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Boston ABAA Book Fair List [minus surprises]

1. Adams, Evelyn. **Hollywood Discipline: A Bizarre Tale of Lust and Passion**. New York: C-L Press, 1959. Limited Edition. Minor shelf/edge wear, minor discoloration to newsprint, else tight, bright, and unmarred. Color pictorial wraps with artwork of illustrious BDSM artist Gene Bilbrew, also known as "Eneg." 8vo. 112pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9086) \$150.00

Limited illustrated first edition paperback, Inside cover black and white illustration art also by Bilbrew. Unusual in the slew of BDSM publications to come out in the 1950s and 1960s Irving Klaw era of bondage pulps. Scarce

2. **Adolf Hitler: Bilder aus dem Leben des Fuhrers**. Hamburg: Herausgegeben Vom Cigaretten/Bilderdienst, 1936. First Edition. Minor shelf/edge wear, owner signature at ffeep and notation (identifying people in image) on one page (p55), else tight, bright, and unmarred. DJ shows light shelf/edge wear, several small closed tears at edges, small chip at bottom of rear, else bright and clean. Halfbound, white paper spine, orange paper boards, gilt lettering, frontispiece, tipped in photos. 4to. 132pp. Illus. (color and b/w plates). Very Good+ in Very Good DJ. Hardcover. (#9363) \$450.00
A 1936 cigarette card album/propoganda piece. Effectively, a tribute to Hitler, detailing his life and evolution to the then Fuhrer in text and tipped in b/w photos. Color printed frontispiece, the rest of the images would be collected and tipped in by the owner. Reasonably uncommon complete and in good condition, quite scarce in DJ. A handsome copy.

3. Agasii, Ido. **David and Goliath**. Isreal: Ido Agasii. Limited Edition. Tight and unmarred. Brown Leather slingshot with a stone, housed in a unique shaped clamshell blue and yellow box; pamphlet. 56cm X 13cm X 4cm. Fine in Fine Case. (#9239) \$850.00

This book is in the shape of David's slingshot. The biblical text from Samuel 17:49 was embossed in gold on the sling both in Korean and Hebrew. The stone is from Ha'ela Valley near Jerusalem were the actual battle between David and Goliath took place.

This story, for me, reflects the power of the mind in so many ways.

The idea to create this book in Korean and Hebrew was to make a bridge between our cultures and our traditions.

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

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

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

Specimen 4-7 are from a series of works created around the theme of taxidermied book covers. These pieces are not part of an edition per se, but are an ongoing series on a theme inspired by the artist's work as a book conservator. Each measure just under an inch tall, and is mounted with an insect pin in a modified vintage frame. The label was typed on handmade paper on a found typewriter. Inspired by mounted insects and moths.

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

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

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

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

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6. Anon ["Mr. Prolific"]. **Collection of The Adventures of a Fuller Brush Man (Tijuana Bibles) Nos. 1-6; 8-10.** [No Publisher], [circa 1936]. First Edition[s]. Single staple bound booklets in original printed paper wraps. Each title is a 3 x 4"; 8-page, and is in good to very good condition. Very Good in Wraps. Original Wraps. (#9124) \$275.00
The Tijuana Bibles, also known as eight-pagers, were small crudely printed eight-page publications of erotic cartoons that were extremely popular beginning in the 1920s-1950s in the United States. This collection features nine titles: 1. "Adventures of a Fuller Brush Man," 2. "Torrid Tess," 3. "Hot Nuts," 4. "Easy Pickins," 5. "Obliging Lady," 6. "Dizzy Desires," 7. (missing), 8. "Hot Pants," 9. "Ain't Nature Grand?" and 10. "The Amorous Mrs. Twirp." Normally each issue had a self-contained story with some recurring characters. The Adventures of a Fuller Brush Man chronicled the dirty door-to-door adventures of traveling brush salesman, Ted, as he peddles his merchandise to young ladies in various states of dress.
7. Anon. [Steinberg, Saul]. **Black Americana ['Negrobilia'] "Pick the Pickaninnies" postcard puzzle.** New York: Ullman Manufacturing Company, 1907. First Edition. Full color off-set printed multi-flap post card mailer with die-cut holes for puzzle and tab for closing. 3.5x5.5"; bright and unmarred with fully intact flaps. Very Good+. Original Wraps. (#9072) \$325.00
An example of early 20th century Black Americana ephemera, or as some refer to as, 'Negrobilia,' referring to a wide array of materials, including mass advertisements, postcards, tourist souvenirs, etc. with the image of an African American, universally portrayed in a derogatory and racist manner. These items were produced and manufactured by and for white audiences that enhanced the perception of white racial superiority and class status. These type of items are particularly challenging to many communities, however, many scholars and private collectors alike agree these materials are historical records and reminders of the racist history of the United States and should not be invisible. The puzzle postcard is an example of mass produced racial stereotyping, manufactured for an actual mailing enclosure. The instructions on the outside of the mailer state: "Arrange the flaps, by placing one over another, in such a manner as to show ONLY the eleven pickaninnies."
Reference: Goings, Kenneth. "Mammy and Uncle Mose: Black Collectibles and American Stereotyping." Bloomington, Indiana University Press, 1994.
8. Anon. **Bondage Thru the Ages [No. 103].** La Mesa, CA: Whip & Rope, nd. Minor rust stains, else tight, bright, and unmarred. Half-fold digest-size pamphlet, saddle stapled. 8vo. 36pp. Illus (b/w comic-like artwork) Very Good in Wraps. Original Wraps. (#9085) \$50.00
Illustrations depicting bondage, flagellation and sadomasochism at various points of history. Cheeky and slightly offensive.
9. Anon. **Deck of explicit playing cards.** Unknown, c. 1940-1950. First Edition. Clean and crisp card deck with no wear and light soiling to the plain blue verso of cards. 51 card set including one Joker card; missing the eight of spades and three of clubs, approximately 2.5x3.5" Very Good+. (#9237) \$85.00
Standard playing card deck with black and white photographic still images featuring explicit images of men and women engaging in sexual activities; mostly heterosexual and two or three couples together. Not an uncommon printing of playing cards featuring graphic and/or pornographic content, most likely used for viewing and/or trading. Often seen as popular historically with servicemen in the military.
10. Anon. **Rubber Torment.** New York: Nutrix Corporation, 1964. First Edition. Light shelf/edge wear, else tight and bright. Glossy wraps, staplebound. 8vo. 62pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9089) \$150.00
Contains text and black and white illustrations of various bondage and latex role-play situations. Film producer, Irving Klaw (Bettie Page fame) produced these small edition bondage magazines through Nutrix publications and featured artists like Eric Stanton, Gene Bilbrew, and Adolfo Ruiz.
11. Anon. **Sumatran Batak divination book [pustaha].** Indonesia, Early 20th century. Unique. Twelve (two-sided) panel concertina fold; fastened on handcarved alim (or agarwood) tree-bark original boards; inscribed and drawn on smoothed and pressed alim tree-bark; 4.75 x 39" (unfolded); illus. Handwritten in red and black ink pigments. Boards stained with natural pigments, in remarkable condition, less one split in bark panel. An exceptional and critical book for Indonesia history and culture. Very Good. Hardcover. (#9148) \$1,200.00
The 'pustaha' [named by the Batak people of interior province of northern Sumatra, Indonesia] are manuscript books constructed and composed by their "datu" or magicians and healers. Origins of the pustaha remain somewhat clouded to non-indigenous research, although, records of provenance date to the 18th century. The Batak people settled mainly in the Lake Toba region of North Sumatra, and included three dominant dialects: Toba, Angkola, and Mandailing. The books themselves are frequently made with alim tree-bark; written and illustrated with other natural ink pigments. The pustaha is significant for the Batak, as the texts are idiosyncratic to the datu, meaning they are didactic tools for apprentices, but also for members of the community to interpret important decisions and advise on community issues, as reconciled by the datu. The books are often written in note-like script. The script is almost illegible for most members of the community, and indecipherable to Western scholars, however the syllable script is thought to be derived from East Indian Sanskrit or to some scholars, Indian Palava script. Many contemporary pustaha were made and sold to tourists of the region, as well. The content of the books vary, but generally are divination books, including diagnosis of illness,

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

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

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

12. Anon. **Threesome Bondage**. North Hollywood: TR Press, 1965. First Edition Thus. Tight, bright, and unmarred. Illus. glossy wraps. 8vo. 40pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9087) \$50.00
Issue number 1. All female spanking and bondage fiction illustrated with black and white photographs, featuring mixed race models. Scarce.

13. Aprill, Arnold [ed] Steve Levine [assoc ed]. **Bondage & Discipline: A Magazine of Shortworks [Vol 1, Nos 1, 2, and 3]**. Chicago: Never Again Press, 1976-1977. First Edition. Minor shelf/edge wear, light even toning, else tight, and unmarred. Mimeographed leaves, photographically illustrated wrappers, stapled. Oblong 12mo. Very Good in Wraps. Staplebound. (#9012) \$325.00
Various poets contributed. Uncommon individually and in any condition...very scarce in number and condition as found here.

14. **Archive Encompassing the Golden Age of the Great Ocean Liners**. Various: Various, nd [circa 1880-1930]. Approximately 850 items of ephemera from the golden age of ocean liner travel; including a cloth ticket wallet, numerous menus and passenger list cards from a wide variety of ships and routes, a souvenir handkerchief, deck plans, agent's timetables etc. All in very good or better condition, minor edgewear to some of the more fragile pieces, essentially forty years or more of historical material, spanning the closing years of the 19th century and two world wars. Very Good to Near Fine. (#9174) \$32,000.00

The history of ocean liners is the history of western prosperity, the lure of emigration and the race for technology to catch up with both. The roots of passenger liners are based in 1818, when the Black Ball shipping line of New York started offering a regularly scheduled passenger service across the Atlantic and realised very swiftly that ticket prices could be increased in accordance with the level of comfort they were capable of offering. Previously buying a transatlantic ticket had relegated the hardy traveller to the same status as whatever other cargo the ship was carrying, indeed often slightly lower status; livestock and produce needed to be carefully nursed through the often perilous journeys, passengers were largely expected to fend for themselves.

The proliferation of steamships after the 1830's, larger, faster creatures altogether; sometimes able to make the enormous journey in a little over two weeks, led to new and creative methods of utilising space and maximising profit. History changed on July 4th, 1840 when the very first ship to bear the legendary Cunard name, "The Britannia" left Liverpool on a ground (or perhaps sea) breaking 14 day journey to New York. It was for the times the very height of luxury, it travelled with a live Jersey cow on board, and chickens, to provide the passengers with fresh milk and eggs. The advent of the tourist based pleasure cruise didn't really take off until the 1860's and the first cruise voyage to originate in America carried none other than Mark Twain, who characteristically immortalised the experience in "The Innocents Abroad." By the 1880's, a decade before the earliest items in this collection, the ocean cruise industry was in full swing; doctors regularly advised sea air and ocean voyages for the improved health of their patients, and the allure of foreign continents was proving irresistible to many as companies started offering "steerage" tickets as a very rough and ready way for the huddled masses to make their way to new opportunity.

The final years of the 19th century saw the advent of the first super liners, Germany initially led the field in creating enormous, painfully luxurious vessels that were effectively the floating luxury hotels we have come to expect today. Able to forge through any weather without hardly spilling a first class passengers cocktail, they became the preferred mode of travel for the super rich; reaching their zenith with the Cunard Line's floating masterpieces "The Mauritania" and "The Lusitania", the ships that required their passengers to dress for dinner and offered the romance of fine dining rooms where dinner suited elegance and mouth watering menus were accompanied by string quartets, whilst immaculately turned out stewards glided around supplying every need.

This particular collection contains representative ephemera from the largest and most luxurious lines of the period, and some of their flagship vessels, the one notable exception being, of course, The RMS Titanic, firstly because it should be remembered, Hollywood notwithstanding, that it failed, through little fault of its own, to do what transatlantic liners are supposed to do and secondly because all Titanic material is by definition mementos mori and therefore exists rather beyond its socio-industrial context...drifting more into the sargasso of legend. In the manner of such things however, the phantom of the Titanic is unavoidable and present here are pieces of material related to ships who in any number of ways were influenced and overshadowed by their relationship to the largest and most evocative maritime disaster of the time.

The period covered by this material (1896-probably the 1940's in the case of a couple of deckplans) encompasses the

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successes, failures and tragedies of the largest passenger shipping lines in the world; Cunard, White Star, Norddeutscher Lloyd Bremen, the Hamburg Amerika Line (notwithstanding the blanket ownership of J P Morgan's "IMM" after the early 1900's) and a number of others. It was a period of fierce competition in the arenas of sheer size and speed, and the degree of luxury which could be attained. Norddeutscher Lloyd's "Kaiser Wilhelm der Grosse" was built to rival Cunard's "Campania" and "Lucania"; White Star's "Oceanic" was put into play to combat "Kaiser Wilhelm" and so on. It was a period of fierce continental competition; at times the fabled prizes rested with the German lines, at others with the British Cunard liners and eventually the laurels passed to the American lines as more and more US ingenuity and drive was brought to bear on what was essentially the "space race" of the era. The mighty giants of the period; Mauretania, Deutschland, Lusitania, Olympia, Normandie have passed into the mists of ocean going myth, all of them are represented here; in fact, in the case of many of these pieces, this collection will represent their sole representation anywhere. Hardly any of the items in the collection were intended to last longer than the duration of a single voyage and their survival within this archive offers a unique record of the Golden Age of ocean travel. Similarly, outside of the realm of international business rivalry, shadowy political preoccupations began to affect the industry, with the British Admiralty quickly cottoning on to the concept that every ocean liner was a potential warship and subsidised lines like Cunard to build ships like "Lucania" and "Campania" in such a way that would make them swiftly convertible to battle stations in time of war. These two ships alone at that time had the largest triple expansion engines ever built, signifying the summit of achievement in that realm of technology until the inception of the turbine engine. This archive represents a porthole into a period of unprecedented elegance, prosperity and innovation. Comprising of a tremendous number of items (we believe this to be one of the largest collections of material to come to market for a very long time), spanning a breadth of periods, lines and purposes; from beautifully chromo-lithographed menu cards to deck plans and passenger lists, souvenir programmes, handkerchiefs and fans, ticket wallets and books of postcards; an enormous and attractive collection of postcard and promotional material spanning not only most of the world but most of the world's significant shipping lines and a treasure trove of other ephemera and memorabilia.

The collection contains, as an example and in no particular order:

- ~Hamburg-Amerika Line: "SS Reliance", illustrated menu card for farewell dinner, September 1928
- ~Norddeutscher Lloyd Bremen: "Friedrich der Grosse", illustrated menu card, October 1900
- ~N.Y.K. Line (Nippon Yusen Kaisha): "SS Kashima Maru", souvenir passenger list, February 1934
- ~Norddeutscher Lloyd Bremen: "SS Berlin", 3 illustrated menu cards from April 1931 Norddeutscher Lloyd Bremen: "SS Bremen" illustrated gatefold menu, June 1937
- ~United States Lines: "George Washington", Illustrated Passenger List, New York to Bremen, October 1924
- ~Nederlandische-Amerikanische: "SS Maasdam", Illustrated Passenger List, Rotterdam to New York, July 1894
- ~Hamburg-Amerika Line: "Deutschland" Illustrated Passenger List, July 1901
- ~Hamburg-Amerika Line: "Moltke", Illustrated Passenger List, July 1903
- ~Norddeutscher-Lloyd Bremen: Passenger voyage timetable for sailings to North and South America, The Far East and Australia June 1929
- ~Red Star Line: "SS Pennland" Decorative souvenir programme for the Grand Concert, July 1927
- ~Pacific Mail Steamship Co.: "PMSS Manchuria" Illustrated Passenger List, Yokohama to San Francisco May 1912
- ~Compagnie Generale Transatlantique: "La Lorraine" Illustrated Passenger List, New York to Le Havre, August 1919
- ~N.S. Gemeinschaft "Kraft Durch Freude" (KdF) promotional brochure advertising National Socialist excursions from Hamburg. 1930's.
- ~Hamburg-Amerika Line [HAL]: Calendar of "Pleasure and Relaxation Cruises" October 1905 to June 1906
- ~American Line: "St. Paul" Illustrated Passenger List, Southampton to New York August 1929
- ~White Star Line: "SS Majestic", Illustrated Passenger List, New York to Cherbourg, April 1931
- ~Hamburg-Sudamerikanische Line: "Monte Sarmiento", Illustrated Menu/Postcard, July 1927
- ~Inman Line [I&I Steamship Co.]: "City of Chicago" Illustrated Passenger List, Liverpool to New York, April 1889 (with ink annotations by a passenger).
- ~Norddeutscher Lloyd Bremen [NDLB]: "SS Bremen" Elaborate menu card with silk ties, August 1933
- ~P&O and British India Steam Navigation Co.: "P&O Cruiser Ranchi", Illustrated Passenger List, Mediterranean, August 1926
- ~NDLB: "SS Bremen", elaborate menu card for Brahms' birthday dinner August 1933 NDLB: "SS Bremen" illustrated wine menu, April 1929
- ~H.A.L.: "Kronprinzessen Cecille" Illustrated Passenger List, Hamburg to Mexico 1911
- ~H.A.L.: "President Grant" Illustrated Passenger List, July 1912
- ~NDLB: "SS Bremen" Illustrated Kosher menu card for March 1934 (!)
- ~H.A.L.: "Albert Ballin" Illustrated Passenger List, Hamburg to New York, July 1926
- ~NDLB: "Kaiser Wilhelm" Illustrated menu card August 1903
- ~H.A.L.: "Pennsylvania" Illustrated Passenger List, Hamburg to New York November 1905
- ~Cunard Steamship Company: "RMS Campania" Illustrated Passenger List, New York to Liverpool July 1906 [also listed on timetable; Saxonia, Lucania and Carpathia]
- ~Cunard Steamship Co.: "RMS Campania" Illustrated Passenger List. Liverpool to New York August 1900

