) and sections that appear to have been manually "whited out." Each item in the portfolio supports the text of the story—from the straightjacket that holds the book and the narrator's "release papers" from a private mental hospital, to the a collection of objects that relate directly to the entries (including a Star Wars action figure, Scrabble tiles, and a baseball card.) NYC ABAA FAIR 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.

96. Mooney, Selena, et al. **Suicide Girls Response to Richard Prince: Cat.** Portland, OR: Suicide Girls, 2015. Open Edition. Bright and clean. Archival prints on coated canvas sheets. 67 x 55 inches. np. Illus. (color print). Near Fine. (#8892) $1,200.00

In 2015 Richard Prince made a series of prints of Instagram screen grabs, each of which included a 'nonsense' contribution by Prince. He then offered these [appropriated] prints for $90,000 each. The internet exploded as a result...the Guardian offered a great overview: "Rather than sue, Suicide Girls founder Selena Mooney, known as Missy Suicide, has posted on the group's website that she will sell prints of the images for $90, with proceeds going to charity. She wrote: 'If I had a nickel for every time someone used our images without our permission in a commercial endeavour I'd be able to spend $90,000 on art. I was once really annoyed by Forever 21 selling shirts with our slightly altered images on them, but an artist? Richard Prince is an artist and he found the images we and our girls publish on Instagram as representative of something worth commenting on, part of the zeitgeist, I guess? Thanks Richard!' In a post retweeted by Prince, she concluded: "Do we have Mr. Prince's permission to sell these prints? We have the same permission from him that he had from us. ;)"" [Guardian, May 27, 2015] Suicide Girls donated a portion of sales to the Electronic Frontier Foundation [EFF]. We will be donating a portion of the sales of these pieces to EFF and to SWOP Behind Bars (which supports incarcerated sex workers).

97. Mooney, Selena, et al. **Suicide Girls Response to Richard Prince: Stormtrooper.** Portland, OR: Suicide Girls, 2015. Open Edition. Bright and clean. Archival prints on coated canvas sheets. 67 x 55 inches. np. Illus. (color print). Near Fine. (#13863) $1,200.00

In 2015 Richard Prince made a series of prints of Instagram screen grabs, each of which included a 'nonsense' contribution by Prince. He then offered these [appropriated] prints for $90,000 each. The internet exploded as a result...the Guardian offered a great overview: "Rather than sue, Suicide Girls founder Selena Mooney, known as Missy Suicide, has posted on the

group's website that she will sell prints of the images for $90, with proceeds going to charity. She wrote: 'If I had a nickel for every time someone used our images without our permission in a commercial endeavour I'd be able to spend $90,000 on art. I was once really annoyed by Forever 21 selling shirts with our slightly altered images on them, but an artist? Richard Prince is an artist and he found the images we and our girls publish on Instagram as representative of something worth commenting on, part of the zeitgeist, I guess? Thanks Richard!' In a post retweeted by Prince, she concluded: "Do we have Mr. Prince's permission to sell these prints? We have the same permission from him that he had from us. ;)"" [Guardian, May 27, 2015] Suicide Girls donated a portion of sales to the Electronic Frontier Foundation [EFF]. We will be donating a portion of the sales of these pieces to EFF and to SWOP Behind Bars (which supports incarcerated sex workers).

98. 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]. 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]

99. Moss, Graham; Riley, Dominic [binder]. **Memento Mori: Memento Vivere [Design Binding].** Oldham: Incline Press, 2023. Limited Edition. Tight, bright, and unmarred. Full leather binding in various colors, inlayed red leather lettering, gilt decorative elements, inked top edge, leather hinges, numerious tipped in printed examples. 8vo. Illus. (color and b/w plates). Numberd limited edition, this being 71 of 175. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13797) $9,500.00

"Remember you will die, and therefore remember to live". "In April 2020, Kathleen Whalen, erstwhile publisher at the Incline Press, succumbed to the cancer that had stalked her for nine years. She was survived by her partner in printing and in life, Graham Moss, who set out to memorialise and celebrate the life of this librarian, printer, and bibliophile in the most appropriate manner imaginable. The result is Memento Mori : Memento Vivere, a book published by Moss' Incline Press in 2023. The title, which embodies the economy so characteristic of Latin, can be read as 'remember that you will die, and therefore remember to live'." [Summary by UBB] Dominic's binding won the Judge's Choice Award at the 2022 Oxford Fine Press Book Fair.

100. 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 Bolivar, 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 Ceaușescu, Vlad the Impaler, Hendrik Verwoerd, Francisco Franco, Bashar Hafez al-Assad, Chiang Kai-Shek, Mustafa Kemal Ataturk, Joseph Stalin, Hugo Chávez, Ho Chi Minh." [publishers statement]

101. Mowinski, Melanie. **The 50 Card Project [originals plus book].** Cheshire, MA: 29 Press, 2017. Limited Edition. Tight, bright, and unmarred. Originals: loose cards housed in black cloth dropspine case with paper label, black ink lettering; book in grey cloth boards, glossy DJ. Illus. np. Numbered, limited edition. Signed by the artist. Fine in Fine Archival Case (and DJ). Hardcover. (#9627) $1,250.00

Mowinski's project began on inauguration day of 2017. Every week for 50 weeks, she printed a new postcard, in letterpress type, linoleum blocks, and other techniques. Each card was sent to 15–20 Washington D.C. officials, including the president and vice president, the attorney general, the Senate and House majority and minority leaders, and others. Each week's quotation was inspired by events that occurred during the prior week, as well as by Mowinski's goal of keeping herself and others energized for the long road ahead. "While sometimes I want to separate my art from my politics, the impossibility of that grows every day." [artist statement]

102. Neruda, Pablo; Peden, Margaret Sayers (trans); Rothchild, Judith (illus). **Ode to a Chestnut on the Ground.** Octon, France: Verdigris Press, 2013. Limited Edition. Tight, bright, and unmarred. Accordion structure extending from back pastedown, letterpress printed in Univers on an Adana by Mark Lintott using chestnut-colored ink and printed on Hahnemuhle paper, bound in screenprinted paper, shades of brown with chestnut leaves, over boards; laid in matching clamshell box. Oblong narrow 4to. 17pp. Illus. Numbered limited edition of 50, copies 1–10 include an additional mezzotint and are in a clamshell box; 1–4 also include one of the original copper plates; copies 11-50 presented in slipcases. This copy 5. Signed by the artist and printer. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13380) $2,250.00

Three mezzotints by Judith Rothchild plus a bonus print. "Neruda's text is accompanied with three mezzotints by Judith Rothchild. While the text presentation is sparse and clean the images are velvety and dense. They capture the essence of Neruda's words - "from bristly foliage" to "only a seed". From bristly foliage you fell complete, polished wood, gleaming mahogany, ... You fell, you struck the ground, but nothing happened, ... Because you are only a seed, chestnut tree, autumn, earth, water, heights, silence prepared the germ, the floury density, the maternal eyelids that buried will again open toward the heights ..." [publisher's statement]

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

According to the author, "The Mountain Dream Tarot came to me in a dream in the summer of 1970. The decision to assemble a photographic set of cards was made in my sleep. I began the next morning at Penland School of Crafts in the mountains of North Carolina. I chose models who suited the cards and after reading the card's description we took a walk to find the right place to make the picture. The Tarot deck fascinates me as a highly complex collection of visual information. It is very old, perhaps beginning in ancient Egypt. Its symbolism and imagery could make a lifelong study. I based my imagery on the classic Pictorial Key to the Tarot by Waite. My cards are an intuitive, not a literal interpretation of the ancient deck."

Important deck, as considered the first tarot deck printed with photographs. This copy is a presentation copy from Bea Nettles to Dick Zakia, "for Dick Zakia - to Z from B, 10-76." Also includes an advertising card from Light Impressions on other titles by Bea Nettles. Richard D. Zakia (1925-2012) had his doctorate in education and was Professor Emeritus at Rochester Institute of Technology, teaching in many areas of photography including graphic design and multimedia design. During his 34 years at RIT, Dr. Zakia served as chair of the Fine Art Photography department, and Graduate Program in Imaging Arts. For a six-year period, he was a photographic engineer in development and research at Kodak.

104. **Old Marbled Papers.** Stromness, Orkney: Vintage Paper Co., 2026. Unique. Tight, bright, and unmarred. Quarterbound, black leather spine, marbled paper boards, gilt lettering, paper examples tipped in. fo. np. Fine. Hardcover. (#13798) $7,500.00

50 tipped in examples of early marbled endpapers collected by the the brilliantly crazed men living on a remote Scottish island surrounded by remarkable paper stocks.

105. Orwell, George; Ribbans, Hugh [illus]. **Animal Farm.** London: St. James Park Press, 2022. Limited Edition. Tight, bright, and unmarred. Hand-sewn binding with vibrant multi-coloured linocut dust wrapper, housed in an acrylic display case with a laid in acetate spine label. 8vo. 124pp. Illus. (color plates). Numbered, limited edition this being 56. Fine in Fine Slipcase. Original Wraps. (#13225) $1,550.00

Includes 21 multi-colour linocut illustrations and chapter heads by artist Hugh Ribbans. Printed by James Freemantle on Zerkall paper. "Animal Farm, an anti-utopian satire by George Orwell, published in 1945. One of Orwell's finest works, it is a political fable based on the events of Russia's Bolshevik revolution and the betrayal of the cause by Joseph Stalin. The book concerns a group of barnyard animals who overthrow and chase off their exploitative human masters and set up an egalitarian society of their own. Eventually the animals' intelligent and power-loving leaders, the pigs, subvert the revolution. Concluding that "all animals are equal, but some animals are more equal than others" (with its addendum to the animals' seventh commandment: "All animals are equal"), the pigs form a dictatorship even more oppressive and heartless than that of their former human masters." [publisher's site]

106. Orwell, George. **2026 [Artist Book].** Octon, France: Verdigris Editions. Limited Edition. Bright and clean in like slipcase. Printed black wrappers, printed in black and grey ink. np. Illus. (b/w plates). Numbererd limited edition, this being 2 of 28. Signed by the printers and illustrator. Fine in Fine Slipcase. Original Wraps. (#13792) $1,400.00

"These visionary quotes by George Orwell, taken mainly from 1984 and Animal Farm, were chosen for their worrying pertinence in 2026. They invite us to consider the links betwee fiction, reality, and the ways that history will repeat itself without proper intervention." [from the colophon] The book was designed by Nora Cornell, Mark Lintott, and Judith Rothchild. Nora Cornell and Mark Lintott created the typography and printed the letterpress, with linocuts by Judith Rothchild. Timely and pointed...an elegant and powerful bit of work.

