

Lux Mentis, Booksellers

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NYC ABAA Show List

1. Austen, Jane; Thomson, Hugh (illus); Sainsbury, George (preface). **Pride & Prejudice [Peacock Edition] [Fine Binding]**. London: George Allen, 1894. First Edition Thus. Light shelf/edge wear, some sunning to boards, light rubbing at hinges small partial chip at head, spine dry/darkened, else tight, bright, and unmarred. Full green leather binding, five raised bands, two red leather spine labels, gilt lettering and decorative elements, dentelles, marbled endpages, aeg (concave foreedge), tissueguard. Small 8vo. 476pp. Illus. (b/w plates). Good+ (textblock Fine). Hardcover. (#10675) \$3,250.00

First edition of the "Peacock Edition", renowned for its lovely publisher's binding and the very humorous illustrations by Hugh Thomson. Arguably the most desirable edition after the 1813 first edition.

This copy in signed binding by Sangorski & Sutcliffe. Illustrated by Hugh Thomson with 160 black and white line drawings. The trade edition was issued in two formats: one with teg and the others untrimmed or with all edges trimmed and gilt, in a slightly smaller format. In this copy, Sangorski & Sutcliffe shows off a bit by gilding the foreedge that matches the curve of the spine. Noted flaws notwithstanding, a handsome copy of this classic.

2. Avakian, Bob, Barry Greenberg, Mary Lou Greenberg, D.H. Wright [eds.], National Central Committee of the Revolutionary Union. **The Red Papers, "National Liberation and Proletarian Revolution in the U.S." [Issue 5]**. Chicago, IL: Chicago Revolutionary Union, October 1972. First Edition. Small tear hole in front cover, else tight and clean. Newsprint and staplebound. 8.5x11". 78pp. Illus (b/w plates). Very Good+ in Wraps. Original Wraps. (#9049) \$50.00

The Revolutionary Union was mainly a student and ex-student based radical movement of the late 1960s, but later encompassed a more worker and labor rights based

proletariat movement. The publication also particularly emphasized race and workers' rights issues, covering Black and Chicano workers' struggles.

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

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

4. Barnfield, Richard; Hicks-Jenkins, Clive [illus.]; Riley, Dominic [binder]. **Richard Barnfield's Sonnets [Design Binding]**. Llandogo, Monmouthshire, UK: The Old Stile Press, 2001 [2014]. Limited Edition. Tight, bright, and unmarred. Limited edition number 197 of 200. Signed by artist. Mustard goatskin binding with navy and brown

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onlays, gold toolings, leather doublures and suede flyleaves. Teg. Navy coated cloth drop-spine box with green onlays and gold tooling. Tan buckram slipcase. Oblong 4to. np. Fine in Fine Drop-Spine Archival Box in Slipcase. Hardcover. (#10966) \$6,750.00

"I adore the book, and [Clive's] illustrations are magnificent. The cover is my design take on your artwork in Sonnet

10. It shows our young man facing his muse, or possibly himself in a mirror (the glass in Sonnet 11) and it's done with leather inlays and gold tooling.

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

'He open'd it and taking off the cover

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

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

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

about is 'right', and I congratulate him on the achievement. That suede flyleaf is fantastic!"

5. Batak bark "Book of Charms" cigarette advertising trade card. United Kingdom: Issued by Imperial Tobacco Company, [1920-1929]. First Edition. Unmarred printed double-sided trade card measuring: 2-5/8 " x 1-3/8 " or 6.5 cm. x 3.5 cm. Illustrated with image of Sumatran batak bark book with text on verso. Single card in a set of originally 50 cards on charms. Very Good+. (#9996) \$45.00

From the back of card: "The Batak, or Bark Book of Charms, is a magical ritual implicitly believed in by the natives of Sumatra. It is consulted as a reliable guide and counselor in their private and important affairs. In the East Indian Archipelago superstition talismans, and amulets, play a most important part in the lives of the natives. Sickness is attributed to the patient being possessed of an evil spirit, and their witch doctors profess to expel the intruder by the means of charms. Often the names of the sufferers are changed in order to deceive the evil spirits." Issued as an advertising trade with Wills's Cigarettes in Bristol and London.

Cigarette cards were issued by tobacco manufacturers to stiffen cigarette packaging and advertise cigarette brands. Between 1875 and the 1940s, cigarette companies often included collectible cards with their packages of cigarettes. Cigarette card sets document popular culture from the turn of the century, often depicting the period's actresses, costumes, and sports, as well as offering insights into mainstream humor and cultural norms.

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

Includes one hundred original drawings and approximately two hundred press runs. Cotton rag papers in ivory, tan, and white, made at St. Armand Paperie,

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Canada. Letterpress printed from photopolymer plates produced at Boxcar Press, NY.

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

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

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

7. 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]

8. 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, bound in original copper plate and separate mezzotint; housed in drop spine archival box matching the binding. Oblong fo. 28pp. Numbered limited edition of 50, this being one of 10 Deluxe copies. Signed by Rothchild. Fine in Fine Archival Box. Hardcover. (#10990) \$3,250.00

"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]

9. Black Workers Congress. **The Struggle Against Revisionism and Opportunism: Against the Communist League and the Revolutionary Union**. Detroit, MI: [Black Workers Congress], 1975[?]. First Edition. Light toning, else tight and clean. Newsprint wraps, staplebound. 8.5x11". 123pp. Illus. (b/w plates. Near Fine in Wraps. Original Wraps. (#9048) \$50.00

Front covers bears a black and white woodcut image print of "V.I. Lenin" by Lumturi Dhrami. Inside text is clearly composed on a typewriter. Back covers list other publications by the Black Workers Congress (BWC). The Black Workers Congress was created from the founding convention of the International Black Workers Congress in 1971. The congress was an anti-imperialist, intellectualized, proletariat black workers organization with Marxist and Communist leanings.

10. Black, Leda. **Exquisite House [Artist Book]**. Ithaca, NY: Physical Language Laboratory Seven, 1998. Limited Edition. Minor shelf/edge wear to wrapper, else tight, bright, and unmarred. Lilac printed wrappers, cut-paper flap closure, shaped paper textblock(s) (house-shaped) each in 4 printed leaves, double gate folded. 12mo. Illus. Numbered limited edition, this being 47 of 100. Near Fine in Wraps. Original Wraps. (#10931) \$750.00

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"Leda Black, originally from New Mexico, moved to the DC area from Upstate New York in 2010. She studied philosophy as an undergraduate and was trained in the book arts in graduate school. She operated a letterpress printing and graphic design studio after graduation and has since worked as a print and web designer. She has been working with computer graphics and photographic imagery since the 1980's. Since 2014 she has been producing digital original prints and has lately been working with collage and assemblage. Black makes art to highlight and mediate the distractions and conflicts that arise from the limitations of human perception and understanding. Human minds and societies new to create differences in order to organize and structure experience - to create meaning - but these difference are subject to mental and physical limitations and are open to perversion by the exigencies of power and the forces of history. In much of her work she tires to attract attention to the particular thing outside of mental expectations and categories. Black has been creating a multi-faceted series of objects and writings called the "Female Power Project" since late 2015. Since the beginning of 2017 she has been making protest graphics." [artist website]

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

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

12. Bradbury, Ray; Fontcuberta, Joan [artist]. **Fahrenheit 451 [Artist Book]**. México: Troconi-Letayf & Campbell, 2020. Limited Edition. Tight, bright, and unmarred. Presentation: Walnut box container showing an original

book burned by the artist, protected with an acrylic cover. Size: 40 x 28 x 11 cm
Contents: 12 photographs numbered and signed by the artist in archival quality digital print on Natural Rag Entry paper of 290 grams of MOAB, 100% cotton, in a size of 36 x 25 cm.

1 book with texts by the author and photos that document the text itself and the burning action, bound in cartoné with seams for loose sheets.

1 evidence bag with the burned book ashes.

1 metal box with a USB stick that shows the action of the books burning.

Multi-faceted work, including sculptural, photographic, digital, and printed elements. np. Illus. (color plates). Numbered, limited edition of 20 copies, signed by the artist. Fine. Mixed Media. (#10522) \$7,500.00

"Through the Fahrenheit 451 project, Joan Fontcuberta carries out the symbolic action of burning 451 copies of the famous novel of the same name, in various languages. Unlike Bradbury's argument, in this case, the books are not totally destroyed by the flames but rescued before turning to ashes. On the occasion of the commemoration of the author's centenary, the Bradbury Year (2020), and in the words of Joan Fontcuberta, the current reality begins to look dangerously like this great dystopic novel...

"The novel Fahrenheit 451 is the one that best indicates the inverse dependence between the culture of books and totalitarianism, a totalitarianism that is no longer a distant ghost but a reality manifested by the rebirth of the extrema right in Europe and Spain In 'Fahrenheit 451' the victims are the books, which are the access routes to cultivated intelligence, knowledge and free thought. " The books in this portfolio of work are victims of the flames, but they are also survivors. Despite the violence they suffer, they endure, albeit with sequels and scars. "The censorship is definitely not consummated, but the burned covers testify to the damage of the aggression".

"The edition consists of a certificate of authenticity signed by the artist. In his new project Fahrenheit 451, Fontcuberta aspires to participate, from the frontlines of art, in this dissolution of frontiers, paying homage to books based on various manifestations of intolerance and barbarism, from a supine paradox: "burning books which deal, precisely, with burning books. To this end, I assembled as many copies of Bradbury's novel as I can, in a vast plurality of different editions and languages, which reveal its ecumenical and popular condition". " [Publisher's Statement]

13. Camus, Albert; Rothchild, Judith [illus.]. **Les Rats [Artist Book]** extrait de "La Peste" d'Albert Camus.

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Octon, France: Verdigris Editions, 2020. Limited Edition. Tight, bright, and unmarred. Text in French. Accordion fold construction. Black paper binding, black printing, red cloth spine with black paper label. Drop-spine black paper archival box with red cloth spine, black paper spine label. Narrow, oblong 4to, 6"x16.5". Np. Limited edition of 28, Deluxe editions numbered 1 to 6, this being 4, with original linoleum plate and mezzotint of dessicated rat. Fine in Fine Drop-Spine Archival Box. Hardcover. (#10969) \$1,750.00

Fragment of La Peste by Albert Camus, linocuts by Judith Rothchild

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

14. Canizares, Baba Raul and Aburo Eric Lerner. **Babalú Ayé: Santería and the Lord of Pestilence.** Plainview, NY: Original Publications, 2000. First Edition. Minimal edgewear, else tight, bright, and unmarred. Full color wrappers, digest, 37pp. + illus. Very Good+ in Wraps. Staplebound. (#10896) \$40.00

Babalú-Ayé is a West African, Central African, and diaspora orisha of contagious diseases and epidemics, and healing from them. As the Orisha of both sickness and healing, he is both feared and loved. Written by honored practitioners of Santería: "The elders teach that he is an irascible old man and so mysterious that his omnipotence is nearly impossible to comprehend. They also teach that everyone should always pray for health, and Babalú is one of the guarantors of this most important blessing....the means to survive."

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

At once subtle and brutal, a monumental work and a brilliant use of thermoreactive ink. The blind will touch your face to see you. This book will force you to make that same experience if you want to see the blind.

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

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

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

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

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

The book adds a tactile dimension to the medium of photography – a medium that is predominantly about seeing and being seen." [artist statement]
A portion of proceeds are being provided to the Bethel orphanage in Beijing.

16. **[Carte-de-visite] Cabinet photograph of Millie-Christine McKoy, African American cojoined twins.** Los Angeles, CA: Michael A. Wesner, c.1890s [1896]. Backing card chipped at lower left, crease upper right, otherwise bright, and clean. Penciled on verso of "Millie-Christine." 17x11cm, sepia. Very Good. (#10961)\$275.00

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Millie-Christine McCoy, African American conjoined twins, were born in Welches Creek Township near Whiteville, the daughters of Jacob and Monemia, slaves of Jabez McCoy, a local farmer. Born enslaved in 1851, they were "exhibited" as young children at museums and sideshows. Considered physical oddities and featured as circus and side show attractions throughout the United States and Europe beginning in the pre-Civil War era, the sisters displayed a great talent for singing and performing. Millie and Christine published a memoir in the 1800s that detailed their life, travels and experiences. For much of their childhood, Millie and Christine were often the victims of contested ownership, leaving the twins separated from their parents and seven older siblings. Because of their physical state, they were often forced to undergo frequent medical examinations. Despite this, the twins were recognized international performers, educated, and celebrated. The image of the women exposes the larger contexts of the nineteenth-century freak show, the pathologization of black female sexuality, and the complex dynamics of American enslavement and emancipation. Understanding the McKoys reveals imperatives of agency and triumphs of subjectivity largely overlooked or misunderstood by historians to date and how African Americans create history, not just represented by slave narratives. --- Museum of African American History Center. Original, early to mid-1890s era cabinet photo of conjoined twins Millie and Christine McCoy. Photography most likely taken while they were on tour in California, by photographer Michael A. Wesner of Los Angeles.

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

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

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

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

Printed at Bullet Space (an anarchist squatter community since 1982), a Lower East Side workshop. The work is the

result of a tremendous outpouring of work, talent, passion, and the willingness to push for change. The final line of the forward to Your House is Mine reads, "We have taken this opportunity to unite the following people in this collaborative project, as a statement of 'art as a means of resistance.'" That statement continues to drive and define the work of Bulletspace.

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

WRITERS AND ILLUSTRATORS

SARAH FERGUSON; ANN-SARGENT WOOSTER; KATHARINE DAWSON; MIKE BERNHARD; YOKO ONO; SEAN LENNON; AKIRA OHISO; CRAIG STEVENS; MARIANNE SOISALO; TONY PINOTTI; CARLO MCCORMICK; CAROL FRENCH; TERESA WINCHESTER; GERRI KANE; TOM MCGLYNN; JEREMY WEIR ALDERSON; SANDRA STEINGRABER; ANTON VAN DALEN; ALEXANDRA ROJAS; MICHAEL CARTER; ELLEN CANTAROW; LIZ ALDERSON; CARL WATSON; ANDREW CASTRUCCI; WALTER GURBO; THOMAS GRAY; BEN GONZALEZ; CAROLINE TISDALL; ANDREW LEE; FRANK MORALES; ANNIE LENIHAN; KEN FOGERTY; ANDREA LISCA; AMY CLAMPITT; VIC WESTGATE; PETER APANEL; MARY TWITCHELL; WOODY GUTHRIE; MARY JO LONG; JUN YOUNG LEE; ALBERT CRUDO; JOHN FEKNER; IGOR LANGSHTEYN; LUCAS FOGLIA; WALTER SIPSER; JOSEPH BEUYS; EUNYOUNG CHO; JON CAMPBELL; SEHEE LEE; BEN JURA

POSTERS

SAM VAN DEN TILLAAR "Fractured Lives"
ANDREW CASTRUCCI "Diagram: Rude Algae of Time"
ALEXANDRA ROJAS "Protect Your Mother"
HYE OK ROW "Water Life Blood"
ANDREW CASTRUCCI "Empire State"
CAMILO TENSI "Pipes"
IGOR LANGSHTEYN "7 Deadly Sins"
KAREN CANALES MALDONADO "Bottled Water"
MARIO NEGRINI "This Land is Ours"
ANDREW LEE "Drill Bit"
TOM MCGLYNN "Red Earth"
TOM MCGLYNN "Mob"
SOFIA NEGRINI "No"
RENZO CASTRUCCIA. CASTRUCCI "Mother Fucker"
ITALO ZAMBONI "There is Something Wrong..."
HOLLIS MOLONY "Tearing Our Resources"
IGOR LANGSHTEYN "Lighter"
SEBIT MIN "Caution"
GABRIEL GONZALEZ "Fractured..."
EUNYOUNG CHO "X Red Circle"
DAEWOOK DO "NY Fracking"
ADAM FRATINO "No Drill-No Spill"
KERRY MURDOCH "Rotten Apple"
CATALINA RODRIGUEZ "To Frack or Not to Frack"

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SAM RUSSO "Gold Water"
 MARIA RODRIQUEZ "Fracking Delicious"
 YOON DEOK JANG "No Fracking NY"
 DORAN FLAMM "Flaming Cocktail"
 SEHEE LEE "Frack You"
 IGOR LANGSHTEYN "Secret Formulas"
 SEYOUNG PARK "Hard Hat"
 CAROLINA CAICEDO "Shell"
 FRANCESCA TODISCO "Up in Flames"
 CURTIS BROWN "Not in my Fracking City"
 WOW JUN CHOI "Cracking"
 JENNIFER CHEN "Dripping"
 LINA FORSETH "Water Faucet"
 NICHOLAS PRINCIPE "Money"
 ANDREW CASTRUCCI "F-Bomb"
 MICHAEL HAFFELY "Liberty"
 JUN YOUNG LEE "No Fracking Way"
 MORGAN SOBEL "Scul and Bones"
 JAYPON CHUNG "Life Fracktured"
 GABRIELLE LARRORY "Drops"
 CHRISTOPHER FOX "The Thinker"
 KHI JOHNSON "Government Warning"
 DANIEL GIOVANNIELLO "Make Sure to Put One On"
 DAVID SANDLIN "Frackicide"
 KIRSTEN KARKANEN "Your Waters Fracked"
 JOHN KIM "H2O"
 VICTORIA MOYA "Grocery List"
 CHRISTOPHER ALBORANO "Fire/Water"
 BEN GRANDGENETT "U.S. Drinking Water"
 CORIN TRACHTMAN/SEAN MITCHELL "...but Not a Drop to Drink."
 ITALO ZAMBONI "Halliburton Loophole"
 BRANDIE FERREIRA "700 Chemicals"
 BEN JURA "War"
 WALTER SIPSER "Pipeline"
 SUE COE "NY Bans Fracking"
 ANDREW CASTRUCCI "Zero Sense"
 FEKNER/CASTRUCCI "NY+DK 4EVER"
 WALTER SIPSER "Arm"
 WALTER SIPSER "Bad Trade"
 JOSSELIN ACTERE "WTR"

18. Chicago Anarcho-Feminists. **"For Rebellion is as the Sin of Witchcraft, 1 Samuel, 15:25" feminist broadside.** Chicago, IL, [1972]. Single sheet photocopied typescript printed on golden, in very good condition, little fading. Features an illustrated caricature of a witch doing spells with a biblical quote. 11x8.5" single sheet. Very Good+. Broadside. (#10918) \$100.00

Published broadside / fier from Siren, the anarcho-feminist journal/newsletter produced in Chicago. Early anarcho-feminist theory and debate emerged through Siren newsletter. The first issue, produced as a journal in 1971, contained "Who We Are: The Anarcho-Feminist Manifesto," written by Arlene Wilson, a member of the Chicago Anarcho-Feminist Collective.18 The manifesto focused on differentiating anarcho-feminism from socialist feminism through a critique of the state: "The intelligence of womankind has at last been brought to

bear on such oppressive male inventions as the church and the legal family; it must now be brought to re-evaluate the ultimate stronghold of male domination, the State."--Blackrosefed.org

19. Clarke, Arthur C.; Fletcher, Erin [binder]. **2001: A Space Odyssey [Design Binding].** New York: The New American Library, Inc., 1968/2019. First Edition. French-style fine binding with laced-in boards; bound in black buffalo skin with back-pared onlays in white, yellow and fuchsia goatskin, teal and lilac suede and yellow, orange, teal and light pink kozo paper; onlays are embellished with embroidered cotton floss; edges decorated with brushed-on white gouache and sprinkled with black gouache; hand-sewn double core French endbands in cotton embroidery floss; headband sprinkled with black gouache; matching edge-to-edge doublures with inlay of black calfskin which is blind tooled; flyleaves made by the binder to match edge decoration; endpapers include a cropped printed image of a Van Gogh and Wyeth painting with handmade kozo paper in teal and yellow. Housed in a clamshell box covered with black buffalo skin with onlays of handmade moon paper and scribble paper; center onlay is covered in black calfskin and blind tooled; trays covered in handmade moon paper and lined with handmade mottled purple paper; box is wrapped in handmade olive colored paper with coyote foot bone. Fine in Fine Archival Box. Hardcover. (#9908) \$5,500.00

"The tale of 2001: A Space Odyssey was a collaboration between Arthur C. Clarke and Stanley Kubrick. Therefore the design takes cues from both the text and the film as a nod to this collaboration.

