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## Boston ABAA Book Fair List 2018

1. Ajo; Pérez Grobet, Ximena [artist]. **Para Tomar Medidas Micropoéticas**. Barcelona: Nowhere Man Press, 2011. Limited Edition. Bright and unmarred. Printed folding ruler. 24x1.5cm closed/200x1.5cm open. np. Limited edition of 500. Fine. Book Object. (#9264) \$100.00

*Text in Spanish. "Ever since Ximena Pérez Grobet discovered the micropoetess called Ajo, they have collaborated together on this book object. In order to take micropoetic measurements, she attempts, through its form and reading, to introduce the reader to the microworld of the poetess. She uses the rule of a thousand ways to read each poem set in each of the 20 strips and to measure the form of the book and its clever, humorous, contents." [artist statement]*

2. Allen, Eleanor Whitney (1882-1973). **Boston Brahmin Album of Correspondence and Social Invitations**. Boston, MA, c. 1900-1915. Unique. Singular unbound collection of personal correspondence and social invitation announcement cards and letters in excellent condition on grey matte craft paper, 52 pages, [17 unnumbered pages]. Contains over a hundred handwritten letters and signed and printed announcement and/or invitation cards. No visible damage, unique, and unmarred. Very Good+. Original Wraps. (#6695) \$850.00

*Eleanor Whitney Allen, daughter of Thomas and Eleanor Goddard (Whitney) Allen, as born in Econen, France on April 18, 1882. Sadly due to the complications of child birth, her mother passed away about a month after her birth. Whitney Allen came from a long line of highly educated, adventurous, and of a good social standing family members, including her grandfather, Josiah Dwight, Professor of Geology at Harvard University. Her first known ancestor, Samuel Allen, came from England in 1630, and settled in Northampton, Massachusetts. Her father, Thomas Allen, Jr., did remarry and went on to become the president of the Boston Museum of Fine Arts.*

*Like many wealthy children in New England at the time, she received her early education in private schools in Boston. She became very involved in her later years in social activities of the Boston socialite society including the Massachusetts League of Girls Clubs; Saturday Morning Club and the Girls City Club of Boston in the early 20th century. Until the passage of the 19th Amendment she was active in anti-suffrage work, despite her consistent volunteer efforts for young women and girls.*

*The album reflects records her activities in and around the Boston area mainly; her circles included both academic and art related events, but also stately ceremonies like the inauguration for the Governor of Massachusetts in 1901 and a birthday celebration held in Boston for the Emperor of Japan, on request by Baron Kentaro Kaneko, diplomat to Japan during the Meiji period. Other notable invitations are included from Richard Cabot, educator and physician; Charles S. Sargent, founding director of the Arnold Arboretum of Harvard University. It seems her (step) mother was a patroness for the Copley Hall Dances the Hasty Pudding Club, as well and Eleanor received numerous personal wedding invites, Harvard Class Days, and recognition ceremonies. Many of invitations have handwritten annotations and include several die-cut Victorian era style designs. This is an excellent example of early 20th century documentation of social events and mores for a young girl/woman in New England, specifically Boston.*

3. Amato, Cristina. **Specimen 4, 5, 6, & 7: Mounted Bookcovers**. New York: CAW, 2010. Unique. Tight, bright, and unmarred. Framed miniatures bindings, mounted as specimen exhibits, in four matching 6" round, silver-colored frames. Signed by the artist/binder. Fine. Hardcover. (#9043) \$1,500.00

*Specimen 4-7 are from a series of works created around the theme of taxidermied book covers. These pieces are not part of an edition per se, but are an ongoing series on a theme inspired by the artist's work as a book conservator. Each*

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*measures just under an inch tall, and is mounted with an insect pin in a modified vintage frame. The label was typed on handmade paper on a found typewriter. Inspired by mounted insects and moths.*

*Specimen 4: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.*

*Specimen 5: The cover is made from goatskin leather, layered Japanese paper, and shell gold.*

*Specimen 6: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.*

*Specimen 7: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.*

4. Anon ["Mr. Prolific"]. **Collection of The Adventures of a Fuller Brush Man (Tijuana Bibles) Nos. 1-6; 8-10.** [No Publisher], [circa 1936]. First Edition[s]. Single staple bound booklets in original printed paper wraps. Each title is a 3 x 4"; 8-page, and is in good to very good condition. Very Good in Wraps. Original Wraps. (#9124) \$275.00

*The Tijuana Bibles, also known as eight-pagers, were small crudely printed eight-page publications of erotic cartoons that were extremely popular beginning in the 1920s-1950s in the United States. This collection features nine titles: 1. "Adventures of a Fuller Brush Man," 2. "Torridd Tess," 3. "Hot Nuts," 4. "Easy Pickins," 5. "Obliging Lady," 6. "Dizzy Desires," 7. (missing), 8. "Hot Pants," 9. "Ain't Nature Grand?" and 10. "The Amorous Mrs. Twirp." Normally each issue had a self-contained story with some recurring characters. The Adventures of a Fuller Brush Man chronicled the dirty door-to-door adventures of traveling brush salesman, Ted, as he peddles his merchandise to young ladies in various states of dress.*

5. Anon. [Steinberg, Saul]. **Black Americana ['Negrobilia'] "Pick the Pickaninnies" postcard puzzle.** New York: Ullman Manufacturing Company, 1907. First Edition. Full color off-set printed multi-flap post card mailer with die-cut holes for puzzle and tab for closing. 3.5x5.5"; bright and unmarred with fully intact flaps. Very Good+. Original Wraps. (#9072) \$325.00

*An example of early 20th century Black Americana ephemera, or as some refer to as, 'Negrobilia,' referring to a wide array of materials, including mass advertisements, postcards, tourist souvenirs, etc. with the image of an African American, universally portrayed in a derogatory and racist manner. These items were produced and manufactured by and for white audiences that enhanced the perception of white racial superiority and class status. These type of items are particularly challenging to many communities, however, many scholars and private collectors alike agree these materials are historical records and reminders of the racist history of the United States and should not be invisible. The puzzle postcard is an example of mass produced racial stereotyping, manufactured for an actual mailing enclosure. The instructions on the outside of the mailer state: "Arrange the flaps, by placing one over another, in such a manner as to show ONLY the eleven pickaninnies."*

*Reference: Goings, Kenneth. "Mammy and Uncle Mose: Black Collectibles and American Stereotyping." Bloomington, Indiana University Press, 1994.*

6. Anon. **Sumatran Batak divination book [pustaha].** Indonesia, Early 20th century. Unique. Twelve (two-sided) panel concertina fold; fastened on handcarved alim (or agarwood) tree-bark original boards; inscribed and drawn on smoothed and pressed alim tree-bark; 4.75 x 39" (unfolded); illus. Handwritten in red and black ink pigments. Boards stained with natural pigments, in remarkable condition, less one split in bark panel. An exceptional and critical book for Indonesia history and culture. Very Good. Hardcover. (#9148) \$950.00

*The 'pustaha' [named by the Batak people of interior province of northern Sumatra, Indonesia] are manuscript books constructed and composed by their "datu" or magicians and healers. Origins of the pustaha remain somewhat clouded to non-indigenous research, although, records of provenance date to the 18th century. The Batak people settled mainly in the Lake Toba region of North Sumatra, and included three dominant dialects: Toba, Angkola, and Mandailing. The books themselves are frequently made with alim tree-bark; written and illustrated with other natural ink pigments. The pustaha is significant for the Batak, as the texts are idiosyncratic to the datu, meaning they are didactic tools for apprentices, but also for members of the community to interpret important decisions and advise on community issues, as reconciled by the datu. The books are often written in note-like script. The script is almost illegible for most members of the community, and indecipherable to Western scholars, however the syllable script is thought to be derived from East Indian Sanskrit or to some scholars, Indian Palava script. Many contemporary pustaha were made and sold to tourists*

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of the region, as well. The content of the books vary, but generally are divination books, including diagnosis of illness, protective/destructive magic, and acts of cult. Many of the books are also astrological in nature and contain solar and lunar charts and tables, and in the case of this particular pustaha, which contains animistic figures. This book features four carved lizards in low relief on one of the boards, which is associated with fertility and fertility rites. The verso has a carved image of star or a floral symbol. Many of the figurative illustrations in the book [a child] [a goddess figure with serpents] [star], also allude to creation myth, as the 'tendi' manifestation of 'life' and 'death' represented these symbols. The text is inscribed and illustrated on both sides of the bark. Although colonized by the Dutch government in the 19th century, many Batak people retain indigenous religious beliefs, although increasingly marginalized.

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

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

7. Ansell, Robert. **The Bookplate Designs of Austin Osman Spare.** United Kingdom: The Bookplate Society in association with Keriwen Press, 1988. Limited Edition. Near fine copy in original laid paper pictorial wraps. This edition limited to 500 copies; 330 for the Bookplate Society, and 140 only for private circulation, hand numbered and signed by the author, this being copy 10. Small 8vo, 35 pages, illustrated. Near Fine in Wraps. Original Wraps.

(#9752)

\$275.00

*Austin Osman Spare – One of the most recognized occult artists who elicited emotion under the occult umbrella. In a purposeful way, he left a legacy of existentialism, perhaps the macabre, but more so rather appropriated his psychic and magical abilities to conjure thought-forms to visible and tangible appearances. In this case of [artist] designer and collector, he's pretty singular, in that he illustrated the proportion of the power of belief into the sigils, by revealing the clarity of the image, which it evokes. This attests to an unusual example of how invocation manifests into the physical and transferred to print, in this case bookplates. These bookplates were designed between 1904-1945, for such folks as journalist Dennis Bardens and patron Pickford Waller.*

*What is unusual here, but not out of the ordinary for a magician like Spare, is the element of confrontation. He's invoked a particular trait about his identity (however self-absorbed that he was) as a magician and infused it graphically into the design. This is something different than we might see in mass commercialization of the bookplate, which normally emphasize the collector, Spare has really infused his own likeness magically. His work illustrates, an aggressive fusion of magick and design.*

8. Baring-Gould, Sabine. **The Book of Were-wolves.** London: Smith, Elder and Co., 1865. First Edition. Recased in half red leather and cloth boards, elaborately decorated in gilt on the front panel and gilt lettering with black title band. Very little wear to extremities, only some foxing on beginning pages and on frontispiece engraving which does not diminish image, otherwise tight, bright, and unmarred, an exceptional copy. Includes paste down of original gilt, ornamental spine on rear papers. Has former owner signature on two pages. xi, 8vo., 266 pages, 1 unnumbered leaf of plates, advertisement in rear. Fine. Half Calf. (#9461)

\$6,500.00

*A survey of the myths and legends concerning lycanthropy from ancient times to the Victorian era. Rev. Sabine Baring-Gould (1834-1924) of Lew Trenchard in Devon, England, was an Anglican priest, hagiographer, antiquarian, novelist, folk song collector and eclectic scholar. His bibliography consists of more than 1240 publications. In one of the most cited texts on lycanthropy, "Baring-Gould treats the phenomenon of the werewolf as a psychological aberration, as essentially a delusional state. Baring-Gould treks into the shadowy world of crimes vaguely connected to werewolves, including serial murders, grave desecration, and cannibalism." (Coleman) The book was formerly owned by Dillon Hampden Carrington (b.1916), supernatural book collector. At first search, no copies of this edition held in US institutions (Worldcat). Recased with a nice bit of binding work using original gilt decoration of a wolf in a diamond shape and also includes the original spine pasted in the back of the book.*

9. Bartholin, Thomas; Meibom, Johann Heinrich. **De Usu Flagrorum In re Medica & Veneria, Lumborumque & Renum Officio.** Frankfurt: Ex Bibliopolio Hafniensi, 1670. First Thus. Light, sporadic toning, signature and notes at endpages, else tight and unmarred. Small 8vo (150x90mm). Contemporary brown calf, gilt spine, head pieces and initials. Provenance: "De la Reyenie" (see note). Laid in single leaf of later annotation loosely-inserted at rear. Very Good+. Hardcover. (#9503)

\$1,200.00

*A pencil note on the front free endpaper states "...du lieutenant de police avec sa signature autographe – de la Reyenie.*

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*Voir Bayle, T. I, p.518. "Waller 753. de la Reynie was the founder of the first modern police force. First published in Lübeck in 1639 under the authorship of Meibom alone, "De usu flagrorum" is the first known printed book on the subject of flagellation for medical and recreational purposes.*

*The English title is "A Treatise on the Use of Flogging in Medicine and Venery." The text includes several accounts as examples, and is widely considered an early example of pornography.*

10. Beckett, Samuel; O'Kane, David (illus). **Imagination Dead Imagine.** Dublin: The Salvage Press, 2015. Limited Edition. Bright and unmarred. Black cloth drop spine box, loose fo sheets. fo. np. Illus. (b/w plates). Numbered limited edition. Signed by the artists. Fine in Fine Archival Case. (#8779) \$2,250.00

*"No trace anywhere of life, you say, pah, no difficulty there, imagination not dead yet, yes, dead, good, imagination dead imagine.."*

*So begins Beckett's 'Imagination Dead Imagine', a short prose text first published in French in Les Lettres nouvelles in 1965. Its first English publication was in The Sunday Times that same year.*

*This new edition is a collaboration between typographic designer and book-maker Jamie Murphy & renowned Irish visual artist David O'Kane. The work is introduced by foremost Beckett scholar Stanley E Gontarski.*

*The text has been hand-set & letterpress printed by Jamie Murphy in 18 point Caslon Old Face, supported by newly drawn ten line grotesque characters by Bobby Tannam, cut from end grain maple by Tom Mayo.*

*David O'Kane has supplied two lithographs inspired by the text, editioned by Thomas Franke at Stein Werk Lithography studio in Leipzig. The sheets are printed on 250 gsm French made Venin Cuve BFK Rives mouldmade.*

*The edition is limited to 50 copies, 40 of which make up the standard format, ten accounting for the de luxe. The bindings were executed by Tom Duffy in Dublin. The standard is housed in a cloth covered portfolio, protected inside a slipcase. The de luxe is presented in a clamshell box accompanied by a typographic triptych based on the text. The standard copies are numbered 11 – 50, the de-luxe are numbered 1 – 10. Each copy will be signed by the collaborators." (from the press*

*[N.B. Six sheets are still being printed: frontis graphic introduction by Stanley Gontarski three sheets containing the typographic triptych (de luxe only) about the project The de luxe is presented in a solander box. The finished piece measures 23.5 inches x 15.5 inches. The deluxe contains 12 printed sheets.]*

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

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

*"A Contemporary Illumination*

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

*Released May 2018, A Golden Thread is a new tour de force edition from Intima Press. This livre d'artiste focuses on the classic Greek tragedy of Theseus, the brave son of King Aegeus, who ventures into Daedalus' labyrinth with his sword at the ready, and a silken thread in hand held by the heroine, Ariadne, who awaits at the entrance to the maze.*

*Composed of 100 original drawings, each page is meticulously designed and letterpress printed in multiple press runs with an elegant color palette. With inspiration from historic illuminated manuscripts, the pages in the first and third sections are adorned with hand drawn initial caps, ornate borders, and lively calligrams. A selection of the exquisite illustrations are hand painted with watercolor and gouache. Elegantly typeset in Adobe Garamond with additional type faces, the text comes alive, as it gradually becomes larger and more animated with each page, as Theseus bravely winds his way through the dreaded labyrinth to confront the bull-headed monster. The dynamic typographic designs of the middle section of the book become more frenzied and chaotic as the narrative describes the fight between the beast and the hero.*

*The pages are printed on lush cotton rag papers with deckled fore edge. The story unfolds on ivory colored pages which darken to tan as our hero enters the mizmaze, and transitions to bright white as he emerges victorious. The St. Armand*

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*paper fibers are made of offcuts from the clothing industry (T-shirts, denim) and flax straw sourced from farms."*

12. Berrigan, Daniel; Ely, Timothy [illus]. **Lost & Found [Extra-Illustrated]**. [Montclair, NJ]: Caliban Press, 1989. Limited Edition. Tight, bright, and unmarred. Planetary Collage Standard binding structure, leather over wood boards, rivets, pigments, resin, gold, and wax; Spanish handmade paper with relief block illustrations (as issued) with extensive over painting and embellishment; one extra, unique fold-out drawing in the rear; endpapers are Ely standard graph paper he printed in 1987. Housed in a felt-lined, handmade paste paper and custom cloth covered dropback box by the artist. 8vo. np. Illus. (color plates). Bound by Timothy Ely in 2016. Signed [by both author and illustrator] limited edition. Fine in Fine Archival Box. Hardcover. (#9755) \$9,800.00

*This is an out-of-series copy (not numbered) signed by both Berrigan and Ely on the colophon at the time of publication. It has been in Ely's possession, in unbound sheets, until being offered here. In 1989, Mark McMurray wrote to Berrigan, who he knew slightly and admired greatly, asking the priest if he had any manuscripts that he might like to have published by McMurray's Caliban Press. As McMurray recalled recently, Berrigan was very kind, invited him to meet in the city, and gave him a handful of manuscripts to read. Lost & Found was the story that really resonated. McMurray showed it to Ely, with whom he was studying bookbinding. Ely, whose art frequently incorporates maps of non-physical locations, was intrigued by the story and agreed to illustrate it for the Caliban Press limited edition.*

*Lost & Found was originally issued by Caliban Press in an edition of 125 numbered copies with 3 full page and two smaller relief block illustrations by Ely, printed and hand-colored by Mark McMurray, and bound by McMurray with silk-backed boards illustrated on the upper board with the Ely frontispiece print.*

*In the summer of 2015, after a conversation about altered books, Ely had the idea of "altering" a copy of Lost & Found. Thus, twenty-seven years after the initial printing, Ely completed a unique, lavishly illustrated copy of the book, significantly altered from the original publication. Unlike the case with many "altered books," these illustrations are not a violation of the artist's original intent. Rather, this copy, both book and binding, is an elaboration of Ely's work as the original illustrator.*

*As is typical in his life full of strange coincidences, Ely finished binding this very special copy of Lost & Found the day before Berrigan died (d. April 30, 2016).*

13. Branson, Helen P. **Gay Bar**. San Francisco, CA: Pan-Graphic Press, 1957. First Edition. Tight, bright, and unmarred. Some shelf wear to extremities, otherwise a very good copy. Bound in blue cloth, with title printed on cover. Author's inscription and signature to edition page, of which this is copy 570. Limited premiere edition. 89 pages, illustration on page 19 by BUDD. Introduction by Blanche M. Baker, PhD. Very Good. Hardcover. (#9563) \$300.00  
*"Vivacious, unconventional, candid, and straight, Helen Branson operated a gay bar in Los Angeles in the 1950s. After years of fending off drunken passes as an entertainer in cocktail bars, this divorced grandmother preferred the wit, variety, and fun she found among homosexual men. Enjoying their companionship and deploring their plight, she gave her gay friends a place to socialize. Though at the time California statutes prohibited homosexuals from gathering in bars, Helen's place was relaxed, suave, and remarkably safe from police raids and other anti-homosexual hazards. In 1957, she published her extraordinary memoir "Gay Bar," the first book by a heterosexual to depict the lives of homosexuals with admiration, respect, and love."--University of Wisconsin Press.*

14. Bremer, Uwe [artist, printer]. **[PSI]**. Germany [Berlin?], c.1972. Limited Edition. Single leaf etching [intaglio] with color aquatint on Rives BFK, edition is 110 of 120, signed and dated by artist. 11.25"h x 7.25"w (image), 24.75"h x 17.75"w (sheet), unframed. Near Fine. (#9476) \$350.00  
*"Uwe Bremer, born 1940, is one of the most prominent German graphic artists due to his fantastical compositions combined with fine-nerved ruling symbolically acting geometric body and surface relationships on mostly bright ground. In his work, elements of old star and sky maps, symbioses of mechanical, organic, galactic and scriptural structures, which are thematically related to science fiction and horror literature, are whimsically combined and create occult levels of meaning." Part of the published book: "Werkverzeichnis der Radierungen 1964-1973." (Catalogue raisonné). Uwe Bremer is also an important proponent of "Phantastische Malerei" in Germany during the 1970-1980s.*

15. Brothers Grimm; Rackham, Arthur [illus]; Cooksey, Gabby [binder]. **Hansel and Gretel [Art Binding]**. New York: E.P. Dutton & Co., 1920. Reissue/Unique Binding. Light even toning, rebound/art binding, else tight, bright, and unmarred. Red goat skin leather, Tengu-jo Japanese paper, gold foil, marbled endpages, tipped in plates; housed in custom clamshell box with label. 8vo. 160pp. Illus. (color plates). Fine in Fine Archival Box. Hardcover.

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(#9408)

\$3,000.00

*"I chose to do the scene where the children first happen upon the old ladies house. It's shrouded in trees so you can get the sense that it is spooky. The Japanese paper, Tengu-jo, is very transparent, so it added great effect to the layering of trees." [artist statement]*

16. 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.*

17. Brusselle, Arthur [photographer]. **[World War I] Souvenir photography album from the Zeebrugge-Mole [Zeebrugge Museum]**. Brussels, Belgium, c. 1918. First Edition. Original three-hole stab binding photography album, secured with string, containing seventeen black and white silver gelatin photographic prints; 6 pp. Scored and folded, grey and deckled rag paper wraps. "Souvenir from Zeebrugge-Mole" stamped on cover, along with 'Zeebrugge Museum' title and illustration print of Zeebrugge raid. Some foxing on paper and glassine tissue. Photographs are in excellent condition. Very Good+. Original Wraps. (#9128) \$550.00

*Many of the photographs are initialed with the letters 'AB,' indicating Belgian wartime photographer Arthur Brusselle. Arthur Brusselle (1879-1977) is one of Bruges' most important photographers and owned a photography shop in the famous Steenstraat. In 1918-1919, the Belgian government commissioned Brusselle to photograph and document areas of war torn Belgium. Zeebrugge is a village on the coast of Belgium. The harbour was the site of the Zeebrugge Raid on April 23, 1918, when the British Royal Navy temporarily put the German inland naval base at Bruges out of action. Admiral Roger Keyes planned and led the raid that stormed the German batteries and sank three old warships at the entrance to the canal leading to the inland port. This action blocked access to the port and prevented German U-boats from entering. This photography album documents the German military action to thwart the British from securing the Zeebrugge base by destroying similar cargo ships. An enclosed notice slip lists a title index of the photograph with images including fishing-boats torpedoed by U-boats, German submarine crew, the Kaiser and Admiral von Schröder, and remains of the submarine. On the verso of the notice is a summary of the historical interest and explanation. The notice says, "It is thanks to the patriotism of a Bruges photographer [Brusselle] that the public is given the opportunity to secure these photographs. It was he who developed the German's plates... he managed to keep one proof of each of them at the peril of his life." Supposedly the negative plates were smuggled and hid in a Bruges family vault in the cemetery. The complete collection was supposedly several hundred photographs. Much of Brusselle's collection is housed at the Imperial War Museum in London. Scarce copies of this excellent photographic record.*

18. Bureau, Luc [text], Bureau, Ghislaine [illus]; Fletcher, Erin [binding]. **Chemins de Traverse [Design Binding]**. Quebec: Les Giboulées, Ghislaine Blais, 2017/2018. Limited Edition. Tight, bright, and unmarred. Bound as a Tue-mouche binding; case constructed with granite Cave Paper and sewn with black linen thread, text block sewn with red linen thread; title is partially gilt in palladium and Caplain gold leaf; remaining lines hand embroidered with cotton thread in dark grey and olive green; cover decorated with pastels in peach, scarlet and raw sienna; dots hand tooled in red foil scattered across both covers and spine. 8vo. [25.1x17.5]. Illus. Numbered limited edition, this being 8 of 45. Fine. Hardcover. (#9766) \$1,400.00

*"This fractured poem about Quebec explores the contrasting landscape, culture and history. My design for this binding is meant to amplify the overall feeling emoted by these comparisons. The harshness of the textured paper and the metal*

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*leaf is a stark contrast from the soft embroidery floss and chalky pastels. The red dots mark locations within Quebec specifically named in the text.* " [artist statement]

19. Burman, Jack. **The Dead [Special Edition]**. Toronto, Canada: The Magenta Foundation, 2010. Limited Edition. Tight, bright, and unmarred. Archival wooden box, stained grey, magnetic closures. Quarterbound, brown cloth spine, beige cloth boards, paper onlay, laid in sleeve with a numbered, signed original print. 4to [7.25x10.25]. 128pp. Illus (color plates). Boxed edition. Fine in Fine Archival Box. Hardcover. (#7302) \$950.00  
*Foreword by Martha Hanna. "Canadian photographer Jack Burman has created a hypnotic collection of still-lives of long-departed but painstakingly preserved people, specimens and skeletons—dehumanized but very human; flawed but very beautiful. Exquisitely captured, Burman's post-mortem documentation addresses not only death, but the lives that came before. "The photographs are shocking in their intimacy. With clear respect in their representation, Jack Burman works excruciatingly close to their humanity, and to their death." Taken from the foreword by Martha Hanna, Director of the Canadian Museum of Contemporary Photography."*
20. Burnham, Dave (art). **Spun Aluminum Bra Engineering Drawing**. Everett, MA: Roland Teiner Co., 1952. Bright and clean. Framed print. Art is 13.75x16.5". [Available framed] Fine. Poster. (#9106) \$250.00  
*Printed in the saturated blue of engineering blueprints, though on heavier stock. Their focus during WW2 had been largely military and, as the war ended, they were apparently brainstorming ideas about product areas... This was, very likely, an engineer's joke that was 'good enough' that the company printed them as a promotional/holiday gift.*
21. Burrell, Ginger. **Metamorphosis**. Morgan Hill, CA: Midnight Moon Press, 2016. Limited Edition. Tight, bright, and unmarred. Various structures housed in a specimen box, elements suspended in resin, wooden box. np. Limited edition. Signed by the artist. Fine in Fine Box. Hardcover. (#9279) \$500.00  
*"Metamorphosis began when I was playing with Hedi Kyle's Fishbone binding. A mistake led to a book design that reminded me of a stalk of corn. Since my current work deals with climate change, and since food scarcity is a part of that topic, that corn stalk led me to think about a series of books which, when viewed from above, evoke the many elements that are already changing. The Spiral: hurricanes and the effects of increased ocean temperature and sea mass. The Pivoting Clouds: the overabundance or complete lack of rain. The Piano Hinge: our relationship with the sun and how, through our alteration of the atmosphere, that relationship is changing. The Flag Book: the wave element and the changes to our oceans, coral reefs and glaciers. The modified Fishbone bindings: the issues of food and our tree of life, our animals. Finally, there are four animals in danger of extinction, set in resin in the center of the box much as we find extinct animal parts in amber today. Metamorphosis was awarded the Hedi Kyle Award, by Hedi Kyle, at the 23 Sandy Gallery show, "Hello Hedi." "* [Artist Statement]
22. Burton, Captain Sir Richard; Burton, Isabel [editor]. **Vikram and the Vampire or Tales of Hindu Devilry**. London: Longmans, Green, and Co., 1870. First Edition, Second Issue. Light shelf/edge wear, minor rubbing, thin strip of discoloration at front edge of front board, light wear at head and tail, tips gently bumped, tiny pinhole at front board, bookshop seal at ffepp, minor toning at textblock edges, hinges starting, but holding well, else tight, bright, and unmarred. Red cloth boards, black in decorative elements, gilt lettering, brown endpages, frontispiece. 8vo. xxiv, 319pp [+ ip ]. Illus. (b/w plates). Very Good. Hardcover. (#9538) \$450.00  
*Frontispiece and 15 b/w full page plates, plus various illustrations in text. According to Penzer's bibliography, this copy is a first edition in the second issue binding. Wonderful collection of ancient Indian tales, said to have been recounted by a "baital" (mischievous spirit or vampire) to the King Vikram of the title. They were collected and published by famed explorer and author, Sir Richard F. Burton. Overall, a very presentable copy of a book that is increasingly uncommon in any condition.*
23. Campbell, Ken. **Tilt: The Black-Flagged Streets**. London: Ken Campbell, 1988. Limited Edition. Minimal shelf/edge wear to slipcase, else tight, bright, and unmarred. Quarterbound, black cloth spine, printed paper boards, non-square boards and square textblock; slipcase matches boards. 8vo. np [62pp]. Illus. (color plates). Numbered limited edition of 80, this being VI of VI [AP copies. Signed by the artist. Inscribed to family member in 2008]. Fine in Fine Slipcase. Hardcover. (#9565) \$1,750.00  
*"Letterpress composed of Albertus type, found lino blocks and handmade zinc blocks. Many passes including metallic dusting and handwork. Black cloth binding with decorative paper boards in trapezoid shape. Printed slipcase.*

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*'Tilt' was the widest-cast net so far, bringing the most disparate things together. I wrote a poem called 'Storm Song' in Canada in 1981, after listening to a sung account of a maritime disaster on one of the Great Lakes (The Wreck of the Edmund Fitzgerald, I think it was). I also had in mind the vertiginous steps of flagstones up to the old cathedral at Whitby and the black flag of anarchy and disturbance. I had found some old mounted lino blocks which were random-sized squares, black flags of different sizes, and some Albertus type, rather beaten up.*

*While in Zürich I walked into the Museum Rietberg and up to a statue of Shiva, with limbs hanging out in funny angles, and lightning in his/her hair, all in a big wheel of fire. I can remember the statue saying to me, 'I'm coming into your book.' I thought, what the hell has Shiva got to do with this book about a 'Storm Song' and the Whitby steps and black flags? And I thought, well, I'll do as I'm told, as ever. The following morning at breakfast I drew the figure of Shiva, with breasts, and realised it was a puppet that I was going to dismantle. I made a puppet out of zinc pieces; it is disassembled from the right-hand page by repeatedly having a piece of its body nominated by a decorative silver star. Each piece is removed and replaced on the left-hand page. Alongside this cycle of nomination, removal and redistribution, the poem accumulates line by line. In this way Shiva is removed from the wheel of fire of the material world on the right, and repositioned and rebuilt in a calmer place on the left.*

*Each new line of the poem is revealed between black flags, the flags being arranged to suit the disposition of the line that they enclose. A decorative border is used to re-affirm the rectilinear nature of the page to counter what I did to the cover, which was to make it tilted and disturbed.*

*A line in the poem refers to 'the kingly fisher of men'. A Christ or Osiris figure perhaps, but I discovered that Halcyon, the kingfisher, mythically made its nest on stormy waters, thus calming them. This seemed to complete the circle proposed by the poem.*

*I also discovered, as an act of necessity, an odd process which I have called offset letterpress. To enable a previously printed coloured element to show better through a recently-applied dark solid, I immediately ran the wet page through the press again after having wiped the solid plate clean. This removed ink from where it sat on the underlying image but not from where it was sitting in the virgin paper.*

*The statue of Shiva that spoke to me had, unbeknownst to me at the time, been a childhood obsession of our Zurich hostess. The statue in the Museum Rietberg was accompanied by a dancing girl, who appears at each end of this book."*

24. Chatwin, Bruce; Pemberton, Simon (illus); Fletcher, Erin (binding). **The Songlines [Art Binding]**. London: Folio Society/Herringbone Bindery, 2010 [2012]. Limited Edition/Unique Binding. Tight, bright, and unmarred. Full goatskin binding, onlay (goat, buffalo) and painted elements, textblock edges colored in sections, Cave Paper endpages, gilt lettering; archival box in bookcloth. 8vo. 297pp. Illus. (color plates). Detailed binding report available. Fine in Fine Archival Box. Hardcover. (#8639) \$2,000.00

*"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.*

25. Chumbley, Andrew. **Azoëtia a Grimoire of the Sabbatic Craft. The Sethos Edition**. Chelmsford, UK: Xoanon Publishing Ltd., 2002. First Edition Thus/Limited Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Green cloth boards, gilt lettering and decorative elements, brown endpages, frontispiece. 8vo. 366pp. Illus. (b/w plates). Glossary. Numbered limited edition of 484, this being 443. Fine. Hardcover. (#9422) \$1,500.00

*"Being a full and accurate transcription, compiled and amended by the author from the original manuscript of 'The Book of Magical Quintessence'". Originally published by in 1992 in a limited edition of 300 copies, Azoetia or 'The Book of the Magical Quintessence' has emerged as one of the most sought-after new magical works and is widely considered one of the foundational texts of the Sabbatic Craft. This is a particularly handsome copy of the 10th anniversary Sethos Edition.*

26. Cohen, Claudia. **Some Decorated Paper**. Seattle, WA: Claudia Cohen, 2015. Unique. Tight, bright, and unmarred. Grey paper wraps, black leather and decorative paper onlays, gilt lettering, tipped in examples of various papers. Small, oblong 8vo. np. Illus. (colored papers). Unique edition, numbered 1/1, signed by the artist and bearing her binder ticket. Fine. Original Wraps. (#9737) \$750.00

*Includes 92 examples of Claudia Cohen's decorated papers, mostly print, pastepaper, or marbled, some textured/embossed. Claudia's paper work is increasingly difficult to find and collections as found here are all the more so. A unique addition to any decorated paper and/or binding collection.*

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### 27. **Collection of World Tour Travel photography albums: Views from a female photographer.** 1935-1936.