107. Parkinson, James. **Organic Remains of a Former World. An Examination of the Mineralized Remains of the Vegetables and Animals of the Antediluvian World; Generally Termed Extraneous Fossils [Three volumes].** London: Published by Sherwood, Neely, and Jones; Printed by Whittingham and Rowland, 1808; 1811; 1820. First Edition. Near fine, three volume set. Light soiling and foxing, minimal shelfwear, bumping; joints and hinges very solid, crisp, tight, bright, and unmarred, as are the hand-colored plates. 8vo. [vol. 1, xii, 461, [4] p., title-page vignette, frontispiece plate of Noah's Ark, and 9 hand-colored plates; vol. 2, xiv, [2], 286, [8] p., colored frontispiece, title-page vignette and 19 colored plates with explanatory leaves; vol. 3, xv, 479, [7] p., colored frontispiece, title-page vignette, and 22 colored plates with explanatory leaves]. Illus. (b/w, color). Index. Rebound in uniform brown quarter calf over marbled boards with blind-ruled strips with gilt-lettered and decorated panels, four raised bands, and red leather title compartment, red speckled edging. Near Fine. Hardcover. (#12168) $5,500.00

Best known as the physician who distinguished the palsy disease that now bears his name, James Parkinson (1755-1824) was also a well-read amateur paleontologist. This pioneering treatise introduced the ideas of Lamarck, Cuvier, John Farey and William Smith to the educated public, and was one of the earliest systematic attempts to identify and interpret fossils. Many well-known fossil types are superbly described and illustrated with striking hand-colored engravings. Volume I is devoted to the plant kingdom and describes coal, lignite and peat as well as petrified wood, ferns, stems, leaves and fruits, mainly from Carboniferous and Tertiary strata. A short history of paleontological knowledge is also provided. Volume II treats corals, sponges and crinoids, and introduces the Linnaean system of taxonomic nomenclature. Volume III describes a variety of higher fossil animals: echinoderms, mollusks, trilobites, arthropods, fishes, reptiles and mammals, and includes a splendid frontispiece of an Ohio mastodon tooth. Parkinson's evolving theoretical views were expounded in the third volume; he became increasingly convinced that many fossils belonged to extinct species. He boldly expressed his conviction that the "days" of the Biblical account of Creation actually represented very long periods of Earth's history. This work was a monumental contribution to the understanding of British paleontology. From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

108. Parsons, Jack. Magick, **Gnosticism & The Witchcraft...Introductory Essays.** Quebec, Canada: 93 Publishing, 1979. First Edition. Light shelf/edgewear, small mark to left corner, loss on p.13 (slight), sticker remnant on inner wrappers, else tight, bright and unmarred. Black and white image wraps with French

folds. Oblong 12mo. 38pp. Illus. (b/w). Very Good+ in Wraps. Original Wraps. (#13549) $1,200.00

John Whiteside "Jack" Parsons was an American rocket propulsion researcher at the California Institute of Technology. He was one of the principal founders of the Jet Propulsion Laboratory and the Aerojet Corp. He was also an occultist and one of the first Americans to take a keen interest in the writings of English author and Thelema's founder Aleister Crowley. A strange angel. In three sections - "Magick" (the essay "On Magick" in 6 parts), "Gnosticism" ("The Gnostic Creed," "The Gnostic Doctrine" and "Witchcraft" (and part one of Parson's essay "Basic Magick: Fundamental Theory and Practice".) "Parsons may have seen magick as being in the early stages of transitioning into natural science. As described in the previous section, Parsons played an instrumental role in transforming rocketry into a respected discipline. In light of his success there, it would not have been irrational for him to have hoped to be a pioneer in the field of magick as well."--Medium. Extremely scarce. Cover art by Mary Beth Edelson. Issued by William Breeze's 93 Publishing in small print run. From the collection of occult author Gareth Hewiston-May.

109. Peterson, Joseph H., ed. **The Lesser Key of Solomon [Lemegeton Clavicula Salomonis]: Detailing the Ceremonial Art of Commanding Spirits Both Good and Evil.** 2001: Weiser Books, York Beach, ME/ Boston, MA. New edition. Near fine. 8vo. xx, 284pp. Illus. (b/w) +index. Grey cloth with gold emblem on front in near fine dj. Near Fine in Near Fine Dustjacket. Hardcover. (#13552) $150.00

The infamous grimoire is "compiled from manuscripts in the British Museum, Sloane 3825. Joseph Peterson's new edition has been described as, " the most complete and accurate edition" of this famous magical grimoire. Included in this edition are : Goetia, Theurgia Goetia, Ars Paulina, Ars Almadel, Ars Notoria, and Appendices including Johann Weyer's "Psuedomonarchia demonum." One of the most cited sorcery manuscripts from the 17th century. غاية(Pingree, David, ed.; J. B. Trapp, writer of foreword. Picatrix: The Latin version of the Ghāyat al-Ḥakīm .

110, **[Alchemy] الحكيم Studies of the Warburg Institute Vol. 39.** London: Warburg Institute, 1986. First Edition. Near fine, light shelfwear, else tight, bright, and unmarred. Brown linen cloth with brown title stamping. Large 8vo. lxxx, 326pp. Illus. (18 b/w plates). Pocket at rear contains 7 microfilm slides. Former owner library stamp. Text in Latin. Tabbed by former owner. Near Fine . Hardcover. (#13427) $600.00

A manual for constructing talismans, mixing magical compounds, summoning planetary spirits, and determining astrological conditions, Picatrix is a cornerstone of Western esotericism. It offers important insights not only into occult practices and beliefs but also into the transmission of magical ideas from antiquity to the present. The original text, Ghāyat al-Ḥakīm, was compiled in Arabic from over two hundred sources in the latter half of the tenth century. It was translated into Castilian Spanish in the mid-thirteenth century, and shortly thereafter into Latin. Based on David Pingree's edition of the Latin text, this translation captures the spirit of Picatrix's role in the European tradition. In the world of Picatrix, we see a seamless integration of practical magic, earnest piety, and traditional philosophy. The detailed introduction considers the text's reception through multiple iterations and includes an enlightening statistical breakdown of the rituals described in the book. Framed by extensive research on the ancient and medieval context that gave rise to the Latin version of the text, this translation of Picatrix will be an indispensable volume for students and scholars of the history of science, magic, and religion.--Librarycat.org Four books in Latin; Appendices 1-64, Indices Veborum: I Terrestrial Names; II Celestial Names and Magical Words; III Nouns,. Verbs, adjectives and some Adverbs. Apparatus Criticus. Foreword, Preface, and a 66 page English-language Introduction surveying The Manuscripts; Excerpts. From the personal library collection of Brian Cotnoir, alchemist, artist and award-winning filmmaker. Author of Practical Alchemy: Guide to the Great Work, The Emerald Tablet, a series of Alchemical 'Zines, Alchemical Meditations, Alchemy: The Poetry of Matter and most recently On Alchemy: Essential Practices and Making Art as Alchemy. He has presented seminars and workshops around the world on various aspects of the alchemy. Khepri Press was started in 2014 as a place to organize and distribute his work. It is a very small press dedicated to alchemical book arts. Some of this work is publishable and others may exist only in manuscript or object form – alchemical results or talismans.

111. Plimpton, Sarah; Curry, Coleen [binder]. **Fall [Design Binding].** 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 orginal work]

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

Featuring a range of magical and early scientific experiments, the book features woodcuts of alchemical distillation, mathematics and the use of lenses to ignite a fire. It also offers recipes for experiments in consciousness, 'potions that make a person out of his mind for a day, and provide both visions wonderful and horrible' (Sledge, J, 2020)--Bookseller. A very compact and excellent copy of della Porta's most prominent work. First published in 1554. This edition includes the infamous unguent "flying" ointment recipe and complete with frontispiece plate woodcut illustration of the alembic distillator. "Della Porta was born in Vico Equense, a small town on the Neapolitan coast, in 1535. His father was Leonardo Antonio. His mother, of Calabrian origins, was the sister of Adriano Guglielmo Spadafora, who worked as a conservator in the archives in Naples. His first teachers were his maternal uncle, who possessed a rich museum and a large library, and his brother Giovan Vincenzo, a scholar of natural philosophy and antiquities. Della Porta was harassed by the Inquisition after publishing his first book, Magia naturalis (1558), which proclaimed that marvels could be created naturally by deploying empirically knowable occult qualities. In the seventeenth century, Della Porta's views became widely known among avant-garde intellectuals. The extraordinary diffusion of Magia naturalis — especially its second edition, published in twenty books in 1589, and translated into English in 1658 — contributed significantly to Della Porta's fame and influence. Between the sixteenth and the seventeenth century, this work had a notable impact on authors such as Francis Bacon (1561-1626), Reginald Scot (c. 1538-1599), William Gilbert (1544-1603), John Wilkins (1614-1672) and Isaac Newton (1672-1705). In Della Porta's magic, physics and mechanics were part of a single far-reaching cultural project devoted to promoting an experimental approach to the science of nature. On one hand, in keeping with the declared mission of his natural magic, Della Porta intended to explain natural magical objects, such as plants and stones with marvellous virtues, through the astrological physics of qualities. This physics, based on the idea that a natural influence of the sky caused the emergence of an occult virtue in an object, lent itself well to the goal of Della Porta's natural magic, which was to rationalize the seemingly extraordinary properties of the natural magical objects. This physics provided Della Porta with the theoretical basis for his own experimentalism, which aimed at manipulating occult virtues for practical purposes."--Warburg Institute. https://staff.um.edu.mt/jmus1/dellaPorta.pdf [Translation into English]