Clarke divides his epic telling of human evolution into six parts. For my binding of this novel, I wanted to recreate each part as a tactile experience while the viewer moves through the enclosures and into the binding.

Beginning with the earth-toned wrapper, which includes a bone to signify the discovery of tools and how they might benefit as weaponry. Peeling away the wrapper reveals the clamshell box and the moment in the story when the mysterious monolith is unearthed by modern man on the moon.

The design of the binding illustrates the "star streaks" experienced by both the protagonist from the text, Dave, and viewers of Kubrick's film. Musical notations from Verdi's Requiem Mass "Dies Irae" are stitched on the back cover to highlight the bleakness Dave felt once the ship's life support, HAL, murdered his entire crew and attempted to do away with him as well.

In an attempt to save himself, Dave flees from the empty ship and enters the final stages of his evolution. This is

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communicated by the interior side of the boards, flyleaves, edge decoration and endpapers. In his escape pod, Dave enters a space with gaping black shafts filled with squares, triangles and polygons before emerging into a white space peppered with a myriad of tiny black specks overhead. Dave ends this portion of his journey in a room where the objects seem familiar but at closer inspection deemed poor replicas. Dave calls out how two paintings hung on the walls are quite blurry yet recognizable. These two paintings are Van Gogh's Bridge of Arles and Wyeth's Christina's World. I altered and cropped these paintings for the endpapers to be the final visual representation of the book before getting to the actual text." [binder statement]

20. Collection of printed confession prayer cards. [Germany], 1855-1881. Small collection of three printed confessional or testimonial prayer cards. In very good condition. One is handpressed with ornamental border and the other two are mechanically printed with decorations, one example with illustrations. Text in German and Latin. The handpress example has annotations penned in brown ink. Very Good+. (#9985) \$125.00

Holy cards or prayer cards are small, devotional pictures mass-produced for the use of the faithful. They usually depict a religious scene or a saint in an image about the size of a playing card or smaller. The reverse typically contains a prayer, some of which promise an indulgence for its recitation. Many of the cards have individual names of those receiving prayers or confessions and act as a receipt that a confession was made at a particular church.

21. Collection of Victorian 'lace' paper prayer cards or canivets, printed prayer cards. Germany; France, c.1868. Collections consists of six lace paper (canivets) prayer cards and six printed engraving cards, some color, some handcolored, one of the canivets is printed and painted on a transparency-like film. Evidence of use and water damage, some of the lace corners chipped, otherwise in very good condition. Several of the prayer cards are annotated or printed on the verso. Text in German and French. Very Good+. (#9984) \$225.00

"A canivet is a particular kind of pious image or holy image (santini in Italian) of Christian iconography. The edges of the cards the canivets depicts are treated (openwork) to mimic lace. Early specimens feature chiseled motifs surrounding a miniature painted in oil, gouache or watercolor, representing a saint or illustrating a biblical scene. This type of image, which was kept in missals as a devotional support, was in vogue in the 17th

and 18th centuries. From the middle of the nineteenth century, we find many imitations of canivets: the "lace images" were made semi-industrial (printed engravings and mechanically perforated cutouts imitating lace)"-- Wiki (canivets). Many of these cards do feature hand-colored engravings and floral embellishments of pastoral scenes of Mary and Christ. This collection of cards are examples created in Germany and France.

22. Conger, Arthur L., editor. William Q. Judge, author. Practical Occultism: From the Private Letters of William Q. Judge. Pasadena, CA: Theosophical University Press, [1949]. First Edition. Minor bumping, sunning, else, tight, bright, and unmarred. Bound in green faux leather with gilt titling. Small 8vo. 136pp. Single volume. Former owner label on endpapers. Numbered 91. Very Good+, no DJ.. Hardcover. (#10902) \$150.00

Features the letters that highlight the period from 1882 to 1891, when the Theosophical Society was undergoing rapid growth, particularly in the California. William Quan Judge was born in Dublin, Ireland, on April 13, 1851. His family emigrated in 1864 to New York where he specialized in corporate law (New York State Bar, 1872). A co-founder with H. P. Blavatsky and Henry S. Olcott of the Theosophical Society in 1875, he later became General Secretary of its American Section and Vice President of the international Society. Previously owned by Iverson and Helen Harris, Iverson L. Harris, Jr. (1890-) and Helen Plummer Harris, theosophists and members of the Theosophical Society in Point Loma, California, dating chiefly from the early foundation of Lomaland to the Society's relocation in 1942 to Covina, California.

23. Cooksey, Gabby. Chronicles of a Coleopterists Strikingly Curious Swarm [Design Binding]. Tacoma, WA: Gabby Cooksey/Springtide Press, 2018/2019. Limited Edition/Unique Copy. Tight, bright, and unmarred. Bound in dark gray calf, brass and purple goatskin make up the clasp, brass and purple goatskin make up the decorative corners and spine, label blind embossed onto the cover, real jewel beetle wings pinned to the front, brown calf skin leather hinge, sewn silk endbands, hand-painted Suede-tex paper make up the flyleaves and pastedowns. The text block was sewn on hinges so there would be no sewing in the folio gutters, inlaid painted aluminum plates. 4to. np. (32pp). Limited edition of 26, this being #26. Fine in Fine Dustjacket. Hardcover. (#10182) \$6,000.00

12 aluminum beetles with stories. 7 of the stories were written by Cooksey. The others are Edgar Allan Poe,

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Charles Darwin, Hans Christian Anderson and Aesop's Fables.

According to the artist, this mouthful of a title is meant to be just that... A Coleopterist is, of course, one who studies beetles and a swarm is a gathering of beetles. Gabby has "always been interested in these insects so researching them was a joy. The stories I made up are meant to feel true, and you question if you've heard of them before or not. This book is meant to feel precious but also rugged; I chose all the materials to withstand a beating like a field guide...". And yet, her exquisite sense of design and subtle and sophisticated craftsmanship is reflected throughout.

The book includes seven stories by Gabby and the rest by Edgar Allan Poe, Charles Darwin, Hans Christian Anderson, and Aesop's Fables. "These tales were told to me through whispered words from around the world and researched extensively through old tomes. I write to you now, my fellow believer in myths and legends, trying to provide the truest rendition of these stories into your hands. May you find a beetle of your own, and one day, tell me its fanciful story." [from the author's preface notes]

There is a wonderful weight to the book and each leaf is lovely and heavy in hand...the book simply has great 'feel'. "The beetles are crafted out of embossing paper templates and photopolymer plates, stylized with a ball point pen and painted with alcohol ink on aluminum. The pages are Suede-tex paper painted with acrylic and methyl cellulose; the cover is cave paper. Mrs. Eave's text printed on photopolymer plates. I wrote 7 out of the 12 stories. Letterpress printed at Springtide Press with Jessica Spring in Tacoma, WA. Dedicated to Eli for our childhood of bugs and stories." [colophon]

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

This book was tested by the lab which did all the testing of books for Megan Rosenbloom's anthropodermic research project resulting in her book, Dark Archives: A Librarian's Investigation into the Science and History of

Books Bound in Human Skin. Dan Kirby Analytical Services issued their report (XMJ05042021) in May of 2021, a copy of which accompanies the book. One of the earliest examples on record to have come to market in the last couple decades or so. With a remarkable origin and ownership by the binder's family since its creation in 1682, this is likely to be the most significant anthropodermic binding to be seen for a generation or so.

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

Jacopo X, a doctor and anatomist, left his home of Milano for Paris to further his study, particularly that of the anatomy of the human body, knowledge mostly gained through dissection of cadavers. A young and developing field at the time, it would become the field of Pathology.

Living in a city different to his native Milano, Jacopo sought to integrate himself in French and Parisian culture, and developed a particular love for the theater. Attending an original showing of "Le Baron d'Albikrac" by Thomas Corneille during the year 1682, he found himself in great appreciation of its story. The play, a comedy about love and deception, spoke to him greatly, and he purchased a copy of the book at the venue.

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

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

Riccardo X, October 2021, Zürich [Owner's Statement. Edited for privacy, full statement included with sale]

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Historical footnote: women were first allowed to perform in major productions in France in 1660.

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

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

26. Cummins, Maureen. **NEWARK EXTRA! 1967: A Narrative in Black & White // Being a true account of domestic unrest, illustrated with period photographs and original eye-witness statements.** Mt. Tremper: Maureen Cummins, 2021. Limited Edition. Tight, bright, and unmarred. Printed natural board wrappers, black paper spine, black ink lettering, cut out elements, printed natural boards textblock; matching slipcase. Oblong 4to. np. Illus. (b/w plates). Numbered limited edition, this being __ of 30. Signed by the artist. Fine in Fine Slipcase. Original Wraps. (#10595) \$2,500.00

“One day, to everyone’s astonishment, someone drops a match in the powder keg, and everything blows up.” [James Baldwin] “Newark 1967: A Narrative in Black and White was produced by Maureen Cummins during the summer and fall of 2020, with typographic assistance from Kathleen McMillan. The project, which began as historical research during the months before the COVID-19 outbreak, quickly became, in the aftermath of the killing of George Floyd and Black Lives Matter protests across the country, a surreal parallel to the racism of our time. The events in Newark that Cummins set out to document arose out of decades of discrimination— in housing, education, and government, not to mention longstanding police brutality—all of which culminated on the night of July 12, 1963. When a black cabby, John Smith, was seen dragged into police custody and rumored to be dead, an angry crowd of residents

gathered outside the precinct, and violence broke out. What followed was five days of mayhem—businesses looted, buildings in flames, and crossfire from multiple armed forces—that left 26 people dead and hundreds injured. Driven by her own family’s story of white flight from Newark, Cummins began her research by making weekly trips to the city, first to the New Jersey Historical Society, then to the Charles F. Cummings Center for New Jersey Information, housed in the Newark Public Library. Both resources provided a treasure trove of information: books, maps, protest fliers, news clippings, autopsy reports, transcripts of eye-witness accounts, and press photographs. What the artist did not expect to discover, six months into the project, was the way in which her research would come to life before her eyes: in Minneapolis and other cities across America, scenes from Newark’s racist playbook were repeated again and again: in the form of en-forced curfews, food shortages, tanks in the streets, attacks on unarmed citizens (by police, military, and armed militias), references to snipers, outside agitators, “insurrection,” “left-wing radicals,” and clarion calls for “law and order.” Newark 1967: A Narrative in Black and White reads as history, memoir, current events, and cautionary tale. The text of the book is comprised of ten stories, most of them a chorus of voices, many dramatically different: “The Newspaper Stories,” “John Smith’s Story,” “The Activists’ Story,” “The Law Enforcement Story,” “The Black Survival Story,” “The Firemen’s Stories,” “The Eyewitness Stories,” “The Grand Jury Story,” “The Mother’s Story,” and “My Father’s Story.” On facing pages, images of events transpiring people on the ground are viewed through cutout openings within quiet-seeming domestic scenes. In this way, two realities are depicted: black and white, “high” and “low,” the protected and the targeted. Within the pages of the book, which mimic newspaper stories and photos, the artist uses color to comment on color: while the white characters are foregrounded and printed in bold black ink, the black characters are viewed from afar—ghostly, barely there, an allusion to Ralph Ellison’s “Invisible Man.” A closer read of both sets of photos, however, reveals a more nuanced and parallel story: the double meaning behind the phrase “domestic unrest.” [Artist statement] All text and imagery in “Newark 1967: A Narrative in Black and White was silkscreen-printed onto Schaeffer Graphic Board, with laser cuts by Sarah Pike of Freefall Laser. The book was bound by Lisa Hersey using hand-dyed Yukyushi paper for spine-lining and hinges. Period photographs of Cummins and her

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family are from the artist's personal collection. All original press photographs have been reproduced by kind permission of the Associated Press and The Newark Star Ledger, with the exception of the images facing *The Grand Jury Story* and *The Black Survival Story*, which are believed to be public domain." [colophon]

27. Cummins, Maureen. **Re-Categorized.** Pennsylvania/New York: Maureen Cummins, 2021. Limited Edition. Tight, bright, and unmarred. Halfbound, black cloth spine and tips, beige cloth boards, white paper label, black ink lettering, tipped in plates and ephemera on black leaves. Oblong 4to. np [16pp]. Illus. (color and b/w plates). Numbered limited edition of 20. Signed by the artist. Fine. Hardcover. (#10916) \$2,750.00

"In Re-Categorized, Cummins uses historical press photographs to explore the challenges faced by librarians and cataloguers in creating classification systems, especially for materials involving human subjects. While collecting documentation of displaced populations for the Friends, Peace, and Sanctuary project, Cummins found herself interested in the backs of press photographs. These surfaces resembled twentieth-century collages, with pasted-down copies of printed articles, rubber stampings, and handwritten classifications for filing purposes. As she examined the texts and images, Cummins noticed not only the reporters' red-baiting and jokey racism (the headline "Sun-thing in the air" is used to describe a displaced Vietnamese woman wearing a conical Asian hat), but another, more subtly disturbing pattern: descriptors used by cataloguers to identify subjects in the photographs, intended to facilitate easy retrieval, were later, as events progressed, crossed out and altered: for example, "KW-destinations," "Vietnam-People," "Germany-East-People," and "Pakistan-People," became, respectively: "KW-Refugees," "Vietnam- North-Refugees," "Germany-East-Refugees," and simply "Refugees." In all but one of the twelve examples included in the book the word "people" was changed to "refugee;" in other cases, nuanced descriptors such as "war" and "revolt" were eliminated, along with the names of destination countries and countries-of-origin. Like the experience of war and trauma itself, rich human lives were reduced to and defined by loss." [Artist statement]

28. Cummins, Maureen. **Restart.** Pennsylvania/New York: Maureen Cummins, 2021. Limited Edition. Bright and clean. Aluminum hinged covered notepad, title etched in front flap, textblock 'clamped'. Oblong 8vo. np [65pp]. Numbered limited edition, this being Copy 9. Fine. Hardcover. (#10917) \$950.00

"In this collaboration with Iraqi artist and educator Yaroub Al-Obaidi, Cummins was drawn to cold, manufactured materials and processes—aluminum covers, vellum pages, typewritten text—to represent the experience of wartime displacement and resettlement. The project is based on an interview that Cummins conducted in 2018 with Al-Obaidi, in which he described his experience of being resettled in multiple countries, including the United States. Al-Obaidi likened the process to a computer that is broken and has to be restarted again and again. Inspired by this analogy, Cummins played with Al-Obaidi's text—breaking it, rearranging it, and repeating sections again and again, creating in the reader a mounting sense of frustration that only begins to mimic the author's experience." [Artist statement]*

29. d'Espérance, Mme. E. [Elisabeth Hope]. **Shadow Land, or Light from the Other Side.** London: George Redway, [1897]. First Edition. Shaken, rubbed extremities, toning even throughout, loose leaves, else tight, bright, and unmarred. xix, [2], blank, 414 pps.+ illus. 27 unnumbered leaves of plates : illustrations, portrait ; 19 cm. Metallic cloth with silver lettering, decorative endpapers. Pencil and pen annotations on half-title with former owner. Very Good+. Hardcover. (#10933) \$550.00

The mediumship of Elizabeth Hope (1855-1919) who worked under the pseudonym of Mme. d'Esperance, reveals an example of the quality of evidence through mediumship, but also the issues that occurred in respect of women mediums in Victorian England. Spending her early childhood in London, she claimed to see 'shadow people' that no one else could see, and consequently, she was deemed mentally ill. Her homelife represented an absent father and a scolding mother who dismissed her visions. After consulting a physician and being told of similar people afflicted with like issues who had been imprisoned in asylums, Elizabeth related: "I shivered with fear, and prayed almost frantically that I might be kept from going mad." Her encounter with the shadow people continued, only bringing more doubt about

*her sanity and being institutionalized. By age 14, she suffered a nervous breakdown. Nevertheless, she was acutely aware of the duality of her role as a medium and the unresolved conflict that brought her to despair at times, eventually she developed ideas outside of the mainstream Spiritualist thinking of the time. Her book *Shadow Land* reveals her melancholic nature, and distress, but also the outrage she highlighted to which young female mediums in England were subjected, invariably by middle-aged, middle-class male academics.*

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She says: "My blood boils within in when I hear of sensitive mediums being subjected to the indignities and insults of these "investigators." Basically men trying to debunk her visions with surprise strippings, spy holes, and other invasive methods. One of these men, psychical researcher Hereward Carrington exposed her during a seance in 1880. Documents a long line of women spiritualist and medium healers in the late 19th and early 20th century. Features plates with her 'automatic drawings' illustrations and excellent examples of spirit photography, ectoplasm. Also recollects unusual seance experiments with spirit rapping and apportioning fully formed blooming plants and flowers. Formerly owned by American sculptor Franklin Simmons. Printed in Sweden. Scarce.

30. Devereux-Merlino, Kate. **Punk in Print(s): Lux Interior; Poison Ivy; Stiv Bators.** Albany, NY: Self-published, 2021. Limited Edition. Bright and clean. Digitally printed with archival inks. Approx. 11x17. Numbered limited edition of 10. Fine in Fine Dustjacket. Broadside. (#10922) \$125.00

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

31. Egyptian State Tourist Department, Ministry of Commerce & Industry. **Egypt.** Cairo, Egypt: Al-Hilal Publishing House, [1947]. First Edition. Bound in original pictorial paper covers with bevel edge, some signs of wear, tears, pen marking on cover, otherwise in very good condition. Former owner note on front flyleaf. Photographic illustrations at end with captions in English, French, and Arabic. Very Good+ in Wraps. Original Wraps. (#10244) \$50.00

A look at Egypt and its description of itself, heritage, constitutional life, social affairs, education, public health, etc. A tourism booklet no doubt for English/Eurocentric speaking countries.

32. Ely, Timothy. **5 [Unique Book and Binding by Timothy C. Ely].** Colfax, WA: Timothy C. Ely, 2017. Unique. Tight, bright, and unmarred. Drum leaf binding, wooden boards with resins, wax and pigments, brass and steel clasp system, cloth spine. Housed in custom dropback box by the artist. fo [27.5cm x 31cm]. np. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9756) \$20,000.00

8 spreads of original art by Ely using watercolor, dyes, gum arabic, and other pigments.