Unique. 19 volumes bound in quarter calf with raised bands and linen boards, photographs mounted on kraft paper.

Excellent condition, tight, bright and unmarred. Photographs are crisp and clear, well-executed and clean. Consists of approximately 500+ black and white photographs. Very Good+. Hardcover. (#9303) \$6,500.00

*Comprehensive collection of a world travel tour speculated to have been taken and compiled by a Jewish-American woman with families and companions to China, Japan, India, Africa, Thailand, Java, Indonesia, and California, etc. Not an untypical gathering and compilation for the time, many middle and upper class families travelled together by ship and rail beginning at the turn of century through the 1920s-1930s, as passenger travel became more affordable and convenient. Given the images are around the beginnings of World War II and near the end of the Great Depression, it is unknown the purpose of the travel of the individuals, but certainly lends to the possible class status of the photographer. Having said that, the complete set gathers a glimpse of cultural sites and communities through a rather professional lens. The photographer has a profound eye and the images are somewhat composed, rather than awkward family vacation snapshots. Additionally, because the albums are carefully bound and arranged, the extensive collection garners unintentional meaning for posterity and documentation. Images include: Admiral Scheer, German battleship with the Kriegsmarine destroyed during World War II, grave site of Leander Starr Jameson in southern Africa, Darjeeling and Himalayan railway in India....etc.*

*Albums appear to have a stamp on end papers with "J.H. Waser, Zurich..." which is speculated to be the Swiss painter's stamp. Also included are various annotations below individual people and handwritten notations involving the order of photographs.*

### 28. **Concealed Erotica Collection [Vernacular Photography] "Tweed Weave"** nd [circa 1910]. Unique. Light

shelf/edge wear, else tight, bright, and unmarred. Cream printed paper wraps, various paper samples, stapled photos.

Small 8vo. np. Illus. (b/w photos). Very Good. Original Wraps. (#9748)

\$650.00

*Curtis Paper Co and Tweedweave were both early twentieth century companies. Images appear to be late 1800s through 1920s. 48 b/w images. Early collections of images are difficult to find...this sort of concealed, private presentation is vanishingly scarce.*

### 29. Cooksey, Gabrielle. **The Book of Penumbra.** Tacoma, WA: [Artist Book], 2016. Limited Edition. Tight, bright,

and unmarred. Black paper boards, grey lettering; hinged wooden box, inlaid metal coffin in lid, ribbon lift. 8vo. np

[19pp]. Illus. (b/w with gilt plates). Numbered limited edition of 23. Fine in Fine Box. Hardcover. (#9157) \$1,000.00

*A book of small stories of death gods from around the world.*

*"Death has always fascinated me because it happens to all of us yet no one talks about it. I wanted to see what other cultures personified death as through myths and legends. The gods in this book are very hushed and for some, even if you speak the name, you'll be cursed. I wanted this book to be shadows, to be played in the light. I chose a delicate paper so one could see through to the page behind it. The text is in all sorts of shapes because I wanted each story to represent the god being told about. For instance, Sedna is in the shape of drowning, Anubis is his eye, Mac is a pit with someone at the bottom. The borders are all plants, roots, and things found on the earth. Some represent death like the poppy, and the yew tree." [artist statement]*

*"These stories are told using pen and ink, then tidied up in Illustrator. Photopolymer plates were combined with handset Packard, then letterpress printed and hand colored." [colophon]*

*Thai Mulberry Black and Tenju-jo Japanese Kozo. Photopolymer plates from sketches; handset metal type. Signed and numbered by the artist.*

### 30. Crawford, Marian; Lyssiotis, Peter. **Stolen Waters.** Melbourne: Masterthief, 2013. Limited Edition. Tight, bright,

and unmarred. Printed stiff wraps, grey endpages; archival dropspine box. Small 8vo. np. Illus. (color plates). Numbered

limited edition, this being 10 of 10. Signed. Fine in Fine Archival Box. Stiff Wraps. (#8743)

\$1,500.00

*"[O]ccasioned by BP's oil spill in the Gulf of Mexico, August 20, 2010, which also refers in red-printed wood type to the locations and dates of other environmental disasters associated with extractive industries. An epigraph by Lillian Hellman refers to the people who 'eat the earth', while other people 'stand around and watch them eat it.' Images of jellyfish are interspersed with an allusive text that suggests that the initial Deepwater Horizon explosion extinguished the light and replaced it with a darkness driven by profit. It perverts nature, and makes water mutate and burn: 'A black sludge ripples across the sea, through the air, towards the edges of the planet, toward the centre of our breathing.' The spill (which experts pretend to control and contain) becomes a death pool, like an enormous jellyfish, that rises to the*

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*surface, and then lies motionless."*

*"Peter Lyssiotis is a photographer/photomonteur, filmmaker, writer and book artist who has worked in the field of bookarts for over 25 years."*

31. Crowley, Aleister (here as George Archibald Bishop). **White Stains: The Literary Remains of George Archibald Bishop, A Neuropath of the Second Empire [Fine Binding]**. Amsterdam: Leonard Smithers, 1898. Limited Edition/First Edition. Minor shelf/edge wear, minor sporadic foxing, owner bookplate at front pastedown, in fine binding, else tight, bright, and unmarred. Full black leather binding, 5 raised bands, gilt lettering, teg. 8vo. Numbered limited edition, this being 3 of 100. Near Fine. Hardcover. (#9154) \$7,500.00

*"Written by magician and occultist Aleister Crowley and published clandestinely in 1898, White Stains is a collection of verse tracing the demise of a fictitious poet, George Archibald Bishop. His biography is given in the Preface. Crowley wrote White Stains as a refutation of the psychiatrist and pioneering sexologist Richard von Krafft-Ebing's contention in Psychopathia Sexualis that sexual perversions are a consequence of disease. Crowley's verse, which is modelled on Decadent and Symbolist poetry, explores a range of ostensible sexual aberrations. Excerpts from several poems appear in another clandestine classic, Raped on the Railway (c. 1899)."*

*Printed in Amsterdam, on hand-made paper, in a limited edition of 100 copies. Many of these are said to have been destroyed by British customs officials in 1924. It is well known in the trade that most of the run was unnumbered and most appear so, making this "3" just that much more pleasing.*

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

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

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

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

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

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*handed over to Orazi for further embellishment if the two of them decided to go all out on duplicating their previous successes), but de Croze's typography, pen embellishments, watercolours and layouts contain numerous repeated motifs from the previous work, and it requires little more than a couple of Orazi's shadowy confections to become a fully grown sibling. Wondrous, beautiful and unique.*

33. Cummins, Maureen; Nicole Cooley [author]. **Salem Lessons.** High Falls, New York: Maureen Cummins, 2010. Limited Edition. Concertina, or "theatre in the round" multi-folded artist book, printed on Johannot paper, with end pages made from Belgique, a handmade sheet. Text was printed offset with titling in letterpress; accompanying images were silkscreen printed. Bound into vintage writing slates, housed in a black linen box with stamped symbols. 45 pp., 7x8". Edition of 30, this being copy \_\_\_\_\_. Signed by artist and author. Fine in Fine Archival Box. Hardcover. (#9247) \$2,500.00

*"Salem Lessons" was printed and produced by Maureen Cummins in the Winter and Spring of 2010, with typographic assistance from Kathy McMillan. The project is a collaboration between Cummins and the poet Nicole Cooley, based on research done at the American Antiquarian Society. The cycle of poems was created by Cooley specifically for this book; the accompanying images are from a penmanship book kept by a Salem, MA boy, Josiah Peele, during the years 1808 and 1809. The project traces the psychic reverberations of the Salem witch trials upon succeeding generations. It address--as all examinations of the trials do--our own modern time and situation. There are thirteen poems altogether, representing both the accusers and the accused, survivors and the condemned, but focusing on the trials and the treatment of women. -- from the colophon and website.*

34. Cummins, Maureen. **Secretary.** Park Slope, Brooklyn: Maureen Cummins, 2018. Limited Edition. Tight, bright, and unmarred. Quarterbound, blue paper boards, black leather spine, black ink lettering, cave paper endpages. 4to (8.5x14.5). np. Illus. (b/w plates). Numbered limited edition, this being 19 of 30. Fine in Fine Portfolio. Hardcover. (#9750) \$2,500.00

*Typographic assistance by K. McMillan and binding by Lisa Hersey. Letterpress printed on Asian paper, titling redacted by hand in graphite. All photos reproduced from original 35mm film. Bound in the form of a stenographer's notepad.*

*The work "deconstructs the life and death-by-suicide of her mother, Dolores Bodkin, an aspiring artist who was forcibly committed in 1963 after attempting to leave her violent and abusive husband. Using language that is factual and at times chilling, the artist plays upon the original meaning of the word secretary--"secret keeper"--to allude to the secrecy and shame that existed in her household, as well as the cultural silencing of women around the experience of sexualized violence. Cummins uses several layers of information to tell this story: her own memories; excerpts from a diary her mother kept for two years before her suicide; a list of roles that Bodkin embodied, all crossed on the final page; and most dramatic of all--photographs taken by her father that span the period 1956-1975.*

*These images, reproduced in ghostly silver ink and retaining film-strip terminology such as "Hypersensitivity" and "Kodak Safety Film," are both beautiful and deeply disturbing. Repeatedly the subject is photographed without her consent: while angry, while sleeping, while contemplating the dilemma of her broken leg. Viewed together, and with the accompanying text, these portraits serve as a documentation of Bodkin's destruction. By bringing a critical female gaze to bear upon classic examples of the male gaze, Cummins invites her audience to become aware of, and truly see, multiple forms of invisible violence. By the end of the book, an act that many call "senseless" makes perfect sense." [artist's statement]*

35. Cummins, Maureen. **The/rapist.** High Falls, New York: Maureen Cummins, 2016-2017. Limited Edition. Bright and unmarred. Laser-cut aluminum pages, with silkscreen printed text and imagery. Aggregated in an aluminum two ring 'binder' with a metal back. Die-cut circles punched through all pages with the exception of colophon. Housed in an aluminum "archival" box. 16 pp., approximately 8.5x11". Of an edition of 40 books, this being copy \_\_\_\_\_. Fine in Fine Box. (#9246) \$3,300.00

*The/rapist was produced by Maureen Cummins in the autumn and winter of 2016/2017, with typographic assistance from Kathleen McMillan, production assistance from Molly Berkson and Sarah Rose Lejeune, and metalwork by Charles Hubert. Initial research for the project was conducted in the Freeman/Watts archive at George Washington University, which holds the collected papers of Walter Freeman and James Watts. Images are from a variety of sources, including the text "Psychosurgery: In the Treatment of Mental Disorders and Intractable Pain" by Freeman and Watts (1950), as well as from found 19th century photoengravings and other sources. All printing work was done at the Women's Studio Workshop Workshop in Rosendale, New York. A strong commentary on rape and medical history which*

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*is perpetuated through the silencing of survivors of sexual assault under the direction of science.*

36. Dahl, Roald; Blake, Quentin (illus) Fletcher, Erin (binder). **Fantastic Mr. Fox [Art Binding]**. London: Penguin Books/Herringbone Bindery, 1996 [2012]. First Edition Thus/Unique Binding. Tight, bright, and unmarred. Red walnut Cave Paper (boards and endpages), colored paper decorative elements, brown ink lettering, walnut stain at textblock edges; archival box. 8vo. 81pp. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#8654) \$450.00

*"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.*

37. **The Daily Citizen [Union Response Wallpaper Edition]**. Vicksburg, MS: Daily Citizen, July 4, 1863. First Edition Thus. Light even toning, fold marks (12 panels), cello-tape professionally removed from back lateral folds and folds supported with Japanese mending paper, small bit of cello at top, several small pinholes, printing poorly registered (last line of text at bottom of sheet), else clean and bright. Pale blue floral wallpaper print at rear, black ink text at front. Approx. 11.5x19" Very Good. Broadside. (#9679) \$7,500.00

*The most famous edition of the Daily Citizen was its last, June 2 \*and\* 4, 1863. The publisher, J. M. Swords, was confident that while General Grant had besieged the city for weeks, it would not fall to him and, moreover, that he and the Union would soon be forced into ignominious retreat by the arrival of General Joseph Johnston and the Confederate army. Swords, in an effort to rile up his Vicksburg readership and embolden them to stand strong, issued a snarky rebuke of General Grant in the July 2 edition of the paper:*

*On Dit.--That the great Ulysses--the Yankee Generalissimo, surnamed Grant--has expressed his intention of dining in Vicksburg on Saturday next, and celebrating the 4th of July by a grand dinner and so forth. When asked if he would invite Gen. Jo. Johnston to join he said 'No! for fear there will be a row at the table'. Ulysses must get into the city before he dines in it. The way to cook a rabbit is 'first catch the rabbit' &c.*

*When Vicksburg fell, two days later on June 4th, Union soldiers found the June 2 copy still locked in the press, they famously added a small note and printed a handful of a 'new edition'. The Library of Congress describes the work and its significance as follows:*

*"The Daily Citizen was edited and published at Vicksburg, Mississippi, by J.M. Swords. Like several other Southern newspapers of the Civil War period its stock of newsprint paper became exhausted and the publisher resorted to the use of wallpaper. On this substitute he printed the following known issues: June 16, 18, 20, 27, 30, and July 2, 1863. Each was a single sheet, four columns wide, printed on the back of the wallpaper. XXXXX On July 4, Vicksburg surrendered, the publisher fled, and the Union forces found the type of the Citizen still standing. They replaced two-thirds of the last column with other matter already in type, added the note quoted below, and started to print a new edition. Evidently, after a few copies (how many is unknown) had been run off, it was noticed that the masthead title was misspelled as "CTIIZEN." The error was corrected, although the other typographical errors were allowed to stand, and the rest of the edition printed. XXXXX "NOTE XXXXX July 4, 1863 XXXXX Two days bring about great changes, The banner of the Union floats over Vicksburg. Gen. Grant has "caught the rabbit:" he has dined in Vicksburg, and he did bring his dinner with him. The "Citizen" lives to see it. For the last time it appears on "Wall-paper." No more will it eulogize the luxury of mule-meat and fricassed kitten -- urge Southern warriors to such diet never-more. This is the last wall-paper edition, and is, excepting this note, from the types as we found them. It will be valuable hereafter as a curiosity."*

*XXXXX The prophecy contained in the note has been fulfilled. The original copies are treasured, and there have been over 30 reprints of this issue. Since many copies of the reprints exist, they have little monetary value. The genuine originals can be distinguished by the following tests: XXXXX Single type page. 9 1/8 inches in width by 16 7/8 inches in length. XXXXX Column 1, line 1, title, THE DAILY CITIZEN, or THE DAILY CTIIZEN in capitals, not capitals and lowercase, or capitals and small capitals. XXXXX Column 1, line 2, "J.M. Swords,.....Proprietor." Notice the comma (or imperfect dot) and six periods. XXXXX Column 1, last line, reads: "Them as they would the portals of hell itself." XXXXX Column 3, line 1, reads: "Yankee News From All Points." XXXXX Column 4, line 1, reads: "tremity of the city. These will be defended." XXXXX Column 4, paragraph 3, line 7, first word is misspelled "Secossion." XXXXX Column 4, article 2, line 2, word 4 is spelled "whistle." XXXXX Column 4, last article before Note, final word is printed with the quotation mark misplaced, 'dead' instead of dead". XXXXX Column 4, Note, line 1, comma following the word "changes" rather than a period." XXXXX The Library of Congress identifies 5 known copies of the issue printed on June 4th, 1865, and we are very pleased to offer this one. Though reprints are widely available (and often misrepresented in the market as 'true'), those original to the press are genuinely rare. XXXXX PROVENANCE*

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*Provenance: acquired the Civil War collection of John N. Rathmell.*

38. de Sade, Marquis; Blaine, Mahlon (illus); Feinstein, Samuel (binder). **Justine [Art Binding]**. Paris: Les Editions du Courrier Graphique, nd [[2016]. Limited Edition/Unique. Tight, bright, and unmarred. Full black Morocco (goatskin). The insides of the boards were then infilled with 20pt marbled archival card and binding tooled with 23K gold leaf using egg-glaire, and onlays of deep red and undyed goatskin. 12mo. 206pp. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#9275) \$3,250.00

*Collection "Le Ballet des Muses". English translation. "In keeping with what I often do on books of a questionable nature, I use color and suggestive shapes to allude to the content. The freehand dots mimic the illustrations, and the expressive endpapers were marbled by me." [artist statement]*

39. Dickens, Charles. **The Chimes: A Goblin Story of Some Bells That Rang an Old Year Out and a New Year In** [Fine Binding]. London: Chapman and Hall, 1845. First State, First Edition/Fine Binding. Minor shelf/edge wear, professionally repaired flaw at the title page, rebound (signed binding by Canape), discrete owner's plate at front paste-down, else tight, bright and unmarred. Full blue leather binding, five raised bands, gilt lettering and decorative elements, frontispiece, aeg. 12mo. 175pp. Illus. (b/w plates). Very Good. Hardcover. (#5948) \$2,500.00

*Illustrated by Richard Doyle, John Leech, Daniel Maclise, and Clarkson Stanfield. First state of the vignette title page and scarce as such. (Smith II pp 30-36; Gimbel A86; Carr B386). Overall, a very handsome copy of this classic, noted repair at title page notwithstanding.*

40. Doesticks, Q. K. Philander, pseudo. [Mortimer Q. Thomson]. **Witches of New York: A Faithful Revelation and Exposition of the Doings of All the Principal Astrologists, Sorceresses, Prophets, Clairvoyants, Witches, Planet Readers, and Other Votaries of the Black Art in the City of New York**. Philadelphia, PA: T.B. Peterson and Brothers, 1858. First Edition. Tight, bright, and unmarred. Some wear to overlays and small stain on a few pages, small tear on p.209, otherwise an excellent copy. Original publisher's blind pressed binding over pebbled boards with illustrated end papers, frontispiece with tissue overlay. 8 vo, 405 pages with Peterson catalogue appended. Presentation copy with author's inscription: "To Mr. Edward P. Beach, with compliments of the author." Very Good+. Hardcover. (#9753) \$650.00

*"Mortimer Q. Thomson (September 2, 1832 – June 25, 1875) was an American journalist and humorist who wrote under the pseudonym Q. K. Philander Doesticks. He was born in Riga, New York and grew up in Ann Arbor, Michigan. He attended Michigan University in Ann Arbor, but was expelled along with several others either for his involvement in secret societies or for "too much enterprise in securing subjects for the dissecting room." After a brief period working in theater, he became a journalist and lecturer."--Wikipedia.*

*For his published writings he used the pen name "Q. K. Philander Doesticks, P. B.", a pseudonym he had first used in university (the full version is "Queer Kritter Philander Doesticks, Perfect Brick"). 'Witches' is a humorous and tongue-in-cheek exploration of anecdotes of the real witches of New York in the mid-19th century, including mostly women seers and diviners.*

41. Drescher, Henrik. **COMEUNDONE**. [New York]: Pooté Press, 1989. Limited Edition. Printed and bound in the form of the Swiss cross (6 x 6"; 155mm x 155mm). Open-sewn between water-colored boards with pictorial onlay on upper boards. Illustrated throughout. Very fine, enclosed within a similarly shaped sheet metal case, with manuscript label and postage stamp affixed to lid. First edition. One of 100 numbered copies printed letterpress from line engravings onto stenciled handmade paper by Ruth Lingen, signed by the artist. Subtitled in printed facsimile of the artist's holograph: "Being a Complete and Reliable Descriptive Collection of the Perilous Explorations and also Important Discoveries made in the Wildest Territories upon The Face of the Earth Encountering Savage men, Ferocious Beast[s], and Poisonous Reptiles ... Covering a Period of Twelve Months 1988 - 1989." An aggressive and occasionally discomfiting collection of images by the award-winning Norwegian-born illustrator.

Numbered limited edition, this being 8 of 100. Fine in Fine Metal Box. Stiff Boards. (#9554) \$1,750.00

*"Henrik Drescher, born 1955, is known mainly as a commercial illustrator, working for Rolling Stone, Time, etc., and an illustrator of children's books, Simon's Book and McFig and McFly. However, throughout his career he has, and continues to, produce an immense body of work spanning painting, printmaking, book works and installation works. He describes his work as a "junkyard of the imagination." In particular his artist book Comeundone: being a complete and reliable descriptive collection of the perilous explorations and also important discoveries made in the wildest territories*

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*upon the face of the earth, encountering savage men, ferocious beasts, poisonous reptiles etc. etc. Et al. Covering period of twelve months 1988-1989 stands out as a prime example of Drescher's often cryptic, loose line drawings with text and photographic elements that emanate from his unconscious imagination.*

*Comeundone was letterpress printed on handmade paper by the Poote Press in 1989 and utilized pulp painting to create the colorful forms that spill out from the black line drawings. This non-typical book was constructed as a stubby cruciform and is encased within a metal tin, evoking the feeling of opening a time capsule or a long lost 1950's era tin. The pages within vary from simple, light pages, such as a face surrounded by what appear to be tents, to pages seemingly neurotically covered with text or drawings, and to simple, dark pages depicting vortices, piles and skulls. I am particularly drawn to the conical piles used as they take on a representation of a being or a body. Drescher even labels one of such piles "body" and another "visceral." These piles present themselves as bodily masses or bodies without structure. These two cone piles are also interesting, as Drescher has removed the visceral organs from the body and placed them into separate piles, effectively separating the body from its automatic inner workings. Throughout the book many of these signs and symbols repeat to create a strong sense of bodily experience, through their reference to the body and by creating a vortex or hole one could slip into and arrive within the mind of Drescher.*

*Along with symbols whose meaning is created within Drescher, text makes up a large portion of Comeundone. Many of the pages are littered with what appear to be automatic writings, saying things like: murder burgers, mad dogs, barefoot pilgrims, vey dovey. Within these pages Drescher appears to be constructing an almost sketchbook like quality through these freely associated words strewn across the surface, without making logical connections to the images and the surrounding texts. However, he does provide more complete, although still freely associated sentences such as, "Fuck me dead dog" and "I hope that I will never die." These thoughts along with the more automatic writings outline the random thoughts that creep up from within one's unconscious mind.*

*Drescher also grapples with issues of religion and the seven deadly sins. He scattered the seven sins throughout the book, and these appear to be Drescher's conscience creeping up to remind him the difference between right and wrong. One page depicts two hands clasped together in prayer. These hands are surrounded by a multitude of the word pray written over and over, showing an almost neurotic need to pray or feeling that one should be praying. However, on a following page the word pay falls directly above pray, showing Drescher's questions of religion.*

*At first glance Comeundone appears to be neither a complete or reliable description of any event, as the title implies it would be. However, upon closer inspection this book appears as a collection of fleeting illogical thoughts translated into images. Henrik Drescher's Comeundone creates a complete and reliable collection of lush landscapes of experience that is the interior of one's mind." [exhibition description]*

*Increasingly scarce and having grown in stature and importance, we are pleased to be presenting this pristine copy.*

42. Duchess of Pain. **The Spankers [Limited Edition for Adult Students and Members of The Learned Professions]**. [Privately printed], 1935. First Edition. Light water damage to cover, touch of foxing, boards minutely warped, else tight, bright and unmarred. Orange boards and navy blue binders tape. 8vo. 43pp, [6] leaves of plates. Illus. (mono-prints) Good+. Hardcover. (#9068) \$200.00

*Limited and privately printed edition of one thousand copies for sale only to adult collectors of curious and students of psychology. Illustrated in color with bright color block mono printing. Scarce and out-of-print, limited edition novel for those engaged and otherwise interested in sadomasochistic fantasy and/or communities.*

43. **Early American manuscript collection of journal writings, or "Friendship Diary"** Unknown; New England, 1837-1838. Unique. Bound in full pebbled and decorative calf with gilt edges; in very good condition, tight, bright, and unmarred. Some edgewear to binding. Handwritten and handcolored with watercolor and pen illustrations, approximately 74 unnumbered pages, including different selections of paper types and colors. Appears some pages have been spliced and removed. Frontispiece includes handcolored flower and other decorative embellishments. Very Good+. Hardcover. (#4342) \$850.00

*At an initial glance, the album appears to be a collection of early American writings by a New England woman with possible inclusion of friends. The introduction is a poem attributed to Benjamin Corbett, Brown University, 1837. Corbett is listed in the yearbook annuals, as a graduate of Brown University in 1837. The next selections and several throughout are inscribed and penned by Ms. Mellin [sic]; there is little continuity between entries, although thematically the authors write about friendship, women's virtue, religious beliefs, and love, not untypical topics of the time. Several of the entries are addressed to "Charlotte" perhaps original owner of the album. One of the more fascinating entries is titled, "A Dream" which recalls a surreal dream the writer (a woman "Belle") experiences a celestial meeting between philosophers, family, and people from different cultures speaking with her in different*

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*languages and tongues. Several of text is signed by different people from different places: Worcester, Lisbon, Providence, yet is unclear if it is penned by a single person. It is suspect this album was given to different acquaintances of the owner to add their thoughts, poetry, and recollections between 1837-1838, moreover a friendship diary.*

44. Ebert, Rog [Roger]. **Stymie Two**. Urbana, IL: Self Published, 1960. First Edition. Light edge wear, small chip in one tip, soft crease at midpoint (from mailing), addressed in pen, postmarked, else tight, bright, and unmarred. Mimeographed, staple bound. Small 4to. 32pp. Illus. (b/w, color images). Limited edition of approx. 60 copies. Very Good+ in Wraps. Original Wraps. (#8957) \$2,250.00

*Roger Ebert was still in high school (18) when he published this sci-fi zine from his home in Urbana Illinois. The whole zine movement rose from the sci-fi fanzine scene in the 50s. Ebert, prior to film criticism, was a precocious kid, writing furiously in his parents' basement about science fiction.*

*"... Proazines and fanzines were two different worlds, and it was in the virtual world of science fiction fandom that I started to learn to be a writer and a critic. Virtual, because for a long time I never met any other fans; they lived only in the pages of mimeographed fanzines that arrived at 410 E. Washington St. and were quickly hidden among the hundreds of SF mags in the basement, on metal shelves that cost four books of Green Stamps. "Hidden," because at first I concealed my interest in fandom from my parents. Fanzines were not offensive in any way—certainly not in a sexual way, which would have been the worst way of all in a family living in the American Catholicism of the 1950s, but I sensed somehow that they were . . . dangerous. Dangerous, because untamed, unofficial, unlicensed. It was the time of beatniks and On the Road, which I also read, and no one who did not grow up in the fifties will be quite able to understand how subversive fandom seemed.*

...