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- ~Cunard Steamship Co.: "RMS Saxonía" Illustrated Passenger List, Boston to Liverpool 1903
- ~NDLB: Guidebook to Munich, card wraps, English text, given free aboard ship and containing an interesting potted history of the NDLB and its manifold successes.
- ~NDLB: Cloth ticket/travel document wallet, beige and purple, 1930's, excellent condition. H.A.L.: A selection of on ship purchased postcards in original paper chemises.
- ~Royal Mail Steam Packet Co.: "RMSP Aragon" Illustrated Passenger List, Southampton to Buenos Aires, February 1911
- ~NDLB: "SS Berlin" embroidered souvenir handkerchief depicting the liner at full steam. NDLB: "Grosser Kurfurst" Illustrated menu card, (some loss to upper edges), March 1904.
- ~Pacific Mail Steamship Co. "SS Manchuria" Illustrated Passenger List, San Francisco-Far East Circuit, March 1912. Heavily annotated by passenger.
- ~NDLB: "Friedrich der Grosse" Illustrated menu cards, July 4th 1911, July 5th 1911 NDLB: "Kronprinz Wilhelm" Illustrated menu card, July 1903
- ~NDLB: "Grosser Kurfurst" Illustrated menu card, September 1901
- ~Cie. Gle. Transatlantique: "La Provence" Illustrated menu card, beautiful art nouveau design, August 1910
- ~NS Gemeinschaft "Kraft durch Freude": "Oceana" Illustrated itinerary card with exhortation from the Nazi party "We wish you a happy homecoming, Heil Hitler!" Italian voyage January 1938
- ~NDLB: Luggage label with string for a stateroom on the "Adolf Vinnen" in the name of Mr. and Mrs. Meyer of New Jersey. Hamburg-New York 1912
- ~H.A.L.: "SS Graf Waldersee" Illustrated Passenger List. New York to Hamburg July 1902 H.A.L.: "SS Normannia" Illustrated Passenger List, New York to Hamburg September 1894
- ~Great White Fleet: "SS Heredia" Caribbean Cruise of Gulf Park College leaving New Orleans March 1928, elaborate illustrated menu card.
- ~Tokyo Kisen Kaisha: Illustrated Information Brochure circa 1917
- ~H.A.L.: "Albert Ballin" Illustrated and elaborate bell shaped multi leaved menu and concert programme August 1935
- ~RMS Titanic: 2 commemorative cards (1987 and 1991) sent at sea from the resting place of the great liner; stamped with all vessels present and the sigil of ~Woods Hole Oceanographic Institute with hand written co-ordinates of the wreck site and the details of the Russian Research Vessel "Akademik Keldysh" which carried the Mir I and Mir II submersibles.
- ~H.A.L.: "Graf Waldersee" Illustrated menu card, August 1900 H.A.L.: "Pennsylvania" Illustrated menu card, February 1901
- ~H.A.L.: A group of four further Illustrated manu cards from the "Pennsylvania" during a voyage in January-February 1901
- ~Cie Gle Transatlantique: Large format photograph of the liner "SS Normandie" under construction noting that the vessel was 1020" feet long. In 1935 the ~"Normandie" was the largest and fastest passenger vessel on the seas. She is still cited as being the most powerful steam turbo-electric powered ship ever built.
- ~Nippon Yusen Kaisha: "SS Fushimi Maru" Illustrated menu card, May 1915
- ~Nippon Yusen Kaisha: "SS Awa Maru" Illustrated menu card, May 1915
- ~Nippon Yusen Kaisha: "SS Tenyo Maru" Illustrated menu card, September 1916
- ~NDLB: A selection of decorative menu cards in card chemise for a voyage by the "SS Berlin"
- ~Various: A selection of folding souvenir deck plans for ships in the Red Star, Cie Gle Transatlantique and United States Lines.
- ~NDLB: Beautiful illustrated menu card "SS Columbus", April 1925. At that time the "Columbus" was the flagship of NDLB and was notable for being almost permanently on hire to Thomas Cook and for being the first liner to have its own swimming pool on deck.
- ~NDLB: "SS Koln" Illustrated Passenger List, November 1902, Bremen-Galveston
- ~NDLB: "SS Amerika" Illustrated Passenger List, July 1906
- ~NDLB: "SS Havel" Illustrated Passenger List, New York to Bremen, November 1894
- ~Cie Gle Transatlantique: "MS Lafayette" Illustrated Passenger List, Le Havre to New York September 1937
- ~Cie Gle Transatlantique: "MS Ile De France" Illustrated Passenger List, Le havre to new York, September 1937. The Ile de France was the first refrigerated ocean liner and was thus the first vessel to bring fresh French Brie to America.
- ~Cie Gle Transatlantique: A selection of 6 Illustrated Cruise Itineraries from the "SS Normandie" [1930's]
- ~Cunard Line: Notepaper from "Mauretania", "Queen Mary" and "Queen Elizabeth" Cie Gle Transatlantique: Single sheet not on "Normandie" notepaper
- NDLB: "SS Columbus" Illustrated Menu Cards, July 1937 [2]
- ~Cunard White Star: "RMS Laconia" Illustrated menu card, June 1937. The "Laconia" was, like it's previous namesake in WW1, sunk by a submarine in World War 2 on September 12th 1942. The aftermath of the sinking, during which over 1600 people died, became known as "The Laconia Incident." Kapitanleutnant Werner Hartenstein of the U-156 surfaced after the sinking in order to pick up survivors when he became aware that non-combatants were on board, he requested assistance from U Boat High Command in Germany and several U Boats entered the area flying red cross flags and signalling that a rescue operation was under way. The U-Boat convoy, fore-decks laden with survivors, lifeboats in tow and still flying Red Cross flags headed towards a neutral exchange point. Unfortunately, a US B-24 Liberator, despite the

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resistance of it's crew and the frantic radio signals of Hartenstein was ordered to attack the U-Boats. The U-Boats were forced to dive and abandon the survivors, some of whom were later picked up by Vichy French naval ships. Admiral Donitz, as a direct result of the Laconia Incident rescinded any previous directions to do with rescuing survivors of enemy ships. Hartenstein and his crew were killed a few months later.

NDLB: "SS Europa" 3rd Class Illustrated menu card June 1931. Very striking. Cunard Line: Atlantic Interlude, cruise brochure 1930's

~Cunard Line: "RMS Aquitania" card booklet from the 1920's. Aquitania was the last four-funnel steamer, and noted as being one of the most beautiful ships afloat, and was the longest serving commercial ocean liner at the time of her retirement in 1950

~Cie Gle Transatlantique: "La Provence" fold out cutaway diagram of the liner in card wraps showing many of the joyous luxuries available on board.

~H.A.L.: Brochure for first class travel on the line, 1930's

~H.A.L. Winter Service Timetable 1896-1897 advertising voyages on the "August Victoria", "Columbia", "Normannia" and "Furst Bismarck"

~Raymond Whitcomb Cruises: advertising taking the "Normandie to Rio" 1939

~Tokyo Kisen Kaishu: "SS Kitano Maru" Illustrated menu card, december 1936 (some underlining by passenger)

~T.K.K.: "Kitano Maru" Illustrated menu card for farewell dinner February 1937 autographed by passengers.

~T.K.K.: 2 Blank illustrated menu cards with Kabuki and Samurai designs from the TTK 1930's design blueprint.

~T.K.K.: "Miyazaki Maru" Illustrated menu card, march 1916.

15. Atiyah, Michael; Bombieri, Enrico; Donaldson, Simon; Dyson, Freeman; Karp, Richard; Lax, Peter; Mumford, David; Gell-Mann, Murray; Smale, Stephen; Weinberg, Steven. **CONCINNITAS [Complete Set of Equations]**. Portland, OR: Parasol Press, 2014. Limited Edition. Bright and unmarred. Black coated cloth archival boxes (prints, descriptions, cards). 8 are 26 1/8 x 31 5/8 inches. 2 are 31 5/8 x 26 1/8 inches. Illus. (b/w plates). Limited edition of 100. Signed by the mathematicians/physicists. Fine in Fine Archival Boxes. Loose Sheets. (#9325) \$12,500.00

A collection of 10 aquatints on Rives Paper. Leon Battista Alberti, renaissance scholar, artist and architect, coined the term Concinnitas to connote the beauty found in the confluence of perfect uses of number, position and outline.

In 2012, Parasol commissioned ten mathematicians, physicists, and computer scientists, including two Nobel Laureates and five Fields Medalists, to create etchings of the mathematical expression most meaningful to them. These formulae were then printed by the fine-art print shop Harlan and Weaver as aquatints, evoking the look of equations quickly and elegantly sketched in white chalk on a blackboard. Accompanied by an expository essay of each and description card, signed by each.

Sir Michael Atiyah. Edinburgh University. Fields Medal

Enrico Bombieri. Institute of Advanced Study Princeton. Fields Medal

Simon Donaldson. Stony Brook University / Imperial College London. Fields Medal

Freeman Dyson. Institute of Advanced Study Princeton. Templeton Prize

Murray Gell-Mann. Santa Fe Institute. Nobel Prize

Richard Karp. UC Berkeley. Turing Medal

Peter Lax. Courant Institute (NYU). Abel, Wolf and Norbert Wiener Prize

David Mumford. Brown University. Fields Medal

Stephen Smale. City University of Hong Kong. Fields Medal

Steven Weinberg. University of Texas. Nobel Prize

16. Axelsson, Malte. **Sluss-trollen rull**. [Stockholm]: Privately Printed, 1963. Limited Edition. Tight, bright, and unmarred. Large oblong folio, 34 x 62 cm. One of twenty Roman numeralled, hors commerce copies. Ten original serigraphs, plus, additional serigraphs on the cover and slipcase. Very Good+. Half Calf. (#9173) \$750.00

Entire volume done in serigraf (silkscreens). 10 illustrations plus boards and box.

"I wonder where the small Slussen-trolls have gone now? In a big rectangular artists' book with the title "Sluss-Trollen Rull" an unknown artist has created a story around trolls, or rather a small family of cars. The book is printed in serigraphy, by the hands of Malte Axelsson. Modernistic with constant bold perspectives and views. In a very special colour-scale - I can still smell the pigments from the prints from 1963. Ash-grey, arsenic, Bleu de France, blue gray together with brick red, citrine, bubble-gum and dark champagne.

The family "Rull" or "Roll" lives in Slussen and love their small world. People never see them because humans are only thinking of themselves. A transparent tunnel-ghost called "Thin" also lives there and tells the family stories about the world outside. The family is often found by a gas station, drinking petrol. Little "Rush" likes to blend the petrol with oil - although that's not good for your figure. "Rally" enjoys to rally around for hours and hours, but the trolls also likes to turn off the engines just to watch other cars and inhale the lovely smell of petrol. Fresh air is more of a nasty smell. They love technique, moving stairways and all their multi-faceted relatives with different engines, colours, sizes and shapes that rolls the streets both day and night."

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17. Baskin, Leonard; Kaplan, Sydney. **A Gehenna Alphabet**. Lurey, Devon: Gehenna Press, 1982. Limited Edition. Tight, bright, and unmarred. Cream vellumesque boards, gilt lettering and decorative elements; laid in additional print; marbled paper slipcase. 8vo. [52pp] with 26 line cut drawings. Numbered, limited edition, this being one of the standard copies. Signed by Baskin and Kaplan. Fine in Fine Slipcase. Hardcover. (#8757) \$2,500.00
"Very few copies were available; most of the edition remains unissued" (The Gehenna Press #81). According to the colophon 110 copies were printed numbered 1–89, and A to U. The 21 lettered copies have an extra impression of the colored wood engraving signed by Baskin. Printed on a Columbian hand press in black and red (additional colors for the alphabet letters) on a variety of handmade papers from Maidstone.
18. Baudelaire, Charles; Symons, Arthur (trans); Feinstein, Samuel (binding). **Poems in Prose**. Portland, ME: Thomas Mosher, 1909 [2013]. Limited Edition/Unique Binding. Tight, bright, and unmarred. Full heavy (and natural) grained black goatskin binding; the text block was re-sewn on recessed linen cords, using the original sewing holes, with linen thread; rounded and backed to 90 degrees; the top edge was then gilt "in the rough", or without trimming, using a wheat starch size; the boards were attached with the linen cords and Japanese tissue; double core headbands were sewn with silk. The spine was lined with Japanese tissue, then with suede and sanded smooth; then a hollow of Katie MacGregor's flax/cotton blend paper was attached; and the book was then covered with black goatskin leather. The covers were tooled in 23K gold leaf and 21K "moon gold" leaf (gold with silver and palladium). The endpapers, a single thin line of yellow ochre flourishing its way across the sheet, marbled by the binder, were pasted down; a gilt frame was tooled around them. The book is housed in an archival full cloth clamshell box with leather label on the spine. 12mo. 70pp. Illus. (b/w woodcut decorations) Fine in Fine Archival Box. Hardcover. (#8628) \$1,750.00
"The design is meant to reference both the traditional and modern, alluding to traditional-style printing as well as Baudelaire's use of traditional forms and his fervent ideological break from the conventional. This is represented by the use of straight lines used in a conventional manner, the ruling lines, and a break from the conventional, the parabolic curves built using only straight lines; this is further distinguished with the use of two tones of gold. The use of marbled endpapers in itself is quite customary, but here they are just a single wispy line of yellow ochre, reminiscent of a pen flourish making its way across the sheet.
19. Bean, Victoria; McCabe, Chris (eds). **The New Concrete: Visual Poetry in the 21st Century**. London: Hayward Publishing, 2016. Limited Edition. Tight, bright, and unmarred. White paper wraps, black ink lettering, five laid in signed plated, black cloth archival box. 8vo. Numbered limited edition of 5. Fine in Fine Archival Box. Original Wraps. (#9270) \$3,000.00
"This sumptuously designed, colourful and beguiling anthology begins with a compendium of quotations on the nature of concrete poetry from poets past and present. The Bolivian poet, Eugen Gomringer, sums up the spirit of the early concrete movement: 'The purpose of reduced language is not the reduction of language itself but the achievement of greater flexibility and freedom of communication. The resulting poems should be, if possible, as easily understood as signs in airports and traffic signs.' And: 'The visible form of concrete poetry is identical to its structure, as is the case with architecture.' Here we have recognition that concrete poetry was more than a working around the materiality of language and that it was a way of working with that materiality towards a fresh communication in a broad range of forms."
Four of the five artists that feature in the limited edition set of prints first appeared together in the 1967 anthology: An Anthology of Concrete Poetry (Emmett Williams, Ed.). The poets include, Augusto de Campos, Franz Mon, Hansjorg Mayer, and Eugen Gomringer. Remarkable.
20. Berlam, Arduino. **Collection of Manuscripts and Photographs [Trieste, Italy]**. Trieste, Italy, c. 1926-1931. Original mss and/or first printings. Loose typescript and handwritten in pen and ink manuscripts on questionable bond paper, black and white silver gelatin photographic prints, mailing envelopes, and two folded and oversize printed maps in the original wraps. Very Good. (#9076) \$1,000.00
A unique aggregation of primary and secondary sources documenting Italian architecture, geography, and cultural life during the pre-World War II occupation, specifically in the area of Trieste, Italy. Condition varies by material type, manuscripts are in exceptional and legible condition with some discoloration to the paper and wear and tear; the addressed and annotated, but tattered envelopes served their purpose as protectors for the enclosures; however the majority of the silver gelatin prints are in exceptional condition with little oxidation or paper degradation. Images are clear, bright, and detailed with rich black and white tones. The two maps, although folded, are bright and unmarred, despite some discoloration on the original wrapper. Overall, collection is brilliant and distinctive, as an early 1930s insight into a characteristically, unparalleled Italian region with Hapsburg Dynasty roots.
Papers represent a small archive of material created by Arduino Berlam, prominent Italian architect, in the region of the city Trieste, nestled on the northeastern coastline of Italy, only a few kilometers from the border of Slovenia. Arduino Berlam was the son of Ruggero Berlam, also an established architect, both known for their collaborative architectural design on the Synagogue of Trieste. Arduino continued to design buildings throughout the 1930s, but also wrote and published several historical and travelogue essays about Trieste. The manuscripts represented in this collection are unpublished and explore more of the cultural and geographic aspects of the area, and uniquely written in English, rather than Italian, presuming to be pitched for a wider market of readership and interest in the area. Evidence of this is recorded in the letter written to James Pond of the Pond Bureau discussing the possibility of publishing the manuscripts (enclosed) into a book or article in a magazine. The Pond Bureau, famously started by James Burton Pond,

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represented lecturers and writers, mostly on a presentation circuit, and included clients as Henry Ward Beecher, Winston Churchill, and Mark Twain. James Pond, as a correspondent then, to whom Berlam wrote, was undoubtedly, James Burton Pond, Jr. who took over the business when his father (Sr.) died in the 1920s. The letter also indicates Berlam and Pond were in communication previous. The letter alludes to an enclosed handwritten manuscript titled: "A Few Words and Many Photo's about Little Characteristic Churches in Friouli [Northern Italy]. 20 pp. which is included.