"I am fond of the simple numbers and the shapes they generate. Within them are properties and unless they are known, they appear to be secret. The secrets are known

but at various historical nodes something like the pentagon was regarded as suspicious and its properties were guarded. Much could be said of this.

Five containers were selected with five rather random splashes of clear water and a mordant and five bottles of dry dye stuff. To each of these was added an unmeasured amount of dye. The dyes were used to gesturally prepare folios for geometrical and diagrammatic work.

When all was dry, the sheets were divided into 5 units vertically and these divisions were scored or penciled in. With various devices like pentagonal forms and numerical templates such as used by sign painters, the book called 5 began to get some life.

Conceptual pieces like this book often ferment for long periods between other projects. As this one was maturing in both mind and in procedure, I happened on an idea for a wooden board binding and a method of clasping that I liked the smell of.

Normally experimental books are tested against reality with smaller less ambitious models. However, DRAWINGS AND DIGRESSIONS [exhibition at the Schack Art Center, January 11-February 8, 2018] was to open in less than two months and I decided to raise the sails and experiment on this larger book.

Wooden board bindings have an elegance and the old medieval models lacked for a contemporary wood shop and in that was my technical advantage. The boards for this book are segmented, that is, pieced like a quilt. This allowed for all sorts of design directions as well as having small mobile parts that could be worked in ways that a solid wood board with all its inherent problems are avoided.

Same with the clasps. I have not solved the problem and may never, with parts going missing over time. What I have solved is the hinge. The clasps on this book are very simple and are potentially loaded with new directions. these are beginnings but I find inspiration in them as an old friend and maker of jewelry signed off on them as a really good idea. I am fond of this book and pleased with what it will offer up as the contemporary wooden board and clasp notion, echoing a medieval wave at history can generate as a new direction." -Timothy Ely, 2018 [artist statement]

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

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

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

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

33. Ex Libris: Antioch Bookplate Company catalog and promotional material. Yellow Springs, OH: Antioch Bookplate Company, c. 1955. First Edition. Minor shelfwear, rubbing on catalog (first work) and minor toning to fore-edges, shelfwear on promotional material (second work), else clean and unmarred. First work includes two sample bookplates tipped-in on verso of front cover, hundreds of sample bookplate illustrations, printed textured black softcovers, gilt lettering on front cover, rounded corners, second work printed in sepia, several illustrations. 32 pp., 4 pp. (unpaginated promotional material) Very Good. Original Wraps. (#10333) \$180.00

First editions of these inventive sample catalogues for bookplates, with samples from such artists as Lynd Ward, Rockwell Kent, Masha Stern, Ed Emshwiller, and even includes the bookplate for Howard Philips Lovecraft. "Originally, the Antioch Bookplate Company specialized in printing personalized bookplates for its customers, promising to keep the designs on file for future printing. The earliest beginnings of The Antioch Company were forged in the halls of Antioch College of Yellow Springs, Ohio--a college well known for its free thinkers and liberal learning environment. Ernest Morgan and Walter

Kahoe were students who worked part-time in the college print shop. Urged

on by ingenuity, an aversion to waste, and a propensity for hard work, the two created bookplates from recycled scrap material and launched what was to come to be known as The Antioch Bookplate Company (ABC) in 1926."--The-antioch-company-history/web

34. Feijóo, Antonio Muñoz; Puppo, Ronald [trans]; Plana, Elies [illus]. **Un pensamiento en tres estrofas - A thought in three stanzas.** Barcelona: Elies Plana, 2020. Limited Edition. Tight, bright, and unmarred. Orange printed paper wraps, accordion fold structure, woodcut illus.; black cloth drop spine box, portfolio sleeve for two unfolded prints; box designed to securely hold one of two printing blocks [skeleton]. 8vo. np [10pp]. Illus (color plates). Limited numbered edition of 46 with 2 lettered deluxe copies, this being 'A'. Fine in Fine Archival Box. Original Wraps. (#10914) \$4,500.00

Text in English and Spanish. "Life and death. The subject and the way poetry treats it always intrigued me. The poem enjoys wide appeal throughout Latin American countries, and its strong presence in popular circles has raised questions about its authorship. That was one of the reasons why after some research I thought it would be a nice way to tribute Antonio Mucoz Feijyo." [artist statement]

35. Fitzgerald, Edward [trans]; Pogany, Willy [illus]. **The Rubaiyat Of Omar Khayyam; The First and Fourth Rendering in English Verse by Edward Fitzgerald With Illustrations by Willy Pogany.** London: George G. Harrap & Co. Ltd, 1930. Limited Edition. Minor shelf/edge wear, spine evenly sunned, else tight, bright, and unmarred. Full teal leather binding, four raised bands, gilt lettering and decorative elements, red ink decorative element, lightly marbled endpages, frontispiece, tipped in plates on mounts, teg. 4to. 173pp. Illus. (color and b/w plates). Signed twice by the artist. Numbered limited edition, this being 387 of 750. Very Good. Hardcover. (#10623) \$1,200.00

There are two iterations of this edition, 750 in the British issue and another 500 for the United States. Each signed twice by Pogany, first on the limitation page, and then in pencil on the frontispiece etching. The work includes twelve tipped-in color plates (mounted on tipped in backings), numerous small tipped in decorative pieces, braced with printed head and tail pieces. This was Pogany's second book for Harrap, an earlier version of the same title printed in 1909 having established his reputation as a book illustrator. Pogany is said to have credited Harrap for giving him his "first big chance."

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36. Fitzgerald, John; Cross, Dorothy (artist). **Darklight [Deluxe Edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Tight, bright, and unmarred. Full leather binding; photoreactive elements. Small 4to. Fine in Fine Archival Box. Hardcover. (#9870) \$3,000.00

"Darklight is a series of new poems by John Fitzgerald surrounded with an etching by Dorothy Cross.

Designed, typeset and letterpress printed by Jamie Murphy, assisted by Sarah O'Neill, Lauren Shannan O'Brien and Lorcan Rush at Distillers Press, NCAD, Dublin. The type will be hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger, cast here by Rainer Gerstenberg. The image by Dorothy Cross has been produced in two variants; the etching that covers the standard book was printed by Suzannah O'Reilly Mullaney, the phosphorescent images that accompany the deluxe book were first screen printed by Jordan McQuaid before intaglio printing by Suzannah. Both image variants were printed on 54gsm Japanese Tosa Shi. Darklight has been printed in an edition of 80 copies. The bindings have been executed by Tom Duffy in Dublin's Five Lamps area. Housed in a transparent Perspex slipcase, copies marked 1 – 50 will be printed on and bound in handmade paper commissioned for this book from the Velké Losiny Mill in the Czech Republic. Copies marked A – Z will be printed on the Velké Losiny paper, bound in full black Pentland goat, presented in a Japanese cloth covered solander box.

Housed in a phosphorescent etching-lined solander box, copies marked A – Z make up the deluxe edition." [artist statement]

37. Flusser, Vilem; Maltez Novaes, Rodrigo [trans]; Feinstein, Samuel [binder]. **The History of the Devil [Design Binding]**. Minneapolis, MN: Univocal Publishing, 2014. Limited Edition. Tight, bright, and unmarred. Full black leather binding, endpages with Diane Bond handmade paste paper, fore-edge and tail decorated with graphite, head decorated with graphite and 22K moon gold; leather headbands with silk wrapping, boards covered in black Harmatan goatskin leather, infilled turnins, in blind tooling with a multi-faceted hexagon tool cut by the binder, gilded tooling in moon gold; archival cloth clamshell box, printed spine label, ultrasuede lining [detailed treatment description laid in]. 8vo. 218pp. Signed binding. Fine in Fine Archival Box. Hardcover. (#10275) \$2,500.00

"Flusser's History of the Devil takes us through a wild ride of what the Devil is, how humanity is influenced, governed, and seeks to make sense of the world, and uses the seven deadly sins (in six chapters: Lust, Wrath,

Gluttony, Envy & Greed, Pride, and Sloth and the sadness of the heart) as the lenses of exploration. For Flusser, the Devil is the Promethean qualities that push forth history and progress, and exploring the symphony of civilization, "all the progress of humanity against the limits imposed on us by the divine, and our daily struggles for the Promethean fire of freedom, is nothing but the majestic work of the Devil." I wanted to make a tactile binding to pay homage to the structure of good and evil explored, and how Flusser structures his arguments, with a multi-faceted, six sided tool comprising six pillars on the binding, representing each of the chapters of the deadly sins. The endpapers and edge decorations touch on the chaos that humanity has caused in search of meaning. I'll end here with the first sentences I read of this book that I just happened to pick up and flip to, which drew me into Flusser's world: "In order to devour nature, it is necessary to cut it up into slices. Not even gluttony can devour the whole of nature in one gulp."

38. Flynn, Nick; Press, Sara [artist]. **Cartoon Physics [Artist Book]**. San Francisco, CA: Deeply Game Publications, 2019. Limited Edition. Tight, bright, and unmarred. Black cloth boards, silver ink lettering, printed pastedowns, printed stiff board french-flap wrapper holding the textblock, printed letterpress with images using Indigo Electroink. Small 8vo. np [48pp]. Illus. (color and b/w plates). Numbered limited edition of 40 copies, signed by artist and poet. Fine. Hardcover. (#10986) \$525.00

"Cartoon Physics, a book about scale and perspective, was conceived in the wake of the 2016 election, and created after a subsequent wildfire destroyed thousands of homes in my community.

In light of the vastness of time, space and the potential for human suffering, this artist's book confronts impermanence and vulnerability at the human scale — and at other orders of magnitude.

As each of us gains personal & scientific understanding of our place in the world and in the universe, this clashes with our emotional investment in the details of our own life. We know both that nothing matters and that everything does.

At the core of this book are two photographic series, interwoven. On the white pages, images of modern childhood in all its fragility, awkwardness, & ambiguity conjure loveliness with all its potential for heartbreak. Layered with these are cameraless images of light itself, which has crept through a stack of sensitized paper. Transcending scale, they might be wildfires, supernovae, or solar flares. Dispassionate foils to our human conceits,

the timeless principals of physics contrast with the flickers of human joy and sorrow.

Nevertheless, the human scale holds its own in this balance: what we stand to lose is still important, even if only to us. Like all books, this book is an ark. These tiny, overlooked moments of human experience are fragments, shored against ruin.

The photographs comprise an inner book, wrapped in a soft cover that can be peeled away to reveal the spine's stitching (the book's own vulnerability). Encasing this is a folio featuring Nick Flynn's eponymous poem, "Cartoon Physics, Part 1", a bittersweet meditation on childhood and scale, obliviousness and oblivion. The poem is another stab at grasping the ungraspable, intended to be read separately and then held in mind while looking at the photographs." [artist statement]

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

Philosophical and Miscellaneous Papers: a suite of forged historical prints [Artist Book]. San Francisco, CA: Deeply Game Publications, 2013. Limited Edition. Bright and unmarred. Halfbound, black cloth spine and tips, marbled paper boards, black paper enclosure with flaps, ribbon ties, 5 printed sheets laid in (three illustrations, one letter, and colophon). np. Illus. (b/w plates). Numbered limited edition, this being 4 of 9. Fine. Stiff Board Portfolio. (#10970) \$750.00

Each of the three plates from Franklin's work includes a small, subtle anachronism...quite entertaining to try to locate. "Commissioned to restore a first-edition Benjamin Franklin book by scientist W. H. Press, I recreated the 3 missing plates using letterpress, and added tiny, forged, anachronistic details suggested by the contemporary polymath in an imagined conversation with his predecessor. Press, an astrophysicist, theoretical physicist, computer scientist, and computational biologist, served as Vice Chair of President Obama's science advisory council." [artist statement]

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

Philosophical and Miscellaneous Papers: a suite of forged historical prints [Artist Book]. San Francisco, CA: Deeply Game Publications, 2013. Limited Edition. Bright and unmarred. Halfbound, black cloth spine and tips, woven pattern cloth boards, black paper enclosure with flaps, ribbon ties, 5 printed sheets laid in (three illustrations, one letter, and colophon). np. Illus. (b/w plates). Numbered limited edition, this being 4 of 9. Fine. Stiff Board Portfolio. (#10972) \$750.00

Each of the three plates from Franklin's work includes a small, subtle anachronism...quite entertaining to try to locate. "Commissioned to restore a first-edition Benjamin Franklin book by scientist W. H. Press, I recreated the 3

missing plates using letterpress, and added tiny, forged, anachronistic details suggested by the contemporary polymath in an imagined conversation with his predecessor. Press, an astrophysicist, theoretical physicist, computer scientist, and computational biologist, served as Vice Chair of President Obama's science advisory council." [artist statement]

41. Frech, Karl Hugo. **[Occult Ex Libris] Jos. [Josef] Völkel Astrology/Alchemy skull and snake, scale bookplate.** Bratislava, Slovakia, c. 1920-1930. Large format printed "occult" ex-libris bookplate of Josef Völkel. Woodcut, printed in b/w, unbound on cream colored paper in black. Unidentified edition. 5-1/2 x 7-1/4" mounted on board with mylar. Irregularity on verso, otherwise bright. Pencil annotations / autographs on verso. Near Fine. (#10919) \$100.00

Highly original, ex libris print by painter and graphic illustrator Karl Hugo Frech, [Karl Naughty] (1883-1945). While Frech's are probably the most notable Slovakian bookplates ever produced, they remain almost completely unstudied and unknown. Frech's bookplates received numerous commissions from many important figures of Bratislava (formerly Pressburg) and mostly known for depicting esoteric and occult topics. Incredibly, in bookplate scholarship, Frech's name is virtually unrecorded. Rare. Part of the Occultis Ex Libris series.

42. Friend, J. Newton. **Demonology, Sympathetic Magic and Witchcraft: a study of superstition as it persists in man and affects him in a scientific age.** London, UK: Charles Griffin & Company Limited, 1961. First Edition. Minimal wear, dj intact with minor sunning/toning/spotting to edges, else tight, bright, and unmarred. 12mo, 173pp + index. Bound in red cloth, in mylar. Very Good+ in Very Good Dustjacket. Hardcover. (#10893) \$200.00

"John Albert Newton Friend (20 July 1881 – 15 April 1966) was a British chemist and educator who specialized in the chemistry of corrosion and its prevention. He was among the first to note that chromium enhances the corrosion resistance of steel." -wikidata. Oddly, he also was interested in the history of witchcraft, numerology, and mathematics explaining the supernatural. Comprehensive study of sympathetic magic written by a scientist. Includes chapters on plants, charms, and object based magic. Scarce in dust jacket.

43. **Geistliches Gnaden-Brünnlein mit zwölf Röhren, und eine Geschichte oder Exempel, welche sich zu Dorfen in Unterlands-Bayern mit unser lieben Frauen, und einem armen Hirtenmädlein zugetragen : wie auch ein Bericht von sechs Heil. Messen, so für**

Lebendige und Abgestorbene eines unvergleichlichen Verdienst und Nuzens können appliziert werden.

[Germany, Bayern] - Austria: Köln am Rhein, [1737-1739]. Moderate wear to extremities, bumped corners, evidence of dampstaining, discoloration, otherwise in very good condition. Cut stubs. Pebbled calf over boards, stab, small 16mo., 16pp + 4 unnumbered pp. + wc illus, ornamentation. Very Good. Full Calf. (#10996) \$1,200.00

The first title: "The Fountain of Mercy with 12 pipes (Springs)" printed in low German, Fraktur. S. Maria Mater Dei. illustration. One of the little German folk Catholic prayer books with local folklore implications and prayers for healing from the vision of divinity (St. Mary) and a discovery of a miraculous healing fountain springs.

Bound with: "Die Sieben Schlosser worin sich eine Seele sicherlich verschließen kann" Unrecorded 18th-century German devotional booklet containing "seven lock-prayers" with which readers facing imminent death might safely secure their souls from the devil's grasp. These prayers, known from at least the late 17th century, were anthologized more than once, and in 1824 were banned in Bayern as unorthodox. The small booklet was designed to be kept on one's person (in a purse, in a pocket, etc.) so that it would be at hand when at last the time came for it to be used. The naïve woodcut on the title page of this rather indifferently printed work depicts seven schematic locks. The seven prayers, written in the first person, have readers who are on their deathbeds 'locking up' their poor souls in (1) the Holy Trinity, (2) in Christ's humanity, (3) in Christ's life, suffering & death, (4) in Christ's heart & five wounds, (5) in the Holy Cross sprinkled with His precious blood, (6) in the holy sacraments & consecration of priests, and (7) in the Virgin Mary & in All Saints. "Seal these 7 locks—lest an enemy open them—with 7 'Our Fathers' and 7 'Hail Marys,' and also with the following prayers," which are titled "A lovely prayer on the Wounds of the Heart of Jesus" and a "Closing prayer." The first of these additional prayers has readers unite their hearts with the wounded Heart of Jesus, which is like a cave in which a soul may shelter like a dove. The second prayer sees readers washing their souls with the sweat and blood of Christ which he shed during his Passion.

44. Ghose, Sudhin N. [ed.]; Carlile, Shrimati E. [illus.]; James, Angela [binder]. **Folk Tales and Fairy Stories from India [Design Binding]**. London: Golden Cockerel Press, 1961. Limited Edition/Unique. Tight, bright, and unmarred. Yellow airbrushed goatskin with hand-drawn

and airbrushed back-pared onlays and printed onlay, 24-carat gold tooling. Airbrushed cobalt blue calf doublures, back-pared onlays of gold leaf and drawn image. Hand-drawn and coloured flyleaves. Drop-back box covered with grey linen buckram and lined with magenta coloured suede. 4to. 147pp. Illus. Edition limited to 500 copies, of which Nos. 1-100 are specially bound, this being 421. Fine in Fine Drop-Spine Archival Box. Hardcover. (#10964) \$5,000.00

"Design based on traditional Indian textiles as a metaphor of the way folk tales are woven into the fabric of life and passed on through generations." [artist statement]

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

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

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

46. Glanvill, Joseph. **Plus Ultra: or, the Progress and Advancement of Knowledge since the Days of Aristotle**

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In an Account of some of the most Remarkable Late Improvements of Practical, Useful Learning: To Encourage Philosophical Endeavors ... London: Printed for James Collins, 1668. First Edition. Some minor stains, some repaired (some holes left unrepaired) marginal worm-trails, A6 repaired margin, else tight, bright, and unmarred. Rebound in modern paneled calf, gilt spine title. 8vo. Collation: [â]2[-1], A-L8, M5 [Lacks imprimatur leaf [2] and ads leaf [M6]]; Pagination: [xxxiv], 149pp., 5 unnumbered pp. Fine. Full Calf. (#9498) \$1,750.00

Joseph Glanvill, also spelled Glanvil, (born 1636, Plymouth, Devon, Eng.—died Nov. 4, 1680, Bath, Somerset) was a writer, philosopher, and clergyman who believed in the delicate marriage of the scientific method, rationalism, and witchcraft. The English self-styled skeptic and apologist for the Royal Society defended the reality of witchcraft and ghosts and the preexistence of the soul. Thereby, according to some, he initiated psychical research. His Plus Ultra or the Progress and Advancement of Knowledge Since the Days of Aristotle (1668) defended the Royal Society's experimental method as religious in nature because it revealed the workings of God. Glanvill's effort to prove scientifically that witches and ghosts exist was viewed as a refutation of atheism. More over, this treatise was a testament for experimental philosopher and achievements of the modern age. The book also incensed much controversy for his radical views on scientific instrumentation, including the microscope, magnetic compass, thermostat, and the printing press, which Glanvill professed as radical vessel for disseminating knowledge and for some, however, a threatening idea. His ideas supported even the research into the supernatural, as science could explain all forms of evidence. Includes the bookplate of University of Keele, presented by C. W. Turner; early signature of Henry Richardson title.

