

Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections is diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

2021 ABAA CA Book Fair List

1. Anon. **Flagellation in France: From a Medical and Historical Standpoint [Fine Binding]**. Paris: Charles Carrington, 1898. First Edition. Light shelf/edge wear, minor foxing (image pages), else tight, bright, and unmarred. Halfbound, black leather spine and tips, five raised bands, gilt lettering, marbled paper boards, marbled endpages, original wrappers bound in. Title and publisher printed in red and features a vignette of a Greek mask with the motto "Riez, et le monde rit avec vous." 8vo. 164pp. Illus. (b/w plates). Very Good+. Hardcover. (#10278) \$545.00

Eight exceptional engravings. Includes the oft-missing frontis piece, "The Flagellation of Venus". Published as part of the "Pathological Studies of the Past" series. A scarce and highly collectible text, as the first edition sold out immediately in the 19th century. Produced for highly voyeuristic British readers of French sadomasochistic taboos. Uncommon generally...genuinely scarce in as fine condition as presented here.

2. **Bakelite Hard Disc Stack**. Japan: Jupiter Corp., nd [circa 1967]. First Edition. Minor shelf wear, else bright and clean. Clear plastic lid, stack of six discs in brown and white, base in dark green and grey. Approx. 6" in diameter. Near Fine. (#9797) \$350.00

Early example of trade-show swag, this by one of the first removable hard-drive manufactures (following IBM and BASF). No other copies located in any collections. Caelus was an early IBM-San Jose spin-off in 1966, founded as the first supplier of "IBM Clone" 14 inch magnetic disks and disk packs used initially in IBM's 1311 and 2311, later including 2314 and 3330. The company obtained an IBM patent license, and worked with IBM to obtain special test equipment. Due to the "clone" nature of the disk (same materials and process as IBM) it was favored by many drive makers who had designed equipment around the properties of IBM media. Other suppliers [e.g. BASF a month or so earlier] often

invented their own processes, and not all disks behaved exactly like IBM product, so Caelus had a short term compatibility advantage.

3. Belloff, Mindy. **Recreation of the Declaration of Independence as designed & printed in 1777 by Mary Katharine Goddard [Together with] Edited Version of the Declaration of Independence: All People Are Created Equal**. New York: Intima Press, 2010. Limited Edition. Bright and clean. Document 21x16" printed in 2-color black and brown; Essays 21x16" printed in blue and red; inside an archival paper folio; hand set in Caslon & letterpress printed on handmade cotton & linen paper (paper custom made by Katie MacGregor, Maine). Limited edition of 100 copies. Fine in Fine Portfolio. Broadside. (#8916) \$1,500.00

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

In January 1777, Congress commissioned Goddard to print the Declaration for each of the 13 newly formed colonies. This was the first printing to reveal the names of its signers and the first titled the Unanimous Declaration. Goddard, Postmistress of Baltimore and publisher of a weekly newspaper, put herself at risk for treason by printing the document and adding her name at the bottom.

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

Introductory text by Harvard historian David Armitage with essay by historian Martha King, and by the Artist.

4. 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;

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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).

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

"For the last forty years, his books and other works have sprung from a central core of concepts, owing to a fascination with obscure or seemingly incomprehensible forms inspired by science and other projections from the

history of the human imagination. This spectrum of inspiration includes such things as fractured and whole grids, cypher systems, landforms and landscapes as viewed from a satellite, and the archeological overlay of some of these sites, especially those containing libraries. Originally, the atlas format provided a platform for the rendering of his complex maps, which gradually gave way to an expanded psychological viewpoint of a larger universal scheme.

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

5. Blake, William; Patten, Graham [binder]. **Happy Abstract: A letter from William Morris to Thomas Butts, dated 11 September 1801 [Design Binding]**. New York: Russell Maret, 2020. Limited Edition. Tight, bright, and unmarred; minimal shelf/edge wear to archival box. Brown full leather binding in what has been termed an expanding lattice binding, blank insert panel at the rear, marbled endpapers. Small 8vo. np. Laid in poetic instructions for opening laid in. Fine in Fine Archival Box. Hardcover. (#10505) \$4,500.00

"I wanted to physically represent Blake's imagination running in all directions as he neglects his commissioned project. Since I enjoy playing with structure and movement, I developed a mechanism that allows the cover boards to break apart into pieces that move away from each other. I tried to maintain as much of the feel of what we might normally think of as a fine binding, while making necessary adjustments that serve the structure's functioning." [Artist statement] One hundred and thirty copies were printed, one hundred of which were distributed to binders for the OpenSet competition and exhibition. Patten developed this new 'expanding lattice binding', a new iteration of a case binding, specifically for this work. When closed, the book displays a nine panel front and rear board, when open, the boards mechanically 'explode'. A surprising and remarkably sophisticated binding.

6. Bradbury, Ray; Fontcuberta, Joan [artist]. **Fahrenheit 451**. México: Troconi-Letayf & Campbell, 2020. Limited Edition. Tight, bright, and unmarred. Presentation: Walnut box container showing an original book burned by the artist, protected with an acrylic cover. Size: 40 x 28 x 11 cm. Contents: 12 photographs numbered and signed by the artist in archival quality digital print on Natural Rag Entry paper of 290 grams of MOAB, 100% cotton, in a

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size of 36 x 25 cm., one book with texts by the author and photos that document the text itself and the burning action, bound in cartoné with seams for loose sheets.

1 evidence bag with the burned book ashes. 1 metal box with a USB stick that shows the action of the books burning. Multi-faceted work, including sculptural, photographic, digital, and printed elements. np. Illus. (color plates). Numbered, limited edition of 20 copies, signed by the artist. Fine. Mixed Media. (#10522) \$7,500.00

"Through the Fahrenheit 451 project, Joan Fontcuberta carries out the symbolic action of burning 451 copies of the famous novel of the same name, in various languages. Unlike Bradbury's argument, in this case, the books are not totally destroyed by the flames but rescued before turning to ashes. On the occasion of the commemoration of the author's centenary, the Bradbury Year (2020), and in the words of Joan Fontcuberta, the current reality begins to look dangerously like this great dystopic novel... "The novel Fahrenheit 451 is the one that best indicates the inverse dependence between the culture of books and totalitarianism, a totalitarianism that is no longer a distant ghost but a reality manifested by the rebirth of the extrema right in Europe and Spain In 'Fahrenheit 451' the victims are the books, which are the access routes to cultivated intelligence, knowledge and free thought. " The books in this portfolio of work are victims of the flames, but they are also survivors. Despite the violence they suffer, they endure, albeit with sequels and scars. "The censorship is definitely not consummated, but the burned covers testify to the damage of the aggression". "The edition consists of a certificate of authenticity signed by the artist. In his new project Fahrenheit 451, Fontcuberta aspires to participate, from the frontlines of art, in this dissolution of frontiers, paying homage to books based on various manifestations of intolerance and barbarism, from a supine paradox: "burning books which deal, precisely, with burning books. To this end, I assembled as many copies of Bradbury's novel as I can, in a vast plurality of different editions and languages, which reveal its ecumenical and popular condition". " [Publisher's Statement]

