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1. Acker, Kathy. **I Dreamt I Was A Nymphomaniac [Complete in Six Parts]**. San Francisco, CA: Self-Published/The Black Tarantula, 1974. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Printed stapled wrappers, black ink lettering; original hand-lettered envelopes. 8vo. 192pp [1-34; 35-71; 72-106; 107-139; 142-165, & 166-192 in five envelopes (§§ 5 & 6 together). Near Fine in Wraps.. Original Wraps. (#7570) \$1,500.00
A genuinely uncommon complete set of the author's second novel published in six sections and mailed to friends and supporters. Her friend Luc Sante recently writing about Acker: "She first distributed her work on the mail-art circuit, pamphlets that she typed, Xeroxed, and sent out serially to a hundred people or so". Published in traditional format, this work became her first regular publication, in 1975. One of the key figures of the art punk 70's, much of her writing involves appropriation of work ranging from the classics to porn, and inserting herself and her life into the collage. Always a cult figure, this early self-published material is particularly scarce.
2. Aminoff, Judith (ed). **Cover: May 1979 Volume 1 Number 1**. New York: ArtCover, 1979. First Edition. Minimal shelf/edge wear, hint of toning at spine, crease at rear wrap, else tight, bright, and unmarred. Printed glossy wraps. Square 8vo. np. Illus. (b/w plates). Very Good+ in Wraps. Original Wraps. (#7990) \$250.00
First issue of periodical published in May 1979 and devoted to conceptual art and artists, edited by Judith Aminoff. This debut issue featured work by Lea Douglas, Les Levine, Suzanne Harris, Richard Nonas, Barbara Kruger, Micha Laury, Gerard Hovagimyan, Dennis Oppenheim, Peter Fend, Rebecca Howland, Tom Otterness, B Movies, Anthony Thompson, David Salle, Alan Moore, Lisa Kahane, and Ralph McRae. Richly illustrated with supporting text. A handsome copy of this rather scarce volume.
3. Anderson, Holly. **Lily Lou**. New York: Purgatory Pie Press, 1986. Limited Edition. Signed by all involved parties, else tight, bright and unmarred. DJ shows very minor shelf/edge wear (it is slightly over-lapped), else bright and clean. Quarterbound, blue paper spine, cream paper boards (very toothy), red ink lettering at spine, in blind portrait at front, mauve endpages, frontispiece. Narrow 8vo. 11pp. Limited numbered edition, this being 40 of 200. Signed by author (frontispiece), printer and designer (colophon). Fine in Fine DJ.. Hardcover. (#5980) \$100.00
Fine press edition using a variety of typefaces (ten) on Amora paper. Letterpress work by Dikko Faust. Designed and edited by Esther K. Smith. Signed by all parties. A very handsome copy.
4. Argyle-Stuart, Philip Campbell (ed.). **The High IQ Bulletin [10 issues] 1970-1977**: "[These] Sheet[s] is for Ladies and Gentlemen of the Blue Ribbon Grand Jury of Intellect. Contains Anti-University Knowledge." Colorado Springs, CO: P.C. Argyle Stuart, 1970-1977. First Printing(s). A few sheets show minor handling wear, else bright and clean. Various sized and colored sheets, printed in various colors, two color photographs included. Broadsheets and 2-4pp pamphlets. np. Illus. (color and b/w plates). Near Fine in Wraps.. Original Wraps. (#7581) \$250.00
Issues #7-11, 13-17. Also includes issues #1-5 of Items and Announcements for Members of the Fraternal Order of the Magic Confederate Regiments and correspondence to and from Argyle-Stuart including two color snapshots of him in Confederate uniform with redesigned Confederate flag. A remarkable combination of far right racist, anti-semitic, health nut, astological, and pro-South material. Referenced by Wilson and Shea in Illuminatus trilogy.
5. Aristotle [Averroës (Abū l-Walīd Muḥammad bin 'Aḥmad bin Rušd)]. **Meteorologica [Aristotelis Stagyrītæ Meteororum libri quatuor : cum Auer. Cordubensis exactiss...]** [With commentaries of Averroës]. Lugduni: Apud Iacobum Giunctam [Jacob Guintas for Theobaldum Paganum], 1542. First Edition Thus. Minor shelf/edge wear, light

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even toning, pp13-17 show small area of puncture/loss mid-page with a very small bit of character loss, else tight, bright, and unmarred. Halfbound, burgundy leather spine and tips, red marbled paper boards, three raised bands, spine label (much earlier) shows gilt lettering and decorative elements. 12mo (17cm) 91pp, [1] (blank). Illus. (b/w plates). Very Good+. Hardcover. (#7604) \$5,500.00

"Lugduni impressum per solertem virum Theobaldum Paganum" (colophon, cited as the first book of the press). First Giuntas edition, second Averroës edition. One of a small handful of 'complete' copies (including the last blank (Nat. Lib. of Med.; Smithsonian), other two identified copies both lack the final blank (Univ. of FL; Univ. de Barcelona)). "...Averroës, was born into a prominent family of jurists ...[and]...made the acquaintance of the sultan of Marrakesh ... The sultan also expressed an interest in philosophy and commissioned Averroës to write three sets of commentaries (short, intermediate, and long) on each of Aristotle's writings. These commentaries became so influential in Western Europe that Averroës became known simply as "The Commentator."
Interestingly, prior to Averroës, Aristotle's works had been largely forgotten in the West. Before 1150 only a few translated works of Aristotle existed in Latin Europe (i.e. excluding Greek Byzantium), and they were not studied much or given as much credence by monastic scholars. It was in part through the Latin translations of Averroës' work beginning in the 12th century that the legacy of Aristotle was recovered in the Latin West.

6. Bacon, Francis. **The Two Books of Sr. Francis Bacon. Of the Proficiency and Advancement of Learning, Divine and Human.** London: William Washington, 1629. Second Edition. Light shelf wear, lacks ties, ownership plates and signatures, light toning at textblock edges. closed unrepaired tear in K3, early notes on Bacon at endpages, else tight, bright, and unmarred. Later full vellum binding, black ink lettering and stamp of William Stirling-Maxwell on covers. Small 4to. 335pp. Very Good. Hardcover. (#7607) \$950.00

In addition to the stamped binding, the book carries the large, striking bookplate of Stirling-Maxwell on front paste-down, booklabel of Keir on rear pastedown, and at the titlepage, "Exlibris Samuelis Edgley 1667" with his coat 3/6. Widely considered Bacon's magnum opus, wherein he reveals his new scientific method: science is to be experimental and fact-based rather than speculative and philosophical. This in clear contrast to the Aristotelian and Scholastic method, it had a profound influence upon the thought of Locke, Leibniz, Huygens, Robert Boyle, Voltaire and others. STC 1165. ESTC s100512. Gibson 82.

7. Baldwin, James; Baskin, Leonard. **Gypsy: & Other Poems [Super-Deluxe].** Leeds: The Gehenna Press, 1989. Limited Edition. Tight, bright and unmarred. Traycase shows ownership plates at inside front and outside front near heel, else tight and clean. Quarterbound, black leather spine, black textured paste paper over boards, gilt lettering, bound in/tipped in etchings, tissue guards. Traycase in red cloth, three black leather labels, gilt lettering and decorative elements, concealed pocket for the copper plate; matching black portfolio for drawing. 4to. np [approx. 24pp text plus etchings]. Illus. (color and b/w engravings). Limited numbered edition, this being "f" of six 'hors d'edition' of 325. Etchings and colophon signed by Baskin. Fine in Near Fine DJ. Hardcover. (#6743) \$12,000.00

"The edition is arranged as follows: copies numbered 1-50 have a portfolio of etched portraits, signed & numbered by the artist & are specially bound; copies 51-325 have a signed & numbered etched portrait. Six special copies, 'hors d'edition', lettered a-f, contain an original copper plate & a drawing. This is copy number /mss/ Special Copy f" and signed by the artist. Specially bound by Daniel Gehnrich with paste paper boards by Babette Gehnrich. Baskin had been working with Baldwin to produce a book of unpublished poems by Baldwin. It evolved, "alas, into a volume memorializing Baldwin" following his unexpected and untimely death. An important work in Baldwin's cannon, beautifully illustrated by Baskin. The plate included with this copy is the "central" plate that was included in each copy. This work also embodies the first printing work by Michael Kuch (not noted in the colophon as is traditional) for Baskin. This is the only copy of the super-deluxe not to be held in special collections.

8. Balzac, Honoré de; Jouve, Paul (illus). **Une Passion Dans Le Désert.** Paris: Maxime Cottet-Dumoulin, 1949. Limited Edition. A few tissueguards creased, pale sporadic foxing, else bright and unmarred. Slipcase shows minor shelf/edge wear, else tight and clean. Case and boards in paper faux-snakeskin, loose signatures, tissueguards. fo. Illus. (color and b/w plates). Numbered limited edition, this being 98 of 123 (110, 10, 3). Signed by Jouve and the publisher at the colophon. Near Fine in Very Good Slipcase.. Hardcover. (#7577) \$7,500.00

Illustrated by Paul Jouve with 13 colored etchings, 3 of which are double-page and a separate suite of the etchings in black and white. Text printed within red borders, each page with Egyptian-themed headpiece heightened in brownish gold.

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9. Banks, Russell; Moser, Barry (illus). **Spirit of the River**. Las Vegas, NV: Rainmaker Editions, 2002. Limited Edition. Tight, bright, and unmarred. Slipcase bright and clean. Beige cloth boards, spine label, matching slipcase. Small 8vo. 53pp. Illus. (b/w plates). Numbered limited edition, this being ___ of 399. Fine in Fine Slipcase.. Hardcover. (#7311) \$675.00

A short story by Banks illustrated with three engravings by Barry Moser.

10. Barbier, Georges; Bakst, Leon, etc. **Journal Des Dames et Des Modes: No. 1 June, 1912 - No. 79 August 1914**. Paris: Aux Bureaux du Journal Des Dames, 1912-14. First Edition(s). Light shelf/edge wear, "Mr. Horn" in pencil on each wrapper, one supp shows nibbling at a corner, outer wrappers show light to moderate wear, one supp cover shows closed tear with matching interior (see below), else tight, bright and unmarred. Original blue/grey wraps in Ingres like "sugar paper" with deckled edges; uneven sizes; text printed on heavily textured laid rag paper; plates printed on watermarked laid paper (mark of "Journal Des Dames"). Small 8vo. Var. pag. Illust (b/w; hand-colored). Numbered limited edition, this being 1221. Very Good to Near Fine in Fine Archival Case. Original Wraps/Custom Archival Case. (#6532) \$25,000.00

186 hand-colored fashion plates by artists such as Georges Barbier, Leon Bakst, et al. Each supplement has 8 pages of black and white letterpress-printed text and typically 2-3 fashion plates loosely inserted. Each supplement in a paper wrapper and an outer wrapper around each of 4 stacks (tomes). Custom made archival box contains:

Tome I: June 1912-Dec. 1912: 21 supplements. Wrapper for tome is present by split.

Tome II: Jan. 1913-June 1913: 18 supplements in pale, medium, and dark blue wrappers. Outer wrapper shows wear and toning.

Tome III: July 1913-Dec. 1913: 18 supplements in blue, beige, etc., outer wrapper shows moderate wear, two copies of plate #109. Menu for Restaurant Larue in 1 Nov. '13 and 20 Dec.

Tome IV: Jan. 1914-July 1914. 21 supplements in blue, beige, etc. Outer wrapper shows moderate wear. No. 58 shows closed tear that includes 3 pages of text and two plates (130 & 131), repaired.

Overall, a remarkable collection of this scarce and desirable collection.

11. Baskin, Leonard (illus); Maslow, Jonathan (author). **Skulls**. Leeds, MA:: The Gehenna Press, 2003. Limited Edition. Tight, bright and unmarred. Archival case bright and clean. fo. Quarterbound, brown leather spine, hand-made pastepaper boards. np. Illus. Limited numbered edition, this being 33 of 34 copies. Signed by Lisa Baskin and Jonathan Maslow. Fine in Fine Archival Case. Hardcover. (#6670) \$8,500.00

"Continuing a collaboration that began with Maslow's brilliant Owl Papers and Gehenna's monumental Semblant...completed the year before the artist's death...Densely textured, xylographically inventive, Baskin vests his woodcuts and etchings with myriad layers of ambiguity..." (from the colophon). A brilliant collection of copperplate etchings (10) and woodcuts (17). Printed by Double Elephant Press and Horton Tank Graphics and bound by Grey Parrot.

12. Baskin, Leonard. **Zapf's Civilité Disclosed**. Leeds, MA: Gehenna Press, 1995. Limited Edition. Tight, bright, and unmarred. Hand-made pastepaper boards, red leather spine label, gilt lettering; matching slipcase. 4to. np. Illus. Fine in Fine Slipcase.. Hardcover. (#7575) \$950.00

"Herman Zapf, the celebrated type designer and typographer has designed a new Civilite typeface following Granjon's general lineaments, but its twisting and turning permutations are redolent of Zapf's genius..." (prospectus) Pastepaper and binding by Claudia Cohen. One of 100 copies printed upon various handmade Czech and Italian papers in an issue of 125 (25 deluxe copies with an second suite of prints was also issues). [One of the last few fresh from the Press]

13. Baudelaire, Charles [Feinstein, Samuel (binder)]. **Les Fleurs Du Mal**. Paris: Presses De La Cite, 1945. Limited Edition. Tight, bright, and unmarred. Full brown goatskin binding, inlaid decorative elements, sewn on five raised cords into boards, leather hinges and doublures, aeg, fore-edge painting (two figures in Baudelairian repose), marbled endpages, double core silk headbands, gilt and carbon tooling, frontispiece; archival slipcase with matching leather spine label, lined in suede (subtly transferring binding elements). 8vo. 261pp. Illus. (b/w plates). Numbered, limited edition, this being 768 of 1000 copies. Fine in Fine Archival Box.. Hardcover. (#7555) \$1,500.00

An early work by the emerging binder Sam Feinstein. A remarkably sophisticated design and execution from a talent this young. Wonderful and engaging design choices at every turn belie his youth and speaks volumes for the potential of his future work. Brilliant.

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14. Baudelaire, Charles; Aldrich, Jonathan (trans); Hildreth, Alison (illus). **Le Voyage**. Portland, ME: Wolfe Editions, 1998. First Edition/Limited Edition. Tight, bright and unmarred. Quarterbound, black cloth spine, mustard paper boards, paper onlay, black ink lettering and decorative elements, burgundy textured paper, Japanese paper guard. Small 8vo. np. Illus. (b/w plates). Limited numbered edition, this being 50 of 100. Signed by translator and artist. Fine. No DJ, as Issued.. Hardcover. (#4150) \$450.00
Letterpress printed by David Wolfe. An exceptional production piece, with gilt onlay, cut-aways and burn-throughs. Very complex to print and bind. A pristine copy.
15. Bean, Victoria. **Every Morning She'd Leave Me: The Poetry Biography of Ronald Downs**. London: ARC Artists Editions, 2013. Limited Edition. Tight, bright, and unmarred. Grey cloth boards, salmon lettering. Small fo. np. Limited edition. Fine. Hardcover. (#8071) \$1,500.00
Simple, clean, elegant...beautifully structured prose, overprinted for emphasis, a touch of concrete reductionism. Brilliant.
"Victoria Bean's work features self-generated prose and text and has been shown in a number of galleries including the Tate. Her work is about language and reduction. Saying as much as possible by using the minimum to communicate – from text as illustration to the fact that most of her work is self-binding. She is also making poetry a large part of her practice making portraits of people using words."
16. Bean, Victoria. **Helvetica Poems**. London: Victoria Bean/ARC, 2008. Limited Edition. Bright and unmarred. Black cloth box, white ink lettering, loose plates. 8vo. np. Illus. (b/w plates). Limited edition of 25. Fine in Near Fine Dropspine Case. Loose Sheets. (#8062) \$750.00
Concrete poetry via lenticular lithographic prints. "A series of animated poems that can be read in any language. When held and tipped back each page changes from one typographic state to the other..." Seven single line poems reduced to a two-state punctuation mark. Brilliant in its simplicity and execution.
17. Bean, Victoria. **This is Not a Love Thing: Wm Hogarth & The Harlot's Progress [Reconsidered]**. London: Victoria Bean, 2012. Limited Edition. Tight, bright, and unmarred. Cloth dropspine case. Loose plates and supporting text. fo. np. Illus. (color plates). Limited edition of 10. Fine. Original Wraps. (#8063) \$1,500.00
The original Harlot's Progress embodies six engravings by Hogarth documenting the life and fall of Moll Hackabout, a young woman arriving in London to work. Though she wanted to be a seamstress, she ended up (as one in five women did at the time) working as a prostitute. Though this work offered the women financial independence not available by other means (earning more in a month than most tradeswomen earned in a year), it was a life fraught with risk and danger. The six engravings the artist considered document Moll's life "as the mistress of a wealthy merchant, to her final days as a prisoner pounding hemp in Bridewell prison. She dies a disease-ravaged 23 year old." Using 'tart cards' left by prostitutes in phonebooths about London, Bean constructs a large visual poem using language and the material of the cards themselves. "In the course of writing the poem, and selecting the words, I found that nouns were limited, and propositions even more so."
18. Bellmer, Hans. **Bending Woman/Bending Space**. nd [circa 1960]. Limited Edition. Bright and clean. Printed on a dusty rose sheet. Limited Edition [50/100] [without reference] Fine. (#7630) \$1,500.00
"Hans Bellmer (1902 Kattowitz-Paris 1975) Co-founder of the Fantastic Realism movement Hans Bellmer was born in Kattowitz in 1902. At his father's insistence, he worked in a steel factory and a coal mine. Bellmer managed to do some art work and exhibit it in Poland in 1922/23. The work led to his arrest. While studying engineering at Berlin Polytechnic, he met George Grosz and in 1924 Bellmer dropped out of engineering, and worked as a book printer and then as an illustrator, moving to Paris later that year. Bellmer worked as a commercial artist, attended lectures at the Bauhaus and travelled to Italy and Tunisia. He refused to continue working as a sign of resistance to Fascism in 1933. his Bellmer began to construct girlish three-dimensional dolls, which he photographed in erotic poses. Some of these works were published at his own expense in 1934, others appeared in the Surrealist journal 'Le Minotaure'. In 1938 Bellmer emigrated to Paris and was interned with Max Ernst at the outbreak of Ww2. In 1943 Bellmer had his first one-man show in Toulouse, followed by numerous international Surrealist group shows. In the post-war era Bellmer succeeded in rendering the subconscious aspect of sexuality in hallucinatory dream pictures, working with the precision of the Old Masters infused with Mannerist influences and beautiful, fluid line which recalls Jugendstil/art Nouveau. In Bellmer's mature late work, the eroticism is even more pronounced, partly because death is now viewed as the opposite of lust."

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19. Blake, William; [Blake Trust]. **Images for Blairs Grave.** London: William Blake Trust, 2009. Limited Edition. Tight, bright, and unmarred. Black cloth, red leather, matching slipcase, gilt lettering. Small fo. Illus. (color plates). Fine in Fine Slipcase and Fine Portfolio. Hardcover. (#6633) \$7,500.00

"Bound in gilt-lettered quarter deep scarlet calf over black moiré silk covered boards, deep scarlet leather label blocked in gilt to the centre of the upper board; 96pp., illustrated throughout with colour and b/w reproductions of Blake's drawings and watercolours. Contents: Morton D. Paley, William Blake and Robert Blair's 'The Grave'. Martin Butlin, The History of Blake's Illustrations to 'The Grave' and The Newly Discovered Water-colours. Blake's twenty watercolour designs, with a Catalogue and illustrated Commentaries by Martin Butlin. Robert Blair's The Grave, from Cromek's edition 1808. Schiavonetti's engravings of twelve of Blake's designs, from the 1808 edition. Blake's rejected engraving of 'Death's Door'. Printed throughout in black and white and colour on 200 gsm archival, acid-free paper. With A portfolio (35x28x2.8 cm) bound in maroon calf, with tongue-and-strap closure blocked in gold, flap blind-embossed with double rule border, lined in red; all in close replication of the portfolio made sometime after 1822 to contain: 19 (of 20) watercolour inventions by Blake in illustration of Blair's The Grave, mounted on thick beige paper within ruled and tinted borders and trimmed to 33.3x26.7 cm; here reproduced in facsimile. One of 36 copies of the Portfolio, Plates and Book in cloth-covered double slipcase, numbered I-XXXVI."

20. Borezo, Amy. **Raising the Supine Dome.** Hanover, NH: Amy Borezo, 2010. Limited Edition. Tight, bright, and unmarred. Accordion fold on structurally significant stock, hand-set metal type, images from photopolymer plates, laser-cut siloettes; dropspine archival box. 8vo. np (14pp). Illust. (mono prints). Numbered limited edition, this being 19 of 20. Fine in Fine Archival Box. Hardcover. (#8069) \$750.00

"The artist's book 'Raising the Supine Dome' depicts the visionary architect Buckminster Fuller's first attempt to construct a geodesic dome with a class of students at the experimental school, Black Mountain College, in 1948. The actual construction was a failure because the dome did not rise, but Fuller saw each failure as a way of getting closer to true understanding. The book presents the event as a stripped down, schematic tableau of figures on a white field amidst sinuous red strips of construction material, emphasizing the beauty and poetry of the failed event. The red lines become drawings in space, sprawling and expressive, unwilling to coalesce into the tidy geometry of Fuller's built universe. The figures attempting to erect the dome are physically cut out of the paper, revealing a triangular grid beneath, representing the point at which individuals lose their unique characteristics when working together as a group toward a specific goal. The text contained within the book is a found poem, taken from a variety of primary sources and edited, altered and combined to give the reader a sense of time and place as well as a basic narrative of the event. The writings of Buckminster Fuller and excerpts from the poem about Fuller 'The Praises' by Charles Olson combine with anecdotes from Fuller's class at Black Mountain by Elaine de Kooning. The text is placed along the bottom edge of the book in a subtle and sloping downward arc, echoing the shape of the supine dome that refuses to arc upward. The accordion book's stiff leaves can be paged through as a codex or can stand upright and extend out fully and be viewed from both sides as the play of light and shadow interacts with the cut figures." (artist's catalogue)

21. Bougainville, Lewis de. **A Voyage Round the World; Performed by Order of His Most Christian Majesty, in the Years 1766-69.** Dublin: J. Exshaw, 1772. First Irish Edition. Minor shelf/edge wear, binding professionally rebaced/restored (see restoration report), period bookplate at front pastedown, bookseller pencil notation at rear pastedown, small tear at tab of frontismap professionally repaired, else tight, bright and unmarred. Full leather binding, red leather spine label, gilt lettering and decorative elements, large fold-out map, folding plate. 8vo. xxxii, 480pp. Illus. (b/w plate). Glossary. Very Good [Textblock Near Fine]. Hardcover. (#6475) \$1,750.00

Period bookplate of "Buchan Hepburn Bar't". Pencil notation at rear reads, "collated & perfect [??] B. Quaritch" A handsome copy of the smaller Irish imprint, published contemporaneously to the larger London edition. (Sabin 6869) From the collection of Edouard Stackpole, renowned whaling scholar, curator of Mystic Seaport Museum (Mystic, CT. 1951-1966) and director of the Peter Foulger Museum (Nantucket, MA. 1969-1986).