47. 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/Unique. Tight, bright, and unmarred. Meteorite binding, 8-cent Goddard 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. Fine. Hardcover. (#10903) \$7,000.00

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

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

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

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

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

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

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

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

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

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But the bigger problem was in cutting the perfect slice – if it was too thick (like mine that I tried) it looks clumsy like a brick as a binding. And if it is too thin – it breaks. And the Olivine in the Pallasite meteorites breaks very easily. It would be possible to do a Pallasite inlay in the binding – but the visual look was just not at all pleasing.

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

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

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

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

Round edges have the wrong look on a miniature book.

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

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

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

St. Onge books are among the best made miniature books in the world. From paper choice to printing and binding, they are as close to perfect as one can get. On the Robert Goddard book there is this wonderful gold printed circular text and profile of

Goddard on the front binding. And the subject is of the biography of one of the most famous rocket scientist, the father of rockets and the space age. It was a perfect fit for a meteorite bound book.

It was important that the special meteorite bound book remains true to the original design of Achille St. Onge. So, I insisted that the meteorite book would have the same title on the spine, the same type, and the same design as on the original. I talked to several companies to see if they could do this as well as to some jewellers 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 en-graving on meteorites and who could guarantee the integrity of the meteorite would stay intact. And the company was also comfortable with slicing and then engraving on a meteorite only 1 mm thick! The finished product far exceeded my wildest dream of perfection.

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

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

48. Goethe, Johann Wolfgang von; Farber, Robert; Brown, Collier . **Colour.** Cape Cod, MA: 21st Century Editions, 2021. Limited Edition. Tight, bright, and unmarred. Bound as a 3-Part Bradel binding. The spine is covered in one of six colors: red, orange, green, blue and purple buffalo skin or yellow goatskin [this copy in yellow]. The boards are covered in white goatskin with hand-embroidered details, various colored onlays that have been sprinkled, sanded or left plain and hand-tooled dots in black foil. Leather wrapped endbands in color complimentary to spine leather. Endpapers are handmade by the binder on Tim Barrett paper and color matches the spine leather. Full black buffalo skin portfolio houses an aluminum dye-sublimation print. The interior is lined with black silk cloth. A paper wrapper houses 8 loose prints. Same decorative paper used on endpapers is the cover piece. Title stamped in black foil. All three pieces are housed in a telescoping box with a full black buffalo skin lid. Title is stamped in pink foil with the author and photographer's name stamped in black matte foil. A color-wheel is embedded in the lid and assembled from decorative endpapers. Interior of the lid is covered with a decorative endpaper that matches the spine of the book. Trays are covered and lined with silk cloth and adhered to a full leather base. Signed pigment-ink prints; 1 dye-sublimation print in separate portfolio. Illus. (color plates). Numbered limited edition of 18. Fine in Fine Archival Housing. Hardcover. (#10951) \$25,000.00

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The edition is varied, 3 were bound with red leather spines with red endpapers, 3 bound with orange spines with orange endpapers, and so forth through the entire color wheel.

"Robert Farber spent much of the '80s and '90s photographing the fashion industry's leading super models in Kodachrome and Agfachrome. But a storage mishap exposed some of that film to the elements. Colors bled and chemicals went awry. Farber took his time observing the process as it unfolded. Then, he selected the moment when the flaws in front of him bore their own aesthetic perfection and the metamorphosis was complete. So began Farber's new series, Deteriorations—an extraordinary addition to an already formidable legacy.

Collier Brown pairs Farber's Deteriorations with one of the greatest treatises on color ever written: Johann Wolfgang von Goethe's Farbenlehre (1810), translated by Charles Eastlake as Theory of Colours (1840). Goethe's theory interrogates the idea and the meaning of color. His voice, therefore, is our voice. His questions are our questions when we confront the strange and beautiful spectrum of human existence." [Publisher's statement]

"When I first gazed upon the photographs that would be included in Colour, I was instantly captivated. As I moved closer to the image, subtle blemishes as a result of the degradation began to emerge. At that point, my focus was on these web-like structures, these networks of blips and blobs. Through the design on my binding, I wanted to capture my initial reaction and draw people in to take a closer look. But I also felt that it was important to represent the words of Goethe as well. So how could I marry the work of Robert Farber with Goethe's Theory of Colours?

Initially you are presented with a basic color wheel against a black buffalo skin. This symbol provides an instant connection to color theory and the relationship of one color to another. Opening the box you are encountered with a stark white goatskin, which was used to cover the boards of the binding. Creating this high contrast between the box and the binding was no coincidence. It was important for me to remind the viewer of how objects, colors and people relate to one another. Black and white also create a neutral backdrop that does not distract from the design. Harkening back to the color wheel, I chose to represent all six colors and their complimentary companions. This was done at the spine of the binding and by small details, such as the endbands and embroidery floss. For example, on the binding with a red spine, the endbands and floss were green.

The decoration on the binding is largely inspired by elements from the photographs. Particularly the web-like embroidery. I choose to do white embroidery on the white leather to play with the eye and draw the viewer in further. This particular leather was chosen because the embroidery is camouflaged by the grain. Further textures are added through manipulations on the leather onlays. Pieces were painted, sanded and sprinkled.

When you open the book, you are faced with a shock of color on the handmade endpapers. Each paper is unique in its appearance, but overall the design reflects the blemishes and irregularity of the photographs. The endpapers are covered in a single color matching the leather spine and manipulated through brushing and sponging the pigment onto the paper. Additionally, the papers were rotated and sprinkled with salt to create a more dynamic decoration.

Overall, I wanted a design that would capture the spirit of the photographs and how they've changed over time. Photography is meant to capture a moment in time and can sometimes feel stagnant, but age has given new life to these photographs. The way the film has broken down now becomes the focal point, but through color theory, the viewer can delve deeper into the photograph and appreciate it on a more profound level." [Artist statement]

49. Graham, Rigby [illus]; Holland, Kate [binder]. **A Song In Favour of Bundling. Traditional American Ballad. [Design Binding].** Leicester, UK: Orpheus Press for Twelve By Eight Press, 1961 [2013]. Limited Edition/ Design Binding. Tight, bright, and unmarred; archival box shows minimal shelf/edge wear, else tight and clean. Full native Moroccan goat complete with flea bites and scratches (some highlighted in 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]
Holland's 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.

50. Guicciardini, Francesco. **Della Historia d'Italia. Di M. Francesco Guicciardini, gentil'uomo fiorentino.**

Libri XX. Tra i quali sono aggiunti i libri quattro ultimi, che nell'altre impressioni non erano. Con un discorso di M. Curtio Marinello, nel quale si scrive il modo di studiar l'Historie, per reggere, & governare Stati. Opera molto necessaria & utile ad ogni Gentil'huomo. Con due tavole, l'una delle cose notabili avvenute in Italia, l'altra della materia, che si richiede à chiunque studia Histoire. Italy: Gio. Antonio Bertano, 1580. Moderate shelf/edge wear, small closed spits at head of both hinges, spine evenly toned, spine label lacking, ownership plate at front pastedown, minor toning at preliminaries, discrete marginalia, else tight and bright. Full brown leather binding, red ink speckling at textblock edges. Small 8vo. 185pp plus preliminaries [approx. 110pp].
Dedicate to Cosimo de Medici by the nephew of Francesco Guicciardini, Agnolo Guicciardini. Good+. Hardcover. (#10907) \$3,500.00

Eden, 1st Baronet, of Maryland. Eden was the 23rd Proprietary Governor of Maryland (1741-1784), a British colonial official, and the last Royal Governor of Maryland. He was popular, in his position, and rather supportive of the colonist's complaints...though he was strong opposed to armed rebellion. When revolution came, he was allowed to return to England and to removed one chest of personal items from his home (before it was burned). It is understood that this volume was among those items he saved.

His sympathy for the cause of the colonists is important. On 30 December 1774 Eden wrote: "The spirit of resistance against the Tea Act, or any mode of internal taxation, is as strong and universal here as ever. I firmly believe that they will undergo any hardship sooner than acknowledge a right in the British Parliament in that particular, and will persevere in their non-importation and non-exportation experiments, in spite of every inconvenience that they must consequently be exposed to, and the total loss of their trade." [Andrews, History of Maryland, (1929), p303]

*There is an as yet unverified record that Eden made specific reference to this particular volume in a letter to the Crown arguing *against* the use of armed action in the colonies, the letter currently held by the British Library. The marginalia in this volume does appear to be that of Eden, based on numerous examples of his hand.*

51. Hagner, Dirk. **The Mask of Evil [Artist Book]**. San Juan Capistrano, CA: Inkswine Press, 2021. Limited Edition. Tight, bright, and unmarred. Quarterbound black

Kraftex leather over blue hand-made paper covered boards, gilt lettering, multi-color woodblock prints, letterpress type. fo. np [12pp]. Illus. (color plates). Numbered limited edition of 10 books. Signed by the artist. Fine.. Hardcover. (#10993) \$2,800.00

"Brecht's The Mask of Evil reveals beautifully the problem of being angry and hateful in this world: it's straining and a lot of effort – exactly what it looks and sounds like. Here it is interpreted with anxious typography, juxtaposed with calming organic wood textures." [artist statement]

"Because I arrived at making books from being a printmaker I find myself to be a book artist rather than a book binder. As an artist I have chosen printmaking as my medium. I get excited about ink and paper. The textures, the subtle build-up of sheen in successive ink layers, the gentle dimensionality impressions leave on the sheet, the feel of the printing blocks, the sounds and scents – it's the whole mix. It is seductive, challenging, often surprising, and always exhilarating. Printmaking and book arts share the same birth mother. Artists books can beautifully showcase a suite of prints; types enrich the work graphically. Sometimes the work is type driven, which I often think of as mark-making. Books substantially aid me as printmaker, provide context, impart rhythm and a pulse, and provide a tangible dimensionality not commonly found in printmaking alone. In employing traditional and exploring new methods of image and book making the results connect us to our past and keep it relevant. It allows us to speak with a contemporary voice grounded in the human experience." [artist statement]

52. Hagner, Dirk. **Pain du Monde [Artist Book]**. San Juan Capistrano, CA: Inkswine Press, 2022. Limited Edition. Tight, bright, and unmarred. Quarterbound, tan Kraftex leather spine, hand-made paper over boards, black ink label; graphite frottages on vellum sheets over gold foil titles on 140 lbs rag paper. fo. np. Illus. (b/w plates). Numbered limited edition of five. Signed by the artist. Fine. Hardcover. (#10992) \$3,200.00

"A series of 11 exquisite graphite rubbings of breads from around the world. All pieces are one-of-kind images, gathered in a hand-made book binding. This project combines the oldest cultural staple of human kind, bread, with the oldest way of printmaking, rubbings, or as printmakers call it, frottage." [artist statement] "Because I arrived at making books from being a printmaker I find myself to be a book artist rather than a book binder. As an artist I have chosen printmaking as my medium. I get excited about ink and paper. The textures, the subtle build-up of sheen in successive ink layers, the gentle

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dimensionality impressions leave on the sheet, the feel of the printing blocks, the sounds and

scents – it's the whole mix. It is seductive, challenging, often surprising, and always exhilarating. Printmaking and book arts share the same birth mother. Artists books can beautifully showcase a suite of prints; types enrich the work graphically. Sometimes the work is type driven, which I often think of as mark-making. Books substantially aid me as printmaker, provide context, impart rhythm and a pulse, and provide a tangible dimensionality not commonly found in printmaking alone. In employing traditional and exploring new methods of image and book making the results connect us to our past and keep it relevant. It allows us to speak with a contemporary voice grounded in the human experience." [artist statement]

53. Haining, Peter. **The Warlock's Book: Secrets of Black Magic from the Ancient Grimoires.**

Letchworth, Hertfordshire, UK: W.H. Allen & Co. Ltd., 1972. First British edition. Tight, bright, and unmarred. No DJ [as issued?] Bound in black cloth with a shimmer, 8vo., 108pp + illus. Very Good+. Hardcover. (#10891) \$100.00

Chapters Include: The Black Sabbat; The Black Magic Rituals; Sex Magic; The Ointments and Drugs of Black Magic; The Ancient Secrets, & Appendix: The Initiation Ceremonies of Modern Black Magic. "Peter Alexander Haining (2 April 1940 – 19 November 2007) was a British journalist, author and anthologist who lived and worked in Suffolk, who primarily wrote on fantasy, detective and mystery fiction, and horror stories."--wikidata. This book is a reconstruction of black magic sources, illicit from both a historical and fabrication framework. Meant to be critical reading, but also entertaining to the layman on the dark arts. Illustrations from woodcuts with photography and drawings.

54. **"Hair" theater production handbill promotion.**

c.1970. Single-sided full color handbill, illustrated, in very good condition, corners with slight wear, otherwise brilliantly colored. Approximately 6x11." Very Good+. Broadside. (#9994) \$40.00

Theater production handbill for 1970s musical "Hair," illustrated using the modified "Lovers" tarot card from the major arcana deck designed by Pamela Colman Smith. Smith is one of the most recognized book designers and divination deck artists of the Occult Revival period. A seemingly scarce piece of ephemera, appropriating occult imagery.

55. Heebner, Mary. **Silent Faces / Angkor.** Santa Barbara, CA: Simplemente Maria Press, 2013. Limited Edition. Minor bur to box, else bright and clean. Box, printed and bound volumes, metal tray, four scrolls. Numbered limited edition, this being 17 of 25 and signed by the artist. Fine in Near Fine DJ. Mixed bindings. (#9912) \$8,500.00

"Silent Faces / Angkor is a book that grew out of artist Mary Heebner's visit to the temple complex of Angkor in Cambodia. While there she made sketches and took photos of the ancient stone carvings on the temple walls and later created a series of collages and paintings based on these images. From those artworks, Heebner developed this multi-faceted, multi-media book.

This work comprises a box of straight-grained red cedar with two hinged lids inside of which is a metal tray with a bronze patina that holds multiple volumes. The first is Silent Faces: Angkor which contains Heebner's thoughts and poetic reminiscences of her trip to the temple complex accompanied by photographs and letterpress illustrations. This volume is bound with a black leather spine and printed paper-covered boards.

Also in the metal tray is a hand-painted paper chemise containing two accordion fold books. Asparas of Angkor contains eight letterpress illustrations of celestial spirits called asparas which are based on sketches Heebner made at the temple complex. The Churning of the Sea of Milk contains the artist's interpretation of the myth of the same name. Both of these volumes feature a deeply debossed water motif.

Finally, the third volume included in the metal tray is a booklet of handmade paper with deckled edges containing the colophon and information about the project. The pages of this booklet feature two watermarked illustrations of asparas. Underneath these volumes are four large hanging scrolls with prints of photo-based collages from the artist's Geography of a Face: Khymer series which explores the faces of the sandstone carvings at Angkor. These scrolls are made of handmade abaca and linen paper watermarked with a pattern drawn by the artist and milled at the Dieu Donné Paper Mill in New York. They are finished with hand-wrought metal finials and a braid with beads of quartz, amber, copper, and glass.

The complex design of the entire project and original artwork upon which it is based were made by the artist. The volumes in this work were letterpress-printed in Spectrum by John Balkwill of the Lumino Press who also completed the bindings. The box design was created with

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the assistance of Tomio Muneno of Muneno Woodworks and built by Dennis Ito. The designs for the metal elements were created with the assistance of David Shelton of Shelton Design with production work by Joe Shelton." [from the artist]

"Mary Heebner's mixed-media collages on handmade paper combine references to antiquity with fragments of color and biomorphic forms. Her meticulously built-up images incorporate painting, charcoal, powdered print, rags, earth, and an extremely wide variety of handmade paper—among other materials. The compositions include quotes taken from classical sculpture and placed in fields of color evocative of landscapes. "Fragments, both literal and metaphoric, are also vital to my process. Through a parsing out and weaving together of fragments—of histories, stories, objects—people fashion narratives that are personal, collective, cultural, mythic." Heebner believes her process of fragmentation and juxtaposition mirrors the way in which people construct and interpret realities."

56. Hiaason, Carl; Curry, Coleen [binding]. **Razor Girl [Design Binding]**. New York: Knopf, 2019. Unique. Tight, bright, and unmarred. Staple binding with calf skin cover affixed to text with 15 wire staples threaded through metal and parchment tackets. Calf skin is hand-dyed, debossed, tooled and painted. Sewn onto cover are 23 blunted, sanded, and painted razor blades. Hand tooled and acrylic painted title recto. Doublures made of embossed and airbrushed suede with 3 additional razor blades. All edges airbrushed with acrylics. Airbrushed paper fly leaves. Original dust jacket bound with book block. 8vo. 333pp. Fine in Fine Archival Box. Hardcover. (#10478) \$2,250.00

"The events in story spiral wildly out of control with razor sharp wit and I wanted to play on the title with a whimsical cover. I have a huge jar filled with used razor blades from a machine that I use to pare leather and decided to secure these onto a leather cover. The leather staple binding style is a throwback leather bomber jackets and embossing the leather with sandpaper is a nod to the sand selling scheme in the story." [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.

57. Hiebert, Helen. **50 Revolutions**. Edwards, CO: Helen Hiebert Studio, 2015. Limited Edition. Bright and unmarred. Folded paper with watermarked onlay, paper and thread sculptural element, wooden box. 8vo. np. Illus. Numbered limited edition of 35, this being 9. Fine in Fine Box. (#9846) \$875.00

"This book represents the 50 revolutions I've taken around the sun and my thoughts on motherhood. The book includes: a Mapping Motherhood print with fifty rings, each containing a handwritten word; and a miniature Mother Tree with two single strands of crocheted mother's milk." [artist statement]

58. Hiebert, Helen. **Tangential**. Edwards, CO: Helen Hiebert Studio, 2017. Limited Edition. Tight, bright, and unmarred. Handmade, watermarked paper boards, textblock incorporates watermarked paper, cut paper, and embroidery. 4to. np. Illus. (colored plates). Numbered, limited edition of 30. Fine in Fine Archival Box. Hardcover. (#9847) \$2,400.00

"After viewing (and handling) the 1570 edition of Euclid's Elements of Geometry at the Denver Public Library, I was drawn to Chapter 11, which focuses on polyhedra. I am intrigued by the many ways in which a flat sheet of paper can transform from two- into three-dimensions. I was drawn to the tiny flaps glued into the pages of the old copy of Euclid's Elements, which allow the reader to explore the physical relationships between lines, angles and surfaces." [artist statement]

59. Hughes, Ted; Baskin, Leonard [illus]; Parrot, Gray [binding]. **MOKOMAKI: Thirteen Etchings of Shrunken & Tattooed Maori Heads [Unique]**. Leeds, MA: The Eremite Press, 1985. Limited Edition. Light shelf/edge wear, else tight and clean, book and other materials tight, bright, and unmarred. fo. Illus. (colored and b/w plates). Limited numbered edition, this being 29. Unique copy, created by Baskin with notation at the end of the colophon, "For Robert. With warm memories of the tuesday night vellum club. from his friend, Leonard." Fine in Near Fine Archival Box. Limp Vellum. (#10716) \$15,000.00

Baskin's childhood interest in the Maori people was rekindled by an encounter with a book by a "doubtlessly

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mad English Major-General on the tattooed, severed & mummified heads of Maori warriors, childhood memories mingled with the book's extraordinary images & 'Mokomaki' ensued." The text consists of three poems written by Ted Hughes for the book. The second, unique part comprises an added card portfolio [1988] "A Set of Mokomaki prints on Vellum. one of four sets. 1988. 14 impressions of the etchings printed on vellum, watercolored holiday card, three state proofs on paper (in various colors). All leaves signed. Specially bound by Gray Parrot, this copy encompasses a remarkable collection of images and material.