Also included in the collection: Handwritten in pen and ink "Mediaeval Castles in Friouli [Northern Italy]" (Doct. Arch. Arduino Berlam. Member of the National Directory of the Syndicate of Italian Architects.) 24 pp. This manuscript has annotations in red pencil that correspondence with a numbering system on the photographs [1-29].

"The Grotto of Postumia (formerly Adelsberg)" 4 pp. (1 folio leaf). The handwritten pages in pen and ink are also edited and annotated. Interestingly, this essay describes the many grottos (caves) in the area, formerly part of the Austro-Hungarian empire at one time. Included are nine black and white photographs recording this particular grotto c. 1930s.

Lastly, "Picturesque Trieste, Italy" 24 pp. typescript, including the sections "The Huge Grotto of San Canziano" and "The Dwellers of the Subterranean Metropolis." Heavily annotated, the typescript describes, in travelogue fashion, Trieste and peninsula of Istria written in language to attract curious American tourists, i.e. "day trip of interest." The style of the essay suggests Berlam was writing charismatically, not only for an American audience, but for amateur travelers in mind. The photographs in the collection number over 100 and encompass images of architecture, landscape, customary dresses of local folk, and art. All of the photographic processes for the collection are gelatin silver, on varying degrees of paper quality and various size prints. The images of the grottos of San Canziano (now known as Škocjan Caves) are extremely scarce, estimating from the 1930s. Parts of the caves were not quite open to the public at that time. The 8x10" photographs from the San Canziano cave were taken by Professor Antonio Iviani (signed), naturalist and cave explorer, quite well-known and accomplished photographer of natural subterranean landscapes. Berlam probably collaborated with Iviani to acquire and use such photographs, as they are not prolific. Similarly, because this is a 'research' collection, Berlam utilized and gathered secondary image sources to supplement his articles, so many of the photographs are photographic prints processed by 1930s contemporary Italian photographers and the great photographic firms of the time, including Fratelli Alinari, Giacomo Greatti, Oscarre Sanvini, and Pietro Opiglia. There are 14 photographic postcards in the collection by Oscarre Sanvini, embossed with the O. Sanvini logo. Berlam was extremely efficient by documenting the photographs with an annotated description, photographer, and place attached to the photograph. In some cases, the description also includes a number, which corresponds to a grouping of photographs, as written on 3 of the 4 envelopes in the collection.

Also included: Luigi Vittorio Bertarelli, and Boegan (Eugenio). Carta della Distribuzione delle Grotte nella Venezia Giulia, [Milan] 1926. This set of maps illustrates a period of forty years of cartographic exploration producing a cross-section of two thousand caves in the Province of Udine [Friuli-Venezia Giulia] region. Annotated with a note from Berlam: "To accompany Arduino Berlam's article "Picturesque Trieste."

The collection is remarkably distinct, outlining and illustrating a small geographic area of Italy, quite unknown to the average American citizen, with a rich natural environment and idiosyncratic Medieval architectural history. This area of Italy was occupied by the Wehrmacht troops in World War II and heavily bombed by the Allies, subsequently. The region saw a turbulent cultural change over the last 50 years and many of these descriptions and photographs in the Berlam collection have evolved to reflect a different demographic of culture and community.

21. Beyer, Marcel; Rudnitski, Michail [trans]; Schaeppers, Veronika [artist]. **Funky Sabbath**. Tokyo: Veronika Schaeppers, 2004. Limited Edition. Bright and unmarred. Oval sleeve printed case, Black ink lettering, letterpress printed on strips of rubber. 15cm x 100cm. np. Illus. (colored plates). Fine in Fine Case. Cased. (#8728) \$2,250.00
Edition of 15 numbered copies. "Letterpress Print in German (Berthold Akzidenz Grotesk) and Russian (Helvetica Inserat) by zinc-clichees with black printing ink on three pale yellow rubber strips. Russian translation by Michail Rudnitski. House-shaped prints by used bicycle tires in various colors. Oval-shaped cardboard box pasted with cream-colored paper printed in light green and pink.: (from the artist). Signed by the artist. 3 copies in OCLC (1 in US)

22. Brossard, Chandler; Soumagnac, Max [illus]. **Dirty Books for Little Folks**. Paris: Daniel Conte, 1978. First Edition. Light shelf/edge wear, light even rubbing to wrappers (typical of issue), else tight, bright, and unmarred. Printed paper wrappers, printed in blue ink. 24mo. 106pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#6317) \$145.00
A slightly different take on Pied Piper, Jack and the Beanstalk; Hansel and Gretel; Rumpelstiltskin; and three iterations of Little Red Riding Hood.

23. Brown, Frederic. **ETAOIN SHRDLU**. Portland, ME: Ivy Derderian/Wolfe Editions, 2009. Limited Edition. Tight, bright and unmarred. Unprinted tan cardstock wrappers; green textured heavy stock DJ, lettering and pictorial elements in black ink, advert endpages. 8vo. 13pp plus ads. Illus. (b/w plates). Numbered limited edition this being 6 of 40 copies. Fine in Wraps. Original Wraps. (#7080) \$225.00
The first solo project from Ivy Derderian, working at Wolfe Editions. Printed in Linotype Bonodi Book, created on an Intertype (the Linotype's successor). From the prospectus:
"Frederic Brown's entertaining short story about a sentient Linotype, titled Etaoin Shrdlu, was originally published in 1942 in the magazine Unknown Worlds. While Mr. Brown was well known for his science fiction short stories and

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novels as well as his award-winning detective fiction, it is clear that he knew his way around a Linotype and a print shop.

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

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

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

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

25. Burgoyne, Thomas H. **The Light of Egypt or The Science of the Soul and the Stars [Compete in Two Volumes]**. Denver: H.O. Wagner, 1900/1965. Reprint Edition. Light shelf/edge wear (focused at head and tail), bookseller ticket at front pastedown, ownership stamp on ffep of both volumes, else tight, bright, and unmarred. Brown cloth boards, gilt lettering and decorative elements. 8vo. 289, 212pp. Illus. (b/w plates). Near Fine-. Hardcover. (#9421) \$125.00

Uncommon in any state. Quite scare in as handsome condition as found here.

26. Burman, Jack. **The Dead [Special Edition]**. Toronto, Canada: The Magenta Foundation, 2010. Limited Edition. Tight, bright, and unmarred. Archival wooden box, stained grey, magnetic closures. Quarterbound, brown cloth spine, beige cloth boards, paper onlay, laid in sleeve with a numbered, signed original print. 4to [7.25x10.25]. 128pp. Illus (color plates). Boxed edition.

Fine in Fine Archival Box. Hardcover. (#7302) \$950.00

Foreword by Martha Hanna. "Canadian photographer Jack Burman has created a hypnotic collection of still-lives of long-departed but painstakingly preserved people, specimens and skeletons—dehumanized but very human; flawed but very beautiful. Exquisitely captured, Burman's post-mortem documentation addresses not only death, but the lives that came before. "The photographs are shocking in their intimacy. With clear respect in their representation, Jack Burman works excruciatingly close to their humanity, and to their death." Taken from the foreword by Martha Hanna, Director of the Canadian Museum of Contemporary Photography."

27. Burnham, Dave (art). **Spun Aluminum Bra Engineering Drawing**. Everett, MA: Roland Teiner Co., 1952. Bright and clean. Framed print. Art is 13.75x16.5". [Available framed] Fine. Poster. (#9106) \$250.00

Printed in the saturated blue of engineering blueprints, though on heavier stock. Their focus during WW2 had been largely military and, as the war ended, they were apparently brainstorming ideas about product areas... This was, very likely, an engineer's joke that was 'good enough' that the company printed them as a promotional/holiday gift.

28. Burrell, Ginger; Wolfson, Bryce. **Earth Clock, 2017**. Morgan Hill, CA: Midnight Moon Press, 2017. Limited Edition. Earth Clock is presented with a protective covering lid and a separate clamshell box containing the charger and manual. Earth Clock has both a standard mode where it will wait for interaction by the viewer and a demonstration mode where it will run through the animation as though being interacted with (designed for display situations). Earth Clock will run both on battery or when plugged in. Earth Clock features custom electronics and is archival inkjet printed on Rives BFK. The protective lid features collaged topographical maps and is variable. Numbered limited edition of 10. Fine in Fine Box. (#9383) \$3,000.00

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Earth Clock is meant as both an educational tool and a call to action. To create both a sense of urgency and the beginning of understanding. To present both facts and a sense of the long history of our avoidance and denial. Each of the dated nineteen pages lifts to reveal information about what happened in that year relative to our earth's climate. To the right of the pages is an original poem written in response to doing the research for this artists' book. Earth Clock features custom electronics designed to create a visceral response and to compel the viewer to act. LEDs animate based on what happened each year in Climate Change history. The number display registers the amount of carbon dioxide in the atmosphere in a given year.

29. Burrell, Ginger. **Metamorphosis**. Morgan Hill, CA: Midnight Moon Press, 2016. Limited Edition. Tight, bright, and unmarred. Various structures housed in a specimen box, elements suspended in resin, wooden box. np. Limited edition. Signed by the artist. Fine in Fine Box. Hardcover. (#9279) \$500.00

"Metamorphosis began when I was playing with Hedi Kyle's Fishbone binding. A mistake led to a book design that reminded me of a stalk of corn. Since my current work deals with climate change, and since food scarcity is a part of that topic, that corn stalk led me to think about a series of books which, when viewed from above, evoke the many elements that are already changing. The Spiral: hurricanes and the effects of increased ocean temperature and sea mass. The Pivoting Clouds: the overabundance or complete lack of rain. The Piano Hinge: our relationship with the sun and how, through our alteration of the atmosphere, that relationship is changing. The Flag Book: the wave element and the changes to our oceans, coral reefs and glaciers. The modified Fishbone bindings: the issues of food and our tree of life, our animals. Finally, there are four animals in danger of extinction, set in resin in the center of the box much as we find extinct animal parts in amber today. Metamorphosis was awarded the Hedi Kyle Award, by Hedi Kyle, at the 23 Sandy Gallery show, "Hello Hedi." [Artist Statement]

30. Caldiero-Oertli, Sara. **Snatch & Sniff**: Vagina Poem and Picture Book. Salt Lake City, UT: S. Caldiero-Oertli, 2010. Limited Edition. Minor impressions at rear board (manufacturing mark), else tight, bright, and unmarred. Pink stiff paper wraps, black ink lettering, pictorial endpages, scratch-n-sniff areas at each plate. 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 61 of 79. Fine.. Stiff Wraps. (#7265) \$325.00

Close-up images of vaginas with related poems...each "scented" according to the subject (e.g. camper, vintner, dominatrix, mother, etc). What more can be said...

31. Camden, William (after); James Basire [engraver]. **The Funeral Procession of Queen Elizabeth I, From a Drawing of the Time, Supposed to be the Hand of William Camden, Then Clarenceux King at Arms, Which Was in the Possession of John Wilmot Esq, FRS & by Him Deposited in the British Museum**. London: Society of Antiquaries, 1791. First Edition. Minor shelf/edge wear, remnant of label (dated 1891) affixed to verso of the first panel, occasional paper flaws and irregularities to panorama, sporadic foxing, minor abrasion to front pastedown, else bright and clean. Half bound, black leather spine and tips, blue pebbled cloth boards, gilt lettering and decorative elements, marbled front pastedown. Oblong 8vo. np. Illus. (colored plate) Very Good. Hardcover. (#9317) \$12,500.00

Custom folder holding folding panorama, engraved plates joined on versos to form continuous view: 9 and 3/8 inches by nearly 29 feet. Spectacular hand-colored panorama of the funeral procession of Queen Elizabeth I in April 1603, reproducing drawings in the British Museum ascribed to Elizabeth's biographer William Camden, who appeared in the procession in his official role as Clarenceux King of Arms. Other mourners of note include Robert Cecil, Thomas Egerton, and Walter Raleigh. At the time of her death, most Englishmen had known no monarch but Elizabeth, as the elaborate formal procession detailed here was swelled by thousands of Londoners.

This engraved copy of Camden's original drawings was produced in 1791 for the Society of Antiquaries, appearing in the third volume of "Vetusta Monumenta"; the panorama has been almost entirely colored in an early hand. Left uncolored, strikingly, is the effigy of the queen mounted upon her coffin, a likeness so startling that the London crowd gasped to see it. It is presumed it was left uncolored to reflect the virtue of the Virgin Queen. An exemplary recording of one of the great public ceremonies in English history and document displaying the social order of the monarchy and common people. This edition appears scarce and OCLC lists only five institutions for holdings.

32. Cameron, Ivy. **Autograph Book of Ivy Cameron**. [Glasgow, Scotland], nd [circa 1920-29]. Unique. Textured black leather binding, gilt lettering, aeg, printed decorative endpapers. Small oblong 8vo. np. Illus. (b/w plates). Signed by owner and numerous others. Light shelf/edge wear, one leaf carefully removed, else tight, bright, and unmarred. Very Good+. Hardcover. (#9131) \$350.00

Autograph and photograph collection of Ivy Cameron, music hall and variety theatre performer and dancer in pantomimes in 1920s London, notably in the renowned Wylie Tate's Productions. Album includes, thirteen (13) tipped in photographs, one printed card, one full page sketch, one musical score, and several tipped in mss notes...plus various signatures and notes. Includes players from at least 4 different plays, greats and near great (e.g. Clarice Mayne [sensational silent film star], Dufour Boys [New York], Liliane Gilbert ['Round in 50' at the Hippodrome, Jazz Age Club performer], etc). Cameron was apparently living during some or all of this time at The Mascot, a now-demolished hotel in London [Charing Cross Station], home to many in the area theatres. She is known to have performed in the Glasgow at the Theatre Royal, Leamington Spa, and Theatre Royal Birmingham. Many of the inscriptions are autographs with photographs, but some are short poems from the performers. The inside endpaper reveals handwritten notes by Cameron listing out the various theater performance she was involved with, including: Will Dalton's "Cinderella" 1922-23; Reg Maddox's "Little Miss Muffet" 1923-24; and Wylie Tate's "Aladdin" 1924-25 and "Jack &

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Beanstalk" 1925. This is an exceptionally remarkable record of early 1920s stage and silent film performers in Scotland and England.

33. Carter, Charlotte; Turner, Emily (intro). **Our Voices: Perspectives that Challenge the Stigma and Stereotypes about Sex Works [Set: book, three posters, two postcards]**. Leeds, UK: Basis Yorkshire, 2017. First Edition. Tight, bright, and unmarred. Glossy color printed wraps, staplebound; screenprinted posters. Small 8vo. 73pp. Illus. (color plates). Includes book, three 'tart card' posters and two promotional 'tart card' postcards. Fine in Wraps. Original Wraps. (#9436) \$65.00

"Our Voices: Perspectives that Challenge the Stigma and Stereotypes about Sex-Work' contains the stories and perspectives of 13 sex workers from across the spectrum of the sex work industry. Collectively, these stories and perspectives aim to diversify and clarify the need for a nuanced understanding of sex work and the members that constitute it. They acknowledge and challenge the misrepresentation, stigma and stereotypes prevalent around sex work.

In addition to this, we have developed our own take on the iconic tart cards as once adorned in London's phone boxes. We have created around 25 of these, which are symbolic of the imagery of the cards, yet their respective content challenges this norm with quotes from the women that the charity Basis Sex Work Project works with." [from the publisher]

Of particular note are the tart cards printed with #sexworkersays quotations (both printed in the book and also on the accompanying pieces).

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

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

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

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

36. City of Glasgow Police Department. **Signal box book of Street Thieves and Travelling Criminals for the Glasgow Police Department**. Glasgow, Scotland: City of Glasgow, c. 1950-1960s. First Edition. Bound in faux notebook leather, two-post loose leaf binder with hook fasteners, heavy use wear and damp staining mostly in margins throughout, although typed text and photographs are readable. 109 unnumbered leaves, annotated with handwritten ink pen, contains black and white photographs. Fair. Hardcover. (#9256) \$1,200.00

Very scarce and fascinating 'in-field' or beat police mugshot book from crime-ridden Glasgow, and more specifically found in signal police boxes for on-patrol police. A Glasgow fireman patented the signal boxes in 1891, and by 1931, the city had a network of 323 to increase the efficiency of and communication of constables on the beat. The police "signal" box system was therefore introduced as a means of decentralising the police force. Placing police boxes on the street effectively provided each constable with a mini police station, and it was later found that beat constables did not actually have to make any physical contact with a police station proper. The mugshot book therefore lived in the signal box, out in the elements, thus the obvious use and wear of the book itself. The book contains [alphabetized by last name] profiles criminal mugshots [all male], their Scottish Criminal Record Office Number, physical description, crime profiles, and handwritten annotations with amendments to their profile, for example: 'deceased', 'Has parrot on his shoulder', and even scribbled disguises, addition of beard or glasses. One particular criminal to note is Arthur Thompson, Sr., early in his career before he became known as the Godfather of Glasgow, underground mafia syndicate. He started as a moneylender, sometimes nailing delinquent debtors to doors or floors. His family ruled organized crime for over 30 years. Extremely scarce and riveting specimen of the criminal justice system and crimefighting in Scotland before technological advances.