113. Press, Sara; Krähn, Tiana. **An Arrangement [Artist Book].** CA: Mob of Two, 2024. Limited Edition. Tight, bright, and unmarred. Quarterbound, black leather spine,

drum leaf binding with flyaway spine and cover cutout, purple patterned cloth boards, printed letterpress, monotype, and linoleum reduction prints, inserted giclee prints of eleven original paintings. 8vo. Numbered limited edition of 20, this being 8. FIne. Hardcover. (#12350) $1,800.00

A collaboration with Krähn, Tiana via MOB of TWO. Trollop, slut, floozy, strumpet. These epithets describe a woman who trades on her charms. Missus, girlfriend, beloved, betrothed. These might also describe a woman who trades on her charms. Many sexual relationships have a transactional element, regardless of whether true feeling is present. Financial support is just one of the needs that can be met in such an exchange. Where does one draw the line between what is criminal and what is celebrated? Why does a contract for permanency elevate the arrangement? This book presents a series of portraits on increasingly shabby walls. Reduction prints, sequence and carefully chosen titles point out language's power to confer respectability. Once named, a relationship takes its position on the spectrum of morality. We reject the stigma placed on women outside of marriage who choose to use their own bodies as currency. We acknowledge the many different circumstances in which one might encounter or offer Love for Sale.

114. [Pushkin, Aleksandr Sergeevich]. **Gavriliada. (Snovidenie) [The Gabrieliad. (A dream)] [Banned Pushkin Designed to Smuggle].** Tsargrad [Leipzig]: "Simonides i Ko" [but printed by G. Uschmann in Weimar for E. L. Kasprowicz, nd [circa 1889-1904]. Upper wrapper split, skillfully restored without significant loss and tipped onto title, bound into protective wrapper, else tight, bright, and unmarred [fragile pink paper in especially fine condition]. Printed paper wrappers, printed on pink paper; bound in early 20th cent beige marbled paper wrapper. 16mo. 23pp. Good+ in wrappers [textblock Near Fine]. Wraps. (#11203) $9,000.00

A genuinely rare edition of Pushkin's erotic (and blasphemous) erotic poem, published in German with a fake Russian imprint for clandestine circulation in Russia. Bored with church observances and revolted by the pious hypocrisy, Pushkin wrote this satirical amalgam of several of the Church's most revered dogmas in April 1821. The poem is both blasphemous and erotic, satirizing the Annunciation, the Virgin Birth and the Fall of Adam and Eve. Being too scandalous to be published, the text circulated anonymously in manuscript. It came to the attention of authorities only in 1828, when a retired staff-captain V. F. Mitkov was arrested for reading the blasphemous text to his servants.

An inquiry was opened and Pushkin was soon brought to questioning before the military governor general of St Petersburg. He initially denied his authorship, but as the work was known to be his, the poet was obliged to write a letter to the Tsar Nicholas I confessing and expressing contrition in order to avoid a second period in exile. The poem tells a story of Mary, a beautiful young Jewess neglected by her old husband but soon destined to lose her virginal innocence. After the Lord sees Mary and falls in love, he sends the archangel Gabriel down to announce this to her. But before either of them can take matters further the Devil presents himself to Mary and, turning into a handsome man, seduces her. Gabriel drives him off and repeats the debauchery. After his departure, as Mary is lying contemplatively on the bed, God in disguise of a white dove descends upon her, and, despite her resistance, has its way with her as well. Having been finally left alone Mary considers her position: "Ah, what fun and games I've had today! That's one, two, three. They're really not too bad! I've weather it, I think I can record. Together in a single day I've had The devil, one archangel and the Lord!" (Translation by A.D.P. Biggs, "The Goddysseyy: or The Deviliad". Russian Literature Triquarterly, No3, spring 1972).

The text was published by Erazm Lukasz Kasprowicz (1835-1922), who apparently based it on the (equally rare) earlier Geneva (?) edition issued in 1889. Kasprowicz worked for the well-known publisher F.A. Brockhaus in Leipzig in 1859, where he created the Bibliothek Russischer Autoren in 1861. He founded his own publishing house 'Slavische Buchhandlung' in 1864, opening a bookshop a year later. Taking advantage of the liberal censorship in Germany at that time, Kasprowicz focused on publishing texts that were banned in Russia and his native Poland, making his production highly popular with immigrants. Many of such editions were subsequently smuggled back into the Eastern European countries where they circulated illegally. The erotic poem was first published in a collection of Russian poetry in London in 1861. In Russia a censored version was published in 1907, followed by the complete text in 1917. Quite rare, outside Russia we find only five copies of this edition (NYPL, Temple University Philadelphia (misstating publication site as Istanbul), Harvard, Library of Congress and BULAC Paris). No identified copies brought to market in at least a decade. Bibliography Bessmertnikh, L.V., "O nekotorykh izdaniyakh eroticheskikh proizvedeniy A.S. Pushkina i M.Yu. Lermontova", No13; T.J. Binyon, Pushkin: A Biography (New York, 2004), pp. 138-39 and 272-74; A.D.P. Briggs, Alexander Pushkin: A Critical Study (London & Canberra, 1983), pp. 138-139. ref: [1033]

115. Randolph, Paschal Beverly; new introduction and notes by R. Swinburne Clymer; Allan F. Odell. **Seership: Guide to Soul Sight, A Practical Guide for Those Who Aspire to Develop the Vision of the Soul. The Magic Mirror and How to Use it.** Quakertown, PA: Conferation of Initiates, [1930]. [First Edition Thus]. Light shelfwear and bumping, evenly toned throughout and discoloration, bit of worming on rear rear pastedown, else tight, bright, and unmarred. Original dark blue cloth with faded gilt title and author to spine and "TRY" device to upper board. 8vo. pp. Illus (b/w), portraits. Very Good+. Hardcover. (#13699) $650.00

"Dr. P. B. Randolph is either the author or the key Western transmitter of the core magical teaching of the Ordo Templi Orientis. His elevation to the Order of the Lion by U.S. Grand Lodge of the OTO has done much to redress this omission. His contributions to the core teaching of the Western Magical Tradition are difficult to measure but very substantial–essential, in fact. By 1850 he was beginning to map out a book on trance channeling with magical mirrors, published as Seership a dozen years later on the eve of the American Civil War. Seership explores the concept of seership, which is the ability to see beyond the physical world and into the spiritual realm. The book delves into the practice of seership and provides guidance on how to develop this ability. It discusses the various techniques that can be used to enhance one's spiritual vision, including the use of a magnetic mirror, which is believed to help amplify psychic energy. Reuben Swinburne Clymer (November 25, 1878 - June 3, 1966) was an American occultist and modern Rosicrucian Grand Supreme Master of the FRC (Fraternitas Rosae Crucis), perhaps the oldest continuing Rosicrucian organization in the Americas. He practiced alternative medicine, and wrote and published works on it as well as (his version of) the teachings of Paschal Beverly Randolph (1825-1875), master of alchemy, nutrition, religion, sex magic and spiritualism. In either 1900 or 1904, Clymer got into publishing with his Philosophical Publishing Company, which he used to keep Paschal Beverly Randolph's books in print well into the 20th century. Clymer was deeply influenced by Randolph, of whom he created a hagiographic story of Randolph, using correspondence, court litigation transcriptions and mentions in surrounding press and other correspondence (i.e. Annie Besant). Regardless of the "accuracy" of Clymer's narratives and primary source citations, Randolph's life is so marginalized by occult scholarship, it isn't until Deveney's biography and the work of the Joscelyn Godwin do we have much reference to the research and writings of an important Black American figure so intrinsic with occult teachings and alternative medicine. Has the motto and device of Randolph on cover. Emerson M. Clymer, the younger son of Dr. R. Swinburne Clymer, was born on the 16th of October 1909. From a early age he worked by his father's side. In the early days Dr. Clymer found it most economical the print his own books and monographs and almost all of these were originally hand-set by Emerson Clymer. (OCLC). [Source text: Wiki, "Paschal Beverly Randolph"]

116. Rauschenberg, Robert; Robbe-Grillet, Alain. **Traces Suspectes en Surface [Artist Book].** West Islip, NY: Universal Limited Art Editions, 1972-1978. Limited Edition. Box shows minor shelf/edge wear, else bright and clean. Red cloth dropspine box, loose prints laid in. fo. [52 x 69 cm. folded] Illus. (color plates). Numbered limited edition of 36 plus 7 AP copies. This is AP 5/7. Signed by artist and author. Fine. Boxed Loose Sheets. (#13617) $35,000.00

This work is widely considered to be Rauschenberg's magnum opus of book illustration. "Long enamored of French literature and language, [publisher] Tatyana Grosman attended a lecture by Alain Robbe-Grillet in April 1972. When the writer mentioned Robert Rauschenberg's work, Mrs. Grosman, already aware of stylistic similarities between the two, felt that a collaboration was fated. Two days later, it was underway. During the next four years, Mrs. Grosman sent offset plates to Paris and proofed and translated Robbe-Grillet's text in West Islip; Rauschenberg added images one chapter at a time. The completed pages were sent back to Robbe-Grillet with plates for the next chapter. It soon became clear that Robbe-Grillet was not working in the spirit of sympathetic collaboration but providing a massive text that presented great problems in page design. Rauschenberg responded with images that are much more aloof than in previous books yet responsive to the elegance of the text." [Esther Sparks, Universal Limited Art Editions, pp. 447-459]

Put another way: "Alain Robbe-Grillet, the French author and filmmaker, and Robert Rauschenberg have collaborated on an "image-text." The collaboration was difficult, in part because of the procedure (Rauschenberg blocked out where the text would be, Robbe-Grillet wrote it in longhand on plates, and Rauschenberg set the image down on stones) and in part because of one-upsmanship (the images, all taken from French magazines, referred to the text but had a visual logic that often intruded upon it and Robbe-Grillet would complain. Page by page this went on, mostly by mail, for six years. The tension of image and text and of the two artists is evident, and the result is extraordinary." [Foster, Hal. ArtForum]

Portfolio with 36 lithographs by Rauschenberg with text by Robbe-Grillet. Printed on unique Twinrocker paper, the work consists of 31 pages plus a title page and 4

colophon pages, printed from 37 stones and 27 aluminum plates. Each of the 31 pages is signed and dated by Rauschenberg and signed and numbered by Robbe-Grillet, with each carries the embossed folio number and publisher's seal.