7. Clarke, Arthur C.; Fletcher, Erin [binder]. **2001: A Space Odyssey [Design Binding]**. New York: The New American Library, Inc., 1968/2019. First Edition. French-style fine binding with laced-in boards; bound in black buffalo skin with back-pared onlays in white, yellow and fuchsia goatskin, teal and lilac suede and yellow, orange, teal and light pink kozo paper; onlays are embellished with embroidered cotton floss; edges decorated with brushed-on white gouache and sprinkled with black gouache; hand-sewn double core French endbands in cotton embroidery floss; headband sprinkled with black

gouache; matching edge-to-edge doublures with inlay of black calfskin which is blind tooled; flyleaves made by the binder to match edge decoration; endpapers include a cropped printed image of a Van Gogh and Wyeth painting with handmade kozo paper in teal and yellow. Housed in a clamshell box covered with black buffalo skin with onlays of handmade moon paper and scribble paper; center onlay is covered in black calfskin and blind tooled; trays covered in handmade moon paper and lined with handmade mottled purple paper; box is wrapped in handmade olive colored paper with coyote foot bone. Fine in Fine Archival Box. Hardcover. (#9908) \$5,500.00

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

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

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

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

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

8. Cooksey, Gabby. **Chronicles of a Coleopterists Strikingly Curious Swarm [Design Binding]**. Tacoma, WA: Gabby Cooksey/Springtide Press, 2018/2019. Limited Edition/Unique Copy. Tight, bright, and

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unmarred. Bound in dark gray calf, brass and purple goatskin make up the clasp, brass and purple goatskin make up the decorative corners and spine, label blind embossed onto the cover, real jewel beetle wings pinned to the front, brown calf skin leather hinge, sewn silk endbands, hand-painted Suede-tex paper make up the flyleaves and pastedowns. The text block was sewn on hinges so there would be no sewing in the folio gutters, inlaid painted aluminum plates. 4to. np. (32pp). Limited edition of 26, this being #26. Fine in Fine Dustjacket. Hardcover. (#10182) \$6,000.00

12 aluminum beetles with stories. 7 of the stories were written by Cooksey. The others are Edgar Allan Poe, Charles Darwin, Hans Christian Anderson and Aesop's Fables. According to the artist, this mouthful of a title is meant to be just that... A Coleopterist is, of course, one who studies beetles and a swarm is a gathering of beetles. Gabby has "always been interested in these insects so researching them was a joy. The stories I made up are meant to feel true, and you question if you've heard of them before or not. This book is meant to feel precious but also rugged; I chose all the materials to withstand a beating like a field guide...". And yet, her exquisite sense of design and subtle and sophisticated craftsmanship is reflected throughout.

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

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

9. Cotnoir, Brian. **Alchemy: The Poetry of Matter.** New York: Khepri Press, 2017. Limited Edition. Bound in cloth with risograph printed dust jacket. Limited edition of 28 of which this is _____. 28 covers each with one letter of the Arabic alphabet. Kanat typeface designed by Lara

Captan. As New in Fine Dustjacket. Cloth. (#10202) \$137.00

Alchemy is the art and science of bringing something to its final perfection, or its completion, much as a work of art is completed or perfected. And so, at heart it is about creation, creator, and creativity. Rooted the Alexandrian alchemical tradition and working from a new translation of the Emerald Tablet, Alchemy: The Poetry of Matter is the author's personal exploration of the union of material and non-material alchemical practice, that is of physical alchemy and inner alchemy. Engaging the Way of the Philosopher, and through direct experimentation, several areas are investigated in light of the Emerald Tablet – Chrysopoiea, the Green Lion, the Quintessence and Aurum potabile. - Author's website

10. Cotnoir, Brian. **Tabula Smaragdina [Emerald Tablet] from Liber de secretis nature of Hugh of Santalla; translated by Brian Cotnoir.** New York: Khepri Press, [2014]. Limited Edition. Fine binding, like new. Double-sided concertina, letterpress printed, limited edition bound red Moroccan goat leather with hot stamping 23k gold. Red leather edition, this copy being 28 of 29, all copies signed and numbered by the author. In green slipcase. Fine. Full Leather. (#10200) \$1,500.00

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

This edition is a collection of new translations of those earliest extant Arabic and Latin versions with accompanying essay and commentary. It is a distillation of the chapter on the Emerald Tablet in my forthcoming book "Alchemy: The Poetry of Matter." There I present a more complete discussion, analysis and experimentation. Here I present it as a Hermetic work of art – a talismanic book in form, function and result. The Emerald Tablet is not only a fresh contribution to alchemical studies it is also an example of book art at its finest.

Designed by Brian Cotnoir. Typeset by Lara Captan – English and Latin in Seria & Seria Sans by Martin Majoor; the Arabic in DecoType Naskh by Thomas Milo & Mirjam Somers. Letterpress printed by Roni Gross on

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Magnani Book paper with marbled end sheets. Cover Emblem Designs by Daud Sutton. Bound by Biruta Auna. Polymer plates by Boxcar Press.

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

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

12. Cummins, Maureen. **AlieNation / SepaRation.** Pennsylvania/New York: Maureen Cummins, 2019. Limited Edition. Tight, bright, and unmarred. Printed stiff board; etched acrylic case. fo. 192pp. Numbered limited edition, this being __ of 50 copies. Signed by the artist. Fine in Fine Slipcase. Stiff Boards. (#10219) \$2,600.00

Done as part of Swarthmore College's Friends, Peace, and Sanctuary project. "The project brought five artists into conversation with Syrian and Iraqi individuals resettled in Philadelphia. Cummins interviewed four participating families in 2018. The interviews captured the unspeakable losses experienced by the settlers and bore witness to their struggles to adjust to new countries, cultures, languages, and their separation from loved ones. From the interviews, Cummins selected forty-eight excerpts that she pieced together to create a narrative arc. To house the text, the artist created a structure that is visually startling, experimental, and conceptually driven. Text blocks are severed, then reprinted as quarto-sections on corresponding pages of four separate books. As in the case of the resettlers themselves, these stories must be reunited in order to be read, understood, and made whole again. Since the structure is two-sided, with half the pages printed upside down, the reader is forced to puzzle out where and how to begin and what order in which to read the pages. In this way (s)he is forced to experience some measure of the confusion, alienation, dislocation, and separation that resettlers struggle with every day. The books were created by first deeply saturating flats of

color onto Arches Cover White. Blocks of text were then surprinted over the color fields, a process that required masterful registration. Bound by Lisa Hershey in the Coptic style structure that draws on Middle Eastern binding tradition. Each set of four books is housed in a handsome plexiglass slipcase and laser-etched titling by Sarah Pike." "AlieNation / SepaRation is the most physically and materially ambitious project I have ever produced. The creation of the edition required over a year and a half of intense work, one hundred-plus pages of transcribed interviews, 1,500 sheets of Arches Cover, 192 press runs, and upwards of 50,000 squeegee pulls." [Artist statement]

13. de Claremont, Lewis. **The Ancients Book of Magic.** New York: Dorene Publishing, [1940] 1936. Reprint. Bleedthrough, rusty staples, some wear on spine, upper bent corner, else tight, bright, and unmarred. Staplebound in original pink and black wrappers. 8vo. 183pp. Illus. (b/w plates). Very Good+ in Wraps. Staplebound. (#10285) \$100.00

A popular guide to invocation and the practice of black magic. It clearly draws from a number of sources including Barrett's "The Magus," the "Goetia." According to the copyright page the book was first published in 1936, and this edition by Dorene Publishing Co. is copyright 1940. The paper type, binding, etc. would suggest that it probably dates from then (1940), not unlike many of the 'pulp magic' books produced at this time.

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

This work, from early in Ely's career, has been in his ex-wife's private collection until now. Printed and mss elements, nearly all in tones of black (the only color is a clot of red over the title on the title page). Overall, a more organic feel than much of his later work.