22. Bowles, Paul; Applin, Isak (illus). **A Distant Episode.** Portland, ME: Wolfe Editions, 2003. First Edition Thus/Limited Edition. Tight, bright and unmarred. Slipcase is bright and clean. Quarterbound, black cloth spine and matching fore-edge, grey paper boards, dark grey ink lettering and decorative elements, paper label at spine, grey endpages, frontispiece. fo. 26pp. Illus. (b/w plates). Limited edition, this being number 11 of 30 copies. Fine in Fine Slipcase. Hardcover. (#2627) \$950.00

Produced by Isak Applin and David Wolfe of Wolfe Editions and bound by Fall Brook Bindery. An exceptional edition, beautifully illustrated and in pristine condition.

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23. Bradbury, Ray; Steadman, Ralph. (illus). **Fahrenheit 451: 50th Anniversary Edition.** Los Angeles, CA: Graham Press/Stinehour Press, 2005. Limited Numbered Edition. Tight, bright and unmarred. DJ bright and clean. Slipcase tight and clean. Quarterbound, black leather spine, marbled paper boards, gilt lettering, black endpages, frontispiece. Printed portfolio (red and black ink) housing the signed Steadman plate. Black silk clamshell case, leather spine label, gilt lettering. 8vo. 152pp. Illus. (color and b/w plates). Signed by Bradbury and Steadman. Numbered, limited edition, this being S/Z of 52 lettered copies [from an entire print run of 301[ish]]. Laid in portfolio with original signed plate. Laid in letter from publisher. Fine in Fine Archival Case.. Hardcover. (#6516) \$1,750.00

The entire printing numbered 503 copies issued in 3 variant bindings: 52 double lettered; 1 through 150; and 301 numbered consecutively. New introduction by Bradbury. Considered by all (including Bradbury) as the "definitive" edition. Brilliantly illustrated by Steadman.

24. Brown, Frederic. **ETAOIN SHRDLU.** Portland, ME: Ivy Derderian/Wolfe Editions, 2009. Limited Edition. Tight, bright and unmarred. Unprinted tan cardstock wrappers; green textured heavy stock DJ, lettering and pictorial elements in black ink, advert endpages. 8vo. 13pp plus ads. Illus. (b/w plates). Numbered limited edition this being 6 of 40 copies. Fine in Wraps. Original Wraps. (#7080) \$225.00

The first solo project from Ivy Derderian, working at Wolfe Editions. Printed in Linotype Bonodi Book, created on an Intertype (the Linotype's successor). From the prospectus:

"Frederic Brown's entertaining short story about a sentient Linotype, titled Etaoin Shrdlu, was originally published in 1942 in the magazine Unknown Worlds. While Mr. Brown was well known for his science fiction short stories and novels as well as his award-winning detective fiction, it is clear that he knew his way around a Linotype and a print shop.

Ivy Derderian, with the help of Wolfe Editions, announces a new publication of Etaoin Shrdlu, designed in the manner of pulp magazines of the 1940s. The text type is Linotype Bodoni Book, titles were set in Ludlow Ultra Modern. Text is printed on acid free Dur-o-tone Aged Newsprint, cover is acid free St. Armand Colours. The two engravings used are from a 1923 issue of The Linotype Bulletin."

Designed and printed to reflect its pulp heritage using Dur-o-tone Aged Newsprint (acid free) and cover wraps on St. Armand Colours. Illustrations from a 1923 issue of The Linotype Bulletin. A wonderful blending of content and design.

25. Brown, Thomas; Brown, T (illus); Scott, B (illus). **The Elements of Conchology:** Or Natural History of Shells: According to the Linnaean System, With Observations on Modern Arrangements - Illustrated With Nine Colored Plates. London: Printed for Lackington, Allen & Co. etc., 1816. First Edition. Light shelf/edge wear, small bookseller plate at front pastedown, some pulls to leather, rubbing to spine and hinges, ex libris (only marking are two emboss (one at title page, one at 19/20) and small number stamp at the first text page), hint of lift mark at rear pastedown, several pencil notations in textblock (correcting errors as noted in the errata), else tight, bright and unmarred. Quarterbound, brown leather spine and tips, four raised bands, gilt lettering and decorative elements, color frontispiece. 8vo. vi, 168pp. plus 1 bound in Errata page. Illus. (colored plates). Very Good [Textblock Fine].. Hardcover. (#5200) \$950.00

All 9 hand-colored plate pages present, in unusually fine condition. But for the emboss, textblock is effectively "as new". A very handsome copy of this rather scarce work in simply exceptional condition.

26. Burt, Stephen. **Recently Discovered Invertebrates.** Portland, ME: Stephen Burt/Wolfe Editions, 2010. Limited Edition. Tight, bright, and unmarred. Black cloth boards. Small 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 8 of 20. Fine. Hardcover. (#8011) \$275.00

27. Burton, Robert. **The Anatomy of Melancholy: What it is, with all the kinds, causes, symptomes, prognostickes, & severall cures of it. In three partitions with their severall Sections, members & Subsections. By Democritus Junior.** Oxford: Printed for Henry Cripps by John Lichfield, 1632. Fourth Edition. Light shelf/edge wear, small closed split at the hinge near the head, touch of toning at textblock edges, else tight, bright, and unmarred. Full brown leather binding, five raise bands, brown leather spine labels, gilt lettering, marbled endpages, engraved title page with the explanatory leaf "The Argument of the Frontispiece" opposite, aeg. fo. 722pp. Illus. (b/w plates). Index. Very Good+. Hardcover. (#7624) \$4,500.00

Fourth edition, "corrected and augmented by the Author". This last being critically important, as it is the first edition that includes, "The Turkes have a drinke called Coffa (for they use no wine) named of a berry as blacke as soot, and as bitter..." (Pt. 2: Sec. 5: p397 (not appearing in the 1621, '24, '28 editions).

"...the most frequently reprinted psychiatric text. It may properly be called the first psychiatric cyclopaedia for nearly

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one thousand authors are cited, about half of them medical." (Hunter & MacAlpine pp 94-9; see also STC 4162.). " Rife with well known pagination issues, this copy is complete and handsome.

28. Busby, Thomas. **Concert Room and Orchestra Anecdotes of Music and Musicians:** Ancient and Modern. [Fine Binding - Complete in Three Volumes]. London: Printed for Clementi & Co., 1825. First Edition. Tight, bright and unmarred. Halfbound, brown leather spine and tips, five raised bands, red and black leather spine labels, marbled paper boards, gilt lettering and decorative elements, marbled endpages, fold-out plates, frontispiece(s), all edges stained pale yellow, red silk bookmarks bound in. 12mo. 304pp; 288pp; 301pp. Illus. (b/w plates). Index. List of Plates. Fine. Hardcover. (#6007) \$1,500.00

A renowned classic in exceptional condition. Finely bound in signed Root binding. "[I]t has seldom been our good fortune to rise from the perusal of three volumes so much instructed and amused. The editor speaks of his labors with diffidence, although it is obvious that these must have been considerable. He has availed himself of the best sources of information, in addition to his own recollections and those of his friends, for forty years, to render his work pleasing and useful. It is avowedly nothing more than a collection of biographical notices of the most distinguished musicians and amateurs of music, interspersed with interesting and humorous anecdotes of these persons in public life and in retirement, amid the misfortunes that too often attend the spring-time of genius..." [The Monthly Review, Vol. CVIII, Sept-Nov., 1925]. A very handsome set.

29. Calderone, Mary Steichen; Steichen, Edward (photos); Updike, John (text). **The First Picture Book.** New York: Whitney Museum of Art, 1991. Limited Edition. Touch of sun at spine (typical of the edition), else tight, bright, and unmarred. Quarterbound, leather spine, cloth boards, gilt lettering, cloth slipcase, laid in portfolio with separate photogravure, custom archival box by binder. 8vo. np. Illus. (b/w plates). Limited edition of 250 copies. Signed by author and artist. Near Fine in Fine Slipcase in Fine Archival Box. Hardcover. (#8056) \$950.00
Includes 24 offset lithographs plus one photogravure hand printed by Jon Goodman.

30. Caldiero-Oertli, Sara. **Snatch & Sniff:** Vagina Poem and Picture Book. Salt Lake City, UT: S. Caldiero-Oertli, 2010. Limited Edition. Minor impressions at rear board (manufacturing mark), else tight, bright, and unmarred. Pink stiff paper wraps, black ink lettering, pictorial endpages, scratch-n-sniff areas at each plate. 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 61 of 79. Fine.. Stiff Wraps. (#7265) \$325.00
Close-up images of vaginas with related poems...each "scented" according to the subject (e.g. camper, vintner, dominatrix, mother, etc). What more can be said...

31. Capote, Truman. **Annals of Crime: In Cold Blood [Complete in Four Parts: The New Yorker, Sept. 25-Oct. 16, 1965 (Four Issues)].** New York: New Yorker Magazine, 1965. First Edition. Minor shelf/edge wear, discrete library plate at front pastedown, binder's ticket at rear, else tight, bright and unmarred. Red coated cloth boards, wrappers bound in. 4to. Var. pag. Illus. (color and b/w plates). Near Fine.. Hardcover. (#8000) \$750.00
"One of the more distinguished achievements in reportage by any writer, In Cold Blood first appeared serially in the New Yorker, where it examined with extraordinary depth, precision, and drama the victims and their killers. So immense was the stress of the editorial undertaking, however, that Capote became addicted to tranquilizers and developed an emotional attachment to the criminals, whose deaths by hanging he witnessed at the Kansas state penitentiary. From more than four thousand pages of typewritten notes gathered with Harper Lee, Capote's celebrated 'non-fiction novel' won the Mystery Writers of America Edgar Allan Poe Award and exacted enough of a psychological toll upon its author to preclude much sustained work in the future" (American National Biography). All four issues bound together in their entirety (dated binding, 1968).

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

33. Castrucci, Andrew; Coen, Nadia (eds). **Your House is Mine** [Poster Artists Combating Homelessness, Documenting a Social Movement]. New York: Bulletspace, etc., 1991. First Edition/Limited Edition. Very minor shelf/edge wear to spine, else tight, bright and unmarred. Black rubber sheet wrapper, numbered in white ink with the limitation. Wooden boards, rubber hinges, bolted spine, boards/spine covered in lead, painted lettering on boards. fo. np.

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Illus. (color and b/w plates). Limited numbered edition, this being ___ of 150. All posters signed by the artist. Fine in Fine Rubber Wrapper.. Hardcover. (#7616) \$12,500.00

Printed at Bullet Space (an anarchist squatter community since 1982), The Lower East Side Workshop, Black Cat Printshop, Cooper Union, and the Brandywine Workshop. Funded by Art Matters, Artist Space, Northstar Fund, Andy Warhol Foundation. 32 silkscreened posters [on Mohawk vellum paper], all signed by the artists: Paul Castrucci; John Fekner; Stash Two; Tom McGlynn & Emily Carter; Day Gleeson & Dennis Tomas; Nadia Coen; Anton Von Dalen; Juan Sanchez; Martin Wong; Miguel Pinero & Andrew Castrucci; Betzaida Concepcion; Seth Tobocman; Sabrina Jones; Red Rodriguez; Marguerite Van Cooke & James Romberger; Neighborhood News; David Wojnarowicz; Lee Quinones & Eduardo Galleano; Lady Pink; Sebastian Schroeder; Missing Foundation; Salter Sipser; Bruce Witsiepe; Will Sales; Vincent Galglistro & Avram Finkelstein; Eric Drooker. "This project is a collection of images and texts concerning the broad and essential issue of housing on the Lower East Side [of Manhattan]." It presents a series of posters created to bring attention to New York City's campaign of condemning entire blocks of decent low-income housing in order to demolish them and build more taxable high-rise housing. It is a document of an impressive and provocative public art project featuring some of the most well-known artists of this activist art movement centering on housing, economics, healthcare, gay and lesbian and other civil rights...and of the American art world of the time. Many of the artists have become well-known in recent years, with their works represented in collections at the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of the City of New York, El Museo del Barrio, the Brooklyn Museum, etc. Several artist included have emerged as major figures in the Graffiti Art Movement. Several are now faculty at prestigious colleges.

Each of the posters was printed in an edition of approximately 300, half formed the core of this book series, the rest were posted in the neighborhood. These posters catalyzed and sometimes escalated the intensity of the dialog around the ongoing issues of gentrification, conservation, urban development and social justice that is the bedrock of the Lower East Side experience. Beyond that, culturally the posters embody a 20th Century movement where artists combined innovative materials, design and aesthetics with radical and populist politics that had a great impact on the art world of New York and beyond. The unusual, heavy, lead-covered binding was designed to convey the feeling of oppression.

The significance of the work...and a reason for its increasingly scarcity...can be seen in an overview of institutions who now hold a copies: Brooklyn Museum, NY; Cooper-Hewitt, NY; Fogg Museum at Harvard University, MA; Getty Institute, Los Angeles, CA; Gutenberg Bibliothek, Germany; Herzon Museum, Germany; Mainz Bibliothek, Germany; MoMA, NY; Museo del Commune di Milan, Italy; Offenback Bibliothek, Germany; Pesci Museum, Italy; Smith College, MA; Spencer Collection at Yale University, CT; Staat Museum, Germany, Stielich Bibliothek, Germany; University of Kansas, KS; Kohler Art Library at University of Wisconsin, WI; Victoria and Albert Museum, UK; Wellesley College, MA; the Whitney Museum of American Art, NY.

34. [Cervantes Saavedra, Miguel de]. **The History of The Valorous and Witty Knight Errant, Don Quixote, Of the Mancha. Translated out of the Spanish; now newly Corrected and Amended // The second part of the history of ...Written in Spanish by Michael Cervantes: And now Translated into English [Complete in Two Parts Bound Together]** London. London: R. Scot, T. Basset, J. Wright, R. Chiswell // Richard Hodgkinson, 1675/1672. Third English Edition, translated from Spanish [first printed by Shelton in 1620]. Light shelf/edge wear, rebacked, new endpages, light even toning to text block, ownership marks at title page, else tight and unmarred. Full leather binding, five raised bands, gilt lettering, in blind decorative elements. Small 4to. 274pp. Illus (b/w woodcuts). Very Good.. Hardcover. (#7826) \$5,500.00

"The first part of Don Quixote came out in 1605. What had begun as a simple satire on the tedious chivalric romances of the time broadened into a sweeping panorama of Spanish society; and it was this, the variety, the liveliness, and the gibes at the famous, which won it instant fame. Its larger claims, the subdued pathos, its universal humanity, were slower to be appreciated. but within months Don Quixote and Sancho Panza had become legendary; the book was pirated by three separate publishers and two more authorized editions appeared, all in 1605. Before the publication of the second volume the first had been printed in England, France and Italy, and Cervantes was known throughout Europe." [PMM]. ESTC R11453; Printing and the Mind of Man 111; Wing C1777.

35. Chapman, Mark David. **The Prisoner's Letter: A Short Story by Mark David Chapman.** Attica, NY: Self Published, 10/93. Stated First Printing. Inscribed by the author, else tight, bright, and unmarred. Printed glossy paper wraps, red ink lettering, grey and black pictorial elements. 12mo. 18[1]pp. Fine in Wraps.. Original Wraps.

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(#7478) \$500.00
Written in Attica prison in 1992 and published in 1993. Inscribed, "God Bless You / Mark Chapman / Attica, NY / Dec. 17, 1994"

36. Clemente, Francesco. **The Pondicherry Pastels**. London: Anthony D'Offay Gallery, 1986. Limited Edition. Minimal shelf/edge wear (copper prone to rubbing), one plate band rumped (build flaw), else tight, bright and unmarred. Halfbound, green cloth spine and tips, embossed copper plated boards, printed endpapers, many leaves marbled, tipped in plates. Small fo. np. Illus. (color and b/w plates). Numbered limited edition, this being 543 of 1000. Signed by the artist. Near Fine.. Hardcover. (#7765) \$550.00
"The eighty-five pastels were drawn in the spring of 1980, in Ponchicherry, a former French colony on the Eastern Coast of India. They are reproduced here in the original size. The book was made at the Kalakshetra Press, under the direction of C.T. Nachiappan. The colour plates are tipped onto handmade paper from the Sri Aenobindo Ashram in Pondicherry. The end papers and inside pages were designed by Ettore Sottsass. Published by Anthony d'Offay...and signed by the artists." (colophon)

37. Cortenova, Giorgio; [Sanctis, Fabio de]. **Fabio de Sanctis la Traversata Delle Alpi Testi di Radovan I Ivsic E Annie le Brun**. Paris/Rome: Éditions Maintenant, 1972. Limited Edition. Minor shelf/edge wear, else tight, bright, and unmarred. Quarterbound, cream cloth spine, unfinished cardboard boards with hand-hold cutouts, red ink lettering, two color onlays at front and back board, laid in text by Cortenova in unprinted sleeve. 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 1978 of 2000. Near Fine. No DJ, as Issued. Hardcover. (#7656) \$175.00
Exhibition catalogue. Richly illustrated with photographs by Umberto Santucci. Strong 'luggage' theme to this collaborative exhibition (hense the catalogue design). Signed by Ivsic and Le Brun at the end of the French text section.

38. Crane, Stephen; Illouz, Claire (illus). **The Wayfarer**. Chérence [France]: Claire Illouz, 2011. Limited Edition. Tight, bright, and unmarred. Green paper wraps, black ink lettering, accordion-fold structure; drop-spine case in marbled paper. 12mo. np. Illus. (b/w plates). Numbered limited edition, this being 2 of 35. Signed by the artist. Fine in Wraps in Fine Archival Case.. Original Wraps. (#7554) \$650.00
Text set in Syntax and hand-printed by Michael Caine on BFK Rives. A single continuous image carried across the textblock...lovely.

39. Davis, Nicholas Darnell. **The Cavaliers and Roundheads of Barbados - 1650-1652 -With Some Account of the Early History of Barbados**: [Extra-Illustrated with tipped-in letter by Author]. Georgetown, British Guiana: "Argosy" Press, 1887. First Edition Thus/Fine Binding/Unique Edition. Light shelf/edge wear, tips through, light sunning at spine at top front at head, else tight, bright and unmarred. Halfbound, green leather spine and tips, marbled paper boards and endpages, teg, frontispiece, numerous plates and a map bound in. 8vo. 261pp plus np plate pages. Illus. (b/w plates). Very Good+. No DJ. Hardcover. (#5735) \$6,500.00
Very scarce generally, this copy is unique. While it can not be confirmed, it is extremely likely this is from the collection of noted Maine collector and "Grangerizer" Frank Deering, who was very fond of having significant volumes finely bound for his library after "extra-illustrating" or "Grangerizing" them. Nearly every major figure and event in the work is illustrated by a period engraving tipped in at the appropriate place. Includes 1782 map (pub. by R. Baldwin, Pater Noster Row for London Mag. April 1782) of the islands of St. Lucia, St. Vincent, Barbados and the Windward Islands. Includes 4pp ALS letter from Davis (1893) to [Deering] expressing his pleasure with the "Grangerizing" of the book and suggesting some plates and inquiring about additional related material. The extra-illustrations include approximately 56 plates and engravings [N.B. many plates predate this volume by a century or more and may will be insularly significant], 1 ALS, and one map.

A very handsome copy of a very scarce volume in a unique edition.

40. Dayton, Peter. **Black Boards White Chicks Part II**. New York: Peter Dayton, 2009. Limited Edition. Tight, bright, and unmarred. Glossy printed wraps. Small 4to. np. Illus. (color and b/w plates). Limited numbered edition, this being 5 of 50. Signed by the artist. Fine in Wraps.. Original Wraps. (#7689) \$125.00
Exhibition catalogue.

41. de Sade, Marquis; Blaine, Mahlon (illus); [Feinstein, Samuel (binder)]. **Justine**. Paris: Risus Press, 1931. Unique.

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Tight, bright, and unmarred. Full leather binding, inlaid decorative elements, sewn on five raised cords into boards, leather hinges and doublures, aeg; archival slipcase with matching leather spine label. 8vo. 256pp. Illus. (b/w plates). Limited edition. Fine in Fine Archival Box.. Hardcover. (#8061) \$1,750.00

An early work by the emerging binder Sam Feinstein. Justine, illustrated by Mahlon Blaine. Full green parchment over boards binding (made and dyed by the binder); black ingres endsheets with an inset illustration on the insides of the covers in red india ink on vellum (also executed by the binder); all edges gilt and gauffered; lots of onlays and gold; lots of juxtaposition (one for Justine, one for Juliette); double core silk headbands.

42. Drake, Daniel. **Natural and Statistical View, or Picture of Cincinnati and the Miami Country, Illustrated by Maps:** With an Appendix, Containing Observations on the Late Earthquakes, the Aurora Borealis, and Southwest Wind. Cincinnati, OH: Looker & Wallace, 1815. First Edition. Light shelf/edge wear, tips rounded, rebaked, added endpages, small hole in ffep, pencil notations at ffep, discrete owner plate at front pastedown, light even toning, else tight and unmarred. Quarterbound, brown leather spine, treed leather boards, red leather spine label, gilt lettering. Dropspine archival box in brown and beige coated cloth, gilded lettering. 12mo. 251pp. Illus. (two fold-out plates). Index. (#7531) \$1,200.00

Includes two folding maps, one of Miami County and the other a city plan of Cincinnati. "The work is almost entirely original, and has been drawn upon largely by all subsequent writers on the subject." Thomson 346; Howes D-465; Sabin 20822. A very presentable copy of a rather uncommon and important work.

43. Dunn Katherine. **Death Scenes:** A Homicide Detective's Scrapbook. Text by Katherine Dunn. Portland, OR: Feral House, 1996. Limited Edition. Tight, bright, and unmarred. Pictorial paper boards, tipped in plate. Oblong 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 64 of 100. Signed by the author. Fine. No DJ, as Issued. Hardcover. (#7248) \$550.00

One of 100 deluxe hardbound copies that include a tipped-in b/w photograph of the dismembered and arranged body of famed Los Angeles murder victim, the Black Dahlia, [numbered & signed by the author]. Katherine Dunn is best known for her break out novel, Geek Love. Death Scenes is a facsimile reproduction of Los Angeles homicide detective, Jack Huddleston's actual crime-scene photograph scrapbook. Compiled from the early 1920s through 1940s, the work is richly illustrated with often graphic and horrifying images (many with Huddleston's captions). A pristine copy.