37. **Collection of Circus Travel photography albums**. c. 1890-1960. A fabulous pair of albums containing upwards of 550 black and white original photographs and clippings of circus vehicles, parades, acts and equipment dating from the late 19th century through the Depression and war years up to the late 1950's and early 1960's. 2 volumes, quarto, approx 34 leaves per volumes, 310 images in volume I, 234 images in vol II with some loose and displaced images

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throughout. The albums are 1940's rexine bound ring binders with heavy sugar paper leaves, all images in very good condition or better, the majority captioned with typed tape slips either on the image or adjacent to it on the album page. Very Good+. Spiral Bound. (#9077) \$5,000.00

Although arranged in a rather random non-chronological order it is possible to catalogue the albums as containing photographs from the late 1890's (a Lemen Brothers circus parade passing through Detroit, Minnesota in 1897 is one of the earliest images, depicting the glamour of the parade passing down a main street that looks to all intents and purposes as if it hasn't seen its last gunfighter yet), right through to some images from the early 1960's, including one image where roustabouts are shown using an ex army Jeep as a piledriver, eschewing the traditional "7-Up" method of bedding the tent poles and supports.

There is also one small format photograph showing the John Stowes Circus bandwagon, hitched to a team of eight horses and standing in a tent field ready to roll out, from the 1850 season; in the main however the majority of images depict circusses from at least three or four decades later.

The main interest of the collection, obviously not downplaying the sheer toe-curling joy of seeing an array of highly detailed images from the golden era of the American travelling circus, is the wealth of detail depicted in the vehicles, costumes, acts and indeed candid day to day living shots of the travelling circus community. The arrival of Barnum and Bailey in the 1941 season was by far the most glamorous and magical thing the inhabitants of McCook, Nebraska would see in the course of the year, and the same for most of the small midwest towns that waited in exquisitely romantic excitement for the news that the circus was in town, before crowding main street as the bandwagon and animal cars rolled ecstatically by on their way to whatever previously empty field was temporarily and for three nights only, going to be designated heaven. The fact that many of the photos show not only the triumphal and choreographed cavalcades but also the breakdowns, random feeding stops where a herd of a zebras and and overheated elephant mill about in some New Jersey train yard, catastrophic train wrecks (some of the most devastating rail disasters in US history have involved circus trains) and the everyday routine of circus people and their accoutrements; is really just an added, academic bonus. All of the greats of the circus circuit are represented, obviously Barnum and Bailey, Ringling Brothers and Clyde Beatty Circus (without doubt the archetypal big top lion tamer, Beatty was the man who would enter the big cat cage with a chair, a whip and a pistol at his side, directly affecting the perception of both circuses and animal acts, for better or worse, for most of the 20th century); but also dustbowl circuit giants Sells-Floto, Parker-Watts and the Hagenbeck Wallace outfits. A particularly dramatic sequence of images dated 1903 shows the Great Wallace Circus struggling with aftermath of a massive flood at Bucyrus, Ohio, showing waterlogged tents, onlookers huddled on high ground and wagons up to their axles in floodwater. Carson Barnes, Gentry Bros. Circus (the original "Dog and Pony Show", Pawnee Bill's Wild West Show and a multitude of others are also represented.

Bandwagons and animal cars are a particular focus of the images. Often elaborately carved and decorated, often extremely large and ornate (Ringling's had a bandwagon that would process through town to attract customers led by twenty harnessed horses) they were masterpieces of the coachbuilder's art and were jealously guarded and maintained. This collection is a treasure trove of 16 spoke wagon wheels, intricately embellished calliope cars (including Ringling's famous "Carrillion Chimes" bell wagon); the mind boggling carved scenes on the Buffalo Bill Wild West Show bandwagon depicting the man himself above a fresco of what appear to be conquistadors; the Monroe Brothers animal cages and a fair representation of the other more prosaic circus vehicles; generator cars, ticket wagons and water cars that would progress down the street after the main parade making sure that the populous weren't inconvenienced by mountains of elephant and zebra dung. Similarly less dramatic are the scenes showing the circus cars in their winter quarters, paint chipped, boards cracked, awaiting refurbishment and the start of the new season to shake dust again.

There is ample historical evidence here of the massive expenditure of both money and physical labour necessary to maintain a travelling circus in the the early 20th century US. The crowds of roustabouts and roughnecks unloading at remote rail stops shows a weary, tenacious diversity of races, ages and dress. Some circuit points would have been better than others for the numerous African American workers shown strapping down rail loads and posing beside newly erected tents; Redlands California was probably just another railyard, main street and field; Birmingham, Alabama and Savannah, Georgia might have been an entirely less straightforward labouring gig in the early years of the 20th century.

A considerable number of images of circus rail crashes are also present, including images of the Hammond Circus Train Wreck in 1928 which all but destroyed the Hagenbeck-Wallace Circus and in which 86 circus performers and workers were killed. A splendid collection of images depicting the height of the travelling show, its victories and disasters and and insight into day to day routine.

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

Unique. 19 volumes bound in quarter calf with raised bands and linen boards, photographs mounted on kraft paper. Excellent condition, tight, bright and unmarred. Photographs are crisp and clear, well-executed and clean. Consists of approximately 500+ black and white photographs.

Very Good+. Hardcover. (#9303)

\$6,500.00

Comprehensive collection of a world travel tour speculated to have been taken and compiled by a Jewish-American woman with families and companions to China, Japan, India, Africa, Thailand, Java, Indonesia, and California, etc.

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

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

39. Cooksey, Gabrielle. **The Book of Penumbra**. Tacoma, WA: [Artist Book], 2016. Limited Edition. Tight, bright, and unmarred. Black paper boards, grey lettering; hinged wooden box, inlaid metal coffin in lid, ribbon lift. 8vo. np [19pp]. Illus. (b/w with gilt plates). Numbered limited edition of 23. Fine in Fine Box. Hardcover. (#9157) \$1,000.00
A book of small stories of death gods from around the world.

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

"These stories are told using pen and ink, then tidied up in Illustrator. Photopolymer plates were combined with handset Packard, then letterpress printed and hand colored." [colophon]
Thai Mulberry Black and Tenju-jo Japanese Kozo. Photopolymer plates from sketches; handset metal type. Signed and numbered by the artist.

40. Cooksey, Gabrielle. **The Book of Penumbra [Art Binding]**. Tacoma, WA: [Artist Book], 2016. Unique. Tight, bright, and unmarred. Black leather boards with oval cutthrough, 7 carved skulls suspended upon gold wire strung web-like through the opening, marbled endpages. Large 12mo. np [19pp]. Illus. (b/w with gilt plates). Numbered limited edition of 23. Fine in Fine Box. Hardcover. (#9226) \$2,250.00

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

"These stories are told using pen and ink, then tidied up in Illustrator. Photopolymer plates were combined with handset Packard, then letterpress printed and hand colored." [colophon]
Thai Mulberry Black and Tenju-jo Japanese Kozo. Photopolymer plates from sketches; handset metal type. Signed and numbered by the artist.

41. [Count of Saint Germain (attributed)]; Koss, Nick [ed.]. **Triangular Book of St. Germain**. Seattle, WA: Ouroboros Press, 2015. Limited Edition. Triangular hand-bound and stitched in red and black letterpress wraps; 48 pp.; full color interior printing in English and French text; illus.; limited to 444 copies. As New. Original Wraps. (#9180) \$65.00

The edition of the 'Triangular Book' was deciphered, transcribed and translated by Nick Koss, who also executed the research and editing of the text. An excellent essay by Koss about the provenance of the manuscript is featured in "Clavis 3: Cipher & Stone." The edition is limited to 500 copies in three editions. 26 special copies bound in full leather accompanied by a hand-wrought silver Longevity Talisman featured in the original manuscript. 26 copies in full leather and 444 copies bound in letterpress wraps. Design and typesetting by Joseph Uccello. - from the colophon.

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

"Written by magician and occultist Aleister Crowley and published clandestinely in 1898, White Stains is a collection of verse tracing the demise of a fictitious poet, George Archibald Bishop. His biography is given in the Preface. Crowley wrote White Stains as a refutation of the psychiatrist and pioneering sexologist Richard von Krafft-Ebing's contention

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in *Psychopathia Sexualis* that sexual perversions are a consequence of disease. Crowley's verse, which is modelled on Decadent and Symbolist poetry, explores a range of ostensible sexual aberrations. Excerpts from several poems appear in another clandestine classic, *Raped on the Railway* (c. 1899)."

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

43. Crumb, Robert, et al. **Small collection of Robert Crumb and underground art comic books.** Various publishers, 1964-1978. [Most/All are First Printings]. Full color and black and white illustrations. Staple bound. Little, to no shelf wear, intact and bright. Very Good+ in Wraps. Original Wraps. (#9117) \$4,500.00
Robert Crumb, aka R. Crumb, is the megalith of subversive, underground, hyper-sexualized comic book illustrators. Crumb first published his psychedelic and explicit Zap Comix in 1968, at the height of the visual art revolution in San Francisco. He is most known for the creation of "Fritz the Cat," a perverted feline with obscene and adventurous antics and "Mr. Natural," an old guy with a long white beard resembling a biblical prophet who spouts contrived metaphysical philosophies and easy living. Crumb also collaborated early on with 60s biker icon and artist, S. Clay Wilson on Snatch Comics. Crumb has received both accolade and disdain for his characters, at times, because of his pornographic and disturbing representations of women and sexuality. Regardless of interpretation, his thick line, gritty style of drawing and crass narratives inspired other illustrators to publish on the fringes of censorship and the underground milieu.

Contents include:

Zap Comix, 1968, Number 0, Number 1-5

Snatch Comics, 1968, Number 1-2 with S. Clay Wilson

R. Crumb's Comics and Stories, April 1964, Number 1

Uneeda Comix, July 1970

Motorcity Comics, April 1969

Big Ass Comics, June 1969

Coochy Cooty, Print Mint, 1970

S. Clay Wilson, "Funkadelic" 1967

Bijou Funnies, 1968, Number 1-2

Snarf, 1978, Volume 1, Number 8

Mondo Snarfo, September 1978, Number 1 [2 copies]

Spirit, 1978, Number 19

Banzai!, 1978, Number 1

Insect Fear, 1970, Number 2

San Francisco Comic Book, 1970

Sleazy Scandals of the Silver Screen, 1978, Number 1, enlarged version

Yellow Dog, 1968-1969, Volume 1, 1-7 [2 copies of Number 7]; Volume 2, Number 3; Volume 2, Number 13 [Large format newsprint]

44. Culpeper, Nicholas. Gent. Student in Physic and Astrology. **The English Physician Enlarged with Three Hundred and Sixty - Nine Medicines, Made of English Herbs, That were not in any Impression until This. Being An Astrologo - Physical Discourse of the Vulgar Herbs of this Nation containing a complete Method of Physic, whereby a Man may preserve his Body in Health, or cure himself, being Sick, for Three - pence Charge, with such Things only as grow in England, they being most fit for English Bodies. Herein is also shewed, 1. The Way of making Plasters, Ointments, Oils, Poultices, Syrups, Decoctions, Juleps, or Waters, of all sorts of physical Herbs, that you may have them ready for your Use at all Times of the Year. - 2. What Planet governeth every Herb or Tree (used in Physic) that groweth in England. - 3. The Time of gathering all Herbs, both Vulgarly and Astrologically. - 4. The Way of drying and keeping the Herbs all the Year. - 5. The Way of keeping their Juice ready for Use at all Times. - 6. The Way of making and keeping all Kinds of useful Compounds made of Herbs. - 7. The way of mixing Medicines according to the Cause and Mixture of the Disease, and Part of the Body afflicted.** London: Printed for J. Barker, 1790. First Edition. Wear at spine, loose inner hinger (but intact), minor shelf/edge wear, cornerfolds, ffep missing, else tight, bright, and unmarred. Full leather binding, five raised bands. 8vo. 348pp. Index. Good+. Hardcover. (#9092) \$200.00

Nicholas Culpeper (1616-1654) is one of the most influential writers and researchers of Western herbalism since the 1600s. Culpeper popularized astrological herbalism, or what he called "astrologo-physical discourse of the vulgar herbs." The English Physician originally published in 1652 describes plants and their uses intertwined with readings of

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*the stars and planets. The text is also a literal how-to for making syrups and tinctures for certain health ailments. The book also references the common and Latin names of plants for the common users, unmistakably a reason why the Puritan community was fond of the text. Culpeper followed the Galen method of diagnosis, but more critically, was a model folk herbalist, putting the plant formulas into the hands of the common folk, emphasizing bioregionalism, and using unconventional methods of astronomical diagnosis. Culpeper died shortly after publishing *The English Physician*, however his work is still used today by students of Western Herbalism continuously.*

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

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

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

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

47. Dagan, Nilly. **In Everyone There Are Four Sons**. Ra'anana, Israel: Even Hoshen Press, 2007. Limited Edition. Tight, bright, and unmarred. Full red leather bindings, red marbled end pages and pastedowns, laid in green cloth-covered clamshell box designed by Ido Agassi, housed in red cloth slipcase, enameled metal sculptural element. 8vo. 64pp. Illus. Numbered limited edition of 54 copies. Fine in Fine Archival Box. Hardcover. (#9267) \$2,400.00

Bi-lingual edition: English and Hebrew. English translation by Susann and Ed Codish.

"This is Dagan's first book of poetry, simultaneously appearing in both Hebrew and in English. The two books are accompanied by a CD featuring readings of selected poems to guitar improvisations by Amos Ever-Hadani. Opening and closing musical motifs are by David Elharrar, arranged by Ken Burgess. The Hebrew reading is by actress Tami Spivak and the English reading (in the translation of Susann and Ed Codish) is by actress Gilya Stern.

In Everyone There Are Four Sons is predicated on elements of multiplicity and variety. Every poem speaks in several voices, and the series of transitions surprise. Nilly Dagan weaves the high and the low, street slang and ancient sources, images and symbols from all over the world. All of these elements introduce one another and interchange, and associatively create the multi-vocal lyrical flow that is uniquely hers.

In the Jewish tradition, the four sons in the Passover Haggadah are viewed as archetypes of people, and parallel to the four elements which were viewed as the stuff of which all matter is comprised – water, fire, dust and air. The wise son is like pure water, the wicked like consuming fire, the simple like dust of the earth, and the son who doesn't know how to ask like restless wind. Just as their faces differ, so do their opinions, says the Talmud, by which it seeks to tell us that a multiplicity of facets, faces, voices, and colors constitutes a blessing for a fuller and richer multi-dimensional world.

Nilly Dagan came to poetry relatively late, having spent many years in the world of business. She has been writing poetry since 2005. Her poems have been published in the literary supplement of Yediot Ahronot and in Hebrew literary magazines such as Moznayim, Iton 77, Shvo and Gag. Just as she appreciated the insight at the core of In Everyone There Are Four Sons, so she envisioned four modes of expression participating together in a four-way artistic conversation: poetry, translation, music and reading. And so, the point at which other poets might feel that they have completed their task, was turned by Nilly Dagan into a new beginning. She contacted translators, composers, musicians and actresses, to become part of a project whose shape emerged, step by step, and swept them all into a collaborative artistic creation." [from the publisher]

"What is perhaps most striking about this limited edition of the book is the metal sculpture "Quartet" by artist David

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Gerstein, who has created a visual representation of the four sons in the Passover haggada, which the book title refers to, "In Everyone There Are Four Sons". The sculpture acts as a kind of center divider between two language versions of the book, like butterfly wings, identical in content, yet one in Hebrew and the other in English." [publisher statement]

48. Dahl, Roald; Blake, Quentin (illus); Fletcher, Erin (binder). **James and the Giant Peach [Art Binding]**. London: Viking Press/Herringbone Bindery, 1995. Reprint/Unique Binding. Tight, bright, and unmarred. Pastepaper boards (painted over Hahnemuhle Ingres Smoke); yellow leather edges; Cave Paper endpages, stained textblock edges, brown foil lettering; archival box. 8vo. 156pp. Illus. (b/w plates) Fine in Fine Archival Box. Hardcover. (#8655) \$450.00
"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

49. Davolt, Robert W. [ed]. **Drummer [Magazine]**. San Francisco, CA: Desmodus, Inc., April 1999. First Edition. Tight, bright, and unmarred. Color cover with black and white newsprint pages, tabloid size fold, stapled. 66pp. Illus. (color and b/w plates). Near Fine in Wraps. Original Wraps. (#8985) \$75.00
Issue #214. Last print copy of the serial publication. Includes certificate of authenticity, signed by last editor of the magazine Robert W. Davolt. September 30, 1999. Front cover also signed by Robert W. Davolt, "the last Drummer." This issue features articles on "Slaves and Servitude", particularly on master/submissive roles and masculine "handlers." The photography exhibits situational stimulation and supports consensual role-playing. Drummer magazine is an American magazine specializing in BDSM, bondage, and leather subculture geared toward gay men. Although, beginning in Los Angeles in 1977, the editorial office moved to San Francisco to become one of the more dominant magazines to feature and support the leather community and bondage sexuality. Both Tom of Finland, prominent leather culture illustrator and photographer, Robert Mapplethorpe were featured in the magazine in the 1970s.