117. **Resume 1944: Rohwer Center High School [Internment Camp Yearbook].** McGehee, AR: Classes of 1944, 1944. First Edition. Minor shelf edge wear, else tight, bright and unmarred. Blue paper wraps, comb binding, gilt lettering, in blind lettering and decorative elements. np. Illus. (b/w plates). Very Good+. Original Wraps. (#13187) $4,500.00

"One of two War Relocation Authority (WRA) concentration camps located in the state of Arkansas, Rohwer was among the last to open and was the last to close aside from Tule Lake. Its population came almost entirely from California, was predominantly rural, and was almost equally divided between those from the San Joaquin Valley, who came via the Stockton Assembly Center, and those from Los Angeles County, via the Santa Anita Assembly Center. Along with Jerome, Rohwer's location exposed inmates to the unique climate and racial politics of the South, and the camps' relative proximity to Camps Shelby and Robinson led to regular interactions between camp inmates and Nisei soldiers training at the two military facilities.

While other WRA camps saw their populations gradually decline as inmates began leaving the camp as early as the fall of 1942, Rohwer's substantially increased in the summer of 1944 when nearly 2,500 inmates transferred over from Jerome after that camp's closure. Restored monuments and headstones at Rohwer's cemetery are among the only remnants of the camp that remain and serve as a place for gathering and memorialization at the site." [Densho Encyclopedia] Rohwer Center High School held significant importance as an educational institution within the Rohwer War Relocation Center in Desha County, Arkansas. Established during World War II, this high school served Japanese American students who were forcibly relocated from the West Coast under Executive Order 9066. The 1944 yearbook, Résumé, showcases typical high school activities such as dances, sports, and victory gardens, reflecting efforts to maintain a regular school environment . However, these activities occurred within a context of confinement and uncertainty, highlighting the resilience of the students and staff.

The school became a symbol of resilience, allowing students to pursue education and personal growth despite their circumstances. It fostered a sense of community and identity, helping students navigate the complexities of their situation while preparing for life beyond the camp. Rohwer housed a number of people who went on to become notable actors, artists, and political activists, including: George Takei, Ruth Asawa, Takayo Fischer, Aiko Herzig-Yoshinaga, Eddie Y. Imazu, Masao Kondo, Janice Mirikitani, Rose Matsui Ochi, Henry Sugimoto, Sadayuki Thomas Uno, etc. Scarce generally, this is a particualy fine copy.

118. Rigg, Alex, Stewart, Gillian [binder]. **The Scales of the World [Design Binding].** Scotland: Ocean All Over, 2024. Limited Edition/Unique. Tight, bright, and unmarred. Full hand dyed leather with craquelle treatment binding, Inlays of gilded leather using variagated gold leaf, leather jointed, hand painted endpapers, tooled with gold foil, flyleaves hand painted in watercolour paint with gold leaf sunago. Square 8vo. np. Illus. (color and b/w plates). Fine in Fine Drop-Spine Archival Box. Hardcover. (#13799) $1,750.00

Exhibiting throughout the US in 2025 for OPEN SET "The Scales of The World depicts a cracking open of our understanding. A shedding and a rebirth. An invitation to let the scales fall from your eyes. Rough background leather is cracked open and something bright shines through, split by gold. The inlayed shape echoes a snake scale motif, inviting you to open at the foredge." [Artist statement]

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

""Negro" is the result of a capricious search of contrast in absolute black. "¿Cómo vemos lo que pensamos?" ("How we see what we think") an essay by Alberto Manguel guided the artists through the challenge of turning concepts into images. The concept of this book seeks to cultivate a distinctive style for illustrating the words "Negro" and "Black," forging a meaningful connection between their intellectual translation and their representation through evocative images. This book was made by the bookbinder Sol Rébora in collaboration with the calligraphers Betina Naab and María Eugenia Roballos." [artist statement]

120. Robinson, Alan James; Block, Laurie; Cooksey, Gabby [Binder]. **An Odd Bestiary, or a compendium of instructive and entertaining descriptions of animals, culled from five centuries of travelers' accounts, natural histories, zoologies, &tc., by authors famous and obscure, arranged as an Abecedary [Design Binding].** Easthampton, MA: Cheloniidae Press, 1982. Limited Edition. Tight, bright and unmarred; box bright and unmarred. Bound in red goat skin, with black and red

tattoo designs and a hand cut out brass bat fore-edge clasp. Tightback and hand sewn red silk end bands. Paste down by Claire Maziarczyk, Japanese paper flyleaf with plastic alligator foredge, and custom red paste-paper flyleaf sheets. Prints folder bound in black book cloth with a French tray to hold the prints, Claire's paste-paper, red goat skin leather with tattooed designed. Numbered limited edition. Signed by the artist and binder binder...with an homage to Dan Kelm in Morse code on the back cover leather hinge (it says Dan Kelm). Fine in Fine Drop-Spine Archival Box. Hardcover. (#12284) $12,500.00

There were 300 copies of this book published; 200 were regular copies, 50 were deluxe copies with quarter leather binding and 50 others bound in full leather. The deluxe editions were issued with a set of proofs of the wood engravings and a set of proofs of the line-cut initials, with a large calligraphic manuscript initial beneath each image. The wood engraving proofs are lettered and signed by Robinson, each inscribed with "For Dan."

This wonderful abecedary illustrates each letter of the alphabet with a masterful wood engraving by Robinson. Each animal is described at the bottom of its page in texts chosen primarily from the earliest first-hand accounts of the animal depicted. The descriptions are printed in red. The printed source of each text is identified, and at the end of the book there is a detailed and useful bibliography of these sources. This copy was originally acquired in sheets by Dan Kelm with the intent to put a design binding on it. As too often happens, life and other projects intervened and the text block made it into the hands of Gabby Cooksey. Presented here is Gabby's stunning tattooed binding on one of Robinson's most pleasing works. Of the 26 animals included in the work, 23 are incorporated on the binding, while the 3 imaginary ones are on the Prints folder.

121. Rú. **Grateful Dead Serigraph: "Original Dead"** 1981. Limited Edition. Tack holes at corners (well within matting borders), small closed tear related to upper right tack hole, very minor rubbing, else bright and clean. Poster. Approx. 18x24" sheet. Color illus. Near Fine. (#10628) $750.00

"Original Dead" serigraph, depicting the band skull logo held in the hand of Lady Liberty. Signed "Rú" and dated 1981 in pencil with title and limitation in same hand.

122. Sacks, Oliver. **The Mind's Eye.** New York: Random House, 2010. First Edition (Paperback). Near Fine. Matte color paper wrappers. Inscribed on wrappers. 8vo. xvi, 354pp. Bibliography, Index. Near Fine. No DJ.. Original Wraps. (#11959) $250.00

Initialed by Oliver Sacks. Personal reading copy. Signed: "OWS Reading Copy." From the author of the best-selling Musicophilia (hailed as luminous, original, and indispensable by The American Scholar), an exploration of vision through the case histories of six individuals including a renowned pianist who continues to give concerts despite losing the ability to read the score, and a neurobiologist born with crossed eyes who, late in life, suddenly acquires binocular vision, and how her brain adapts to that new skill. Most dramatically, Sacks gives us a riveting account of the appearance of a tumor in his own eye, the strange visual symptoms he observed, an experience that left him unable to perceive depth. From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

123. Sacks, Oliver. **On the Move: A Life.** New York: Alfred A. Knopf, 2005. First Edition. Light shelfwear to dj, else tight, bright, and unmarred. Red cloth with blue boards. 8vo. 397pp. Illus. (color, b/w). Author autograph on tp. Laid in notes by author. Near Fine in Near Fine Dustjacket. Hardcover. (#11828) $850.00

"[A] wonderful memoir, which richly demonstrates what an extraordinary life it has been. . . . A fascinating account—a sort of extended case study, really—of Sacks' remarkably active, iconoclastic adulthood."— Los Angeles Times. Oliver Sacks shows us that the same energy that drives his physical passions—weightlifting and swimming—also drives his cerebral passions.--Oliver Sacks Foundation. Signed by Oliver Sacks on title page with a laid in yellow notebook paper with handwritten notes, caption title: "1985-88, Reaching out, reaching in...1993 Reaching back...." Lists of influences, i.e. Zeki, Crick.. From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

124. Sampson, John. **Victorian Family Album.** England, nd [circa 1860s]. Unique. Light shelf/edge wear, one tipped in photo missing, else tight, bright, and unmarred. Half bound diamond tooled burgundy leather, marbled boards with gold lines. 4to. np. Illus. (b/w photos and pen

and ink sketches, color illustration in ink and watercolor. Very Good+. Hardcover. (#13539) $5,500.00

Unusual Victorian family scrapbook, c.1850-70 c. 100 photographic images, most original, some cut from magazines, mounted onto thick paper with hand-drawn illustrations and captions in pen and ink. A stunning nineteenth-century photograph album, heightened with exceptional coloured illustrations of birds, snakes, lizards, insects and flowers. The star of the work is its compiler Charles Johns Sampson, who appears many times in contexts both serious and humorous; one collage pastes his face onto various cartoonish bodies, including an alabaster angel: 'His future state'. The illustrations are exceptional, with an abundance of reptiles and tropical scenes, creating lush frames to the otherwise sombre Victorian poses. Beyond the family portraits are a strikingly modernist design for a stained glass window, a page celebrating the British royal family on the death of Prince Albert, and a collage commemorating the American Civil War, with cartoons, confederate generals and 'the rival presidents' Davis and Lincoln. The work concludes with a composition with photographs of African men captioned for "Is he Not a Man & and Brudder // Dedicated Moste Respectfully to ye society for ye Gospel Its Propagation In Ye Heathen Countries"... which combines the text from the first and most identifiable image of the 18th century abolitionist movement of a kneeling African man with the phrase "Am I not a man and a brother?" together with a play on the Society for the Propagation of the Gospel in Foreign Parts [founded in 1701 as a missionary society to provide clergy from the Church of England to minister to the settlers and to convert nonbelievers in the colonies]. One of the very best we've seen.