44. Duyck, Chip ; Lingen, Ruth. **M[y] Thieving Hands: A Story of Jean Genet.** New York: Poote Press, 2005. Limited Edition. Tight, bright, and unmarred. Printed paper boards. 4to. np. Illus. (color plates). Numbered, limited edition of fifty copies. Fine. No DJ, as Issued. Hardcover. (#7613) \$850.00

"Jean Genet has spoken to me with surprising lucidity about life, love and morality. He saw beauty in the grotesque and elevated it to the status of a diamond. When I look through this diamond, I see life with a unique clarity and brilliance." (Chip Duyck, colophon) The book was printed by hand from Weiss type and metal photoplates by Ruth Lingen in New York, NY and Walla Walla, WA. The images were hand colored by the artist. The text paper is Arches with French marbled endsheets. The edition was sewn by Kathy Kuehn and bound by Mark Tomlinson.

45. Dzama, Marcel. **Famous Drawings Presents: Marcel Dzama** [Pinspot #1]. Santa Monica, CA: Smart Art Press, 1998. First Edition. Very minor of shelf/edge wear, else tight, bright and unmarred. Pictorial paper wraps. Small 8vo. np. Illus. (color and b/w plates). Near Fine in Wraps.. Original Wraps. (#5338) \$525.00

First printed book of renowned pen & ink and watercolor artist Marcel Dzama. Emerging as one of this generations great illustrators, in recent years he has come from obscurity to being one of the hottest and more significant young artists (and McSweeney's best pen). A very handsome copy. Scarce generally and very scarce in this condition.

46. Earle, Augustus. **A Narrative of a Nine Months' Residence in New Zealand in 1827; Together With a Journal of a Residence in Tristan d'Acunha, an Island Situated Between South America and the Cape of Good Hope. [Draughtsman to His Majesty's surveying-ship THE BEAGLE].** London: Longman, Rees, Orme, Brown, Green & Longman, 1832. First Edition. Light shelf/edge wear, light rubbing to boards, light foxing at preliminaries and plates, tidemark at fore-edge of frontispiece, ownership signature at ffep and title page, binding professionally repaired (see separate restoration report), else tight, bright and unmarred. 8vo. 371pp. Illus. (b/w plates). Very Good. Hardcover. (#6474) \$1,750.00

An early and important work on New Zealand (Maori social life, Hokianga, etc.). Overall, a rather handsome copy.

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From the collection of Edouard Stackpole, renowned whaling scholar, curator of Mystic Seaport Museum (Mystic, CT. 1951-1966) and director of the Peter Foulger Museum (Nantucket, MA. 1969-1986).

47. Earling, Debra Magpie; Koch, Peter Rutledge. **The Lost Journals of Sacajewea.** Berkeley, CA: Editions Koch, 2010. Limited Edition. Tight, bright, and unmarred. Full limp leather binding. 4to. 80pp. Illus. Numbered limited edition, this being 30 of 65 copies. Fine. Leather Bound. (#7639) \$4,500.00

The Lost Journals of Sacajewea began as a project during the bicentennial of the Lewis and Clark expedition. In the Spring of 2005, the Missoula Museum of Art had two exhibitions running simultaneously that were critical responses to the celebratory afflatus that customarily surrounds such events. I was at the museum to open my exhibition Nature Morte when I saw, hanging in the next gallery, a fragment of a poem that accompanied Native Perspectives on the Trail: A Contemporary American Indian Portfolio. I was introduced to the author, Debra Magpie Earling, and based on that fragment, I proposed a collaboration. Over the next few years we met occasionally and worked sporadically on the concept while we each pursued our own busy and demanding schedules. By 2006 Debra had completed the writing, and in 2009 I collected the last photographs that I wished to accompany the text. Printing began in late 2009 and was completed in January 2010.

Debra is a member of the Confederated Salish and Kootenai Tribes of the Flathead Reservation. She has been published in journals and anthologies and her novel Perma Red received the American Book Award, the Mountains and Plains Bookseller Association Award, and a Spur Award. She received a Guggenheim Fellowship in 2008. [Artist Statement]

The typeface is a version of the historic Fell types presumed to be the work of Dutch punchcutter Dirck Voskens and interpreted by Jonathan Hoefler in a conscious attempt to reproduce the imperfect image that the Fell types left on paper when printed in the 18th Century. The Fell types have been described as "retaining a retrogressive old-style irregularity" which somehow seems appropriate given our purpose here in this book.

The text is printed on Twinrocker Da Vinci hand-made paper at Peter Koch Printers and bound at the press by Jonathan Gerken. The smoked buffalo rawhide cover paper was designed and hand-made by Amanda Degener especially for this edition at Cave Papers in Minneapolis, Minnesota. The spine is beaded with trade beads and small caliber cartridge cases. The images were prepared by Donald Farnsworth at Magnolia Editions and printed on Kozo hand-made paper with the assistance of Jonathan Gerken and Tallulah Terryll.

48. Eliot, T.S. [Driscoll, Charles B.]. **The Waste Land** [Signed Bookplate and Scholarly Marginalia in the hand of Charles B. Driscoll]. New York: Boni and Liveright, 1922. First Edition/Second Issue. Slight toning to spine, ownership book plate (Charles B. Driscoll), several pages show small, dense holographic script of Driscoll citing and quoting references (see below), remains of clippings at rear endpages (clippings laid in), small clip mark at top of preliminaries, barest hint of toning at text block edges, else tight, bright and unmarred. DJ is as new facsimile. Black flexible cloth boards, gilt lettering, all edges untrimmed. 12mo. 64pp. Notes. Limited numbered edition, this being 682 of 1000. Near Fine in Fine Facsimile DJ.. Hardcover. (#5303) \$7,500.00

*"Pirate" bookplate bears the signature of Charles B. Driscoll and the scholarly marginalia is in his hand. The variants of Boni and Liveright's The Waste Land have long been recognized. There are numerous textual variants, of which the most commonly identified is the dropped "a" in "mountain" on page 41 (as shown in this copy). The lack of the "a" appears to indicate sheets printed *later* in the run than those where the "a" is present. It appears, however, that this merely reflects timings within print runs and does *not* have a bearing on priority of issue. The first issue is identified as being in the first 500 or so numbered copies, as having flexible boards (as opposed to stiff) and by maintaining the 5mm font size on the stamped numbers on the colophon. This copy shows flexible boards, but a higher number in a smaller font, indicating it is second issue. (Gallup A6b; McBride 26; Hayward 332). This copy, however, shows wonderful marginalia in the hand of noted author Charles B. Driscoll (e.g. citing and quoting Dante (Inferno, Canto III and IV (p15)); Ovid (Metamorphoses, Book Six, Fable V (pp18-19)) and Shakespeare (The Tempest, I-II-389))). Overall, a very handsome and unique copy of one of the most significant poetical works ever published.*

49. Ellison, Harlan (ed); Freas, Kelly; Duane, Diane (illus). **Medea:** Harlan's World. Huntington Woods, MI: Phantasia Press, 1985. First Edition Thus/Limited Edition. Very minor bump at head, else tight, bright and unmarred. Black Morocco leather boards, silver gilt lettering, blue foil endpages. 8vo. Limited edition of 35, this being "2" and signed by

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all contributors. Fine. No DJ, as Issued. Hardcover. (#3509) \$1,250.00

This volume embodies transcriptions of project discussions and the resulting short story(ies). The authors include: Poul Anderson, Hal Clement, Thomas M. Disch, Harlan Ellison, Frank Herbert, Larry Niven, Frederik Pohl, Robert Silverberg, Theodore Sturgeon, Kate Wilhelm, and Jack Williamson (with illustrations by Kelly Freas and maps by Diane Duane). A very handsome copy of this fine press release.

50. **Fanews [The Rehmites; Xeno cover] [1947 Canadian SF Fanzine Collection]**. Canada: Various, 1947. First Printing(s) [presumed]/First Edition Thus. Minor shelf/edge wear, very light rust to staples, last sheet partially free, else tight, bright, and unmarred. Printed b/w paper wraps. Small 4to. np. (see below). Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#8026) \$225.00

J. Cockcroft illustrated cover. An anthology of (?all?) the 1947 Canadian Science Fiction fanzines in one, convenient, staplebound edition containing the following 11 issues: The Burroughs Bulletin Fanzine (Vol. 1 No. 3, Sept. 1947, pp. 4, illustrated); Canadian Fandom (No. 3 Philcon Issue, Sept. 1947, pp. 36, illustrated); Fanmag (Vol. 1 No. 1, Phil-Con Issue, Fall, 1947, pp. (ii), 18, illustrated); The Fanscient (First Issue, September, 1947, pp. 8, illustrated, Portland Science-Fantasy Society); Fanomena, Philcon Issue (Sept. 1947, pp. 11, illustrated); The Gorgon (Philcon Issue, Sept. 1947, pp. 8, illustrated, Lithograph by Roy Hunt, "The Monsters"); The Kay-Mar Trader (Vol 2, No. 5, Philcon Special, Sept. 1947, pp. 12, illustrated); Necromancer Gorya Fantasma (Vol. 1, No. 1, pp. 2, illustrated); Portland Science-Fantasy Society, News Bull Sheet (Vol. 1, No. 3 1/2, Sept 1947, pp. 5); Shangri-L'Affaires, Special Philcon Edition (Sept. 1947, pp. 11); Tympani, Special Philcon Memory Book Issue, (Sept. 1947, pp. 6, illustrated)

51. Farnham [Osgood], Florence M. **Anatomy/Form MSS**. Syracuse, NY: Florence Osgood, 1886. Unique Edition. Light shelf/edge wear, front endpages missing, several minor creases, etc. else bright and clean. Halfbound, brown leather spine and tips, brown pebbled cloth boards, all sketches and text in red ink. Oblong fo. np. Illus. Very Good. (#7482) \$1,250.00

Florence Farnham [Osgood] was a noted New England artist (Bradford, VT and Nashua, NH and a brief period in FL). She was a graduate of Syracuse University (home of the first College of Fine Arts in the US). Though she abandoned art when she had children, she returned to it with a passion when they left the home. This volume encompasses several independently paginated (in FMF's hand, each page initialed) sections exploring every element of drawing the human form richly and detailingly notated.

52. Fishel, Jaye. **V Diagrammatica**. San Francisco, CA: Bull Horn Press, 2012. Limited Edition. Tight, bright, and unmarred. Cream paper wraps with cutthrough and pink underlayer, modified accordion structure. 12mo. np. Illus. (color and b/w plates). Numbered limited edition of 50 copies. Signed by the artist. Fine.. Original Wraps. (#7964) \$250.00

Reproduced close up images (inkjet printed) of various vaginas (taken from Shaved, Hustler, and Black & White). These images are then overprinted with contrasting color circles ala Venn Diagrams and handpress printed text within the circles. Artist's first book. Wonderful blend of printing style and meta-content.

53. Fitzgerald, Edward (trans). **The Golden Cockerel Rubaiyat of Omar Khayyam**: Translated by Edward Fitzgerald - The First Edition Reprinted Together with Fitzgerald's Monk-Latin Version Now Printed For the First Time. Translations of the Latin & of the Persian Originals and a Critical Essay by Sir E. Denison Ross. Introduction by Charles Ganz. Line Engravings by John Buckland-Wright. Berkshire: Golden Cockerel Press, 1938. Limited Edition. Minor shelf/edge wear, else tight, bright, and unmarred. Quarterbound, white leather spine, gilt lettering, cream buckram boards, gilt lettering and decorative elements, teg. 4to. 100pp. Illus. (b/w plates). Numbered limited edition, this being 119 of 300. Laid in silver gel. print of a mss sheet laid in. Fine. Hardcover. (#7221) \$1,750.00

Illustrated with eight engravings by John Buckland-Wright. Lengthy introduction by Charles Ganz. Overall, a very handsome copy.

54. **Four Execution Photographs**. [?Phillipines?], nd [circa 1900]. Minor chips, several small/medium creases (three reinforced with tap at the rear), small closed tear, else clean. Oblong 8x10". Black and white prints. Good to Very Good.. (#7533) \$450.00

A series of 4 execution photographs. The first shows five (5) men on the scaffold, unhooded, several others, and a priest apparently reading a prayer. The second shows the five men hooded, priest still reading, and the other men stepping back. The third appears to be immediately following the drop, coffins in the foreground, etc. The last shows the men

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being cut down, one of the coffins already missing from the shot.

55. Frey, James; Richardson, Terry; Prince, Richard. **Wives Wheels Weapons. [Signed Limited Edition]**. New York: JMc & GHB Editions, 2008. Limited Edition. Tight, bright and unmarred. DJ bright and clean. Tan cloth boards, burnt umber ink lettering, mustard endpages; mustard slipcase. 4to. 100pp. Illus. (color and b/w plates). Issued in an edition of 2000 copies; consisting of a wraps issue of 1000 (DJ by Terry Richardson) and a hardcover issue of 1000 (DJ by Richard Prince). Signed by Frey, Richardson, and Prince. Fine in Fine DJ and Slipcase.. Hardcover. (#7965) \$350.00
"JMc & GHB Editions has announced their forthcoming publication, James Frey's Wives, Wheels, Weapons. Published as a companion volume to Frey's latest novel, Bright, Shiny Morning (Harper Collins, 2008), Wives, Wheels, Weapons is an artist's book which excerpts three stories, "Wives", "Wheels", and "Weapons" from Frey's novel and presents them alongside a photo essay response by photographer Terry Richardson. Both writer and photographer are known for their fascination with the seamier side of life so not surprisingly the results of their collaboration are more than a little provocative.

Against the murky backdrop of the city's one-night stand hotels and pornographic sub-culture "Wives" relates the tale of a sex-driven affair between a congressman's wife and a high school teacher. The U.S. edition of Bright Shiny Morning will not carry the steamy "Wives" vignette but it will be included in the forthcoming U.K. edition. "Wheels" follows the rise of the car-dominated culture of L.A., the development of the surrounding super highway infrastructure, and the emergence of illegal late night car racing introducing us to the mysterious figure of the "racemaster", orchestra or of these illicit nocturnal do-or-die contests. "Weapons" explores the complicated culture of gangs and crime, their initiation rites, power hierarchies and ruthless strategies, as well as describing a genealogical topology of former and current gangs of L.A.

Balancing on a knife-edge of sustainability, Frey's L.A. is an apt symbol of contemporary Western mores and the dilemma of the 21st Century urbanite. Hovering, however, above the dismaying, profane facts of urban existence is the grand spectral romance of citification, the dream of civilized, streamlined, functional mass co-habitation, a fallen yet potent ideal.

Photographer Terry Richardson's spirited images discover this idealism in a typically bold and colorful style. The mood is defiant, the sitters resilient and self-assertive. Here the "Wives" and mothers – a selection of women that might be lewdly characterized by the acronym MILFs – show an insistence on the sexual self amidst the routines of domesticity, an assertive response to the annihilating mores of impersonal social decorum. Richardson's "Wheels" documents the exuberant culture of automobile customization, in contrast to the grim tedium of what most urban travel essentially demands. "Weapons", while documenting styles and postures of gang members, invokes the dream of personal empowerment and the ideals of success born out of the ghettos of desperation and failure." (from copyleft.com)

56. Gabriel-Robinet, L. **le diable...** sa vie son oeuvre [Dedication Copy]. Paris: Lugdunum, 1944. First Edition. Minor shelf/edge wear, light toning to leaves (as is typical of the volume), inscribed by the author to the dedicatee, else tight and clean. Original glassine wrapper shows very minor shelf wear, light age toning, else clean. 8vo. 283pp. Illus. (b/w plates). Bibliography. Near Fine in Wraps. Original Wraps. (#5979) \$250.00
Inscribed by the author on the dedication page to the dedicatee: "Oui, [A Jean-Jacques Gautier] que j' a Hectienne en Diable...quand meme! L. Gabriel-Robinet" Illustrated with b/w photographs. Scarce generally, this copy is unique as the Dedication Copy.

57. Gatewood, Charles. **Burroughs 23 [Portfolio]**. San Francisco, CA: Dana Dana Dana Limited Editions, 2011. Limited Edition. Bright, and unmarred. 23 digitally printed images housed in a custom box hand-made by Sophia Kramer and featuring an inset canvas panel with a cover image and title. fo. np. Illus. (b/w plates). Numbered limited edition of the 23. Fine in Fine Archival Box. Loose Plates. (#7621) \$5,500.00
These photographs of American author William S. Burroughs (b. 1914 - d. 1997) were shot in London, England in 1972, and in New York, New York, USA in 1975 using black and white Tri-x film by Kodak. The book also contains photos of writer Brion Gysin, and Led Zeppelin singer Jimmy Page. This portfolio uses the latest digital papers and digital pigment based inkjet printing techniques to reproduce the rich, lustrous surface and tonal range of traditional chemically printed, silver halide black and white photographs.

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58. Gehl, Paul F.; Schlechter, Annie (photos). **Meditation in Rome.** New York: Russell Maret, 2012. Limited Edition. Tight, bright, and unmarred. Quarterbound, yellow cloth spine, printed paper boards, paper spine label, brown endpages, fold-out frontispiece, tipped-in plates. Small fo. 27pp. Illus. (color plates). Numbered limited edition of 100 (plus 10 proofs). Signed by the author, laid in printed descriptive slip by the printer. Fine. No DJ, as Issued. Hardcover. (#8046) \$450.00
"Being the script from which [the author] read his address "How Can Type History Be Good History?" to the plenary session of ATypI Roma on September 20, 2002. [The author] wishes to stress that the presentation was designed as an oral one and is not a formal essay. He further suggests that, for maximum understanding, his readers must imagine a speech delivered with a strong midwestern accent. He considers this essential to the meaning of the original as well as to its flavor." (from the title page) "In January 2011, Paul Gehl & Rob Carlson visited us in New York. We had recently hung Annie's photograph of the Pantheon above our sofa. During pre-dinner drinks, Rob mentioned that Paul had written a piece in which he discussed the Pantheon inscription & suggested that I might be interested in reading it. It is because of Rob's suggestion that this book came to be made." (from the printer's slip) Printed on Hahnemühle Biblio paper by Maret and Nancy Loeber in the digital versions of Rusell's Gremolata and Cancellaresca Milanese typefaces. Covers feature a paper printed from a new metal type ornament designed by Maret, engraved and cast for this book by Micah Currier at Dale Type Foundry (who subsequently cast full sets of both typefaces).
59. Ginsberg, Allen; Clemente, Francesco (illus). **The White Shroud.** India: Kalakshetra Publications Press, 1983. Limited Edition. Minor fading at edges of endpages, else tight, bright, and unmarred. Blue cloth boards (issued in red, blue, and green cloth), blue endpages. fo. np. Illus. (color plates). Numbered limited edition, this being 145 of 1100. Near Fine in Near Fine Dustjacket. Hardcover. (#7979) \$350.00
Published on the occasion of Clemente's exhibition at the Kunsthalle, Basel in May of 1984. (Manet to Hockney 166) A handsome copy of this minor classic.
60. Glover, Crispin Hellion. **Concrete Inspection: A Family Story Where a Mother Is Looking for Something & Finds It** [Inscribed by Author]. Los Angeles, CA: Volcanic Eruptions, 1992. First Edition. Inscribed by author, else tight, bright and unmarred. Black cloth boards, gilt lettering and decorative elements, black endpages. 12mo. np. Illus. (color and b/w plates). Limited numbered edition, this being 12 of 1000. Fine. No DJ, as Issued.. Hardcover. (#5922) \$325.00
Inscribed by author to Uma [Thurman]. Prior to this publication, Crispin and Uma shared the screen together in Where the Heart Is. A very handsome copy with a nice association.
61. Goldin, Nan. **The Ballad of Sexual Dependency.** New York: Aperture, 1986. First Edition. Tight, bright, and unmarred. DJ shows minor shelf/edge wear, else bright and clean. Quarterbound, blue cloth spine, textured paper boards, gilt lettering, black endpages, frontispiece. Oblong 8vo. 144pp. Illus. (color plates). Fine in Near Fine DJ. Hardcover. (#7966) \$750.00
Edited with Marvin Heiferman, Hark Holborn, and Suzanne Fletcher. Nan Goldin's breakthrough first book. Roth 101.
62. Goldin, Nan. **'Butch in the Tub, NYC': Original Photographic Print.** New York, c. 1988. First Printing. Bright and clean. 20"x24" cibachrome print. Numbered limited print, this being 3 of 25, signed by Goldin. Fine.. Original Print. (#7245) \$12,500.00
Cibachrome print of a pregnant woman in a bathtub. An early work by this celebrated photographer of hopeless and ruined urban demimonde. This image was created during the period that her renowned first book, The Ballad of Sexual Dependency (1985) was published. A copy of Ballad is included with the print.
63. Goldstein, Jesse; Weber, Marshall, et al [eds]. **OccuPrint: Occupy Wall Street Poster Portfolio [Special Edition].** New York: Occuprint, 2012. Limited Edition. Tight, bright, and unmarred. Loose sheets in a silk-screened archival box; 30 loose sheets plus additional special edition material. fo. np. Illus. (color and b/w plates). Numbered limited edition. Fine in Fine Archival Portfolio.. Loose Broadsides.. (#8040) \$2,500.00
*This Occuprint silkscreen portfolio will have thirty 12" x 18" hand silk-screened artists' prints on French paper in an archival silk-screened presentation portfolio. Curated by BOOKLYN's Marshall Weber, Occuprint organizer, Jesse Goldstein, and various Occuprint editorial committee members including Molly Fair, Josh MacPhee, and John Boy. Includes a copy of the Occuprint "General Strike Newspaper".
"Occuprint emerged when The Occupied Wall Street Journal asked us to guest curate an issue dedicated to the poster art of the global Occupy movement. The Occuprint website is meant to connect people with this work, and provide a*

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base of support for print-related media within the #Occupy movement. <http://occuprint.org/>

"Occuprint showcases posters from the worldwide Occupy movement, all of which are part of the creative commons, and available to be downloaded for noncommercial use, though we ask that artists be given attribution for their work. Our Print Lab is collaboration with the Occupy Wall Street Screen Printing Guild. The OWS Screen Printing Guild is an official working group within the OWS General Assembly. It is an open working group that regularly incorporates new members into its process and can be contacted at [owsscreenguild\(at\)gmail\(dot\)com](mailto:owsscreenguild(at)gmail(dot)com).

"We look forward to creating and distributing more printed matter by supporting the development of screen-printing labs at other locations worldwide, and by printing more of the wonderful posters that we are receiving."