50. de Sade, Marquis; Blaine, Mahlon (illus); Feinstein, Samuel (binder). **Justine [Art Binding]**. Paris: Les Editions du Courrier Graphique, nd [[2016]. Limited Edition/Unique. Tight, bright, and unmarred. Full black Morocco (goatskin). The insides of the boards were then infilled with 20pt marbled archival card and binding tooled with 23K gold leaf using egg-glaire, and onlays of deep red and undyed goatskin. 12mo. 206pp. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#9275) \$3,250.00
Collection "Le Ballet des Muses". English translation. "In keeping with what I often do on books of a questionable nature, I use color and suggestive shapes to allude to the content. The freehand dots mimic the illustrations, and the expressive endpapers were marbled by me." [artist statement]

51. de Saint André, François ; Robert-Marc Despilly [publisher]. **Lettres de Mr. de St. André, conseiller-medecin ordinaire du Roy; a quelques-uns de ses amis, au sujet de la magie, des malefices et des sorciers** Où il rend raison des effets les plus surprenants qu'on attribue ordinairement aux démons; & fait voir que ces intelligences n'y ont souvent aucune part; & que tout ce qu'on leur impute, qui ne se trouve ni dans l'Ancien, ni dans le Nouveau-Testament, ni autorisé par l'Eglise, est naturel ou supposé. Paris: Chez Robert-Marc Despilly, libraire, 1725. First Edition. Tight, bright, and unmarred, superb copy. Bound in contemporary mottled calf, gilt decorated spine with raised bands. 12mo., 8 unnumbered pages, 446 pages, 2 unnumbered advertising pages. With marble endpapers and marble fore-edge and imprinted with illustrated devices. Very Good+. Full Calf. (#9292) \$650.00
François de Saint André was medical counsel to King Louis XIV and author of treatises on various diseases and remedies. He wrote extensively about magic, spells and sorcerers, to prove that "the possessed and the sorcerers are often sick people in the midst of obsessions." He also describes the role of the Church, as not participating in the imagination and popularization of sorcery, demonology, and magic on the minds of the masses. In his mind, if the practice of subduing witchcraft is not in the Bible, then the Church should not endorse a position. Rather than inflating the notion of superstition, de Saint André suggests people be treated by medicines for their possessions. Scarce edition, excellent source on Rationalism and instances of early magic, occult, and sorcery in the 17th-18th century. This copy is in splendid condition with a lovely binding and endpapers.

52. Dewitt, Cali Thornhill. **Affirmations**. Los Angeles, CA: Privately Printed, 2013. First Edition. Single-sided 8.5x11" paper sheets stapled and black duct tape bound. Illustrated in color and black and white Xerox copy. 22 pp. Clean and bright. Very Good+ in Wraps. Staplebound. (#9172) \$225.00
Scarce copies, as Dewitt's work is widely collected in the Los Angeles art and fashion scene. Cali Thornhill Dewitt is a Los Angeles based artist, writer, and fashion designer known for his arty discordance and tongue-in-cheek pop art. He is currently working with high profile hip-hop artist Kanye West on a text heavy fashion line. "Affirmations" flirts with sadomasochism and cheeky inspirational quotes in a black humor 'self-help' style zine format.

53. [Diane Bataille]. **The Whip Angels: The Traveller's Companion Series**. Paris: The Olympia Press, 1955. First Edition. Touch of rubbing at rear, else tight, bright, and unmarred. Green printed wraps. Small 8vo. 198pp. Near Fine in Wraps. Original Wraps. (#8465) \$245.00
Attributed to Diane Bataille and apparently written in response to a debate with her husband (noted librarian and

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novelist Georges Bataille) over her ability write erotica. Themed similarly to de Sade's *Justine*, here young Victoria's family and friends guide her training in submission, intense stimulation, and dominance. The work eventually became one of Olympia's best selling books, far exceeding the circulation of work by her husband. Very difficult to find in the condition show here.

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

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

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

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

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

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

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

56. Eckels, Howard Samuel. **Post Mortem Stains and Putty Color**. Philadelphia: Press of H.S. Eckels & Co., 1922. First Edition. Minor shelf/edge wear, joint starting at staples, light/even toning to textblock, ownership signature and notation at front, else tight, bright, and unmarred. Navy cloth boards, printed label, fold-out map (in red) of circulatory system. 12mo. 53pp plus adverts. Illus. (color print). Very Good+. Hardcover. (#8966) \$245.00

Includes 'modern' book curse, "'Notice' / This book is the property of G. L. Dodds. / Read if you care to but do not mark, destroy, or carry out of back room. / G.L. Dodds / P.S. I weigh 157lb. Let this be a warning to you. / G.L.D.

57. Esnault, Michel (photos). **3 Erotic "La Carte Qui Chante" [Disque 45 Tours]**. Paris: Editions Lagaye, nd [circa 1920]. First Edition. One has center hole punched out, vinyl releases with humidity, else bright and clean. Color illustration with vinyl lp onlay. Very Good. (#9009) \$45.00

Much more common with Paris scenes and patriotic music, this set of erotic images is accompanied with French romantic music.

58. Esslemont, David. **Chili: A Recipe**. Decorah, IA: Solmentes Press, 2013. Limited Edition. Tight, bright, and unmarred. Stab-sewn in the Japanese method with thin cloth boards and drop-spine archival box. Small fo. Illust. (color and b/w plates). Limited edition of 20. Fine in Fine Archival Box. Hardcover. (#8065) \$2,000.00

A pictorial recipe in thirty-nine color woodcuts. Brilliant in its wit and execution.

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

Limited first edition of 36, this edition is 1/36, with the trade edition cased in a custom leather 'corset' cover binding, secured by metal grommets and two leather strap loops. Leather still bears a hide scent and features a painted patina, a

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fire burnt treated, manipulated, and animal-like with elements cut into tails. The AMF logo is carved into the leather at the top of the cover, as well as the edition number: 1/36 on the back. Text printed on high quality matte clay coated medium weight paper. Signed by Louis Fleischauer, "Pure Kaos Against Total Control" 2016, on the opposite end papers. Includes a small archive of performance fliers for AMF [2002-2015], AMF Korsets / Fleischauer Creations marketing cards and a DVD-R of live performances, signed with a fingerprint impression and numbered 1/36. Edition is divided into several sections: *Flesh Art Manifesto*, *Sculpted Skin (Wearable Art/AMF Korset)*, *Rituals of Transformation*, *Human Instruments*, *Aesthetic Meat Front (Rituals + Actionism)*, *Transformed Flesh*, *Interviews + Random Thoughts*. Scarce copy, most editions are with private collectors, this is the last acquired copy from AMF with the leather casing and performance inclusions and also is the first numbered and sculpted edition, as well. This book is a retrospective of Aesthetic Meat Foundation, (Aesthetic Meat Front is the performance collective of the entire art and creative project of Aesthetic Meat Foundation), featuring a mix of ritual, sculpture, and wearable art. AMF performances in the United States are generally rare, but emulate the same power as Ron Athey and *Einstürzende Neubauten* fused with an anti-industrial complex manifesto. "Louis Fleischauer, is a sculptor, and body-artist using organic materials such as animal hides, bones, flowers, blood and his own skin. In his public rituals he turns humans into living sculptures and instruments, including his own body. Through a mix of agony and euphoria Louis falls into a state of trance. His sculptures are a reflection of this experience." – from the AMF biography.

60. **Four CDVs of Little People [Tom Thumb & Wife; Charles Decker; Two Unidentified]**. New York; Milton, PA; Harisburg, PA: Fredricks/McMahan/Keet, nd. [circa 1865]. First Printing [presumed]. Minor edge wear, corners rounded on one, else bright and clean. Sepia albumen prints. 2.5"x4". (#6667) \$150.00
A lovely, early image of General Tom Thumb and his wife (Fredricks 'Specialite') and an uncommon iteration of the Charles Decker CDV. The other two CDVs are unidentified - one of two young people, one of a young girl/woman [and in at least one case, may be children (though all were together in a collection of sideshow performers)]. An unusual collection of images.

61. [Fox, Charles James (attrib)]. **Essay Upon Wind: With Curious Anecdotes of Eminent Peteurs**. Potsdam/London: Office of Peter Puffendorf, nd [cira 1800]. Limited Edition. Light shelf/edge wear, hinges show minor cracking, owner bookplates, pencil notations, rebound, else tight, bright, and unmarred. Full red leather binding, five raised bands, gilt lettering, in blind decorative elements, marbled endpapers, teg, engraved frontispiece tipped in, full vellum. 8vo. 56pp. Illus. (b/w plates). Limited edition of 12 copies on vellum in addition to broader edition of 50 on paper. Near Fine. Hardcover. (#9164) \$8,500.00
"A remarkable *jeu d'esprit*, in the scatological manner of Swift and his imitators, and persistently attributed to the eminent English politician Charles James fox, whose good-humored dissipations were notorious. "This copy is printed on vellum; the printed notice of limitation on the verso of the title-page reads, "Of this volume fifty copies only are printed," to which an early hand has added in pencil, "on paper, and 2 on vellum." The text begins with a facetious dedication to the Lord Chancellor (Lord Thorlow): "I have heard, from several of your brother peers, that your lordship farts, without reserve, when seated upon the woosack, in a full assembly of nobles." A following note ("anticipation") informs the curious reader that "the following singular essay was written, and published, for a considerable wager." The essay itself, called "An Essay upon Farting," is addressed to the Secretary of the Agricultural and Philosophical Societies in an unnamed place, and is dated Monteuil, December 23, 1783. There follows a mock-scholarly discussion of five kinds of exhalation, the sonorous and full-toned, or rousing fart, the double fart, the soft fizzing fart, the wet fart, and the sullen wind-bound fart. The essay is signed "Van Trump," and is followed by a short postscript, and a longer appendix, with its own fly-title, called, "After thoughts upon farting; shewing its great utility: with curious anecdotes of eminent farters." The printing history of this text is obscure. At the Pennsylvania Historical Society is what appears to be a unique copy dated 1787, with vii(1), 39 pp., "printed and sold by all the booksellers in town and country." At Harvard is another edition, called "An Essay upon Farting," with the same pagination, and curiously dated "MDCCLXXVII;" this pamphlet was printed in London for G. Ledger of Dover, "and sold by all the booksellers in town and country under the title of An Essay upon Wind." Ledger was in fact a bookseller in Dover, and his name appears in at least a dozen imprints from 1786 to 1799. Of the present edition the ESTC (01/04) records three copies (O; CU-SB, NSyU), to which OCLC adds one more (CtY, but "52 pp."), and NUC possibly a fifth (IEN). None of these is reported to be on vellum. The ESTC dates this printing ca. 1800; it is certainly no earlier, as the new-style "s" is used throughout; very likely it was produced before Fox's death in 1809. An early manuscript note on the front flyleaf reads as follows: "Of this volume written by Charles Fox for a wager, and dedicated to Lord Chancellor Thurlow, only fifty copies were printed on paper, & two upon vellum. 2312. Bohn's English Catalogue. 1829. Hibbert's sale five pounds." George Hibbert's large library was in fact sold in 1829, though I believe there were 12 copies on vellum (as we have sold to recently and know the location of at least 3-4 in insitutional clients. Inserted at the front is a portrait of Fox, dated 1798; later bookplates of Frederic R. Kirkland and Ray Norr. Kirkland was a noted collector who's collection was sold by Parke-Bernet Galleries in 1962. Norr was also a well known collector (who's bookplate was create by one of the greats of the period), though he is best known as a whistle blower in the tobacco case.

62. Freydier. **Plaidoyer de Mr. Freydier avocat a Nismes, contre l'introduction de Cadenas, ou Ceintures de chastete**. Montpellier: Augustin-François Rochard, 1750. First Edition. Light shelf/edge wear, light toning, rubbing at spine label, tips through, else tight and unmarred. Purple paper boards (19th-century), leather spine label, gilt lettering,

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marbled textblock edges, woodcut decorations. 8vo. xxxvii, [1] (blank)pp. Very Good. Hardcover. (#8965) \$2,500.00
First Edition of this highly curious work, containing legal arguments of an actual 18th-century trial concerning the forced use of chastity belts; it remains one of the most bizarre trials of sexual jealousy. Even in the 19th-century this first edition of 1750 was quite unobtainable. The importance of this work, and the rarity of the first edition of it, merited a reprint by Jules Gay, the great bibliographer of pornography and human sexuality, in 1863. Gay's edition contained a preface (unsigned, but by the great French bibliographer Gustave Brunet) in which is claimed: "There exists few trials as bizarre as this one, and we believe that the case involving Master Freydier remains unparalleled in the annals of legal literature."

THE CASE AGAINST PIERRE BERLHE (age 36) was brought by Freydier, a lawyer at Nimes, on behalf of 18-year old Marie Lajon. Berlhe had raped and kidnapped the young woman, subsequently imprisoning her and forcing her to wear a chastity belt while he was away on his travels. After Miss Lajon, escaped she lodged a complaint with the civic authorities in Nimes, and retained the counsel of Nimes attorney Freydier (his first name is not recorded). The lawyer here describes in considerable detail the chastity belt in question, while embellishing his legal argument with obscure references to Genesis, Plato, Saint Jerome, Saint Isidore, and others. The outcome of the trial is unknown, but Freydier clearly used it as a platform for what has been called an "érudition déplacée" (Gay).

*Gay and others cite this 1750 Montpellier edition as the first. The BnF catalogue records a unique, undated folio edition from Toulouse which was not known to Gay or Brunet. Gay notes that copies of our edition are known with 3 added plates, but it was issued as text alone, as here. OCLC does not locate any copies with added plates. Gay, *Amour*, III, 753-4. This work remained unknown to David Murray "Lawyers' Merriments."*

63. Gano, Gordon [Violent Femmes]. **Two Page MSS letter from Gordon Gano [together with] One Page MSS**

Lyrics. LA, 1983. Unique. Minor toning, else bright and clean. 8.5x11" notebook paper; mss in black ink. Signed by the author. Near Fine. (#8908) \$25,000.00

"Violent Femmes" was the debut album by Violent Femmes and one of the defining albums of the era. Recorded in July 1982, the album was released by Slash Records on vinyl in April 1983. Gordon Gano wrote most of the songs for the album while still in high school in Milwaukee Wisconsin. It was the band's most successful album going platinum eight years after its release. The album achieved what is believed to be a unique fee buy going gold, four years after release, without having made an appearance on Billboard's top 200 album chart. Rolling Stone ranked the album Number 22 on its list of the 100 Greatest Albums of All Time. [They were discovered by James Honeyman-Scott (of The Pretenders) on August 23, 1981, when the band was busking on a street corner in front of the Oriental Theatre, the Milwaukee venue that The Pretenders would be playing later that night. Chrissie Hynde invited them to play a brief acoustic set after the opening act.]

*The letter and lyrics sheet, dated 2/23/83 and all in Gano's hand, addresses a handful of major issues to be resolved before the album release a couple months later. Notably, it includes the densely written sheet of all the song lyrics that was printed on the LP sleeve included with the debut album. The letter goes into detail regard reproduction of the sheet and addresses several other issues (e.g. the quoting of a Muddy Water's song in *Gone Daddy Gone*). This is the original mss which launched over a million copies and helped shape a genre.*

64. [Garcia, Fernando Aguayo; Queer Nation]. **Proper Conduct / On October 6, 1989, Police Rioted in the Castro... [Rally Poster].** [San Francisco]: [Queer Nation], 1991. First Printing. Bright and clean. Cyanotype poster. 12x35.5" Illus. (mono plate). Near Fine. (#9272) \$350.00

Poster for a protest organized by Queer Nation in San Francisco to demand justice for victims of the 1989 Castro Sweep Police Riot, when more than 200 San Francisco police officers reacted to an ACT UP march by invading the gay Castro District, declaring the entire neighborhood an unlawful assembly and violently clearing the streets. The Queer Nation protest took place at the San Francisco Hall of Justice following a Police Commission finding that the police sweep of the Castro had constituted "proper conduct." The poster was designed by gay Latino artist and activist Fernando Aguayo-Garcia and was produced in an extremely limited number of copies using the cyanotype process.