*I published my own fanzine (Stymie), cutting the ditto masters on an old L.C. Smith and paying an office supply company a few bucks to run it off for me. My freshman year in college I published The Spectator, a weekly "newspaper of politics and the arts" at the University, and this was a descendent of my fanzine. If I had only known it, I had stumbled on the format of the alternative weekly, but I didn't know enough to give it away, and the ads and circulation income weren't enough to keep it afloat; at the end of a year I sold it for two hundred dollars and joined the staff of The Daily Illini, then as now a great independent campus paper, and it took so much of my time that, little by little, fandom drifted out of sight..." (Roger Ebert)*

*This is a remarkably scarce volume. There were apparently not more than 60 printed and there are no identified copies in OCLC.*

45. Egenolff, Christian . **Herbarum imagines vivae: Der Kreuter lebliche Contrafaytung** [Herbarum imagines vivae] - Cover title. Weiler im Allgau, W. Germany: Editions Medicina Rara, 1535 [1985]. Limited Edition. In excellent condition, minor rubbing to edgeware/slipcase, slightly moveable spine, otherwise, tight, bright, and unmarred. Housed in brown full calf slipcase, velour-lined, with gilt title and spine lettering. Bound in marbled boards, watermarked rag paper printed, 40 pages: illustrations. Very Good. Slipcased. (#9385) \$375.00

*Colophon: "Twenty-eight hundred copies of the "Herbarum Imagines Vivae" were printed for the members of Editions Medicina Rara Ltd. at the presses of the Druckerei Holzer, Weiler im Allgau, West Germany, on a rag paper manufactured especially for this edition by August Kohler, Oberkirch, West Germany, and bearing the private watermark of Medicina Rara. The plates for this printing were made from a copy of the original 1535 Frankfurt edition belonging to the Leopold Sophien Bibliothek Uberlingen. Three hundred copies have been bound in marbled paper at the bindery of Richard Mayer, Stuttgart, West Germany...The Medicina Rara edition was produced under the supervision of the Agathon Presse, Baiersbronn, West Germany." This numbered being 180. [CLXXX] Scarce edition of herbarium, limited to just a few institutions with the leather bound slipcase.*

46. Ehrenreich, Barbara; Deidre English. **Witches, Midwives, and Nurses: A History of Women Healers**. [Oyster Bay, NY]: Glass Mountain Pamphlets [Feminist Press], [1972]. First Edition. Tight, bright, and unmarred. Scarce staple-bound in original wrappers, very good condition with light discoloration to front and back wrappers, minimal foxing/wear. 45 pages + illustrations. Printed by Red Ink, NY. Very Good+. Original Wraps. (#9633) \$50.00  
*First published by the [Feminist Press in 1972], it is an essential pamphlet about the corruption of the medical establishment and its historic roots in witch hunters. Reprinted and reissued in several imprints over the last 40 years.*

47. Einstein, Albert; Ido Agassi [artist]. **The General Theory of Relativity**. Israel: Ido Agassi/Hebrew University of

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Jerusalem, 2016. Limited Edition. Bright and unmarred. Blue cloth boards, printed label, magnetic closure on triptych box, printed colophon at front pastedown. Size: 42cm X 21cm

Autograph, n.d., 46 pp. in German. Fine in Fine Archival Box. Loose Sheets. (#9266) \$5,000.00

*A special facsimile reproduction of Albert Einstein's manuscript made by book Artist Ido Agassi. The 46-page facsimile is printed on 110gr. paper, with Agassi hand cutting each sheet to match the original. The facsimile is housed in a unique triptych box, designed to fit the entire multi-sized 46 pages.*

*The facsimile, the first and only such allowed by Hebrew University, is of Einstein's "Die Grundlage der allgemeinen Relativitätstheorie" [The Foundation of the General Theory of Relativity] held in the Albert Einstein Archives and published in Annalen der Physik 49 (1916): 769-822.*

*"The article was received on March 20, 1916 and published on May 11, 1916.*

*This manuscript is the fundamental paper on the general theory of relativity. It is one of the most important manuscripts, if not the most important manuscript, written by Albert Einstein.*

*Einstein donated the original manuscript of the article to The Hebrew University on the occasion of its opening in 1925." [from the printer]*

48. Ely, Timothy. **5 [Unique Book and Binding by Timothy C. Ely]**. Colfax, WA: Timothy C. Ely, 2017. Unique.

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

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

*"I am fond of the simple numbers and the shapes they generate. Within them are properties and unless they are known, they appear to be secret. The secrets are known but at various historical nodes something like the pentagon was regarded as suspicious and its properties were guarded. Much could be said of this.*

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

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

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

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

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

*Same with the clasps. I have not solved the problem and may never, with parts going missing over time. What I have solved is the hinge. The clasps on this book are very simple and are potentially loaded with new directions. these are beginnings but I find inspiration in them as an old friend and maker of jewelry signed off on them as a really good idea.*

*I am fond of this book and pleased with what it will offer up as the contemporary wooden board and clasp notion, echoing a medieval wave at history can generate as a new direction." -Timothy Ely, 2018 [artist statement]*

49. Ely, Timothy. **Bones of the Book: An Oblong Identity**. Colfax, WA: Timothy Ely, 1990-[2015]. Unique. Tight,

bright, and unmarred. Planetary Collage Standard binding with hand-sewn hand-dyed Irish linen end- bands and half loose guards, elaborately blind-tooled brown goat skin spine; resin and pigment encrusted boards, boards incorporate six works of art on paper; resin, rivets, paint, ink, and wax; gilt, colored foil, and blind tooling; decorated endpapers by the artist, manuscript and letterpress title page signed and dated by the artist, drawn and painted throughout in ink, dry pigment, watercolor, and graphite. Housed in a custom drop back box by the artist. fo [30cm x 44.5cm x 3.5cm] np. [twenty- four double-page spreads. 34 leaves total]. Fine in Fine Archival Box. Hardcover. (#9758) \$100,000.00

*Bones of the Book is the second in a three-book series that differs significantly from most of Ely's other work. These*

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*books are both biographical and autobiographical. Each honors the important influence of family members in Ely's life, and combines it with an aspect of bookbinding—the format Ely has chosen to house his artwork throughout his career. In each case, there is also a third narrative that plays a significant role in Ely's identity as an individual and as an artist.*

*The series began with *Binding the Book: The Flight Into Egypt* in 1985. *Egypt* is about Ely's grandfather, the journal he left behind about his mysterious trip to Egypt between the wars, bookbinding, and the geography of Egypt. For much more information about *Binding the Book: The Flight Into Egypt*, see *The Flight into Egypt: Binding the Book* (Chronicle Books, 1995).*

*In *Bones of the Book*, the visual narrative combines Ely's origins (Snohomish, WA, his parents, and their hardware store), and the close relationship between book structure and human anatomy. The third book has yet to be made. Ely plans for it to be about his Uncle Jack and his work as a combat photographer in the Pacific during WWII. In addition to the three-fold, co-mingled story line in *Bones*, as in all of Ely's art, there are layers of references drawn from alchemy, mathematics, mythology, geography, and geology.*

*"In the early part of the last decade of the 20th century, I wished to contemplate my origins, especially the early and all-consuming attraction to the form of the book and how that might have evolved for me. Beyond deep reading, I have found that the best way to become informed about an event or gather a bit of enlightenment is to make an expressive book.*

**Bones of the Book* began as a thought structure aimed at the skeletal system of the body and of the book, as they seem to me to contain functions that echo each other. I also wanted to fuse the influences of my parents and their choice of livelihood into the book by referencing the location of their hardware store and its impact on what I have chosen to do as an artist. My parents, Everett [b. 1914] and Frances [b. 1918], met at a paper mill where they both worked, then married at the outset of America's involvement in World War II. In about 1948, they opened a hardware store in Snohomish, Washington (a map in the book drawn from memory is an attempt to locate the store in space), which set the tone for my entire life until they retired in 1978.*

*The hardware store.... I long to travel back through time and view it again, for until I began this contemplation, I was not really aware of how much that family business, the community it served, and the tools and materials it contained affected me. I was introduced to the hardware business around the age of 11, not knowing how connected to the arts of the book this would be. It was to be my first real training in the process of building things, and, coupled with the local library where I practically lived when I wasn't at the store, really became the focus of my interests. When I first began to work this out, I came to believe that there was an inextricable link between what influenced me, and how I came to know the craft of making a book. There seemed to be in place an existing gnosis which acted as both a guide and a set of techniques—a skeletal anatomy was at hand.*

*I began drawing bones in graduate school after a trip to a forbidden beach at the mouth of the Hoh River yielded up a hoard of bird, fish, and crab remains. Though the Hoh Reservation was off limits, some cigarettes gave us entry. That same summer a second pile of bones from draft horses in central Washington gave me a new scale. Then, my Uncle Jack, living in Alaska, would provide the third leg of the bone 'tripod' of visual clues by sending me boxes of bones from a lonely beach near Hoonah, Alaska. These bones would provide both visual inspiration and material for inks. (Bone black ink is especially bluish and potent!)*

**Bones of the Book* reflects both my identity as a maker of things, and bones as structural supports, and how that metaphor maps itself onto the cultural object/artifact of the book. As parts of the book traditionally have names of body parts to identify the book terrain, this seems apt. Books have a dorsal structure—a spine—and just as in a humanoid, if this is damaged the book is compromised. A book has a head and tail, and sometimes this head is crowned in gold, gilded, or otherwise given an ornamental treatment. As the names of a book's parts and their function lend connection to bones and anatomy, so also does the chosen structure of this book. The search for both an appropriately robust and workable binding, and one that properly expresses my artistic intentions, provided a series of opportunities to examine a sampling of medieval books that satisfy these requirements. The structural skeleton of *Bones of the Book* is supported by a continuous membrane of aged gampi, a Japanese paper possessed of astonishing properties. This paper forms a long, double fold along each folio and is known as a "half loose" guard. Being somewhat impenetrable to adhesive, this paper reduces the friction of the folio so that it facilitates, without drag, the mobility of the book structure. Put simply, it opens well without adding stress to the binding. In tandem with the sewing supports, cotton textile, and tissue as metaphoric muscle mass, the book begins to resemble an intelligent and projective body. The Doctor said "It's alive!" *Bones of the Book* was finished as of June 11, 2015. It puts to rest and completes a long examined set of ideas, and its own initial structural challenges provoked a method of working that I can see to have a multiplicity of future uses."*  
*[Artist statement, T. Ely/ July 2015/ Colfax, WA]*

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50. Ely, Timothy. **Isometria [Unique Manuscript Book and Binding]**. Colfax, WA: Timothy Ely, 2005. Unique. Tight, bright, and unmarred. Arc-spine drum-leaf mixed media binding with fully articulated joints and hematite/graphite endpapers; manuscript frontispiece, manuscript and letterpress title page signed by the artist; one double-page manuscript illustration. Housed in a custom clamshell box by the artist. Small fo. [21cm x 32cm.] np. [5 leaves]. Manuscript book and binding signed by the artist. Fine in Fine Archival Box. Hardcover. (#9759) \$7,000.00  
*"Some months ago, several books on drawing projection systems came into my collection. Just as with my bookbinding collection, each book contributes some glimmer of insight or a method of describing an object or idea in the 4-D space in which we exist. This is why I collect.*  
*I have posed a problem to drafters, engineers and artists on/off for over 15 years- the problem being how to describe lines on a warped surface, a sphere to be specific. No answers were forth coming. Finally, in one of the books, was the answer I sought.*  
*Isometria begins to describe the solution. The paper of the book, in places barely apprehensible, locates an isometric expression. Over this, "a warped surface" is delineated and abstraction of an idea is newly formatted.*  
*Isometria is part of the TXC\* system of experimental tomes. It is made up of essentially one elaborate drawing, housed between carefully articulated endpapers which most aptly demonstrate my theory of dust and its application.*  
*The book paper is deep treated with scoring and gelatine chemical preparation before being surfaced with the formal drafting materials of my craft." [Timothy C. Ely, Colfax, WA 2005]*  
*"\*TXC" refers to any experiment either in structure or system and usually lies outside the conventions in which I work. These books are usually made to test fly a solution to a vexing problem."*
51. Emory, Michael [ed]. **The Gay Picture Book**. Chicago, IL: Contemporary Books, 1978. First Edition. Minimal shelf/edge wear, very minor toning around the text block edges, else tight, bright, and unmarred. Glossy color pictorial wraps. Small oblong quarto. np. Illus. (color and b/w plates). Very Good+ in Wraps. Original Wraps. (#9571) \$275.00  
*Introduction by Dennis Sanders. A wonderful collection of images of gay life in the Seventies.*  
*Richly illustrated with hundreds of images (mostly b/w) celebrating all aspects of the gay life. An underrated masterpiece.*
52. **Enamel Workers Strike Photographic Postcard**. Belleville, Illinois, c.1925-1926. Single black and white photographic postcard in very good condition, bright, and unmarred. Scarce. Very Good+. (#9433) \$75.00  
*Postcard from the Roesch Incorporated porcelain, metal, and enamel manufacturing company. Image captures worker's strike from Belleville, Illinois.*
53. Farrar, Janet and Stewart. **A Witches Bible. A Witches Bible Volume I: The Sabbats, and Rites for Birth, Marriage and Death. A Witches Bible Volume II: The Rituals. Principles, Rituals and Beliefs of Modern Witchcraft**. New York: Magickal Childe Publishing, 1984. First Edition Thus. Covers a little rubbed at edges, pages a bit browned, a few light bumps to corners otherwise a clean set. Two volumes in slipcase. Vol. I: 192pp + xvi, black and white photo insert at center. Vol II: 350pp + vxivpp black and white photo insert at center. Black and white line illustrations. First American edition. Very Good+. Softcover in slipcase. (#9666) \$350.00  
*Janet Farrar (b. 1950) was initiated into Alexandrian witchcraft by the tradition's founders, Alex and Maxine Sanders in the early 1970s. She met Stewart Farrar (1916 – 2000) in the group, and the two went on to marry and co-author a number of books on witchcraft and modern neo-paganism. This is the "first edition thus"- in two volumes - of the work, published by Herman Slater of Magickal Childe in 1984. The set reproduces the text of two books which were originally published separately under different titles by Robert Hale in the UK: the first volume as "Eight Sabbats for Witches" and the second as "The Witches' Way."*
54. Farrell, Jennifer. **The 2016 Dollhouse Gig Posters Club**. Chicago, IL: Starshaped Press, 2016. Limited Edition. Bright and unmarred. Loose sheets in archival box; printed posters tipped onto larger card. 2x3" posters on 6x6" cards. Illus. (color and b/w plates). Numbered limited edition of 100. Fine in Fine Archival Box. (#9557) \$85.00  
*"The idea stems from wanting to create tiny works of art from the smallest pieces in our metal type collection as well as our longtime passion for music. Operating like an old school record club, subscribers get a new 2x3" poster each month featuring a different musical style (12 in all). In January the poster ships with a reel box which houses all of the posters." [Statement from the press]*  
*The complete set also includes a set of temporary tattoos, a 'retro futuristic letterpress print from P22 Analog, and a flexidisc by John and Mark of The Coctails.*

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55. Farrell, Jennifer. **Dance Party with the Girls of Starshaped.** Chicago, IL: Starshaped Press, 2017. Limited Edition. Tight, bright, and unmarred. Black paper wraps. Square 4to. np. Illus. (b/w plates). Signed numbered limited edition of 50. Fine. Original Wraps. (#9561) \$150.00

*"The Girls of Starshaped is a bound collection of 4 prints showcasing the subculture girls of my early years. It features a Rude Girl, Mod Girl, Good Girl and B-Girl, entirely built from modular metal type and rule. There's an additional liner notes/colophon page in the front, printed on shimmering silver paper. The prints and outside wrapper are a rich black paper made from potato starch; the girls are printed with silver and black ink." [publisher's statement]*  
*20% of sales go direct to She Crew, an organization in Chicago promoting the next generation of ass-kicking girls.*  
*PLEASE NOTE: There are two binding options. The Bound option features all prints bound within the outer sleeve. The Unbound option includes all the prints loose within the sleeve (perfect for displaying all at once).*

56. Farrell, Jennifer. **The Well-Traveled Ampersand.** Chicago, IL: Starshaped Press, 2018. Limited Edition. Bright and unmarred. Grey paper portfolio, loose sheets. 4to. np. Illus. (color and b/w plates). Numbered limited edition of 50. Fine. Loose sheets in sleeve. (#9562) \$400.00

*The Well-Traveled Ampersand, "featuring the iconic form from popular typefaces paired with images that represent the geographic region for which they were designed. The shape of each ampersand is filled with antique metal type and ornaments in patterns as well as illustrations." [publishers statement]*  
*This listing is for the completed series of 16 prints that also includes a custom printed sleeve and colophon made from images of the actual type forms.*

57. Finlay, Virgil. **Bookplate for Oswald Train [Image of witch riding a book with a broom].** c.1950. Near fine, unmounted with pencil inscription (5/19/52) in the lower right margin. Scarce, in books, hard to find loose and unmounted. Approximately 2x3" Very Good+. (#9693) \$75.00

*British born Oswald Train (1915-1988) became involved in the nascent Philadelphia Science Fiction Society in 1935, also attending the first (highly informal) Convention in 1936. A significant Small-Press publisher, he was the main figure behind Prime Press. In 1968 he founded Oswald Train: Publisher, which specialized in detective fiction.*

*Virgil Finlay (July 23, 1914 – January 18, 1971) was an American pulp, fantasy, science fiction and horror illustrator. He has been called "part of the pulp magazine history ... one of the foremost contributors of original and imaginative art work for the most memorable science fiction and fantasy publications of our time." While he worked in a range of media, from gouache to oils, Finlay specialized in, and became famous for, detailed pen-and-ink drawings accomplished with abundant stippling, cross-hatching, and scratchboard techniques. Despite the very labor-intensive and time-consuming nature of his specialty, Finlay created more than 2600 works of graphic art in his 35-year career. [Biographical snippets quoted from SF-encyclopedia].*

58. Fleischauer, Louis ; Aesthetic Meat Foundation. **Flesh Art Book.** Berlin: Aesthetic Meat Front/AMF, 2014. Limited Edition. Tight, bright, and unmarred. Cased in leather 'corset' (see below). 44pp. Illus. (color and b/w plates). Fine in Fine Case. Hardcover. (#9084) \$550.00

*Limited first edition of 36, this edition is 1/36, with the trade edition cased in a custom leather 'corset' cover binding, secured by metal grommets and two leather strap loops. Leather still bears a hide scent and features a painted patina, a fire burnt treated, manipulated, and animal-like with elements cut into tails. The AMF logo is carved into the leather at the top of the cover, as well as the edition number: 1/36 on the back. Text printed on high quality matte clay coated medium weight paper. Signed by Louis Fleischauer, "Pure Chaos Against Total Control" 2016, on the opposite end papers. Includes a small archive of performance fliers for AMF [2002-2015], AMF Korsets / Fleischauer Creations marketing cards and a DVD-R of live performances, signed with a fingerprint impression and numbered 1/36. Edition is divided into several sections: Flesh Art Manifesto, Sculpted Skin (Wearable Art/AMF Korset), Rituals of Transformation, Human Instruments, Aesthetic Meat Front (Rituals + Actionism), Transformed Flesh, Interviews + Random Thoughts. Scarce copy, most editions are with private collectors, this is the last acquired copy from AMF with the leather casing and performance inclusions and also is the first numbered and sculpted edition, as well.*  
*This book is a retrospective of Aesthetic Meat Foundation, (Aesthetic Meat Front is the performance collective of the entire art and creative project of Aesthetic Meat Foundation), featuring a mix of ritual, sculpture, and wearable art. AMF performances in the United States are generally rare, but emulate the same power as Ron Athey and Einstürzende Neubauten fused with an anti-industrial complex manifesto. "Louis Fleischauer, is a sculptor, and body-artist using*

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*organic materials such as animal hides, bones, flowers, blood and his own skin. In his public rituals he turns humans into living sculptures and instruments, including his own body. Through a mix of agony and euphoria Louis falls into a state of trance. His sculptures are a reflection of this experience.* – from the AMF biography.

59. Fletcher, Erin [binding]. **Goose Eggs & Other Fowl Expressions [Miniature design binding]**. Maryland: Rebecca Press, 1991/2014. First Edition. Tight, bright, and unmarred. Dorfner Binding; spine covered in Mauve buffalo skin; veneer covered boards with Karelian Birch veneer tabs; sewn on snakeskin tapes; silsuede fly leaf made to handmade Katie MacGregor paper; leather wrapped head- bands; hand painted edges in teal gouache mix. Book housed in a leather spine clamshell box sided up with silver book cloth; trays covered in handmade Katie MacGregor paper and lined with Silsuede; box stamped in teal with book title. 32mo [5.9x6.8x1.5cm]. Fine in Fine Archival Box. Hardcover. (#9765) \$750.00

*"This miniature book is filled with quirky adages that incorporate a variety of fowl species. The materials chosen for this binding were greatly inspired by the vibrant colors used in printing the text. The four segments of veneer make the shape of a goose egg."* [artist statement]

60. [Fox, Charles James (attrib)]. **Essay Upon Wind: With Curious Anecdotes of Eminent Peteurs**. Potsdam/London: Office of Peter Puffendorf, nd [cira 1800]. Limited Edition. Light shelf/edge wear, hinges show minor cracking, owner bookplates, pencil notations, rebound, else tight, bright, and unmarred. Full red leather binding, five raised bands, gilt lettering, in blind decorative elements, marbled endpapers, teg, engraved frontispiece tipped in, full vellum. 8vo. 56pp. Illus. (b/w plates). Limited edition of 12 copies on vellum in addition to broader edition of 50 on paper. Near Fine. Hardcover. (#9164) \$8,500.00

*"A remarkable jeu d'esprit, in the scatological manner of Swift and his imitators, and persistently attributed to the eminent English politician Charles James Fox, whose good-humored dissipations were notorious. "This copy is printed on vellum; the printed notice of limitation on the verso of the title-page reads, "Of this volume fifty copies only are printed," to which an early hand has added in pencil, "on paper, and 2 on vellum." The text begins with a facetious dedication to the Lord Chancellor (Lord Thorlow): "I have heard, from several of your brother peers, that your lordship farts, without reserve, when seated upon the woosack, in a full assembly of nobles." A following note ("anticipation") informs the curious reader that "the following singular essay was written, and published, for a considerable wager." The essay itself, called "An Essay upon Farting," is addressed to the Secretary of the Agricultural and Philosophical Societies in an unnamed place, and is dated Monteuil, December 23, 1783. There follows a mock-scholarly discussion of five kinds of exhalation, the sonorous and full-toned, or rousing fart, the double fart, the soft fizzing fart, the wet fart, and the sullen wind-bound fart. The essay is signed "Van Trump," and is followed by a short postscript, and a longer appendix, with its own fly-title, called, "After thoughts upon farting: shewing its great utility: with curious anecdotes of eminent farters." The printing history of this text is obscure. At the Pennsylvania Historical Society is what appears to be a unique copy dated 1787, with vii(1), 39 pp., "printed and sold by all the booksellers in town and country." At Harvard is another edition, called "An Essay upon Farting," with the same pagination, and curiously dated "MDCCLXXVII;" this pamphlet was printed in London for G. Ledger of Dover, "and sold by all the booksellers in town and country under the title of An Essay upon Wind." Ledger was in fact a bookseller in Dover, and his name appears in at least a dozen imprints from 1786 to 1799. Of the present edition the ESTC (01/04) records three copies (O; CU-SB, NSyU), to which OCLC adds one more (CtY, but "52 pp."), and NUC possibly a fifth (IEN). None of these is reported to be on vellum. The ESTC dates this printing ca. 1800; it is certainly no earlier, as the new-style "s" is used throughout; very likely it was produced before Fox's death in 1809. An early manuscript note on the front flyleaf reads as follows: "Of this volume written by Charles Fox for a wager, and dedicated to Lord Chancellow Thurlow, only fifty copies were printed on paper, & two upon vellum. 2312. Bohn's English Catalogue. 1829. Hibbert's sale five pounds." George Hibbert's large library was in fact sold in 1829. though I believe there were 12 copies on vellum (as we have sold to recently and know the location of at leas 3-4 in institutional clients. Inserted at the front is a portrait of Fox, dated 1798; later bookplates of Frederic R. Kirkland and Ray Norr. Kirkland was a noted collector who's collection was sold by Parke-Bernet Galleries in 1962. Norr was also a well known collector (who's bookplate was create by one of the greats of the period), though he is best known as a whistle blower in the tobacco case.*

61. Frech, Karl Hugo. **Ex Libris "Occultis" bookplate collection**. Bratislava, Slovakia, c.1922. First Edition. Collection of 12 large handpress printed "Occult" Ex-Libris bookplates, of which 8 are signed by the artist and 3 bear his address stamp on verso. Bratislava, Slovakia, 1922. Various dates (early 1920s), various sizes, ranging from 177 x

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140 mm down to 113 x 75 mm. Printing processes vary: some are woodblocks printed in b/w or color, another hand-colored aquatint (?); four Exlibris pasted onto green card. Very good. Unbound. Very Good+. (#9660) \$1,250.00  
*Excellent series of highly original, signed Exlibris prints by painter and graphic illustrator Karl Hugo Frech, [Karl Naughty] (1883-1945). While Frech's are probably the most notable Slovakian bookplates ever produced, they remain almost completely unstudied and unknown. Frech's bookplates received numerous commissions from many important figures of Bratislava (formerly Pressburg), among them being Dr. Ovidius Faust, archivist and museum director and Karl Benyovszky. Incredibly, in bookplate scholarship, Frech's name is virtually unrecorded.*

*Frech was born in Stuttgart, Germany. He studied lithography at G.F. Schreiber Art Institute in Esslingen, and between 1903 and 1905 he attended the Academy of Applied Arts in Stuttgart, where he later worked as an illustrator and graphic artist. In 1914 he married and moved to Bratislava (formerly Pressburger), where he spent most of his life. He made his living as a painter and a graphic artist; he was also member of the Pressburger Kunstverein. Although he contributed illustrations to the Pressburger Zeitung newspaper and numerous books, his exlibris designs are particularly prolific due to the occult and esoteric themes and unusual size. While bookplates are generally reflections of the unique eccentricities of collectors, the occult themes in the art are reflected of the Occult Revival and metaphysical interest in the Art Nouveau periods. There is scarce literature published in English to support any of Frech's individual interest in the occult, however, given the time period and clients, it is possible the commissions were specific. The symbolism in the bookplates range from esoteric, Hermeticism, Eastern philosophies, Mesmerism, and astrology.*

*Frech died on 27 July 1945 while trying to escape from a camp for displaced Germans near the Austrian town of Steyr. Sadly, many of the books in Dr. Faustus' personal library, assuming with his bookplates were looted and destroyed during World War II.*

62. **Frigid Fluid Company funerary supply advertisement and invoice.** Chicago, IL, 1916. Unique. Single double-sided invoice and advertisement, unmarred and in original condition. Illustrated and annotated. Scarce and unique. Very Good+. (#9400) \$100.00  
*Frigid Fluid Company is a manufacturer of embalmers', undertakers' and cemetery supplies since 1892. The invoice includes ads and images for casket lowering devices, morgue table, viewing couch, ambulance baskets, and more notably, the Hill vice grip chin support for embalming processes.*