—Occuprint

64. Goodale, Rebecca. **Lullaby**. Portland, ME: Rebecca Goodale, 2008. Limited Edition. Tight, bright, and unmarred. Green paper wraps, cotton ribbon tie, fold-out elements in an accordion format. Square 12mo. np. Illus. (colored plates). Numbered limited edition, this being 81 of 100. Fine in Wraps.. Original Wraps. (#7468) \$145.00

Another in Goodale's "Threatened & Endangered" project, a series of artist books and loose prints exploring endangered or threatened plants and animals in her home state of Maine. "I wrote the poem after Wes McNair challenged me to write my T&E project into a poem." "I am a nymph the color of mud I am a mayfly in a nuptial swarm...." (Rebecca Goodale) Printed on Hahnemühle papers by David P. Wall at The Applecart Press.

65. Goodale, Rebecca. **Some of Maine's Common and Rare Asters and Goldenrods**. Portland, ME: Rebecca Goodale, 2010. Limited Edition. 9.625 x 15.5"; 22 pages. Letterpress printed. Hand colored silkscreen prints. Accordion fold with one end bound into boards via the pastedown. Bound in green cloth with silk screen illustration on front board. Numbered limited edition, this being 12 of 15. Fine. Hardcover. (#7469) \$2,250.00

Rebecca Goodale: "[My poem, "Asters and Goldenrods"] explores the intersection of my project with the botanical drawings of Kate Furbish." Another in Goodale's "Threatened & Endangered" project, a series of artist books and loose prints exploring endangered or threatened plants and animals in her home state of Maine. Work on T&E introduced Goodale to Kate Furbish, an earlier chronicler of Maine's flora and fauna whose portfolios inspired this work. The 17 drawings of asters and goldenrods are accompanied by a poem by the artist and list with species name with the date and site of original drawing is included. "Kate Furbish (1834-1931) was born Catherine in Exeter, New Hampshire, on May 19, 1834, to Benjamin and Mary Lane Furbish. When she was barely a year of age, the family relocated to Brunswick, Maine, where she developed a passionate interest for wildflowers. Like many young women of her time, Kate pursued a genteel education, which included painting and the study of French literature; she even spent a year in Paris perfecting her painting. In 1860, however, a serious interest for science gripped Furbish after she attended a series of botany lectures in Boston by George L. Goodale, later a professor of botany at Harvard. "The bulk of Furbish's life's work – collecting, classifying, and drawing the flora of Maine – was done between 1870 and 1908. By 1880 she had earned respect among well-known naturalists, including the eminent American botanist Asa Gray. In 1894, Furbish also helped to found the Josselyn Botanical Society of Maine and she served as president in 1911. In 1908, Furbish bequeathed her collection of paintings and drawings to Bowdoin College. She died on December 6, 1931. "Kate Furbish's name gained fame in 1976 when the wild snapdragon, named the Furbish lousewort, was rediscovered after having been believed to be extinct. This discovery helped stall and eventually stop the building of the Dickey-Lincoln dam and reservoir on the St. John's River, which would have flooded 88,000 acres of northern Maine forests." [Bowdoin College, Special Collections]

66. Gray, Thomas; Wakefield, D.R. [illus]. **Almost Jerusalem: The Confessions of Nathaniel Turner, Leader of the Southampton County Slave Insurrection of 1831 - As dictated to Thomas R. Gray**. Goole, East Yorkshire: The Chevington Press, 2005. Limited Edition. Tight, bright and unmarred. Quarterbound, brown leather spine, gilt lettering, hand made paste paper over board, frontispiece. 4to. np. Illus. (color and b/w plates). Numbered Edition, this being 34 of 50. Fine. Hardcover. (#6194) \$2,000.00

Seven etchings illustrate the unsuccessful Virginia slave rebellion of 1831. Nat Turner and his conspirators are captured in these remarkable colour etchings, two as double page fold-outs. All text and imagery printed by the artist on his antique press in Goole, E. Yorkshire. Etchings printed on hand-made paper from Wookey Hole. Text is printed on Magnani Acqueforte mould made paper. Binding by Gray Parrot who also made the the paste paper on the boards.

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67. Hartwich, Dr. Alex; Kaus, Gina; Kind, Dr. Alfred . **Die Brautnacht: Eine Ethnologisch-Kulturgeschichtliche und Sexualphysiologisch Schilderung Ihres Wesens und Ihrer Bedeutung. Eine Morphologie Ihrer Erscheinungsformen.** Wien [Vienna]: Verlag für Kulturforschung, 1931. First Edition. Light shelf/edge wear, light rubbing to gilt, wear at head and tail, bump an closed tear at tail, light toning at photo mat boards, else tight, bright and unmarred. Green cloth boards, gilt lettering and decorative elements, 6 photographs mounted on tabbed mats. 8vo. 192pp. Illus. (color and b/w plates). Good+ [Textblock Very Good]. Hardcover. (#7477) \$1,500.00
From the "Legitimate Erotica" series and including a "Photo Album" "from the Estate of a Defloration Fetishist Who Committed Suicide," with mounted b/w plates. A thorough review of historical, cultural, sociological commentary on virginity and the loss thereof with and with detailed exploration of anatomy, infibulation, and methods of defloration. Richly illustrated, a renowned work of the genre.
68. Hecht, Anthony; Baskin, Leonard. **The Gehenna Florilegium.** Leeds: Gehenna Press, 1998. Limited Edition. Tight, bright and unmarred. Full peach leather binding, gilt lettering and decorative elements, hand-made pastepaper endpages; laid in related material (see below). fo. 35pp plus 15pp plates. Limited, numbered edition, this being copy 10. Fine in Fine Archival Case. Hardcover. (#6626) \$14,500.00
Each poem accompanied by colored woodcut on facing leaf. "Fifty copies ... printed ... The edition is arranged as follows: ten copies numbered 1-10 contain a page of Anthony Hecht's manuscript [in this case, "Poppy"], three [colored] drawings by Baskin and one of the blocks [in this case, thistle]; these copies also include a suite of the woodcuts printed in black [marked "Proof" and signed by Baskin] with three colored by the artist [these signed and numbered]. Copies 11-50 constitute the regular edition. All the prints were numbered & signed by the artist. The colophon is signed by Hecht & Baskin" (from the Colophon). Issued in a solander box. Woodcuts printed by Arthur Larson and hand bound by Claudia Cohen.
69. Hecht, Anthony; Kuch, Michael (illus). **Seance for a Minyan.** Northampton, MA: Double Elephant Press, 2001. Limited Edition. Tight, bright, and unmarred. Black cloth boards, deep red glass plane inlay at one front board panel, paper onlay label at the second front board panel, each leaf-group folds out in triptychs (text in the center, braced with etchings); slipcase in olive cloth, paper spine labels. 4to. np. Illus. (color and b/w plates). Numbered limited edition, this being 62. Fine in Fine Slipcase. Hardcover. (#7494) \$2,500.00
Dedicated to the memory of Leonard Baskin. A collection of Hecht's poems exploring various biblical figures, the ten poems creating a textual minyan (the minium number of adult Jews needed for certain services). Letterpress by Art Larson; hand set by Karen Randell, bound by Shoshannah Wineburg with assistance from Barry Spence.
70. Hecht, Anthony; Rorer, Abigail (art); Hoy, Philip (intro). **Interior Skies Late Poems from Liguria.** Rockport, ME: Two Ponds Press, 2011. Limited Edition. Tight, bright, and unmarred. Quarterbound, salmon leather spine, pastepaper boards, gilt lettering, frontispiece. Small fo. Illus. (b/w plates). np. Limited numbered edition of 75, this being _____. Fine in Fine Archival Box. Hardcover. (#8072) \$950.00
The inaugural work of the Two Ponds Press, "Interior Skies: Late Poems from Liguria," is a collection of poems written by Anthony Hecht at the Bogliasco Foundation's Liguria Study Center during the final year of his life. An introduction by Philip Hoy, friend and English publisher of Hecht, prefaces the seven poems. The design was conceived by Russell Maret. The volume was illustrated by Abigail Rorer with a portrait of Hecht and a depiction of the Ligurian seascape in relief engraving. The presswork was achieved by Arthur Larson of Horton Tank Graphics and the binding was executed by Gray Parrot. An edition of seventy-five copies was issued in the Spring of 2011.
71. Hockney, David, et al. **Hockney's Alphabet:** Drawings by David Hockney & Contributions by 25 Writers. London: Faber and Faber for the AIDS Crisis Trust, 1991. Limited Edition. Tight, bright, and unmarred. Slipcase bright and clean. Quarterbound, vellum spine, gilt lettering, blue cloth boards. Small fo. np. Illus. (color plates). Numbered limited edition, this being XIV [250 numbered copies for sale; 26 lettered copies for the writers, 24 copies for William A. McCarty-Cooper, the artist and editor]. Signed by Hockney and 23 other contributors (see below). Fine in Fine Slipcase. Hardcover. (#7538) \$3,500.00
Hockney, having lettered a wonderful alphabet, invited a remarkable collection of contemporary British and American wo/men of letters to contribute to this AIDS Trust project. Only Norman Mailer was unable to participate, yet his "letter refusing seemed such a good model for Polite Rejection that we decided to publish it as his contribution." Signed by Douglas Adams, Martin Amis, Julian Barnes, William Boyd, Margaret Drabble, Patrick Leigh Fermor, William Golding, Seamus Heaney, David Hockney, Kazuo Ishiguro, Erica Jong, Doris Lessing, Norman Mailer, Ian McEwan,

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Arthur Miller, Iris Murdoch, Nigel Nicolsen, John Julius Norwich, Joyce Carol Oates, V.S. Pritchett, Craig Raine, Susan Sontag, Stephen Spender, and John Updike. Anthony Burgess, Ted Hughes, Paul Theroux, Gore Vidal, were unable to sign and T.S. Eliot—for obvious reasons—could not sign. Brilliant.

72. Hoffman, Heinrich. **Cats & Matches.** Portland, ME: Twiss Drzewianowski, 2012. Limited Edition. Tight, bright, and unmarred. Black paper wraps, white ink lettering. 12mo. np. Illus. (b/w prints). Limited numbered edition, this being 13 of 18. Fine in Wraps. Original Wraps. (#8054) \$35.00
One of the wonderful stories from Struwwelpeter and including wonderful woodcuts by David Twiss.

73. Holbein, John. **The Dance of Death [Art Binding].** London: Hamilton, Adams & Co., 1887. Unique Copy. Light toning/foxing at preliminaries (integrated into artists decorative additions), else tight, bright, and unmarred. Halfbound, black textured leather spine, black cloth boards, gilt lettering, black textblock edges, marbled endpages; box covered in mottled greenish cloth, integrated skeleton, removable lid, front board, and drawer to house book. 8vo. np. (48 numbered plates plus text pages). Appendix. Very Good+ in Fine Art Binding. Hardcover. (#7822) \$4,500.00
Holbein's renowned work, text opposite each related plate. Introduction entitled "Sketch of the Life of Holbein". Housed in a 'mauseliium' archival box. Lid lifts to reveal a skeletal form in repose, the front panel lifts to reveal a concealed drawer that holds the book. A lovely design beautifully executed.

74. Hollister, Valerie. **Seven Computer Landscapes.** Woodside, CA: Occasional Works, 1993. Limited Edition. Tight, bright, and unmarred. Clear acrylic boards, printed wraps, black ribbon binding, textblock folded accordion-style. Small 8vo. np. Illus. (b/w plates). Numbered limited edition, this been a hors commerce copy. Signed by the artist. Fine.. Hardcover. (#7509) \$200.00
Edition of 35 signed and numbered copies with 15 additional copies being printed hors commerce for artist, publisher, printer & binder. This copy is one of the 15 hors commerce, signed by the author. "Seven drawings, plus a brief essay and descriptive captions, compromise this accordion-fold book which combines contemporary graphic art drawn on a computer with traditional letterpress printing."

75. Holmquist, Scott; Fir, Douglas; Schnurer, Maxwell. **Chronic Freedom.** 2010. Limited Edition. Tight, bright, and unmarred. Binding is hand sewn to polyethylene drip lines for cords and tight-back covered and partially encased in calf skin attached to Southern Humboldt County, California-grown and -milled white oak panels. Titles are water-jet-cut high-carbon steel letters. Fired bullet slugs corresponding in caliber to those which killed the three young men whose individual sections begin the book and are set into niches carved within blocks of blank pages preceding each section. Offset-printed in color and black and white, including micro-printing. Inserts tipped in the book include turkey bags once used by a marijuana grower or smuggler, grocery bags used in processing marijuana buds and sections of a variety of soil and soil supplement bags as well as promotional CD stickers and a card-stock audio cassette caseliner. fo. np (Over 1,000 pages (varying depending upon bullet-vault depth). Illus. (color and b/w plates). Limited numbered edition of 30 (with a separate facsimile edition of 300). Designed by Scott Holmquist, bound by Erik Horvath and Scott Holmquist, boards created by Dan Primerano. Fine. No DJ, as Issued. Hardcover. (#7615) \$7,500.00
Chronic Freedom contains four parts beginning with an introductory essay, "Against Dialogue: for speaking only to ourselves," followed by three sections, each on the lives and deaths of three young men, all children of the hippie generation. The third part is comprised of several chapters of original writings and interviews and reproduced newspaper accounts on the hip hop music and scene made by peers of the dead men. The fourth and final part of the book concludes with a survey of local and national media-including the reproduction of entire books, community newsletters, private journals and play scripts, often reproduced in micro-tiles that are fully legible with magnification, sometimes accompanied by commentary and altered by graphic interventions-all on the story of hippies and marijuana in Southern Humboldt County from 1969 to 2010. These assembled materials are framed by original texts and interviews with adult children of the 1960s and 70s back-to-the-land settlers and with settlers themselves specifically about raising children in the hills. Other assorted interviews include one with a gay black hippie homesteader and another with a Humboldt County Under-sheriff. All interviews are presented verbatim though interviewees were asked to strike out what they wanted redacted. These barred words remain as blacked-out gaps within the text. The opening essay states that the book is made for readers who are "of, or related to, the communities of SoHum hippies or hippie-sympathetic pot growers-past, present and future." It further argues that Southern Humboldt's marijuana growing communities, since they emerged, have not been merely outlaw but "insurgent" because they have consistently engaged in open political and cultural resistance to marijuana prohibition. The essay closes with a vow by

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the author to illegally exchange pot for at least one book before releasing any others. It does not mention that before this exchange three individual hand-bound copies of the book were given to the families of the three dead young men whose stories are told in the book. In sum the essay is a case for the book's limited edition and its distribution only within and through the communities it describes as well as to selected collecting institutions.

Scott Holmquist, who both conceived and designed the book and also wrote its principle texts, knew two of the three dead young men-both murdered. He also knew the mother and friends of the third, who committed suicide. All three were sons of the hippie generation whose stories become windows through which the freedom peculiar to Southern Humboldt's potgrowing life might be recognized- a freedom that has directly evolved from the back-to-the-land hippie history within this place for over 40 years. A history re-presented in artifacts from within and from without the natural geography of the place's valleys and ridges, and also from within and without the cultural geography of the history's various ideals.

76. Hopkins, Gerard Manley. **Poems [Art Binding]**. London: Folio Society, 1974/1977 [Binding 1981]. Second Printing/Unique Binding. Hint of glue staining at rfeep, else tight, bright and unmarred. Traditional full leather binding in emerald green Niger goatskin; geometric tooling across full cover in gilt and black; worked silk headbands, teg; endpapers in Japanese tissue over purple paste papers by the binder. Purple cloth rounded spine slipcase and sleeve, sleeve lined with felt, green leather spine label, gilt lettering. Small 8vo. 163pp. Illus. (b/w plates). Index. Fine in Fine Custom Slipcase. Full Leather. (#5458) \$1,500.00

Art binding by Julie H.B. Stackpole, a fine hand bookbinder based in mid-coast Maine. After getting a BA at Kirkland College, Julie Beinecke Stackpole studied bookbinding with Kathryn Gerlach in Vermont, in Ascona Switzerland, at the Camberwell School of Arts & Crafts in London, and with Roger Powell in England. She established her studio, the Merlicorn Bindery, on Nantucket in 1975, which she moved to Maine in 1985. She specializes in one-of-a-kind creative fine binding, all aspects of rare book restoration, and general hand bookbinding. A elegant example of this binder's earlier work.

77. Howe, Tina (text); Barney, Tina (photos). **Swimming**. New York: Whitney Museum of Art, 1991. Limited Edition. Slight sunning of spine (as typical of the edition), else tight, bright, and unmarred. Quarterbound, leather spine; slipcase and boxed in custom case made by the the binder. Oblong fo. Illus. (color plates). Limited edition of 175. Signed by author and artist. Near Fine in Fine Slipcase and Fine Archival Box.. Hardcover. (#8058) \$2,500.00
With 9 full-page tipped in color prints. In series, from the binder.

78. Huck, Tom. **The Hillbilly Kama Sutra**. St. Louis, MO: Evil Prints, 2012. Limited Edition. Bright and unmarred. Binding in wood paneling and duct tape with four black ties, silkscreened 'plain brown wrapper' sleeve, each print titled, signed, and dated by the artist. fo (binding: 16.75x17.75, plates: 16x16). Illus. (14 b/w plates (plus one 'mystery print' in red and black). Numbered limited edition, this being 14 of 20. Fine. Hardcover. (#8053) \$12,500.00

"Having taken over 2 years to complete, "The Hillbilly Kama Sutra" is Huck's first portfolio of prints since 1998's seminal, "2 Weeks in August: 14 Rural Absurdities". ... "The Hillbilly Kama Sutra" is part of a long tradition of thematically unified suites in the history of printmaking. Inspired by artists such as Hogarth, Holbein, and Goya, Huck has chosen the timeless theme of sex, albeit with a slight "hillbilly" twist." This set is very much a homage to Holbein's Dance of Death (with a touch of R. Crumb).

Huck, best known for his monumental satirical woodcuts (including a triptych the central panel of which is a single 4x8 foot woodblock print), is a modern master of the woodcut. His work draws heavily on the influences of the great engravers/artists, Albrecht Dürer, José Guadalupe Posada, R. Crumb, and Honoré Daumier. "[J]am-packed compositions [that] are gleefully obscene and violent without being too offensive, and the prints are technically impressive." (New York Times art critic Ken Johnson). Huck's woodcut prints are included in numerous public and private collections, including the Whitney Museum of American Art, Spencer Museum of Art, Nelson Atkins Museum of Art, Saint Louis Art Museum, Milwaukee Art Museum, Minneapolis Institute of Art, Fogg Art Museum, and New York Public Library. In September 2011 Huck was awarded a Pollock-Krasner Foundation grant.

79. Hughes, Ted; Baskin, Leonard (illus). **Crow**: From the Life and Songs of the Crow. London: Faber & Faber/John Roberts Press, 1973. Limited Edition. Tight, bright, and unmarred. Slipcase shows minor shelf/edge wear, small pull, else tight and clean. Quarterbound, black coated cloth spine, dark grey cloth beveled boards, gilt lettering, burgundy endpages, red topstain; black paper slipcase, paper label, black ink lettering. Small fo. 123pp. Illus. (b/w plates). Limited numbered edition, this being 94 of 400. Laid in related clippings. Fine in Very Good+. Hardcover. (#6929) \$1,250.00

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The Crow poems published here include three new poems not previously published in other Faber editions.

80. Humboldt Alejandro de. **Sitios de las Cordilleras y Monumentos de los Pueblos Indígenas de América.** Madrid: Gaspar, 1878. First Edition. Minor shelf/edge wear, ownership signature at ffep/titlepage, else tight, bright, and unmarred. Full leather binding (treed leather boards), gilt lettering and decorative elements. 8vo. 439pp. Illus. (b/w plates). Index. Very Good+. Hardcover. (#7020) \$275.00
A very handsome copy of this rather uncommon exploration volume.

81. Humboldt, Alejandro de. **Cuadros de la Naturaleza.** Madrid: Imprenta y Librería de Gaspar Editores, 1876. First Edition. Light shelf/edge wear, light wear at head and tail, tips gently bumped, ink stamp at titlepage, else tight, bright, and unmarred. Period brown leather, gilt lettering and decorative elements, mabled endpages. 8vo. 589pp. Index. Very Good+ [Textblock Near Fine]. Hardcover. (#7021) \$325.00
A very handsome copy of this rather scarce title.

82. Humboldt, Alexandre de. **A Geognostical Essay on the Superposition of Rocks, In Both Hemispheres.** London: Longman, Hurst, Rees, et al., 1823. First English Language Edition. Minor shelf/edge wear, rebacked, minor wear to head, else tight, bright, and unmarred. Full leather (rebacked in brown leather, original treed leather boards), five raised bands, red leather label, gilt lettering and decorative elements. 8vo. 482pp. Notes. Very Good [Textblock Fine]. Hardcover. (#7023) \$650.00
Translated from French. (Sabin 33712) A handsome copy of this scarce and scholarly work.

83. Hunter, Dard; Rogers, Bruce [designer]. **Before Life Began 1883-1923.** Cleveland, OH: The Rowfant Club/A. Colish, 1941. First Edition/Limited Edition. Very minor toning to spine, light glue toning at pastedowns, else tight, bright and unmarred. Slipcase shows minor toning to paper label, else tight and clean. Quarterbound, vellum spine, gilt lettering and decorative elements, hand-made patterned paper boards, watermark frontispiece, teg. 8vo. viii; 116pp plus colophon. Numbered limited edition, this being 78 of 219. Signed by designer. Near Fine in Fine Slipcase.. Hardcover. (#5700) \$550.00
Printed on paper made at Hunter's Mill in Lime Rock, CT and including a "frontispiece" portrait of Hunter "half-way before life began" in a watermark (facing another watermark, "Dard Hunter"). Paper on boards made by Veronica Ruzicka. Designed by Bruce Rogers and signed by him on the colophon. The watermark portrait of Hunter is simply exceptional and the volume ranks among the finest volumes the Rowfant Club ever produced. A handsome copy in like, numbered slipcase.

84. Hunter, Dard. **Papermaking by Hand in India.** New York: Pynson Printers, 1939. First Edition/Limited Edition. Light wear at spine (focused at head and tail), else tight, bright and unmarred. Slipcase (with printed spine, showing issue number) shows very minor shelf/edge wear, else tight and clean. Quarterbound, black leather spine, India-printed cloth boards, frontisportriat. 4to. 129pp plus (5) plus 27 numbered specimens of Indian paper bound in at rear. Illus. (b/w plates). Numbered limited edition, this being 299 of 370. Signed by Dard Hunter and by Elmer Adler. Original Prospectus laid in. Very Good+ [Textblock Fine] in Near Fine Slipcase.. Hardcover. (#5707) \$2,250.00
Overall, a very handsome copy of this minor classic.