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

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

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

15. Emerson, Ralph Waldo [text]; Cooksey, Gabby [art/printing/binding]. **Blight [Artist Book]**. Tacoma, WA, 2020. Limited Edition. Tight, bright, and unmarred. Brown textured paper boards (by Hook Pottery Paper) in a modified case binding, letterpress printed with handset type on inkjet photo transfers, silkscreen printed panels, and acrylic painted Kozuke paper (printing completed at Springtide Press with assistance from Jessica Spring); housed in an archival dropspine box. 4to. np. Illus. (color plates). Numbered limited edition of 28. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10426) \$2,100.00

Quiet, sophisticated, and remarkably powerful, Gabby's newest work is an exquisite blend of book art and binding. Gabby has, from early in her career, gone beyond her roots in design binding, creating the text, art, and printing for several books now. Just as her design bindings push limits and explore possibilities, so does her art and print work. It is a remarkable evolution. "Ralph Emerson wrote this poem, "Blight", in July of 1843. He spoke out on climate change and the ways we could shift course by not blindly following others. In describing his travels to Europe while writing on life and nature, Emerson said, "same faces under new caps and jackets, another turn of the old kaleidoscope." I took some liberties with Emerson's poem, surrounding his words with photographs captured at Owen Beach in Washington state on a rainy winter day in 2019. This public beach, in the middle of an urban old-growth forest, will close for a year beginning in fall of 2020 to mitigate the effects of climate change and rising sea levels. Emerson's words of anger and disappointment at environmental destruction only resonate more with our

current climate of melting glaciers and raging fires. As we continue to twist the kaleidoscope, I remain optimistic we will find a way to rearrange these fragments and improve the view for future generations." [artist statement]

16. Farrell, Jennifer. **The City is My Religion**. Chicago, IL: Starshaped Press, 2020. Limited Edition. Bright and unmarred. Two archival folders contain loose prints and bluelines; housed in an archival clamshell box. fo. np. Illus. (color and b/w plates). Numbered limited edition of 40. Fine in Fine Archival Box. Boxed Sheets. (#10347) \$1,250.00

"The City is my Religion is a project three years in the making and serves as a memoir, a type specimen and a love letter to the city of Chicago, my adopted home for the last 25 years.

The substantial metal type collection at Starshaped Press is constantly growing and evolving alongside my life experiences that are deeply rooted in Chicago. The urban environment is the backdrop for this typographic memoir that showcases the studio's type collection and serves as a pictorial representation of the first 25 years of my life in the city. My 2017-18 fellowship at The Newberry Library provided research support for the project and my day to day movement through the city was the guiding force and inspiration.

Ten prints, or ELEVATIONS, cover the themes of printing, women, labor, music, neighborhoods, architecture, motherhood and perseverance. Each tells a story in image and anecdote while featuring a grouping of typefaces based on my approach to the subject. Ten CONSTRUCTION DRAWINGS designed to resemble traditional architectural bluelines explain and document the text and typography of the prints." [Artist statement]

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

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

Designed, typeset and letterpress printed by Jamie Murphy, assisted by Sarah O'Neill, Lauren Shannan O'Brien and Lorcan Rush at Distillers Press, NCAD, Dublin. The type will be hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger, cast here by Rainer Gerstenberg. The image by Dorothy Cross has been produced in two variants; the etching that covers the standard book was printed by Suzannah O'Reilly Mullaney, the phosphorescent images that accompany the deluxe book were first screen printed by Jordan McQuaid before intaglio printing by Suzannah. Both image variants

were printed on 54gsm Japanese Tosa Shi. Darklight has been printed in an edition of 80 copies. The bindings have been executed by Tom Duffy in Dublin's Five Lamps area. Housed in a transparent Perspex slipcase, copies marked 1 — 50 will be printed on and bound in handmade paper commissioned for this book from the Velké Losiny Mill in the Czech Republic. Copies marked A — Z will be printed on the Velké Losiny paper, bound in full black Pentland goat, presented in a Japanese cloth covered solander box.

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

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

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

19. Gaffarel, Jacques [1601-1681]; Michaelis, Gregorius [1625-1686] [editor]. **Curiositez inovyés, hoc est,**

curiositates inauditae de figuris Persarum talismannicis, horoscopo patriarcharum et characteribus coelestibus Cum Notis quibusdam ac Figuris edita, opera. Hamburgi; Amsterodami: Apud Gothofredum Schultzen; Janssonio Waesbergios, 1676. Later Edition/First Latin. Rebound and trimmed in one quarter calf on boards, gilt spine bands, slight to moderate shelf/edge wear, bumped boards and light to heavy sporadic foxing. Translated into Latin from the French with Hebrew references. [110], 290 [i.e. 294], [1], 498, [48] pages, 30 unnumbered leaves of plates (some folded) : illustrations ; 17 cm (8vo), includes index. Includes added engraved title page. Errors in pagination: p. 62-65 (first sequence) repeated; blank verso of page 303 (second sequence) not assigned a number. Bound with: M. Gregorii Michaelis ... Notae in Jacobi Gaffarelli Curiositates; has own title page with: "Hamburgi, apud Gothofredum Schultzen /1676." with printer's device. The "Notae" has separate pagination and register. With former owner ex libris on front endpaper. Very Good+. Boards. (#10270) \$1,500.00

Jacques Gaffarel (Latin: Jacobus Gaffarellus) (1601–1681) was a French scholar and astrologer. He followed the family tradition of studying medicine, and then became a priest, but mainly developed his interests in the fields of natural history and Oriental occultism, gaining fluency in the Hebrew, Persian, and Arabic languages.

His most famous work is Curiositez inovyés sur la sculpture talismanique des Persans, horoscope des Patriarches et lecture des estoiles ("Unheard-of Curiosities concerning Talismanical Sculpture of the Persians, the horoscope of the Patriarchs, and the reading of the Stars), which was published in French in 1629 (and translated into English in 1650, by Edmund Chilmead). Jewish astrology developed independently from the mythology and star-gazing of the ancient Greek and Roman civilizations. Gaffarel included in his work two large folding plates of "the Celestial Constellations expressed by Hebrew characters", and asserted that the letters of the Hebrew alphabet could be interpreted from the constellations and that the heavens could be read as if a book. The book enjoyed phenomenal success. René Descartes read this work with interest and the French physician and mathematician Pierre Gassendi (1592–1655) defended it. Unheard-of Curiosities was one of 1,500 books in the Library of Sir Thomas Browne and one of the varied sources of his encyclopaedia entitled Pseudodoxia Epidemica. Browne alludes to Gaffarel's astrology in The Garden of Cyrus thus: Could we satisfy our selves in the position of the lights above, or discover the wisdom of that order so invariably maintained in the fixed stars of heaven.....we might abate.....the strange Cryptography of Gaffarell in his Starrie Booke of

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Heaven. Gaffarel contributed to the debate between Marin Mersenne and Robert Fludd. On the other hand, the Sorbonne rejected Gaffarel's work and ridiculed him; however, he gained the protection of the powerful Cardinal Richelieu, who made him his librarian and sent him off first to Italy, then to Greece and Asia to retrieve rare books (reportedly including manuscripts by Pico della Mirandola.

OCLC shows over 7 copies worldwide. First edition published in 1629.