63. Gaffigan, Jim; Richards, Sean [binder]. **Food: A Love Story [Art Binding].** New York: Crown Archetype, 2014. First Edition. Signed by the author, else tight, bright, and unmarred. Green leather spine, red leather boards, two raised bands, leather decorative inlays, gilt lettering, marbled endpages, aeg. 8vo. 340pp. Illus. (b/w plates). Signed by author. Fine in Fine Archival Box. Hardcover. (#9574) \$2,500.00  
*An unusual art binding by S. Richards, who loves food nearly as much as binding. In this case, the result is a wonderful portrait of the author as a roasted chicken.*

64. Gano, Gordon [Violent Femmes]. **Two Page MSS letter from Gordon Gano [together with] One Page MSS Lyrics.** LA, 1983. Unique. Minor toning, else bright and clean. 8.5x11" notebook paper; mss in black ink. Signed by the author. Near Fine. (#8908) \$25,000.00  
*"Violent Femmes" was the debut album by Violent Femmes and one of the defining albums of the era. Recorded in July 1982, the album was released by Slash Records on vinyl in April 1983. Gordon Gano wrote most of the songs for the album while still in high school in Milwaukee Wisconsin. It was the band's most successful album going platinum eight years after its release. The album achieved what is believed to be a unique fee buy going gold, four years after release, without having made an appearance on Billboard's top 200 album chart. Rolling Stone ranked the album Number 22 on its list of the 100 Greatest Albums of All Time. [They were discovered by James Honeyman-Scott (of The Pretenders) on August 23, 1981, when the band was busking on a street corner in front of the Oriental Theatre, the Milwaukee venue that The Pretenders would be playing later that night. Chrissie Hynde invited them to play a brief acoustic set after the opening act.]*  
*The letter and lyrics sheet, dated 2/23/83 and all in Gano's hand, addresses a handful of major issues to be resolved before the album release a couple months later. Notably, it includes the densely written sheet of all the song lyrics that was printed on the LP sleeve included with the debut album. The letter goes into detail regard reproduction of the sheet and addresses several other issues (e.g. the quoting of a Muddy Water's song in Gone Daddy Gone). This is the original*

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*mss which launched over a million copies and helped shape a genre.*

65. Gelfand, Michael; Hannan, Rev. Father M. [foreword]; Barlow, V.N. [illus]. **The African Witch: With Particular Reference to Witchcraft Beliefs and Practice among the Shona of Rhodesia.** Edinburgh, Scotland: E. & S. Livingstone Limited, 1967. First Edition. Tight, bright, and unmarred. Minimal wear on extremities, previous owner's names on endpaper. (Dust jacket foxed slightly and some edge wear, small tear at top, not price clipped). Overall, a lovely copy in dust jacket. Bound in black cloth with gilt titling to spine. Large 8vo. xvi + 227 pages. Black and white illustrations, includes frontispiece, appendices, and index. Near Fine in Very Good DJ. Hardcover. (#9534) \$175.00  
*'A distillation of half a lifetime's observation by a practicing physician, and includes sections on the witch doctor in practice, the food, dietary habits, hygiene, important ceremonies and children of Shona people.'*

66. Gilman, Charlotte Perkins. **Herland; with introduction by Ann J. Lane.** New York: Pantheon Books, 1979. First Edition. Tight, bright, and unmarred. Bound in green cloth with pictorial wrappers. Octavo, 147 pages. Dustjacket with some chipped edges and bottom text block stamped. Unclipped. Some toning to pages, otherwise a fine copy in protective mylar. Contains inscription on front half-title page. Jacket collage by Joan Hall, jacket design by Louise Fili. "A Lost Feminist Utopian Novel..."--From cover. Very Good in Very Good Dustjacket. Hardcover. (#9740) \$30.00  
*"The book describes an isolated society composed entirely of women, who reproduce via parthenogenesis (asexual reproduction). The result is an ideal social order: free of war, conflict, and domination. It was first published in monthly installments as a serial in 1915 in "The Forerunner," a magazine edited and written by Gilman between 1909 and 1916..."--Summary. One of the most important feminist science fiction books to be published in the early 20th century. Essential for Gilman collectors and feminist scholars.*

67. Gilman, Charlotte Perkins. **The Yellow Wall Paper.** Boston: Small, Maynard and Company, 1901. Second Edition. Rubbing to extremities, light shelf/edge wear, inscribed on the ffep, else tight, bright, and unmarred. Internally clean and fresh. Publisher's yellow decorated glazed paper covered boards titled in a rather bilious orangey red. 12mo. 55pp. Very Good. Hardcover. (#9123) \$22,500.00

*Inscribed to front flyleaf by the great lady herself:*

*"To Mrs. Beatrice Forbes Robertson Swinburne Hale! With Love of Charlotte Perkins Gilman. 1910"*

*Copies of this book are rare, nice copies of the first edition that preceded it by just over a year are even rarer, and copies signed or inscribed enter a whole new realm of rare which verges on purely theoretical; three inscribed copies of the first two editions, including this one, show up in over 30 years. For a story so polarising and influential, it's pretty thin on the ground in signed or inscribed form. The story, a keystone piece of early American feminism displayed through the prism of deftly executed and unsettlingly poetic supernatural fiction, is quite simply one of the best cases for ostensibly sensationalist literature changing the world. Part eulogy for female mental health, part captivity narrative and part autobiographical depression journal. One of it's many themes (it's basically all underlying theme, it's the feminist iceberg of fin de siecle writing) is the androcentric socio-medical belief that women need rest when they should be active, enclosure when they desire freedom and lack of stimulation when they quite definitely desire more. Ms. Gilman was, to put it mildly, rather of the belief that these theories of "care" were wrong and more directed at keeping unruly women (whether for medical or other reasons) out of sight and out of mind...trapped as it were, behind everything else. Critically the story is noted for having provided an in text guide to feminist interpretation, as her protagonist struggles to arrange the "galloping pattern" of the wallpaper into something comprehensible, Gilman is suggesting that this is what women have to do on a daily basis to try and navigate a world that actively denies them the means to do so...that it ends in a descent into madness is neither surprising nor a fault in the interpreter. So, the good news is you have an early copy of the perfect storm of feminist weird tale inscribed by the late 19th century's High Priestess of Feminism. The really good news is that it's inscribed with love to Beatrice Forbes-Robertson on what I believe to be the occasion of her New York marriage to Swinburne Hale, society lawyer.*

*Beatrice was the transatlantic issue of the mighty London house of Forbes-Robertson, theatrical super family, friends of Oscar Wilde in all possible ways, revolutionaries of the stage, she was mates with royalty, blood brethren of the rich and famous from Bernhardt, to Irving, Ellen Terry, Bram Stoker, Gilbert and Sullivan and the great and powerful on both sides of the pond. Actress, activist, public speaker on Women's Suffrage, Vice President of The Actress's Franchise League (yup, a women's trade union in pre First World War America), President of The British War Relief Organisation, author of "What Women Want" and, along with Charlotte Perkins Gilman herself, a leading member of Heterodoxy (which is an incredible name on so many delicious levels); the prominent and occasionally notorious and radical feminist debating group based in Greenwich Village in the early 20th century. A hotbed of unorthodox feminist*

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*opinion and a haven for New York's lesbian and bisexual women, other members apart from Gilman and Forbes Robertson included Inez Haynes Irwin, Ida Rauh (another actress and female trade unionist, running mate of Eugene O'Neill), Susan Glaspell (the greatest woman playwright no-one has heard of), Fola La Follete (Quote of the week: "A good husband is not an adequate substitute for the ballot.") and Zona Gale, first female Pulitzer winner. I can only imagine that their meeting rooms didn't need gas or electricity, it probably just glowed out of sheer rage and intelligence, they referred to their struggle for recognition as "breaking into the human race." One of the greatest and most significant weird tales of the late 19th century, a story "not intended to drive people crazy, but to save people from being driven crazy..." inscribed by its ground-breaking feminist author, to a friend and fellow fighter for woman's suffrage on the occasion of her marriage. Beat that.*

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

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

*Includes the bookplate of University of Keele, presented by C. W. Turner; early signature of Henry Richardson title.*

69. 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.*

70. Godwin, William. **Lives of the Necromancers: Or, An Account of the Most Eminent Persons in Successive Ages, Who Have Claimed for Themselves, or To Whom had been Imputed by Others, the Exercise of Magical Power.** London: Chatto and Windus, 1876. First Edition. Rebound in red pebbled quarter calf, decorative floral gilt design to spine with raised bands, modern marbled boards, marbled end papers, tight, bright and unmarred, slight bumped corners, yet text is crisp and clean, an exceptional copy. 16mo, x, 282 pages, includes decorative printer's mark and armorial bookplate of Francis Brooks. Very Good+. Quarter calf. (#9460) \$2,400.00  
*William Godwin (1756-1836) was the famous radical journalist and author, husband of the feminist Mary Wollstonecraft, father-in-law of Percy Bysshe Shelley, and father of the author of "Frankenstein," Mary Wollstonecraft Shelley. Lives of the Necromancers was the final book written by Godwin and summarizes paranormal legends from western and middle eastern history. Although Scott's "Letters on Demonology and Witchcraft (1830) had prepared the public, Godwin's work was not widely reviewed. A long article, probably by David Brewster, in the "Edinburgh Review" lamented Godwin's failure to furnish 'any clue through the intellectual labyrinth of Necromancy' ... When it appeared in*

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*America a year later the master of the occult Edgar Allan Poe, however, took the opportunity in the "Southern Literary Messenger" to say that Godwin's name meant excellence and that his style was finished and graceful. The work was sufficiently in demand to be republished in New York... and in London in 1876." (Marshall). A definitive history of witchcraft and supernatural beliefs respectively, although critical of the Church's proceedings on the treatment of people prosecuted for witchcraft and a rationalist view of necromancy. Scarce edition rebound from the publisher's cloth.*

71. Greer, John Michael. **The Weird of Hali: Innsmouth.** Oregon: Arcane Wisdom Press, 2016. Limited Edition. Tight, bright, and unmarred. Custom bound in green faux alligator laminate cloth boards with gold foil inlay embossed Lovecraft image, Smythe sewn, and signed, hand-numbered by author with hand-printed ink stamp image of H.P. Lovecraft. Colored endpapers with image of Old Ones and include high gloss print insert of Lovecraft inspired artwork. 9.5x6.25". 276pp. Limited edition of 500 copies. Fine. No DJ, as Issued. Hardcover. (#9096) \$75.00  
*Cover art by Caniglia and book design by Larry Roberts. "Like every other grad student at Miskatonic University, Owen Merrill knows about the Great Old Ones, the nightmare beings out of ancient legend that H.P. Lovecraft unearthed from archaic texts and turned into icons of modern fantasy fiction. Then a chance discovery—a lost letter written by Lovecraft to fellow Weird Tales author Robert Blake—offers a glimpse into the frightful reality behind the legends, and sends Owen on a desperate quest for answers that shatters his familiar world forever. As he flees across the witch-haunted Massachusetts landscape toward the mysterious seaside town of Innsmouth, Owen finds himself caught up in a secret war between the servants of the Great Old Ones and their ancient enemies, a war in which yesterday's friend may be tomorrow's foe and nothing is as it seems. The history of the world is not what he has been taught—and the tentacles reaching out for him from the shadows of a forbidden past may hold not only his one chance of escape from the terrifying forces closing around him, but the last hope of life on Earth..." (publisher's note)*

72. Griswold, Eliza; Russell Maret [designer, illustrator]; Nancy Loeber [printer, binder]. **Ovid on Climate Change** Poems by Eliza Griswold. New York: Russell Maret, 2017. Limited Edition. Handbound in original handmade brown paper wrappers, 8vo, 27 pages, printed label to backstrip, edges untrimmed, prospectus laid in, fine in original wraps. Of one hundred ten copies, this copy 23. Signed by author. As New. Original Wraps. (#9342) \$525.00  
*"The text was handset in Adrian Frutiger's Meridien type, with Russell Maret's Baker type on the title page. The illustrations were spray-painted; the paper was handmade at Twinrocker Papermill." -- Colophon.*

73. Haeberle, Ron L. (photographer); Artists and Writers' Protest. **Four More Years? [Infamous 1972 Anti Vietnam War Nixon Reelection My Lai Poster].** New York: Colorcraft, Inc., 1972. First Printing. Minimal wear, else bright and clean. 25x39". Photographic image. Near Fine. (#9271) \$325.00  
*"This propaganda poster was issued by artists and writers united in protest against U.S. government policies under President Richard M. Nixon, who was elected in 1968. In 1972, Nixon ran for re-election, defeating the Democrat George McGovern. The Nixon campaign slogan was "Four More Years." This poster subverts the slogan, asking instead whether Americans really wanted four more years of Nixon presidency. Printed over Ron L. Haeberle's well-known and disturbing image of the My Lai massacre in Vietnam, the message creates a stark association between controversial American foreign policy and savage brutality. The image supplies its own answer to the leading question, implying that four more years under Nixon's administration could lead to further violence and subjugation. Later in 1972, Nixon's Watergate scandal emerged, eventually forcing the President to resign." (V&A description) A very handsome copy of a remarkably strong piece of political commentary/protest.*

74. Hall, Manly. **The Story of Astrology: The Belief in the Stars as a Factor in Human Progress.** Los Angeles, CA: The Phoenix Press, 1933. First Edition. Tight, bright, and unmarred in original dustjacket. Although intact, dustjacket has some tears, missing part of cover bookjacket, hinge paper repaired, otherwise title legible and text block clean. Bound in blue buckram with gilt lettering to spine. 12mo., 155 pages, 3 unnumbered leaves of plates, illustrations. Near Fine in Very Good Dustjacket. Cloth. (#9500) \$325.00  
*Occultist and light aura theorist Manly Hall describes planetary influence is a factor in history, religion, philosophy, and science. He deals with astrology among the ancient Chinese and the Hindus (here he includes the Horoscope of Rama on page 57); He proceeds to show how it was understood by the Romans, the Aztecs and other ancient peoples in the evolutionary process. Scarce in dustjacket. Includes the bookplate of "Hyde" [speculated as Laurence Kaye Hyde, esoteric book collector].*

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75. Hammond, Jane; Rubinstein, Raphael, et al. **Be Zany, Poised Harpists / Be Blue, Little Sparrows.** New York: Dieu Donn  Papermill, Inc., 2002. Limited Edition. Tight, bright, and unmarred. Collaged covers composed of hand-cut paper and string, with translucent paper overlaid onto boards; contents variously letterpressed, photo-copied, and digitally printed, with die-cut chapter covers and various inserts; matching slipcase in gold silk. 4to. np. Illus. (color and b/w plates). Numbered limited edition, this being 15 of 17 Artists Proofs in addition to the 30 of the Standard edition for a total of 47 copies. Fine in Fine Slipcase. Hardcover. (#9178) \$6,500.00  
*An artist book with poems by Raphael Rubinstein. "Each book cover is a one-of-a-kind handmade paper collage created by the artist in the papermaking studio, assisted by Susan Gosin and Mina Takahashi. The white cotton text paper and colored abaca chapter covers were handmade at Dieu Donne Papermill. The circles in the chapter covers were die-cut by hand. Carol Joyce bound the edition and slipcase each book in one of four colors of raw Indian silk to match the colored chapter covers. The text is letterpress printed in Avenir types by Ruth Lingen." (from the colophon). OCLC finds 5 copies only (Getty, U.Minnesota, U.Wisconsin, U.Washington, BNF); we find 2 additional copies at the Met and MoMA.*
76. Harrison, W.H. [William Henry]. **Mother Shipton Investigated.** London: W.H. Harrison, 1881. First Edition. Tight, bright, and unmarred. Light rubbing to extremities, otherwise a very good copy. Bound in blue cloth with royal blue endpapers, gilt titling. 64 pages, with 2 unnumbered leaves of plates. Illustrations. Scarce. Very Good+. Hardcover. (#9754) \$225.00  
*Ursula Southeil, better known as Mother Shipton, is said to have been an English soothsayer and prophetess. The first publication of her prophecies, which did not appear until 1641, eighty years after her reported death, contained a number of mainly regional predictions, but only two prophetic verses – neither of which foretold the End of the World, despite widespread assumptions to that effect. One of the most notable editions of her prophecies was published in 1684. It states that she was born in Knaresborough, Yorkshire, in a cave now known as Mother Shipton's Cave which, along with the Petrifying Well and associated parkland.*  
*This essay about Mother Shipton is a synopsis of the text of the earliest Mother Shipton prophecies, which primarily concern events from the reign of Henry the Eighth and a critical analysis and scrutiny of her existence. While much scholarship is doubtful of her actual existence, her status as a folklore emblem connects perception and participatory culture within witchcraft history. She is also an empathetic character in the 17th century to challenge class and privilege by reimagining power at the hands of a woman. There is also considerable thought of the likeness and influence of Mother Shipton to the Punch and Judy characters of the 18th century.*
77. Harwood-Jones, Markus/Star. **Confessions of A Teenage Transexual Whore [Complete in Ten Parts].** Toronto: Self, nd [circa 2010-2012]. First Thus. Tight, bright, and unmarred. Taped bindings over printed paper wraps, color inkjet reproductions. 8vo. Var. pag. Illus. Near Fine in Wraps. Original Wraps. (#9294) \$145.00  
*"A 10-part zine series telling Star's short stories of survival sex work over the course of two years." [From the author]*
78. Henningham, David. **An Unknown Soldier.** London: Henningham Family Press, 2011. Deluxe Limited Edition. Bright and unmarred. Screen-printed wooden box, loose printed sheet, bound pamphlet. Oblong 8vo. Illus. (b/w plates). Edition of 30 (first 10 are in screenprinted oblique wooden box including 13 screenprints and two pamphlets) Fine in Fine Box. Mixed Forms. (#9426) \$1,250.00  
*"Henningham's mordant wit and avant-garde flair is part of another poetic tradition stretching back to Wyndham Lewis, Ezra Pound and the Dada pranksters of Zurich, although the first truly modernist treatment of the conflict in English emerged only in 1937 with the publication of David Jones's In Parenthesis." – David Collard, The Times Literary Supplement*  
*"Scientists have recently identified First World War casualties using saliva gleaned from the postage stamps on their letters home. Samples taken from their teeth, cross-referenced with a simple swab taken from living relatives, are also identifying soldiers' remains. These events mean that DNA technology has unintentionally transformed the memorial to the Unknown Soldier in Westminster Abbey forever. This unidentified casualty was greeted by thousands of mourners in 1920, aware that he might be their loved-one, and that in his anonymity he stood for all of the lost. For these mourners he represented the hubris of industrial war, which has destructive power beyond our comprehension as the phrase 'Known Unto God' testifies. Yet now, thanks to DNA science, he can be known to us again, which means he is the only soldier we would deliberately refrain from identifying.*  
*Does this mean that the Unknown Soldier has become a symbol for our failure to learn from the past? Do rituals of*

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*Remembrance actually enable us to forget? The million that marched through Westminster in 2003 to protest against the proposed Iraq War may well agree with that. Yet nobody is exempt from the difficulties and ironies that surround Remembrance. The politicians who lead us in Remembrance rites seem to be the first to forget. Often the rough sleepers who are shifted from the pavements before the parade takes place are, in fact, veterans. And there are people who cannot forget even if they want to, caring as they do for the wounded and missing their dead. These Unknown Soldiers continue to be a 'regiment of warning' stationed all around the world.*

*Military technology was not the only thing that caused the First World War to become so destructive. Such a vast body of men could not have been collected without advances in print technology and propaganda. In the light of this, Henningham Family Press created *An Unknown Soldier* in the form of printed poetry. Our generation only has third-hand knowledge of the First World War. The text of *An Unknown Soldier* includes many anecdotes passed down through the family, but many horrors were never put into words. There is a void at the heart of these stories like no-man's land itself. Therefore the poem is interrupted by distorted letter forms that cut through the page like trenches in a battlefield. They allude to the dazzle camouflage created by Modernist artists like Edward Wadsworth. This was a war that artists of every stripe were a part of, from Kipling to Wyndham Lewis via the Artist Rifles. These screenprints shout dumbly from the wall. If only all propaganda were this difficult to read.*

*An Unknown Soldier is composed of three documents housed in an oblique wooden box. It begins with a book containing a screenprinted poem of instruction, *Preparatory Oratory*, which satirises official Remembrance with a voice like the bastard-child of *BLAST* and *The Book of Common Prayer*.*

*The second part is a screenprinted text of thirteen panels. This body of text is *An Unknown Soldier* himself. His dialect is from no-man's-land, it is corrupted, the conjunctions decaying to leave the more solid vocabulary like disjointed bones. The lines of poetry never make it to the other side of the page, it is typeset like a body superimposed on a battlefield. The position of the stanzas on the wall reflects the human frame like a mirror. The poem has a head, a footnote and the phrase 'Red Giant' where his heart used to be. Yet the poem also resembles a network of trenches seen from the sky, and the soldier takes the reader on a walk through 'The Capital' at his belly, then to 'The Nobiskrug' in his stomach, which is the tavern on the road to hell. This is where he spent the ferryman's wages. Then on to the 'Semen's Mission', where we hear about a lost generation, and finally the 'Labour Exchange' where Miners exchanged pits for trenches for a period.*

*Part three, *Funeral, March*, is a triptych of verses that reflect on the author's family on the home front and in peacetime, bound as a small *Order of Service*. It concludes with an affirmation of enduring hope in technology; the tale of Grandad Jack, a veteran, making a copying machine. [artist statement]*

79. Hopkins, Blair. **All in a Day's [Sex] Work.** Elmwood Park, NJ: G&H SoHo, 2017. Second Printing. Tight, bright, and unmarred. Color pictorial boards, no dust jacket, as issued. 8vo. 208pp, incl. 29 pp color photo reproductions. Signed by the author. As New. Hardcover. (#9546) \$45.00

*First printing consisted of 12 copies in wraps, really done as a proof of concept/limited edition. This is, effectively, the first trade edition. Blair spent 3 years traveling around the country photographing and interviewing sex workers...this is the embodiment of that work. She leverages a variety of short, pointed questions to explore the day to day life of those who work in in the too-often marginalized world of sex work.*

80. Hopkins, Gerard Manley. **Poems [Art Binding].** London: Folio Society, 1974/1977 [Binding 1981]. Second Printing/Unique Binding. Hint of glue staining at rfe, 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.*

81. **Human Be In. Timothy Leary and Friends. A Gathering of The Tribes.** Berkley Bonapart, 1967. #24 POW. Bright and clean. 14x20 Fine.. (#3807) \$275.00

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*Renowned Leary event...a beautiful copy.*

82. Ingalese, Isabella. **Mata the Magician: a Romance of the New Era.** New York: Occult Book Concern, 1901. Third Edition. Tight, bright, and unmarred. Some wear to extremities and covers, small split on rear spine. Slightly foxed endpapers, and a few pages due to newsprint insert, few rough pages, untrimmed edges, otherwise a very good copy. Bound in green publisher's cloth with gilt lettering and decorative elements. 23 cm. 183 pages + advertisements. Very Good. Cloth. (#9582) \$325.00  
*Occult novel set in upstate New York in the 1830s "of a woman, Mata Bennet, with healing and other supernatural powers." - Locke, A Spectrum of Fantasy, p. 121. Isabella and Richard Ingalese (born 1862 and 1854) lived originally in New York City before 1910. Isabella was occupied full time as a psychic, healer and teacher, and her husband was a lawyer. In addition, they were also avid students of the "New Thought." Their alchemical work producing the Red and White Philosopher's Stones is even more fascinating. Scarce in any edition.*
83. [Ireland; UVF]. **Bravo, Ulster Volunteers [3 Postcards Celebrating UVF/Larne gun-running].** Ireland, nd.. First Printing. Two show minor edge wear, else bright and clean; one was mailed, shows creases, closed tear, writing at rear, stamp, else bright. 3"x5". Illus. (b/w plates). Very Good/Good. (#9141) \$250.00  
*Three uncommon postcards with engravings of the secret operation of 24-25 April, 1914, in Larne. "The Larne gun-running was a major gun smuggling operation organised in April 1914 in Ireland by Major Frederick H. Crawford and Captain Wilfrid Spender for the Ulster Unionist Council to equip the Ulster Volunteer Force. The operation involved the smuggling of almost 25,000 rifles and between 3 and 5 million rounds of ammunition from the German Empire, with the shipments landing in Larne, Donaghadee, and Bangor in the early hours between Friday 24 and Saturday 25 April 1914. The Larne gun-running may have been the first time in history that motor-vehicles were used "on a large scale for a military-purpose, and with striking success"." The true significance of the operation for the Unionist movement is debatable, but it remains a matter of pride and an example of heroism. It did provoke a response of more direct significance, when Erskine Childers organized the Howth gun running of June 1914. The 900 guns that he brought into County Dublin were subsequently used in the 1916 Easter Rising and Home Rule ceased to be a matter of debate. One card is used, bearing George V stamp.*
84. James, Margo St. [Prostitution]. **SWAC & WAC Present Margo St. James: Ex-Prostitute/Activist & founder of The International Committee for Prostitutes' Rights & Coyote.** San Francisco, CA: Sex Workers' Action Coalition & Women's Action Coalition, 1993. First Printing. Bright and unmarred. Orange 8.5x11" with black ink. Photo of Margo St. James. Fine. Broadside. (#9690) \$175.00  
*A benefit for a coalition organized to address the needs and welfare of street prostitutes in San Francisco. Not in OCLC.*
85. Janezic, Alexandra. **One Hundred & Twenty-four Dis/Satisfied Women.** Iowa City: Alexandra Janezic, 2017. Limited Edition. Tight, bright, and unmarred. Printed paper boards, sewn signatures, red endpages, printed in red and black. Numbered limited edition of 40. Oblong 12mo. np. Fine. No DJ, as Issued. Hardcover. (#9249) \$250.00  
*Concrete poetry and women's rights and equality inspired artist book. Feminist think piece with thoughtful text forms. "This book is based on a study of 124 women stenographers by psychologist Margaret Sidney Quayle, using pieces of text from the following titles..." [from the colophon]*
86. Janezic, Alexandra. **Punctuated Weaving.** Alexandra Janezic, 2015. Limited Edition. Bright and unmarred. Loose sheets, red cloth drop spine archival box; hand set metal type, letterpress title page and epigraph by Robert Lax. Numbered limited edition of 25. Fine in Fine Archival Box. Hardcover. (#9179) \$800.00  
*Punctuated Weaving is a suite of five letterpress sheets by Alexandra Janezic. Inspired by the process of weaving, each print is composed of individual lines of punctuation repeated to create a sense of woven work, textually. "Punctuated Weaving looks to imbue letterpress printing with a meditative property, to make a 'drawing' of the physical time spent printing. Static lines of metal type are constructed to create images imitating the irregularities of fabric. The prints serve as a timeline of the artist's decisions and movements, emphasizing the repetition involved in creating a series of multiples." Each line of type is printed individually, thus each sheet in the series required at least 40 press runs. All aspects of design and construction of the piece were performed by the artist (i.e. designing, printing, binding). Columbia Rare Book & Manuscript Library Purchase Award.*

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*"Alexandra Janezic is a visual artist and letterpress printer. Her letterpress work focuses on the intersection between text and image using metal typefaces. Her most recent work is a series of letterpress printed punctuation 'weavings,' reminiscent of the warp and weft in woven textiles. She received a Bachelor of Fine Arts degree from Kansas State University and her Masters of Fine Arts degree in Book Arts from the University of Iowa. She currently resides in Iowa City, Iowa." (from the artist)*

87. Johnson, F.M. [photographer]. **"Treed Coon, or His First Photograph" Advertisement Trade Card.** Hartford, Conn.: F.M. Johnson studio, [c. 1910-1920]. Printed photographic advertisement trade card in good condition, shows some age wear. Sepia toned. Very Good+. (#9432) \$75.00

*From the studio of F.M. Johnson, leading artist in photography and general portraiture -- Verso. Image shows young black child in front of a tree, title suggests racial insensitive time period. Photo by E.N.S.*

88. Kelley, Alton; Mouse, Stanley. **The Cosmic Car Show: A Benefit for Delano Grape Strikers.** San Francisco, CA: Bindweed Press, 1967. First Printing. Bright and clean. Poster. 17"x23" Color illustration. Signed by artists. Fine. (#3056) \$450.00

*Performers include Charlie Musselwhite; The Southside Sound System; Mt. Rushmore; Mother Earth; Second Coming; Pyewacket. A pristine copy of this early and exceptional beautiful show posters. Signed at the bottom by both Kelley and Mouse (with his running mouse).*