85. Hutcheson, Francis. **An Inquiry into the Original of Our Ideas of Beauty and Virtue; in Two Treatises: I.** Concerning beauty, order, harmony, design. II. Concerning moral good and evil. The second edition, corrected and enlarg'd... London: Printed for J. Darby, A. Bettesworth, F. Fayram, J. Pemberton, C. Rivington, J. Hooke, F. Clay, J. Batley, and E. Symon., 1726. Second Edition. Light shelf/edge wear, chipping at tail, modern spine label, pencil notations at front pastedown, small area of worming that runs from ffep to XXVI, else tight, bright, and unmarred. Full brown leather binding, black leather spine label, gilt lettering. 8vo. 304pp. Good+. Hardcover. (#7951) \$750.00
This work is perhaps best known for a single sentence in the second essay: "That action is best, which procures the greatest happiness for the greatest numbers." A follower of Locke, he had a profound influence on later generations of Scottish social theorists, especially Hume (who corresponded with him as a young man), and Adam Smith (who attended his lectures). Jessop, 143-4pp. Noted flaws notwithstanding, a very clean and bright copy.

86. Jacobs, Diane. **REP-HAIR-ACTION.** Portland, OR: Scantron Press, 2007. Limited Edition. Bright and unmarred. Red drop-spine archival box, loose sheets of various papers/materials. fo. np. Illus. (color and b/w plates). Numbered

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limited edition, this being 9 of 14. Fine in Fine Archival Box. (#8125) \$3,500.00

"REP-HAIR-ATION is a portfolio of 15 prints that exploit a wide range of printing and image-making techniques to raise questions about racism in the United States. Throughout the portfolio, the words SEE, FEEL, OPEN, and ACT are explored metaphorically and literally, through text and image, in a meditation on the structural nature of racism, which began before slavery, and which continues today in the form of the prison-industrial complex." (artist description)
Printed using a variety of methods and materials including letterpress, etching, relief, gocco, felt, handmade paper, photo engravings, collagraph, human hair. Additional elements include a magnifying glass wrapped in handmade abaca paper and an altered dollar bill.

"This project was inspired and greatly influenced by Abolition Democracy, a collection of interviews with Angela Davis, in which she discusses the persistence in the United States of historical systems of oppression like slavery and lynching and how they are perpetuated today by the prison-industrial complex. She challenges us to confront the human-rights catastrophe in our jails and prisons by acknowledging that the contemporary practice of super-incarceration is closer to new-age slavery than to any recognizable system of "criminal justice."

What is the true history of the United States? How do we make reparations and redistribute power and income? How do we build a society and create a sense of community that supports, educates, and takes care of all people? What sort of impact would it have if, like the great Masai warriors, we greeted each person we met with the question "and how are the children?" If every adult among us, parent, and nonparent alike, felt responsible for the care and protection of all children, could we answer "The children are well" without hesitation?" (artist statement)

87. Jacobs, Diane. **Woven Paper Undergarments [Bra and Panties]**. Portland, OR: Scantron Press, 2010. Limited Edition. Bright and unmarred. Woven paper strips, letterpress printed, sculptural. 11x23x3" np. Fine. (#8068)\$2,000.00

"In this body of work I intend to expose the tenacious, white, patriarchal power structure by using language as my witness. Over a three-year period I collected slang and derogatory words that exploit women. The exhaustive list came from friends, family, and several dictionaries on slang. Strangers also contributed by writing on anonymous pink and blue cards their answer to the question what are the worst names you have ever been called? In my first projects, I sculpted hats, bras, and underwear made of letterpress-printed woven paper. This series of work makes feminist references to craft, the body, and a misogynist culture."

88. Joyce, James. **Chamber Music**. Boston, MA: The Cornhill Company, nd [1918]. First Edition/Pirate Edition. Hint of shelf/edge wear, else tight, bright and unmarred. Green cloth boards, gilt lettering, deckled paper. 12mo. np. 36 numbered poems. Near Fine. No DJ.. Hardcover. (#5208) \$725.00

Unauthorized American Edition which precedes the First Authorized American Edition. Believed to be a print run of 1000 copies. A very handsome copy of this rather scarce volume. Seldom found in such lovely condition.

89. Justseeds; Iraq Vetrans Against War; Combat Papermakers. **War is Trauma**. New York: Justseeds/IVAW/Combat Papermakers, 2011. Limited Edition. Portfolio edition: 130, 34 prints in each set Size of individual prints: 12" x 16" Print mediums: silkscreens, linocuts, and lithographs. Each portfolio is signed and numbered. Each print is on archival paper. Fine in Fine Portfolio. Loose Sheets in Hand-made Paper Portfolio.. (#7603) \$1,250.00

"War is Trauma is co-sponsored by the Justseeds Artists' Cooperative (a decentralized artist collective consisting of 26 printmakers in the US, Canada, and Mexico), Iraq Veterans Against the War (a veterans organization that has over 61 active chapters, including six on military bases, and a membership of over 1,700 veterans and active duty service members across the US, Canada, Europe, and Iraq), and Booklyn (an artists-run, non-profit, organization that specializes in providing educational institutions: artist/activist archives, limited edition and unique artists books, and works on paper. Booklyn also focuses on providing resources and alternative distribution networks for innovative, sustainable and socially conscious art projects.)

War is Trauma is a print portfolio project that is co-organized by the Justseeds Artists' Cooperative and Iraq Veterans Against the War (IVAW). Over 30 artists from Justseeds, IVAW, and their allies have each created a print that either addresses GI resistance or "Operation Recovery" – the IVAW campaign launched in 2010 that aims to stop the redeployment of traumatized troops, focus public attention towards Post Traumatic Stress Disorder (PTSD), military sexual trauma (MST), and Traumatic Brain Injury (TBI). Ultimately the campaign seeks to prevent the US military from waging war in the Middle East.

War is Trauma prints are housed within a handmade paper cover from the Combat Paper Project –paper whose source

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material derives from military uniforms that veterans have cut into small pieces, mixed with water, and pulped into paper as part of the healing process."

90. Kerr, Mark, R. N. **The Destroyer and A Cargo of Notions.** London: Privately Printed by Messrs. Hatchard, 1909. First Edition/Limited Edition. Very minimal shelf/edge wear, inscribed by the author, else tight, bright and unmarred. Green cloth boards, gilt lettering and decorative elements, silk ribbon bound in, teg. 12mo. 44pp. Near Fine. No DJ.. Hardcover. (#5147) \$250.00

From the library of Susan Mary Alsop. Born Susan Mary Jay in Rome in 1918, she was the daughter of Peter Augustus Jay (and Susan Alexander McCook) and granddaughter of Augustus Jay (and Emily Astor Kane), both statesmen, legates and/or ambassadors (in Europe, Asia and South America). The Jays, a Huguenot family, produced John Jay, co-author of the Federalist Papers, Foreign Secretary and the first Chief Justice of the United States Supreme Court. Many of the volumes from her library were from that of her father and grandfather and are so inscribed (as noted). Susan Mary [Jay] Alsop, in addition to being one of the great political hostesses in Washington's circles, was an author in her own right, producing a noted biography of Vita Sackville-West's mother, "Lady Sackville" (1978); and also "Yankees at the Court: The First Americans in Paris" (1982), and "The Congress Dances: Vienna 1814-1815" (1984). Inscribed by the author, "With every good xmas wish to you all / from / Mark Kerr / 1909 / H.M.S. Invincible / Portsmouth" A very handsome copy.

91. King, Ronald. **Turn Over Darling [Deluxe Edition].** London: Circle Press, 1994. Limited Edition. Tight, bright, and unmarred. Slipcase tight and clean. Brown paper wrappers, brown ink lettering, embossed images, signed by the artist. Small 8vo. np. Limited deluxe edition of 75 copies. Fine in Fine Slipcase. Original Wraps.. (#7304) \$325.00

"Designed and drawn in wire by Ronald King and printed at Circle Press on J.Green RWS hand-made paper in a signed limited edition of seventy five copies and on Khadi pure rag-made paper in an unlimited edition." 12 individual 'prints' that make up 13 images (with each right leaf becoming the left of the next image, etc).

92. King, Stephen (text); Kruger, Barbara (illus). **My Pretty Pony.** New York: Whitney Museum of Art, 1988. Limited Edition. Tight, bright, and unmarred. Quarterbound, red leather spine, grey cloth sheathed in stainless steel, digital clock mounted at front (working); serigraph and lithographic pages throughout (designed by Kruger); custom archival box by the binder. fo. np. Illus. (color plates). Limited edition, signed by author and artist. Fine in Fine Custom Archival Box. Hardcover. (#8055) \$5,250.00

A previously unpublished tale by King revolving around the relativity of time—blending brilliantly with Kruger's extremely strong illustrations. Sixth title in the Whitney's 'Artists and Writers' series. Binders copy, 'most thoroughly photographically documented project of my career'—resulting in an extensive collection of production images. A suite of images of the significant milestones will be provided together with an original prospectus. A stunning copy, seldom found with with binding unmarred (this one has clearly never been handled).

93. **Komma: After Dalton Trumbo's Johnny Got His Gun [Artist Book].** Vancouver: Fillip Editions, 2010. Limited Edition. Tight, bright, and unmarred. Black cloth boards, metallic silver lettering, black paper textblock, white ink text, bound in ribbon. 8vo. 309pp. Signed by the artist. Numbered limited edition, this being of 20 copies. Small descriptive pamphlet laid in ("The Most Inconspicuous Marks"; "Christ Has Come Up From Tuscon" 16pp). Fine. No DJ, as Issued. Hardcover. (#8005) \$350.00

Remarkable modification of Dalton Trumbo's 1938 anti-war novel "Johnny Got His Gun." In the original, the main character's battle injuries leave him unable to communicate (limbless, faceless)...deeply censored. The work was also famously written without the use of commas. Here Hirsch, hiring a copywriter, had all of the commas inserted in their grammatically proper place in the novel (per Chicago Manual of Style)...and then removed all of the text. What remains - elegant constellations of white punctuation against black pages - is a sombre and moving tribute to the original work. Maria Muhle and Kristina Lee Podesva provide context and commentary in the laid in pamphlet.

94. Kuch, Michael, **Falling to Earth.** Northampton, MA: Double Elephant Press, 2002. Limited Edition. Tight, bright, and unmarred. Dark grey paper boards, vertical raised elements (suggesting the design of the World Trade Center buildings), silver gilt decorative elements, collaged elements in blue and white paper (again implying buildings), Japanese-style binding; Steel-walled drop-spine cases, grey paper boards. 4to. np. Illus. (color and b/w plates). Nnumbered limited edition, this being 69 of 100. Fine in Fine Archival Case. Hardcover. (#7495) \$2,000.00

Fourteen poems and twenty-one etchings, three fold-out. "The book is a reaction to the terrifying & tragic collapse of

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the World Trade Center Towers & our ensuing bombing campaign. The book's imagery uses the metaphor of falling to look at the human & spiritual costs of violence." Text and binding papers were made by Carriage House Papers and Dieu Donn  Papermill; the text was printed by Art Larson; bound by Shoshannah Wineburg and Barry Spence.

95. Kuch, Michael. **Disasters of Love: A Defense of Delilah.** Hadley, MA: Double Elephant Press, 2006. Limited Edition. Tight, bright, and unmarred. Buckram cloth boards, marbled paper, cork, wood, cloth and paper onlays/decorative elements, cut-throughs and folded-paper elements, binding in the coptic style forms a closing box (with the lid forming an easel). fo. np. Illus. (color and b/w plates). Numbered limited edition, this being 56 of 60. Fine. Hardcover. (#7496) \$3,500.00

"The book contains a poem, lithographs & intaglios, the works of Michael Kuch. With iambic verse & Chaucerian rime, seventy stanzas retell the Biblical tale of Samson in Delilah's voice. This shift in vantage recasts details minutely, refuting her guilt & shedding light on the strife in contemporary Palestine. ... Judges is incorporated into these intaglios. The book's images reference art historical works. In one based on Kollowitz's prints, Hebrew scripture is woven upon a loom. Between the columns of the text, twelve lithographs from stone depict the brutish Samson engaged in his Herculean labors. Printed on translucent flax over Piranesian ruins, the last two columns crumble." (prospectus). Letterpress work by Art Larson, lithographs pulled by Tim Sheesley, intaglios by Art Larson, type set and cast by Julia Ferrari and Dan Carr, bound by Barry Spence.

96. Kuch, Michael. **Gluttons for Rapture/Defecating Angels: Two Poems and Etchings.** Northampton, MA: Double Elephant Press, 1998. Limited Edition. Tight, bright, and unmarred. Green cloth boards, printed pictorial onlays, gold ink lettering; unusual accordion binding; purple cloth drop-spine archival box. 8vo. np. Illus. (colored copper-plate engravings). Numbered, limited edition, this being 28 of 44. Fine in Fine Archival Box.. Hardcover. (#7493) \$1,000.00

"Gluttons for Rapture and Defecating Angels was issued in an edition of forty-four copies...Michael Kuch printed the copper-plates at the new office of the Double Elephant Press...Down the hall at Three Bear Trap Bindery, Shoshannah Wineburg bound the volumes. Kuch composed the type, 16 point Bodoni (being careful driving elephants in small foreign garages). It was printed letterpress by Arthur Larson across the river in Hadley. The paper is Zecchi, handmade over in Italy." (colophon). The two books are distinct and vary as a manifestation of the unusual binding depending upon which board you choose to start from. Gluttons is printed in tones of walnut and burnt umber, Angels in pale green, aqua, and gilt.

97. Levy, William (ed). **Fanatic No. 2: Special Low Mindedness Issue.** Amsterdam: Joy Publications, 1976. First Edition. Light shelf/edge wear, light toning to wraps, else tight and unmarred. Printed cardstock wraps. fo. np. Illus. (b/w plates). Laid in related ephemera. Very Good+ in Wraps. Original Wraps. (#8004) \$175.00

Second issue of this rather scarce erotic/avant-garde/art journal. Designed by Willem de Ridder, includes work by Levy, Ezra Pound, Beverley Skinner, and others. Laid in xeroxed mss letter telling of the death of Ian Sommerville (on whom there is a brief article):

"6th Feb '76

Dear Bill & Susan,

Brief, sad news of a tragedy. Ian S. had a new car, used to motor into Bath for Drinks. Yesterday he smashed into someone, broke his head. The brains were all mangled and though his body remained alive for a while in a hospital machine, because a Bristol surgeon wanted his kidneys, his death took place at 6pm, Feb. 5. He could never drive steadily. His mother is here; funeral after the inquest.

Other, more cheerful matters in next letter.

Love, John"

98. Locke, John. **An essay concerning humane understanding:** In Four Books. ... The Second Edition, with large Additions. London: Printed for Awnsham and John Churchil ..., and Samuel Manship..., 1694. Stated Second Edition. Rebound, lacking frontispiece, light toning to title page, last leaf partially cut away (bottom third, probably an inscription removal, repaired), else tight, bright, and unmarred. Full brown leather binding, five raised bands, black leather spine label, gilt lettering, in blind decorative elements. 4to. [40pp], 407pp, [13pp]. Index. Very Good. Hardcover. (#7957) \$3,250.00

This edition added approximately 50 pages of new text and was the first to include the author's name on the titlepage. Arguably Locke's most significant work that has had a remarkable influence on philosophical and political theory. The work is also widely considered a foundational text of modern psychology. First published in 1690, Locke revised the

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first four editions issued prior to his death. (Attig, Works of John Locke, 229; Wing L-2740)

99. Locke, John. **Some Thoughts Concerning Education.** London: J. Baker, 1710. Early Reprint. Light/moderate shelf/edge wear, some chipping at edges, rebacked (parts of original spine saved), light, even toning throughout, a handful of ownership marks at front pastedown, else tight and unmarred. Full brown leather binding, gilt lettering, in blind decorative elements. 12mo. [6], 162, 169-322, [2] pp. (163-168 omitted). Index. Y 171; A Br-7; C 101. Good+. Hardcover. (#7848) \$450.00

"Printed for A Society of Stationers, and sold by J. Baker at the Black Boy in Pater-Noster-Row" The first edition of this cornerstone work appeared in 1693, and Locke was so displeased with its errors that a second edition, with corrections but little additional content, appeared later the same year. A presentable copy of a scarce early imprint.

100. Lorca, Federico García; Trant, Carolyn (artist). **Sonetos Del Amor Oscuro/Sonnets of Dark Love.** London: Parvenu Press, 2000. Limited Edition. Tight, bright, and unmarred. Quarterbound, red leather spine, red cloth boards, matching archival case. fo. np. Illus. (colored plates). Numbered limited edition of 30. Signed by the artist. Fine. Hardcover. (#8121) \$5,500.00

Text in Spanish and English. "Printed on Khadi paper from Nepal in an edition of 30 of which this is number ___." One of the cornerstone works of the press.

101. Lovecraft, H.P.; Buchta, Wolfgang (illus). **Beyond the Wall of Sleep.** Vienna: Wolfgang Buchta, 2007. Limited Edition. Tight, bright, and unmarred. Slipcase bright and clean. Yellow paper boards, gray etching at boards, brushed etched text at spine, decorative endpages; white paper slipcase with gray etched design, felt-lined. Oblong fo. np. Illus. (color plates). Numbered limited edition, this being 15 of 30. Signed by the artist. Fine in Fine Slipcase.. Hardcover. (#7571) \$15,000.00

"48 pages used 2-5 plates / Etching, aquatint, open bite, lacquer, 4 steps / brushed text." Printed on copper plates made over a two year period and printed on paper specifically designed by Gangolf Ulbricht—the master papermaker of Europe—for this project. It was bound in Vienna by Stephen Ortbauer. It is the epitome of a synthesis between aesthetic beauty and elegant draftsmanship. These 48 pages flow effortlessly with its hand-brushed text and figurative-landscape imagery. Each scape is between two to five passes of the press, two to five plates—two to five colors. Buchta is the heir apparent to Vienna's Secession Movement—a definite continuation of the tradition Egon Schiele and Gustav Klimt.

102. Lyle, Erick; Johanson, Chris; Spelletich, Kal (eds). **Streetopia (the book) ["Yerba Buena" Deluxe Copy].** New York: Booklyn Publication, 2011. Limited Edition. Tight, bright, and unmarred. A variable edition of 3, each book subtitled with a different San Fran neighborhood. 8vo. np [40pp]., 8.5 inches by 11.5 inches, each book is sub-titled with the name of a different San Francisco neighborhood. Numbered limited edition, this being 11 of 30. A handful of copies (5ish) are 'Deluxe', in special bindings and with extra/original art. Fine. No DJ, as Issued. Hardcover. (#7670) \$2,000.00

Exhibition catalogue, a large group exhibition that opens at the Luggage Store Gallery in San Francisco in May 2012, is curated by writer, Erick Lyle, and the artists, Chris Johanson and Kal Spelletich. Proceeds from the sales of the Streetopia (the book) will be the primary funding source for the Streetopia exhibition. Streetopia (the book) is an assembling of original artworks by 24 current and former San Francisco artists and writers associated with the "Mission School" or, the "New Mission School" art movements. This is perhaps one of the last coherent schools of contemporary American art in the 20th Century. Artists: Laurel Braitman, Monica Canilao, Bill Daniel, Bochay Drum, Spy Emerson, Rebecca Giordano, Johanna Jackson, Chris Johanson, Arnold Kemp, Erick Lyle, Ivy Jeanne McClelland, Barry McGee, Mission Mini Comix, Kottie Paloma, Fred Rinne, Dave Schubert, Christine Shields, Dana Smith, Kal Spelletich, V. Vale, Tobin Yelland, Sy Wagon, Marshall Weber, Scott Williams

103. Mac Farlane, C. **The Lives and Exploits of Banditti and Robbers in all Parts of the World:** Volume 1 and 2 Finely Bound as One. [Complete]. New York: J. & J. Harper, 1833. First Edition. Minor shelf/edge wear, very minor sporadic foxing, tidemarks at head near spine, else tight and bright. Halfbound, burgundy leather spine and tips, burgundy cloth boards, five raised bands, gilt lettering and decorative elements, marbled endpages, teg. 8vo. 197pp; 190pp plus np ads. Very Good+.. Hardcover. (#5738) \$450.00

Seldom found complete and/or in acceptable condition. A very handsome copy of this minor classic.

104. Maret, Russell. **Mediaeval in Padua by n Maret** [Swan & Hoop 1]. New York: Russell Maret, 2008. Limited Edition. Tight, bright, and unmarred. Grey paper wraps, subtle grid patter printed in black, black ink lettering,

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frontispiece. Small 4to. Illus. (b/w plates). Numbered limited edition, this being 107 of 226. Signed by Maret. Fine in Wraps.. Original Wraps. (#7342) \$350.00

105. Maret, Russell. **A Roman Inscription:** On Santi Giovanni e Paolo al Celio [Swan & Hoop 2]. New York: Russell Maret,, 2010. Limited Edition. Tight, bright, and unmarred. Quarterbound, red cloth spine, red printed red paper boards, black ink lettering and decorative elements, redendpages, frontispiece. Oblong 8vo. 18pp plus np. plate pages. Illus. (b/w plates). Numbered limited edition, this being 107 of 226. Fine. No DJ, as Issued.. Hardcover. (#7341) \$350.00

106. Maret, Russell. **Specimens of Diverse Characters.** New York: Russell Maret, 2011. Limited Edition. Tight, bright, and unmarred. Quarter bound, red leather spine, grey leather boards, silver gilt lettering, laid in portfolios and type; matching drop-spine archival box. fo. np. Illus. (color plates). Numbered limited edition, this being K of the 15 deluxe copies [in addition to the 50 standard copies]. Fine in Fine Archival Box.. Hardcover. (#7551) \$20,000.00

"Composed of three sections, Specimens opens with a multichromatic display of short texts set in a variety of styles. Following this, a selection of alphabets are displayed in lengthier texts appropriate to their forms: Baskerville's Great Primer is displayed in a chapter from Candide; a new translation from Cicero's Second Philippic is set in Cancellaresca Milanese Terzo; Saturn is displayed in a chapter from Vitruvius on the design of temples; Strand Serif in a selection of new prose peices by Mark Strand; etc. Finally the book concludes with a section of notes detailing the alphabetic and textural sources for each specimen.

Specimens is printed from photo polymer plates and metal type in a wide array of colors. In all, sixteen complete alphabets are displayed; one of which, Iohann Titling, has been cut, fit, and cast in foundry metal specially for the edition at the Dale Guild Type Foundry. The paper was handmade with a custom laurel leaf watermark at Velke Losiny in the Czech Republic." The deluxe copies, in addition to a special binding, "are bound in full leather using two different skins, housed in a quarter leather clamshell box, and accompanied by a suite of state proofs and alternate settings as well as a form of new metal type locked into a chase inside the box."