20. Grobet, Ximena Grobret. **Inframince.** Barcelona, Spain: Nowhereman Press, 2018. Limited Edition. Tight, bright, and unmarred. Grey cloth boards, printed paper label, gatefold binding structure, inner 'booklets', digitally printed. Oblong 4to. np. Illus. (color and b/w plates). Numbered limited edition, this being 3 of 6. Signed by the artist. Fine. Hardcover. (#9935) \$1,500.00

"nfra mince is a term used by Marcel Duchamp to describe perceptions so tiny you can barely see, feel and repair. This book is divided in two parts, each of them contains two smaller books in with a sequence of photographs of nature phenomenon that we have seen frequently but not repair on the sequence that doesn't stop because of time. Like a water fall that converts water into breeze or a wave that leaves a mark in the sand, or the light that leaves a reflections which is really doesn't exist. The form of the book also has a sequence way of reading it." [artist statement]

21. Haich, Elisabeth. **The Wisdom of the Tarot.** New York: ASI Publishers, 1975. First American Edition. Tight, bright, and unmarred, in very condition. Bound in blue cloth with little wear to dust jacket, with cut out text block to include clear pocket insert on rear endpapers. 174 pp. + Illus., with 22 tarot cards, includes 2 advertisement cards in pouch. All cards present, no visible wear. Very Good in Very Good Dustjacket. Hardcover. (#10283) \$225.00

The Wisdom of the Tarot relates the path of higher consciousness through, color, shape and symbolic forms on the cards. Based on the Oswald Wirth deck, the text explains the major aspects of the tarot for an intuitive path of study enhanced with visual forms by illustrating archetypes of human development; with each tarot card identifying one archetype and its meaning. Elisabeth Haich was a Hungarian spiritualist teacher and co-founded Europe's first yoga school in Budapest. This edition translated by D.Q. Stephenson, noted yoga teacher and translator.

22. Hammons, David. **Global Fax Festival. Arkeestado por David Hammons.** New York: Museo Nacional Centro de Arte Reina Sofia Palacio de Cristal Parque del Retiro, 2000. First Edition. Bright and unmarred. Plastic

folding enclosure printed in red and black, glossy wraps exhibition catalogue, printed ephemera, loose xeroxed sheets. 8vo. np. Illus. (color and b/w prints). Fine. (#7659) \$5,500.00

The Global Fax Festival was an event conceptualized and created by American artist David Hammons and held at the Crystal Palace in Madrid, Spain from June 1st through November 6th, 2000. Hammons suspended fax machines from the ceiling of the Crystal Palace and, during the event, faxes were sent by various artists from all over the world where they rained down from the sky to paper the floor. This work includes the exhibition catalogue and related ephemera and a several hundred sheets of loose sheet, reproducing the various faxes that artists sent Hammons during the event.

Included is a full color brochure describing the location of the festival, as well as the concept behind it, as engineered by Hammons, related ephemera, and poster. A DVD is included with the binder packet, which documents both a live musical performance by Butch Morris during the event and the Global Fax Festival in general. Morris is an acclaimed African American experimental composer who also composed the accompanying music for the installation in collaboration with Hammons.

David Hammons was born in 1943 in Springfield, Illinois. He is an African American artist known primarily for his works in and around New York City, including his renowned African American Flag painting which is in the permanent collection of the Museum of Modern Art. He won a MacArthur Fellowship Award in 1991. Many of his works center around racial themes and he is an active member of the civil rights and Black Power movements in the United States. Scarce generally, very uncommon signed. [N.B. Available unsigned for \$2500.]

23. 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

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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 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]

24. Herford, Oliver; Thompson, Deborah Vingerhoet [binder]. **More Animals [Presentation Copy][Design Binding]**. New York: Charles Scribner's Sons, 1901 [2020]. First Edition. Inscription by author at title page, dated owner bookplate, else tight, bright, and unmarred. Full leather design binding: full black goat binding over laced-on boards, fair goat onlay, edge-to-edge doublures in painted fair calf, endpages are Moriki Kozo paper, all edges sprinkled with ink, silk endbands, first and last signature hand-dyed to match original paper; Original cover papers and spine preserved in laid in folio. Square 8vo. 99pp. Illus. (duotone plates). Inscribed by the author. Fine in Fine Archival Box. Hardcover. (#10581) \$2,200.00

Inscribed by the author to noted poet and author Carolyn Wells in 1902 with a lovely little cat illustration ("her cat"). Wonderfully illustrated with duotone plates and pen and ink sketches.

"My goal with this design was to, in an abstract way, suggest the idea of "more animals." The onlay on the front cover is the raw edge of a goat skin. It feels "animal" and yet has an artistic flair. It is unique to that skin, that animal. The spots on the doublures are representative of footprints of animals. They remind me of migration in Africa where many animals leave overlapping imprints in the earth." [Artist statement]

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Deborah Thompson is a noted binder and paper marbler and founder of Echo Art Bindery. She was the 11th graduate of the fine binding diploma program at the American Academy of Bookbinding.

Bookplate of Carolyn Wells (1862 – 1942) at ffep. Wells was an renowned American writer and poet. When she completed finishing school she worked as a librarian for the Rahway Library Association before publishing her first book 1896. Over her life, she wrote a total 170 books and is best known for her murder mysteries. Interestingly, her first known illustrated newspaper work was a two-part series titled 'Animal Alphabet' (illustrated by William F. Marriner). Wells's husband was Hadwin Houghton, the heir of the Houghton-Mifflin publishing empire founded by H.O.Houghton.

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

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

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

California coast where she crafts design binding, and in her free time, swims and rock climbs.

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

27. Khayyam, Omar. **The Rubaiyat of Omar Khayyám of Naishápúr**. Needham, MA: Rosemary Press, nd. [c.1916]. Limited Edition. Minimal shelf/edge wear, slight toning to gilt as spine of drop spine box, else tight, bright, and unmarred. Bound in red, white, and blue forming a Chilean flag; custom book shaped box in full blue morocco, richly decorated with gilding, recessed box for book with ribbon lift; red leather slipcase with gilt lettering; printed on rectos only. 24x70mm [box 12mo]. [3], 101, [1]pp. Signed binding by Rose Bindery of Boston. Near Fine in Near Fine Archival Box[es]. Hardcover. (#10003) \$2,000.00

"Dedicated to the CHILE CLUB a group of congenial souls, generous, self sacrificing; truly American; therefore chivalrous lovers of their wives." "One of the Chile Club edition privately printed." Printed by the Rosemary Press of George W. and Winthrop M. Southworth for the members of the Chilean Club. Among the most scarce of the many miniature Rubaiyats. Bradbury lists 8 variants of the Rosemary Rubaiyats. [Bradbury, Rosemary Press 6] The proprietors of the Rosemary Press were both members of the Omar Khayyam Club of America, and they issued at least eight miniature editions of the Rubaiyat between 1916 and 1921 for various clubs and societies. Each were bound uniquely and in varying numbers. This edition is among the hardest to secure and the most wonderfully bound.

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

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

29. Krumm-Heller, Arnaldo. **Do Incenso a Osmoterapia. História e achegas para uma medicina pelas essências.** Rio De Janeiro: Departamento de Publicidade Rosa Cruz, 1935. First Edition Thus. Tight, bright, and unmarred with some foxing, with a few short tears, and chips where they overlap the text book. Small tear to title-page, pages tanned. Small octavo. 148 + iipp. Original pictorial wrappers. Text in Portuguese. Very Good+. Original Wraps. (#9668) \$250.00

"The first edition of this uncommon work by Arnaldo Krumm-Heller (it was later published in German and Spanish). The title translates similarly as "From Incense to Osmotherapies: History and Contributions to a Healing System by Means of Odoriferous Essences." Krumm-Heller was a charismatic figure, founder of the Fraternitas Rosicruciana Antiqua, who lived and travelled in Latin America and married local esoteric traditions with those of the West. He was also a student of Theodor Reuss, Papus, and Aleister Crowley. Scarce and rare work, much more so in the illustrative original wrappers."