89. Kelm, Dan. **Templum Elementorum (Sanctuary of the Elements).** Northampton, MA: Dan Kelm, 1994 [2018]. Limited Edition. Bright and unmarred. Complex structure: glass cylinders, six-inch diameter by six and twelve inches high; base, twenty-two-inch diameter materials: paper and paper board; stainless steel wire; brass sheet, channel, and tubing; thread; lead; copper sheet and foil; tin; iron; borosilicate glass; wood; acrylic paint; solder; felt; gold leaf; patina solution; LED light panels; latex saturated felt; acrylic sheet production methods: wire edge binding; sandblasting; patination; stenciling; painting; spattering; gilding; soldering; letterpress and laser printing; laser etching and cutting. np. Illus. Edition of five book sculptures. Fine in Fine Case. (#9530) \$17,500.00

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

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

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

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

*The pair of pages revealed on opening one of the books refers to the materials and processes used in fabricating the book sculpture. The alchemical symbols on the left correspond to the English words on the right. earth/terra book:*

*"Sand, Earth, Flux, Borax, Fire" refer to materials and the process used in the making of borosilicate glass — the glass cylinders. The production of the glass is paired with the Earth/Terra book because it is solid in nature, reflecting the character of Earth.*

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

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

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

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

90. Kendall, E. Otis. **Atlas of the Heavens: Showing the Places of the Principal Stars, Clusters, and Nebulae, Designed to Accompany the Uranography; or, A Description of the Heavens.** Philadelphia: E. H. Butler, 1846. First Edition Thus. Moderate shelf wear, moderate toning to boards, some loss to surface treatment at board edges, linen spine professionally repaired, flaw/discoloration at rear pastedown, minor toning to textblock, else tight, bright, and unmarred. Dark brown linen spine, brown paper boards, black ink lettering and decorative elements. np. Illus. (cyanotype prints). Very Good. Hardcover. (#9544) \$525.00  
*18 full or double page prints, in rich, dark cyanotype. The first edition, 1845, included 12 plates and printed b/w and then hand colored. This edition was the first that expanded the number of prints and switched to cyanotype as the print process. This edition was widely republished in subsequent years. Uncommon in any condition, quite scarce in as presentable condition as found here.*

91. Keneally, Zebadiah. **Lunch is Very Important: All the Secrets to Life You Never Knew You Knew.** HamburgerVampire, 2014. First Printing. Bright and clean. Printed cards; matching box. 5x3.5" np. Illus. (b/w plates). Fine. Loose Cards. (#9169) \$225.00  
*Artist Zebadiah Keneally's unique Tarot deck as used in his performance of Hamburger Vampire. An 'appropriated deck', Keneally went through a tarot deck and executed a drawing 'in response' to each card...creating this deck.*

92. Kent, Rockwell; Colin Urbina [binder]. **Voyaging Southward from the Strait of Magellan [Art Binding].** New York: Grosset and Dunlap, 1924/1968. Revised Edition. Tight, bright, and unmarred. Blue goatskin, various colored goatskin onlays, teak inlays, grain manipulation, hand sewn silk endbands, marbled endpapers, blind tooling. 4to. Fine in Fine Archival Box. Hardcover. (#9165) \$2,250.00  
*"Kent's account of refitting a boat and the difficult journey he has at the southern tip of south america is beautifully illustrated in his trademark style. The binding design is meant to evoke both the rigging on a sailboat and the heading lines on older navigational charts. The golden ratio and the book's structure are used to generate the geometry. The leather onlays and grain manipulation are patterned after the changing colors of the ocean and the wood inlays are teak, a wood used in shipbuilding for millennia. Growing up as a sailor I knew I wanted to sew this book on raised cords, which is so reminiscent of sailing not just in the sense of ropes and rigging, but also in the very act of sewing a book on a traditional wooden sewing frame, which creaks with tension like a mast. The lines on the covers are anchored by those raised cords, bringing part of the structure of the book into the decoration. Sailing from one port to another can be, for a large part of the time, very boring, and it gave me a long time to look and marvel at the water all around, and the changing patterns of wind lines and waves. This book is inspired by that nature and forces that are only apparent to human sight when they act upon something else." [Artists statement]*

93. Kenyon, Theda; illustrations by [William Siegel]. **Witches Still Live: A Study of the Black Art To-day.** London: Rider & Co., 1931. First UK edition. Tight and bright. Hint of rubbing to extremities, a few faint pale marks to buckram, and a slight ripple to buckram due to moisture. Page edges slightly foxed, pencil notations and annotations scattered through text. Overall, an outwardly visibly lovely copy. No dust jacket, presumably as issued? Original blind ruled black cloth with gilt titling to spine, bibliography and index. Octavo. 285 pages. Illustrations throughout. Very Good+. Hardcover. (#9535) \$225.00  
*Theda Kenyon, born on September 19, 1894, in New York, enjoyed a long life as a writer and lecturer. Although she was the daughter of an Episcopal priest and theologian, she is best known today for authoring a book on witches. And though her first name is an anagram for "death," she lived for over a century. An underrated, but surprisingly comprehensive and well-researched account. Early witchcraft work authored by a women, which topically is scarce.*

94. Ketelhodt, Ines von. **farbwechsel [Color Change] [Complete in Six Volumes].** Flörsheim/Main: Ketelhodt, 2011-13. Limited Edition. Tight, bright, and unmarred. Quarterbound, cloth spines and printed paper boards (white,

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black, red, yellow, green and blue), uniform size, but orientation and structure varies; grey cloth dropspine archival box. fo. np. Illus. (color and b/w plates). Limited edition of 33 copies. Signed by the artist. Fine in Fine Archival Box.

Hardcover. (#8747)

\$4,900.00

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

*farbwechsel: schwarz (color change: black) The photographs were taken while wandering through the city of Frankfurt with long exposure times, without looking through the view finder of the camera. A slightly translucent black letterpress rectangle is printed with polymer plates onto the offset printed night photographs. Text passages by Giorgio Manganelli's "La Notte" (in Italian/German) appear in some of the black rectangles. The type face is negative on the polymer plate and seems on the print sometimes lighter, sometimes darker due to the structure of the photograph beneath, shaped by the picture. Photography, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, vat paper, two-sided concertina (31 feet) with printed paper over boards. Giorgio Manganelli (only a short passage): "First we are often asked: which shape said night has, if the appellation shape is even justified for said night, and if this shape, provided there is one, is constant and immovable and finally, if it is measurable. According to the impression of those, who busied themselves with this, said night has the shape of a cuboid; (...)." farbwechsel: rot (color change: red) The red volume contains kissing scenes out of Hollywood movies taken from the television screen, featuring scenes from "How to Steal a Million", "Cleopatra", "Mirage", "Some Like It Hot", "The Kid", "To Have and Have Not" with Lauren Bacall, Diane Baker, Humphrey Bogart, Charlie Chaplin, Tony Curtis, Audrey Hepburn, Marilyn Monroe, Peter O'Toole, Gregory Peck and Elizabeth Taylor. New couple combinations are created so that each actress is kissing each actor. The photographs are printed with polymer plates in letterpress using inks in several lipstick colors. Design, letterpress and bookbinding by Ines von Ketelhodt. 60 pages, bound in printed paper over boards. farbwechsel: gelb (color change: yellow) The yellow book contains a complete chapter by H. C. Artmann's tale "Die Sonne war ein grünes Ei" ("The sun was a green egg" in German original). It's a funny surrealistic genesis about the creation of the world and its objects. It is about the jealous relationship of sun, moon and a certain object, as well as the genesis of stars and falling stars. As not more than five or six of the 20 Cicero wooden letters fit into a line, I couldn't break the lines by dividing words according to syllables. Printed with yellow ink on yellow paper the text at first sight seems more like a pattern, but it is still legible: type face as a vehicle for content and type face as pure shape or texture. Design, handset, letterpress and bookbinding by Ines von Ketelhodt. 88 pages, bound in printed paper over boards. H.C. Artmann: At this time there were no railways, people traveled through the land on great objects. These objects were tame, they could speak, one could talk with them during the long rides, they asked questions and gave answers; yet whistles or steam they could not make. It was in the winter, moon and sun were riding south, snow was falling, it was cold, the wind was blowing icily, moon and sun were afraid of freezing. The object they were riding on said: "Cut open my body, get inside, sew me up again from the inside." The moon took his knife, he cut open the body of this object, he crawled inside with*

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*the sun, the sun sewed it up from the inside with the moon's bowstring. Now they weren't cold anymore, they warmed themselves at the bowels of this object, they slept and woke, it was always dark, they had no light with them, they didn't know where they were going, where this object was taking them. After a while, the object said: "Come out, we are in the south, it is warm, it isn't snowing anymore, the rain is pleasant!" Moon and sun couldn't hear the object's voice, they were in its body, they could only make out a hum that they thought was the fermenting grass in the object's bowels, they didn't answer. They slept and woke, it was always dark, they had no light with them, they didn't know where it was going. The object carried them further, it came through a jungle, it was a very big forest in which there were no objects. A hunter of the forest had never seen an object before, he shot out of a blow-pipe, he hit the object in the head, the object fell down, it died, the hunter cut it open, moon and sun came out. This hunter took them to his village together with his kill, he took the sun for his wife, the moon he made his slave, he sent him off somewhere every time he wanted to sleep with the sun. But the moon knew of this relationship and wanted to burst with fury and shame. This hunter gradually ate all the meat of that killed object, he didn't notice that with each meal he was turning more and more into his own prey. When he ate an eye, his eye became the eye of the object, when he ate a back leg, his back leg became the back leg of the object, and so on, until he had become this object himself. Now that the moon had become a free man again he beat the sun because of her infidelity, he destroyed the house of the hunter and he killed the young offspring he had conceived with the sun, he killed the sun's children and ate them before her eyes. Then he said to her: "Put a saddle upon your lover, we want to ride to the borders of the sky." The sun did as the moon bid, she saddled this object, they sat upon it and rode into the first half of the sky, which then was already covered with stars. At a tree at the border between the first and second half of the sky the moon stopped, he tethered the object to this tree. "Why are you tethering me here?" asked the object. At first the moon gave no answer. "Why are you tethering me here?" repeated the tethered object. "I have tethered you to this tree at the border between the first and the second sky", said the moon, "so that you won't violate the sun again when I have business elsewhere." Then he took a star out of the fabric of the sky, he put it into the object's mouth. "And now not another word!" said the moon. The object bit this star in two like a weak nut, it spit out a myriad of small stars, they fell upon the earth and scattered widely. These were the first falling stars ever seen. farbwechsel: grün (color change: green) It contains a text passage by Virginia Woolf's "To the Lighthouse" (in English/German). In the green book I have tried to visualize the topic of dissolved shapes, abstract symbols, the recognition of a letter's shape and the form of words. All letters were cut individually into two parts so that the fragments of each letter look different. Then the two fragment levels were printed digitally in different shades of green onto two transparent foils. Finally in the bound book they are lying over each other, but the fragments are a bit shifted, so the reader can shift the foils until they converge, thus making the text legible. Practiced readers are able to complete even heavily fragmented letter shapes through cognitive supplementation, while reading. Design, typography and bookbinding by Ines von Ketelhodt. 64 pages, bound in printed paper over boards with linen spine. Virginia Woolf: "Turning back among the many leaves which the past had folded in him, peering into the heart of that forest where light and shade so chequer each other that all shape is distorted, and one blunders, now with the sun in one's eyes, now with a dark shadow, he sought an image to cool and detach and round off his feeling in a concrete shape." farbwechsel: blau (color change: blue) A poem by Hans Arp's "Wie kämen uns himmelblaue Seelen" (in German) is printed onto photographs, which were taken with long exposure times in the aquarium of the Frankfurt zoo. Time exposure captures a phase of time that we normally cannot perceive. Movements are blurred, they dissolve in time. Because of the time exposure, light, time, positions and situations are added together. These layers visualize movements in sequence. Photography, handset, letterpress and bookbinding by Ines von Ketelhodt. 32 pages, photos are offset printed, text is letterpress printed. Hans Arp: "How handy would sky-blue souls and sky-blue songs come in. What wings would these be. And an angel should hold the star-reigns. How we yearn for this great journey." (artist statement)*

### 95. Kinman, Seth. **Two Brady CDVs: Seth Kinman [together with] Abraham Lincoln's Elk Horn Chair.**

Washington DC: Brady, 1864. Very minor edge wear, Kinman shows small spot of rubbing, chair has a small stain near bottom edge, else bright and clean. Two sepia albumen prints. 2.5"x4". Near Fine.. Original Photograph..

(#6664)

\$450.00

*Both CDVs were taken in Brady's studio in 1864. Seth Kinman traveled 3,000 miles from San Francisco to Washington, DC, to demonstrate the state's fealty to the Union. He presented, among other gifts, this elk-horn chair. Backstamp reads: "Brady's National Photographic Portrait Galleries." Caption to chair CDV reads, "Presented to President Lincoln, Nov. 26, 1864, by Seth Kinman, the California Hunter and Trapper," and Kinman's photo caption reads "California Hunter and Trapper, who presented Lincoln with the Elk Horn Chair." Uncommon under all circumstances, very scarce paired as found here.*

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96. Kipling, Rudyard . **Departmental Ditties and Other Verses [Together with the De Vinne Press 1899 Limited Edition Facsimile]**. The Civil and Military Gazette Press, 1886. First Edition. Light shelf/edge wear, even toning and moderate foxing to wrappers (typical of issue), sporadic penciled marks in textblock, else tight and clean [facsimile shows light shelf/edge wear, inner wrapper split at hinge, outer wrapper and tab flap intact]. Tan printed wrappers, black ink lettering and decorative elements. 10.75x4.25" Very Good. Original Wraps. (#8150) \$2,500.00  
*Printed in tan wrappers designed to resemble a governmental department envelope (with the flap present and intact). Livingston 22. Kipling began working at the age of seventeen as a journalist and editor for the Civil and Military Gazette in Lahore and published his first collection of verse, Departmental Ditties and Other Verses, in 1886.*
97. Kuch, Michael; Woolf, Luna Pearl; Haimovitz, Matt. **Lemons Descending: Music, Poetry, Etchings**. [Northampton, MA]: Oxingale Press, 2000. Limited Edition. Very minor shelf/edge wear and a hit of sun, else tight, bright, and unmarred. Quarterbound, gold cloth spine, blue paste paper boards, red and black ink label, copperplate etching onlay; drop spine clamshell box, audio cd fits into space in box. 4to. Illus (color and b/w plates). Numbered limited edition, this being 53 of 70. Signed by the artists. Publisher's prospectus laid in. Fine in Near Fine Archival Box. Hardcover. (#9177) \$2,250.00  
*The inaugural publication of the Oxingale Press. A musical collaboration with cellist Matt Haimovitz and composer Luna Woolf, performed by soprano Eileen Clark and Haimovitz. The music of the album inspired the book of poems, featuring original color etchings by Kuch, whose interpretations create a visual counterpoint to the compositions.*
98. Kuch, Michael. **An Alliterative Abecedarim of Anthropomorphic Animals**. Northampton, MA: Double Elephant Press, 2010. Limited Edition. Tight, bright and unmarred. Black cloth boards, burgundy spine, matching slipcase, magnets at left of leaves form the spine (patent pending), inlaid marbled onlay with an embossed "A", black ink lettering, accordion fold. 12mo. np. Illus. (colored plates). Limited edition of sixty copies. Fine in Fine Archival Case. Hardcover. (#7247) \$2,600.00  
*"Accordion Bound Copies: Double Elephant Fecundation Graven Herein Images: Just Kuch Limned, Mordanted, Next, Operosely Printed. Quantity Rendered: Sixty. Two thousand ten Undertaking: Verbal Wayfarer's Xenagogy Yielding Zoomorphism." A brilliant, whimsical alphabet book...and one of the best colophons ever.*
99. Kuch, Michael. **Illuminations: An Acrostic Martyrology**. Northampton, MA: Double Elephant Press, 2014. Limited Edition. Tight, bright, and unmarred. Open spine binding, brass edges, printed paper boards, cutthrough elements; matching dropspine case. Small 4to. np. Illus. (color and b/w plates). Numbered limited edition. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8737) \$4,500.00  
*"Marking twenty years of the Double Elephant Press Michael Kuch is publishing ILLUMINATIONS — AN ACROSTIC MARTYROLOGY. Modeled after an illuminated manuscript, it contains mezzotints of invented martyrs with marginalia of illuminated relief-etchings. The work revolves around thirteen images of imaginary icons who are martyred by their own enlightenment. One is Impaled by shafts of ineluctable light, and another, Lifted to glory by the stones of critics. These images are mezzotints with further etching -- hence Kuch is calling them "mezzo e mezzotints." In the manner of an illuminated manuscript, the thirteen martyrs are surrounded by tangential marginalia. This decorative imagery predominantly reference post-enlightenment science. The marginalia and text are composed of nearly 100 small relief etchings a la Blake. These are hand water colored by Kuch using hand-made watercolors from Kramer pigments. The marginalia and text appear on the page preceding each mezzo e mezzotint martyr with a window cut in it. This allows for viewing of the martyr with the colorful marginalia as well as on its own in stark black and white when the page is turned." (artist statement)*
100. Kuch, Michael. **RISE UP, RESIST, REJECT: A Citizen's Manual**. Northampton, MA: Double Elephant Press, 2016. First Edition. Bright and unmarred. Magnetically mounted prints housed in a corrugated plastic case for storage and display. Fine in Fine Case. Original Prints. (#9238) \$300.00
101. Kupferberg, "Tuli" Naphtali (Wehlau, Judith; Tuli; Leonardo, et al [illus]). **The Book of the Body**. New York: Oliver Layton Press/Birth Press, 1966. First Edition. Light, even toning/soiling to wrapper, minor rusting at hinges, else tight, bright, and unmarred. Oblong 12mo. np [32 leaves]. Illus. Very Good in Wraps. Original Wraps. (#9569) \$45.00  
*Tuli (1923-2010) was a noted American counterculture poet, author, publisher, and anarchist. He was also a founding*

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member of the band, *The Fugs*. it is said he was also referred to in Ginsberg's *Howl* ("who jumped off the Brooklyn Bridge and walked away unknown and forgotten into the ghostly daze of Chinatown"). A collection of illustrations and aphorisms embodying the spirit of the 1960s, it is a nice snapshot of the end of the a disappearing age.

102. Leech, John (Ed.). **Computational Problems in Abstract Algebra. Proceedings of a Conference held at Oxford under the auspices of the Science Research Council Atlas Computer Laboratory [29th August to 2nd Sept. 1967] [Author's Edited Copy]**. New York: Pergamon Press New York, 1970. First Edition/Unique. Minimal shelf/edge wear, corrections in author's hand, else tight, bright, and unmarred. DJ (outer) shows light shelf/edge wear, else clean and bright, DJ (inner) clean and bright. Textured burgundy paper boards, gilt lettering, List of Participants. Laid in ephemera. Near Fine in Near Fine Dustjacket. Hardcover. (#9134) \$450.00

*Foreword by Dr. J. Howlett. An important volume and one of the very first collections of papers on computational group theory. This copy unique as it is Leech's copy, includes both states of the DJ, and corrections throughout in Leech's hand. Leech was named, in 1968, the Reader and first Head of Computing Science at University of Stirling. Laid in Notice regarding the British Association/Stirling Meeting from the university library requesting publications from members. There is a handwritten note at the verso asking that it be returned to Leech and noting "TWO dustjackets - one with book + one advertising version. Please return both."*

103. Levi, Eliphas; translated (from the French) by R.J. Lemert. **The Great Secret: Or Occultism Unveiled [Bound Typescript]**. [Great Falls, Montana]: [R.J. Lemert; unknown publisher], [1925-1935]. Unique. Tight, bright and unmarred. Light rubbing to cloth boards, otherwise in very good condition. Bound in dark blue pebbled cloth with gilt titling to front board, dark brown end papers. Bound typescript, appears to be a top copy carbon or mimeograph, with the text on the rectos of the pages only. Annotated with corrections. Octavo. 242 unnumbered leaves. Very Good+. Hardcover. (#9533) \$950.00

*Rare bound typescript manuscript of French occultist and author Eliphas Levi (1810-1875) of "The Great Secret, or Occultism Unveiled." A note bound in at the front indicates that the typescript was copied from the text as published in the journal "The Montana Mason", a Masonic journal that was published in Great Falls, Montana, in the 1920s. The introduction describes the book as "one of the most interesting and deeply philosophical" of Levi's works. The work remained unpublished in manuscript for nearly a quarter of a century after Levi's death, until a French edition with the title "Le Grand arcane ou l'Occultisme dévoile" finally appeared in 1898. It remained unpublished in English until R. J. Lemert, editor of "The Montana Mason," prepared a translation "for the instruction of a few friends, and the latter, regarding it as highly valuable to the student, insisted on its publication" in the journal, and it was then published in parts in the February 1925 and subsequent issues. Curiously no other publication of the work was then undertaken until the Thorsons / Samuel Weiser edition appeared some 50 years later (1975). Unfortunately it is not known who made this typescript, but it was presumably someone who thought the text significant enough that they wanted it in a durable form (and perhaps only had access to borrowed copies of "The Montana Mason", which was scarcely a widely distributed journal). It is similarly without date, but appears to be from the 1930s. The text itself is described in a more recent edition as "Eliphas Levi's final and most important treatise on the occult sciences, in which he examines, magnetism, evil, astral emanations, divination, and creative omnipotence. This bound typescript is obviously unique and significantly predates the first English language publication of the work in book form." Could possibly be another typescript annotated for publication, yet was never seen. Scarce.*

104. **Liebig Fleischextrakt: Argentinien [Argentina] [Complete set of six, in both printed state and original watercolor paintings]**. London: Liebig's Extract of Meat Company, nd [circa 1900]. Original [and] First Printing. Minor edge wear, light toning, else bright and clean. Twelve cards (six original paintings, six trade cards as issued (printed back, etc), mounted, all originals show 'jar onlay' for the chromo-process. 3x5" cards. Illus. (color litho \*and/or\* handpainted). Lower right reads, "Erklärung siehe Rückseite" (For explanation, see reverse); lower left, "Gesetzl geschutz" (Legal protection [copyright claim]). Verso of originals show pencil notation of title and stamp with order details. Near Fine. (#9324) \$5,000.00

*The Liebig Company is a major producer of "Meat Extract". Invented by famed German chemist Justus von Liebig the intent was to concentrate and preserve the essential nutrients and flavors of beef in the form of paste or bouillon cubes. Driven by a desire to help feed the undernourished, he developed a concentrated beef extract, Extractum carnis Liebig, to provide a nutritious meat substitute in 1840. However, it took 30 kg of meat to produce 1 kg of extract, making the extract too expensive. However, an English firm, who owned large cattle farms in South America, figured out an economical way to produce the meat extract in 1850 and named it after its inventor. "Liebig Fleischextrakt" was soon*

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*available worldwide.*

*Around 1870, they began publishing wonderful colored lithographed cards and continued doing so until 1939, although the company continued publishing selected cards until 1975. Over the years, many famous artists were commissioned to design various series, using lithography, chromolithography, and finally offset printing. The back of each card bore advertising for the Liebig Company products or a recipe. Over the course of their publication, they produced over 11,000 different cards.*

*With the exception of very rare early issues, the cards were given by the company in exchange for coupons and are generally found as complete sets. Each series has six or twelve cards in a set, each card approximately 3x4". Most series were issued in more than one country and can thus be found in several languages.*

**105. Liebig Fleischextrakt: Aus Dem Leben Mozarts [From the Life of Mozart] [Complete set of six, in both printed state and original watercolor paintings].** London: Liebig's Extract of Meat Company, nd [circa 1900].

Original [and] First Printing. Minor edge wear, light toning, else bright and clean. Twelve cards (six original paintings, six trade cards as issued (printed back, etc), mounted, five of the originals show 'jar onlay' for the chromo-process, reflected in the trade cards. 3x5" cards. Illus. (color litho \*and/or\* handpainted). Lower right reads, "Erklärung siehe Rückseite" (For explanation, see reverse); lower left, "Gesetzl geschutz" (Legal protection [copyright claim]). Verso of originals show pencil notation of title and stamp with order details. Near Fine. (#9323) \$5,000.00

*The Liebig Company is a major producer of "Meat Extract". Invented by famed German chemist Justus von Liebig the intent was to concentrate and preserve the essential nutrients and flavors of beef in the form of paste or bouillon cubes. Driven by a desire to help feed the undernourished, he developed a concentrated beef extract, Extractum carnis Liebig, to provide a nutritious meat substitute in 1840. However, it took 30 kg of meat to produce 1 kg of extract, making the extract too expensive. However, an English firm, who owned large cattle farms in South America, figured out an economical way to produce the meat extract in 1850 and named it after its inventor. "Liebig Fleischextrakt" was soon available worldwide.*

*Around 1870, they began publishing wonderful colored lithographed cards and continued doing so until 1939, although the company continued publishing selected cards until 1975. Over the years, many famous artists were commissioned to design various series, using lithography, chromolithography, and finally offset printing. The back of each card bore advertising for the Liebig Company products or a recipe. Over the course of their publication, they produced over 11,000 different cards.*

*With the exception of very rare early issues, the cards were given by the company in exchange for coupons and are generally found as complete sets. Each series has six or twelve cards in a set, each card approximately 3x4". Most series were issued in more than one country and can thus be found in several languages.*

**106. Liebig Fleischextrakt: Bilder aus Ungarn [Pictures from Hungary] [Complete set of six, in both printed state and original watercolor paintings].** London: Liebig's Extract of Meat Company, nd [circa 1900].