The published edition consisted of 50 copies. 1-10 (the deluxe copies) had a second suite of the prints; these copies were bound in a red morocco binding with an elaborate inlay design, with the second suite in a gilt vellum folder. 11-50 (the regular copies) were bound in gilt vellum, using the same design as the folder in the deluxe copies.

The proof impressions of the etchings on vellum were pulled at the behest of the late Colin Franklin, one of the all-time great aficionados of printing on vellum. Baskin was always reluctant to print on vellum; while the flesh side was an ideal printing surface, he felt that the printing on the hair side was invariably disappointing. With intaglio prints, however, there is no need to use both sides of the sheet, so Baskin obliged. Franklin procured the vellum, and a number of sets of proofs were printed. The results are stunning, and the medium is particularly well suited to the subject of the etchings. Four sets were used to extra-illustrate four copies from the deluxe edition; Baskin added a pencil note to the colophon leaf of those copies. Baskin kept a set for himself, Franklin got a set, and this set was given to the man who created the woodblocks that Baskin engraved.

To be clear, the vellum proofs are not part of the formal edition, either standard or deluxe. Baskin, with disturbing regularity, would create 'super deluxe' copies, typically including extra materials - proofs, watercolors, plates/blocks, etc. These copies with vellum proofs are a particularly extreme example of that tendency. This set also includes some state proofs on paper and a watercolored holiday 'card' Baskin made for Robert. An extraordinary example of the work.

60. Hulsey, Sarah. **Figures of Speech [deluxe]**. Somerville, MA: Sarah Hulsey Studio, 2021. Limited Edition. Tight, bright, and unmarred. Red paper portfolios housing loose printed sheets (etchings and letterpress), housed in red cloth drop-spine archival box with leather onlays. 8vo. np. Illus. (color plates). Numbered limited

edition of 5. Signed by the artist. Fine in Fine Archival Box. Mixed bindings. (#10998) \$10,000.00

An exploration of shape, color and meaning through the medium of layered woodcut monoprints.

"The etchings and accompanying word lists in this project investigate the lexicon, a complex mental repository of the lexical knowledge held by a speaker. Unlike a dictionary, the lexicon is believed to be to be organized by relationships between words. These relationship groupings are represented here by shapes inspired by English verb classes. Schematic shapes and their companion texts explore the unconsciously known patterns of language." [artist statement] "This array of verb-shapes represents only a small part of a rich trove of information that you unknowingly access every time you use language. Repeated shapes, both etched and collaged, combine to form visual representations of a number of classes of English verbs. Running alphabetical lists of words (totaling 1566 in all) are printed across the pages in each collection, grouped according to the unconsciously known patterns in the meaning and use of vocabulary. Each list belongs to a class of verbs that share structural properties, but aht on the surface do not appear to ahve much in common. The piece reveals connections across the mental lexicon, while giving shape- and pattern-related hints as to what those connections are." [colphon statement]

Seven porfolios housing work following these themes: 1) Unergatives; 2) Dative Alternation: double object; 3) Dative Alternation: oblique dative; 4) Locative Alternation: locative variant; 5) Reflectives; 6) Locative Alternation: "with" variant; 7) Unaccusatives. A monumental work in Hulsey's evolving work exploring the nature and structure of language.

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

61. Huxley, Aldous. **The Devils of Loudun**. New York: Harper & Brothers Publishers, 1945. First Edition (Stated) H-B. Minor shelf/edge wear, else tight, bright and unmarred. DJ shows light shelf/edge wear, minor rubbing to spine ends, creasing, toning, else bright and clean. Untrimmed. Rubbed front papers. Blue cloth boards, black/red labels, gilt lettering and decorative

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elements. 8vo. 340pp. + illus., index. Near Fine in Very Good DJ. Hardcover. (#10849) \$125.00

A convent of nuns possessed by devils, a priest accused of witchcraft and martyred at the orders of Cardinal Richelieu of France are the basis for this novel by renowned author Aldous Huxley. Based on the record of 17th century French politics, mass witchcraft hysteria and demonic possession with power, corruption and political expediency.

62. Iturbide, Graciela. **GRACIELA ITURBIDE**. Mexico City: Troconi-Letayf & Campbell, 2021. Limited Edition. Tight, bright, and unmarred. Maple wooden container box that includes a self-portrait of the artist, framed in the same material and protected with True Vue Museum Glass; mounted photographic prints bound in cartoné with Japanese stitching. fo. np. Illus. (b/w plates). Numbered limited edition of 50. Signed by the artist. Fine in Fine Box. Mixed bindings. (#11006) \$12,500.00

A work portfolio with 9 photographs signed by the artist. A text by Guillermo Sheridan printed on Awagami Washi paper accompanies the work. An artist's book with portraits and testimonies of the artist. The box also contains a certificate of authenticity signed by the author and a security seal from the publisher.

"The writer Guillermo Sheridan has expressed the "equilibrant" character of the artist and her work: "It is a perfection earned, extracted from technical experience and spiritual discipline, balanced in her measured love of the world, brimming with tribulation and joy. And it is when it all comes into balance that her photographic miracles occur: the always fresh eyes of the superior artist lead us by the hand toward our own eyes, which find, for a fleeting instant, their own equilibrium". [publisher's statement]

"Graciela Iturbide (Mexico, 1942): Recognized by Hasselblad Foundation with its prestigious International Photography Award in 2008. Iturbide has consolidated a trajectory that has earned recognition as the Photo Biennial of the National Institute of Fine Arts (Mexico, 1980); the Mois of the Photo (Paris, 1988); Hokkaido International Grand Prix (Japan, 1990); National Science and Arts Award, Mexico City (2008); Honorary Doctor of Arts from the San Francisco Art Institute (USA, 2009); Fine Arts Medal (Mexico, 2014), among others. One of the most recognized photographers worldwide." [publisher's statement]

63. Joyce, James; Grobet, Ximena Pérez [artist]. **Reading Finnegans Wake [1965 edition altered in 4 unique volumes] [Artist Book]**. London: Faber & Faber, 1965

[2013-18][2022]. Fascimile. Tight, bright, and unmarred. Color pictorial wraps housed in a matching flapped slipcase. 8vo. np. Illus. (colored plates). Numbered limited edition of 300. Signed by the artist. Fine In Fine Box. Hardcover. (#10997) \$300.00

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

Concept and weaving by Ximena Pérez Grobet. Unbinding and rebinding by Poncho Martínez. Assistant, Teresa del Junco.

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

64. Khei [George Wilson Plummer]. **A Brief Course in Mediumship**. New York: Macoy Publishing and Masonic Supply Co., 1915. [First Edition]. Bumped head and end caps, slight rubbing to extremities, open hinge, else tight, bright, and unmarred. Bound in gold and red decorated tan cloth, 79 pp. with advertisements. "Appears to be signed by the Praemonstrator." following title statement. Very Good+. Hardcover. (#10318) \$150.00

Khei's "Brief Course in Mediumship" is a collection of material on the basic concepts of both physical and strictly spiritual phenomena associated loosely with what is now normally termed "psychic phenomena"- such as levitation, telepathy, and the trance state. It gives a basic, broad overview of some methods involved and a few resources are mentioned for further study. The work is strictly from the background of Rosicrucianism.

65. Lady Gaga; Scott, Ridley; Sorrenti, Mario; Weber, Bruce, etc. **Visionaire 61: Larger Than Life**. New York: Visionaire, 2012. Limited Edition. Tight, bright, and unmarred. Glossy color pictorial wraps, printed on polymer sheets (specifically chosen as they lack 'memory'

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to avoid curling). Elephant folio (57.48 x 79"). np. Illus. (color plates). Numbered limited edition. Fine in Wraps. Original Wraps. (#7572) \$2,250.00

One expects Visionaire to be filled with fashion forward editorials and artistic think pieces...issue 61, however, is the biggest issue EVER. Larger than life is true to its name - the Guinness World Record has certified it as the largest magazine ever produced. The cover, of course, is Lady Gaga (as a mermaid (complete with gills) and coated in crude oil) and shot by Inez and Vinoodh. Other work includes images from Steven Klein, Mario Sorrenti and Bruce Weber, Ryan McGinley, Ed Ruscha, Richard Phillips, Marina Abramovic, and Ridley Scott to contribute to the massive project. It is a work of epic proportions.

66. Lagarde, Patricia. **MOON ARCHIVE [Artist Book]**. Mexico City, Mex: Ediciones Escarabajo, 2022. Limited Edition. Tight, bright, and unmarred. Gray silk/cotton cloth boards, cyanotype paper onlay at front boards, Index shows blue cloth spine, printed cream wrappers, printed cyanotype on Japanese tissue, fold-out elements. 4to. np [var]. Illus. (cyanotypes). Index. Fine in Fine Archival Slipcase. Hardcover. (#10995) \$10,000.00

Complete in five volumes, housed in a custom slipcase.

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

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

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

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

67. Lauritsen, Christina; Rottner, Andrew [artist]; Press, Sara [artist]; [H.C. Andersen]. **The Shepherdess and the Chimneysweep [Artist Book]**. San Francisco, CA: Deeply Game Publications, 2014. Limited Edition. Tight, bright, and unmarred. Indigo brocade cloth binding with a gold floral pattern, recessed front panel with marbled

paper onlay decorative elements, printed paper spine label, fold-out plates, tipped in marbled paper. 8vo. np. Illus. (color and b/w plates). Limited edition of 55 copies. Fine. Hardcover. (#10984) \$900.00

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

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

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

68. 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) \$55,000.00

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.

69. [Lee, Jonathan]. **In Her Nylon Web (No. 1-4) collection**. Riverside, IL: Skye Publishing, 1975. 2nd Printing. Mild toning, minor shelf wear, else tight, bright and unmarred. Printed pink wraps; mimeo. 38pp. + illus [each volume]. Very Good+ in Wraps. Staplebound. (#10925) \$350.00

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Issues 1-4 of a series which appears to have included a total of seven issues. "These stories are published for the enjoyment of adults who like to read about aggressive, dominant women." Skye (Publishing) is dedicated to encouraging women to be more aggressive sexually. Skye, to the best of our knowledge coined the term, "gynosupremacist literature." Scarce independent fetish publishing house in the heyday of second wave feminism meant to stimulate dominance and authority for women and women relationships. Gender swapping and gender fluidity. Early zine mimeograph, illustrating self-publishing and the underground literature trade. Explicit. No holdings listed in OCLC.

70. Limenes, Bela. **Apocalipsis [Artist Book]**. Yucatan, Mexico: Bela Limenes, 2022. Limited Edition. Tight, bright, and unmarred. Black cloth boards with (amate?) paper onlay and mustard paper pastedowns. Narrow oblong 8vo. np. Illus. (color plates). Numbered limited edition of 3 copies, this being 1/3. Fine. Hardcover. (#10983) \$500.00

Striking contrasting series of photographs of the jungle in which the artist lives and a nearby jungle being burned.

71. Ludewig, Georg, Herzog zu Braunschweig und Lüneburg [George I of Great Britain]. ... **"Von Gottes Gnaden, Georg Ludewig, Hertzog zu Braunschweig und Lüneburg, des Heil. Röm. Reichs Ertz-Schatzmeister und Chur-Fürst..." [An Edict Regulating Prices for Executions and also for Salaries of Hangmen issued by Georg Ludewig, Duke of Braunschweig-Lüneburg]**. Hanover, Germany, 1712. Unique. [Hanover] January 16, 1712. Single folio broadside (320 mm x 205 mm). Printed on one single sheet, recto and verso watermarked pages, handsome heading and ornamented versals in common blackletter Fraktur typeface on common rag [could be flax] deckle-edge paper. Legible date of decree. Evidence of two early folds, likely folded into fourths and page four [verso] is lightly stained [with coffee, tea?]. Untrimmed and printed for travel and distribution, however, in exceedingly good condition. Very Good. Pamphlet. (#9073) \$1,000.00

Highly curious and politically motivated legal edict, produced in Hanover [Holy Roman Empire], regulating prices of various forms of execution, and also the regulations for the salaries that may be charged by hangmen. On behalf of Duke Georg Ludewig of Braunschweig und Lüneburg, the present edict sought to control "excessive" execution fees. Georg Ludewig, the Duchy of Brunswick-Lüneburg (Hanover), was also known as George I, King of Great Britain and Ireland, beginning two years later in 1714. This edict,

interestingly enough, was issued during the War of the Spanish Succession in Europe.

The Duke is basically calling out the local states within the region for delinquency and organizing of unauthorized fees for executions. Once regulations and set fees were established, with different fees for different methods, including strangulation (1 Thaler 24 Marien Groschen), decapitation (ditto), hanging, etc. The edict states there should be a limited payment for assistants, nails, chains, but not for tools - unless said tools were broken in service (sic). Overheads are claimable if caused by delay, but limits are imposed on "hospitality" (sic). Section VI gives special notice on the execution of deserters and concessions to those in the military. The edict was enforced by threat of punishment (sic).

**Unknown to David Murray, "Lawyers' Merriments." An interesting glimpse into 18th century early German state law, labor, and politics. No copies held outside Germany [WorldCat].*

72. Maddox, Carol, Church of All Worlds, Dr. Leo Louis Martello, former owner. **The Neo-Pagan Alternative (CAW 6) newsletter / manifesto**. St. Louis, MO: Church of All Worlds (CAW), 1971. First Edition. Faded and minimally sunned, otherwise, legible and unmarred. Lettersize typed, printed both sides, single sheet. Printed in black on yellow paper. Very Good+. (#10620) \$150.00

Early photocopied and typed broadside manifesto from the Church of All Worlds. CAW started in 1968 by Tim Zell (Oberon Zell-Ravenheart) and recognized in 1970, as a pagan church. The mission, as stated on the currently online is "to evolve a network of information, mythology and experience that provides a context and stimulus for reawakening Gaia and reuniting her children tribal community dedicated to responsible stewardship and evolution of consciousness." Carol Maddox taught the tradition of Deborean and formed a group called Eregion Grove. This particular manifesto leans towards the radical environmental side to neo-paganism, as the opening lines state: "Mankind seems to be locked into a course of Terricide, murder of the planet on which he lives...The Church of All Worlds is paganism grown up. Neo-pagans make peace with Nature in the strength of our terrible technological arsenal." Early nods to the deep green resistance and anti-civ movements. Formerly owned by Dr. Leo Louis Martello.

73. Martello, Leo Louis, Dr. **Black Magic, Satanism, & Voodoo**. New York: House of Collectibles, 1972. First Edition. Little to no shelfwear, else tight bright and

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unmarred. Pictorial wraps, 8vo, 192pp + illus. Very Good+ in Wraps. Softcover. (#10580) \$50.00

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

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

74. Martello, Leo Louis, Dr. **Curses in Verses: Spelltime in Rhyme.** New York: Hero Press, [1971]. First Edition. Minimal sunning to edges and wear to cover, trimmed, otherwise clean and unmarred. Black on red colored plain wrappers, 8vo. unpagged plus (b/w), portrait. Very Good+ in Wraps. Softcover. (#10465) \$100.00

Martello's short collection of cursing and malefica used in hexing and forms of counter-oppression tactics. Emphasizes the power of rhyme and repetition. This is witchcraft in the form of direct action speech. Includes photograph of Dr. Martello. Scarce first edition, reprinted with gold wrappers later. Formerly owned by Dr. Leo Louis Martello.

75. Martello, Leo Louis, Dr. **Curses in Verses: Spelltime in Rhyme.** New York: Hero Press, [1971]. First Edition (Third Printing). Tight, bright, and unmarred. No evidence of wear. Black on gold colored pictorial wrappers, 8vo. unpagged plus Illus. (b/w), portrait. Very Good+ in Wraps. Staplebound. (#10466) \$50.00

Martello's short collection of cursing and malefica used in hexing and forms of counter-oppression tactics. Emphasizes the power of rhyme and repetition. This is witchcraft in the form of direct action speech. Includes photograph of Dr. Martello and advertisements for his published works. Formerly owned by Dr. Leo Louis Martello.

76. Martello, Leo Louis, Dr. **Witches Liberation or, a True Witch Fights Back and Practical Guide to Joining a Coven.** New York: WICA-Hero Press, [1970-1975]. First Edition (Reprint). Tight, bright, and unmarred. No visible wear. Black on gold colored

pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) Very Good+ in Wraps. Staplebound. (#10464) \$50.00

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

77. Martello, Leo Louis, Dr., editor; Ed Buczynski "Hermes", illustrator. **Witchcraft Digest Magazine, No.2.** New York: Journal of the Witches Anti-Defamation League and WICA, [1972]. First Edition (Reprint). Tight, bright, and unmarred. Very minimal sunning, otherwise clean. Black on gold colored pictorial wrappers. Ledger. 24pp. plus Illus. advert. (b/w) Very Good+ in Wraps. Staplebound. (#10470) \$100.00

In 1970, Martello launched publication of the WICA Newsletter and Witchcraft Digest. Both publications were one of the many print extensions Martello and other 'radical' members of the Witches Anti-Defamation League (WADL) supported in order "to educate the public, counteract false accusations, take legal steps, obtain IRS recognition, paid legal holidays (such as Halloween) for members, fight distortion and discrimination, sponsor seminars across the country, hold regular festivals." Includes articles by British priestess Patricia Crowther

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and writing and artwork by Ed "Eddie" Buczynski (January 28, 1947 – March 16, 1989), prominent queer American Wiccan and archaeologist who founded two separate traditions of Wicca: *Welsh Traditionalist Witchcraft* and *The Minoan Brotherhood*. Ed used the chosen name "Hermes" in the craft tradition and along with Herman Slater, founded occult store, *The Warlock Shop* in NYC. Formerly owned by Dr. Leo Louis Martello.