30. Martello, Leo Louis, Dr. **Black Magic, Satanism, & Voodoo.** New York: House of Collectibles, 1972. First Edition. Little to no shelfwear, else tight bright and unmarred. Pictorial wraps, 8vo, 192pp + illus. Very Good+ in Wraps. Softcover. (#10580) \$50.00
Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s.

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

31. Martello, Leo Louis, Dr. **What It Means to Be a Witch and Astro Witchcraft.** New York: Hero Press,

[1974]. First Edition. Tight, bright, and unmarred. Minimal spotting on bottom edge, otherwise clean. Black on gold colored pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) Very Good+ in Wraps. Staplebound. (#10467) \$50.00

Dr. Martello retells his 'coming out of the broom closet' story of his upbringing and family history. He discusses witch identity and reclamation. The second and third articles discuss astrology, psychic energies, dream states, and using traits of sun signs to empower personal convictions. The final article, Martello describes the nuance of handwriting and styles resemble characters and personality traits. Formerly owned by Dr. Leo Louis Martello.

32. Martello, Leo Louis, Dr. **Witches Liberation or, a True Witch Fights Back and Practical Guide to Joining a Coven.** New York: WICA-Hero Press, [1970-1975]. First Edition (Reprint). Tight, bright, and unmarred. No visible wear. Black on gold colored pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) Very Good+ in Wraps. Staplebound. (#10464) \$50.00

Martello was the first public witch to champion the establishment of legally incorporated tax-exempt Wiccan churches, civil rights for Witches, and like all mainstream religions, paid days off for witches on their holidays. To strengthen and further this cause, Leo founded the Witches' Liberation Movement and the Witches International Craft Association (WICA). "Pagan spirituality is a significant current that connects many of the activists from the 50s-70s.... studying the history of the persecution of witches is a way of building an intersectional view of past struggle that demands solidarity in the present."--Camp Books. This truly is the cornerstone of radical witchcraft publishing, documents social justice in queer communities, and presents the foundation of witchcraft uprising, as a religion, in America. This copy formerly owned by Dr. Leo Louis Martello.

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

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

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champion for the gay community within the modern Pagan world.--Witches' Almanac.

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

Fine press binding in black cloth with embossed boards; full color screen printed, pp., illus.; includes one book ribbon USB key laid in, this being issue 7 in the serial title. Edition of 50. Fine. Cloth. (#10495) \$125.00

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

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

34. Muraski, Jonas D. [ed]. **Pantanal - Santuário Ecológico Mundial [World Ecological Sanctuary]**. Brazil: Equiplan, 1987. First Edition/Limited Edition. Presentation inscription, else tight, bright, and unmarred; box shows split at hinge (repairable) but joint holding), else clean. Olive green velvet cloth covered wooden boards, metal onlaid title, post binding. Oblong fo (141/2x23"). np (6 prelim leaves and 56 plate leaves). Illus. (color plates) Fine in Good+ Box. Hardcover. (#5479) \$1,500.00

Texts and photographs by various authors. 56 color plates from photographs. Issued in both Portuguese and English. "An elaborate publication featuring the flora and fauna of the Brazilian Pantanal, encompassing the world's largest tropical wetland area. Published by the Comite de Defesa do Pantanal, presumably to further

efforts in the preservation of the region's threatened ecosystems." Uncommon generally...genuinely scarce in English and in the condition found here.

35. Parceró, Tatiana. **Natura et Corporis**. Mexico City: Arts & Graphics with Giovanni Troconi, 2017. Limited Edition. Bright and clean. Black cloth box, unbound contents: 6 archival prints at 30x30 cm; 3 archival prints at 30x60 cm; 1 photo-transfer on Kiri wood at 20x20 cm; 1 Poem by Alberto Roy Sanchez; Contained in folio box, 4to. np. Illus. Numbered limited edition of 20. Fine. (#9877) \$6,500.00

"This lovely portfolio-style artist book with work by Tatiana Parceró includes a striking cross-section of images: 9 prints on photo-paper and a photo-transfer on wood, for a total of 10 works with a poem by Mexican writer, publisher, and educator Alberto Roy Sanchez and certificate. Not only is this a wonderful representation of an established body of work by Parceró, it bridges series, and foreshadows future works.

Most of the work included in the folio is from the Artist's established Universus series, which explores the body and its connections to the world through naturalists drawings and broken landscapes in diptych form. It also includes a work on wood; this piece is a link to newer and still evolving series and experimentations, so the folio should prove to be a pinnacle and a pivot piece; it marks a shift in the artist's work and visual investigations.

Yet undefined, the new work seeks to make connections between wood and bone. The artist's choice to work on Kiri (or Paulownia) wood is interesting due to its properties. The Paulownia tree is common across Eastern Asia, and can grow even in poor soil. It is the fastest growing hardwood, but is light, warp-resistant, and won't quickly dull a blade. Nearly every bit of this wood is useful. The wood is commonly used to make trunks or carvings. Charcoal for drawing can be made from its ashes, and powder for fireworks can be made of its sawdust. The artist finds the history of the material interesting, and is intrigued by qualities she sees it has in common with bones." [publisher's statement]

36. Parvus, Albertus Magnus; [Albert le Petit; Albert le Grand; Albertus Magnus]. **Les Secrets Merveilleux de la Magie Naturelle du Petit Albert, tiré de l'ouvrage latin intitulé: Alberti parvi Lucii, libellus de mirabilibus naturae arcanis et d'autres écrivains philosophes. Enrichi de figures mystérieuses, d'astrologie, physionomie, etc. etc.** Lyon: Chez les Heritiers de Beringos Fratres, a l'Enseigne d'Agrippa, 1868. Nouvelle édition corrigée & augmentée. Minor shelf/edge wear, few minor tears, tip in repair to title page, no foxing to text block, else tight, bright, and rebound. Rebound in quarter tan calf and 19th century over contemporary marbled boards/marbled end papers/edging, spine gilt and

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lettering, raised bands. 12 mo., 180 pp, (frontispiece with [4] folded leaves of plates, illustrations within text, index) Very Good+. Quarter calf. (#9475) \$650.00

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.

37. 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 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]

38. 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]

39. Remy, Nicholas and Francesco Maria Guazzo; edited with introduction by Montague Summers; translated by E.A. Ashwin. **Demonolatry and Compendium Maleficarum (Two Volumes)**. Secaucus, NJ: University Books, 1974. Reprint. Minimal bruising to top and end

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head caps, slightly darken top edge of text block, else a tight, clean, a very good set. Dust jackets minimally chafed and creased at all edges and extremities with a few light chips and short tears, price clipped. Two volume set bound in blue cloth with gilt titling and bright pink dust jackets intact, in mylar. Two volumes, xlv + 188pp. & xxii + 206pp. with illustrations and double column text. Very Good+. Hardcover. (#10345) \$275.00

A matching reprint set of these English language translations of two of the major early guides used by church and legal authorities to define and detect witchcraft and oversee its prosecution and punishment. The Compendium Maleficarum, compiled by the Ambrosian Friar Maria Guazzo, was printed in the Ambrosian College print shop in Milan (the first edition in 1608). This key work on demonology and witchcraft builds upon the already familiar content of its 15th and 16th century predecessors like Heinrich Kramer's Malleus Maleficarum (1487) and Nicholas Rémy's Daemonolatreiae libri tres (1595) with the inclusion of specifically placed and striking woodblock illustrations in the text. These cuts are repeated occasionally through the three books, which are formatted as a series of "Doctrina" and "Exempla", exploring the lore of European witchcraft practices with liberal references and examples from Kramer, Rémy and many others, both contemporary and from antiquity, often exploring supernatural causes to medical maladies. There is an extensive index of these citations. The sensational illustrations depict well dressed men and women in congress with various incarnations of a winged and tailed Devil, trampling the cross, giving to the Devil pieces of their clothing, striking their name from the book of life and inscribing it in the book of death. They also show women flying to the Sabbat on the back of a goat, the gathering of human remains for use in magical concoctions via exhumation or removal from the gallows, the consumption of a Sabbatic feasts, served and attended by non-human beings, a witch kissing the Devil's buttocks, and a depiction of a witch disguised as a wolf - Jane P. Davidson cites this as the only example of a 17th century witchcraft text to contain images of lycanthropy. The text was compiled at the request of Cardinal Federico Borromeo, the Archbishop of Milan, perhaps prompted by Guazzo's performance of an exorcism in 1605 on the Duke Johan Wilhelm of Cleves. It was first translated into English in 1929 by Montague Summers.