A noted Special Collections librarian, when asked to describe Ætherwold, etc. stated, "Brilliantly concieved and perfectly excuted. The masterpiece of Maret's generation." Maret once described Ætherwold as a "prospectus for Specimens". There is no credible challenge to the first statement and the second...suffice it to say, has merit. Outstanding.

107. Maret, Russell. **Specimens of Diverse Characters.** New York: Russell Maret, 2011. Limited Edition. Tight, bright, and unmarred. Quarter bound, red leather spine, grey leather boards, silver gilt lettering, laid in portfolios and type; matching drop-spine archival box. fo. np. Illus. (color plates). Numbered limited edition, this being ___ of 50 standard copies [in addition to 15 deluxe copies]. Fine in Fine Archival Box.. Hardcover. (#7552) \$10,000.00

"Composed of three sections, Specimens opens with a multichromatic display of short texts set in a variety of styles. Following this, a selection of alphabets are displayed in lengthier texts appropriate to their forms: Baskerville's Great Primer is displayed in a chapter from Candide; a new translation from Cicero's Second Philippic is set in Cancellaresca Milanese Terzo; Saturn is displayed in a chapter from Vitruvius on the design of temples; Strand Serif in a selection of new prose peices by Mark Strand; etc. Finally the book concludes with a section of notes detailing the alphabetic and textural sources for each specimen.

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108. McKinley, President William. **[Destruction of the United States Battle Ship Maine] Message from the President of the United States:** Transmitting the Report of the Naval Court of Inquiry upon the Destruction of the United States Battle Ship Maine in Havana Harbor, February 15, 1898, together with the Testimony taken Before the Court. Washington, DC: Government Printing Office, 1898. First Edition/Fine Binding. Light shelf wear, small pull in leather at one tip, else tight, bright and unmarred. Halfbound, brown leather spine and tips, five raised bands, gilt lettering, gilt decorative elements, marbled endpages, all edges marbled. 8vo, 301pp. Illus. (b/w plates). Charts. Fold-out

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schematic of the Maine. Near Fine (textblock Fine). No DJ.. Hardcover. (#3573) \$475.00
This report was formed the foundation which launched the Spanish-American War. A very handsomely bound copy complete with a pristine copy of the schematic.

109. Means, Russell; Bogardus, Peter (illus). **The Great Mystery.** American Indian Mystery Press, 1997. First Edition/Limited Edition. Tight, bright and unmarred. Full Japanese linen cloth, black Niger goatskin label, gilt and scarlet lettering; matching tray case. 4to. np. Illus. (color plates). Numbered limited edition, this being 25 of 60. Fine in Fine Archival Case. Hardcover. (#6189) \$3,500.00
Twenty-three color printed etchings by Bogardus. Text printed by Arthur Larson, Horton Tank Graphics. Bound by Gray Parrot. "The Great Mystery is a collaboration between the artist Peter Bogardus, who made the etchings, and Russell Means, who composed a handwritten text that was been relief-printed. The initial concept for the project occurred during a visit by the artist to the Oglala Lakota Indian Reservation at Pine Ridge, South Dakota. Allowed access to tribal archives, Mr. Bogardus was able to study many original photographic references. The iconography in these ancient images of the then still free Plains peoples provided inspiration for the etchings. At the same time the reality of late 20th century reservation life served to temper any tendency to romanticize the past. Thus the etchings are a vehicle for revisiting history while the text by Russell Means connects this history to the present, the "now time". Mr. Means is an Oglala Lakota and one of the founders of the American Indian Movement; he has been instrumental in activating pride among his people and awareness of their condition among the people of the larger US society and beyond. He is renowned as an orator. His captions to the etchings are contemporary responses to the history of his peoples' contact with those who came from Europe. The extended prose is based on a traditional prayer on the horizon at dawn. The Great Mystery is one name for the Creator.

110. Mellis, Daniel. **Ars Combinatoria.** Chicago, IL: Daniel Mellis, 2010. Limited Edition. Bright and unmarred. Two beige drop-spine cases, loose plates, small pamphlet slotted into the first case. Small 8vo. np. Illus. (b/w plates). Deluxe numbered limited edition, this being 2 of 4 'Making Copies' in addition to the standard edition of 30. These 4 copies include a second case of additional, alternative plates, each appropriately annotated. Fine.. Original Wraps. (#7529) \$950.00
"Ars Combinatoria is an exploration of the graphic possibilities of a single piece of wood type—a thirty pica Clarendon R—and a restricted set of operations—positive and negative auto-pressure printing with only one inked impression. This technique enables the top of the wood type to interact with the bottom and itself. " Mellis became intrigued with how many different ways a single block could be printed and this work is the result of his exploration. Each sheet bears a pencil notation indicating the order of strikes and which side(s) were inked. There is also a small booklet—printed in three color offset lithography—explaining the process. A simple and brilliant exercise.

111. Mellis, Daniel. **Nothing Beside Remains.** Chicago, IL: Daniel Mellis. Limited Edition. Tight, bright, and unmarred. Black cloth boards. 4to. np. Numbered limited edition, this being 12 of 25. Fine.. Hardcover. (#7530) \$450.00
"Nothing Beside Remains is an exploration of the physical presences of things now absent. I printed this book with ink on my fingers rather than on the type, thereby creating a record of my handling of the paper as it went through the press. In more theoretical terms, the physical substrate of the signifier has been shifted from the symbolic to the indexical. I printed it on a cylinder press; the act of holding the paper against the impression cylinder created long vertical ink trails. Each page contains a blind impression of decades old standing type: indexes, train schedules, chess matches, pages on vision science, an obituary, etc. A numbering machine recorded the order in which each sheet went through the press. Ink set-off causes strange fingerprint shaped areas to print. In one copy President Kennedy's face materializes next to a trail of ink. For each signature, I wrote one paragraph on a physical reminder of loss. There are paragraphs both personal and imaginary: a mother with dementia, a photograph of an ancestor, the Capuchin crypt in Rome, the distant future of the Holocaust museum. I end the book with a Latin epitaph for myself." Mellis' clever exploration of how paper is handled during printing. Mellis starts with Linotype plates (with handset additions) but prints each sheet in blind...however, his fingers are inked so that each touch to the paper during the process leaves its mark. The colophon is printed on carbon paper so that, presumably, a reader could choose to leave his/her own handling marks.

112. Melville, Herman; Buchta, Wolfgang (artist). **Bartleby the Scrivener.** Vienna: Wolfgang Buchta, 2011. Limited Edition. Tight, bright, and unmarred. Printed paper boards. Small 4to. 120pp. Illus. (hand-color and b/w plates).

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Numbered limited edition of 30 copies + 3 APs (copies 1–20 aluminum plate prints and color stone lithographs on white rag paper, copies 21–30 aluminum plate prints on yellow paper from flax/linen). Fine.. Hardcover. (#7623) \$10,000.00
"In 2009 July, the graphic structure of the newspaper gave me the impulse to draw over it. Then I thought this background was the ideal way for Bartleby. After this decision, I wrote the text by hand. August-December 2009. Drawings on the newspaper, 70 pieces, used 57, January-May 2010. Mounted text and drawings together, June 2010. Gerie Reumiller did the scans and filtered the grey tone of the newspaper, 59 pieces, July 2010. Prepared for the computer to plate process, July 2010. Started printing the aluminum plates by hand on the lithopress, August-November 2010. Started preparing and printing the second color on stone, December-April 2011. Coloring the prints with watercolor, May-August 2011. Bound the first 10 copies in September 2011." (Wolfgang Buchta, Vienna, 2011)
Handmade paper by Gangolf Ulbricht, binding by Brigitte Kozumplik.

113. Melville, Herman; Illouz, Claire (illus). **The Whiteness [An excerpt from Moby Dick]**. Chérence, France: Claire Illouz, 2008. Limited Edition. Tight, bright, and unmarred. Drop-spine case bright and clean. White paper wraps, in blind lettering; box in white-faux 'whale skin' leather. Oblong 4to. np. Illus. (color and b/w plates). Numbered limited edition, this being 20 of 25. Fine in Archival Case.. Original Wraps. (#7568) \$1,500.00
Chapter 42, "The Whiteness of The Whale", from Moby Dick struck a chord with Illouz. "In this book I let the white speak alone. I let the blank paper speak ... With a special process of printing the characters with no ink, it's a bit uneasy for reading, but that's exactly what I wanted. This mediation about whiteness is uneasy and extremely anguished." Illouz's stark typographic approach is supported by in blind illustrations and juxtaposed against b/w and color plates to remarkable effect.

114. Moncrif, Francois Augustin Paradis de. **Moncrif's Cats**. London: The Golden Cockerel Press, 1961. Limited Edition. Tight, bright, and unmarred. Slipcase shows minor shelf/edge wear, else tight and clean. Full leather binding in black and red, two raised bands, gilt lettering and decorative elements, teg. 8vo. 187pp. Illus. (b/w plates). Numbered limited edition, this being 99 of 100 special copies from the entire printing of 400 copies. Fine in Near Fine Slipcase. Hardcover. (#7102) \$650.00
Translation is by Reginald Bretmor. One of one hundred copies specially bound by E.W. Hiscox. Printed on Saunders mould-made paper at the Chiswick Press, and illustrated with ten collotype reproductions of illustrations by Coypel from the edition of 1727 (from the colophon).

115. Moyer, David; Heinze, Gretchen (Intro). **Half Life: Portraits of Five Physicists**. Portland, ME: Red Howler Press/Wolfe Editions, 1998. Limited Edition. Tight, bright and unmarred. Black cloth boards, black and grey ink lettering, paper onlay, grey endpages, grey drop-fold sleeve, printed tissueguards (red ink), each plate numbered (showing "a/p") named and signed in pencil by the artist, black ribbon ties. 4to. np. Illus. (b/w plates). Fine.. Hardcover. (#7553) \$950.00
Printed by hand in letterpress and original woodblocks by David Wolfe. Limited edition of 30 copies, this being out of sequence (marked "a/p", publisher's copy). Signed by the author/artist. An exceptional collection of loose plates in pristine condition.

116. Moyer, David. **Dr. Samson Gets a Trim: A Drama in Seven Parts**. Muncy, PA: Red Howler Press, 2004. Tight, bright, and unmarred. Black cloth boards, white paper label, black ink lettering. 8vo. np. Illus. (b/w plates). Numbered limited edition of 75. Fine. No DJ, as Issued. Hardcover. (#8032) \$225.00
With an introduction by Gretchen Heinze. "A book containing 7 wood engravings and text by David Moyer. Set in Galliard and printed letterpress on Somerset text white paper."

117. Moyer, David. **From Nature**. Muncy, PA: Red Howler Press, 2012. Unique. Tight, bright, and unmarred. Heavy green cardstock boards, green wrapper, small sketch at front, original drawings, mss notations. 8vo. np. Illus. (b/w sketches). Fine in Wraps.. Original Wraps. (#8027) \$3,500.00
"From Nature" is a series of drawings taken in part from the realm of insects and fish and their human counterparts. The drawings focus on an anthropomorphic identification on the part of the observer for the 'observed', delving into the individual subjectivity of the anthropomorphizer. The 'naturalist' or the observer, in his own way, tends to violate the very nature to which he claims devotion, blurring the lines between the absolute and the relative."

118. Moyer, David. **Infinitely Perfect**. Muncy, PA: Red Howler Press, 2005. Limited Edition. Tight, bright, and

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unmarred. Quarterbound, brown leather spine, beige textured paper boards, black ink lettering. 8vo. np. Illus. (b/w plates). Limited numbered edition of 50. Fine in Wraps. Original Wraps. (#8031) \$225.00

"A book containing 24 drawings with text printed letterpress on Frankfurt White paper that explores the philosophy of Jean-Jacques Rousseau through a succession of portrait busts."

119. Moyer, David. **Ratio et Vanitas**. Muncy, PA: Red Howler Press, 2002. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering. 8vo. np. Illus. (b/w plates). Numbered limited edition of 75. Fine. No DJ, as Issued. Hardcover. (#8030) \$225.00

"Wood engravings and text by David Moyer. Set in Galliard Italic and printed by letterpress on Somerset text white paper." Wonderful wood engravings paired with typographically engaging prose.

120. Moyer, David. **Speculative Motion**. Muncy, PA: Red Howler Press, 2012. Limited Edition. Tight, bright, and unmarred. Green textured paper DJ, black cardstock wrapper, calligraphic text, printed images. Small 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 12 of 25 Fine in Fine Dustjacket. Original Wraps. (#8023) \$350.00

"'Speculative Motion' consists of an image printed from six endgrain lemonwood blocks on Riveg Heavy Weight Buff paper. The calligraphy was written in walnut brown ink." Extraordinary whimsy.

121. [Mungo, Raymond, Bloom, Marshall; Porche, Verandah (eds), et al]. **Liberations News Service: LNS 42, Feb. 15, 1968 [Includes announcement of "merger" between SNCC and the the Black Panthers and original photos (including of protesting uniformed soldiers)]**. Washington DC: Liberation News Service, 1968. First Edition. Very minor toning, photo(s) shows even toning, else clean and unmarred. Mimeo sheets and original photograph stapled in upper right corner (four additional photographs laid in), printed on peach, tan, pink, and grey sheets. 8vo. np [8pp]. Illus (b/w plates). Very Good+ in Wraps. Staplebound Wraps. (#8024) \$75.00

Liberation News Service was created as a radical alternative to the Associated Press. This issue published before the split, when Mungo and Bloom went to a MA commune and started a rival service using the same name (neither lasted long after the split). This issue contains two particularly interesting/important elements: 1) an article on the arrest of 24 uniformed soldiers arrested for protesting the Vietnam War (and including a silver gelatin print of two kneeling soldiers being arrested by MPs); and 2) what is believed to be the first published announcement of the ill-fated "merger" between SNCC and the Black Panther Party. Included with this issue are four photographs: Abby Hoffman; LBJ; boy with hands on a 50-cal out a gunshot door (presumed Vietnam); and what appears to be two women in [perhaps] Vietnam.

122. Musidora [Roques, Jeanne (aka Irma Vep)]. **Paroxysmes: De L'Amour a La Mort**. Paris: Editions Eugene Figuiere, 1934. First Edition. Light shelf/edge wear, several small, closed tears in the overlapped fore-edge wrapper, light toning at spine, touch of soiling, touch of toning to text block edges, spine slightly cocked, inscription by author at ffe, else tight and clean. Original printed wraps, black ink lettering and decorative elements. Small 8vo. 251pp. Very Good in Wraps. Original Wraps. (#6564) \$750.00

First trade edition of this novel, written under the pseudonym by Ur-vamp and silent film star Jeanne Roques, best known for her role as Irma Vep (anagram of Vampire) in Louis Feuillade's seminal pre-surrealist film serial "Les Vampires"-a series often lauded as the birth of avant-garde cinema. Inscribed by Musidora at the ffe to noted French artist, Marcel Caron. At a time when women's activities in film were usually limited to acting, Roques was unusual in that she went on to become a writer and director of some renown, directing 10 films (all but two of which are lost). Scarce generally, quite rare inscribed.

123. Newton, Sir Isaac; Motte, Andrew; Emerson, William; Machin, John; Davis, William. **The Mathematical Principles of Natural Philosophy, by Isaac Newton; Translated into English by Andrew Motte; To Which Are Added, Newton's System of the World; A Short Comment on, and Defense of, The Principia by William Emerson; with the Laws of the Moon's Motion According to Gravity, by John Machin ...** : A new edition ... carefully revised and corrected by William Davis... In Three Volumes. London: Sherwood, Neely, and Jones; ... and Davis and Dickson, 1819. Second Complete English Language Edition. Light/moderate shelf/edge wear, hinges split (cords all tight), grey endpages, owner bookplate at front pastedown(s), light foxing (focused at preliminaries), Plate 13 missing and Plate 14 bound in at 96 (rather than 104; clearly a binding error), else tight, bright, and unmarred. Halfbound, brown leather spine and tips, four raised bands, gilt lettering and decorative elements, marbled paper boards,

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frontispiece, folding plates (53). 8vo. 211pp; 321pp; 231pp; plus Index(es). Illus. (b/w plates). Very Good.. Hardcover. (#7852) \$2,000.00

Bookplate of George Constable. Original period binding. Motte issued the first English translation (1729), though it only covered the first two of the three volumes. This second edition (1803) was revised and the transcription completed by Davis (a London mathematician and publisher). This set is part of the 1819 reissue of the 1803 edition and was the last edition published prior to the Univ. of California Press edition issued in 1934. Noted flaws notwithstanding, an uncommon set generally and scarce in original binding.

124. Nobuyoshi Araki. **Shikijo-kyo**. Japan: Taka Ishii Gallery, 2001. Limited Edition. Very minor shelf/edge wear, signed by Araki, else tight, bright, and unmarred. Color printed wraps. 8vo. np. Limited edition of 1000 copies. Near Fine in Wraps. Original Wraps. (#7546) \$400.00

Exhibition catalogue. Uncommon generally, scarce signed by the artist...here with a wonderful little sketch.

125. Oates, Joyce Carol (text); Gober, Robert (art). **Heat**. New York: Whitney Museum of Art, 1989. Limited Edition. Tight, bright, and unmarred. Full white faux-leather bindings, gilt lettering, metal clasp closures, purple cloth box and additional archival box by binder; lithographic endpages. 8vo. np. Illus. (b/w plate). Limited edition of 140. Signed by author and artist. Fine in Fine Custom Box and Fine Archival Box. Hardcover. (#8057) \$2,750.00

Pleasingly erotic lithographic endpages, Oates text printed from text hand-written by Gober on Saunders paper...bound to look and feel like diaries. Binders copy (in series), includes a production images or two of binding process, prospectus, invitation to the publication reception (written by Gober and letterpress printed), and a hand-written invitation to a private dinner hosted by Joan Hardy Clark.

126. Perkins, Michael [Gatewood, Charles]. **A Pillow Book**. Michael Perkins, nd. Unique. Minor wear, a handful of minor creases on tipped in plates, else tight, bright, and unmarred. Kraft paper wrapper, photo onlay, handwritten inscription and title page, tipped in clipping/photographs/ephemera. 8vo. np. Illus. (color and b/w plates). Near Fine. Hardcover. (#8116) \$5,000.00

A superb and sumptuous handmade by book by Michael Perkins. Perkins, an English professor and novelist, was the author of the million-copy bestselling novelization of Deep Throat (noted as among the first pornographic films to feature a plot, character development, and relatively high production standards). He also wrote the weekly book reviews in Screw magazine. This volume was made for and inscribed to Charles Gatewood, with "to C from M" on the front cover (a letter from Gatewood will be provided to this effect). The photographic onlay at the front is the Gatewood photograph of 'Daisy'. Gatewood is the premier photographer of the sexual underground, from extreme fetishists to modern primitives. The 254 unnumbered pages (6 blank) have been richly illustrated with pornographic images (images and cartoons from newspaper and magazines) together with original photographs. Also included is an invite for the premier issue party for 'Porn Free'. Michael Perkins has been at the forefront of serious American erotic writing for four decades and is recognized as the world's leading expert on modern erotic literature. A superb item linking two of the great chroniclers of the sex industry.

127. Petros, George; Parfrey, Adam [eds]; et al. **Exit [Number One]**. New York: George Petros, 1984. First Edition. Minor shelf/edge wear, else tight, bright and unmarred. Glossy black wraps with text/images printed in red and black in white circles. fo. np. Illus. (b/w plates). Near Fine in Wraps. Original Wraps. (#7885) \$125.00

Petros is one of the foundational figures in the Aesthetic Terrorism Movement and this is a handsome example of the genre.

128. [Photography] [Pornography]. **Collection of 600+ Original Black-and-White Erotic and Pornographic Jazz Age, Prohibition, and Depression Era Photographs**. Various: np, New York, San Francisco, etc., [ca. 1915-1940]. Unique. Four photo albums. Photo sizes vary, majority snapshot, but many larger. Most loosely corner-mounted, some glued, with a number additionally loosely laid in. Overall condition of photos easily very good or better. Albums themselves good only with many pages lose, some chipping, board of one album detached. Very Good. Hardcover. (#8059) \$12,500.00

An exhaustive archive of illicit photographs from just before to just after the Jazz Age. Encompassing a wide variety of materials -- from nude studio portraits and real photo postcards to vernacular snapshots -- this collection offers an uncommonly comprehensive portrait of Depression-era pornographic photographic practices, ones that exhibits the tensions prevalent in the industry during this time of censorship, prosecution, and prohibition: between the artistic, the

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academic/scientific, and the prurient.

Highlights of the collection include:

1) *Included are several dozen images from many noted erotic studios: Alta (San Francisco), Krueger (Cleveland), Tuscan (Red Bluff, CA) and Rembrandt (Bayonne, NJ). Many hand-tinted. Most 8 x 10.*

2) *More than three-dozen images by Albert Arthur Allen, most 8 x 10. Allen, increasingly recognized as a key figure of the period and the subject of the 2001 monograph PREMIER NUDES (Twin Palms), was frequently prosecuted during his career, singled out as one of the first - if not the first - nude photographer to show pubic hair. Many of the Allen photos have been hand-colored by the photographer. We have spoken to Hank Salerno, who holds the largest known collection of Allen's photographs (indeed it was his collection that was photographed for the aforementioned PREMIER NUDES), and he has never seen any of Allen's hand-tinted work.*

3) *Flappers, flappers, and more flappers. Flappers with ukeleles and at pianos. Flappers in in flapper fashion and in various states of undress. Coy flappers, naughty flappers. Indoor and outdoor flappers. Flappers of all shapes and sizes. Did we mention the flappers?*

4) *Numerous outdoor scenes (sylvan, oceanic, etc.), ranging from the artful and idilic to the raunchy and rude.*

5) *An album of later (ca. 1930's) amateur snapshots showing several women and men in various poses, including in coitus, as well as in period automobiles. Very Bonnie and Clyde.*

An exceptional collection, one that would be difficult and significantly more expensive to assemble piecemeal. More than 600 original photographs in all.

129. Planck, Max [Einstein, Albert]; Landenburg, Erich; Lehmann, Erich; Lehmann, O; Nernst, W; Wartenberg, H.v. **Das Prinzip der Relativität und die Grundgleichungen der Mechanik (in Berichte der Deutschen Physikalischen Gesellschaft, Heft 7).** Braunschweig: Vieweg and Son, 1906. First Printing. Minor shelf/edge wear, minor moisture stain at top rear, soft crease at bottom rear, else tight, bright, and unmarred. Tan printed wrappers, black ink lettering. 8vo. Various pag. (120-150pp; 117-134pp.) Illus. (b/w plates). Adverts. Two laid in advert sheets. Very Good+ in Wraps. Original Wraps. (#7605) \$550.00

Max Plank was the first prominent physicist to endorse (and correct) Einstein's special theory of relativity. While identifying some formal inadequacies of Einstein's paper, "Zur Elektrodynamik bewegter Körper" (1905), Planck attempts to provide a complete explanation of the mechanics of relativity theory. An early and uncommon work generally, very scarce complete and in as handsome a state as found here.