78. Mattioli, Pietro Andrea. **Di Pedacio Dioscoride - Mattioli, Original woodcut single leaf. Acantho.** [Acanthus]. [Venice]: [Vincent Valgrisi], [1568]. [First edition]. Minor edge wear to single leaf, minor foxing, minor staining on top edge, else near fine. Single leaf folio, disbound, recto shows text, verso shows large illustration, title head of page, pp. 709-710. Near Fine. Single impression. (#10940) \$120.00

Pietro Andrea Mattioli (1501-1577), 16th century Italian doctor and botanical writer. This leaf is from his seminal work and first major edition, the Grand Mattioli, edited by Valgrisi, considered one of the most accurate and last work edited directly by the author. Mattioli translated and commented on the work of Greek physician, pharmacologist, and botanist, Dioscorides updating the edition with new medical plants and numerous detailed woodcuts. "The plant is reported to be used in asthma. The leaves are expectorant, employed as an emollient fomentation in rheumatism and neuralgia. The leaves and tender shoot are used in snake bite. The root is an expectorant and used for treatment for asthma." In Latin.

79. McElhinney, James Lancel. **Grand River Sketchbook. Rio Bravo Suite Volume One.** Essex, NY: Needlewatcher Editions, 2020. Limited Edition. Tight and bright. Brown cloth boards, printed paper onlay (archival portfolio), loose prints. Oblong 4to. np. Illus. (color and b/w plates). Numbered limited edition. Signed by the artist. Fine in Fine Archival Box. Boxed Loose Sheets. (#11003) \$2,250.00

"Inspired by expeditionary artists from Jacques le Moyne and John White to Seth Eastman and Richard and Edward Kern, James Lancel McElhinney has revived the practice of journal-painting during trips to Europe, Hawaii, Ecuador, Peru, California, the Rocky Mountains, the Hudson Valley, and River and the American Southwest. He is the author

of Sketchbook Traveler: Hudson Valley, the first in a series of field-guides to mindful travel; the visual exploration of natural, cultural and historic landscapes in ways that promote environmental awareness. In 2019 McElhinney explored the Rio Grande from

Dunn's Bridge near Arroyo Hondo, to Kuaua Pueblo near Bernalillo, New Mexico. His Grand River Sketchbook and related works were exhibited in Reimagining New Mexico at Gerald Peters Gallery in Santa Fe." [artist statement]

"James Lancel McElhinney is a visual artist, author, oral historian, and fine-press publisher. He is the recipient of a Pollock Krasner 2017 artist-grant. McElhinney attended Tyler School of Art (MFA Painting), Skowhegan School of Painting and Sculpture, and Yale University (MFA Painting). He has received numerous honor including a fellowship from the National Endowment for the Arts. McElhinney is also a published author who has conducted numerous oral histories and interviews for the Smithsonian Archives of American Art, Coleccion Patricia Phelps de Cisneros, the Frick Center for the History of Collecting, Columbia University INCITE for the Robert Rauschenberg Foundation, Center for Southern Jewish Culture, Vermont Studio Center, VoCA, Voices in Contemporary Art, other foundations and private patrons. McElhinney is listed on the Master Artist Council of the Arthur Miller Foundation." [publisher's statement]

80. McElhinney, James Lancel. **Hudson Highlands: A Suite of Archival Digital Prints of Journal Paintings.** Essex, NY: Needlewatcher Editions, 2017. Limited Edition. Tight, bright, and unmarred. Cloth covered drop-spine archival box, in blind lettering, printed wraps on pamphlet, color loose prints. Oblong 4to. np. Illus. (color and b/w plates). Numbered limited edition. Signed by artist. Fine in Fine Archival Box. Boxed Loose Sheets. (#10955) \$1,750.00

"The concept is to use digital media to "break" McElhinney's book while leaving the original intact. Seven loose sheets will be presented in a fine solander "clamshell" box, with essays and other texts in an accompanying chapbook." [artist statement]
Hudson Highlands, a suite of seven archival digital prints of painting-journal page-spreads James Lancel McElhinney's North River project has been published in a limited edition of fifty signed, numbered and dated archival digital prints, loose-bound in a fine cloth-covered clamshell box which also contains a title page, descriptive chapbook and colophon page. Nearly half the edition was sold prior to publication, via subscription.

"James Lancel McElhinney is a visual artist, author, oral historian, and fine-press publisher. He is the recipient of a Pollock Krasner 2017 artist-grant. McElhinney attended Tyler School of Art (MFA Painting), Skowhegan School of Painting and Sculpture, and Yale University (MFA Painting). He has received numerous honor including a

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fellowship from the National Endowment for the Arts. McElhinney is also a published author who has conducted numerous oral histories and interviews for the Smithsonian Archives of American Art, Coleccion Patricia Phelps de Cisneros, the Frick Center for the History of Collecting, Columbia University INCITE for the Robert Rauschenberg Foundation, Center for Southern Jewish Culture, Vermont Studio Center, VoCA, Voices in Contemporary Art, other foundations and private patrons. McElhinney is listed on the Master Artist Council of the Arthur Miller Foundation." [publisher's statement]

81. McElhinney, James Lancel. **THE PALISADES: North River Suite, Volume Two.** Essex, NY: Needlewatcher Editions, 2019. Limited Edition. Tight, bright, and unmarred. Cloth covered drop-spine archival box, in blind lettering, printed wraps on pamphlet, color loose prints. Oblong 4to. np. Illus. (color and b/w plates). Numbered limited edition. Signed by artist. Fine in Fine Archival Box. Boxed Loose Sheets. (#11002) \$2,250.00

"James Lancel McElhinney is a visual artist, author, oral historian, and fine-press publisher. He is the recipient of a Pollock Krasner 2017 artist-grant. McElhinney attended Tyler School of Art (MFA Painting), Skowhegan School of Painting and Sculpture, and Yale University (MFA Painting). He has received numerous honor including a fellowship from the National Endowment for the Arts. McElhinney is also a published author who has conducted numerous oral histories and interviews for the Smithsonian Archives of American Art, Coleccion Patricia Phelps de Cisneros, the

Frick Center for the History of Collecting, Columbia University INCITE for the Robert Rauschenberg Foundation, Center for Southern Jewish Culture, Vermont Studio Center, VoCA, Voices in Contemporary Art, other foundations and private patrons. McElhinney is listed on the Master Artist Council of the Arthur Miller Foundation." [publisher's statement]

82. Melville, Herman; Lebrun, Rico [illus]; Baskin, Leonard [carving]. **Encantadas: Two Sketches from Herman Melville's Enchanted Isles with Woodcuts.** Northampton, MA: The Gehenna Press, 1963. Limited Edition. Minimal shelf/edge wear, else bright and unmarred; drop-spine case shows light sporadic foxing, else bright and clean. Beige cloth drop-spine box with vellum spine; sheets in beige cloth folio with gilded onlay; title page and text in red and black ink; woodcuts gathered within a single-fold untrimmed sheet of Moriki; additional woodcut at colophon. fo [61x44.2 cm (24x17 1/2")]. 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)].

83. Melville, Herman; McKnight Kauffer, E [illus]; Abbot, Kathy [binder]. **Benito Cereno.** London: Nonesuch Press, 1926. Limited Edition/Unique. Tight, bright, and unmarred. Bound in full grey goatskin with recessed hand-colored paper inlays, teg (distressed Caplain leaf), handmade paper endpages and doublures decorated with acrylic ink. 8vo. Numbered limited edition, this being 656 of 1650. Fine in Fine Dropspine Archival Box. Hardcover. (#10807) \$4,500.00

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

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

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

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84. Moran, Patrick. **Buried [zine] [Issue 7]**. London: Self-published, 2020. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in photographically reproduced plate, black leaves, printed (image and text) in gold, black ribbon placeholder with USB key attached. Small 4to. np [35pp.] Illus. (monochrome prints). Numbered limited edition of 50. Fine. Cloth. (#10495) \$125.00

Handbound and exquisitely printed death metal fanzine from London. "This seventh issue surveys the brutal death metal scene in Colombia and Ecuador, looking at new bands and those that have been stalwarts since the scene developed in the mid-nineties. Bacteremia, Internal Suffering, Suppuration, Mental Apraxia, Extremely Rotten Flesh, Cercenatory, Goretrade, Insalubrity, Carnivore Diprosopus, Infectology, and Animals Killing People. As well as featuring Latin America's most extreme metal, Buried seven features commissions from philosopher Dr. Patricia MacCormack, Craig Boagey, David Stewart, and mangaka Toshio Maeda (Urotsukidōji), Stefan Sadler, Harman Bains, Ruth Angel Edwards and Tamsin Snow."
--Buried website.

"Buried is more akin to a publication from William Morris's Kelmscott Press, than the average xerox pamphlet, albeit one drenched in gore...Each meticulously produced issue is hand bound and filled with original interviews, illustrations and commissions. The production values aim to be a fitting platform for the craft of the metal and commissions included within." --Publisher's statement.

85. Moser, Barry. **No Shortcuts: An Essay on Wood Engraving**. Iowa City, IA: University of Iowa Center for the Book, 2001. First Edition. Upper bump on corner, else tight, bright, and unmarred. Octavo. (vi), 33, (34) pp. Bound in scarlet silk with paper spine label. This copy numbered 54, signed by the author on colophon. Near Fine. Hardcover. (#10901) \$200.00

Illustrated with fifteen prints from the block and one reduced in size, many of these images from Moser's prior book illustrations. Printed by Sara T. Sauers, Felice Tebbe, and Larry Yerkes.

86. Muggleton, Lodowick. **A True Interpretation of the Witch of Endor Spoken of in the First Book of Samuel, xxviii. chap. beginning at the 11th verse**. London: [Printed by R. Brown; Lodowick Muggleton], 1831. Fourth Edition. Tight, bright, and unmarked. Uncut and untrimmed pages (folded signatures), hand sewn into plain blue paper wrappers. Paper wrappers a little darkened and rubbed at extremities, otherwise clean. Signatures: B-E8, F4. 8vo. 72 pages. An 1831 reprint of a

pamphlet that was first printed in 1724. Very Good+ in Wraps. Original Wraps. (#9537) \$225.00

"A True Interpretation of the Witch of Endor spoken of in The First Book of Samuel, xxviii. chap. beginning at the 11th verse shewing 1. How she and all other witches do beget or produce that Familiar Spirit they deal with, and what a Familiar Spirit is.....2. It is clearly made to appear in this Treatise, that no Spirit can be raised without its body.....3. An interpretation of all those Scriptures, that doth seem as if Spirits might go out of Men's bodies when they die, and subsist in some or other without bodies..... Lastly several other things needful for the mind of man to know .." "An unusual tract by Lodowick Muggleton (1609 - 1698), the English tailor who became a Puritan religious leader and anti-Trinitarian heretic whose religious movement became known as Muggletonianism. Muggleton took virulent exception to the Quakers, was hailed by his followers as a prophet, and was twice convicted of blasphemy. His religious beliefs were at least unorthodox: he is said, for example, to have thought that God had a human body. In this booklet he detailed his thoughts on witches, spirits and various matters."--Weiser. This particular edition is speculated to be a printer's "unsophisticated" copy in paper wrappers before being sent to binder. One of the more prolific stories of witchcraft lore, The Witch of Endor (also known as the Medium of Endor) was a woman, as reported in Samuel I of the Old Testament of the Bible, chapter 28, verses 3 - 25, who possessed a talisman through which she called up the ghost of the recently deceased prophet Samuel, at the demand of King Saul of Israel for battle purposes. The story of the Witch of Endor has excited the creative imagination through the ages and inspired further embellishment of her practices. Few holdings and unusual.

87. Parvus, Albertus Magnus; [Albert le Petit; Albert le Grand; Albertus Magnus]. **Les Secrets Merveilleux de la Magie Naturelle du Petit Albert, tiré de l'ouvrage latin intitulé Alberti parvi Lucii, libellus de mirabilibus naturae arcanis et d'autres écrivains philosophes**. Enrichi de figures mystérieuses, d'astrologie, physionomie, etc. etc. Lyon: Chez les Heritiers de Beringos Fratres, a l'Enseigne d'Agrippa, 1868. Nouvelle édition corrigée & augmentée. Minor shelf/edge wear, few minor tears, tip in repair to title page, no foxing to text block, else tight, bright, and rebound. Rebound in quarter tan calf and 19th century over contemporary marbled boards/marbled end papers/edging, spine gilt and lettering, raised bands. 12 mo., 180 pp, (frontispiece with [4] folded leaves of plates, illustrations within text, index) Very Good+. Quarter calf. (#9475) \$650.00

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The Petit Albert [18th-century grimoire of natural and cabalistic magic] was a mixture of a book of magic and the popular books of secrets from the Renaissance with filled with potions and remedies. The Petit Albert is inspired by the writings of St. Albertus Magnus and represents a phenomenal publishing success in many editions/states. It is a composite or heterogeneous work, and perhaps a bric-a-brac, collecting texts of unequal value written by (or attributed to) various authors; most of these authors are anonymous, but some are notable such as Cardano and Paracelsus. This is a new edition, includes discussions on astrology, talismanic magic, and physiognomy. Has print of St. Veronica as frontispiece.

88. Pennick, Nigel. **Gotlandia: Gothic Divination Cards.** Cambridge, UK: Nideck, 1991. First Edition. Slight edgewear to box and booklet, otherwise tight, bright and unmarred. Original complete card deck with accompanying booklet + two text cards. Staplebound, A5, unpagged. Printed in black on paper. Very Good+. (#10817) \$200.00

Nigel Campbell Pennick, born 1946 in Guildford, Surrey, England in the United Kingdom, an author publishing on occultism, magic, natural magic, divination, subterranea, rural folk customs, traditional performance and Celtic art as well as runosophy. He is a writer on marine species as well as an occultist and geomancer, artist and illustrator, stained-glass designer and maker, musician and mummer. He also writes on European arts and crafts, buildings, landscape, customs, games and spiritual traditions. He is best known for his research on geomancy, labyrinths, sacred geometry, the spiritual arts and crafts, esoteric alphabets and Germanic runic studies. Extremely scarce set of divination cards focusing on the Gotland, runic staves in the Northern tradition, Orlög. 25 cards with two information, title cards and unpagged introductory text accompanying the cards with descriptions of each letter and meaning. Formerly owned by Bob Trubshaw.

89. **Perverted Priests! trading cards.** Atwood, CA: Mother Productions, 1993. First Edition. Box shows minor shelf/edge wear, cards are as new. Glossy color printed box, glossy printed cards. 32mo. np. Illus. (color plates). Very Good+. (#10512) \$100.00

Set of Mother Production's Perverted Priests! 1993 trading card set. Corrupted clergy, demented deacons, maniac messiahs, sinister ministers, heinous horny healers, lesbian nuns.... Includes Jim Jones, David Koresh, Jimmy Swaggart, David Berg, Father Divine...Includes order card, card list, and "Ten Conclusions List." 40 cards in complete set.

90. Petrarch, Francesco; Cooksey, Gabby. **Pangolin Pandemic [Artist Book].** Tacoma, WA: Bound by Cooksey, 2021. Limited Edition/Unique. Tight, bright, and unmarred. Quarterbound in goat, vellum, paper, and gold foil, montage sur onglets binding, Scales made of cloth, paper, brass, and wallpaper; matching drop-spine box. 4to. np. Illus. (colored images). Numbered limited edition of 6 plus 2 APs, this being AP1. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10982) \$6,000.00

Letterpress printed with handset type at Springtide Press.

"Pangolin Pandemic, is about two stories scaled into one. The imagery shows the life of a pangolin while it is being poached; alive, curled up in defense, killed, hung up, and then descaled while also telling a story from the plague in 1348 with Francesco Petrarch's words.

The pangolin is the most trafficked mammal in the world: its scales are primarily used in traditional Eastern medicine, exotic hides, and as luxury meat sold in wet markets. Stories of the pangolin being the disease vector for COVID-19 were popular at the outset, but conditions of wet markets and human activity is the suspected source. During my time making this book, COVID-19 spread across the world infecting millions. Francesco's words feel like they were spoken in 2020, not during the Bubonic Plague era. There will soon be a vaccine and pangolin's are getting much needed worldwide protection from poaching.

The scales were a large draw to me when I first saw the taxidermic animal on the table at the Slater Natural History Museum, their pattern was mesmerizing. How can I recreate that pattern in a collage? How can I make the viewer want to touch my book and possibly make it feel like a pangolin (albeit a fake one). The search for the right paper and fabric was on to recreate their scaly pattern. All different thicknesses of vintage wallpaper, paste paper, fabric backed with Japanese paper, and unique papers were all shaped to mimic these mammals making you want to run your hands over it.

Putting the COVID-19 spotlight on these gentle ant-eating mammals might be the best thing to happen to them, since most people do not know what a pangolin even is. Francesco's words put into perspective of what was happening 650 years ago, but also how devastating it is today. There is hope though, and that's what keeps us and the pangolin's moving forward." [Artist Statement] Having completed the edition, Gabby did not have enough of the original wallpaper to complete the APs, so she decided to create two alternative versions, each bearing unique elements. AP2 included a number of

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painted scales, augmenting the wallpaper, etc. Here, in AP1, she created a number of brass scales, to stunning effect. Having placed 4 of the 6 copies of the original edition, I must admit this is my favorite. Simply stunning.

91. **Pillars: A Wayfarer's Hearth [Volume 2, Issue 3].** Toronto, Canada: Anathema Publishing, 2021. First Edition. As new. Standard Edition (Limited to approx. 700 copies — 2021): 6.5 x 9.5 inches. 264 pages. Hardbound 90pts, Fine 'Canapetta' Italian bookcloth, matte brown foil stamp designs on rounded spine and on the cover; blind deboss on the cover and on the back cover; full colour interior, and 'Maroon' 'Handspun texture finish' endpapers. Dark brown headbands. Cover illustration by artist Ross Fleming (Hens Tongue). Fine typography; illustrated thoroughly by various artists; printed on Cougar Natural 160M archive-quality paper. Hand-numbered individually. New. Hardcover/Cloth. (#10962) \$80.00

"Stories of holy pilgrimages, transformative journeys & revelatory voyages. Come rest by the hearth's fire and warm yourself, now that your travels are at an end. The night is long, and we are in no hurry. This is a time for reflection, to think back on where you have been – and where it has led you to. Whether you have crossed oceans or deserts, wound your way through labyrinthine cities or long-forgotten ghost towns, followed untrodden paths or the pilgrim's well-worn way – you are no longer the same, and you have wisdom to share. This is the Wayfarer's Hearth: a gathering of voices and a recollection of transformative spiritual journeys."--Publisher.

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92. Press, Sara [artist]; Krahn, Tiana [artist]. **Inconclusive Manual for Unanswerable Questions [Artist Book].** Sebastopol, CA: Deeply Game Publications, 2022. Limited Edition. Tight, bright, and unmarred. Gray cloth boards, black lettering, gray endpapers, text letterpress and images Indigo Electroink; housed in brown paperboard labeled storage box; each with a unique life-sized hand [Tiana's] that cradles it for display. 12mo. 84pp. Illus. (color and b/w plates). Numbered limited edition, this being 1 of 20 (plus 3 hors commerce). Fine with Fine Hand and Fine Archival Box. Hardcover. (#10971) \$825.00

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

As young artists, we dreamed of a world where there were no rules, but in this time of internal & external chaos, we wish there were more definitive answers.

During a particularly difficult year, we traded sketchbooks back and forth, completing each other's empty hands with objects that communicated our struggles and sought solutions.