Original [and] First Printing. Minor edge wear, light toning, else bright and clean. Twelve cards (six original paintings, six trade cards as issued (printed back, etc), mounted, all originals show 'jar onlay' for the chromo-process, one card shows onlay 'repairing' horses tail. 3x5" cards. Illus. (color litho \*and/or\* handpainted). Lower right reads, "Erklärung siehe Rückseite" (For explanation, see reverse); lower left, "Gesetzl geschutz" (Legal protection [copyright claim]). Verso of originals show pencil notation of title and stamp with order details. Near Fine. (#9318) \$5,500.00

*The Liebig Company is a major producer of "Meat Extract". Invented by famed German chemist Justus von Liebig the intent was to concentrate and preserve the essential nutrients and flavors of beef in the form of paste or bouillon cubes. Driven by a desire to help feed the undernourished, he developed a concentrated beef extract, Extractum carnis Liebig, to provide a nutritious meat substitute in 1840. However, it took 30 kg of meat to produce 1 kg of extract, making the extract too expensive. However, an English firm, who owned large cattle farms in South America, figured out an economical way to produce the meat extract in 1850 and named it after its inventor. "Liebig Fleischextrakt" was soon available worldwide.*

*Around 1870, they began publishing wonderful colored lithographed cards and continued doing so until 1939, although the company continued publishing selected cards until 1975. Over the years, many famous artists were commissioned to design various series, using lithography, chromolithography, and finally offset printing. The back of each card bore advertising for the Liebig Company products or a recipe. Over the course of their publication, they produced over 11,000 different cards.*

*With the exception of very rare early issues, the cards were given by the company in exchange for coupons and are generally found as complete sets. Each series has six or twelve cards in a set, each card approximately 3x4". Most*

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*series were issued in more than one country and can thus be found in several languages.*

107. **Liebig Fleischextrakt: Les Maitres Chanteurs de Nuremberg [The Master Singers Nuremberg] [Complete set of six, in both printed state and original watercolor paintings].** London: Liebig's Extract of Meat Company, nd [circa 1900]. Original [and] First Printing. Minor edge wear, light toning, else bright and clean. Twelve cards (six original paintings, six trade cards as issued (printed back, etc), mounted, all originals show whitespace where jar is added in printed version. 3x5" cards. Illus. (color litho \*and/or\* handpainted). Lower right reads, "Erklärung siehe Rückseite" (For explanation, see reverse); lower left, "Gesetzl geschutz" (Legal protection [copyright claim]). Verso of originals show pencil notation of title and stamp with order details. Near Fine. (#9322) \$5,000.00

*The Liebig Company is a major producer of "Meat Extract". Invented by famed German chemist Justus von Liebig the intent was to concentrate and preserve the essential nutrients and flavors of beef in the form of paste or bouillon cubes. Driven by a desire to help feed the undernourished, he developed a concentrated beef extract, Extractum carnis Liebig, to provide a nutritious meat substitute in 1840. However, it took 30 kg of meat to produce 1 kg of extract, making the extract too expensive. However, an English firm, who owned large cattle farms in South America, figured out an economical way to produce the meat extract in 1850 and named it after its inventor. "Liebig Fleischextrakt" was soon available worldwide. XXXXX Around 1870, they began publishing wonderful colored lithographed cards and continued doing so until 1939, although the company continued publishing selected cards until 1975. Over the years, many famous artists were commissioned to design various series, using lithography, chromolithography, and finally offset printing. The back of each card bore advertising for the Liebig Company products or a recipe. Over the course of their publication, the produced over 11,000 different cards. XXXXX With the exception of very rare early issues, the cards were given by the company in exchange for coupons and are generally found as complete sets. Each series has six or twelve cards in a set, each card approximately 3x4". Most series were issued in more than one country and can thus be found in several languages.*

108. Loeber, Nancy. **Drugs & Feelings: Poems from the Nineties.** New York: Self-published, 2017. Limited Edition. Tight, bright, and unmarred. Indigo prints of original poems and drawings. Housed in manilla envelope. 7.5"x10" np. Illus. (color plates). Fine in Fine Sleeve. Loose sheets. (#9708) \$35.00  
*Twelve emo poems from the early 1990s with seven drawings done twenty-five years later in response to the unearthed poems.*

109. Lori Anderson Moseman [poems]; Randall, Karen [images]. **Full Quiver.** Northampton, MA: Propolis Press. Tight, bright, and unmarred. Printed paper boards. 8vo. np. Illus. (color prints). Printed in an edition of 20. Fine. No DJ, as Issued. Hardcover. (#9160) \$500.00

*"Composed of ten interlinking narrative prose poems by Lori Anderson Moseman, queries the essential nature of the book and its attendant writing systems.*

*Each of the poems in FULL QUIVER (with the exception of the poetic epilogue) is accompanied by a Luvian hieroglyph and a QR code, which will lead readers to related webpages.*

*The Luvian hieroglyphics are not unlike modern day emoticons in that some of them are immediately translatable, but like the Japanese emoji, the meanings of some Luvian logograms and syllable glyphs are less obvious. Luvian was a Bronze Age language spoken in Anatolia, roughly 1700 - 600 BCE. The Luvian writing system has been translated by scholars from texts in which the hieroglyphs were accompanied by cuneiform equivalents. What remains of the Luvian writings are those that were carved into stone, but even many of these are fragmented.*

*While QR code may be familiar to most contemporary readers, the code itself cannot be read in the same way that one reads alphabetic text or even hieroglyphic texts. Rather, these computer generated codes, which were developed for the Japanese automotive industry during the late 20th century, can only be read by a computer or a smartphone equipped with a camera and a QR reading app.*

*For many readers, the QR codes will be unreadable and hence function largely as visual illustrations rather than as text. Others, however, will feel drawn to use their phones to scan the code. Doing so will lead the reader to webpages where there are sound les of the poet reading the poems, further texts by the poet, and translations of the Luvian glyphs. The QR codes thus serve a dual purpose: as compelling visual images and as footnotes, they offer additional information for curious readers.*

*While the book exists as an independent object, when combined with the website, the two together serve to document a dialogue between poet and artist-designer. Responding to a poem, entitled "Gentleman, Dot's dad, trots past the silverscreen," I wrote Z which combines the logograms for LAPIS [stone] and SCALPRUM [chisel] to equal STELE —*

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*thus drawing an analogy between the desire to be immortalized on the silverscreen and having one's deeds incised on a granite wall. Likewise, in composing her second series of poems for the website, Lori responded to the hieroglyph [small image] with this: "multivocal warble of Sufis fingering prayer beads."*

*"The more ephemeral website was created with the Drupal 7 platform. As the reader navigates from one webpage to the next, content is pulled from the database hosted on a server computer, communicated over the internet connection and delivered to the browser window. There are many variables controlling the display of the content in the browser window not the least of which is the type of computing device that the reader is using. Additionally, given that most computers are not be equipped with Luwian fonts, the glyphs on the website have been placed there as images rather than unicode (the international encoding standard for displaying scripts). Should you wish to have a digital or hard copy of the code and content, I would be happy to assist." [Artist statement]*

110. Loti, Pierre; Sobota, Jarmila [binder]. **Pecheur D'Islande**. France: Published for PRIX de la 6 Biennale Mondiale de la Reliure d'Art , 2000/1 [1886]. Limited Edition. Tight, bright, and unmarred. Unique binding structure, dark green goatskin for covers and doublures, beige goatskin for middle boards, green glass insert at front and rear board, leather endpages; archival box shows minor shelf/edge wear. Small 4to. 205pp. Illus. Numbered, limited edition, this being DVI. Fine in Near Fine Archival Box. Hardcover. (#9615) \$4,500.00

*Hand carved hand blown glass in the front and back covers by Dalibor Nesnidal.*

*The binding won First Prize of the "Ville d'Urrugne" in the category "Livre Objet".*

*Text in French.*

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

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

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

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

112. Lyssiotis, Peter. **Why: A Play for 2 Voices**. Melbourne: Masterthief, 2013. Limited Edition. Tight, bright, and unmarred. Red cloth boards, printed endpages; laid in bookmark. Small 8vo. np. Illus. (color plates). Numbered limited edition, this being 19 of 15 (plus 3 AP). Signed. Fine. Hardcover. (#8742) \$750.00

*"[D]edicated to Hamza Ali Al-Khateeb, a 13 year old Syrian boy who was arrested on April 29, 2011. A month after his arrest his body was returned to his family. While in custody he ha been burned, beaten, lacerated, and electrocuted. his jaw and knee caps were shattered and he was shot in both arms."*

*"Peter Lyssiotis is a photographer/photomonteur, filmmaker, writer and book artist who has worked in the field of bookarts for over 25 years."*

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113. **Magic Glasses Advert Ephemera.** Chicago, IL: Craftsman Sales Co, nd. First Printing. Minimal shelf/edge wear, else bright and clean. Pictorial printed cardstock. 16mo. np. Illus. (color plate). Near Fine. (#9591) \$25.00  
*Mechanical advert item. When you pull down the lower flap, the young woman's naked breasts are exposed. There are also punch out dots that reveal a cash payout for those who complete it and return it, with an order, to the company. Scarce in any condition, quite rare in near-pristine condition as found here.*

114. Mak, Geert; Kisman, Max [illus]; Fletcher, Erin [binding]. **The Island: An Amsterdam Saga [Miniature Design Binding].** Stichting Handboekbinden: De Buitenkant/Museum Meermanno, 2016/2017. First Edition. Tight, bright, and unmarred. Three-Part Bradel binding; spine covered in black goatskin with onlays of light grey buffalo and goat suede; boards covered in black goatskin on top and chocolate brown goatskin on bottom; onlays of stone veneer and vellum; embroidered elements in cotton embroidery floss; lines and dots tooled through various colored foils; leather wrapped endbands, wrapped with alternating threads; edge painted with beige Acryla and orange Acryla; endpapers are handmade by Hook Pottery paper (wheatstraw black) and Katie MacGregor (orange). Book is housed in a full leather clamshell box covered with ivory buffalo skin; rat embroidered through various leather onlays using cotton embroidery floss; title piece embroidered through two layers of leather onlays; trays covered in handmade Katie MacGregor paper in orange and lined with handmade paper by Hook Pottery Paper, wheatstraw in black. 32mo [7.6x5.4x1.8cm]. Fine in Fine Archival Box. Hardcover. (#9764) \$1,100.00  
*"The denizens of this forgotten island are plagued by sickness. Many theories are put forth as to the source of their ailments, such as, pigeons from Chernobyl moulting their radioactive feathers, skulls and bones that lay under an old chapel or that the ground is full of chemicals. All of these potential hazards are soon pushed aside as the population is removed for new growth and development. On the top half of the binding, I took inspiration from the KNSM Island Skydome, a housing project built by Wiel Arets Architects. Its angular and sleek design became a stark contrast to a landscape that had fallen into disarray by its derelict inhabitants." [artist statement]*

115. Maret, Russell. **Ornamental Digressions.** New York: Russell Maret, 2016. Limited Edition. Tight, bright, and unmarred. Quaterbound, leather spine, printed paper boards; matching smaller volume; dropspine archival box. Small fo. np. Illus. (color and b/w plates). Limited numbered edition, this being \_\_\_\_\_.  
"Ornamental Digressions was handset and printed by Russell Maret in his Pinwheel Ornaments, which were engraved and cast by Ed Rayher at Swamp Press and Letterfoundry. The texts are set in Gudrun Zapf von Hesse's Diotima, with titling in Hermann Zapf's Michelangelo, both of which were cast by Rainer Gerstenberg in Darmstadt, Germany. One hundred copies were printed on 145gm Zerkall wove paper and bound by Craig Jensen in goatskin and Yatsuo handmade paper. Twenty copies are bound in different colors than the other eighty and accompanied by a second, oblong volume of pattern papers printed on ten different colors of Yatsuo paper." Fine in Fine Archival Box. Hardcover. (#9227) \$1,500.00  
*"In 2011 Joe Whitlock-Blundell asked me to design the binding for The Folio Society's edition of The Sound of the Fury. Joe had liked the patterned paper I designed for Specimens of Diverse Characters and he asked me to emulate it for the Faulkner. In response I designed nine ornamental variations on a basic theme: a central pinwheel form with nine different fillers among the pinwheel's arms. Joe chose the busiest of the nine designs as appropriate to the content of his book, and I spent a couple of years thinking about what else to do with the remaining ornaments. Eventually I decided to make a book of patterned papers, and I sent one of the designs, now called Pinwheel Ornaments, to Ed Rayher to have it made into new metal type ornaments. While the type was being made I began the obsessive process of designing ornamental patterns. I do most of this kind of work while lying awake in bed, and this time was no different. For months I worked out meticulous variations in the wee hours, unsure as to whether I would model the book on a type specimen, printing the designs in black ink on white paper, or on a fabric swatch book, printing the patterns in colors on a variety of papers. The more I thought about these patterns the more I realized that my mind was wandering. I love making patterns, but a book that only explored the patterning potential of the ornaments was not holding my interest. Instead, I began envisioning elaborate arrangements that were not inspired by what the ornaments could do but by what they were not supposed to do. While reading or walking around the city, texts and images would spark ideas for designs that made no practical sense at all, and my thought would digress into designs of eight, or nine, or more colors. The book that has developed, Ornamental Digressions, draws on all of these various sources. It begins with four black and gray designs that display the basic functions of the ornaments. This is followed by fifteen ornamental digressions, each of which is paired with a text and printed in a wide array of colors. The book ends with notes on the sources of the fifteen digressions. Additionally, twenty copies are accompanied by a swatch book of twenty patterned papers that are printed*

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*on variously colored handmade paper. quarter goatskin, paper covered boards, clamshell box." (from the printer)*

116. Maret, Russell. **Roma Abstract. An Alphabet by Russell Maret.** New York: Russell Maret, 2017. Limited Edition. Tight, bright and unmarred. Printed black wraps, stab-sewn, black ink text drawn from the inscription on Trajan's column; in a frosted acrylic slipcase. Fine in Fine Slipcase. Original Wraps. (#9482) \$625.00

*"In their simplest incarnations—a line for an I, a circle for an O—letterforms reveal their true nature: they are Forms first, Letters second. The connective tissue that transforms a circle into a letterform is only as strong as the imagination and consensus of the community for whom that circle represents the letter O. For some communities the O is a rectangle, for others it is a lozenge balanced between parallel horizontal lines. To tell either of these communities that their Os are not Os is as futile as telling a speaker of one language that he ought to be speaking another. These variable permutations of abstraction and legibility are the source of the alphabet's dynamism, and it is in the boundary between these two states that I enjoy spending my time.*

*Roma Abstract is based closely on a geometric alphabet I painted while at the American Academy in Rome. When I first arrived for my fellowship in Rome, I did so with a high level of anxiety. I felt an intense pressure to produce work, and from my first day at the Academy I could feel the time slipping away. In an attempt to calm myself, I painted a seven-inch diameter circle on a wooden panel. As people visited my studio they would unfailingly remark on the "O" on my wall. Each time I would tell them that it was not an O but a circle, and each time they responded that they had assumed that it was a letterform because I had drawn it. I had become the O's contextual source of legibility, it was through me that the circle became an O. By the fourth or fifth such conversation, I began saying that the circle was an O, and proceeded to paint the remaining twenty-five letterforms in the alphabet.*

*The finished alphabet borrows from Greek, Etruscan, and Roman alphabetical marks to create a set of twenty-six forms that require their neighbors to be understood. They are legible, but only just so. As a group, the letterforms also evoke the diversity of alphabetical history, calling into question the recurring desire to find an idealized alphabetical form.*

*After returning to New York in 2010, I digitally traced the letterforms and used them at greatly reduced size on my MMXI new year's card and on a page of Specimens of Diverse Characters. Although I liked the smaller printed versions, something was missing. The original scale of the painted letters was critical to their reading as monumental forms that had been degraded and deprived of their full meaning. Since printing Specimens I have wanted to print the letterforms of Roma Abstract at their original size.*

*The problem I faced was that I did not simply want to make a facsimile of the painted alphabet, and I could not find a compelling exterior reason to print the book. So I put the idea aside and waited. Then increasingly over the last two years I have come to feel that every aspirational symbol of culture and civility has been abstracted into unrecognizable ciphers; and any stable understanding I thought I had of a Roman ideal has been shattered by the steady onslaught of global social and political upheavals. My illegible alphabet suddenly makes sense, has gained in legibility within the current political context. What grew out of a desire to challenge the Roman ideal suddenly changed into a lament of its passing.*

*In contrast to the original alphabet in which each letterform was painted on its own wooden panel, the letterforms in Roma Abstract are printed on translucent paper to emphasize their communal aspect—rather than standing alone, each letter is supported and explicated by those around it. The book's cover is printed with the text from the inscription on Trajan's column, the letterforms of which are widely regarded as the apotheosis of Roman alphabetical form. Set in the letterforms of Roma Abstract, this Trajanic benchmark of enlightened Imperial form is rendered nearly illegible, echoing the absurd mockery of statehood in which we find ourselves living." [Artist statement] Printed letterpress from Photopolymer plates by Nancy Loeber, on 30 lb. Chartham Tranlucent.*

117. Martin, Emily; Shakespeare, William. **Funny Ha Ha / Funny Peculiar.** Iowa City, IA: Naughty Dog Press, 2016. Limited Edition. Tight, bright, and unmarred. Black cloth binding in a dos-a-dos structure, letterpress printed with hand set type, images a combination of rubbings, ink washes, collagraphs, and polymer plates, grey endpages. 4to. 19; 28pp. Illus. (color and b/w plates). Limited edition of 25. Laid in black Japanese linen cloth clamshell box with titles on the spine. Signed and numbered by the artist on the colophon of both books. Fine in Fine Archival Box. Hardcover. (#9269) \$2,250.00

*"Funny Ha Ha Funny Peculiar or Funny Peculiar Funny Ha Ha is the result of my extended study of Shakespeare's comedies. I find the comedies individually to be enjoyable but there is a sameness to many of the plots that allows me to mix them up in my head. So much mistaken identity, gender confusion, and various other contrivances while romping their way to a fifth act wedding or two. Even more problematic are the decidedly unfunny themes that are common in many of these same comedies such as hypocrisy, sexual harassment, intolerance, sexism, misogyny, and anti-Semitism.*

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*I struggled for a long time to integrate all these ideas. I finally realized that what I needed to do was to address each aspect separately, thus a dos-a-do book. Each side has its own focus and treatment. The characters are the same in both books. They are printed using the P22 Blox which are a set of modular shapes that can be interchanged to change the body's posture and gestures. The P22 Blox allows the presentation of the characters as interchangeable as well. Funny Peculiar is a drum leaf book and presents selected lines from five plays delivered by characters on a stage set. Funny Ha Ha is a slice book allowing the viewer to mix and match the costumes and gender of the characters in a variety of postures." [artist statement]*

*Texts included are from Shakespeare plays Troilus and Cressida, Measure for Measure, Much Ado About Nothing, Merchant of Venice, All's Well That Ends Well.*

118. Mauro, Melanie. **All Disease.** Easton, PA: Heirloom Press, 2018. Limited Edition. Tight, bright, and unmarred. Black quarter leather book with the inkblot lithographs and letterpress printed text from 19th century medical journals; made entirely of handmade cotton rag paper (including watermarks, formed shapes, and pulp painting); sewn on double raised cords and bound in quarter leather with hand-marbled sheets. fo. np. Illus. (b/w plates). Numbered limited edition of 6 copies. Fine. Hardcover. (#9769) \$750.00

*"All Disease is an exploration of hysteria in women. Images of inkblots invoke interpretive psychological tests and are paired with images of pelvic bone and language from 18th and early 19th century medical texts. The conclusion presented by the male-dominated voices in the text is that women are bound to irrationality, emotional instability, and insanity on account of the womb."*

119. Mauro, Melanie. **Curio.** Easton, PA: Heirloom Press, 2018. Limited Edition. Tight, bright, and unmarred. Full white (alum-tawed) leather binding; letterpress imagery and texts interspersed with lithographs, thermo-chromic screen prints, and handmade paper images; printed on paper handmade by the artist. fo (22x14.5"). Illus. (color and b/w plates). np. Fine. Hardcover. (#9770) \$1,500.00

*"Curio is a collection of quotidian objects that speaks to the idea of woman as domestic curator and as weaker vessel. Images of household vases, cups and bowls are paired with inkblots that evoke the trappings of middle-class existence. The text is adapted from the 1868 collection of articles, Modern Women and What Is Said of Them and Kate Chopin's novel, The Awakening." [artist statement]*

120. Meuter, Roland . **Vellum Sample Book.** Germany, 2015. Unique. Tight, bright, and unmarred. Full uterine vellum binding; wood veneer slipcase, vellum tips. 32mo. np. Laid in identification sheet [in German]. Fine in Fine Slipcase. Limp vellum binding. (#9669) \$750.00

*10.folios of various types of vellum. Description, in German, laid in. Translated as below:*

*Header paper and Folio 1: Goat - uterine vellum*

*Folio 2 and 3: calf vellum colored (grey)*

*Folio 4 and 5: calf vellum nature*

*Folio 6 and 7: calf vellum with veining (veins)*

*Folio 8 and 9: calf vellum nature with spots*

*Folio 10 and 11: goat uterine vellum*

*Folio 12 and 13: goat vellum nature*

*Folio 14 and 15: goat vellum colored (brown-black)*

*Folio 16 and 17: goat vellum nature (brown)*

*last one: goat - uterine vellum*

121. Michiels, Toon. **American Neon Signs by Day & Night [Signed].** Nuth, Holland: Rosbeek, 1980. First Edition. Minor shelf edge wear (much less than typical with the rather fragile title), signed by the author, else tight, bright, and unmarred. Glossy printed wrapper, gate-fold prints, metal spiral binding. Oblong 8vo. np [58pp]. Illus. (color plates). Signed by the artist. Near Fine in Wraps. Original Wraps. (#8123) \$1,450.00

*Includes 14 gatefolds with 30 color photos showing neon signs within the American landscape, first in daylight, then by night. One of 1000 copies. Uncommon in presentable condition, due to design/structure...more so signed by the artist.*

122. Minsky, Richard. **Achieving Ecstasy During the Apocalypse [Conceptual Blank Book].** New York: Richard Minsky, 1980. Unique. Bright and unmarred. Blank book of Arches paper with title page in ink and pastel; front cover,

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spine (onto back cover) of goatskin with zipper and remnant of pink fluff; back cover of paper over boards, burned. 9.5" x 6.5" x 1.5" Fine. Hardcover. (#9772) \$15,000.00

*"Conceived as a collaborative work with someone as yet unknown, It's held up well for 38 years. Fortunately it's still blank. Writing and drawing in it may provide something positive to do when society collapses and their phone doesn't work....perhaps a memoir of those times, for an imagined posterity. Or someone may work it sooner as a guidebook...or manifesto..."*

123. **Modern Fish-Oracle novelty game and advertisements.** New York: Willy Mayer & Company, c. 1875. Printed paper and plastic advertisements with some wear, otherwise in excellent condition. All elements present. Very Good+. (#9416) \$65.00

*The F.Mayer Boot & Shoe Company was based in Milwaukee, Wisconsin. Includes: Modern Fish-Oracle advertising novelty game, envelope, and insert: Envelope reads "Modern Fish-Oracle" - "Be In The Swim and Buy Mayer's Custom Made Shoes" - Compliments of F. Mayer Boot and Shoe Co., Milwaukee, Wis. Presented by..." Insert explains directions on how to use the fortune teller fish with shoe advertisement on verso. Printed paper fish is also present. Also includes bear-shaped purple die-cut film advertisement.*

124. Moore, Thurston [ed]. **The 'Real' Killer: Collector's Edition [No. Seven].** New York: Thurston Moore, 1983. Limited Edition. Minor shelf/edge wear, one corner shows light crease, else tight, bright, and unmarred. Printed red paper wrappers, minograph. Small 4to. np. Illus. (b/w plates). Numbered limited edition, this being 516 of 700. Housed inside original plastic bag with printed sticker attached. Very Good+ in Wraps. Original Wraps. (#9747) \$250.00

*Hard to find copy of Issue 7 of the self-published zine by Thurston Moore of Sonic Youth fame. Rear wrapper image by Raymond Pettibon. Includes work/coverage by Madonna, Dinosaur Jr., Lydia Lunch, Thurston Moore, Kim Gordon, Raymond Pettibon, Steve Albini, Michael Gira/Swans, Lyle Hysen, Gerard Cosloy, and others.*

*"Killer was Thurston Moore's self-published fanzine covering the New York hardcore scene, from show photos to record reviews and interviews. Moore started the zine to become more immersed in the scene and have a way to plug his friend's bands and introduce himself to some of his favorite bands. This issue features Madonna on the front and a Pettibon work at the rear.*

125. Morison, Samuel Eliot; Stackpole, Julie (binder). **Spring Tides [Art Binding].** Boston: Houghton-Mifflin Co., 1965/2014. First Edition/Unique Binding. Tight, bright, and unmarred. Traditional tight-joint binding covered in navy-blue Niger goatskin with waves in the lower parts created by paring unevenly before covering; cut outs in the onlays of the lighter blue leather of the water help it transition from the dark of the navy to the sky's azure; onlays of other leathers create the forested landscape of the shoreline and hills; endpapers are a Cockerell marbled paper over-painted with blue, with leather hinges; title tooled in white gold on the spine. Custom clamshell box with label taken from the book's original binding. Small 8vo. 80pp. Illus. (b/w illus.) Fine in Fine Archival Box. Hardcover. (#9479) \$3,000.00

*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*

126. Morisot, Jean. **Criminalia: Ex Libris.** Jean Morisot, nd. Discrete pencil notations, else bright and clean. Nine bookplates on various papers and ink colors. Near Fine. (#9041) \$750.00

*A set of bookplates designed by Morisot for his crime library featuring a human skull. Morisot was best known for his erotic engravings.*

127. Mowinski, Melanie. **The 50 Card Project [originals plus book].** Cheshire, MA: 29 Press, 2017. Limited Edition. Tight, bright, and unmarred. Originals: loose cards housed in black cloth dropspine case with paper label, black ink lettering; book in grey cloth boards, glossy DJ. Illus. np. Numbered, limited edition. Signed by the artist. Fine in Fine Archival Case (and DJ). Hardcover. (#9627) \$550.00

*Mowinski's project began on inauguration day of 2017. Every week for 50 weeks, she printed a new postcard, in letterpress type, linoleum blocks, and other techniques. Each card was sent to 15-20 Washington D.C. officials, including the president and vice president, the attorney general, the Senate and House majority and minority leaders,*

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and others. Each week's quotation was inspired by events that occurred during the prior week, as well as by Mowinski's goal of keeping herself and others energized for the long road ahead. "While sometimes I want to separate my art from my politics, the impossibility of that grows every day." [artist statement]

128. 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. "Extrodinary whimsy."*

129. Muggleton, Lodowick. **A True Interpretation of the Witch of Endor Spoken of in the First Book of Samuel, xxviii. chap. beginning at the 11th verse**. London: [Printed by R. Brown; Lodowick Muggleton], 1831. Fourth Edition. Tight, bright, and unmarked. Uncut and untrimmed pages (folded signatures), hand sewn into plain blue paper wrappers. Paper wrappers a little darkened and rubbed at extremities, otherwise clean. Signatures: B-E<sup>8</sup>, F<sup>4</sup>. 8vo. 72 pages. An 1831 reprint of a pamphlet that was first printed in 1724. Very Good+ in Wraps. Original Wraps. (#9537) \$225.00  
*"A True Interpretation of the Witch of Endor spoken of in The First Book of Samuel, xxviii. chap. beginning at the 11th verse shewing 1. How she and all other witches do beget or produce that Familiar Spirit they deal with, and what a Familiar Spirit is.....2. It is clearly made to appear in this Treatise, that no Spirit can be raised without its body.....3. An interpretation of all those Scriptures, that doth seem as if Spirits might go out of Men's bodies when they die, and subsist in some or other without bodies..... Lastly several other things needful for the mind of man to know .."*

*"An unusual tract by Lodowick Muggleton (1609 - 1698), the English tailor who became a Puritan religious leader and anti-Trinitarian heretic whose religious movement became known as Muggletonianism. Muggleton took virulent exception to the Quakers, was hailed by his followers as a prophet, and was twice convicted of blasphemy. His religious beliefs were at least unorthodox: he is said, for example, to have thought that God had a human body. In this booklet he detailed his thoughts on witches, spirits and various matters." This particular edition is speculated to be a printer's "unsophisticated" copy in paper wrappers before being sent to binder.*

*One of the more prolific stories of witchcraft lore, The Witch of Endor (also known as the Medium of Endor) was a woman, as reported in Samuel I of the Old Testament of the Bible, chapter 28, verses 3 - 25, who possessed a talisman through which she called up the ghost of the recently deceased prophet Samuel, at the demand of King Saul of Israel for battle purposes. The story of the Witch of Endor has excited the creative imagination through the ages and inspired further embellishment of her practices. Few holdings and unusual.*

130. Mystic Order of Veiled Prophets of the Enchanted Realm (M.O.V.P.E.R.). **"Welcome Prophets" Meeting Tapestry**. [Unknown], c. 1940s. Bright and clean. 18" X 12". Offset printed image and text in yellow and blue ink on white linen cloth. Near Fine. (#9095) \$300.00  
*Freemason tapestry circa 1940s from a social organization for Master Masons, known as The Mystic Order of Veiled Prophets of the Enchanted Realm (M.O.V.P.E.R) founded in 1890, also known as The Grotto. The order was originally called the "Fairchild Deviltry Committee," and at the first meeting it was decided to restrict membership to Master Masons in good standing with a humanitarian character. The flag bears the image of 8th century Persian mystic Al Mokanna or al-Muqanna (The Veiled One) and prophet, the logo of the order. The image of the bearded man is still used in contemporary iconography. The date of the tapestry appears to be post-1930s, as the font of the "Welcome" text is in Playbill which was not invented until 1938, however, judging from the fabric and condition, the pendant seems like wartime or post-World War 2 synthetic fabric. Extremely scarce.*

131. News, Billy. **The Blue Book: Guide to Pleasure For Visitors to the Gay City** [Mardi-Gras Edition]. New Orleans, LA: Billy News, nd. [1963]. Ninth Printing. Light toning to wrapper, toning at spine, small round sticker at front (\$1), else tight, bright, and unmarred. Cream wrapper, black ink lettering, staplebound. 12mo. np. Illus. (b/w plates). Very Good in Wraps. Staplebound. (#9657) \$145.00  
*"Directory to the Red-Light District of New Orleans in the Gay Nineties" A loosely organized guide to the prostitutes of NOLA...often quite crass in review (e.g. "This lump of lechery..."). Includes numerous adverts for various clubs, cigars, and liquors. Facsimile of a vanishingly scarce original...this, too, has become uncommon and difficult to find in presentable condition.*

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132. Nin, Anais; Fletcher, Erin (binding). **Delta of Venus [Art Binding]**. New York: Harcourt Brace Jovanovich/Herringbone Bindery, 1977. First Edition/Unique Binding. Tight, bright, and unmarred. Leather spine, finished wood boards, snakeskin tapes, handmade paper endpages, gilt lettering; matching archival case. 8vo. 250pp. Fine in Fine Archival Box. Hardcover. (#8653) \$1,500.00

*Walnut veneer boards, Purple Heart veneer onlays, snakeskin tapes, buffalo spine. (from the artist statement)*

*"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.*

133. Osman, Leo S. **Osman's Palmistry Instructor, or Easy Method of Reading Hands A Practical and Original System of Self-Instruction in the Science of Palmistry; whereby Everyone's Character, Past, Present and All Future Affairs of Life Can Be Easily Read; Disease Diagnosed, etc.; Profusely illustrated.** New York: Leo S. Osman, 1899. First Edition. Tight, bright, and unmarred, in excellent condition. Staplebound in original wrappers, unpagged. (one volume), with illustrations. Letterpress. Very Good+. Original Wraps. (#9649) \$225.00

*Interesting pamphlet covering naturopathic medicine and palmistry sciences through the "language of the hand." Independent practitioner and healer, Leo Osman promoted sexual and health magnetism, occult forces, and spirit aurapathy. A trade not uncommon in the late 19th century occult circles. No other known copies available.*

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

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

135. Pearson, Jennaway. **A Lady's Champion [placeholder]**. Washington, D.C.: Jennaway Pearson, 2017. Limited Edition. Tight, bright, and unmarred. Black cloth boards, pale blue ink lettering, matching slipcase. 4to. np. Illus. (full page color prints). Numbered limited edition, this being 4 of 10. Fine in Fine Slipcase. Hardcover. (#9550) \$1,900.00

*"Artist Jennaway Pearson plays with the meaning of "champion" in connecting figure skater Tonya Harding with the goddess Juno, protector of women. Despite being a record-breaking skater, Harding was a victim of her family, a demanding sporting organization, a tragic marriage, and an insatiable tabloid culture. Pearson suggests Harding would have benefited from the protection of Juno, whom the Romans saw as presiding over all aspects of a woman's life."--Artist's statement.*

136. Pérez Grobet, Ximena. **WORDS**. Barcelona: Nowhereman Press, 2016. Limited Edition. Tight, bright, and unmarred. White paper boards, black ink lettering, printed accordion-fold binding. Binding Poncho Martínez Numbered, limited edition this being 18 of 30. 8vo. np. Signed by the artist. Fine. Hardcover. (#9258) \$850.00

*This book is part of the project "words" of the English group AMBruno. The text is Wallace Stevens' poem The House was quiet and the world was warm. The artist, exploring the premise that words are possible thanks to the space that occupy each letter, breaks the work down letter by letter...maintaining position on each leaf. Unfolding across 26 pages, all iterations of each letter...in order...are printed on a single page. Each letter therein creates its own suggestive landscapes. Elegant and beautiful in its simplicity.*

*The project was defined by the this statement: "Artists' books transform the condition of bookness, and complicate it. In*

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*almost every case, attention to the book's visual presence - its objectness - is pronounced, in a manner that embraces elements from painting, sculpture, collage and filmic techniques. Some [...] are made for reading; some for looking; some for touching; many for all three. In content, they range from political statements, to formal meditations, to personal fantasies; they are also visually wild, inscrutable and weird." [Holland Cotter (Introduction) in The Century of Artists' Books (Joanne Drucker, 2004)]*

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

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

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

138. Pettibon, Raymond, Tarpenny, Nelson; Gastelum, Victor; Bayer, Josh ["Sketchy"]. **Lana**. Lawndale, CA: SST Publications, 1984. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition, this being 420 of 500. Near Fine in Wraps. Original Wraps. (#9741) \$250.00

*Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.*

139. Pettibon, Raymond, Tarpenny, Nelson; Gastelum, Victor; Bayer, Josh ["Sketchy"]. **My Struggle for Life After Death**. Lawndale, CA: SST Publications, 1982. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps (at spine), numbered at front as issued, else tight, bright, and unmarred. Printed paper wraps. 8vo. np [32pp]. Illus. (b/w plates). Numbered limited edition, this being 102 of 500. Near Fine in Wraps. Original Wraps. (#9738) \$250.00

*Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Though an edition of 500, it is believed the majority were destroyed. This copy from an SST officer and available with others from Pettibon. Scarce.*

140. Pettibon, Raymond; Gira, Michael. **Selfishness**. Lawndale, CA: SST Publications, 1985. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition of 500. Near Fine in Wraps. Original Wraps. (#9744) \$250.00

*Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce. Michael Gira is the main and founding member of the seminal post-punk band, The Swans.*

141. Pettibon, Raymond. **Console, Heal, or Depict...** Lawndale, CA: SST Publications, 1984. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition, this being 249 of 500. Near Fine in Wraps. Original Wraps. (#9746) \$250.00

*Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.*

142. Pettibon, Raymond. **Jane's Book of Fighting**. Lawndale, CA: SST Publication, 1995. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition of this being 214 of 500. Near Fine in Wraps. Original Wraps.