130. Plath, Sylvia; Baskin, Leonard. **Dialogue Over a Ouija Board.** London: Rainbow Press, 1981. Limited Edition. Minor toning to vellum, small area of erasure at ffep, else tight, bright, and unmarred. Slipcase shows very minor shelf/edge wear, else bright and clean. Full vellum binding, gilt lettering, brown endpages, frontispiece, teg. 8vo. 30pp. Illus. (b/w plates). Limited numbered edition, this being 68 of 140 [of which 100 are for sale]. Signed at the colophon by Baskin. Fine in Fine Slipcase. Hardcover. (#7169) \$950.00

Designed and printed by Sebastian Carter at the Rampart Lions Press (Cambridge) and hand-set in F. Warde's Arrighi-Vienza type. Printed on Barcham Green Canterbury hand-made paper. A very handsome copy.

131. **A private photograph album documenting devotees performing the Vel Kavadi and related rituals and mortifications of the flesh. [Body Modification].** [?Palani, India?], nd [circa 1920]. Unique. Minor shelf/edge wear, else tight, bright, and unmarred. Wraps in pebbled black cloth, stiff black leave, plates tipped on. Oblong 12mo. np. Illus. (b/w plates). Near Fine [photos and ablum]. Original Wraps. (#8126) \$9,500.00

A remarkable collection of images from the first third of the twentieth century depicting a ritual of great significance to Western body modification culture. The ritual is one of many well known Indian yogic, penance, and endurance practices done for the purpose of ritual purification that were embraced by Stelarc and the Anglo-American 'Modern Primitives' movement and especially 'Fakir Musafar', London's 'Mr Sebastian' and Charles Gatewood. The album records the entire ritual, and related events, and the carrying of 'Kavadi' on a processional route or in the environs of

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a temple.

'Kavadi' is Tamil for 'yoke'; the large metal frame that is often decorated with flowers and peacock feathers that devotees construct as an act of sacred veneration and carry on their shoulders. 'Vel' is derived from 'lance' and refers to as many as 100 long spikes that are attached to the kavadi and into the devotee's flesh creating a cage like structure that is borne and walked with. Variations of this ritual for the deity Murugan are performed across the non-western Hindu world including Malaysia. The origins of the ritual and its paraphernalia lay in a number of stories from the Hindu epics, thus: "According to Hindu mythology, the tribute to Murugan is connected with his assistance to the devas (celestial beings) and martial victory over the forces of evil. Placed on a golden chariot adorned with precious gems, with his vel (lance) and peacock, Murugan is taken to represent the struggle of good over evil and to symbolize virtue, bravery, youth, power, courage, vitality, and valor" (317-318pp Colleen Ward; *Thaipusam in Malaysia: A Psycho-Anthropological Analysis of Ritual Trance, Ceremonial Possession and Self-Mortification Practices in Ethos*, Vol. 12, No. 4, 307-334pp, Winter 1984).

The Kavadi is now thought to be symbolic of the hills that the giant Idumban once slung over his shoulder and carried away on poles. (*ibid* p-318). The photographs show ash smeared devotees in and out of states of "ecstatic" and "ritual trance", controlling the pain of cheek, back and lip piercings with weights and bells attached and kavadi on their shoulders whilst being attended to by 'experts' and priests. The expert attendants are crucial for cheek and face piercings which must only pierce the skin, and the ash is smeared on the body to staunch blood flow. Penitents are instructed to take Kavadi by dreams, vows are often made to pay dues for sacred favours or for pure love and devotion. Preparation for carrying the Kavadi is the culmination of "ritual purification" and sexual abstinence for a week or so, or at least in the Malay version. Devotees wear yellow, live in the temple, and spend their days constructing the kavadi, with little sleep and vegetarian food once a day (*ibid* p-319).

132. Przybyszewski, Jacek; Dlubak, Z. **Percevoir, Voir**. Paris: Z. Dlubak, 1999. Limited Edition. Tight, bright, and unmarred. Slipcase tight and unmarred. Quarterbound, grey cloth, grey paper boards, black ink lettering; cloth archival case; both in an unusual triangle form with the corners clipped off. 11x11x12. Numbered limited edition, this being 5 of 30. Fine in Fine Archival Case. Hardcover. (#7106) \$500.00

Opens to fanlike collection of b/w photographs, negatives facing positives. The artist is the grandson of revered Expressionist writer Stanislaw Przybyszewski and has been referred to as a "proto-surrealist." Rather brilliantly conceived and executed collection of images and bound in an intriguing and aesthetically pleasing form.

133. **Qur'an [Koran]**. Manuscript on polished paper, 15-line naskh script within gilt borders, with polychrome ornamental double page opening and floral borders (worn and stained), text fully vocalized in black with reading marks in red, catchwords in black ink; red dot aya markers, surah titles in red ink, bismallah within red rules, marginal sectional markers in red ink. Numerous marginal annotations in diverse hands. Text complete, undated but late eighteenth century to early nineteenth century, Afghanistan or India. First and last leaves backed with paper, text extensively water stained, chiefly in margins and not affecting legibility, many small paper repairs, especially at margins of first ten and last ten leaves. Bound in modern Islamic style with stamping in blind. A sound and still pleasing copy. (#7961) \$2,500.00

134. Rainer, Yvonne (text); Borezo, Amy (art). **Labor/Movement (Seven Workers)**. Orange, MA/Hanover, NH: Shelter Book Works, 2012. Limited Edition. Tight, bright, and unmarred. Stiff boards, modified accordion structure, matching drop-spine archival box. 8vo. np. Illus. (color plates). Limited edition of 25. Fine in Fine Archival Box. Hardcover. (#8066) \$750.00

"This book depicts movement visually in book form, while calling attention to the complexity of everyday human activity. The book tracks the motions of seven workers over a brief period of time with lines that change in length, width, and color. As the segments of motion grow, page by page, lines intersect and interact, joining to form an intricate pattern on top of a static industrial floor. Shades of silver ink overlap to create a rich, opulent field that belies the seemingly humble activity. Each folio is sewn onto the mountain fold of a concertina. When the concertina is fully extended by the reader, a portion of each page can be seen simultaneously with each other page, exposing the frame by frame growth of the movement pattern. The reader/viewer is implicated in the performance of the book and asked to be aware of her movements as she interacts with the piece.

These abstract reductions of the movements of workers are inspired by the work of Frank and Lillian Gilbreth who developed time and motion studies in the early 20th century to improve worker efficiency and productivity. Their work broke down any job into a series of discreet movements that could be repeated by anyone, obviating the need for

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specialized and skilled laborers.

The imagery is paired with 'Lecture on Moving,' a text by Yvonne Rainer, reprinted with permission of the author, originally published in Aspen magazine, 1971. Yvonne Rainer is an avant garde dancer and filmmaker whose dance work often highlights everyday movements. In the text, Yvonne leads a group through an exercise designed to make the participants more aware of their physical presence in the world. She lists the dictionary definitions of a variety of action words, that, when placed in the context of the 'performance,' become evocative of more than their simple definitions." (prospectus)

135. Ribemont-Dessaignes; G.; [Picabia, Germaine Everling]; [Dada]. **Deja Jadis: ou Du Mouvement Dada A L'Espace Abstrait** [Association Copy]. Paris: Juilliard, 1958. First Printing. Very minor shelf/edge wear, long notation at ffe, minor notation at half-title, some discrete underlining/marginalia in first few signature, light toning at page edges, else tight and clean. Original printed wraps. 8vo. 300pp. Very Good+ in Wraps.. Original Wraps. (#6553) \$1,500.00

Germaine Everling Picabia's copy, with long holographic note in French on the first blank which gives a devastating and beautiful portrait of the author, her fellow Dadaist G. Ribemont-Dessaignes. "Dada attracted him by the possibility he saw to express his rancor...he was perhaps the most sincerely revolutionary of the Dadaists. Multiple disappointments spoiled his childish and charming nature and gave him an acidity of mind that gnawed him. Of a fragile constitution, he would arrive at Emile Augier (sp?) street shivering aloud from sentimental complications. One day G. de Zayes asked him what he thought of love, and he replied 'Ah, it is more tiring to think of than to do.' We called him the Dada angel."

136. Rose, Thomas; Schilling, Arthur; Danto, Arthur (intro). **Where Do We Start?** Minneapolis, MN: Indulgence Press, 2003. Limited Edition. Tight, bright, and unmarred. Bright and clean slipcase. Quarterbound, black cloth spine, red cloth boards, gilt lettering, 2 cds in pockets bound into the boards, fold out panels, non-linear accordion fold construction. Small 8vo. Illus. (color plates). Numbered limited edition, this being 53 of 75. Fine in Fine Slipcase. Hardcover. (#8013) \$550.00

A wonderful collaborative effort exploring the educational system and where it does and does not lead. "Where Do We Start? is a collaborative work and refers to how we all enter the system of education as an institution and as a process. The book is constructed from stories solicited by Thomas Rose and Bryant Griffith as part of a larger project titled School Stories.

The images, editing, constructed text and layouts are by Thomas Rose as is the audio editing and sound design. The CD graphics are by Mary Rose, with final mastering and production of the CDs by PowerHouse Studios of Minneapolis. Wendy Fernstrum was the copy editor. Wilber "Chip" Schilling was responsible for the design of the book's overall format. The edition was letterpress printed and bound at Schilling's Indulgence Press...

The photographic images were printed on an Epson 2000 photo stylus inkjet printer onto Hahnemuhle Photo Rag Due, mould-made paper. The text and line art were printed from photopolymer plates on a Vandercook sp-20 cylinder press. The text is excerpted from stories by: Ken Aper, William Clark, Larry Connolly, Marc Cutright, Arthur C. Danto, David Goldes, Bryant Griffith, John Killacky, George Laboucane, Jim Melchert, Tim Miller, Clarence Morgan, Kellen Pen, Archi Rand, Robert Reford, Thomas Rose, Thomas Leslie Rose, Richard Sigmund, Paul Vangelisti, Bob Williamson.

The CD stories are read by the following individuals: CD 1: 1) Thomas Rose - Albert E. Kagel School: Thomas Rose. 2) Paul Vangelisti - Alphabets: David Goldes. 3) Jim Moore - Blue Birds Rule: David Goldes. 4) David Goldes - CO2 + Kenny Wegweiser: Joseph Goldes. 5) Jeff Aper - Dear Little Boy of Mine: Gregory Bringman. 6) William Clark - Education +Alpha: Thomas Rose. 7) Clarence Morgan - Education & Identity: Abinadi Meza. 8) Robert Reford - Education and Orchids: Gregory Bringman. 9) Jim Melchert - Finding Subjects: Bill Eigen. 10) Erwin Kellen - The Fountain Pen: David Goldes. 11) Richard Sigmund - In Hope for Compassion: Bill Eigen.

CD 2: 1) Archie Rand - Jet Black: Thomas Rose. 2) Thomas L. Rose - Memoirs 1936: Thomas Rose. 3) Arthur C. Danto - Memories of a Rotten Student: Gregory Bringman. 4) Bryant Griffith - No Room for Mavericks: Abinadi Meza. 5) Bob Williams - Now, What's Your Name: David Goldes. 6) Tim Miller - Pedagogical Moment: Bill Eigen. 7) Larry Connolly - Personal Primer: David Goldes. 8) George Laboucane - Remembering Forward: Thomas Rose. 9) Marc Cutright - 1960: Gregory Bringman (colophon).

137. Rubottom, Sibyl. **La Jolla Water Books: The Water Book: La Jolla Cove [together with] The Water Department: Lane of Thoughts.** San Diego, CA: Bay Park Press, 202, 2010. Limited Edition. Tight, bright and unmarred. Cases bright and clean. Cloth boards (blue and teal green); intaglio prints, mylar collage, overprinted, Oblong

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fo. Illus (color plates). Numbered limited edition, these both being 10 of 10. Fine in Fine Clamshell Case(s). Hardcover. (#7525) \$4,500.00

"We're all born from water. What could be more natural than to swim all your life in that wonderful weightless medium." - Esther Williams.

Esther Williams was my hero growing up on Long Island Sound. I would see each of her movies and try to relive the fabulous water ballet sequences with my girlfriends. These past few years I have been swimming in a beautiful Olympic outdoor pool at the Y in Mission Valley. There are no sharks or seaweed as in my beloved La Jolla Cove. In the pool, palm trees and dappled light line my lanes of thought, perhaps an elephant or two.

This book reflects my love of La Jolla Cove and my daily swims to the quarter-mile buoy when the ocean is above 65 degrees. The text was printed on Fabriano Rosapina in Clarendon 30 point type. There are six etchings and three unique oil paintings on mylar in each book. With thanks to Jim Machacek for his guidance in editing and good humor in all things. Anthony Lukens, our intern who mattered, and Al Rubottom who makes my life swim a joy above & below 65 degrees." [Colophon, The Water Book]

138. Sackville-West, Vita. **Nursery Rhymes.** London: The Dropmore Press, 1947. First Edition thus. Tight, bright and unmarred. DJ shows touch of wear at head and midpoint (aligned with tabs in slipcase), spine slightly toned. Slipcase shows moderate shelf wear at corners and bottom, back strip missing. Blue cloth boards, gilt lettering and decorative elements, inner gilt dentelles. 4to. 66pp. Limited Edition, this being 526 of 550. Printed on a hand press on hand-made paper. This copy is completely uncut. Fine in Very Good+ DJ and Very Good- Slipcase. Hardcover. (#1289) \$625.00
A very handsome copy of this scarce volume. Genuinely rare in its uncut form.

139. Sandlin, David. **Slumburbia.** New York: David Sandlin, 2009. Limited Edition. Very minor spot of glue transfer at one leaf edge (manufacturing flaw and repairable), else tight, bright and unmarred. Blue cloth boards, massive fold-out plate. fo. np. Illus. (b/w plate). Signed (repeatedly) by the artist. Fine.. Hardcover. (#8016) \$7,500.00
Vol. VIII in the "A Sinner's Progress" series [a reinterpretation of Pilgrim's Progress]. The last volume in Sandlin's eight-volume opus, each a stand-alone work and printed in various sizes (both physical and edition). The centerpiece of the work is a nine-meter silkscreened panorama of sloth and indolence in sumptuous hand-separated color silkscreen. Originally from Belfast, Northern Ireland, Sandlin's family immigrated to the United States in 1972. Sandlin earned a B.A. in fine arts at the University of Alabama, Birmingham, in 1979 and moved to the Lower East Side of New York City where he still continues to work. He has received grants from the Pollock Krasner Foundation, New York Foundation for the Arts, and the Penny McCall Foundation, among others. He was recently a Fellow at the New York Public Library's Cullman Center for Scholars and Writers, where he began working on Belfast, the final book in A Sinner's Progress. Sandlin is an instructor in printmaking and book arts at the School of Visual Arts in New York, and was the 2007-2008 Lamar Dodd Professorial Chair at the University of Georgia.

140. Schanilec, Gaylord. **Farmers:** Wood Engravings - Interviews. Stockholm, WI: Midnight Paper Sales Press, 1989. Limited Edition. Tight, bright and unmarred. Burnt umber cloth boards, paper labels, black ink lettering. 8vo. 56pp. Illus. (color plates). Limited numbered edition, this being 157 of 174. Fine. No DJ, as Issued. Hardcover. (#6565) \$1,750.00
A very fine copy of one of Gaylord's early works.

141. Seale, Ronald. **Les Tres Riches Heures de Mrs. Mole.** London: Artists' Choice Books, 2011. Limited Edition. Tight, bright, and unmarred. Slipcase bright and clean. Quarterbound, tan leather spine, tan suede boards, tan leather inlay, gilt lettering, pictorial endpages, frontispiece. 4to. np. Illus. (color plates). Numbered limited edition, this being 135 of 156. Signed by both Ronald and Monica Searle, shortly before their passing. Fine in Fine Slipcase.. Hardcover. (#7567) \$550.00
When the wife of famed cartoonist Ronald Searle was diagnosed with a virulent strain of breast cancer and given six months to live he did the only thing he could do: "From the start he had the idea of giving me a little drawing for each chemo session and I would lie in bed, living the life he created in the pictures. ... The pictures in this book are reproduced in the order in which they were given to me." The 47 images spanned her 5 years of chemo sessions...and she lived 40 years longer than doctors expected. Sadly, Monica Searle died in July 2011 and Ronald Searle died December 2011...as often happens with devoted, elderly couples. RIP to the both of them. A tender and wonderful work.

142. Shakespeare, William; Gill, Eric (illus). **The Tragedy of Hamlet, Prince of Denmark [Art Binding].** London:

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Limited Editions Club/High Wycombe, 1933. Limited Edition. Rebound, else tight, bright, and unmarred. Unique art binding, brown leather boards, gilt lettering and decorative elements, black ink decorative elements, sculptural skull (split in center) incorporated into the binding, teg, beg; custom wooden slipcase. 8vo. 149pp. Illus. (b/w plates). Numbered limited edition of 1500, this being 'Office Copy'. Signed by Gill. Fine in Fine Wooden Slipcase. Hardcover. (#8119) \$9,500.00
An extraordinary binding by Sean Richards of Byzantium Studios. The skull is constructed by over 200 leather onlays.

143. Shakespeare, William; Heebner, Mary (artist). **The Tragic History of Hamlet: An Artist's Interpretation of the classic text by William Shakespeare.** Santa Barbara, CA: Simplemente Maria Press, 2008. Limited Edition. Tight, bright, and unmarred. Paper folios, flax and abaca chemises, hand watermarked paper; housed in a complimentary drop-spine archival box. Oblong fo. [120pp]. Illus. (color plates). Limited edition of 20 copies, this being ___. One of the artists' last available copies.

Fine in Fine Archival Box. Original Wraps. (#8067) \$6,500.00

"A suite of twenty direct-pigment prints made from the Hamlet series of collage paintings, printed with archival inks on Somerset Velvet paper and sleeved in Mingei paper folios printed with excerpts from The Tragic History of Hamlet. Pigmented flax and abaca two-sided chemises, watermarked abaca sheets of 'Ophelia' and 'HAMLET', and individually pulp painted, and stenciled cotton and abaca sheets used for the title page, were created at Dieu Donne Papermill in New York City in 2007. A honeysuckle motif from the Second Quarto frontispiece inspired a skull and flower drawing used for the cover image and as the header on each of the folio text blocs."--Colophon. "John Balkwill of The Lumino Press, Santa Barbara, printed all the text letterpress, editioned by hand on a Vandercook UNI cylinder press, using Centaur typeface. He built the clamshell box with a red leather spine stamped in gold. The cover of the clamshell box uses Cave Paper from Minneapolis, onto which the skull motif is debossed. The entire play is also included as though it were an actor's script. This letterpress text is handsewn with an amate paper cover."--Colophon. "Source for the text is the [sic] The Globe Edition of the Works of William Shakespeare electronically available through the University of Virginia Library."--Colophon. The play includes an index of the folio prints.

144. Siena, James. **Sequence One.** New York: Flying Horse Press, 2010. Limited Edition. Tight, bright, and unmarred. Red cloth boards, accordion bound, 36 relief prints from multiple oak blocks, printed on both sides of the Masa paper pages. fo. np [38pp]. Illus. (color plates). Numbered limited edition, this being ___ of 20 copies. Fine in Fine Archival Box. Hardcover. (#7618) \$20,000.00

"For quite some time I'd been turning around in my head the idea of making relief prints using sections of lumber rather than planks of wood. I had already used sections of quarter inch pine to lay out an image on a stone at ULAE (Universal Limited Art Editions), but it was only for layout purposes—seeing the wood laid on the stone was probably the first moment when it occurred to me to use wood as line, or wood as move.

"Flying Horse Editions invited me to make a print with Master Printer Larry Cooper, and this project came to mind as something that could be worked on indirectly—wood could be cut according to a plan, much like an architect's elevation. When I found out that Larry is also a Master Bookbinder, wheels started to turn. I'd just finished a book with Marjorie Welish at Granary Books that included some assembly/disassembly drawings, images that carry out the process of their making through a group of images in sequence, or a sequence of images on one page.

"It had been my original intention to make the single print, by itself; single sided, with numbers "explaining" the sequence of moves that determine the formation of the image. But once the book idea came along, it was just too good an opportunity to pass up: make a continuous folded book with all of the moves represented in a cumulative sequence, going forward on one side and 'undoing' itself in reverse colors on the other side. And once that was determined, it was clear that the single print had to be double sided, in order to reflect the idea of the book." Brilliant and elegant in its simplicity and presented in a matching binding by Book LabII.

145. **Small Bound Calligraphic Card Set ["Jack Davis": Script, Pictorial, and Erotic].** nd [circa 1850]. Unique. Minor wear/toning, else tight and bright. Six small leaves, black ink lettering and sketches. Near Fine.. Ribbon Bound.. (#8007) \$155.00
Six leaves: "Jack Davis"; "Jack Davis" with heart; "Jack Davis the Fast Male" (with sketch); "Jack Davis - The Jack Ass Blues" (with sketch); "Jack's Grand Opening" (with erotic sketch); "Jack's Knee Action" (with erotic sketch).

146. Small, Oriana [aka Ashley Blue]. **Girlvert [Art Edition].** Los Angeles, CA: Barnacle Books, 2011. Limited

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Edition. Tight, bright, and unmarred. DJ and slipcase both bright and clean. Pale pink wraps featuring art by the author, black ink lettering, glossy photo section bound in; handmade Japanese paper DJ; lucite slipcase. 8vo. 309pp. Illus. (color plates). Filmography. Numbered limited edition, this being 25 of 50. Laid in polaroid photograph. Fine in Fine DJ in Fine Slipcase. Original Wraps. (#7491) \$450.00

“Oriana Small has pushed herself to the outermost extremes of what the body and mind are capable of—all before turning thirty years old—and now she's made it an authentic read for the rest of us to marvel at, elevating the depravity and denial inherent in the pornographic arts to a singular literary experience.” (JAMES FREY, author of A Million Little Pieces and Bright Shiny Morning) Proclaimed "girl-pervert" Oriana Small AKA Ashley Blue, a veritable artist at heart, weaves through the intricacies of a decade in and out of the adult film industry, love, drugs, and her own firebrand of what it means to live ecstatically.” [Publisher's blurb] Wraps feature original art by the author, unique to this edition and hand-numbered. Handmade Japanese paper DJ by designer Ted Nava (each sheet of which contains at least a strand of Small's pubic hair!?!). Lucite slipcase created by Mike Jennings. Laid in signed Polaroid of Small by noted photographer Dave Naz.