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

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

93. Press, Sara [artist]. **Our Specters [Artist Book].** Sebastopol, CA: Deeply Game Publications, 2021. Limited Edition. Tight, bright, and unmarred. Blue cloth boards, in blind lettering, gold decorative elements, black endpages, fold out key, letterpress accents and elements. Small 4to. np. Illus. (color and b/w plates). Numbered limited edition of 20. Fine. Hardcover. (#10985) \$1,250.00

"Our Specters is built around a series of psychological portraits, envisioned through the lens of early 20th century spirit photography. The book honors some of the demons we face individually and collectively during these trying times. It contains 19 archival pigment / letterpress images, and a fold-out, blind-stamped guide to our bedevilmments. The guide is (intentionally) as difficult to parse as the human mind itself, an absurd attempt to map the experience of complex emotions and compound struggles. I photographed my original gouache paintings in light and shadow using (at times) selective focus, bringing them back into the language of photography. Letterpress text and symbols root the pages in the tactile, mechanical realm." [artist statement]

"A century ago, Spanish Flu & the Great War claimed 70 million lives. Spirit photographs – in which the Glorious Dead appear mysteriously next to the living sitters – surged in popularity. Spirit photographers passed their creative works off as documents of reality, and people willingly believed that a camera couldn't lie. In the old spirit photos, I see sitters haunted by loss, enchanted by technology and manipulated at the hands of their own credulity. The "ghosts" (now obvious as double exposures) are embodiments of the sitters' grief and their longing for a gentler world. These paintings borrow

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compositions and colors from the old photos, but under my brush the original subjects have morphed into friends & strangers. The "luminous manifestations" are our psychological haunts. As such, they are ever-changing. These images function as a mirror for the viewer: what you see are the concerns that you carry with you. I hope it will be of benefit to see it made manifest. Many of us are, individually and communally, ready now for an exorcism. [artist's description]

94. Press, Sara [artist]. **The Sensitive and Vegetable Souls: a Bestiary [Artist Book]**. New York: [Deeply Game Publications], 2001. Limited Edition. Tight, bright, and unmarred. Bound in cork with sterling silver hardware made for this project and golden thread, green pastepaper endpapers, aeg, tipped and laid in plates, cut through elements, generally a complex construction, mss elements, binding intentionally tight, wrapped in a dark taupe cloth [silkscreened image from the book]. Small squarish 8vo. np. Illus. (color and b/w plates). Variable edition of 30 copies [3 remain]. Fine. Hardcover. (#10987) \$2,500.00

"This Bestiary is a genealogical palimpsest from a parallel universe, with the construction of an antique tintype album. Twenty C-print photographs depicting "beasts", set in die-cut windows, are bound into a corkskin cover, with a sterling silver closure made for the project. Biographies of the beasts and their intergenerational history are annotated by fountain pen, typewriter, and silkscreen, and elaborated with inserted ephemera." [artist statement]

"The typewritten character is the Bison, from whose notes/papers/photos the Glade Elephant (pen-writer) put together the book for her daughter, Clara (frontispiece). In that universe, the beasts are highly-evolved but he (the bison) values humanoid qualities in a Eugenics-style mission to improve the family which the Glade Elephant rejects. Another aspect is that at the time I was highly entertained by the sci-fi-like qualities of real animals, which is why the animals in the book are either real, made-up-by-me, or mythological, the point being that you can't tell which are which. The book structure copies an annotated family tintype album I inherited from my great grandmother. The images are C-print photos I printed in a darkroom. I made it before digital cameras/photoshop were common. The distortions are either long exposures or underwater photos, showing our meat, bones and tendons and general form/function to be fairly indistinguishable from those of the animal world."
[causal thoughts on the work by the artist]

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

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

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

96. Reitman, Ben L. **The Second Oldest Profession: A Study of the Prostitute's "Business Manager"** New York: Vanguard Press, 1931. First Edition. Light shelf/edge wear, touch of toning to spine, minor sporadic foxing (focused at preliminaries), two small spots at top of text block, else tight, bright and unmarred; DJ shows light shelf/edge wear, light chipping at head and tail, light even toning slightly darker at spine, frontispiece. Small 8vo. 266pp. Very Good in Very Good- DJ. Hardcover. (#10956) \$275.00

Second state dust jacket: "Special \$1.00 edition" ...printed after marginal sales of the first edition, in part due to the 'sexual liberalism' of the book. This DJ is actually harder to find in good condition than the already uncommon first state.

The noted history of 'pimping' by the American anarchist Reitman ("hobo doctor" and Emma Goldman's lover). Uncommon consideration of an element of sex work that is seldom captured in narratives. Overall, a handsome copy of a challenging book to find in presentable condition.

97. Rosenbloom, Megan; Feinstein, Sam [binder]. **Dark Archives: A Librarian's Investigation into the Science and History of Books Bound in Human Skin [Design Binding]**. New York: Farrar, Straus and Giroux, 2020/2021. First Edition/Unique. Tight, bright, and unmarred; archival box tight and unmarred. Full leather binding; each folio guarded with Kizukishi Japanese tissue, endsections of Stonehenge mouldmade paper with decorative paper marbled by the binder, head decorated with graphite and torn gold leaf, double core endbands

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sewn with silk thread, covered in Franz Hoffman alum-tawed pigskin, tooled in blind and 23.5K gold, goatskin leather onlays, binder's signature in blind on the red onlay on the rear turn in. 8vo. 274pp. Notes. Index. Fine in Fine Archival Box. Hardcover. (#10814) \$5,500.00

"For this binding I cut three new brass finishing tools, two in the shape of a book (looking from the top) and the other a representation of a hide of human skin, cut in silhouette with parallel lines. I took care to incorporate the contours created with each tool's overall outer shapes so that the tooled impressions create interesting elements in the negative space.

The overall effect is not unlike a maze, and in the negative space left by the tooling there are perhaps corridors that one meanders through that may lead to a human skin book, lead to a potential human skin book, or lead to nothing whatsoever .

At the time of this binding (with the results last published May 2019), the Anthropodermic Book Project has conclusively identified 18 bindings bound in human skin —to represent this, 18 of the human skin tool impressions were gilt, with the rest in blind to leave to the imagination the potentials out there that have yet to be discovered, and the random spots where the tool is left out being a part of the chaotic process of identifying and alleged binding, only to find out it wasn't at all a human skin binding.

I chose to use alum-tawed pigskin, as the follicle pattern of pigskin is the closest to human skin than other binding leathers and I have handled a couple pigskin bindings purporting to be human skin bindings. As well, I opted for a skin that had bug bites, scars, and other imperfections, as I wanted to center that in the life of the animal." [artist statement] The onlays at the head and tail suggest the shape of an hourglass and introduce a bit of color and life (or perhaps depth/death) to the binding.

98. Rosenbloom, Megan; Staley, Rebecca [binder]. **Dark Archives: A Librarian's Investigation into the Science and History of Books Bound in Human Skin [Design Binding]**. New York: Farrar, Straus and Giroux, 2020/2021. First Edition/Unique. Tight, bright, and unmarred; archival box tight and unmarred. Laced-on boards constructed of bone & brass [exposed], spine and flyleaves in black goatskin; silk-covered clamshell box lined with sound-proofing wool felt. 8vo. 274pp. Notes. Index. Fine in Fine Archival Box. Hardcover. (#10811) \$5,500.00

"The motivation for this binding was to foreground the inherent violence of using materials taken from animals,

including humans, as decoration for luxury objects." [artist statement]

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

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

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

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

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

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

"The magnificent pearls, with their orient nacre, were saved for queens and emperors. Entire villages holding their breath: how many diver's lives lost in the oyster beds for a royal crown?" Fainlight's poems curl around

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Rothchild's extraordinary black-velvet mezzotints, and purr...filled with elegance, simplicity, and longing.

101. [Scheibel, Johann], edited by Migene González-Wippler. **The Sixth and Seventh Books of Moses and the Magical Uses of the Psalms.** [New York]: Original Publications, 1991. Reprint (Revised edition). Tight, bright, and unmarred. Like new. 8vo, 219pp + illus. Color wrappers. Very Good+ in Wraps. Original Wraps. (#10894) \$40.00

"The Sixth and Seventh Books of Moses is an 18th or 19th century magical text allegedly written by Moses, and passed down as hidden (or lost) books of the Five Books of Moses or Pentateuch. A grimoire, a text of magical incantations and seals, it purports to instruct the reader in the spells used to create the miracles portrayed in the Christian Bible. The work was printed with annexes or reputed Talmudic magic names, words and incantation, many taken from Christian biblical passages. It shows diagrams of "Seals": magical drawings accompanied by incantations intended to perform tasks from controlling weather or people, to contacting the dead or Christian religious figures. Copies have been traced to 18th century German pamphlets, but an 1849 printing, aided by the appearance of the popular press in the 19th century, spread copies through Germany and Northern Europe, to German immigrants in the United States, to the African American South and Caribbean, and Anglophone West Africa. It influenced European Occult Spiritualism, as well as popular religious movements in the American South (Hoodoo), the Caribbean (Rastafarian), and West Africa..."--Web Reprinted in many iterations, the copies from the 1930s as this one are cheap reproductions, accessible for curious readers and occult students alike. One of the most popular occult appropriations and the basis for most of the Occult Revivalists of the 19th-20th century. Supposedly, authored by Johann Gottfried Scheibel, a German theologian and a leader of the Old Lutherans.

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

Data Transmissions is a series of letterpress prints of cell-phone screenshots, collected through an open call on social media, that reflects on the value of data and its processing. A selection of the submitted screenshots were

translated into letterpress through a physical process of hand-setting metal type, cutting linoleum blocks, and using a Vandercook mechanical press. [Artist statement]

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

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

"Theodore Low De Vinne is one of the fathers of book publishing in America. He was one of the nine founders of the Grolier Club, the commissioner of the font Century, and the most prolific writer on book publishing methods in the late 19th century. In 1904, De Vinne wrote "Modern Methods of Book Composition," a treatise on how to layout and publish books. In 2007 the University of California Libraries scanned in the pages of this book and uploaded the files to archive[dot]org.

Archive[dot]org is an online digital repository akin to Google Books, with over 1.5 million digitized books. After the files were uploaded the content of the book was automatically extracted and a variety of digital book formats were created, including one for the Kindle.

A piece of software was written to take a page from the original book and cover up any content that was extracted with a black box. By repeating this process for every page in the original book, a new book was created that shows only the layout of the original book, that was lost in the digital copy, and leaves uncovered the content that was unable to be converted into the digital version." [artist statement]

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

"Sealwear was born in 1959 following a brief period of time when the company had been known as RICHWEAR having been founded by Mr. Richfield. The intention had been to produce rubberised garments for deep sea fishermen, but when it was learnt that more orders came

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from inland from people with no interest in fishing the company changed direction.

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

...

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

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

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

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

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

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

The company changed hands at least twice, in 1981 and again in 2005. Unfortunately, it appears they recently closed. The catalogue is particularly interesting, as all the 'Sealwear' branding is in the form of stickers covering printed branding for "Centurian". As there is no record of Sealwear purchasing Centurian (who appears to have continued wholesaling for some time), it would appear the catalogue is part of a 'co-branding' effort. The remarkable bit of ephemera is the sample book, the top half of the pamphlet includes name and color options for various latex types and the bottom has six stapled stacks of all colored latex options. While we have read references to these sample books, this is the first we have located in about 20 years of looks.

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

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

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

James Sketchley was a British publisher who produced, from at least 1750 in England, the "Conversation Cards"

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as an educational game for children. In addition, he was an ardent Freemason who stated: "A man, who, if Masonry e'er was the theme...His bosom with Rapture would glow and expand." From a newspaper advertisement in 1775, "it is natural to seek for amusement or diversion, the cards show consequence... they improve and instruct; they will exercise the imagination, enlarge the understanding, and every one that plays with them are sure to be gainers..." With 15 hand-colored panels, possibly meant for a fortune-telling purpose or game, or possibly just a word game. The panels,

or cards, are entitled "Friendship", "Gratitude", "Mask", "Deceit", "Oeconomy", "Good Woman", "Good Nature", "Coach", "Cottage", "Old Bachelor", "Letter", "Security", "Plenty", "Justice", "Hall". A complete set found in the Toronto Public Library collection.

107. Slater, Herman; Ed Buczynski, editors, Dr. Leo Louis Martello, former owner. **Earth Religion News, volume 1, issue 1.** Brooklyn, New York: The Warlock Shop, [1973]. First Edition. Wear to edges, center tearing, sunning, fold lines, otherwise, legible and unmarred. Large format newsprint, 19pp. plus illus. (b/w) Very Good+ in Wraps. Original Wraps. (#10472) \$150.00

"Earth Religion News" was one of the publishing serials, established by Herman Slater and Ed Buczynski, out of the occult store in New York City "The Warlock Shop." This premiere issue gathered many of the formidable Wiccan teachers' voices of the time, including Raymond Buckland, Leo Martello, Stewart Farrar, and diviner Rolla Nordic. Includes an article authored by Buckland reversing his homophobic stance on queer identities, voicing support. Formerly owned by Dr. Leo Louis Martello.

108. Smith, Catharine Cook. **In Defence of Magic: The Meaning and Use of Ritual.** London: Rider & Co., 1931. First Edition. Bound in red cloth, bright and unmarred. Some wear to cloth, evidence of water damage and discoloration, wear to extremities, and slight chip to dust jacket on spine, loss of 22 cm. Printed dust jacket in red on brown. Text block is clean. Small octavo, 159 pp. Samuel Weiser bookseller ticket present on interior front board. Very Good+. Cloth. (#10247) \$125.00

The author considers magic and ritual to be "...a perfectly natural means of human expression: an attempt to control and heighten the emotions which are to man as true and as necessary as the intellect..." Smith writes of various kinds of magic and ritual - Chinese, Hindu, Medieval and touches on Behaviorism, Psycho-Analysis, and other

modernisms, believing that the common conception of magic, as science gone wrong, is a misconception..."-- (From dust jacket). From the same publisher as many works from Dion Fortune.

109. Smith, Sarah [art]; Patten, Graham [binding]. **News Cycle.** Medford, MA, 2019. Limited Edition. Tight, bright, and unmarred. Dark rust paper binding, unusual structure, Cheloniidae Rag paper, and Hahnemuhle Bugra paper; paper archival box. 9x9x3 cm. np. Illus. (b/w plates). Signed by the artists. Limited numbered edition of of 30. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10617) \$1,100.00

...in which the binder presents the multiplex carousel structure - a Continuously Convoluting Carousel - an unusual new structure. Designed and developed by bookbinder and conservator Graham Patten, it features artwork by printer, illustrator, and book artist Sarah Smith. It can be inverted on itself indefinitely, revealing a sequence of four different hidden openings or displays. A variation on the Jacob's Ladder toy, the Continuously Convoluting Carousel employs the same double-action hinges that gave the original toy its characteristically illusive motion. "News Cycle comments on our reaction to the news. Through the operation of the book, five groups of people express four different emotions—apathetic, shocked, angry and elated. The cycle continues indefinitely as the viewer manipulates the book and the people experience the news. The images were drawn in pen and ink and then printed with photopolymer plates." [Artist Statement]

110. Sprenger, Iacoeo [Jakob]; Institoris Heinrich [Kramer], attributed; Raffaele Maffei, editor; Giovanni Antonio Bertano, printer. **Malleus Maleficarum, in tres diuisus partes : In quibus Concurrentia ad maleficia, Maleficiorum effectus, Remedia aduersus maleficia, Et modus procedendi, ac puniendi maleficos abundè continentur, praecipuè autem omnibus Inquisitoribus, & diuini uerbi concionatoribus utilis, ac necessarius.** Venetiis (Venice): Apud Io. Antonium Bertanum, 1574 [MDLXXIII]. Hac postrema editione. Heavy shelf/edge wear, wear at tips to boards, evenly soiled boards, head and tail chipped with loss, front board free, rear board attached by two (of three cords), ffep lacking, discrete ink notation at title page, first signature loose, title page lightly toned, minor dampstain to preliminaries, rfep and vignette free, discrete early underlining and marginalia throughout, abrieviated title at top of textblock (in same hand as marginalia), else tight, bright, and unmarred. Pigskin binding, in blind decorative elements, metal hardware and clasps present, three raised bands, woodcut vignette on title and final leaf, woodcut initials. 12mo.

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509pp (add accurate desbib). Motto: (Pietas homini tutissima virtus), index. Title with inscription: 'Loci Capucinatorum Ried' Very Good+. Contemporary full calf. (#10928) \$15,000.00

[Edition statement: *Hac postrema editione / per R. Raffaelem Maffeuum Venetum. D. Iacobi à Iudeca instituti seruorum, summo studio illustratus, & à multis erroribus uindicatus ; his adiecimus indices rerum memorabilium, & quaestionum. Shelfmark: Malleus Malefic.*] *The stated purpose of the original text "Hammer of the Witches" was to educate courts on the procedures for identifying and convicting witches, to refute arguments that witchcraft does exist and to discredit those who expressed disbelief. Assisted by the rise of the printing press, the Malleus spread throughout Europe to become a major influence on the witch crazes of the 16th and 17th centuries. As many as thirty editions of the book were published between 1487 and 1669, even though the Catholic Church condemned the Malleus as false just three years after its first appearance and even the Spanish Inquisition dismissed the work as pagan superstition. Written in 1487 by a Dominican inquisitor, Heinrich Institoris, following his failure to prosecute a number of women for witchcraft, it is in many ways a highly personal document, full of frustration at official complacency in the face of a spiritual threat, as well as being a practical guide for law-officers who have to deal with a cunning, dangerous enemy. Combining theological discussion, illustrative anecdotes and useful advice for those involved in suppressing witchcraft, the treatise's influence on witchcraft studies has been extensive.*

One of the early editions printed and published by Antonio Bertano, otherwise known as the Venice Editions (1574-1579), and were the first "Hammer of Witches" published after a fifty-year break in printings due in large part to the Protestant Reformation. This is the first of two printed in Venice and widely seen as the catalyst of the "Second Period" printings (1574-1669). It was also the first to list Sprenger as the sole author. All 16th c. editions are octavos and all are exceedingly rare; only 3 copies of this edition in U.S.: Cal State Sutro, UC Berkeley, Harvard.

111. **Stori-views Stereoscope 3-D slide set with viewer.** St. Louis, Miss.: Stori-views, c.1960s. First Edition. Collection of color slides in printed paper holders, in very good condition, with red slide viewer, in unoriginal box. Very Good+. (#10609) \$85.00

1960's Post Cereal promotional Stereo Viewer with Stori-Views 3-D slides about animals, landscapes, and

landmarks. There were several series manufactured: nature, travel, Bible, and literature. This collections contains selections from Series 1-10, G-I. In French, English.

112. Stoupakis, David; Damien Echols [illus.]. **Queen of Sorrows.** New York: Self-published, 2016. Limited Edition. Limited giclée print edition of 20 on archival paper; signed by David Stoupakis and Damien Echols and numbered 12 of 20; 16x21." As New. (#9197) \$350.00

David Stoupakis is a New York based dark surrealist artist. His work, inspired by fables, fairy tales and nostalgic allusions to the places and situations of his childhood, has always been focused on the evocation of dreamlike landscapes and psychologically complex characters often caught in the gloomy atmosphere of dramatic, apocalyptic scenarios.