125. San Martin, Maria Veronica. **Dignidad [Artist Book].** Santiago, Chile, 2026. Limited Edition. Tight and unmarred. Metal book with box + 2LP musical composition from a historical archive...original binding created specifically for the content of the book. 15×15×2" (closed); opens to varied dimensions and shapes. np. Illus. Numbered limited edition of 10. Signed by the artist. Fine. Hardcover. (#13832) $12,000.00

"From 1973 to 1990, Chile was under the military dictatorship of General Augusto Pinochet, during which 40,175 individuals fell victim to torture, executions, detentions, and disappearances. According to the Transitional Justice Observatory, more than 70% of the cases involving executions or disappearances have yet to see justice, truth, or reparation. Nestled in a remote area of southern Chile, Colonia Dignidad stands as a grim testament to the country's dark history. Established by former Nazi officers after World War II, the colony became notorious for its prolonged history of child abuse and its use as a specialized torture center.

In collaboration with these Nazi agents, the government transformed Colonia Dignidad into a detention camp where hundreds of dissidents were tortured and murdered. Many other victims were buried in mass graves or incinerated to eliminate evidence, and the bodies of many are still missing. The legacies of this massacre alongside traumas of children born and raised in the enclave are still felt today, revealing the damages of fascism in the present. This metal book is deeply rooted in the conceptual traditions of Latin America art, resonating with the innovative and often provocative approaches of pioneers such as Liliana Porter, Alfredo Jaar, Doris Salcedo and Luis Camnitzer. This oeuvre critically explores the concepts of dignity, investigating the complex relationship between power, vulnerability, and resistance.

Dignidad is a multimedia visual and sonic installation and performance, exploring the history of Colonia Dignidad and exposing its hidden, fascistic aspects. Developed during my fellowship at the Whitney Museum's Independent Study Program, this artist book makes visible the site's institutionalized and multilayered history of violence past and present. The movable book expresses its own affective response to the incomprehensible horror of abuses and the network of entities who supported them through abstraction, namely unstable symbols, layered voices, and hauntingly discordant music. Dignidad, 2LP Vinyl, Un Lugar, Madrid, España, 2025 Built upon extensive archival research and interviews, this project reveals unseen reproductions of documents and re-stages spaces of segregation and repression. My research was facilitated by the National Archive of Chile, which provided crucial access to documents illuminating this dark period, culminating in an exhibition of Dignidad at the National Archives in 2018.

The work includes process-like drawings and previously unreleased audio-tape discovered by survivor and human rights lawyer Winfried Hempel. A central sculptural component consists of four large-scale kinetic metal elements that evoke bunker and cell architecture, symbolizing the political machinery revealed through the archive. Activated and reconfigured by myself and collaborators, the sculpture functions as a form of political abstraction. Through performance, it physically dismantles and reconstructs symbols of power embedded in the history of Colonia Dignidad. The pieces in this project collectively challenge a culture of oblivion and advocate for a path toward declassification that intertwines art and reparation. In this context, Dignidad provides historical and cultural materials to various initiatives seeking justice. Similarly, my works explore the impacts of history, memory, and trauma through archives,

artist books, installations, sculptures, and performances. My projects, including Dignidad, emphasize memory as a crucial element for understanding the complexities of our neoliberal, globalized present." [Artist statement]

126. Sanborn, Elwin, photographer. **The New York Zoological Park brochure Series 2.** New York: New York Zoological Society, 1905. First Edition. Spotting to edges and tp, small closed tears to wrappers, else tight, bright, and unmarred. Oblong, unpaged, illus (b/w). Photographic wrappers, unbound, loose sheets; lacking ties. Very Good+ in Wraps. Original Wraps. (#12489) $150.00

The New York Zoological Society (NYZS) was chartered in 1895. Its founders were Andrew H. Green, planner of some of New York City's most important cultural institutions. From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind. Scarce.

127. Sanders, Ed [ed, pub, and "other roles, less printable"] . **Fuck You // A Magazine of the Arts [Partial Run:** Number 5, Issues 3-5] [*Sanders playing with conventional ordering of periodicals]. 1963. Minor shelf/edge wear, else tight, bright, and unmarred. Printed pink, green and orange paper, mimeographed and stapled. Var. pag. Illus. (b/w plates). Limited editions. Very Good+ in Wraps. Original Wraps. (#13689) $1,500.00

Three consecutive issues of this very scarce publication, including the December issue which includes some of the more notable writers of the Beat generation: Includes: Allen Ginsberg, Peter Orlovsky, Diane Wakowski, Lenore Kandel (the model for Kerouac's Romana Swartz in his novel Big Sur), and Herbert Huncke, as well as Julian Beck, cofounder of The Living Theater, and Sander's fellow Fug Tuli Kupferberg. Number 5 Volume 3: May 1963 includes Lenore Kandel " The squawk Suprema among the San Francisco poets," Rochelle Owens "one of the four Young Lady Fks,", Peter Orlovsky "the big G's cockmate," Joel Oppenheimer " the notorious pott...", and Jackson Mac Low "the mad slasher," among others. Number 5 Volume 4: n.d. includes Lenore Kendal, Philip Whalen, Joel Oppenheimer, Rochelle Owens, Ed Sanders, and Michael McClure, among others

128. Selvinsky,Ilya [poet]; Shrayer, Maxim [trans]; Bart, Harriet [artist]. **I Saw It.** Minneapolis, MN: Mnemonic Press, 2023. Limited Edition. Tight, bright, and unmarred. Printed black paper wrappers; black cloth drop spine box with in blind decorative element. 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 19 of 35. Signed by the artist. Fine in Fine Drop-Spine Archival Box. Original Wraps. (#13794) $1,500.00

"I Saw It presents the poem of that same title written by the famous Jewish-Russian poet Ilya Selvinsky (1899-1968), translated into English by the award-winning bilingual author, Boston College professor, Maxim D. Shrayer. Selvinsky was the first Jewish-Russian poet to depict the Holocaust (Shoah) in the occupied Soviet territories. In January 1942, while serving as a military journalist, Selvinsky witnessed the immediate aftermath of the massacre of thousands of Jews outside the Crimean city of Kerch, and thereafter composed and published this poem about it. Partnering with noted typographer and fine-press printer Philip Gallo, Bart designed the book, clamshell box, and created the artwork. This project was of special interest to Bart, as her maternal grandmother was from Ukraine. In the book, she has written a remembrance of her grandmother." [Artist Statement] "What Harriet Bart has produced in our book is not only great art but also an artistic embodiment of the very predicament of bearing witness to genocide. I'm grateful to her for her vision and her commitment to keeping alive the memory of the Shoah."[Maxim D. Shrayer] Typography and Printing by Philip Gallo at The Hermetic Press with binding by Sherelyn Ogden

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

"My design endeavors to create 'Bokeh': the aesthetic quality of the soft blur produced in the out-of-focus parts of an image produced by a lens. Things may be seen in focus, but memories are often a reverie. Shanilec told me that while he was working with the photographs of flowers: "I became fixated with the blurred parts of the images, and the shapes that were formed there. Though the central flowers in the engravings are in focus, I paid

as much if not more attention to the out of focus territory in the images. Thinking about it now, l suppose our lives, in retrospect, become a blur in our minds, except perhaps certain snap shots that retain some clarity, though I have read that memories are conjured up fresh each time we recall them-they tend to morph over time-so their accuracy becomes questionable. I have no problem with the idea that the bokeh may be a metaphor for a larger concept. I would consider that a winner." [artist statement]

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

"An exploration of the complex relationship between money and society. The cover of MOLOTOV is inspired by Monopoly bills and shows our character, Eepee, dressed as a president. In the back, "The Sleep of Reason Produces Monsters" steals the title from Goya's work to title the essay printed in three columns. The text delves into the history of currency by creating a precise timeline of money's history. The second part of the essay is a direct quote from an interview with a soccer legend, Manchester United's King Eric Cantona, where he proposes a simple idea on how to collapse today's capitalistic society. The combination of these two ideas reveals the dual nature of the physical book. The book, half Monopoly bill, half essay, is also half book, half bomb, and half ideological bomb, and half real bomb. And finally, half bomb and half manifesto. The book comes with a screen-printed fabric, a sticker, and instructions on assembling your Molotov cocktail." [artist statement] A timely piece bringing together print, sculpture, and the current state of world affairs...