An important late sixteenth century text on witchcraft "drawn from the capital trials of 900 persons, more or less, who within the last fifteen years have in Lorraine paid the penalty of death for the crime of witchcraft" by Nicholas Remy, 'Privy Councillor to the Most Serene Duke of Lorraine, and Public Advocate to his

Duchy.' [D'Arch Smith B22]. These two works were the leading witchcraft handbooks of their day, and were the guides used by the authorities of the church and lawyers in the definition of witchcraft, and prosecution and punishment. A matching reprint set of Montague Summer's edition of these two early witch-hunter's guidebooks. Remy (1530-1612) French demonologist, studied law at the University of Toulouse, where Jean Bodin taught. He worked as a lawyer in Paris and in 1570 took over his uncle's position as Lieutenant General of Vosages. In 1575 he became the Privy Councilor to Duke Charles III of Lorraine, and in 1584 Seigneur de Rosieres-en Blois et du Breuil. In 1591 he became the Attorney General of Lorraine," in which position he was able to influence and override local magistrates too lenient with witches, keeping up his hatred of witches to the last. Remy's claims as an expert were emphasized by the title page wherein he boasted he had condemned 900 witches in fifteen years. Remy to some extent replaced the Malleus Maleficarum as the final authority on witch hunting," [Robbins.] From the introduction and includes new additional notes by leading occult and witchcraft author and scholar, Montague Summers: "No historical record could be more valuable, no record could be more interesting than this graphic account compiled from first-hand knowledge..." Although produced in several iterations, this is reprint set and is critical for religious studies, historical accounts of witchcraft and law, and Montague Summers focused collections. [Coumont: G.87.2. de Guaiïta: 374. Caillet: 4805.]

40. Robbins, Trina [St. James, Margo]. **'Bare Breasted Coyote Woman' [Original Art] [Women's Movement, Activism]**. Trina Robbins. Unique. Light, even toning, else bright and clean. Original acrylic on stiff board; unframed. 14.75x13". Signed by the artist. Near Fine. (#10410) \$5,500.00

Trina Robbins painted 'Bare Breasted Coyote Woman' for Margo St. James and it comes from Margo's personal collection.

Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex

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workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

Trina Robbins "was an early and influential participant in the underground comix movement, and one of the first few female artists in that movement." A cartoonist and historian, Robbins has a long history of creating outlets for and promoting female comics artists. In 1969, she designed the costume for the character Vampirella for artist Frank Frazetta in *Vampirella* #1. More significantly, in the early 1980s, Robbins became the first woman to draw *Wonder Woman* comics.

41. Rosner, Jessica. **The Diary Project 2003-2007.**

1985-86 and 2003-2007. Unique [with Limited Edition]. Ink on paper, mixed media, sheets housed in archival sleeves and boxed; printed glossy wraps; marbled paper boards with tape reinforced hinges; vellum paper envelop with loose ephemera. 12mo-4to. Var. pag. Illus. (color and b/w artwork). Work includes:

- 1: Original Diary [mostly text, two full-page pieces of art (one color, one b/w)]
- 2: Vellum paper envelope with loose contents of original diary (several diary pages written when the book was not available, a bookmark she created, several different items laid in by those who possessed it for the 14 missing years)
- 3: Custom archival box housing 72 original drawing executed on copies leaves from the original diary, separated with glassine sheets. Each work is sequentially numbered and dated at the rear.
- 4: Limited 'trade' edition (100 copies created with the collaboration of 5 Traverse Gallery) in glossy wraps. Every page of art is reproduced at the right, the left bearing notations (materials used, size, date). Fine in Fine Archival Case. Loose sheets, boxed; Hardcover; Stiff Boards. (#10336) \$9,500.00

"I've kept written diaries since 1975, starting in high school. They're my records of thoughts, factoids, and personal dramas, and doodles.

One of these diaries was lost in 1986. I was heartbroken about it and put up "lost diary" notices all over the RISD and Brown campuses in Providence, as you'd do for a beloved pet. As weeks and then months passed I assumed I'd never see it again, but through an unknown series of events this journal was returned to me by a stranger fourteen years later, on Christmas eve, 2000.

I came home from an annual party on Christmas eve and there was a message on the machine, saying, "if this is Jessica Deane Rosner, I have something you want." I said to my husband, "there is only one thing that I know of that has been lost that I would want, and that would be my diary."

Then we played phone tag for the next few days. Finally I reached the man and asked him what the item was, he briefly told me, took my address, and then mailed it to me,

from Boston. All the while I worried that it would get lost in the mail.

I know the diary was passed from person to person, going all the way from Providence, RI to Toronto, Canada through a network of art students. I know this because tucked in the front were bits of paper with names and addresses that were not mine.

When the lost diary was found I wanted to use it as a catalyst for drawings that would allow me to use all of the motifs I've explored for the past two and a half decades. With that idea I began the Diary Project. I'm using a copy of each page of the diary as the foundation for new drawings, which portray a visual stream of consciousness. It's been a journey backwards and it's often painful to read my words again because they sound so immature but it's encouraging to have a chance to recreate my past into a more mature work and I hope, person.

It was exhibited as a work in progress at the David Winton Bell Gallery of Brown University and the complete series was exhibited at the DeCordova Museum in Lincoln, MA in the Drawn to Detail show. There are 72 pages in the series.' [artist statement]

Lost for 14 years, a young woman's dairy...by serendipity...found its way home. Jessica responds to contents of 72 sheets with the evolved/matured skills and life experiences of the missing 14 years. The result is both visually stunning and emotionally complex.

42. 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

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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]

43. Skinner, Stephen and David Rankine. **The Goetia of Dr. Rudd: The Angels & Demons of "Liber Malorum Spirituum seu Goetia Lemegeton Clavicula Salomonis" With a Study of the Techniques of Evocation in the Context of the Angel Magic Tradition of the Seventeenth Century (Sourceworks of Ceremonial Magic)**. London: Golden Hoard Press, 2007. First Edition. Minimal self/edge wear, else tight, bright, and unmarred; DJ shows very minor shelf wear, else bright and clean. Black cloth, gilt lettering. 448pp. Illus. (b/w illus). Index. Bibliography. Appendixes. Near Fine in Very Good+ DJ. Hardcover. (#10295) \$175.00

Contains the complete text, with diagrams, sigils of a previously unpublished manuscript version of the Lemegeton, or Lesser Key of Solomon, one of the most famous of the magical grimoires. This manuscript source was owned by Dr. Thomas Rudd, a seventeenth century scholar, and practitioner of the magical arts. It comprises four complete grimoires, Liber Malorum Spituum seu Goetia, Theurgia-Goetia, Ars Paulina (Books 1 & 2), and Ars Almadel. Coffee table type book of ritual and black magick.

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

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

voicing support. Formerly owned by Dr. Leo Louis Martello.