Damien Echols was one of three teenagers arrested and convicted for a widely publicized murder in West Memphis, Arkansas known as the "West Memphis Three" in 1993. He spent 18 years on death row and was released as part of an unusual plea deal, asserting their innocence with a guilty plea under the Alford plea. A series of three documentaries produced over a period of ten years, titled "Paradise Lost" chronicled the high profile case. Echols, now living in New York City, wrote extensively in prison, has since published several books and creates visual art both individually and collaboratively; influenced by spiritual and magical practice. He developed an lexicon of enigmatic sigils which appear across the breadth of his work.

113. Strand, Randi Annie. **Prisme 1.** Norway, 2019. Limited Edition. Tight, bright, and unmarred. Black stiff board, black cloth spine, Japanese string binding, relief prints (hand printed, using hand cut stencils), on 11-12 gram Japanese paper. Oblong fo. np (each iteration has 4 to 7 sheets). Illus. (color plates). Numbered limited edition, this being 2 of 3 copies. [Please Note: we have a number of variations of this work and there is a discount when buying 3 or more]. Fine. Hardcover. (#11005) \$1,500.00

Some of the books in the series were made into a film, and the film becoming an artwork unto itself. The film of an alternative version was awarded the Critic's Prize on the juried regional exhibition in Trondheim 2017.

"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

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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.

The sheets melt together in a way which makes it almost impossible for the reader to predict the next sheet's exact pattern and color, or to remember precisely the last motif. It plays with the illusions of form, color, space and order. The image is transformed with each turn of a page and becomes ephemeral. A book starts to exist the moment its pages are turned. Since the book is a media of intimacy, presence and touch, haptic communication inevitably establishes meaning in itself, a communication which invariably will be in some kind of relation to the mental content. It is an arena where perception and thinking operate together, it might also bring awareness of your own perception.

Books have been holy objects for many different reasons. The fragility of the paper and the actions necessary, may add a ritualistic element to the act of reading. I see the reader's act as a performance, a slow motion ballet. In a materialistic culture of mass consumption and noisy, offensive expressions, I find it appropriate to react by focussing on tranquility, care, and consideration. Like mandalas, which often are written in sand to be washed away, I have tried to create a space for a contemplative experience, displaying the ever changing character and relativity of existence, where different elements always are colored and influenced by their surroundings." [Artist statement]

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

114. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal [Homelessness Deluxe]**. Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed

inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Imperial folio. 64pp. Illus. (b/w plates). Limited edition. [N.B. Lettered standard edition is halfbound, black leather spine and foreedge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Similarly bound, copies marked i – iv are intended for collaborators.] Fine in Fine Archival Box. Hardcover. (#9496) \$20,000.00

"This publishing of *A Modest Proposal* was produced to mark the 350th anniversary of the birth of Jonathan Swift in 1667. First printed in 1729 by Sarah Harding 'on the Blind Key', Dublin. Designed, typeset and letterpress printed by Jamie Murphy with much grateful assistance from Niamh McNally, Sarah O'Neill and Phelim McGovern. The type employed is 22 point Monotype Caslon, an interesting cut quite close in character to William Caslon's 'Roman and Italick' types of the late 1720s. The type was originally cast into founts by Neil Winter at The Whittington Press from matrices acquired from the Oxford University Press. The book was printed on a Western style Double Crown proofing press at Distillers Press, NCAD, Dublin. Andrew Carpenter has introduced the edition. Jessica Traynor has supplied nine new poems in response to the original text. David O'Kane has scratched the ten illustrations which have been editioned from lithographic stones by Michael Timmins at his workshop in Stoneybatter. The book has been printed on 250gsm mouldmade paper from the Zerkall Mill, Hürtgenwald, Germany, supplied by John Purcell, London. Based in Wiltshire, UK, Jemma Lewis has designed and produced the marbled papers based on marble patterns found at St. Patrick's Cathedral where Swift was once Dean. Eleanor Swan has produced the porcelain inserts for the standard copies at her studio on the grounds of Russborough House, Co. Wicklow." (Publisher statement)

115. Tavaglione, Giorgio. **L'Oracolo Della Sibilla**. [Germany], [1980]. In original box, although lacking instruction booklet. Set of fortune telling cards which encompass ancient mythology. Comprises 52 numbered cards plus one Sibilla card plus one blank card. Very Good+. In original box. (#9794) \$50.00

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Also published in the US and Italy. With German sticker on front. History of divination cards traces back to playing cards of the 16th century.

116. Taylor, Mike. **Q d'etat**. 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.

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

Edited by Tennyson's grandson.

Kathy Abbott started bookbinding in 1989. She served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing, followed by a BA (Hons) Bookbinding from Roehampton University. Kathy is a partner of Benchmark Bindery, set up in 2009 with Tracey Rowledge. She teaches Advanced level Fine Binding at the City Lit, London and conducts many workshops across the UK and overseas.

118. Tulien, Hagen von. **Occult Psaligraphy: The Hidden Art of Papercutting**. Seattle: Ouroboros Press,

2013. First Trade Edition. Tight, bright, and unmarred. High-grade black cotton book-cloth with blind-stamped device to front cover in black-foil stamped dust jacket. Large 8vo, printed in red and black on 100 lb. paper stock. Illus. (Over 100 illus., many being full-page papercuts). This is part of the Artist Edition, enhancing the limited edition of 888 copies. Near Fine. Hardcover. (#9007) \$100.00

In Occult Psaligraphy, Von Tulien expresses these magical states in a series of over 100 papercuts. This bilingual text in English and German includes introductions by the artist and publisher William Kiesel, who speaks to the practice of papercutting in diverse esoteric traditions worldwide, including China, Japan, Mexico, Europe, Indonesia and America.

119. Turrentine, Terry (images); Weber, Marshall (poem). **Swords and Angels [Artist Book]**. San Francisco, CA: Terry Turrentine, 2017. Limited Edition. Tight, bright, and unmarred. Black leather embossed boards, accordion fold structure, screen printed text; housed in cloth drop spine box. Square 4to. np. Illus. (b/w plates). Numbered limited edition of 8 copies (plus two hors commerce). Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10999) \$.0

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

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

120. **Two photographic tobacco cards of female theatre performers**. c. 1890-1920. Two black and white silver gelatins photographic cards; one a cigarette card and the other is a CDV style tobacco plug card on board. Very Good+. (#10169) \$75.00

One card features a female performer lounging on the shore in the Sennett Bathing Beauties which was a bevy of women performing in bathing costumes assembled by film producer Mack Sennett. They appeared in comedy short subjects, in promotional material, and in promotional events such as Venice Beach beauty contests from ca 1915 -1928.

The other is a sepia toned carte-de-visite of Miss Miner in full costume, circus and theater performer of the 1890s. Little Rhody cut plugs made tobacco cards around the

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turn of the century. Racy for the times featuring full bare legs.

121. Valiente, Doreen. **An ABC of Witchcraft Past & Present.** New York: St. Martin's Press, 1973. First Edition [Book Club Edition]. Tight, bright, and unmarred. Spine minor shelf wear bit of bump to two top corners, consistent foxing, no affect overall. Publishers red cloth title in black, present dustjacket in protective mylar. 416 pp. + illus., index. Very Good in Very Good Dustjacket. Hardcover. (#10939) \$200.00

Often referred to as "the Mother of modern witchcraft" or "Mother of Wicca" Doreen Valiente (1922-1999) was an English author and poet best known for her books on witchcraft and related esoteric subjects. She was the High Priestess of Gerald Gardner's Bricket Wood coven. In 1971, she co-founded the Pagan Front, a British group for religious rights of Wiccans and other Pagans. Pagan scholar Aidan Kelly said of Valiente, "she deserves credit for having helped transform the Craft from being a hobby of a handful of eccentric Brits into being and international movement.. a major personality in the development of Wicca." Book Club edition scarce in any edition with dustjacket, updated. An exceptional resource for practicing and curious witches.

122. Velazquez, Lorena. **Alone Together.** Condesa, Mexico: Lorena Velazquez, 2021. Limited Edition. Bright and unmarred. Unusual structure, altered accordion fold, mixed media (print, photo, fabric); housed in a red cloth box with cut-through.. 29.5 x 13.0 x 13.5. np. Illus. (color and b/w plates). Numbered limited edition of 12. Signed by the artist. Fine in Fine Archival Box. (#11001) \$2,500.00

"With the lockdown, we had to shut ourselves away. This is when I decided to observe the building opposite. I chose to invert the images as negatives, in order to respect the identity of my neighbors, which offers a completely different interpretation when reading the images.

The city of Paris appears lifeless. Our expectations are filled with fear. Fear to face the unknown. Enclosed spaces no longer make sense. Knowing the other becomes valuable.

We asked ourselves many existential questions during this time of great fragility. We lived through a bizarre time, with so much solitude, nothingness and despair when faced with the number of deaths around the world. In this context, scientific advances take on an unusual scale and acquire great importance in the fight to overcome the darkness." [artist statement]

123. Von Hagen, Dr. Victor W. **The Aztec and Maya Papermakers.** New York: [George Grady Press for] J.J. Augustin, 1943. First Edition. Slightly soiled cloth, slight wear, else tight, bright, and unmarred. In superb condition. Folio. 115pp + illus., double-page frontispiece with fold out color leaf of the Dresden Codex, 2 folding maps, 1 plate with reproductions of 2 photographs, and 32 complete plates with 7 amate paper specimens tipped in. Original publisher's cloth with decorative stamp in red. Edition of 220, this being no. 48. This copy signed by the author and presented with inscription: "To Gilbert Morgan, who printed the pictures of this book & put-up with much talk-talk from the author, this 48th copy of the "Papermakers" is sincerely inscribed." Very Good+. Cloth. (#10935) \$550.00

Seminal and important examination of pre-Columbian papermaking by ethnographer Dr. Von Hagen, with introduction by Dard Hunter, to which the work is dedicated. An essential monograph on the papermaking traditions of Mesoamerica, including the species used; one of the authoritative sources, despite being published in 1944.

The culture of amate paper dates back to the pre-Columbian Meso-American era. The word amate derives from amatl, the Nahuatl word for paper. Mayan and Aztec indigenous people painted on amate paper to create codices (accordion folded books) depicting stories historical events and astrology, essential the format of the books were a ladder to the gods. The paper is created from the bark of the amate wild fig tree (xalama) the nettle tree (jonote) and mulberry (morus celtidifolia). These paper examples, also codify the sustainable industry of paper making in Mexico. Extremely important work on cosmology, commerce, and agriculture of MesoAmerica and indigenous people.

124. Von Hagen, Dr. Victor W. **Paper and Civilization.** New York: American Association for the Advancement of Science, 1943. First Edition. Unmarred, bright, and clean. In superb condition. Offprint in original wrappers, 14pp.+ illus. Inscribed by author on front wraps. With four original amate bark spirit dolls (muñecos) in brown, and one amate bark specimen, in very condition, (one figure slightly torn) Very Good+. Wraps. (#10934) \$225.00

The culture of amate paper dates back to the pre-Columbian Meso-American era. The word amate derives from amatl, the Nahuatl word for paper. Mayan and Aztec indigenous people painted on amate paper to create codices (accordion folded books) depicting stories historical events and astrology, essential the format of the books were a ladder to the gods. The Otomí people

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*continue to use amate paper for creating cutout figures for religious ceremonies, while other village artisans use it for Mexican folk art depicting colorful urban scenes festivals and celebrations. The paper is created from the bark of the amate wild fig tree (xalama) the nettle tree (jonote) and mulberry (morus celtidifolia). Each type of bark produces a different tone of color ranging from coffee browns to silvery whites. The pulp from these barks is often combined to produce a swirling marble effect. The artisans first wash the bark, then boil it in a solution of lime juice for several hours and lay the strips on a wooden board. They beat the strips until they fuse together to form the desired texture, and then dried in the sun. The cut paper spirits are also named as deities, including dios de abeja, dios de antiguo, madre terra. In addition, the Otomí cut paper camas (beds), upon which the paper figurines are laid during rituals. Ritual specialists first fold the paper before it is cut, producing symmetrical images when unfolded. The muñecos and camas are central features of Otomí rituals. During a particular curing ceremony, the ritual or religious specialist (healer, curer, medicine man, sorcerer, shaman) may kill a chicken and sprinkle its blood over the paper figurines lying on their paper beds while praying and chanting, in an effort to rid the patient of malevolent spirits. A lesser known aspect of Otomí tourist art is the making of small books and ephemera from handmade paper where the lighter paper is used as a background surface, and brown and darker muñecos, the “sacred paper cuttngs” are glued on. These paper examples, also codify the sustainable industry of paper making in Mexico. This reprint examines Hagen's writing about ancient Mexico, called this largest and most powerful empire in the New World “the paper-world of the Aztecs.” Reprinted from *The Scientific Monthly*, October, 1943, Vol. LVII, pages 301-314.*

125. 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.** London: John M. Watkins, 1955 [1815]. Reprint [Limited Edition]. Minor shelf/edge wear, bump at bottom edge of front board, two rubber stamp markings at ffep (one partially erased (owner name removal)), touch of foxing at preliminaries and text block fore-edge, else tight, bright, and unmarred; DJ shows moderate shelf/edge wear, several small chips, one moderate chip at bottom front edge (repaired), partially split at front joint, else clean and bright in a new Brodart jacket. Black cloth boards, gilt lettering. 8vo. 384pp plus Index. Index.

Numbered limited edition, this being 64 of 250. Very Good in Good- Dustjacket. Hardcover. (#10290) \$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.

126. Waite, Arthur Edward. **The Book of Ceremonial Magic: The Secret Tradition of Goetia, including the rites and mysteries of Goetic theurgy, sorcery, and infernal necromancy.** New Hyde Park, NY: University Books, 1961. First Edition. Tight, bright, and unmarred. Bound in red cloth spine over black boards in like new dust jacket, minimal wear to bottom spine edge. 336 pages with illustrations and advertisements. Includes frontispiece "Edward Kelly, Magician." Near Fine in Near Fine Dustjacket. Hardcover. (#9767) \$275.00

*Arthur Edward Waite (2 October 1857 – 19 May 1942), commonly known as A. E. Waite, was an American-born British poet and scholarly mystic who wrote extensively on occult and esoteric matters. First published in 1898, *The Book of Ceremonial Magic* was originally called *The Book of Black Magic and of Pacts*. It was distributed more widely under the title *The Book of Ceremonial Magic* in 1910. It is a compendium of a complete system of magick drawn from various grimoire sources and other magical and sacred texts. An essential book on ritual magic. Scarce in near fine dustjacket (unclipped).*

127. Wendell, Leilah. **The Necromantic Ritual Book.** New Orleans, LA: Westgate Press, 1994. First Edition (Fourth Printing). Minimal shelf wear, with sticker on rear, otherwise tight, bright, and unmarred. In silver and black wrappers, 8vo, 50 pp. + illus. Very Good+ in Wraps. Paperback. (#10892) \$175.00

*"The name "Westgate" came from a concept Wendell introduced in her book *Our Name Is Melancholy: The Complete Books of Azrael: the four cardinal directions represent spiritual "gates," or transitional points in the universe, and the West gate—the direction of sunset—is the death gate. Wendell wrote the first version of the book, a lyrical combination of memoir and romantic meditation on death as a being, in the late '80s, after choosing the Westgate name as the umbrella for her creative efforts (the book has been updated several times since with extra chapters). Wendell was not a social creature and adhered to the concept of death.. The workings in *Necromantic Ritual Book* will permit the magician**

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to bask in the "lifeorce" of the Angel of Death. Successful working of any of these devotions will enable you to share consciousness with the Angel of Death on an intimate level, as well as becoming "one" with your own death. These are rites of passion and devotion for the accomplished and sincere practitioner. The *Necromantic Ritual Book* is a lamp unto the realm of shadows, dispelling fear with understanding."--Bio. A cult necromantic legacy for 1990s morbid enthusiasts and death dwellers.

128. Whitman, Walt; Glaister, Don [binder/artist].

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

"The text is taken directly from the Preface, intact without breaks or rearrangement.

Complete Instructions is conceived, edited and produced as a response to social and political American life in the early 21st century, with guidance by Walt Whitman from the middle of the 19th century. The visual concepts, materials and techniques developed and employed in the edition are primarily of our time, while acknowledging the time, vision, genius and humanity of Whitman.

Each page of text is followed by a page spread which visually relates to that text, then the next page of text, visual page spread and so on.

Complete Instructions is designed and produced by Donald Glaister. Letterpress printing was done by Jessica Spring at Springtide Press, the abaca paper was made by Tom Balbo at the Morgan Conservatory. Suzanne Moore gave invaluable consultation and guidance and Camille Botelho offered her skilled hands and eyes." [artist statement]

129. Williams, Joseph J., S.J. **The Psychic Phenomena of Jamaica.** New York: Dial Press Inc., [1934]. First Edition. No visible wear, tight, bright, and unmarred. DJ shows light wear/rubbing/chipping, visible toning to end and internal pages, price clipped, tear p.9. Brown cloth boards, blind device. 8vo. 309pp. Index. Bibliography. In mylar. Very Good in Very Good Dustjacket. Hardcover. (#10819) \$150.00

*"The cases dealt with include examples of poltergeist phenomena...superstitious delusions and scientific explanation in Jamaica." Contents include chapters on: "Ashanti Cultural Influence in Jamaica", "Jamaica Witchcraft", "Applied Magic", "Belief in Ghosts", "Funeral Customs", "Poltergeist." Companion to Williams's earlier work, *Voodoo and Obeahs*. Dr. Joseph J. Williams was born in Boston in 1875 as the son of Nicholas and Mary Jane Williams. He was educated at home by his mother, a former Boston school teacher, and later at Boston College High. In 1893 he entered the Society of Jesus at Frederick, Maryland. After two years of scientific and philosophical studies at Woodstock College he was assigned to Jamaica from 1906 to 1907. Williams earned a doctorate in ethnology at Woodstock and was editor of *America* from 1910 to 1911. The next five years he served as a missionary in Jamaica. The author also spent numerous years studying black culture in Jamaica, an attempt to trace the many Hebrewisms, especially those found in tribes in West Africa, particularly among the Ashanti. Instructive African American scholar researching Afro-Caribbean and African religious practices and beliefs for several decades of scholarship.*

130. Zalasin, Paul. **Witchcraft: The History, Philosophy and Rituals of Witchcraft.** Hempstead, NY: Gemini International Press, 1979. First Edition. Toning to wraps, crease internal, else tight, bright, and unmarred. Yellow wrappers, 97pp.+illus. Very Good+ in Wraps. Staplebound. (#10938) \$50.00

Paul Zalasin's Witchcraft destroys forever the myths surrounding pagan religion, revealing and exposing the basis of Wicca. Primer on witchcraft. He lifts the veil of superstition and misinformation. Zalasin is an expert parapsychologist and investigator of the occult and director of the Occult research center of America.

Addendum:

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

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np. Illus. Edition of five book sculptures. Fine in Fine Case. (#9530) \$18,500.00

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

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

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

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

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

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

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

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

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

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

Ian J. Kahn

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