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(#9745) \$250.00  
*Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.*

143. Pettibon, Raymond. **Like Death Valley.** Lawndale, CA: SST Publications, 1985. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition, this being 110 of 500. Near Fine in Wraps. Original Wraps.

(#9742) \$250.00  
*Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.*

144. Pettibon, Raymond. **Virgin Fears.** Lawndale, CA: SST Publications, 1983. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [32pp]. Illus. (b/w plates). Numbered limited edition, this being 487 of 500. Near Fine in Wraps. Original Wraps. (#9739) \$250.00

*Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.*

145. 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.*

146. [PRH monogram]; Payne, J.H. [Received]. **Designs for an "Umbrella Barrage Aerial Bomb"** n.d. [not after 1940]. Minor shelf/edge wear, surface sheet lightly sunned, creases from folding, signed in lower right, else bright and clean. Three blueprints, paper stapled binding at top short edge. 17x20.75" Very Good+. (#9260) \$2,500.00

*Inscribed and signed "Read and understood, J.H. Payne, Sept. 12th, 1940." Payne appears to have been an interesting figure. Though difficult to confirm, it appears he was kicked out of the American Society of Civil Engineers in 1932 for exposing the corrupt behavior of another engineer. Though his accusations were confirmed (the man jailed and \$700K returned to the government), he was never readmitted to ASCE. Later, during WWII, Payne joined the airforce and was, at the time of this death Lead Navigator of the 100th Bombardment Group (Bloody Hundredth). Payne was killed in action on 28 April 1944 over Sottevast, France, and is buried at the Omaha Beach Cemetery.*

*These technical designs, for what appears not to be an HE bomb, but rather a for chemical weapons, are striking...both beautiful and dark. Art-Deco borders and technical drawings, typical of the period, the artist is unfortunately only identified by the monogram PRH and no other information has been located. The most visually compelling page is the third, which includes both a 'Profile of Barrage' and the rather lovely 'Pattern of Bursts'. A strange and unsettling juxtaposition of white snowflakes on blue ground, the aesthetic appeal of these technical designs betray the potentially horrific consequences. The pattern and 80 acre area of effect suggest strongly that this was a design for delivering chemical weapons.*

147. Rafalski, Julie; Henningham, David; Deans, Tahu. **The nth Convention (second edition).** London: Henningham Family Press, 2009. Limited Edition. Tight, bright, and unmarred. Color printed wraps, screenprinted images, complex structure, blue cloth slipcase. Square 8vo. np [27pp]. Illus. (color plates). Numbered limited edition of 30. Fine in Fine Slipcase. Original Wraps. (#9427) \$750.00

*"Julie Rafalski, Tahu Deans and David Henningham re-enacted Cold War psychic drawing experiments in a Leipzig building that had formerly housed an East German supercomputer. They also reconstructed the computer as a set to be reconfigured and photographed. These pictures, films, drawings and transcripts make up the content of this book. Operating like the distinct CMYK dots that merge optically to form a full-colour picture, the artists have worked together to take the viewer through corridor spaces, doctored photographs, and a psychic spying apparatus redolent of*

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*the building itself. Not every page is accessible without the use of a knife. The books are editioned using a vector-based system so that each book is assigned a non-hierarchical relationship to the others.* " [from the publisher]

148. Randall, Karen. **The Leyden Jar Project**. Northampton, MA: Propolis Press, 2017. Limited Edition. The sculptural book is housed in a clamshell box measuring 7.5 by 9 by 16. Beneath a panel in the box are additional items: a solar panel and a transformer cable which can both be used to recharge the Leyden Jar Project's battery. At last but not at all least, the Project includes an extended essay presented in a more traditional book format, written by Karen Pava Randall detailing the birth of the Leyden Jar, explaining what a dielectric is, and surveying the Leyden Jar's role in the discovery of the laws of physics. The Biography of the Leyden Jar is 90 pages long, letterpress printed, and hand-bound. Fine. Sculptural. (#9263) \$7,500.00

*"The Leyden Jar Project is an interactive book sculpture by Karen Pava Randall with accompanying poetry by Cole Swensen, celebrating the history of early electrical experimentation from the discovery of the Leyden Jar in 1745 to modern times.*

*The sculptural book object is made up of twelve hand blown Leyden Jars which function as pages for Swensen's poems. These gilded Leyden Jars are mounted on three shelves of an acrylic box. Copper foil beneath the gold leaf connects each of the jars to an Arduino microprocessor (a sort of mini-computer) in the compartment below the bottom shelf. By touching a jar, the reader sends an electronic request to the microprocessor to play a particular recording of Swenson's voice. There are 36 poems in all relating to the history of the Leyden Jar.*

*The Leyden Jar is the earliest form of a capacitor, a device which stores electrical energy. Capacitors are found in most (if not all) modern electronic circuits. You can make a Leyden Jar very simply. Cover the inside and outside walls of a glass or plastic jar with aluminum or copper foil. The classic Leyden Jar has a lid with a metal rod protruding from the top; a chain attached to the bottom of the rod connects to the foil on the inner wall. A Leyden Jar is charged by connecting either the outer layer of foil or the rod to a source of electricity and discharged by simultaneously touching the outer layer and the rod, thus creating a conductive path between the two layers of foil.*

*During the eighteenth century, experimenters charged their Leyden Jars by generating electricity from friction; sometimes very simply by rubbing a piece of amber or glass, but they also used more elaborate mechanical devices with hand-cranked that increased the speed of at which a glass globe could be rubbed. Famously, Benjamin Franklin proposed a more dangerous alternative means of collecting electricity: capturing lightning with a Leyden Jar. Franklin's French colleagues successfully proved his theory, drawing lightning down from the heavens through a long rod into a Leyden Jar, providing evidence that lightning was indeed a form of electricity, and thereby immortalizing Franklin in the pantheon of scientific luminaries. The text within this printed book offers a prose history of the Leyden Jar's discovery and its central role in the evolution of modern physics and radio technology.* " [artist statement]

149. Raymond Pettibon. **Cars, TV, Rockets, H-Bomb – You Name It**. Lawndale, CA: SST Publications, 1985. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition of 500. Near Fine in Wraps. Original Wraps. (#9743) \$250.00

*Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.*

150. Reed, Kit [verse]; Reed, Joseph [illus]; Cooksey, Gabby. **Deaths of the Poets [Art Binding]**. Middletown, CT: Sign of the Piratical Primrose, c. 1980. Limited Edition. Very minor toning to text block and light ghosting of images, else bright and clean. Design binding: bound in blue goat skin with laced in boards, red cabbage paper makes the border around the man; the man is made of black spray paint and gold foil; gold foil is spread through out the holes of the red cabbage paper; gold foil spine title; leather hinges and sewn endbands; paper paste downs and flyleaves; textblock sewn on Japanese paper hinges. 8vo. np. Numbered limited edition, this being 9 of 10. Very Good [Textblock Near Fine]. Hardcover. (#9551) \$6,500.00

*"Sit tibi terra levis" (May the earth rest lightly on you, and "Qualis artifex pereo" (What an artist the world is losing in me.) [from the title page]*

*An alphabet books of poets (and a few others), each dark and whimsical portrait by Joseph Reed accompanied by a satirical quatrain by Kit Reed and each framed in a pictorial boarder. The subjects include Byron, Crane, Donne, Euripides, Fuller, Goethe, Homer, S. Johnson, Keats, Nerval, Ovid, Pope, Rilke, Tennyson, Villon, Wilde, Yeats and others.*

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*This wonderful and ambitious work was produced relatively late in their careers and, we believe, is the only collaborative livre d'artiste project they worked on. Executed completely in etching, intaglio and aquatint, and printed on Arches Cover in an edition of ten copies, each signed by the author and artist. Rare, OCLC locating only the Yale copy. A modified second edition in reduced format was published in 1991.*

*KIT REED (June 7, 1932–September 24, 2017) was an American author of speculative and literary fiction, as well as psychological thrillers under the pseudonym Kit Craig. A Guggenheim fellow and an early recipient of a literary grant from the Abraham Woursell Foundation, Reed was the resident writer at Wesleyan University.*

*JOSEPH W. REED is professor emeritus of film and American studies at Wesleyan University, where he became interested in printmaking and painting in the 1970s. Experimenting with these mediums, he produced a body of work characterized by its sobriety and painstaking attention to historical detail. Thematic series include "Chief Executives Underwater," "First Ladies In Space," and "The History of Western Art."*

*BINDING STATEMENT: "The design derives from the borders used throughout the drawings by Reed. I wanted to do my own take on it, and thought the lovely red cabbage paper would be perfect. I used the illustration of Villon has my muse because I thought the contrast of the jail bars and the flow of the border would be perfect." [Gabby Cooksey]*

151. Richardson, Jabez. **Richardson's Monitor of Free-masonry: Being a Practical Guide to the Ceremonies in all the Degrees...** Conferred in Masonic Lodges, Chapters, Encampments, &c., Explaining the Signs, Tokens and Grips, and Giving All the Words, Pass-words, Sacred Words, Oaths, and Hieroglyphics Used by Masons... New York: Dick & Fitzgerald, Publishers, [1888]. Later Printing. Slightly loose binding, but intact and unmarred. Bound in pebbled soft leather with tab, gilt edges. Shelf wear to covers and slight foxing, musty. 192 pages with illustrations throughout. Very Good. Leather Bound. (#9701) \$150.00

*Manual and guidebook to the inner workings of the Masonic order. This was probably a travel copy, as it was rebound in soft leather, as you see many of Masonic guidebooks as such.*

152. Robe, Jim [illus]. **John A. Spenkelink Execution Illustrations by Noted Courtroom Illustrator [Original Art]. "Capital punishment – Them without the capital get the punishment."** Starke, FL, 1979. Unique. Minor toning and wear, else bright and clean. Six original pen and watercolor sketches, numbered and bearing notation. Various sizes, approx. 14x20". Illus. (hand colored).

1: Execution scene as Venetian Blind went up.

2: Witnesses including prisoner's lawyer and minister.

3: Last view of prisoner while alive.

4: Prisoner's headpiece adjusted while masked executioners look on

5: 'Filipino' doctor pronounces prisoner dead

6: Spenkelink minutes from death. Near Fine. Loose Sheets. (#9397)

\$3,250.00

*Original art from a well known courtroom illustrator of Florida's first execution after reinstatement of the death penalty. While Robe worked for a Tampa paper, these were done for television (WFLA/NBC).*

*"John Arthur Spenkelink (1949–1979) was a convicted American murderer. He was executed under controversial circumstances in 1979, the first convict to be executed in Florida after capital punishment was reinstated in 1976, and the second (after Gary Gilmore) in the country.*

*Spenkelink's case became a national cause célèbre, encompassing both the broader debate over the morality of the death penalty and the narrower question of whether the punishment fitted Spenkelink's crime. His cause was taken up by former Florida Governor LeRoy Collins, actor Alan Alda, and singer Joan Baez, among many others. Also at issue was the assertion that capital punishment discriminated against the poor and underprivileged. (Spenkelink often signed his prison correspondence with the epigram, "Capital punishment means those without capital get the punishment.")*

*The execution was finally carried out on May 25, 1979, in Old Sparky, the Florida State Prison electric chair.*

*The controversy did not end with Spenkelink's execution: When the blinds covering the windows of the execution chamber were opened to the witnesses, Spenkelink had already been strapped into the chair, gagged, and blindfolded.*

*Since the witnesses had not seen the prisoner brought into the chamber, rumors later spread that he had fought the guards, that his neck had been broken in the altercation, and that he was dead before the execution took place.*

*Spenkelink's corpse was eventually exhumed by a Los Angeles coroner, who determined that the cause of his death was in fact electrocution. To prevent similar future controversies, prison officials removed the window blinds to allow witnesses to view the entire execution procedure from beginning to end."*

*"On May 25, 1979, Spenkelink, 30, was given two shots of whiskey, then executed in front of 32 witnesses, including 10 reporters. It took three jolts to kill him. But because the venetian blinds separating the witness section from the death*

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*chamber were closed until Spenkellink was strapped in, witnesses did not get a good look. Spenkellink had straps drawn tightly across his mouth and was denied a final statement by prison officials. "*

*Spenkellink's last words were, "Capital punishment -- Them without the capital get the punishment. "*

*Citations:*

*Spinkellink v. State, 313 So.2d 666 (Fla.1975) (Direct Appeal).*

*Spinkellink v. Florida, 428 U.S. 911, 96 S.Ct. 3227 (1976) (Cert. Denied).*

*Spenkellink v. State, 350 So.2d 85 (1977) (State Habeas).*

*Spinkellink v. Florida, 434 U.S. 960 (1977) (Cert. Denied).*

*Spinkellink v. Wainwright, 578 F.2d 582 (5th Cir. 1978) (Habeas).*

*Spinkellink v. Wainwright, 442 U.S. 1301 (1979) (Stay).*

*James T. Robe: American 1928-2000*

*Born in Michigan, studied design at the University of Cincinnati. Acclaimed Florida artist who painted Impressionist and Modernist views of rural genre, cityscapes and beach panoramas in the Post WWII era beginning at the same time as the Florida Highwaymen and continuing throughout the 20th century both at his Meadowbrook Studio and en plein air on the Gold Coast, Treasure Coast and Gulf Coast. For many years he was retained as a staff artist for the Tampa Tribune and he illustrated a 1997 book on Florida history in conjunction with his wife Jackie, an award winning landscape photographer. These images appear to have been created for WFLA TV & NBC News (per notation).*

153. Ryan, Marah Ellis. **The Druid Path; decorated by Will Vreeland.** Chicago, IL: A.C. McClurg & Co., 1917. First Edition. Tight, bright, and unmarred, an exceptional copy. Some wear to extremities, however text is clean and unmarked, no evidence of foxing. Dark green pebbled cloth boards with Celtic design on cover and gilt titles, untrimmed edges. Illustration on endpapers of landscape with a Stonehenge-like rock monument. Page headings and some section breaks within each story are also decorated with Celtic designs in green colored ink, taken from the Book of Kells. 8vo, 321 pages with ornamentations. No dustjacket. Very Good+. Hardcover. (#9647) \$125.00  
*Six stories of Ancient Ireland. Music for the book was arranged by Geraldine G. Saltzberg. Marah Ellis Ryan published "The Druid Path" later in her life, after a slew of romantic Western novels of Native American life and romance in the Southwest and Mexico. Although, mainly written for white audiences, Ryan actively supported and advocated for human rights for First Nations, including Hopi and Cherokee tribal bands.*

154. S.M.E.G.M.A.; Maranoid. **Untitled Self-Mutilation Poetry Broadside.** San Francisco, CA: S.M.E.G.M.A., 1980. First Printing (presumed). Bright and clean. Single printed sheet. 8.5x11". np. Illus (b/w image). Near Fine. Broadside. (#9749) \$45.00  
*S.M.E.G.M.A. is Sadists, Masochists, Ethiopians, Girls, Men, Animals... Background image is a severed penis, poetry overprinted. Scarce.*

155. Sade [François Alphonse Donatien Marquis de]; Esposito, Giani (illus); Sheats, Sonya (binder). **Oeuvres: Justine Ou Les Malheurs De La Vertu, Dialogue Entre Un Pretre et Un Moribond, Eugenie De Franval, Idee Sur Les Romains, L'auteur Des Crimes De L'amour a Villeterque Folliculaire.** Paris: Le Club Francais du Livre, 1953. Limited Edition. Tight, bright, and unmarred. Full leather binding in white calfskin, tooled in grey and black film, marbled endpages. 8vo. 732pp plus bibliography. Illus. (b/w plates). Original wrappers bound in. Fine. Hardcover. (#8703) \$3,500.00  
*Text in French. Forward by Jean-Jacques Pauvert, afterword by Maurice Blanchot. Bound by Sonya Sheats: "The image on the front cover is taken directly from the text. The binding is a traditional French full leather binding with leather hinges. The endpapers are marbled on gloss paper by Marianne Peter (France). This book was bound by Sonya Sheats in 2003." (from the artist)*

156. Sanders, Bernie; F.; Feinstein, Samuel (binder). **Our Revolution, A Future to Believe [Art Binding].** New York: St. Martin's Press, 2016. First Edition. Tight, bright, and unmarred. Full brown leather binding, in blind lettering and decorative elements, '27' at the heel of spine (the average donation amount). 8vo. 450pp. Illus. (color and b/w plates). Fine in Fine Archival Box. Hardcover. (#9277) \$1,400.00  
*"I don't often get to touch on politics in my line of work. Bernie Sanders is an inspiration, not only in his message, not only backing up his standpoints with policy, but is, and has been, fighting for the people his entire career. As a person who lives in constant pain, and whose healthcare costs reflect that, his stance on health insurance as a human right*

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*resonates greatly with me. This book follows his campaign trail and puts forth the ideals he ran on: income equality, health care for all, higher education as a human right, racial justice, environmental justice, criminal justice reform, immigration reform, getting money out of politics, truth, love, compassion, and solidarity, among many others--and their implementation. I chose to do a utilitarian binding on this: no gold, nothing flashy, a simple arts-and-crafts design tooled in blind, done quickly but with elegance. The endpapers are plain, they don't need to be fancy. "A Future to Believe In" was Bernie's campaign message, and "The Struggle Continues" is the progressive answer to any election, any vote, or any compromise, win or lose—the struggle continues. And, of course, he ran a campaign without super PACs, with an average campaign donation of \$27, the number used where one would find a volume number or a date." [artist statement]*

157. Saunders, George; Loeber, Nancy [artist]. **STICKS**. New York: Nancy Loeber, 2017. Limited Edition. Tight, bright, and unmarred. Basswood boards, bound with pamphlet stitch into vintage french hammered cotton covers (each copy unique), collaged reduction woodcut portraits, 4to. Numbered limited edition of 33. Fine. Original Wraps. (#9542) \$650.00

*Used by arrangement with Random House a division of Penguin Random House LLC. Text set in Joanna Nova; cover and title page set in Din. [Deluxe making copy includes print of an edited fourth image, the final woodblock of that image, and a preliminary drawing.]*

158. Schanilec, Gaylord. **Mayflies of the Driftless Region [Deluxe Edition] [Together with] Mayflies of the Driftless Region Progressive Proofs**. Stockholm, WI: Midnight Paper Sales, 2005. Limited Edition. Tight, bright, and unmarred. Full brown leather binding, proof portfolio quarterbound with brown spine and green paper boards; slipcase in matching leather and paper with a glass case at the top with 8 mounted flies. 8vo. 88pp. Illus. (color plates). Numbered, deluxe-limited edition, this being 8 of 50 [from a total of 500 (50 Deluxe, 50 in sheets, and 400 standard)] Fine in Fine Slipcase. Hardcover. Fine in Fine Slipcase. Hardcover. (#7599) \$7,500.00

*"13 entomological identifications of specimens by Dr. Clarke Gary. Hand-set in Bembo monotype. Plates printed on Gampi Torinoko handmade paper. Text printed on Zerkal mould-made paper. Bound in full chestnut morocco by Jill Jevne. Portfolio of the same leather, with paper sides hand made for the edition by Mary Hark, and wood contains two folders: (1) seven proof sheets and (2) an extra suite of the engravings, each titled & signed. Both volumes are housed in a slipcase (7 3/4 x 14 1/2) of leather, paper boards, and wood with a glass window at the top, revealing 8 flies hand tied for the edition by David Lucca. Winner of a Judges Choice Award at the 2005 Oxford Fine Press Bookfair and of the Carl Hertzog Award for 'excellence in book design.'" [Publisher] The vast majority of the 50 deluxe copies have entered institutional collections, with what appears to be less than 20 copies in private collections.*

*PROOFS: Schanilec, Gaylord; Garry, Clarke. Stockholm, WI: Midnight Paper Sales, 2005. Limited Edition. Bright and clean. Archival case tight and clean. Blue cloth boards, paper spine label, black ink lettering. Loose color plates and title page laid into an archival box. 8vo. np. Illus. (color plates). Numbered limited edition, this being 10 of 13. Fine in Fine Archival Case. Loose Sheets. Progressive proofs of printing stages for each of the thirteen specimen images from Mayflies of the Driftless Region.*

159. Shakespeare, William; Gill, Eric (illus); Richards, Sean [binder]. **The Tragedy of Hamlet, Prince of Denmark [Art Binding]**. London: 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 85. Signed by Gill. Fine in Fine Wooden Slipcase. Hardcover. (#8119) \$7,500.00

*An extraordinary binding by Sean Richards of Byzantium Studios. The skull is constructed by over 200 leather onlays.*

160. Shakespeare, William. **The Sonnets [In Morse Code]**. Seattle: R. Orndorff, 2015. Limited Edition. Tight, bright, and unmarred. Red cloth boards, gray endpapers. 75x69mm. 359pp. Numbered limited edition, this being 3 of 10. Fine. Hardcover. (#9108) \$75.00

*Signed by Creator.*

161. **Sherlock Holmes Game**. Parker Brothers, 1904. Box/lettering toned (as is typical), instructions fragile at all folds, cards show evidence of wear at corners, several have creases and one a small closed tear, else tight, bright, and

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unmarred. Original red paper box with separator, cards with blue decorative backs, instructions laid in, all 56 original cards. 5x4x1" np. Very Good. (#7077) \$125.00

*Doyle's Sherlock Holmes had been in publication for more than 20 years when this American game became available in 1904. However, The Hound of the Baskervilles (1902), had only been issued a short time before. Parker Brothers was clearly pushing to leverage peoples love of Holmes. The game was fast paced the object is "to capture as many "burglers"; "robbers" and "thieves" cards as possible and to obtain the valuable "Sherlock Holmes" cards. All players play at once and there is never a dull moment." Hard to find complete and presentable.*

162. **Sherlockiana collection.** 1946-2014. Materials include various monographic and serial journals, in addition to scarce self-published "zine" pamphlets, parodies, and other 'pastiche' produced by individual fans and self-motivated scholars of Sherlock Holmes and Dr. John Watson. Most of the publications are two-fold, stapled booklets. The entire collection encompasses 3 linear feet and numbering over approximately one hundred titles. Majority are first edition publications and in very good condition. Very Good+. (#9358) \$950.00

*Collection of Sherlock Holmes enthusiast related and miscellaneous "Sherlockiana" materials, 1946-2014. The Arthur Conan Doyle Encyclopedia website describes "Sherlockiana" as: People interested in Sherlock Holmes and who enjoy sharing their interest with others are baptized sherlockians or holmesians. Their purpose is to keep green the memory of the detective. The literary activity of the sherlockians is called the Sherlockiana. The study is limited to the Sherlock Holmes saga in the work of Sir Arthur Conan Doyle, including all the characters appearing the stories (their lives, their activities, the places where they live, etc.). The sherlockiana is practiced by writing articles, studies or conferences (serious or humorous) on the most diverse topics.*

*Notable serials include "Baker Street Journal," "An Irregular Quarterly of Sherlockiana" [almost complete run, 1946-2014], "Pontine Dossier" [8 issues], "Sherlockian: A Quarterly Journal" [first 6 issues], "Third Pillar," "Newsletter for the Thespian Pursuits in Sherlockiana" [issues 1-4 with correspondence], and the "Baker Street Miscellanea" [12 issues]. The collection isn't without its peculiarities, which include the limited edition reprint of the Irregular Feast foldout menu and the Mansion Murders mystery tabletop game complete with map and clue book. Other unique and scarce titles include: Watsoniana, Holmes and the Theory of Games, Sherlock Holmes Cook Book, Parlour Games of Sherlock Holmes, Some Unaccountable Exploits of Sherlock Holmes. Extremely distinctive and well-rounded assemblage of materials accounting for fan-driven scholarship and examples of dedicated pop culture iconography with literary pursuits. [Complete spreadsheet with brief main title entries available].*

163. Sibly, Ebenezer. **A New and Complete Illustration of the Occult Sciences: Or the Art of Foretelling Future Events and Contingencies, By the Aspects, and Influences, of the Heavenly Bodies Founded on Natural Philosophy, Scripture, Reason, and the Mathematics. In Four Parts.** Part I. An Enquiry into, and Defense of, Astrology...Part II. Examples for acquiring a Practical Knowledge of Astrology...Part III. Meteorological Astrology defined and explained...Part IV. The Distinction between Astrology and the Diabolical Practice of Exorcism... London: Printed for the author; sold by C. Stalker, c.1790-1792. Revised edition. Tight, bright, and unmarred. Rebound in quarter calf over marbled boards, 1 volume (x; 1126 pages + index) in fine condition. Fresh endpapers, the text and plates are clean, with mild foxing and trimmed edges, a few pages with basic repairs, small tears, otherwise an excellent text block specimen. Large quartos in four 'parts' bound in one volume, 29 unnumbered leaves of plates, each part with individual title pages. Numerous tables, diagrams, and illustrations in text. Text is complete and collated with all plates present. Fine. Quarter calf. (#9548) \$6,500.00

*Ebenezer Sibly (1751 – c. 1799) was an English physician, astrologer and writer on the occult. He studied amongst other things, medicine, alchemy, and history of witchcraft.*

*Sibly's 'New And Complete Illustration of the Occult Sciences' is an exceptional work, without a doubt one of the key works on astrology and magic of the period, and one of the earliest significant astrological studies of the American revolution. To say that Sibly was just an occultist and astrologer would be dismissive. The assessments, predictions, and observances are quite scholarly and scientific. He referenced major figures of history including Agrippa, Aristotle, Newton, Paracelsus, Swedenborg, and Culpeper. This set is more scarce than the compiled sets of the 19th century and is complete.*