65. Gatewood, Charles. **Forbidden Photographs Original Maquettes and Image Negatives.** Sun in Scorpio, 1981.

Limited Edition/Unique. Maquettes: Hint of toning at leaf edges, some glue toning at text pastedowns, some pencil notations for printers, else bright and clean; book: tight, bright, and unmarred. Maquettes: archival box, tissue between negatives; book: black paper boards, black endpages, frontispiece. 8vo. np. Illus. (b/w plates). Limited numbered edition of 1000, this being copy "Proof" Very Good. Hardcover and Original Sheets. (#9187) \$2,500.00

*"Charles Gatewood's world is not for everyone. These photographs, themselves quite understated, present some of the most gruesome and irresistible body piercings, tattoos, and alternative characters. Gatewood's writings provide a vivid travel insight into the lives of Annie Sprinkle, Sailor Sid, and Mrs. Gatewood." [publisher] "Gatewood's work is freakish, earthy, blunt, erotic--most of all, terribly and beautifully alive." [A.D. Coleman, *New York Times*]*

Nineteen negatives for the various photographs including nearly all of the 'major' images (including bondage bear). Forty loose sheets composed of the pasteups for the the book. Includes original envelops laid in.

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

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Inscribed to front flyleaf by the great lady herself:

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

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

Beatrice was the transatlantic issue of the mighty London house of Forbes-Robertson, theatrical super family, friends of Oscar Wilde in all possible ways, revolutionaries of the stage, she was mates with royalty, blood brethren of the rich and famous from Bernhardt, to Irving, Ellen Terry, Bram Stoker, Gilbert and Sullivan and the great and powerful on both sides of the pond. Actress, activist, public speaker on Women's Suffrage, Vice President of The Actress's Franchise League (yup, a women's trade union in pre First World War America), President of The British War Relief Organisation, author of "What Women Want" and, along with Charlotte Perkins Gilman herself, a leading member of Heterodoxy (which is an incredible name on so many delicious levels); the prominent and occasionally notorious and radical feminist debating group based in Greenwich Village in the early 20th century. A hotbed of unorthodox feminist opinion and a haven for New York's lesbian and bisexual women, other members apart from Gilman and Forbes Robertson included Inez Haynes Irwin, Ida Rauh (another actress and female trade unionist, running mate of Eugene O'Neill), Susan Glaspell (the greatest woman playwright no-one has heard of), Fola La Follete (Quote of the week: "A good husband is not an adequate substitute for the ballot.") and Zona Gale, first female Pulitzer winner. I can only imagine that their meeting rooms didn't need gas or electricity, it probably just glowed out of sheer rage and intelligence, they referred to their struggle for recognition as "breaking into the human race."

One of the greatest and most significant weird tales of the late 19th century, a story "not intended to drive people crazy, but to save people from being driven crazy..." inscribed by its ground-breaking feminist author, to a friend and fellow fighter for woman's suffrage on the occasion of her marriage. Beat that.

67. Green, George [poem], Loeber, Nancy [art]. **Lord Byron's Foot [Standard Edition]**. New York: Nancy Loeber, 2016. Limited Edition. Tight, bright, and unmarred. Drum leaf binding in a stiff paper wrapper, reduction woodcuts. 4to. np. Illus. (color prints). Numbered limited edition of 35; 7 Making Copies (2 included original drawing, loose print of the drawing and a woodblock, 5 included original drawing, loose print of the drawing). Fine. Original Wraps. (#9039) \$875.00
Includes eight woodcuts (portraits of Byron and of his various lovers) accompanying an 8 stanza poem by George Green.

68. Grimm, Jacob & Wilhelm; Lucas, Edgar (trans); Rackham, Arthur (illus); Cooksey, Gabrielle [binding]. **The Fairy Tales of the Brothers Grimm [Fine Binding]**. New York: Doubleday, Page & Co., 1909/2016. Limited Edition. Tight, bright, and unmarred. Full brown calf skin leather with brass inlays, riveted with escutcheon pins into painted aluminum pastedowns, Arches Text Wove is used for the wing and also for the pastedown/ flyleaf, white airbrush paint and a leather burning tool used to make delicate illustrations, hand sewn silk endbands; black cloth dropspine box. 8vo. Fine in Fine Archival Box. Hardcover. (#9158) \$3,500.00
"This book shows two sides of butterfly wings; one side is flowing with cleaner lines while the other is more jagged and rough. I did this because the brothers have such sweet tales at the beginning of each story, but then they usually take a sinister turn. The book is very heavy, and I wanted to add weight by including brass into my design because of the hefty-ness of the Grimm stories, and yet I wanted it to be a delicate cover, with burned in drawings, and hidden animals or objects since the book is so diverse in the story tellings." [artist statement]

69. Grobet, Ximena Pérez . **24 Hours**. Mexico City: Nowhere Man Press, 2010. Limited Edition. Tight, bright, and unmarred. Black cloth boards, endpapers in red and black, transfer printing on 17gs Japanese paper. Small fo. np. Illus. (b/w plates). Numbered limited edition, this being 4 of 5 copies. Fine. Hardcover. (#9405) \$4,250.00
"The concept for this book is based on the human body as a subject, understanding its function in a much broader, more thought-provoking way that will make it possible to chart its movements in the course of a day. The specific cardiological study of the heart is reflected without any alteration, simply framed in the form of a book. The graph

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shows a records that refers to primitive writing, thereby creating a dialogue between a potential typography and the topography of the heart." [artist statement] The artist wore a heart monitor for 24 hours and the results are captured here.

70. Grobet, Ximena Pérez . **Encuadres, Personal Diary**. Mexico City: Nowhere Man Press, 2000. Limited Edition. Tight, bright, and unmarred. Black paper wrappers, exposed bands, alternating leaves of textured paper: a black sheet with black serigraph print, a sheer sheet acting as an overlay, and white sheets, either Japanese paper with black serigraph print or heavier weight with aquatint prints; black cloth archival box, printed lines. Square 8vo. np. Illus. (b/w screen printed plates). Numbered limited edition, this being 14 of 25. Fine in Fine Archival Box. Original Wraps. (#9268) \$2,500.00

"The idea of this book was to extract a series of texts from the artist's personal diary, which would enable one to recognize, rather than the content of the text, the emotion that accompanied the experience, reflected in the many facets adopted by her handwriting at these very different times. The handwriting becomes an emotional record each of the real, concrete experiences that led to the writing of those twelve episodes selected from the diary. The book has twelve engravings made in Alex Ehrenberg workshop in Mexico City, with twelve silkscreens made in Jan Hendrix's workshop in Mexico City, binded by Poncho Martínez. The book was published thank you to the Mexican CONACULTA GRANT called "Jóvenes Creadores" in the visual arts area leded by Luis Lopez Loza." [artist statement]

71. Grobet, Ximena Perez . **Memoria [Memory]**. Barcelona: Nowhereman Press, 2013. Limited Edition. Tight, bright, and unmarred. Red cloth boards, off white ink lettering, title page/colophon printed, rest of textblock is cut paper. 8vo. np. Numbered limited edition, this being 2 of 3 copies. Signed by the artist. Fine. Hardcover. (#9265) \$5,500.00
"Throughout history, books have always served as a recording tool, in which the testimony of something that has left a mark on the work of humanity is recorded for posterity. Memory is the cut that is made line by line as though it were a continuous text on the page. As each one of them goes by, the cutting lines interact, creating different formal relationships between each other and suggesting the relationship of each book with its content, form and memory." [artist statement] Text engraved by laser by Origami Arts, bound by Poncho Martínez.

72. Halliday, David. **Three Albums of Original Photographs by David Halliday of New England Beds & Taverns**. Boston, c.1890-1900. Each album 12.5"x9.75", typescript contents page + 48, 50, 51 mounted prints. Some wear to the covers, light soil. Vol. IX with plate 12 noted as 'removed' in pencil. Ex-library, with stamps on the back of the prints. Very Good. Limp faux leather cloth. (#8025) \$1,200.00
Three interesting albums of silver prints, titled in typescript "Halliday Photographs - Volume VIII - Old Beds - Canopy Top", "Halliday Photographs - Volume IX - Old Beds", "Halliday Photographs - Volume XVII - Old Taverns". In the case of the two volumes of beds, they were photographed in place with room details. Most/many owners & locations identified. Each album 12.5"x9.75", typescript contents page + 48, 50, 51 mounted prints. Some wear to the covers, light soil. Vol. IX with plate 12 noted as 'removed' in pencil. Ex-library, with stamps on the back of the prints.

73. Hammond, Jane; Rubinstein, Raphael, et al. **Be Zany, Poised Harpists / Be Blue, Little Sparrows**. New York: Dieu Donné Papermill, Inc., 2002. Limited Edition. Tight, bright, and unmarred. Collaged covers composed of hand-cut paper and string, with translucent paper overlaid onto boards; contents variously letterpressed, photo-copied, and digitally printed, with die-cut chapter covers and various inserts; matching slipcase in gold silk. 4to. np. Illus. (color and b/w plates). Numbered limited edition, this being 15 of 17 Artists Proofs in addition to the 30 of the Standard edition for a total of 47 copies. Fine in Fine Slipcase. Hardcover. (#9178) \$6,500.00
An artist book with poems by Raphael Rubinstein. "Each book cover is a one-of-a-kind handmade paper collage created by the artist in the papermaking studio, assisted by Susan Gosin and Mina Takahashi. The white cotton text paper and colored abaca chapter covers were handmade at Dieu Donne Papermill. The circles in the chapter covers were die-cut by hand. Carol Joyce bound the edition and slipcase each book in one of four colors of raw Indian silk to match the colored chapter covers. The text is letterpress printed in Avenir types by Ruth Linggen." (from the colophon). OCLC finds 5 copies only (Getty, U.Minnesota, U.Wisconsin, U.Washington, BNF); we find 2 additional copies at the Met and MoMA.

74. Hanmer, Karen. **BEAUT.E(CODE) Computer Professionals Reflect on the Art in Software / Big Blue**. Glenview, IL: Karen Hanmer, 2002/2006. Limited Edition. Bright and unmarred. Laser print on polyester film; computer punch card. 3.25x7.5". Edition of 100 Fine. Loose Sheets. (#9278) \$100.00
BigBlue: National Archives image of 1970s era computer room overlaid on punch card. BEAUT.E: Text keypunched onto computer cards, "bound" with custom printed rubber band. "This book documents interviews conducted with computer software developers to explore the aesthetic values in, and their fond feelings for, computer programming. I am a visual artist. My husband is a software engineer. For years I have listened to his conversations with colleagues about hardware and software, what is good or pleasing and what is not and why, what they find new and exciting or classic and exciting. I am able to sense, but am unable to experience the excitement they feel. I wanted to find a point of entry into this world, and find a way to convey their excitement to other non-technical people. I gathered information by conducting group interviews with and sending questionnaires to computer professionals to

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explore aesthetic values in the art of computer programming and how they are similar to (or different from) aesthetic values in art. Or more plainly, "what excites these guys?"

Three elements are combined to create the pieces in this show: quotes from the interviews which I thought best or most colorfully expressed these aesthetic values, representations of artifacts I remember fondly from my college days working in the machine room of the university's computer center circa 1980, and my simplistic understanding of the basic inner workings of a computer."

75. Harwood-Jones, Markus/Star . **Confessions of A Teenage Transsexual Whore [Complete in Ten Parts]**. Toronto: Self, nd [circa 2010-2012]. First Thus. Tight, bright, and unmarred. Taped bindings over printed paper wraps, color inkjet reproductions. 8vo. Var. pag. Illus. Near Fine in Wraps. Original Wraps. (#9294) \$145.00
"A 10-part zine series telling Star's short stories of survival sex work over the course of two years." [From the author]

76. Head, Dr. John Thomas, Maximus; Lord Merlyn [pseud.]. **Original Rosicrucian esoteric manuscript, grimoire**. Early to mid-20th century. Unique. Loose handwritten and hand-colored original manuscript in 18 leaves, housed in binder and mylar sheets. 4to. The manuscript is fully illustrated into several sections, "A Chela's Prayer" [student's prayer], followed by 14 leaves with descriptive explanations of Chaos, First Manifestation, Supreme Being, Solar God, Holy Spirit, First-third Differentiations, and the Fall of Lucifer. All signed with the pictorial device "S.S" star in triangle. No known copies exist. Very Good+. Original Wraps. (#9430) \$650.00
Dr. [John] Thomas Head [pseudo. Lord Merlyn] c.1910-1999. Dr. Head was a professor, language scholar, and member of the Golden Dawn, and elder of the Unicorn tradition of Wicca. He was also a book collector of some note. Head was a personal friend of Israel Regardie, and an avid book collector who was well known for his encyclopedic knowledge - theoretical and practical - of different occult traditions. He contributed to Regardie's seminal work "The Complete Golden Dawn System of Magic," (1984) with the learned introduction chapter on "The Enochian System" in volume ten. He was a skilled linguist, and an expert on the Enochian language, and is said to have studied with W. E. Butler, and Dion Fortune, amongst others. He was also a member of the James Branch Cabell Society, and the possessor of "an extensive knowledge of Cabell's works based on many years of enthusiastic study and the amassing of an enviable Cabell collection, plus professional experience in writing and editing."

77. Henningham, David. **An Unknown Soldier**. London: Henningham Family Press, 2011. Deluxe Limited Edition. Bright and unmarred. Screen-printed wooden box, loose printed sheet, bound pamphlet. Oblong 8vo. Illus. (b/w plates). Edition of 30 (first 10 are in screenprinted oblique wooden box including 13 screenprints and two pamphlets) Fine in Fine Box. Mixed Forms. (#9426) \$1,250.00

"Henningham's mordant wit and avant-garde flair is part of another poetic tradition stretching back to Wyndham Lewis, Ezra Pound and the Dada pranksters of Zurich, although the first truly modernist treatment of the conflict in English emerged only in 1937 with the publication of David Jones's *In Parenthesis*." – David Collard, *The Times Literary Supplement*

"Scientists have recently identified First World War casualties using saliva gleaned from the postage stamps on their letters home. Samples taken from their teeth, cross-referenced with a simple swab taken from living relatives, are also identifying soldiers' remains. These events mean that DNA technology has unintentionally transformed the memorial to the Unknown Soldier in Westminster Abbey forever. This unidentified casualty was greeted by thousands of mourners in 1920, aware that he might be their loved-one, and that in his anonymity he stood for all of the lost. For these mourners he represented the hubris of industrial war, which has destructive power beyond our comprehension as the phrase 'Known Unto God' testifies. Yet now, thanks to DNA science, he can be known to us again, which means he is the only soldier we would deliberately refrain from identifying.

Does this mean that the Unknown Soldier has become a symbol for our failure to learn from the past? Do rituals of 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

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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]

78. [Ireland; UVF]. **Bravo, Ulster Volunteers [3 Postcards Celebrating UVF/Larne gun-running]**. Ireland, nd.. First Printing. Two show minor edge wear, else bright and clean; one was mailed, shows creases, closed tear, writing at rear, stamp, else bright. 3"x5". Illus. (b/w plates). Very Good/Good. (#9141) \$250.00

Three uncommon postcards with engravings of the secret operation of 24-25 April, 1914, in Larne. "The Larne gun-running was a major gun smuggling operation organised in April 1914 in Ireland by Major Frederick H. Crawford and Captain Wilfrid Spender for the Ulster Unionist Council to equip the Ulster Volunteer Force. The operation involved the smuggling of almost 25,000 rifles and between 3 and 5 million rounds of ammunition from the German Empire, with the shipments landing in Larne, Donaghadee, and Bangor in the early hours between Friday 24 and Saturday 25 April 1914. The Larne gun-running may have been the first time in history that motor-vehicles were used "on a large scale for a military-purpose, and with striking success". The true significance of the operation for the Unionist movement is debatable, but it remains a matter of pride and an example of heroism. It did provoke a response of more direct significance, when Erskine Childers organized the Howth gun running of June 1914. The 900 guns that he brought into County Dublin were subsequently used in the 1916 Easter Rising and Home Rule ceased to be a matter of debate. One card is used, bearing George V stamp.

79. Jacobs, Diane. **Object n. Object v.** Portland, Oregon: Scantron Press, 2016. Limited Edition. Bright and unmarred. Wood and glass custom case with laser cut text, materials include glass, chicken egg shells, plaster, tangerine skin, gold leaf, acrylic balls, antique glass/aluminum slide mounts, India ink on vellum, oil paint, water color, human hair, wood, leather, aluminum combs, ceramic, military dog tags, and molded handmade cotton paper. np. Numbered limited edition of 4. Fine. (#9240) \$10,000.00

"object n., object v. was created to link present day gender inequality to our ancient past. Male control over women's bodies and women's sexuality continues around the world, as does the hierarchy of objective beauty. While the ancient Greeks were oppressing and objectifying women, an egalitarian society roamed north of the Black Sea. Legendary warrior women known as Amazons rode horses, practiced archery, fought to defend and conquer, and had sexual freedom. In this artist book I have juxtaposed two parallel worlds through objects and imagery. All the text is derived from two books that paint the picture and tell the story. Helen of Troy: Beauty, Myth, Devastation by Ruby Blondell and The Amazons: Lives & Legends of Warrior Women Across the Ancient World by Adrienne Mayor. When I read that self-reliant warrior women existed in the ancient world I was inspired and I wanted to share that knowledge to rekindle a collective vision of equality." [artist statement]

80. Janezic, Alexandra. **One Hundred & Twenty-four Dis/Satisfied Women.** Iowa City: Alexandra Janezic, 2017. Limited Edition. Tight, bright, and unmarred. Printed paper boards, sewn signatures. Fine. No DJ, as Issued. Hardcover. (#9249) \$250.00

Concrete poetry and women's rights and equality inspired artist book. Feminist think piece with thoughtful text forms.