Award-winning porn actress Blue's memoir of her decade in the business. Of the many ways we might tout this book, we will limit ourselves to only one: we are confident this is the first book ever issued with a pubic hair incorporated, at least intentionally, into the dust jacket. A landmark in book arts?

147. Spring, Jessica; Kwas, Susan Estelle (illus). **The Girl in the Moon.** Tacoma, WA: Springtide Press, 2011. Limited Edition. Tight, bright, and unmarred. Indigo momigami covered boards, inlaid labels, black ink lettering, accordion/star structure. Small 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 16 of 72. Signed by author and illustrator. Housed in a silver tyvek "spacesuit" with Velcro closure. Fine.. Hardcover. (#7556) \$300.00

"Written by Jessica Spring and illustrated by Susan Estelle Kwas, The Girl in the Moon cycles the reader through one full moon night to view all manner of mischief. Using an innovative structure designed by Hedi Kyle, the three-color illustrations float off the page and the book can be displayed as an accordion or in a star shape | Illustrations were letterpress printed with photopolymer plates and handset Artcraft on duplexed Hahnemühle Ingres. Through the use of metallic and glow-in-the-dark inks, the book delights in both sun and moonlight. Boards are covered with indigo momigami and the book is sleeved in a padded silver spacesuit."

148. Spring, Jessica. **Unnatural Light.** Tacoma, WA: Springtide Press, 2011. Limited Edition. Loose sheets in a drop-spine archival case. Hand-made paper sheets, printed with photo-reactive inks. fo. np. Illus. (color plates). Limited numbered edition, this being 7 of 8. Fine in Fine Archival Case. Broadsheets. (#7500) \$2,000.00

"Unnatural Light reflects a lifetime of illumination through stories and wordplay with text that is challenging reading in daylight, but literally glows in the dark." "Eight prints include vintage illustrations reproduced using photopolymer and self-healing mat that—with the type—utilize fluorescent & glow-in-the-dark inks. {{Stories may fade with excessive exposure to light.}} Paper was made with Helen Hiebert's assistance at her studio. Trisha Hammer & Julie Naggs created boxes for the edition."

149. Sprinkle, Annie. **Self-portrait [MSS Notations].** [No Place], 1981. Unique. Signed by Sprinkle with numerous notations all over the image, notation at rear, else bright and clean. 16x24cm. b/w photograph. Signed by the artist. Fine. Photograph. (#8115) \$1,500.00

"Original self-portrait photograph of sexologist Annie Sprinkle. Sprinkle is known as the "prostitute and porn star turned sex educator and artist." Annie Sprinkle began working at the ticket booth at Tucson's Plaza Cinema at 18, when Deep Throat was playing. The film was busted, and when Sprinkle had to appear in court as a witness, she met and fell in love with Deep Throat's director, Gerard Damiano, and became his mistress, following him to New York City where she lived for twenty years. Annie's first porn movie was Teenage Deviate, which was released in 1975. Perhaps her best known mainstream porn featured role was in 'Deep Inside Annie Sprinkle' (co-directed by Sprinkle and exploitation veteran Joseph W. Sarno) which was the #2 grossing porn film of 1981.

She is considered a role model for a new generation of feminists, she challenges old conceptions and established role models of sexuality and was a pivotal player in the 80's "sex positive feminist movement" and has long championed sex worker rights and health care. The photograph is heavily annotated with a detailed analysis of the image. The verso contains the annotation p.4 102% suggesting that the image was published although we have been unable to trace the publication. A fantastic image of a true sex goddess."

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150. Stelarc & Paffrath [James D (ed), et al]. **Obsolete Body / Suspensions / Stelarc.** Davis, CA: JP Publications, 1984. First Printing. Minor shelf/edge wear, signed by the artist, else tight, bright, and unmarred. DJ shows light shelf/edge wear, small closed tear, minor rubbing. Dark blue cloth boards, gilt lettering. 4to. 156pp. Illus. (color and b/w plates). Signed by the artist. Very Good+ in Very Good DJ. Hardcover. (#7644) \$1,250.00

Very graphic images and textual descriptions by and of the artist in a variety of suspensions (various hook numbers, positions, locations). In 2007 the artist had his ear attached to his arm. Uncommon generally, scarce signed.

151. Stephenson, Robert Louis; Barrett, Angela (illus). **The Strange Case of Dr Jekyll and Mr Hyde.** London: Hand & Eye Editions, 2011. Limited Edition. Tight, bright, and unmarred. Black cloth board, black ink lettering at spine label, b/w illustrated plate at front board, tipped in plates, printed on blue paper. Small 8vo. 108pp. Illus. (b/w plates). Numbered limited edition, this being 11 of 150. Fine. No DJ as Issued.. Hardcover. (#7534) \$250.00

Winner of the Parrot Prize for illustration at the Oxford Fine Press Book Fair. An elegant, beautiful edition.

152. **A Tale to Beat.** nd. [circa 1950]. First Printing [presumed]. Minor shelf/edge wear, small stain at the front wrap, else tight, bright, and unmarred. Photographic wraps, black ink lettering. 8vo. 40pp. Illus. (b/w plates). Very Good+ in Wraps. Original Wraps. (#7337) \$175.00

Photographic images of scantily clad women bound in rope, twine, and cuffs. Includes uncredited shot of Betty Page ball-gagged and bound on her back to an ottoman.

153. Tarkington, Booth. **The Two Vanrevels.** New York: McClure Phillips, 1902. First Edition. Very minimal shelf/edge wear, slight cock to spine, inscription on verso of frontispiece, else tight, bright and unmarred. Green textured cloth boards, gilt lettering, cream decorative elements, frontispiece, tissueguard, teg. Small 8vo. 351pp. Illus. (b/w plates). Near Fine. No DJ.. Hardcover. (#4130) \$425.00

Author's third novel. First state (the 'for 'she' on page 127). A very handsome copy, warmly inscribed, including a lovely bit of verse and a small sketch. Quite exceptional.

154. Toibin, Colm (preface). **Albert, Ernest & the Titanic.** Dublin, Ireland: Distillers Press, 2012. Limited Edition. Tight, bright, and unmarred. Slipcase tight and bright. Grey cloth boards, exposed glueless binding, in blind lettering, paper label. Oblong 4to. 176pp. Illus. (b/w plates). Limited numbered edition, this being ___ of 30 (with six additional copies for private distribution). Fine in Fine Slipcase. Hardcover. (#8008) \$3,500.00

Binding by Tom Duffy; The Five Lamps, Dublin. Hand set in newly cast Garamond (Hand & Eye, London) and Grottesque light and Grot no. 8 (Stephenson & Blake, early 20th century).

"Albert, Ernest & the Titanic tells the story of the Titanic's ill-fated on board printers, Abraham 'Albert' Mishellany and Ernest Corbin as they travel on the ship's doomed maiden voyage.

Irish author Colm Tóibín writes in his foreword for the book: 'As we mark the centenary of the sinking of the Titanic, we are reminded of the amazing gallery of prose and poetry prompted by the events of 1912. However, as well as the passengers, we cannot forget the skilled craftsmen who worked on the ship.'

Winner of the RDS Printmaker Award 2012 & the NUI Art & Design Prize 2012."

155. Trant, Carolyn. **Who Killed Cock Robin?** London: Parvenu Press, 2011. Limited Edition. Bright and unmarred. Wooden boards, accordion-fold (approx 225x1820mm). 8vo. np. Illus. (color plates). Fine. Hardcover. (#7536) \$3,500.00

13 images cut on Japanese plywood with a scalpel by Carolyn Trant and printed in 3-5 blocks. One of only 13 copies, in a double-sided french-fold on Stockwell Cartridge paper. Boards in walnut, shaped by the artist with a twine tie. A simply stunning work.

156. Trant, Carolyn. **Who Killed Cock Robin?** London: Parvenu Press, 2011. Limited Edition. Bright and unmarred. Grey cloth boards, accordion-fold, cut-work and moveable, woodblock printed. Small fl. np. Illus. (color plates). Fine. Hardcover. (#8070) \$5,500.00

Three dimensional workblock print work with a scalpel cuttings and paper engineering by Carolyn Trant; printed in 3-5 blocks. One of only 6 copies.

157. Wagener, Richard. **Zebra Noise with a flatted seventh.** Berkeley, CA: Peter Koch, Printer, 1998. Limited Edition. Tight, bright, and unmarred; slipcase bright and clean. Quarterbound, leather spine, paper boards; red cloth

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slipcase. 4to. 110pp. Illus. Numbered limited edition, this being 56 of 70. Fine. Hardcover. (#7641) \$2,750.00

*This abcdarium and bestiary was commissioned by Peter Koch from the artist Richard Wagener in 1991. It came to completion seven years later in what has been hailed a tour de force of wood engraving by a modern master. Designed and printed on Zerkall paper by Peter Koch and Richard Wagener. The text, twenty-six short fictions written by Wagener that evoke the American West, is composed in Monotype Ehrhardt cast by the Golgonooza Letter Foundry. Accompanying the text are twenty-six wood engravings in black that follow the artist's zoological alphabet, from the armadillo, *Tolypeutes tricinctus*, to the meadow jumping mouse, *Zapus hudsonius*. In addition to the zoological alphabet blocks, there are twelve engravings in red that serve as backgrounds for the initial letters used to indicate a new section. Bound by Peggy Gotthold using quarter leather and printed gray Fabriano Roma paper over boards, with gold lettering on the spine. Housed in a red cloth slipcase plus gray chemise. Signed and numbered by the artist. [Artist Statement]*

158. Wallace, David Foster. **Consider the Lobster**. Falmouth, ME: Ascensius Press, 2011. Limited Edition. Tight, bright, and unmarred. Quarterbound, leather spine, gilt lettering, hand-made pastepaper boards and endpages housed in matching archival box. 4to. Illus. (color plates). Limited lettered edition of 26 copies. Fine in Fine Archival Case.. Hardcover. (#7295) \$3,750.00

Printed by Scott Vile at Ascensius Press, bound and boxed by Grey Parrot. The only fine press edition of this (or, to date, any) David Foster Wallace.

159. Wallace, David Foster. **Consider the Lobster**. Falmouth, ME: Ascensius Press, 2011. Limited Edition. Tight, bright, and unmarred. Quarterbound, leather spine, gilt lettering, hand-made pastepaper boards and endpages housed in matching archival box. 4to. Illus. (color plates). Limited lettered edition of 26 copies, this being a Binder's Dummy. Fine in Fine Archival Case. Hardcover. (#7631) \$3,750.00

Printed by Scott Vile at Ascensius Press, bound and boxed by Grey Parrot. The only fine press edition of this (or, to date, any) David Foster Wallace. This copy was a test binding that, while close to the edition binding, includes an inlaid spine label that proved too difficult for the general edition. A lovely, unique copy.

160. Warnke, Uwe; Brendel, Micha. **Para Schwarte—Schaut auf Diese Haut [Para Schwarte—Look at This Skin]**. Hamburg, Germany: Micha Brendel, 2004. Limited Edition. Minor rippling on some leaves and stretching holes at edges (as with all copies), else tight, bright, and unmarred. Full limp pig skin wrapping viscera-bound boards, printed in animal fluids (blood, bile, spinal column fluid, etc) and mounted tissue, full page 'stained-glass' element. fo. np. Illus. (colored plates). Numbered limited edition of 5, this being copy Number 5. Signed by the artist/author. Fine.. Hardcover. (#8014) \$12,000.00

An extraordinary work by German sculptor Micha Brendel. Text by Ulf Stolterfoht (winner of the 2003 Ernst-Meister award, the 2004 Heimrad-Bäcker award, and the 2005 Anna-Seghers-award). Included in the collections of the Berlin State Art Library, Germany and Bowdoin College, Brunswick, Maine. From the author: "muscles flexed. next, instant access: as preface. it all begins with the trimming. twittering from the lime paste. prose insert the tanners. then: the real test. grain scratches. a kind of damage report. it was zealous in the grind. subgenre lyrical tissue. and in the end: a load of bearing amino groups like: virulent shaver-box calf softies. in decency, distance was taken from songlike approxi sweet chamois leather dresser."

161. Wharton, Edith. **Ethan Frome** [Fine Press/Fine Binding]. Portland, ME: Ascensius Press, 2002. Limited Edition. Tight, bright and unmarred. Slipcase tight and clean. Halfbound, brown leather spine and fore-edges, custom made pastepaper boards, gilt lettering; green cloth clamshell box, brown leather spine label, gilt lettering. 8vo. Numbered, limited edition, this being 36 of 50. Fine in Fine Drop-spine Box.. Hardcover. (#4464) \$1,200.00

Half-leather by Daniel Gehrich, with beautiful handmade pastepaper board. Printed on handmade paper by Mac-Gregor and Vinzani (Whiting, ME) in 12 point Linotype Janson. Exceptionally designed by Scott Vile of Ascensius Press, this volume is the perfect marriage of fine press work and an elegant binding. It appears to be the only true private/letterpress edition of Wharton's Ethan Frome. A simply stunning work.

162. Whitehead, Peter. **Baby Doll [Presentation Edition]**. London: Velvet, 1997. First Edition/Limited Edition. Tight, bright, and unmarred. Slipcase bright and clean. Black textured paper boards, gilt lettering, black endpages; red faux-leather textured slipcase. Small 4to. np. Illus. (b/w plates). [N.B. It appears that this work was issued only in wrappers, making this an interesting copy. It is presumed that it is one of a small run bound in this fashion and presented

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to the author.] Fine in Fine Slipcase. Hardcover. (#7591) \$450.00

The inscription, mostly likely to Robert Bond, read: "For Robert / never forget that it is an irritant that provokes the creation of a peace [sic] / Peter / HERU / I hope we can work on the sequel of "The Risen" together some time soon." This last a reference to Iain Sinclair's, The Risen (Robert Bond was Sinclair's biographer).

"Peter Whitehead has been a scientist, newsreel cameraman, writer, publisher, falconer, erotic photographer and an occultist. He has lived a rich life of extraordinary, almost hallucinogenic, intensity. He pioneered a highly subjective, personal style of documentary cinema influenced by the cinema vérité and direct cinema movements that offers audiences a singular vision." "1972 found avant-garde film documentarist Peter Whitehead ensconced in a chateau in southern France with a teenage heiress model and a month's supply of film and psychedelic drugs. The startling results, never before published, are contained in Baby Doll, a beautiful yet disturbing visual diary of a last four weeks spent in the pursuit of both physical and spiritual erotic extremes. An uncensored, unflinching photographic journal of sexual metamorphosis and personality disintegration, Baby Doll is also a unique testament to Peter Whitehead's experimental vision, a forbidden legacy of an era simultaneously marked by its innocence and its licence to explore previously uncharted areas of sexuality and psychic experimentation." (publisher)

163. Wilde, Oscar; Peake, Mervyn; Gilmore, Maeve. **Mervyn Peake/Oscar Wilde:** Extracts from the poems of Oscar Wilde with 16 illustrations by Mervyn Peake and a foreword by Maeve Gilmore. London: Gordon Spilstead, 1980. Limited Edition. Tight, bright, and unmarred. Slipcase shows minor shelf/edge wear, else bright and clean. Fuchsia silk boards, gilt lettering; Slipcase shows black cloth edges and fuchsia paper boards and black ink decorative elements. 8vo. 47pp. Illus. (b/w plates). Numbered limited edition, this being 110 of 200. Signed by the artist. Fine in Near Fine DJ.. Hardcover. (#7188) \$265.00

164. Wilkins, John. **An Essay Towards a Real Character and a Philosophical Language.** London: Printed for Sa. Gellibrand, and for John Martyn, printer to the Royal Society., 1668. First Edition. Rebacked, light toning at preliminaries and at text block edges, small area with tidemark, else tight, bright, and unmarred. Halfbound, brown leather spine and tips, pebbled cloth boards, four raised bands, burgundy spine labels, gilt lettering. Small fo. [20pp], 454pp, [158pp]. Illus. (b/w plates). Index. Very Good. Hardcover. (#7958) \$2,000.00

Includes An Alphabetical Dictionary, wherein all English Words According to their Various Significations are either referred to their Places in the Philosophical Tables, or explained by such Words as are in those Tables (Gellibrand/Marin, 1668) at the rear. Includes a number of tables, woodcuts and engravings (in text and full page). Includes the two extra plates typically missing but not the extra folding tables). (Wing W-2196; Alston VII, 290 (noting variation re included plates)

"Wilkins is one of the few persons to have headed a college at both the University of Oxford and the University of Cambridge. He was a polymath, although not one of the most important scientific innovators of the period. His personal qualities were brought out, and obvious to his contemporaries, in reducing political tension in Interregnum Oxford, in founding the Royal Society on non-partisan lines, and in efforts to reach out to religious nonconformists. He is particularly known for An Essay towards a Real Character and a Philosophical Language in which, amongst other things, he proposed a universal language and a decimal system of measure not unlike the modern metric system. The goal of this Essay was "to create a universal language to replace Latin as a completely unambiguous tongue with which scholars and philosophers could communicate." He also produced the first book on cryptography printed in English.

165. Wilner, Eleanor (text); Kuch, Michael (illus); Woolf, Luna Pearl (music). **Waterlines [Après moi le deluge [and] Orpheus on Sappho's Shore].** Hadley, MA: Double Elephant Press/Oxingale Press, 2009. Limited Edition. Tight, bright, and unmarred. Dos-a-dos binding, blue cloth spines, blue paste-paper boards, printed paper onlays, two printed pieces in bound in pocket; blue cloth archival box with paper spine label. Small fo. np. Illus. (color and b/w plates). Numbered limited edition, this being 34 of 50. Fine in Fine Archival Box. Hardcover. (#7497) \$3,500.00

"Two illustrated musical works are joined thematically through their aquatic journeys in which human agony finds solace in the redemptive power of music. ... In [the first] the suffering caused by Hurricane Katrina is given voice by an angry chorus of the forsaken who question why Noah has forgotten them. The biblical Noah is used to represent the leadership of the country, drunk on its own power & asleep at the wheel. In the later piece, Orpheus, the mythological, bodiless icon of music, lands on the shore of Sappho, the great poet-predecessor, seeking relief from his journey on a sea of the time-forgotten. Sappho obliges, lighting his funeral pyre, but she gets to keep his lyre. A compact disc of the music comes with the book. // [In Après] Kuch uses woodcuts printed on translucent Japanese paper to find resonance in the moribund, aquatic journeys. Taking inspiration from Titian's twelve-block print of the Submersion of Pharaoh's

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Army in the Red Sea...[Kuch created] a twelve-block print of a single drowned man. // For Orpheus on Sppho's Shore, Japanese woodcuts with their water-based ink & awash in red, chalk, & Aegean-blue hues lends counterpoint to Orpheus's morbid predicament of decapitation. ... The score is visible through the translucent page of the preceding print providing an undulating texture beneath the woodcut's surface." (prospectus) Takuji Hamanaka printed the three-color woodcuts; Art Larson printed the cypress blocks, wood engravings & letterpress; binding by Sarah Creighton.

166. Witton, Philip Henry; Edwards, John; Ellis, William (illus). **Views of the Ruins of the Principal Houses Destroyed During the Riots at Birmingham // Vues des Ruines des Principaux Batiments qui ont Souffert Dans les Emeutes de Birmingham.** London: J. Johnson, 1791. First Edition. Very minor self/edge wear, light toning/soiling to leaves, 2-3 early professional repairs to thumb tears at fore-edge, bound in mss sheet (see below), else tight and unmarred. Halfbound, brown leather spine and tips, burgundy leather spine label, gilt lettering, marbled paper boards, grey endpages. Oblong 8vo. np [16pp]. Illus. (b/w plates). Very Good+.. Hardcover. (#7309) \$3,500.00
Eight plates engraved by William Ellis after drawings by P. H. Witton. Eight letterpress descriptive leaves in English and French by P. H. Witton and John Edwards. Bound in page with period notations titled, "Extracted from the Ledger-Monday 9th April, 1792. An Account of the Original Claims, with the Verdicts given to each Sufferer by the Riots at Birmingham 1791" and follows a mss table of houses and sums. "The Priestley Riots (also known as the Birmingham Riots of 1791) took place from 14 July to 17 July 1791 in Birmingham, England; the rioters' main targets were religious Dissenters, most notably the politically and theologically controversial Joseph Priestley. Both local and national issues stirred the passions of the rioters, from disagreements over public library book purchases, to controversies over Dissenters' attempts to gain full civil rights and their support of the French Revolution. The riots started with an attack on a hotel that was the site of a banquet organized in sympathy with the French Revolution. Then, beginning with Priestley's church and home, the rioters attacked or burned four Dissenting chapels, twenty-seven houses, and several businesses. Many of them became intoxicated by liquor that they found while looting, or with which they were bribed to stop burning homes. A small core could not be bribed, however, and remained sober. The rioters burned not only the homes and chapels of Dissenters, but also the homes of people they associated with Dissenters, such as members of the scientific Lunar Society." Title page was the front printed wrapper as issued. A very handsome copy.

167. [Yale]. **Skull & Bones Yearbooks - 1891 and 1945 [Two Volumes].** New Haven, CT: Skull & Bones, 1891 & 1945. First Edition. Light shelf/edge wear, minor rubbing at the tips of the 1891 volume, else tight, bright, and unmarred. Black pebbled cloth boards, sliver gilt lettering, metal clasp (1891), black endpages. 8vo. np. Illus. (b/w plates). Very Good+/Near Fine. Hardcover. (#7475) \$4,500.00
1891: 15 member photographs, each signed by the member (including Sen. Walcott); 2 unsigned photographs of black, male servants; 2 other images (one of skull and bones, the other of the club's entrance). 1945: 6 member photographs, each signed by the member; 1 unsigned photograph of a black male servant; 4 other images (skull and bones, entrance, etc).
"Skull and Bones is the oldest of Yale's secret societies and by far the most determinedly secretive. As such, it has long been an inspiration for speculation and imagination. ... THE story of Skull and Bones begins in December of 1832. Upset (according to one account) by changes in the Phi Beta Kappa election process, a Yale senior named William Russell and a group of classmates decided to form the Eulogian Club as an American chapter of a German student organization. The club paid obeisance to Eulogia, the goddess of eloquence, who took her place in the pantheon upon the death of the orator Demosthenes, in 322 B.C., and who is said to have returned in a kind of Second Coming on the occasion of the society's inception. The Yale society fastened a picture of its symbol -- a skull and crossbones -- to the door of the chapel where it met. Today the number 322, recalling the date of Demosthenes' death, appears on society stationery."