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*[Collation discussion] Opinions differ, but it seems that the first 'volume' of Sibly's New and Complete Illustration of the Occult Sciences was first published in 1784, with the subsequent volumes printed over the next few years. The volumes went through a number of printings, but as mixed sets were often issued and the individual parts were themselves often 'mixed' (that is made up using sheets from a number of different printings) identification of them is difficult, such as the case with these volumes. The numbering and arrangement of the plates for example is quite erratic.*

*One reasoning for the aggregation is as follows, these volumes were bound later, however, they were published and issued by Sibly before his death. These states (imprints) are quite rare. The majority of the volumes are issued and compiled posthumously (after 1800). Under variant titles, Sibly discusses details of magical procedure, and an account of the spirit world derived from Reginald Scot, in the 1665 edition of Discoverie of Witchcraft and recollects an encounter with "higher life forms" in Part IV (1122-1123). A strange, wonderful, and comprehension occult tome, and should be regarded as one of the most important occult texts on scientific and medical astrology of the 18th century.*

*Issued as such: [Part 1, 1790], [Part 2, 1784], [Part 3, 1792], [Part 4, 1791]; includes a "Dedication to the Ancient and Honourable Fraternity of Free and Accepted Masons," "To the Young Student in Astrology," "Poetical Invocation to Urania," and "The Author's Preface to this New Edition."*

*Includes the distinguished plates reproduced by magician A.E. Waite in the 19th century: "Signs, Characters, and Magical Knife" and Edward Kelly, a magician in the act of invoking the spirit of a deceased person." Also several pages are annotated with astrological symbols.*

164. Simpson, James [text]; Trant, Carolyn [art]. **The Untenanted Room.** London: Parvenu Press, 2018. Limited Edition. Tight, bright, and unmarred. Black leather spine, textured cloth boards, black endpages. fo. np. Illus. (colored and handcolored plates). Fine. Hardcover. (#9578) \$6,500.00

*"These books I am printing are trying to combine being painted and printed; I always print like a painter anyway – the blocks are just another way of getting colour and image onto the paper – and each book, of a very small edition will be slightly different.*

*I want it to be quite rough and immediate, not pretty at all – I am not sure my skills stretch to tragedy so rough and raw will have to do....*

*The text flickers between current events and concerns, structured around the medieval story of Perceval, The Holy Fool, and yes – The Ruin. I am trying to mirror the metaphors of the writing with the way I print – shreds of allusions and references in the imagery, cut shapes. Fragmented printing styles. The covers, if I ever get them dry in time, are trying to gather up and meld some of the whirling detritus of the world, both natural and man made – and compact it into a surface; I did this once for a unique volume, The Artists Book, done for a Millennium exhibition in 2000, which is now in the USA and I never took a photo of the cover, so it is an idea revisited from memory nearly two decades on.*

*'Current events and concerns' are the perennial ones – man's inhumanity to man and the continual degradation of the planet. The first image is of an unspecified bombed building, in the Middle East maybe; later bodies hang like meat from the trees, the woodcuts try to flicker like TV screens, dead birds are strung up, trees look blasted. But art ultimately makes things look aesthetic, cosy: I try to be raw but pages inevitably become cooked – our conscience and consciousness makes things acceptable so that we can carry on. I hope this is an angry book all the same." [artist statement]*

165. 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. Broadshets. (#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."*

166. Stanton, Eric; Mammry, Ann. **Mary Lou Burnem School Disciplinarian.** New York: Self-published, 1987. First Edition Thus. Tight, bright, and unmarred. Printed wraps, staplebound, reproductions of pencil and ink drawings. 8vo. 94pp. Illus. (b/w plates). Near Fine in Wraps. Original Wraps. (#9088) \$150.00

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*In the 1980s, BDSM illustrator Eric Stanton produced modest size and inexpensive zines of his illustrated stories, known as "Stantoons." Stanton's work is highly collectible and original drawings are hard to come by.*

167. 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 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.*

168. Stoupakis, David; Damien Echols [illus.]. **Queen of Sorrows.** New York: Self-published, 2016. Limited Edition. Limited giclée print edition of 20 on archival paper; signed by David Stoupakis and Damien Echols and numbered 12 of 20; 16x21." As New. (#9197) \$350.00  
*David Stoupakis is a New York based dark surrealist artist. His work, inspired by fables, fairy tales and nostalgic allusions to the places and situations of his childhood, has always been focused on the evocation of dreamlike landscapes and psychologically complex characters often caught in the gloomy atmosphere of dramatic, apocalyptic scenarios.*

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

169. **Suffrage Movement Postcard.** [England] and New York: Bamforth & Company Publishers, 1910. Color chromolithograph postcard in very good condition, bright, and unmarred. Annotated and postmarked. Very Good+. (#9434) \$50.00  
*Period postcard addressed from a brother to his sister during the Suffrage Movement period of the early 20th century. Image shows a husband in an apron kneeling while wife is scolding him with the caption: "My wife's joined the Suffrage Movement (I've suffered ever since!". Dated 1911.*

170. Sweeney, Bobbie; Yockey Sprague, Susan [illus]; Fletcher, Erin [binding]. **Rookwood [Miniature Design Binding].** Cincinnati, OH: Mosaic Press, 1983/2016. Unique. Tight, bright, and unmarred. Stone Veneer Dorfner Binding; spine covered in light grey buffalo skin; stone veneer covered boards with veneer and handmade paper tabs; sewn on snakeskin tapes; novasuède fly leaf made to handmade Katie MacGregor paper; leather wrapped endbands; sprinkled edges in the rough. Book housed in a dark grey buffalo skin clamshell box with a light grey buffalo skin back-pared onlay; trays covered in handmade Katie MacGregor paper and lined with Novasuède; box stamped in light grey foil with book title. 32mo [7.7x5.7x1.2cm]. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9763) \$750.00  
*"This miniature is about Rookwood Pottery, a studio founded in 1880 by Maria Longworth Nichols, who fell in love with the Arts and Crafts Movement. Nichols desired to bring these European and Oriental designs to America. Throughout its run, Rookwood became known for several styles of design, glazes and unique shapes. I choose to bind this book with stone veneer in the hopes that it would capture the textures and feel of decorated pottery. The assemblage of petals made from wood veneer and handmade paper are pulled from one of the vase designs illustrated in the text. The box is adorned with the famous R-P monogram, which was adopted in 1886 as the studio's identifying mark. A single flame was added for each year after 1886, thus the box denotes the year 1887." [artist statement]*

171. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal.** Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Halfbound, black leather spine and fore-edge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Imperial folio. 64pp. Illus. (b/w plates). Lettered limited edition, this being IJK. [N.B. there are 4 additional copies, i-iv, hors de commerce. Deluxe copies, 1-5, are each in a unique binding]

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reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Fine in Fine Archival Box. Hardcover.

(#9425)

\$7,500.00

*"This publishing of A Modest Proposal was produced to mark the 350th anniversary of the birth of Jonathan Swift in 1667. First printed in 1729 by Sarah Harding 'on the Blind Key', Dublin.*

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

172. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal [Homelessness Deluxe]**. Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Halfbound, black leather spine and foreedge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Imperial folio. 64pp. Illus. (b/w plates). Lettered limited edition, this being IJK. [N.B. there are 4 additional copies, i-iv, hors de commerce. Deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Fine in Fine Archival Box. Hardcover. (#9496)

\$20,000.00

*"This publishing of A Modest Proposal was produced to mark the 350th anniversary of the birth of Jonathan Swift in 1667. First printed in 1729 by Sarah Harding 'on the Blind Key', Dublin.*

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

173. Symonds, John. **The Great Beast: The Life of Aleister Crowley**. London: Rider & Co., 1951. First Edition - First Impression. Tight, bright, and unmarred. Overall a nice copy with slight foxing to endpapers and some lightly toned pages in fair dust jacket. (Dust jacket chipped to all edges and folds, though it is mainly complete and not price clipped). Bound in original blue cloth with gilt title and spine, frontispiece, bibliography and index. Large octavo. 316 pages. Illustrations, photographs. Very Good in Fair Dustjacket. Hardcover. (#9539)

\$350.00

*The first edition of Symond's biography of Crowley (the first of four); the book which introduced the children of the Fifties and Sixties to the Great Beast. Early printings like this include, as an appendix, Gerald Yorke's ground-breaking*

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*Bibliography of Crowley. (Symonds met Crowley a year before his death in 1947 and was named his literary executor. He was fascinated yet quite critical of his subject, leading Crowley's personal secretary Israel Regardie to label him "that most hostile biographer"). Includes contemporary Atlantis Bookshop sticker on front pastedown. Scarce with original publisher's dust jacket in decent condition.*

174. Thacher, James. **An Essay on Demonology, Ghosts, and Apparitions, and Popular Superstitions. Also, an Account of the Witchcraft Delusion at Salem, in 1692.** Boston, MA: Carter and Hendee, 1831. First Edition. Bound in early 19th century publisher's cloth, rebacked/rehoused with similar cloth, preserving part of the original spine. Well-worn and dampstained covers, some foxing throughout, otherwise tight, bright, and unmarred, a solid text block with minimal marginalia. Has stamped of previous owner. Page 148-149 shows and includes a laid in clipping, browned pages. Copy shows pencil and penned marginalia with markings and dashes (pages 72, 131, 150). 8vo, iv, 234 pages, with 2 unnumbered pages of advertisement written by James Thacher. Very Good+. Cloth. (#9457) \$475.00  
*According to the advertisement: "The following pages were in substance composed to be read before the Plymouth Lyceum, in 1829. When it was understood that Rev. Charles W. Upham was about to favor the public with a work on the same subject... It is highly probable that we pursue the different tracks." However, Upham encouraged Thacher to publish the book, and in turn, the essay covers some topics extensively, Upham's first book on Salem had not, including ghosts and apparitions. Definitive source on the supernatural and popular superstitions. Uncommon and scarce. Formerly owned by Dr. Harold Bowditch, Harvard medical school faculty, c. late 19th century to 1922, and natural history specialist and from prominent Salem, Massachusetts family.*

175. **Third Reich era Obersalzberg / Berghof / Kehlsteinhaus [Eagle's Nest] souvenir photography album.** [Bavaria, Berchtesgaden, Germany], [1937-1950]. Unique. Tight, bright, and unmarred. Bound in faux marbled paper boards and cloth tape includes black and white photographs mounted on cardstock. Approximately 18 leaves of silver gelatin photographs (approximately 25 black and white, 1 panorama) separated with glassine. Appears a few leaves removed. No visible damage, photographs crisp and clear. Inscribed: "Souvenir shop, L. Schmitz, Obersalzberg" on rear endpaper. Very Good+. Original Wraps. (#9613) \$350.00  
*Obersalzberg is a mountainside retreat situated above the market town of Berchtesgaden in Bavaria, Germany. It is best known as the site of Adolf Hitler's former mountain residence, the Berghof, and of the mountaintop Kehlsteinhaus, popularly known as the "Eagle's Nest". All of the Nazi buildings in the complex (Berghof) were demolished in the 1950s.*

*The album features 'The Berghof' which was Adolf Hitler's home in the Obersalzberg where he spent more time than anywhere else during World War II. Rebuilt, much expanded and renamed in 1935, the Berghof was Hitler's vacation residence for ten years. In late April 1945, the house was damaged by British aerial bombs, set on fire by retreating SS troops in early May, and looted after Allied troops reached the area. Images includes interior and exterior views before and after the raids.*

*The album also includes images of The Kehlsteinhaus (known as the Eagle's Nest) erected atop the summit of the Kehlstein, a rocky outcrop that rises above the Obersalzberg near the town of Berchtesgaden. It was used exclusively by members of the Nazi Party for government and social meetings. It was also damaged in 1945. Photographs include interior views, as well as the mountain entrance accessible by elevator. Lastly the album includes a few images of Carinhall, the country residence of Hermann Göring, exterior and interior; the Platterhof Hotel, and SS Barracks complex both after restoration in 1941 and post-war damage and ruin. The Eagle's Nest is currently open for historical documentation purposes.*

176. Tulien, Hagen von. **Occult Psaligraphy: The Hidden Art of Papercutting.** Seattle: Ouroboros Press, 2013. First Trade Edition. Tight, bright, and unmarred. High-grade black cotton book-cloth with blind-stamped device to front cover in black-foil stamped dust jacket. Large 8vo, printed in red and black on 100 lb. paper stock. Illus. (Over 100 illus., many being full-page papercuts). This is part of the Artist Edition, enhancing the limited edition of 888 copies. Near Fine. Hardcover. (#9007) \$100.00  
*In Occult Psaligraphy, Von Tulien expresses these magical states in a series of over 100 papercuts. This bi-lingual text in English and German, includes introductions by the artist and publisher William Kiesel, who speaks to the practice of papercutting in diverse esoteric traditions worldwide, including China, Japan, Mexico, Europe, Indonesia and America.*

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177. Uppercase Magazine; Cooksey, Gabby [Binder]. **Stitch-illo [Art Binding]**. Uppercase Magazine, 2017. First Edition/Unique Binding. Tight, bright, and unmarred. Full leather design binding, bound in brown goat skin with leather hinges, sewn on raised cords, suede fly-leaf, top edge design with gold foil, brass escutcheon pins riveted on the "pastedown" brass plate, threads of various colors that are tied, woven, and stretched throughout the binding, hand sewn silk endbands, housed in custom clamshell box. 8vo. Illus. (color plates). Fine in Fine Archival Case. Hardcover. (#9444) \$2,000.00

*"This book was all about stitching, as the name suggests, so I wanted to really emphasize that with a semi-traditional style binding with a twist of weaving, stitching, and knotting. I used the primary colors as the 3 lays of design. The escutcheon pins were my nails that would traditionally hold your design as you weaved." [artist statement]*

178. Various authors and artists. **Bookmaker's Dozen**. Charlottesville, VA: Virginia Arts of the Book Center, 2013. Limited Edition. Tight, bright, and unmarred. Various bindings and materials; boxed in cream box with printed paper onlay. 32mo. Var pag. Illus. Numbered limited edition, this being 15 of 15. Fine in Fine Archival Box. Stiff Boards, Wraps, etc.. (#9673) \$2,200.00

*"This collection of 15 miniature books was created by 27 local artists, employing a variety of printing styles including letterpress, lithography, etching, and giclée. The books also showcase several binding styles, such as Coptic, stiff board, accordion, and non-adhesive. And believe us, "miniature" is no exaggeration! At only 2" wide and 3" long, these books evidence the artists' clear precision and attention to detail. The books are packaged in a handsome collector's boxed set." [publisher's statement]*

*While 20 to 50 copies of each book were available for individual sale, only 15 sets of this complete collection were created. This is the last of the run. Includes:*

*3Q15, The copper scroll / Garrett S. Queen --*

*Prime of life / Addeane Caelleigh --*

*How to draw a cloud / Dean Doss with others --*

*A map to--*

*/ Stacey Evans --*

*These ancient mountains, a poem by Barney Brown / Bonnie Bernstein & Yolanda Merrill --*

*Poison sisters / Lana Lambert & Frank Riccio --*

*Trees are the answer / Janet Eden --*

*Lost & found / Jennifer Wingard --*

*Temps perdu, lost time / Michael Swanberg, Mary MacNeil, Alysia Lake & Jennifer Wingard --*

*Emily Dickinson XXIV / Kirsten Miles & Holly Odom --*

*The gray goo problem / Kriston Adolfson --*

*Mother > Bear / Angie Hogan & Roger Williams --*

*Anticism! Manifesto cries / Kevin McFadden & Katherine McNamara --*

*Jefferson reappraised / Kevin McFadden & Amber Karnes --*

*Where are you from? / Jennifer Billingsly & Matthew Gibson.*

179. [Various]. **Dangerous Women [Vernacular Photographs from the Collection of Peter J. Cohen]**. nd [circa 1905-70]. Originals. Some show evidence at rear of rough removal from an album, some notations at rear, otherwise bright and clean. Silver prints, 4x2 1/2 to 6 3/4x4 1/2 inches (10.2x6.4 to 17.1x11.4 cm.), and the reverse. Very Good to Near Fine. (#8705) \$4,500.00

*Group of 26 photographs of powerful women. Various figures and scenes, ranging from a beckoning femme fatale, a woman offering a man an apple, a brunette lighting up a cigarette for the photographer, a tall dark-haired maiden in a sado-masochistic costume, a beautiful nude femme, an aviatrix, a lion tamer, a crossdresser, a tomboy climbing onto a freight car, a well-dressed hiker wielding an ax, a number of farmers and fancy ladies aiming pistols or rifles at family members (or unseen targets), and more. Two have notations at rear: "A holdup somewhere in Montana" [two women holding pistol/rifle on a man]; "Louise + Georgia take aim at John" [two women with rifles aimed at suited man who appears restrained]. From the Collection of Peter J. Cohen. In the spring of 2015, Rizzoli will be publishing a book of select photographs drawn from Cohen's collection entitled "Dangerous Women."*

180. [Various]. **Mixed Collection of Bondage and Sexuality Paperbacks**. 1951-1975. Condition varies on the selection of bondage and erotica pulps from fair+ to very good, some have obvious wear and tear and discoloration. Fair+ to Very Good in Wraps. Original Wraps. (#9090) \$275.00

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*Machlin, M. eds. Dare magazine, [New York: Fiction Publications, Inc.] September 1954. Mini-magazine featuring sensational tales, real crime news, and gratuitous cheesecake photographs. 66 pp. Color cover with black and white photographs.*

*Anon. Leather Loving Lena. [San Diego: Flag Publications] c. 1960s. First edition paperback, Number 400, 48 pp., saddle staple with text and black and white photographs. Depicts bondage scenarios with image of women in clad in lingerie, chains, and in suggestive bound poses.*

*Various authors. Astounding Transvestite Tales. [Seattle: Empathy Publishers] 1974. Issue Number 7, Volume 2. First edition, paperback digest size, saddle staple, with reproductions of line drawings.*

*McAllister, Callista. Pornella. [Santa Barbara: Capra Chapbook Series] 1975. First edition, paperback, edition of 100, No. 32 in the chapbook series, 44pp. Small run chapbook erotica novel.*

*Anon. Reflections from the Spanking Mirra. [Protom Press] c. 1950s. First edition, Volume 1, Number 1. Illustrated textured cardstock wraps, saddle staple, 12pp., plus cardstock covers. Lesbian bondage, spanking and flagellation illustrations.*

*Davis, Porter. Auto-Erotic Practices. [Los Angeles: Banner Books] 1951. Enlarged edition, original wraps. 80 pp. Psychological sexology in a series of various controversial sexuality topics ranging from masturbation in children to auto-erotism in widows.*

*Anon. A Woman Sold! No publisher, c. 1960s. First edition digest size paperback, saddle staple. 32 pp. Erotic bondage and flagellation fiction with black and white illustrations. A few of the pages have recognizable illustrations from Gene Bilbrew.*

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

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

182. Wells, H.G. [Herbert George]. **The Time Machine: An Invention.** New York: Henry Holt and Company, 1895. First edition/Second issue. Tight, bright, and unmarred. Some staining to cloth, slight unhinging of title page, some wear to extremities, one small stain on p. 216, else a very good text block. Bound in tan buckram with maroon pictorial stamp, vii, 216 pages, half-title page with advertisement on verso, plus illustrations (frontispiece with tissue guard), decorative initials. Small octavo. This issue has author name misspelled on 'author's note page' ["H.S.W."], but includes correction on title page attribution. Illustration by W.B. Russell. Lacks advertisements at end. Former owner name on front flyleaf. Very Good+. Hardcover. (#9773) \$2,500.00

*Written as his first science fiction story, the story reflects Wells's own socialist political views, his view on life and abundance, and the contemporary angst about industrial relations...He is attributed with coining the term "time machine" [Pilkington, Ace G. (2017). Science Fiction and Futurism: Their Terms and Ideas. McFarland. p. 137.] The earliest draft of "The Time Machine" was serialized in "The Science Schools Journal" in 1888 as "The Chronic Argonauts." While many scholars "rank it as Wells's best book, certainly its qualities are striking and direct ... All time-travel stories since owe a debt to Wells, none has become so acclaimed." - Bleiler (ed), Science Fiction Writers, p. 26. Important first work of modern science-fiction and a hard science before the beginning of the Golden Age of Science Fiction.--Summarized from Currey.*

*During his own lifetime, however, Wells was most prominent as a forward-looking, even prophetic social critic who devoted his literary talents to the development of a progressive vision on a global scale. A futurist, he wrote a number of utopian works and foresaw the advent of aircraft, tanks, space travel, nuclear weapons, satellite television and something resembling the World Wide Web.*

183. Wessells, Henry; Schütze, Paul (photos). **Private Life of Books.** New York: Temporary Culture, 2014. Limited

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Edition. Tight, bright, and unmarred. Printed wraps, tipped in images, frontispiece. Small 4to. np [24pp]. Illus. (b/w plates). Limited edition of 226 copies (plus 26 lettered presentation copies). Fine. Original Wraps. (#8665) \$350.00  
*Six poems by Henry Wessells on reading, memory, books, and the second law of thermodynamics. With eight duotone photographs tipped in (each 5 x 8-1/4 inches).*

184. Williams, Loretta J. **Black Freemasonry and Middle-Class Realities.** Columbia, MO & London: University of Missouri Press, 1980. First Edition. Tight, bright, and unmarred. Bound in blue boards with near fine dust jacket. Light annotations in pencil. 8vo, 165 pages with graphs, index, and bibliography. Near Fine in Near Fine Dustjacket. Hardcover. (#9768) \$100.00

*Loretta J. Williams was one of the first black women on the faculty at Missouri University. She was a professor of sociology and a passionate civil rights activist. She also taught at the State University of New York at Buffalo, the Women's Theological Center in Boston, and Boston University. This volume is the published iteration of her dissertation with the same title which "is the story of the Prince Hall Masons, an organization within the black community established over two hundred years ago. By examining this black organization, from the colonial period to the present, one can more fully understand the struggles of the black, middle-class men. Black Freemasonry, as a separate structure, emerged in response to the discriminatory practices and policies of mainstream American Freemasonry, an institution dedicated to the universal brotherhood of mankind."-Publisher. Important and critical work written about marginalized communities within Freemasonry and the intersection of race and class.*

185. Williams, R.E. **Cremation and Other Modes of Sepulture.** Philadelphia, PA: J.B. Lippincott & Company, 1884. First Edition. Bound in maroon cloth with gilt titling and blind decorative stamping. Visible edgewear and tears to interior pages, loose front endpaper, otherwise intact and legible. Ex-library stamping to cover, former owner ex libris, and circulation card adhered to rear endpaper. Includes annotation in pencil: "Timothy Nicholson, Esq. Compliments of [sic] ... Henssy...Do not be afraid of this little book as it is full of truth and wisdom." 82 pages, small 8vo. Very Good. Cloth. (#9682) \$100.00

*Discussion of interment and the substitution of a better method of burial with facts and arguments to support this theme. Williams points out historical data of other cultures forms of burial as well as religious views. Scarce treatise in any condition.*

186. Williams, Thomas Parker. **Color Code.** Philadelphia, PA: Luminice Press, 2014. Limited Edition. Tight, bright, and unmarred. Printed wraps with black paper spine, printed on circular leaves (tipped into binding structure); complex structure (each panel is attached to the binding structure with a radical hinge so each panel can be rotated 360 degrees independent of each other); printed portfolio. 12mo. np. Illus. (color prints). Numbered limited edition, this being 17 of 25. Fine in Fine Portfolio. Wraps. (#8660) \$250.00

*"Color Code is based on the electronic color code for components such as resistors and capacitors. The colors indicate numerical values: 1-brown; 2-red; 3-orange; 4-yellow; 5-green; 6-blue; 7-violet; 8-gray; 9-white, and 0-black."*

187. Williams, Thomas Parker. **Voyage 2.** Philadelphia, PA: Luminice Press, 2017. Limited Edition. Bright and unmarred. Wood container with brass handwheel, panel and mechanical parts; Tyvek scroll. Box: 8.5x11x3.75"; scroll: 5" x 120". Hand painted scroll. Numbered limited edition, each unique, this being number 2. Fine. (#9577) \$4,000.00  
*"Voyage" contains an original watercolor and ink painting on a Tyvek scroll that is 5 inches high and 120 inches long. Although these paintings may appear to reference actual geographic locations and weather conditions that may exist or have once existed, the images do not exist in photographic form and are painted from memory. The painting is viewed through a window on the top panel of the container. By turning the brass hand wheel the journey begins." [artist statement]*

188. Willis, Elizabeth [text]; Randall, Karen [artist]. **Oldest Garden in the World.** Northampton, MA: Propolis Press, 2006. Limited Edition. Tight, bright, and unmarred. Cream printed paper wraps. Small oblong 4to. np. Illus. (color plates). Numbered limited edition, this being 6 of 17. Fine. Original Wraps. (#9255) \$1,200.00  
*"Elizabeth Willis' poetry has been described as hauntingly luminous, hermetic, gorgeous, surprising, and an evocative blend of the lyrical and abstract. The accompanying digital collages are one reader's response to the poems in all their painterly, historic, and scientific evocations. Created digitally, converted photo-chemically, and printed mechanically from 4 color polymer plates on Japanese paper." [from the artist]*

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189. Wilner, Eleanor (text); Kuch, Michael (illus); Woolf, Luna Pearl (music). **Waterlines [Apres 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 Apres] 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 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.*
190. Winston, Sam. **A Dictionary Story**. London: Arc Artist Editions, 2013. Second Edition. Bright and clean. Three accordian folded sheets housed in a clear plastic sleeve with printed title and descriptive information in red ink. np. Signed by the artist. Laid in, signed compliments card. Near Fine in Wraps and Fine Sleeve. Original Wraps. (#9206) \$22.00  
*"Sam Winston is uniquely alert to the way words take their place in the world as characters in their own right; in his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality." "In his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality. A Dictionary Story is a fairy tale as concrete poem, a typographical romance, filled with wit and tenderness." – Marina Warner*
191. Winston, Sam. **A Dictionary Story**. London: Arc Artist Editions, 2013. Limited Edition. Tight, bright, and unmarred. White cloth boards, black ink lettering, concertina construction; green cloth slipcase. Tall 8vo. np [24pp]. Signed by the artist. Limited numbered edition, this being 63 of 100. Near Fine in Wraps and Fine Sleeve. Original Wraps. (#9224) \$1,450.00  
*"Sam Winston is uniquely alert to the way words take their place in the world as characters in their own right; in his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality." "In his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality. A Dictionary Story is a fairy tale as concrete poem, a typographical romance, filled with wit and tenderness." – Marina Warner*
192. **WOMEN BEWARE! This is not a real clinic! It is anti-abortion, anti-women, anti-choice. You have a right to make an informed choice! [Sticker]**. nd [circa 1982. First Printing. Bright and unmarred. Red ink image and lettering, adhesive back (unused). 4.25x11". Fine. (#9691) \$75.00  
*Designed to be slapped on the exterior walls of decoy clinics set up by anti-abortion groups. Red raised fist Feminist symbol graphic at left, text in red on white background. All sorts of greatness in one tidy image.*
193. **[World War II] Fallschirmjager 'paratroopers' photography album in Bavarian [Berchtesgaden]**. Germany, c. 1930s. Approximately 130 black and white photographs in a cloth spined pasteboard album with an embroidered alpine climber's souvenir patch affixed to front board. Varying sizes and formats of photographs, the majority being 3"x2" but with a fair smattering of smaller, and with a number of very small format photographs to the rear presumably from some very small format portable camera. Very Good. Original Wraps. (#9126) \$500.00  
*The album comprises an interesting record of Wehrmacht Gebirgsjagerregiment (German Army Mountain Troops) and Luftwaffe Fallschirmjager training in and around the Berchtesgaden and Obersalzburg area in Bavaria prior to the Second World War. A complex and ambitious training complex and barracks area was set up in 1936-1938 to intensively train the Gebirgsjager regiments and Luftwaffe paratroops. Several of the photographs show training exercises in winter uniforms and in standard uniforms; mountain maneuvers and a large number of candid shots of*

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*officers and men (including a number of Luftwaffe enlisted men relaxing with some nurses, and what appears to be a Gebirgsjager Lieutenant General Surgeon), a number of detailed building and vehicle shots, a quantity of Fallschirmjager (paratrooper) training images up in the high mountains and in bad weather. One particular group shot shows a number of young men in Luftwaffe fatigue uniforms, one of whom on the far left is wearing in his collar the fabled Edelweiss that was the Fallschirmjager's badge of honour, a small alpine flower, growing only above the snowline and in the remotest places it became the object of the paratrooper's initiation exercise, climbing up to pick one and henceforth wearing it. Numerous shots of officers, singly or in groups, including some very high ranking Luftwaffe personnel, a small group of images of a military funeral somewhere in the high mountains, possibly of a training casualty, the process of creating a paratrooper being notoriously harsh and perilous. Basically a participant's record of his training from the earliest weapons training through to communications practice, slaughtering cattle and what appears to be post-graduation leave, featuring a short montage of boating excursions and relaxing with the no doubt highly impressed young ladies of the Bavarian port of Nurnberg. An exceptionally interesting and focused collection.*