131. St. James, Margo; Bode, Mark [art]; Frank, Phil [art]. **Set of Original Cartoon Art: Sex Pot: A True Story; Sex** Pot Extention; Shield of St. James. [Women's Movement, Activism]. San Francisco, CA, 1996; 2006. Unique. One shows mount tabs in the corners, else tight, bright, and unmarred. Two in black and white, one in full color. 13.25x10" [Sex Pot: A True Story]; 11x8.5" [Sex Pot Extention]; 4.75x13.25" [Shield of St. James]. Signed by artists and Sex Pot by Margo, as well. Fine. (#10407) $1,250.00

Phil Frank original cartoon drawing, Shield of St. James, done in pen and ink and signed with inscription by Frank, "To Margo – Long may your banner wave!" Sex Pots Extension ["Text: Margo St. James] signed by Mark Bode. Sex Pot: A True Story, signed by Bode and St. James. From Margo's private library. 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.

132. St. James, Margo; Taylor, Derrick [art]. **Saint Margo [Original Drawing of Margo St. James] [Women's Movement, Activism].** San Francisco, CA, 1981. Unique. Bright and unmarred. Pen and ink drawing, red and black matting. 12x9" sheet size, mounted and matted measures 17.75x14.375". Unframed. Fine. (#10408) $2,500.00

Derrick Taylor original artwork 'Saint Margo' from Margo St. James collection. Drawn with colored markers and signed "...with love Derrick 1981. Unframed. From Margo's private library. 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.

133. St. James, Margo. **Margo St. James Gelatin Silver Print [Women's Movement, Activism].** nd [circa 1975]. Unique. Very minor toning, else bright, and clean. Silver gelatin print, matte surface, mounted. 14x10.75. Fine. Photograph. (#10400) $1,750.00

Margo St. James, topless, reading The Liberal Elite. An extraordinary image. 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.

134. Starr, Tyler. **Bank Tellers of America versus The Aryan Republican Army (1992-1996) [Artist Book].** North Carolina: Wobble Press, 2021. Limited Edition. Tight, bright, and unmarred. Custom hardcover case binding with hinged foldout front and back covers using inlaid magnets and concealing color printed images; matching slipcase with inlaid label. 8vo. 72pp. Illus. (color plates). Numbered limited edition of 15 (plus 4 AP), this being 9. Signed and numbered by the artist. Fine in Fine Slipcase. Hardcover. (#13533) $2,250.00

"The Aryan Republican Army (ARA) committed 22 armed bank robberies in the Midwest from November 11, 1992 to December 19, 1995. The objectives of its leaders were to raise funds for the white supremacist movement and overthrow the U.S. government. The ARA was part of the broader movement of white supremacist terrorism that weaves its presence through American history to the present. Since 2019, the Department of Homeland Security and FBI began to officially acknowledge that white supremacists are the top domestic terrorism threat. By transforming text from FBI documents into images, this book displays the connections between white supremacist ideology, access to armaments, and violent intent. Visualizations of the case against the ARA are accurately based on items accumulated by the FBI as evidence. Bank tellers terrorized by the ARA were instrumental in breaking the case. It was ultimately the bank tellers that identified the gunmen and testified against them in court resulting in successful convictions and destruction of the organization."[artist statement]

135. Starr, Tyler. Flags, **Placards, and Illicit Climbers of the Capitol Insurrection (January 6, 2021) [Artist Book].** North Carolina: Wobble Press, 2022. Limited Edition. Tight, bright, and unmarred. Dropspine case with concealed shadowbox element; foil stamped boards, painted text block edges. 8vo. 72pp. Illus. (color plates). Numbered limited edition, this being 15 of 20 (plus 5 AP). Signed and numbered by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13532) $3,000.00

"Flags, Placards, and Illicit Climbers of the Capitol Insurrection (January 6, 2021) is a 72-page artist's book based on hours of January 6th footage scoured for images of rioters scaling walls to flank security on the Capitol Grounds. Context is provided with a thorough survey of the flags and placards carried by participants shedding light on their affiliations, motivations, and ideologies, including those aligned with far-right extremist movements and individuals with conspiratorial views of the election. Examples extracted from the flood of imagery offer sociological insights into the violent insurgency including sign-making aesthetics, physical gestures, and fashion preferences. The book design is influenced by brochures found at historical sites, presenting accessible nuggets of complex information distilled from primary documentation, inviting viewers to discover and investigate for themselves. A critical contribution to this project comes from the open-source intelligence community, who organized extensive amounts of January 6th footage on websites to assist the FBI with crowdsourcing the identification of perpetrators. This project acknowledges the importance of archival work and the power of open-source intelligence to uncover facts." [artist statement]

136. Stevenson, Robert Louis; Mackenzie, Robin; Stewart, Gillian [binder]. **The Long Journey - collected poems of Robert Louis Stevenson [Design Binding].** Oldham, United Kingdom: Incline Press, 2014/2019. Limited Edition/Unique. Tight, bright, and unmarred. Three quarter bound with leather spine and foredge, gilted decorative elements, bradel structure, sidings of hand dyed leather and watercolour paper, hand dyed and tooled leather jointed endpaper, paper doublure, hand dyed leather endbands. 31pp. Numbered limited edition, this being 164 of 200. Signed by the artist and the binder. Errata tipped in. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13800) $2,250.00

"The Long Journey compiles works from the author that follow the narrative of the journey of life. With this in mind, the design references birds in flight, ovu and wholeness." [Artist statement]

137. Strand, Randi Annie. **ORBIT/A 9.** Norway, 2024. Limited Edition/Unique. Tight, bright, and unbound. Black cardstock boards, relief printed on Japanese paper. Oblong fo. np. Illus. (color prints). Limited numbered edition, this being 1 of 2. Fine. Hardcover. (#13828) $1,500.00

Relief print on thin Japanese paper. Japanese binding. "The paper is translucent, soft, airy, and completely silent. Quick movements of the papers is physically

impossible. Each sheet has one visual element, a shape which is mirrored as you turn the page. The fragile paper is printed with motives developed from Arabic ornamentation. This expression was originally created out of mathematics and geometry, to avoid imagery that might lead to idolatry. I wanted to combine the book as a system, with this geometry to see what that could bring. I find it fascinating how the images switch between flat and spatial, and that despite the strict patterns, associations may vary and go towards modernism, the oriental, and paradoxically also towards figuration. The transparency causes overlaps between the pages that create new shapes and new colors." [Artistic Artist Statement] "Always keep the books tightly stored in the packaging, and laying flat. Open the top cover slowly so that the vacuum does not damage the sheets. Flip through the book slowly, dragging the edges low over the spread. This will show the play of colors, and it will reduce possible creases in the paper. Do not use gloves, they will reduce sensitivity and manageability." [Practical Artist Statement] Please note: we will have several iterations of Randi's remarkable color work with us.`

138. 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, onlayed and back-pared, pearlised foil 'bubbles' tooled, complimentary doublures; drop-back box with shelf to hold the foredge level, edged with blue calf, lined with orange suede, black line, little red fish and lettering label on spine, accordion folded such that can be extended. 8vo. np. Illus. Fine in Fine Archival Box. Hardcover. (#11227) $5,250.00

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

139. **Swami Mystery Talking Board.** Chicago, IL: Gift Craft, c.1944. First Edition. Light chipping to edges toning, otherwise bright and unmarred. Original color printed paper over hardboard. Illus. (Color). Approximately 20x13.5". No planchette. Very Good+. (#13853) $250.00

A Chicago firm produced its version of a board, the "Swami Mystery Talking Board," in 1944. The board was sold with a planchette, which was used to point out letters. Scarce in this condition, despite missing planchette.

140. Taillepied, Father Noel; Montague Summers. **A Treatise of Ghosts: Being the Psichologie, or Treatise upon Apparitions and Spirits, of Disembodied Souls, Phantom Figures, Strange Prodigies, and of other Miracles and Marvels, which often presage the Death of some Great Person, or signify some swift Change in Public Affairs. written in French by the learned Father Noel Taillepied, of the Order of Capuchins, and now first translated into English, with an introduction and commentary by Montague Summers.** London: The Fortune Press, 1933. First Edition [Later Variant]. Light shelf/edge wear, light creasing, toning, chipping to dj, small closed tear at joint, repair head of spine, else tight, bright, and unmarred. Blue cloth boards, gilt lettering on spine, many pages uncut, untrimmed, in yellow printed dust jacket. 8vo. xix, 263pp. Commentary. Indexes. Page xix is misbound, between half-title and tp. Very Good in Very Good Dustjacket. Hardcover. (#13543) $950.00

Originally published in Paris, 1588, as "Psichologie ou traite de l'apparition des Esprits.' Father Noel Taillepied was a Franciscan friar; who wrote this study of ghost lore was written to prove the existence of spirits and the afterlife. From the jacket: "There is no other book that so admirably sums up and so intelligently discusses the whole question of supernatural apparitions. Taillepied deals with such points as the Theophanies of the Old Testament, the Witch of Endor, haunted houses and how they may be cleared, somnambulism, poltergeists, how a man must conduct himself if he encounter a ghost. This is a book no Spiritualist can afford to neglect...." However lacking on spine, with "Edited by Montague Summers" in gilt, which is not found on the later variants. (D'Arch-Smith, B26).

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

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

socio/political events with his art, and this embodies an exceptional example.

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

Presentation copy: Inscribed on ffep: "This book is for Oliver Sacks with much admiration from a fan, Hilary Knight and a special message on the next page from Eliose (in red)." Second inscription with illustration on verso of ffep: for Oliver Sacks 4:30pm Feb.20th 1997- from Hilary Knight...Eloise discovers a "horrid" Encephalartos in the Plazas lobby." Illustration in red and black with Eloise with a red bow in her hair standing on a planter behind a plant with a dog looking on. Includes presentation card: From Hilary Knight signed to Oliver Sacks" laid in, verso with list of books illustrated by Hilary Knight from 1955-1991. From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.