81. Janezic, Alexandra. **Punctuated Weaving.** Alexandra Janezic, 2015. Limited Edition. Bright and unmarred. Loose sheets, red cloth drop spine archival box; hand set metal type, letterpress title page and epigraph by Robert Lax. Numbered limited edition, this being 15 of 25. Fine in Fine Archival Box. Hardcover. (#9179) \$800.00

Punctuated Weaving is a suite of five letterpress sheets by Alexandra Janezic. Inspired by the process of weaving, each print is composed of individual lines of punctuation repeated to create a sense of woven work, textually.

"Punctuated Weaving looks to imbue letterpress printing with a meditative property, to make a 'drawing' of the physical time spent printing. Static lines of metal type are constructed to create images imitating the irregularities of fabric. The prints serve as a timeline of the artist's decisions and movements, emphasizing the repetition involved in creating a series of multiples."

Each line of type is printed individually, thus each sheet required on the order of 40 press runs. Each print in the series was at least 40 press runs. All aspects of design and construction of the piece were performed by the artist (i.e. designing, printing, binding). Columbia Rare Book & Manuscript Library Purchase Award.

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

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82. Jeffers, Oliver; Winston, Sam. **A Child of Books [Fine Art Print Edition]**. London: Arc Artist Editions, 2016. Limited Edition. Tight, bright, and unmarred. Full cloth binding, laid in prints, wraps on second volume; all housed in archival box. fo. var pag. Illus. (color and b/w plates). Signed by the artist. Limited edition of 80 copies. Fine in Fine Archival Box. Hardcover. (#9281) \$3,400.00

Includes:

- 19 archival fine art prints
- Signed first edition copy of *A Child of Books*
- *Process Book*, containing notes, early sketches, archive of project

This Process Book is accompanied by 19 archival fine art prints and a signed first edition copy of A Child of Books. The Process Book, prints and first edition book are housed in solander box covered with Colorado Vistula bookcloth produced by G.Ryder & Co. Ltd. The 19 archival fine art prints are inkjet printed with pigment ink onto Hahnemühle Fine Art Bamboo Natural White 290gsm paper. The typographical landscapes are typeset in Adobe Garamond Pro. All images were created by Oliver Jeffers and Sam Winston. This Process Book is designed by Lewis Trevor and Sam Winston with assistance from Becky Elms. Body text is set in PT sans regular. [colophon]

83. Kalberg, Bruce, Gargani, Frank [eds]. **No Magazine (No Mag) Issue #7**. [Los Angeles, CA], 1981. First Edition. Bright, sharp and clean overall, some edge fading. Stapled black and white with red logo pictorial wraps on newsprint. 40 pps. 14-1/4x11 in. Near Fine in Wraps. (#9032) \$250.00
Scarce, few remaining copies of originals. Cover illustration by Raymond Pettibon, "Charles Manson: I'm Sick of Sex." Featured photography by Ed Colver, Biro, Rooh Steif and story by filmmaker Penelope Spheeris and Rachel Rosenthal. Illustrations by Frank Tomaselli and Raymond Pettibon(e). Interview with seminal Los Angeles punk band Fear. Bruce Kalberg's No Mag brought a darker, art-damaged perspective to early Los Angeles punk publications. Even though, only 14 issues were published, No Mag was as provocative as the other early LA heavyweight punk publications like Slash and Flipside. This issue highlights a raw sensibility to the Los Angeles punk scene by featuring interviews along with local underground punk artists, as well as musicians.

84. Karlsson, Thomas; Eriksson, Tommie [trans]. **Qabalah, Qliphoth and Goetic Magic**. Jacksonville, OR: Ajna, 2007. First Edition Thus. Tight, bright, and unmarred; DJ shows minimal shelf/edge wear, else bright and clean. Halfbound, black cloth spine, dark burgundy paper boards, red ink lettering, in blind decorative elements. 8vo. 238pp. Illus. (b/w plates). Bibliography. Appendix. Fine in Near Fine DJ. Hardcover. (#9424) \$425.00
Includes detailed listing of the Demons of the Goetia with accompanying sigils. First English language edition of this noted work. "Qabalah, Qliphoth and Goetic Magic is a unique practical introduction to magic. The main thread of the book is the exploration of the Qliphoth and the dark mysteries which have for so long been a repressed part of western esotericism. Instead of ignoring and denying the dark side, the author reveals, step by step, how man can get to know his Shadow and, through this, reach a deeper knowledge of the Self. By exploring and not by repressing the Shadow it can be transformed from a destructive force into a creative power. The book deals with the problem of evil, the symbolism behind the fall of Lucifer and man's creation process according to Qabalistic philosophy. The theories that are presented in this book are also linked to practice. Several examples of rituals, meditations, magical exercises and occult correspondences can be found within. Qabalah, Qliphoth and Goetic Magic contains more than one hundred demonic sigils and pieces of art that were created specifically for this book. A unique collection of all the sigils from the classic grimoires Lemegeton: The Lesser Key of Solomon and the infamous Grimorium Verum are also included. Thomas Karlsson has studied and practiced the occult sciences for more than fifteen years and is the founder of the esoteric order Dragon Rouge." [publisher's statement]

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

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

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apparent to human sight when they act upon something else. [Artists statement]

87. Kidner, Michael. **Elastic Membrane**. Guildford, Surrey: Circle Press, 1979. Limited Edition. Mixed media construction artist book in a boxed bookwork, materials include wood, perspex, and an elastic membrane. Issued in an edition of 300 with 40 additional proofs, all signed by the artist. Also includes six original photo etchings. Folio. Fine in Slipcase. Unique. (#9075) \$1,250.00

"A production in three parts by this 'system artist,' artist Michael Kidner, contained in a wooden box with perspex cover. The first part, a 'Practical,' is an example of a homemade computer used to generate the images which follow (a mixed media construction entitled "Cross Sketch" with wood, fabric, and push pins, made from wood, perspex, and an elastic membrane). The second part is made up of three etchings and three lithos by Michael Kidner, each signed, titled, dated, numbered and laid into paper folders. The third part consists of two spiral note books: 1) a 54 pp Continuity Book and 2) a 72 pp facsimile of the artist's Note Book - the whole work measures 46 x 36 x 7 cm. Designed in collaboration with the artist and produced by Jack Shirreff, 107 Workshop." - from Circle Press.

Michael James Kidner was an exceptional bookmaker, as well as pioneer in Op Art, beginning in the mid-1960s. His interdisciplinary work overlapped with mathematics, Constructivist art, and optics. Beginning in the 1960s, he became interested in grids, lattices, and stretched elastic. Kidner used this structure as a basis for creating many variations of this principle and observed that " the endless number of linear intersections both offer and resist any sort of visual resolution." - Sandler, Irving. Michael Kidner "No Goals In Quicksand, " Exhibition Catalogue, 2007. This, like much of his 2-D work, was a precursor to his investigation of spaces and representating chaos theory in art.

88. Kuch, Michael . **RISE UP, RESIST, REJECT: A Citizen's Manual**. Northampton, MA: Double Elephant Press, 2016. First Edition. Bright and unmarred. Magnetically mounted prints housed in a corrugated plastic case for storage and display. Fine in Fine Case. Original Prints. (#9238) \$300.00

89. Kuch, Michael; Woolf, Luna Pearl; Haimovitz, Matt. **Lemons Descending: Music, Poetry, Etchings**. [Northampton, MA]: Oxingale Press, 2000. Limited Edition. Very minor shelf/edge wear and a hit of sun, else tight, bright, and unmarred. Quarterbound, gold cloth spine, blue paste paper boards, red and black ink label, copperplate etching onlay; drop spine clamshell box, audio cd fits into space in box. 4to. Illus (color and b/w plates). Numbered limited edition, this being 53 of 70. Signed by the artists. Publisher's prospectus laid in. Fine in Near Fine Archival Box. Hardcover. (#9177) \$2,250.00

The inaugural publication of the Oxingale Press. A musical collaboration with cellist Matt Haimovitz and composer Luna Woolf, performed by soprano Eileen Clark and Haimovitz. The music of the album inspired the book of poems, featuring original color etchings by Kuch, whose interpretations create a visual counterpoint to the compositions.

90. Kuch, Michael. **An Alliterative Abecedarim of Anthropomorphic Animals**. Northampton, MA: Double Elephant Press, 2010. Limited Edition. Tight, bright and unmarred. Black cloth boards, burgundy spine, matching slipcase, magnets at left of leaves form the spine (patent pending), inlaid marbeled onlay with an embossed "A", black ink lettering, accordion fold. 12mo. np. Illus. (colored plates). Limited edition of sixty copies. Fine in Fine Archival Case. Hardcover. (#7247) \$2,600.00

"Accordion Bound Copies: Double Elephant Fecundation Graven Herein Images: Just Kuch Limned, Mordanted, Next, Operosely Printed. Quantity Rendered: Sixty. Two thousand ten Undertaking: Verbal Wayfarer's Xenagogy Yielding Zoomorphism." A brilliant, whimsical alphabet book...and one of the best colophons ever.

91. Kuch, Michael. **Amour & Armor**. Northampton, MA: Double Elephant Press, 1996. Limited Edition/Printer's Proof. Tight, bright, and unmarred. Rumpled paper boards, cut-through to bronze bas-relief; matching archival box. 8vo. np. Illus (color and b/w plates). Numbered limited edition, this being 45. Fine in Fine Archival Box. Hardcover. (#8795) \$4,500.00

Human figures are juxtaposed with seashells to represent human defenses. Bronze lithographs of nudes wearing crab-shell armor demonstrate the sharper side of self-protection.

"In this book of intaglios, lithographs & letterpress poetry (Garamont) revolving around seashells, human figure anent disproportionate shells appropriate them as domiciles, clothing or vehicles. The shells act as metaphors for emotional shelter. Sometimes this protection seems appropriate and sometimes not." (from the artist) Copper plates printed by the artist, lithographs printed by Herb Fox; letterpress by Art Larson; bound by Shoshannah Wineberg at Three Bear Trap Bindery.

92. Kuch, Michael. **ILLUMINATIONS: An Acrostic Martyrology**. Northampton, MA: Double Elephant Press, 2014. Limited Edition. Tight, bright, and unmarred. Open spine binding, brass edges, printed paper boards, cutthrough elements; matching dropspine case. Small 4to. np. Illus. (color and b/w plates). Numbered limited edition. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8737) \$4,500.00

"Marking twenty years of the Double Elephant Press Michael Kuch is publishing ILLUMINATIONS — AN ACROSTIC MARTYROLOGY. Modeled after an illuminated manuscript, it contains mezzotints of invented martyrs with marginalia of illuminated relief-etchings.

The work revolves around thirteen images of imaginary icons who are martyred by their own enlightenment. One is

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Impaled by shafts of ineluctable light, and another, Lifted to glory by the stones of critics. These images are mezzotints with further etching -- hence Kuch is calling them "mezzo e mezzotints."

In the manner of an illuminated manuscript, the thirteen martyrs are surrounded by tangential marginalia. This decorative imagery predominantly reference post-enlightenment science. The marginalia and text are composed of nearly 100 small relief etchings a la Blake. These are hand water colored by Kuch using hand-made watercolors from Kramer pigments.

The marginalia and text appear on the page preceding each mezzo e mezzotint martyr with a window cut in it. This allows for viewing of the martyr with the colorful marginalia as well as on its own in stark black and white when the page is turned." (artist statement)

93. Kuch, Michael. **Opera Mortis-The Works of Death**. Northampton, MA: Double Elephant Press, 2016. Limited Edition. Tight, bright, and unmarred. Cased in four-flap chemise. Book can be displayed as a 12 point star revealing all the etchings in equilateral triangles. Covers fold back 180+ degrees and are fastened with magnets. Magnets in the chemise hold the star-display at key points. Etching on front and back cover. Square 8vo. 24pp. Illus. (b/w relief etchings). Limited edition of 365. Fine in Fine Archival Case. Hardcover. (#9050) \$365.00
Printed and bound by the artist. Paper made by Katie MacGregor. "Inspired by Hans Holbein's Simolachri, Historie, e Figure de la Morte (1549) this dance of death comes as a natural history with human, skeletal death embedded in all manner of beasts. The binomial nomenclature is derived from common Latin terms: Quid proquo, Habeas corpus, Et cetera. Quatrains, etched along with the images, describe the occupations of death from pope to artist." (from the artist)

94. Kupferberg, Tuli. **The Christine Keeler Colouring Book - Cautionary Tale**. New York: Birth Press, 1963. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Yellow printed paper wrappers, stapled. 12mo. np (26 unnumbered pages). (#9015) \$275.00
Published as Pedantic Pamphlet No. 3. Brilliant bit of Second Wave feminism and and a leader in the area. Uncomon generally and very scarce in the condition found here.

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

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

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

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

96. **Liebig Fleischextrakt: Aus Dem Leben Mozarts [From the Life of Mozart] [Complete set of six, in both printed state and original watercolor paintings]**. London: Liebig's Extract of Meat Company, nd [circa 1900]. Original [and] First Printing. Minor edge wear, light toning, else bright and clean. Twelve cards (six original paintings, six trade cards as issued (printed back, etc), mounted, five of the originals show 'jar onlay' for the chromo-process, reflected in the trade cards. 3x5" cards. Illus. (color litho *and/or* handpainted). Lower right reads, "Erklärung siehe Rückseite" (For explanation, see reverse); lower left, "Gesetzl geschutz" (Legal protection [copyright claim]). Verso of originals show pencil notation of title and stamp with order details. Near Fine. (#9323) \$5,000.00

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

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97. **Liebig Fleischextrakt: Les Maitres Chanteurs de Nuremberg [The Master Singers Nuremberg] [Complete set of six, in both printed state and original watercolor paintings]**. London: Liebig's Extract of Meat Company, nd [circa 1900]. Original [and] First Printing. Minor edge wear, light toning, else bright and clean. Twelve cards (six original paintings, six trade cards as issued (printed back, etc), mounted, all originals show whitespace where jar is added in printed version. 3x5" cards. Illus. (color litho *and/or* handpainted). Lower right reads, "Erklärung siehe Rückseite" (For explanation, see reverse); lower left, "Gesetzl geschutz" (Legal protection [copyright claim]). Verso of originals show pencil notation of title and stamp with order details. Near Fine. (#9322) \$5,000.00
The Liebig Company is a major producer of "Meat Extract". Invented by famed German chemist Justus von Liebig the intent was to concentrate and preserve the essential nutrients and flavors of beef in the form of paste or bouillon cubes. Driven by a desire to help feed the undernourished, he developed a concentrated beef extract, Extractum carnis Liebig, to provide a nutritious meat substitute in 1840. However, it took 30 kg of meat to produce 1 kg of extract, making the extract too expensive. However, an English firm, who owned large cattle farms in South America, figured out an economical way to produce the meat extract in 1850 and named it after its inventor. "Liebig Fleischextrakt" was soon available worldwide. XXXXX Around 1870, they began publishing wonderful colored lithographed cards and continued doing so until 1939, although the company continued publishing selected cards until 1975. Over the years, many famous artists were commissioned to design various series, using lithography, chromolithography, and finally offset printing. The back of each card bore advertising for the Liebig Company products or a recipe. Over the course of their publication, the produced over 11,000 different cards. XXXXX With the exception of very rare early issues, the cards were given by the company in exchange for coupons and are generally found as complete sets. Each series has six or twelve cards in a set, each card approximately 3x4". Most series were issued in more than one country and can thus be found in several languages.

98. Loeber, Nancy [art]. **Brother Sister**. New York: Nancy Loeber, 2016. Limited Edition. Bright, and unmarred. White leather spine, white paper boards, grey/red/blue ink lettering, reduction woodcuts. 4to. np. Illus. (color prints). Numbered limited edition of 25; Making Copy includes original drawing and a woodblock, Deluxe Copy includes drawing. Fine. Hardcover. (#9245) \$600.00

99. Lorca, Federico García; Trant, Carolyn (artist). **Sonetos Del Amor Oscuro/Sonnets of Dark Love**. London: Parvenu Press, 2000. Limited Edition. Tight, bright, and unmarred. Quarterbound, red leather spine, red cloth boards, matching archival case. fo. np. Illus. (colored plates). Numbered limited edition of 30. Signed by the artist. Fine. Hardcover. (#8121) \$5,500.00
Text in Spanish and English. "Printed on Khadi paper from Nepal in an edition of 30 of which this is number ____." One of the cornerstone works of the press.

100. Lovecraft, H.P.; Buchta, Wolfgang (illus). **Beyond the Wall of Sleep**. Vienna: Wolfgang Buchta, 2007. Limited Edition. Tight, bright, and unmarred. Slipcase bright and clean. Yellow paper boards, gray etching at boards, brushed etched text at spine, decorative endpages; white paper slipcase with gray etched design, felt-lined. Oblong fo. np. Illus. (color plates). Numbered limited edition, this being 15 of 30. Signed by the artist. Fine in Fine Slipcase.. Hardcover. (#7571) \$15,000.00
"48 pages used 2-5 plates / Etching, aquatint, open bite, lacquer, 4 steps / brushed text." Printed on copper plates made over a two year period and printed on paper specifically designed by Gangolf Ulbricht—the master papermaker of Europe—for this project. It was bound in Vienna by Stephen Ortbauer. It is the epitome of a synthesis between aesthetic beauty and elegant draftsmanship. These 48 pages flow effortlessly with its hand-brushed text and figurative-landscape imagery. Each scape is between two to five passes of the press, two to five plates—two to five colors. Buchta is the heir apparent to Vienna's Secession Movement—a definite continuation of the tradition Egon Shiele and Gustav Klimt.