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

The author considers magic and ritual to be "...a perfectly natural means of human expression: an attempt to control and heighten the emotions which are to man as true and as necessary as the intellect..." Smith writes of various kinds of magic and ritual - Chinese, Hindu, Medieval and touches on Behaviorism, Psycho-Analysis, and other modernisms, believing that the common conception of magic, as science gone wrong, is a misconception..."-- (From dust jacket). From the same publisher as many works from Dion Fortune.

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

Phil Frank original cartoon drawing, Shield of St. James, done in pen and ink and signed with inscription by Frank,

"To Margo – Long may your banner wave!" Sex Pots Extension ["Text: Margo St. James] signed by Mark Bode. Sex Pot: A True Story, signed by Bode and St. James. From Margo's private library. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San

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Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

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

The original drawing by Trina Robbins of a board game embodying Margo St. James' life and activities. From Margo's private library. Trina Robbins is the renowned American comics artist, writer and "herstorian". "She was an early and influential participant in the underground comix movement, and one of the few female artists in underground comix when she started. She worked at the feminist underground newspaper It Ain't Me, Babe. She subsequently established the first all-woman comic book titled It Ain't Me Babe Comix. She became increasingly involved in creating outlets for and promoting female comics artists, through projects such as the comics anthology Wimmen's Comix. She won a Special Achievement Award from the San Diego Comic Con in 1989 for her work on Strip AIDS U.S.A." She was the first woman to draw Wonder Woman. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

48. Stevenson, Robert Louis. **Strange Case of Dr. Jekyll and Mr. Hyde**. London: Longmans, Green & Co, 1886. First Edition/First State. Light, even toning/soiling to the wrappers, publication date corrected (1886), else tight, bright, and unmarred. Original printed wrappers, red ink text, black ink text and decorative elements, advert at rear. 12mo. 141pp. Early catalogue clipping laid in. Very Good [textblock Fine]. Original Wraps. (#10257) \$6,500.00

One of the unspecified number of copies which had the date hand-corrected in ink by the publisher from 1885 to

1886. Initially scheduled to be released for Christmas, 1885, it was delayed until 1886 due to the glut of new work being released for the holidays.

"If [Bram Stoker's] Dracula leaves one with the sensation of having been struck down by a massive, 400-page wall of horror, then Dr Jekyll and Mr Hyde is like the sudden, mortal jab of an ice pick." [Stephen King].

49. Strand, Randi Annie. **Arabesk 11**. Norway, 2015. Limited Edition. Tight, bright, and unmarred. Black stiff board, black cloth spine, Japanese string binding, relief prints (hand printed, using hand cut stencils), on 11-12 gram Japanese paper. Oblong fo. np (each iteration has 4 to 7 sheets). Illus. (color plates). Numbered limited edition, this being 1 of 3 copies. Fine. Hardcover. (#10194) \$1,500.00

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

"The paper is translucent, soft, airy, and completely silent. Quick movements of the papers is physically impossible. Each sheet has one visual element, a shape which is mirrored as you turn the page. The fragile paper is printed with motives developed from Arabic ornamentation. This expression was originally created out of mathematics and geometry, to avoid imagery that might lead to idolatry. I wanted to combine the book as a system, with this geometry to see what that could bring. I find it fascinating how the images switch between flat and spatial," and that despite the strict patterns, associations may vary and go towards modernism, the oriental, and paradoxically also towards figuration. The transparency causes overlaps between the pages that create new shapes and new colors.

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

Books have been holy objects for many different reasons. The fragility of the paper and the actions necessary, may add a ritualistic element to the act of reading. I see the reader' act as a performance, a slow motion ballet. In a materialistic culture of mass consumption and noisy,

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offensive expressions, I find it appropriate to react by focussing on tranquility, care, and consideration. Like mandalas, which often are written in sand to be washed away, I have tried to create a space for a contemplative experience, displaying the ever changing character and relativeness of existence, where different elements always are colored and influenced by their surroundings.” [Artist statement]

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

50. Sudo, Reiko; Birnbaum, Alfred (trans); McQuaid, Matilda (intro). **The Nuno Box • Textiles of Reiko Sudo.** Seattle, WA: Marquand Editions, 2018. Limited Edition. Bright and unmarred. Cloth and wooden nestled boxes. Published in an edition of 50 copies, all signed and numbered, plus five lettered hors commerce copies. Designed by Ed Marquand and Reiko Sudo. Fine. Hybrid Bento-box. (#9859) \$5,000.00

Foreword by Matilda McQuaid, Deputy Curatorial Director at Cooper Hewitt, National Design Museum. Texts by Alfred Birnbaum, writer and translator based in Tokyo, and Reiko Sudo.

Reiko Sudo is one of the great textile designers working today. Her talent is admired internationally, and her innovative designs are part of permanent collections around the world. Over 140 distinct textiles are represented in this bento box-style book/object: three scarves, a notebook of cloth samples, and collages assembled by Sudo. Tools and raw materials used in her practice are featured in the bottom tray.

The Nuno Box is in the permanent collections of the Metropolitan Museum of art, Los Angeles Museum of Art, Cooper Hewitt, Museum of Fine Arts Boston, Asian Art Museum, UCLA Libraries, Textile Museum, Library of Congress, Bainbridge Island Museum of Art, and Tokyo Zokei University, as well as many private collections.

51. Taylor, Mike; Robison, Leslie (calligraphy). **Person Woman Man Camera TV [Artist Book].** St. Augustine, FL: Mike Taylor, 2020. Limited Edition. Tight, bright, and unmarred. Black cloth spine, printed paper boards. 13x11.25". np [24pp]. Illus. (color plates). Numbered limited edition of 20. Signed by the artist. (#10437) \$1,400.00

Person Woman Man Camera TV began as a meditation on the moment of quarantine without an end in sight, when human interaction stopped. Our daily intake of news, which had already been extremely online and not necessarily healthy, became solely online and outright

dangerous. Mike Taylor began monitoring American quarantine in a drawing journal as Leslie Robison was experimenting with using calligraphy to illustrate our 45th president's

ridiculous and false daily pitches to a captive media, a patently slow approach mirroring many people's return to gardening and crafts while unable to go to their jobs. However, quarantine against COVID 19 soon exploded into a movement against police violence against Black people as the murders of George Floyd, Breonna Taylor, and Ahmaud Arbery were replayed to a national audience who, for once, couldn't turn away from the news. Black Lives Matter went from a rallying cry to a movement. Quarantine ended for many when they flooded the streets in protests. But it was complicated. Caution against the virus kept a lot of people inside, establishing a second front of protest: amplifying Black voices on social media and moving money towards protest bail funds and relief, making life-affirming culture, supporting their communities. Nobody had a job, but everyone had a role.

The movement to defund corrupt police departments, to recognize and legislate the significance of Black and Brown life, and to reprioritize our massive federal budget for the good of people over profit, is happening, still, now, as we approach elections. Donald Trump has assumed his Nixonian role as a law and order autocrat, ordering federal troops into protest zones, empowered by Attorney General William Barr and his nearly 24% of appointed federal judges to act first, deal with constitutionality later.

It's not hyperbole to say that the soul of our nation hangs in the balance, first with the state and national elections of 2020, then with how we decide to move on beyond elections, because there is no more business as usual. Mike Taylor's work explores the dynamics traditional destructive modes of capitalism as well as newer internalized modes of late- capitalist neuroses represented by social media influencers and “lifestyle brands”. His books, including No/Future, The Bigger Chill, Unlike, Love Song, and Present Perfect Progressive Tense have been collected and shown widely. He maintains a sense of humor.