143. Thoreau, David Henry; Rothchild, Judith (artist). **I Left the Woods [Artist Book] [Placeholder].** Octon, France: Verdigris Editions, 2018. Limited Edition. Tight, bright, and unmarred. Printed paper wrappers; matching slipcase. Oblong 8vo. np. Illus (b/w messotints). Numbered, limited edition, this being 14 of 24. Signed by the artist. Fine in Fine Slipcase. Hardcover. (#13791) $850.00

"“I left the woods” is an extract from the conclusion of “Walden” by Henry David Thoreau written in 1854. The text is accompanied by 4 mezzotints by Judith Rothchild who also created the linocuts for the embossments, cover and slipcase. The edition of twenty-four is printed on Hahnemühle paper in the form of a leporello. The hand set letterpress in Garamont 16 pt, was composed and printed by Mark Lintott who also created the boxes and slipcases. The deluxe edition, numbers 1/24 to 4/24, are presented in clamshell boxes and contain one of the original copper plates. The numbers 5/24 to 24/24 are presented in slipcases. The four mezzotints are also printed together in an edition of fifteen." [colophon]

144. Thurston, Jacqueline. **Cosmos [Artist Book].** CA, 2025. Unique. Tight, bright, and unmarred. Full leather binding, printed aluminum onlay, images and text held in individual signatures. Large fo. np. Illus. (color plates). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13855) $10,000.00

"Bound by Don Glaister with sanded and painted aluminum panels edged in goatskin, Cosmos, an edition of one, features five haunting original mixed-media images by artist and author Jacqueline Thurston that blur the boundary between drawing and painting. A fine artist and photographer, Thurston is twice the recipient of National Endowment for the Arts fellowships and is a former Fulbright Scholar to Egypt. Each of her subtle and mysterious paintings, which Glaister describes as “ephemeral as smoke,” is accompanied by her written reflection exploring a fascinating aspect of the cosmos.

Drawing upon her lyrical and poetic voice, the written reflections explore cosmic phenomena. The text was read by an astrophysicist to ensure its accuracy. Suzanne Moore’s elegant formal design and layout features seven individually bound and numbered signatures, each of which is introduced by her subtly painted pages. Moore’s painted pages on paper handmade by Katy McGregor evoke clouds of nebulae in outer space. Each signature is bound on the leading edge with silk thread. Close examination of Glaister’s shimmering painted aluminum panels reveals a subtle grid that references the scientific phenomena described in Thurston’s written reflections and their intriguing captions, such as “Birth of the Cosmos: The Einstein Cross.”

Substantial in scale, page spreads measure eighteen inches by forty eight inches, as is fitting for a book celebrating the universe. COSMOS was printed on Somerset Book by Sandy Tillock. The typeface, Avenir, was selected by Jessica Spring of Springtide Press." [Artist Statement]

Jacqueline Thurston is an artist, writer, and Professor Emerita at San Jose State University. She is twice the recipient of a National Endowment for the Arts Fellowship and was a Fulbright Scholar to Egypt. Thurston’s photographs are in major national and international museum collections, including the San Francisco Museum of Modern Art; the Library of Congress; the International Museum of Photography; the Carnegie Museum of Art; the Los Angeles County Museum of Art; the Cantor Museum; the University of New Mexico Museum of Art; the Center for Photography at Arizona University; the Bibliotheque Nationale, France; and the Bibliotheque Alexandria, Egypt

145. Thurston, Jacqueline. **Song of the Sea [Artist Books].** CA, 1997. Unique. Tight, bright, and unmarred.

Custom formed hinged wooden box with silver framing, handmade paper with poem mounted in lid, photo mounted in the base. np. Illus. (color plate). Signed by the artist. Fine. Sculptural Box. (#13856) $4,500.00

"Song of the Sea, an edition of one by Jacqueline Thurston, artist and author, celebrates the embodiment of a feminine spirit as a force of nature. A cherry chest with ebony inlays opens to reveal a prose poem paired with a Cibachrome photograph printed by the artist. Cibachrome photographs are prized for their luminous and jewel-like quality. (The paper and chemistry once produced by Ilfochrome in Switzerland are no longer available.) Song of the Sea is an innovative approach to the traditional marriage of word and image. The elegant wood chest with its silver element framing the photograph reminds us that words and images are truly treasures. Rich in imagery, the poem floats in the inside of the lid. Enriched by a subtle color change, the verse is an ode to the sea and the phenomenon of a double blue moon. The cherry chest was fabricated by Chris Daubert. The concept was developed by Walter Sparks. The poem was typeset by McKenzie & Harris and letterpress-printed by Okeanos Press on handmade paper fabricated by Magnolia Editions Song of the Sea is one of five individual "songs," the culmination of nearly a decade-long pursuit." [Artist statement]

Other works in this series have all been placed in institutions: Song of the Bear and Song of the Shaman are in the collections of College of Saint Benedict and Saint John's University [shared], and Song of the Fire is in the Bancroft Library collection. Included is a catalogue created when the work was shown at Villa Montalvo and reviews of the exhibition, Cycle of Songs, together with a written reflection on the artist's personal connection to libraries. Thurston's first artist book, Shadowland, which also paired her writing with her Cibachrome photograph prints, was purchased by Mark Dimunation for the Library of Congress.

146. Toibin, Colm (preface). **Albert, Ernest & the Titanic.** Dublin, Ireland: Distillers Press, 2012. Limited Edition. Tight, bright, and unmarred. Slipcase tight and bright. Grey cloth boards, exposed glueless binding, in blind lettering, paper label. Oblong 4to. 176pp. Illus. (b/w plates). Limited numbered edition, this being __ of 30 (with six additional copies for private distribution). Fine in Fine Slipcase. Hardcover. (#8008) $12,500.00

Binding by Tom Duffy, The Five Lamps, Dublin. Hand set in newly cast Garamond (Hand & Eye, London) and Grotesque light and Grot no. 8 (Stephenson & Blake, early 20th century). "This book tells the story of RMS Titanic's ill-fated on board printers, Abraham 'Albert' Mishellany and Ernest Corbin as they travel on the ship's doomed maiden voyage.

In his foreword for the book, Irish author Colm Tóibín writes: "As we mark the centenary of the sinking of the Titanic, we are reminded of the amazing gallery of prose and poetry prompted by the events of 1912. However, as well as the passengers, we cannot forget the skilled craftsmen who worked on the ship." The result of two years of research and production, the book includes ink made from coal from the wreck site and the accompanying typeface, 'Horizon' was developed for this project. [Artist Statement] "Working towards his Master's degree at NCAD, Jamie Murphy applied himself to making a book that relates, in visual form, the story of the Titanic's two resident printers. An oceanliner is a world in microcosm, requiring an entire support system and all manner of skills, designers and printers among them. Abraham "Albert" Mishellany and Ernest Corbin designed and printed "the restaurant menus, stationery, note pads, programmes of events" and even the tickets. In the aftermath of the disaster, these ephemera, as with virtually everything associated with the Titanic, became much sought after mementoes and have sold for thousands at auctions.

Murphy has commemorated the printers in the medium of linocut, one of the most basic printmaking techniques. The book he has made with the images, plus the kind of letterpress methods employed by his subjects, also uses powder from coal salvaged from the site of the wreck." [Irish Times] This was the first of Murphy's 'big books', selling out at publication almost immediately and extrodinarily hard to find on the market. Winner of the RDS Printmaker Award 2012 & the NUI Art & Design Prize 2012."

147. **United States $1 Dollar 1896 Silver Certificate, commonly known as a note from the "Educational Series".** Washington, DC, 1896. Visible wear, light creasing, else bright and unmarred. Very Good+. (#13854) $300.00

Front Vignette: The design features an allegorical scene titled "History Instructing Youth." The reverse side of this note is printed in green and shows a portrait of both Martha and George Washington. It features the signatures of Register of the Treasury James F. Tillman and Treasurer of the United States Daniel N. Morgan. Serial number #4912643.

148. Various; Haldeman-Julius, E [ed]. **Small Collection of Relationship/Gender Related 'Little Blue Book's [7 Pocket Series].** [Girard, K]: Little Blue Book, nd. First Edition [presumed]. Light shelf/edge wear, some light toning, one shows small bending crack in spine, small amount of rubberband remains, else bright and unmarred.

Light blue paper wrappers, black ink lettering. 24mo. Var. pag. Very Good in Wraps. Original Wraps. (#12675) $75.00

Seven related volumes from this well known series: Sanger, M, What Every Girl Should Know [No. 14] Gould, FJ, On the Threshold of Sex [No. 74] Thompson, C, Manhood: The Facts of Life Presented to Men [No. 91] Gallichan, W. How to Love [No. 98] Carrington, H. Life: Its Origin and Nature [No. 419] Havelock, E. Eugenics Made Plain [Pocket Series No. 189] Besant, A. Marriage: Its Past, Present and Future [Pocket Series No. 83)

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

One of five unique manuscripts with mixed media, calligraphy/mss, and painting, celebrating the four elements.