Leslie Robison is interested in breaking down the language, symbols, and actions that define power in various relationships and within such institutions as art, politics, and academia. Mixed media drawing and performance become the means of investigating these structures. Whether they are drawn or knitted, scribbled or written as words, the lines in these drawings, paintings, and installations confound direct communication even as they reference the traditional language of art. By also examining her participation in

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these systems, the artist is simultaneously critical, questioning, and self-mocking.

52. Taylor, Mike. **Present Perfect Progressive Tense.** St. Augustine, FL: Mike Taylor, 2019. Limited Edition. Tight, bright, and unmarred. Black cloth spine, red cloth boards, screenprinted. Large 4to. np. Illus. (color plates). Numbered limited edition, this being 11 of 11. Signed by the artist. Fine. Hardcover. (#10518) \$2,400.00

"Florida's civil rights movement, from a local perspective."

"In the grammatical sense, the Present Perfect Progressive Tense refers to an action that has begun in the past, continues into the present, and possibly into the future. As such, the events of the Civil Rights Movement in St. Augustine, Florida are as much a part of the city today as they were in 1964.

Trading solely on its identity as the oldest European settlement in the U.S., the town was readying itself to celebrate its 400th anniversary in 1965. Local activists from the NAACP contacted president Kennedy to ask he withhold considerable federal funding for what was to be a segregated celebration. The events that followed caused Dr. Martin Luther King Jr. to call the city the most lawless he had ever visited. This book examines a city's, and by extension, a nation's, unresolved debt." [artist statement]

"We all thought everybody loved each other and everybody got along, until we wanted to go sit at their counter- Lord they went completely crazy. They wanted to kill all of us."
—Audrey Hamilton

Taylor explores the evolution of the civil rights scene in St. Augustine, focusing a narrative of events between 1960 and 1964 as racial integration of St.AFL emerged and was resisted. Taylor's intense, clean use of contrasting colors and overlapping imagery plays to the chaos and complexity of the Civil Rights movement in St. Augustine and elsewhere...from 1960s to today.

53. [Tim Burton] [Walt Disney Studios] Dore, Gustave [illus]. **The Adventures of Baron Munchausen.** De Luxe Editions, nd [circa 1935]. First Edition Thus. Moderate shelf/edge wear, closed splits at hinges, library marks, pocket and label tipped in, else tight, bright, and unmarred. Quarterbound, green cloth spine, beige textured cloth boards, gilt lettering and decorative elements, black ink labels. 8vo. 206pp. Ephemera laid in. Good+. Hardcover. (#9659) \$750.00

Anon, but written by Rudolf Erich Raspe. Wonderfully illustrated by Dore. This copy was part of the "Library of the Walt Disney Studios." According to the library card in the front pocket, it was first taken out in 1945 by famed

writer/ animator Ray Patin. Thirteen other's took it out before it was withdrawn, all in handwritten signature (except one, typed), many quite notable. Of particular interest and note is the last...in 1980, a young Tim Burton took it out while he was at Disney on an internship. As a student at CalArts, Burton made the shorts Stalk of the Celery Monster which caught the attention of Disney and he was invited as an intern, working on The Fox and the Hound, The Black Cauldron, and Tron.

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

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

55. **Urban Assault rave flier collection.** c. 1999-2001. Unique. Affixed collection of good condition rave fliers in three ring binder, 9 unnumbered pages (or 9 loose album sheets) with full color fliers. Decorated album cover with original graffiti tag logo stickers. Includes one photograph, several fliers, and stylized logo stickers. Very Good.(#9663) \$150.00

Appears to be an album collection of rave 'party' fliers laid in from the late 1990s to early 2000s, for the Norfolk, VA and DC area. A common DJ name throughout is "Tasha" who resided, it seems, in both Virginia and San Diego. This is probably the personal scrapbook resident DJ album for Tasha Rodriguez who was a jungle DJ in the area. Urban Assault was a weekly club night in the Norfolk area. Rave culture material is highly undervalued, but critical to youth subculture social studies beginning the late 1980s through early 2000s. Rave culture ephemera.

56. Waite, A.E. [editor]. **The Lives of Alchemystical Philosophers: With a critical catalogue of books in Occult Chemistry and a selection of the most celebrated treatises on the theory and practice of the Hermetic Art.** London: John M. Watkins, 1955 [1815]. Reprint [Limited Edition]. Minor shelf/edge wear, bump at bottom edge of front board, two rubber stamp markings at ffep (one partially erased (owner name removal)), touch of foxing at preliminaries and text block fore-edge,

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else tight, bright, and unmarred; DJ shows moderate shelf/edge wear, several small chips, one moderate chip at bottom front edge (repaired), partially split at front joint, else clean and bright in a new Brodart jacket. Black cloth boards, gilt lettering. 8vo. 384pp plus Index. Index. Numbered limited edition, this being 64 of 250. Very Good in Good- Dustjacket. Hardcover. (#10290) \$500.00

Facsimile reprint of the original edition of 1815. Limited to 250 copies. The first edition is almost completely different to the reworking published by Arthur Edward Waite under the same title in 1888, and often reprinted. Waite effectively rewrote the biographies, adding some and abandoning others. Commonly attributed to Frances Barrett.

57. 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.

58. Williams, Joseph J., S.J. **Voodoo and Obeahs: Phases of West India Witchcraft.** New York: Lincoln Mac Veagh/Dial Press Inc., [1933]. First Edition (Second Printing). No visible wear, tight, bright, and unmarred. DJ shows light wear/rubbing/chipping, mild toning to pages, else unclipped and unmarred. Brown cloth boards, blind device. 8vo. xxii, 257pp. Index. Bibliography. Very Good in Very Good Dustjacket. Hardcover. (#10475) \$145.00

A critical study of voodoo and obeah spiritual beliefs, utilizing primary sources, scholarly investigations, and personal experiences. From the publisher: "The first scientific study of those weird practices which are connected with the mysterious Voodoo that has cast such a blight on the social and religious development of Haiti." Williams examines the history of voodoo and obeah in the Caribbean, specifically Jamaica and Haiti, traces them back to their roots in Africa and discusses the influence imperialism, slavery and racism had on their development. Joseph J. Williams was born in Boston in 1875 as the son of Nicholas and Mary Jane Williams. He was educated at home by his mother, a former Boston school teacher, and later at Boston College High. In 1893 he entered the Society of Jesus at Frederick, Maryland. After two years of scientific and philosophical studies at Woodstock College he was assigned to Jamaica from 1906 to 1907. Williams earned a doctorate in ethnology at Woodstock and was editor of America from 1910 to 1911. The next five years he served as a missionary in Jamaica. The author also spent numerous years studying black culture in Jamaica, an attempt to trace the many Hebrewisms, especially those found in tribes in West Africa, particularly among the Ashanti.

59. 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, 165pp. + 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

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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.

60. WWII Japan Occupation Photo Album. Japan, nd [1948-1951]. Unique. Light shelf/edge wear, few scratches at rear, one loose photo, else bright and unmarred. Black enameled wooden boards, painted decorative elements with mother of pearl inlays, black paper leaves, tissue guards, red cord binding. Oblong small 4to. np. Illus. (b/w images) Very Good. Hardcover. (#9807) \$750.00

Approximately 274 images shot by an unidentified American soldier stationed in occupied Japan. The album starts in April 1948 in San Francisco (about 8 images) and the balance of the album documents life in Japan over the next several years. Many images are captioned (location and/or people) and the album includes a rather extensive section of 'every day life' including local children, etc. There is also an interesting section that appears to capture an early state of the Okinawa Air Defense Control Center at Stillwell Park, Kadena AB.

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

Ian J. Kahn

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