The angel, lion, ox, and eagle are also part of the symbolism. "Word forms as image are the primary focus of my art. Words and symbols, used as marks, are layered on paintings to form a wall of history with meaning at each depth. Aesthetics of words and symbols is of more importance than reading the text, and indeed most of the words I use are totally illegible. I believe man has an intuitive connection to marks, and there is worldwide use of similar mark forms from prehistoric times. Symbolism has interested me since I was young, and for a long time I incorporated world iconography and the meanings of four and into my art. This led to study of fertility symbols, conjoined with a study of tree symbolism. ... Nothing is quite concrete, and my work is very intuitive. My work is an affirmation of the human spirit and the mark of the hand. In our modern world, which is growing smaller, the influences of the computer are everywhere. Handwriting is an antidote to that, and connects strongly with people today." [artist statement]

150. Waite, A.E. [editor]. **The Lives of Alchemystical Philosophers: With a critical catalogue of books in Occult Chemistry and a selection of the most celebrated treatises on the theory and practice of the Hermetic Art [Alchemy].** London: John M. Watkins, 1955 [1815]. Reprint [Limited Edition]. Minor shelf/edge wear, bump at top corner of front board, touch of toning at preliminaries and text block fore-edge, else tight, bright, and unmarred. Black cloth boards, gilt lettering. 8vo. 384pp. Index. Numbered limited edition, this being 8 of 250. Lacking dustjacket. Former owner stamp on tp. Very Good+. Hardcover. (#13432) $500.00

Facsimile reprint of the original edition of 1815. Limited to 250 copies. The first edition is almost completely different to the reworking published by Arthur Edward Waite under the same title in 1888, and often reprinted. Waite effectively rewrote the biographies, adding some and abandoning others. Commonly attributed to Frances Barrett. From the personal library collection of Brian Cotnoir, alchemist, artist and award-winning filmmaker. Author of Practical Alchemy: Guide to the Great Work, The Emerald Tablet, a series of Alchemical 'Zines, Alchemical Meditations, Alchemy: The Poetry of Matter and most recently On Alchemy: Essential Practices and Making Art as Alchemy. He has presented seminars and workshops around the world on various aspects of the alchemy. Khepri Press was started in 2014 as a place to organize and distribute his work. It is a very small press dedicated to alchemical book arts. Some of this work is publishable and others may exist only in manuscript or object form – alchemical results or talismans.

151. Waite, Arthur Edward. **The Mysteries of Magic. A Digest of the Writings of Eliphas Lévi. With biographical and critical essay.** London: Kegan Paul, Trench, Trübner & Co., 1897. Second Edition, Revised and Enlarged. Light bumping to spine head and tail, slight rubbing to corners, light foxing, small tear to bottom right corner of F1 (no loss of text), else bright, tight, and unmarred. Uncut. Bright blue cloth, upper cover with a red border and a central design in gilt of "The Pentagram of Faust" and lettered. 8vo. xvi, 523pp. [11]. Illus. (b/w) Near Fine. Hardcover. (#13642) $2,500.00

Arthur Waite (1857-1942) has been described as the first person to "attempt a systematic study of the history of Western occultism—viewed as a spiritual tradition rather than as aspects of protoscience or as the pathology of religion". He also devised the Rider-Waite Tarot. In 1881, he discovered the writings of the French nineteenth-century esotericist (and former priest) Eliphas Levi whose work he translated and anthologised. This digest, first published in 1896 and then revised for this edition, covers a huge range of subjects: occult force, Kabbalistic Pneumatics, Ceremonial Magic, the religion of magic and thaumaturgical experiences. An exceptionally bright, near fine copy of a scarce book.

152. Wakefield, D.R. **Going Going Going: Some Thoughts on the Destiny of the Rhinoceros as an Icon of Natural History.** North Humberside: Chevington

Press, 2015. Limited Edition. Tight, bright, and unmarred. Quarterbound in black morocco with etched paper covers by the artist. fo. np. Illus. (color and b/w plates). Fine. Hardcover. (#13228) $3,500.00

D. R. Wakefield is a British artist, wood engraver, and fine press printer best known for his work with The Chevington Press, a private press he founded in the late 1970s. His work is distinguished by a commitment to traditional printing techniques, particularly letterpress and wood engraving, often producing limited-edition books that are both visually rich and textually refined.

153. Wakefield, D.R. **Some Trout: Poetry on Trout and Angling by various Authors [Artist Book].** North Humberside: Chevington Press, 1997. Limited Edition/ Deluxe Edition. Tight, bright, and unmarred. Halfbound in morocco with marbled paper boards; dropspine archival box. fo. np. Illus. (color and b/w plates). Numbered, limited edition, this being a deluxe (with state proofs). Fine in Fine Archival Box. Hardcover. (#13227) $7,500.00

The authors represented include Ted Hughes, John Donne, Rupert Brooke and Seamus Heaney, & others. D. R. Wakefield is a British artist, wood engraver, and fine press printer best known for his work with The Chevington Press, the private press he founded in the late 1970s. His work is distinguished by a commitment to traditional printing techniques, particularly letterpress and wood engraving, producing limited-edition books that are both visually rich and textually refined.

154. Whitman, Walt; Rothchild, Judith (art); Mark Lintott, (typographer). **Poems for Democracy [Artist Book].** Octon, France: Verdigris, 2017. Limited Edition. Tight, bright, and unmarred. Oblong fo. pp. Numbered limited edition of 30, this being one of 24. Signed by Rothchild and Mark Lintott. Standard edition. Fine in Fine Archival Box. Original Wraps and Slipcase. (#13203) $800.00

"The three poems by Walt Whitman, To the States, Long Too long America, For you O Democracy, have been chosen to mark the inauguration of the 45th President of the United States of America. They are published in an edition of thirty in the form of a leporello. The accompanying two mezzotints by Judith Rothchild of sleepy America are printed by the artist on Hahnemühle paper." [publisher's statement]

155. William Wallace Kincaid, et al. **Spirella Magazine [corset monthly sales advertising] [17 issues].** Niagra Falls, NY: Spirella Company, Inc., c.1917-1938. First Edition. Light toning and shelf/edgewear, else bright and unmarred. 8vo. Pamphlets. Printed and visual wrappers. var. pg. Illus. (b/w). 17 issues. Includes three price lists and laid in supplemental customer testimony. Very Good+ in Wraps. Staplebound Wraps. (#13644) $850.00

Corsetry magazine operated by women. Spirella offered made-to-measure corsets, often fitted by trained female saleswomen, known as corsetiers who would visit clients at home. This was a very customer centered approach, progressive in that, women clients felt more comfortable with women sales people. Spirella encouraged the company's female employees to earn commission based on sales. The topics in the sales magazine articles included articles on corsets, brassieres, sales tactics, fashion tips, and local advertising. The slogans in the magazine reflected the pro-women worker philosophy of "sales mean jobs" and "The time is past when women can afford to look upon any kind of work as being less dignified than another." The company promoted individual and team entrepreneurship for women workers with a customer driven sales force with incentives, much like the in-home party type selling models of Avon and Tupperware. The company 'factory' offered a wide array of employee amenities including "baths, showers, gymnastics classes, a library, free eye tests and bicycle repairs." The company expanded representation on Europe and had large sale force around the country with a wide customer base. An interesting example of fashion advertising, women in the labor force, and World War I trade and manufacturing labor advertising. No holdings in OCLC of the selected issues.

156. Wojnarowicz, David (Photographer) and Guattari, Félix (Introduction by). **David Wojnarowicz: In the Shadow of Forward Motion.** New York: P.P.O.W Gallery, 1989. Limited Edition. Loose pp with staples, else tight, bright, and unmarred. B/w pictorial wraps. 8vo. unpaged. Black and white reproductions and one yellow and black pp. Ed. of 50. Near Fine in Wraps. Staplebound Wraps. (#12666) $500.00

David Wojnarowicz's In the Shadow of Forward Motion was originally published in 1989 as a limited-run zine/ catalog to accompany an exhibition by the artist at P.P.O.W gallery. Despite its meager print run of just 50 copies, the publication has garnered a legendary status, and for good reason. In it we find Wojnarowicz's writing and visual art—two mediums for which the artist is renowned—sitting side by side for the first time, playing off each other in equal measure. We glimpse the artist's now-iconic mixed media works, with motifs of ants, locomotives, money, tornadoes, and dinosaurs, juxtaposed with journal entries and other texts that examine historical and global mechanisms of power symbolized through the technology of their times. Wojnarowicz uses the fractured experience of his day-to-day life (including dreams, which he recorded fastidiously) to expose these technologies as weapons of

class, cultural, and racial oppression. David Wojnarowicz (1954-1992) was born in Red Bank, New Jersey.

Wojnarowicz channeled a vast accumulation of raw images, sounds, memories and lived experiences into a powerful voice that was an undeniable presence in the New York City art scene of the 1970s, 80s and early 90s. Through his several volumes of fiction, poetry, memoirs, painting, photography, installation, sculpture, film and performance, Wojnarowicz left a legacy, affirming art's vivifying power in a society he viewed as alienating and corrosive. His use of blunt semiotics and graphic illustrations exposed what he felt the mainstream repressed: poverty, abuse of power, blind nationalism, greed, homophobia and the devastation of the AIDS epidemic. Wojnarowicz died of AIDS-related complications on July 22, 1992 at the age of 37.

157. Wood, Edward D. (Ed) Jr.; Forrest J. Ackerman [intro]; Robert Bonfils [illus]. **Orgy of the Dead No. GC-205.** San Diego, CA: Greenleaf Classic, 1966. First Edition. Light toning, else near fine. Color pictorial wrappers. 12mo. 158pp. Illus. (b/w). Near Fine. Paperback. (#13780) $950.00

Orgy of the Dead (1966) is a cult erotic horror novel written by Ed Wood, Jr., serving as the tie-in novelization to the 1965 "nudie cutie" film he scripted. It follows a couple who wander into a graveyard, becoming prisoners forced to watch dancing ghosts and ghouls, with an introduction by Forrest J Ackerman. It was an adaptation of his own screenplay for Steve Apostolof's Orgy of the Dead (1965). This was perhaps the only full-length book to arise from Eddie's brief and largely unsuccessful association with Forrest J. Ackerman, founder of Famous Monsters of Filmland magazine. It was Ackerman who sold the book to Earl Kemp, editorial director at a San Diego publisher called Greenleaf Classics. The paperback has since become quite a collector's item, partially thanks to the painted cover art by artist Robert Bonfils (1922-2018). Unfortunately, to further illustrate the book, Ed Wood pilfered some photographs from Steve Apostolof's personal collection of stills. This contributed to the rift between Ed and Steve that persisted until the two reunited in 1972 for a new series of films. Scarce in this condition.

ADDENDUM:

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 in Meteorite].** 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 foredge. 72x53x9mm. 85pp. Numbered limited edition of 1,926 copies, this being 198. Fine. Hardcover. (#10022) $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.

...

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." [Designer's statement, abridged]

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

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