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

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

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

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

102. Maret, Russell; Urbina, Colin [binder]. **Linear A to Linear Z [Art Binding]**. New York: Maret, Russell, 2015. Limited Edition. Tight, bright, and unmarred. Black goatskin, hand sewn silk endbands, handmade endpapers, blind tooling, gold tooling. 8vo. Illus. (b/w plates). Limited edition of 90 copies with a handful of additional available in sheets and provided to binders, of which, this is one. Fine in Fine Archival Box. Hardcover. (#9166) \$2,500.00

"There is very little text in Linear A to Linear Z, being composed mostly of abstract letterforms, and the binding reflects this simplicity. The entirety of the introduction states "A letterform is a spatial disturbance; an act of interference on an otherwise passive grid." For me, the path was clear: show the passive grid and a letterform disturbing it. The grid is blind tooled but the letterform is in gold, catching the eye and leaving the grid in the background. The letterform is that of the "V" print taken from the book, placed asymmetrically onto the cover so that it transverses the spine." [artist statement]

"Linear A is the oldest known Aegean script, discovered by Sir Arthur Evans while excavating in Crete. Used by the Minoans in the early second millennium BCE, Linear A shares many characters in common with the later Linear B script of the Mycenaeans but, unlike Linear B, Linear A remains undeciphered. As the Mycenaeans succeeded the Minoans as the region's dominant culture, it is logical to search for a link between the two scripts, but attempts to apply character values from Linear B to the same Linear A characters results in gibberish. That a familiar form can have multiple meanings, or be legible in one instance and inaccessible in another, offers an illuminating insight into the struggle of mark making in general, and letter design in particular. It is also a model for the blocks I cut for the book; they are not meant to be immediately recognizable as the A, B, Cs we commonly use, but as forms and shapes that evoke the Roman capital letters. They are meant to be A, B, Cs that can also be something else entirely."

103. Maret, Russell. **Ornamental Digressions**. New York: Russell Maret, 2016. Limited Edition. Tight, bright, and unmarred. Quaterbound, leather spine, printed paper boards; matching smaller volume; dropspine archival box. Small fo. np. Illus. (color and b/w plates). Limited numbered edition, this being _____.

"Ornamental Digressions was handset and printed by Russell Maret in his Pinwheel Ornaments, which were engraved and cast by Ed Rayher at Swamp Press and Letterfoundry. The texts are set in Gudrun Zapf von Hesse's Diotima, with titling in Hermann Zapf's Michelangelo, both of which were cast by Rainer Gerstenberg in Darmstadt, Germany. One hundred copies were printed on 145gm Zerkall wove paper and bound by Craig Jensen in goatskin and Yatsuo handmade paper. Twenty copies are bound in different colors than the other eighty and accompanied by a second, oblong volume of pattern papers printed on ten different colors of Yatsuo paper." Fine in Fine Archival Box. Hardcover. (#9227) \$1,500.00

"In 2011 Joe Whitlock-Blundell asked me to design the binding for The Folio Society's edition of *The Sound of the Fury*. Joe had liked the patterned paper I designed for *Specimens of Diverse Characters* and he asked me to emulate it for the *Faulkner*. In response I designed nine ornamental variations on a basic theme: a central pinwheel form with nine different fillers among the pinwheel's arms. Joe chose the busiest of the nine designs as appropriate to the content of his book, and I spent a couple of years thinking about what else to do with the remaining ornaments. Eventually I decided to make a book of patterned papers, and I sent one of the designs, now called *Pinwheel Ornaments*, to Ed Rayher to have it made into new metal type ornaments. While the type was being made I began the obsessive process of designing ornamental patters. I do most of this kind of work while lying awake in bed, and this time was no different. For months I worked out meticulous variations in the wee hours, unsure as to whether I would model the book on a type specimen, printing the designs in black ink on white paper, or on a fabric swatch book, printing the patterns in colors on a variety of papers. The more I thought about these patterns the more I realized that my mind was wandering. I love making patterns, but a book that only explored the patterning potential of the ornaments was not holding my interest. Instead, I began envisioning elaborate arrangements that were not inspired by what the ornaments could do but by what they were not supposed to do. While reading or walking around the city, texts and images would spark ideas for designs that made no practical sense at all, and my thought would digress into designs of eight, or nine, or more colors. The book that has developed, *Ornamental Digressions*, draws on all of these various sources. It begins with four black and gray designs that display the basic functions of the ornaments. This is followed by fifteen ornamental digressions, each of which is paired with a text and printed in a wide array of colors. The book ends with notes on the sources of the fifteen digressions. Additionally, twenty copies are accompanied by a swatch book of twenty patterned papers that are printed

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

104. Marinelli, Anthony. **Of Inhuman Bondage: An Emotional Autobiography** [Positively to be Sold to Adults Only]. Los Angeles, CA: Classic Publication, 1969. First Edition (presumed). Barest hint of shelf/edge wear, else tight, bright and unmarred. Red paper wraps, black ink lettering and decorative elements. 12mo. 190pp. Near Fine in Wraps.. Original Wraps. (#6574) \$125.00
An exceptional copy of this extremely scarce minor classic.

105. Martin, Emily; Shakespeare, William. **Funny Ha Ha / Funny Peculiar**. Iowa City, IA: Naughty Dog Press, 2016. Limited Edition. Tight, bright, and unmarred. Black cloth binding in a dos-a-dos structure, letterpress printed with hand set type, images a combination of rubbings, ink washes, collagraphs, and polymer plates, grey endpages. 4to. 19; 28pp. Illus. (color and b/w plates). Numbered limited edition, this being . Laid in black Japanese linen cloth clamshell box with titles on the spine. Signed and numbered by the artist on the colophon of both books. Fine in Fine Archival Box. Hardcover. (#9269) \$2,250.00
"Funny Ha Ha Funny Peculiar or Funny Peculiar Funny Ha Ha is the result of my extended study of Shakespeare's comedies. I find the comedies individually to be enjoyable but there is a sameness to many of the plots that allows me to mix them up in my head. So much mistaken identity, gender confusion, and various other contrivances while romping their way to a fifth act wedding or two. Even more problematic are the decidedly unfunny themes that are common in many of these same comedies such as hypocrisy, sexual harassment, intolerance, sexism, misogyny, and anti-Semitism. I struggled for a long time to integrate all these ideas. I finally realized that what I needed to do was to address each aspect separately, thus a dos-a-do book. Each side has its own focus and treatment. The characters are the same in both books. They are printed using the P22 Blox which are a set of modular shapes that can be interchanged to change the body's posture and gestures. The P22 Blox allows the presentation of the characters as interchangeable as well. Funny Peculiar is a drum leaf book and presents selected lines from five plays delivered by characters on a stage set. Funny Ha Ha is a slice book allowing the viewer to mix and match the costumes and gender of the characters in a variety of postures." [artist statement]

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

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

107. Meryman, Richard. **Andrew Wyeth** The Work of Andrew Wyeth. Boston, MA: Gambit Incorporated, 1969. Limited Edition. Illustrated in full page color reproductions (from the originals), fine in fine publisher's slipcase with minor wear to clamshell box, else tight, bright and unmarred. Oblong folio, one-half light blue suede over natural linen with light wear, decorative endpapers, collotype process printed on matte fine art quality paper with gilt edging by Simpson Lee Paper Company (Michigan). 194pp. Illus. (color plates). Index. Signed and numbered by artist. Near Fine in Near Fine Slipcase. Hardcover. (#9415) \$3,500.00
Arguably the deepest retrospective of Andrew Wyeth's work, selected by geographic area and topics. Includes reproductions of understudy drawings and paintings. Introduction by Philip Hofer. "This edition of Andrew Wyeth consists of three hundred numbered and signed copies of which numbers one to fifty have be reserved for Mr. Wyeth. All reproduction plates have been destroyed." This copy is number 44 and is signed by Andrew Wyeth.

108. Milk, Harvey. **At Last YOU Have a Client for Supervisor / Harvey Milk / Milk Milk Milk Has Something For Everyone [Campaign Poster]**. [San Francisco, CA]: Milk Campaign, [1973]. First Printing. Bright and clean. Black and white portrait of Milk and black lettering on white cardstock; professionally mounted in a black frame with UV-protective glass. 22x14" Illus. (b/w plate). Near Fine. (#9274) \$3,500.00
Campaign sign for Milk's first, unsuccessful run for the SF Board of Supervisors. Milk had just moved to San Francisco

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the year before. The slogan is a riff on the then-current advertising campaign by the Dairy Council. After this campaign, he cut his hair and began wearing suits.

109. [Miranda, Carmen; Romero, Caesar (also Abbott, Bud; Costello, Lou)]. **Scandalous Photo of Carmen Miranda [With signed playbill]**. Los Angeles, CA, nd [circa 1940]. First Printing (presumed). Two small pinholes in the margin, soft cracks in the image (age), else bright and clean. Quarterbound, green leather spine with raised bands, portfolio with acetate window protecting the photo. 4to. np. Illus. (b/w plate). Very Good. Original Print in Archival Box. (#8403) \$1,250.00

Arguably the first "celebrity upskirt" shot. Miranda was dancing with Caesar Romero when, according to legend, a photographer at Ciro's Restaurant laid on the floor trying to capture a more unusual shot. As it happened, Miranda was fond of not wearing underwear, apparently because it gave her 'greater freedom of movement' while dancing. The image was quite scandalous in its day. The included playbill is signed by all performers, including Bud Abbott and Lou Costello.

110. [Miscellaneous English authors]. [**Collection of popular 18th century English satire and poetry 'sammelband' pamphlets**]. United Kingdom (various), 1704-1710. Second Printing. Nine sammelband pamphlets bound in blind stamped decorative calf overlay recased with brown cloth boards; apparent shelf wear and toning to leaves, each pamphlet constitutes approximately 16 pp., 8 vo. Scarce copies of all in disbound condition, so this bound aggregate is a rare and singular entity. Very Good. Hardcover. (#9200) \$5,000.00

A collection of poetry tracts in the 18th century assembled and bound as a set showcasing typical and popular poetry writing and style in England. This was a common practice to gather political satire and literary tracts and bind them together, generally at the discretion of the owner or in some cases the printer and/or bookseller. The majority of these works are poetry written as political satire towards the Tory government. This method of binding separate works, 'sammelband', also speaks to contemporary collecting and publishing practices.

The bound volume lists separate works as follows:

[attrib.] Ward, Edward. "The Pleasure of a Single Life, or, the Miseries of Matrimony. Occasionally Writ upon the many Divorces Lately Granted by Parliament. With the Choice, or, the Pleasures of a Country-Life." [London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, 1709.

Wilmot, John. Earl of Rochester, John Freke. "The History of Insipids, a Lamppoon, By the Lord Roch---r. With his Farewell. 1680. Together with Marvil's Ghost. By Mr. Ayloff." [London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, 1709.

Blackmore, Richard. "The Kit-Cats, a Poem. To Which is Added the Picture, in Imitation of Annacreon's Bathillus. Also also the Coquet Beauty, by the Right Honorable the Marquis of Normanby." [London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, 1709.

Anon. "A Well-Timber'd Poem, on Her Sacred Majesty; Her Marble Statue, and Its Wooden Enclosure in Saint Paul's Church-Yard." Psalm XXII. 16. The Wicked have Enclosed Me. London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, 1712.

Cavendish, William. "The Charms of Liberty: A Poem. By the late Duke of D--. To Which is added, Epigrams. Poems and Satyrs." Written by Several Hands. [London]: Printed in the Year, 1709.

Shippen, William. "Faction Display'd. A Poem. From a Corrected Copy." [London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, 1709.

Dryden, John. "Absalom and Achitophel. A Poem." [London]: Printed and Sold by H. Hills, in Black-fryars, near the Water-fide, For the Benefit of the Poor, 1708.

Wilmot, Earl of Rochester, John. "Poems on Several Occasions: with Valentinian; a Tragedy. To which is added, Advice to a Painter. Written by the Right Honorable John, late Early of Rochester." [London]: Printed and Sold by Booksellers of London and Westminster, 1710.

Milton's Sublimity Asserted: in a Poem. Occasion'd by a late Celebrated Piece, Entitled, Cyder, a Poem; in Blank Verse, by Philo-Milton. London]: Printed for W. Hawes, and Sold by J. Morphew near Stationer's Hall, and Stephen Fletcher, Bookseller in Oxford, 1709.

111. Moran, Patrick. **Buried [zine]**. London: Self-published, 2016. Limited Edition. Fine press binding in black cloth with embossed boards; full color and black and white silkscreen printed, 24pp., [1] tipped in photographic plate (autopsy table); illus.; this being issue 5 in the serial title. Fine. Cloth. (#9147) \$125.00

Handbound and exquisitely printed death metal fanzine from London. The fifth issue includes an overview of often marginalized death metal from Southeast Asia. The zine also includes a USB black key with a .mp3 downloadable musical accompaniment by Chloe Herington.

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"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." - from the creator.

112. Moyer, David. **Speculative Motion**. Muncy, PA: Red Howler Press, 2012. Limited Edition. Tight, bright, and unmarred. Green textured paper DJ, black cardstock wrapper, calligraphic text, printed images. Small 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 12 of 25 Fine in Fine Dustjacket. Original Wraps. (#8023) \$350.00
"Speculative Motion' consists of an image printed from six endgrain lemonwood blocks on Riveg Heavy Weight Buff paper. The calligraphy was written in walnut brown ink." Extrodinary whimsy.

113. **Music to Strip By [Vinyl LP, Bonus Free "G" string]**. Surprise Records Corporation, nd [circa 1960]. Minimal shelf/edge wear, else bright and clean. Color printed album sleeve with notches for the straps of the added Gstring string; album appears unscratched and playable. Near Fine. (#9193) \$450.00
Recorded by Bob Freedman in Boston, Massachusetts in the late 1950's at Ace Recording Studios. "The original album was made to take advantage of the popularity of David Rose's recording "The Stripper" by a company in New Jersey. I was the studio's staff arranger so I was assigned to write the arrangements, lead the band and I played alto saxophone on a few of the tunes. Many of the other players were my friends from the Herb Pomeroy band. The producers of the album consulted with a former ecdysiast who gave lessons in that art to ladies who aspired to the profession. She chose the tunes and was present at the recording sessions to advise us about tempi and to coach the drummer (Alan Dawson) on the types of beat that were appropriate for each tune. The album sold well to young dancers who used it to perform in circumstances in which no band was available to accompany them. As to the music that is here: the transfer from vinyl to digital is very clean, so there's little or no audible surface noise. The performances are what they are, some more interesting than others. (Keep in mind what they were made for.) Ace Recording's staff never got great compliments for their prowess as engineers and the room itself was acoustically terrible. Ace always paid under scale to the musicians - except when we needed strings or other "legit" players from the Boston Symphony. I didn't make much money there but Ace provided me with a lot of on-the-job experience which was of great benefit to me when I graduated to New York City in the 1960's. I got no royalties from the album sales and I have no financial interest in sales of this download. In fact I paid for mine earlier today. N.B. This review was written as a historical note. I am neither suggesting that anyone purchase the download nor am I suggesting that you not buy it. Onward" (Robert M. Freedman, October 24, 2015)

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

115. Nin, Anais; Fletcher, Erin (binding). **Delta of Venus [Art Binding]**. New York: Harcourt Brace Jovanovich/Herringbone Bindery, 1977. First Edition/Unique Binding. Tight, bright, and unmarred. Leather spine, finished wood boards, snakeskin tapes, handmade paper endpages, gilt lettering; matching archival case. 8vo. 250pp. Fine in Fine Archival Box. Hardcover. (#8653) \$1,500.00
Walnut veneer boards, Purple Heart veneer onlays, snakeskin tapes, buffalo spine. (from the artist statement)
"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

116. Ondine, Susan ["The Cat-Fight Queen" (pseudonym)]. **[Manuscript: Cat-Fighting Transvestites]. Collection of 22 unpublished short stories (typescripts), including "I Fight Female," "My Maiden Girl Fight," "The Tress Tugger" [Cat-Fights / She-Fights]**. [Sydney]: Susan Ondine, nd [circa 2005]. Original Printing. Some marking from paperclips, else bright and clean. Typescripts, together 151 sheets (typed on rectos), containing 22 stories, each story enclosed within an acid-free sleeve, the whole collection preserved in a burgundy cloth drop-spine archival case. 8vo. np. Near Fine in Archival Box. Original Sheets. (#8968) \$3,500.00
Highly curious collection of manuscripts, being 22 unpublished Cross-Dressing Catfight fetish stories written by one "Susan Ondine, the Catfight Queen," a pseudonym for an unidentified Australian (?) transvestite male. We have uncovered instances of Susan Ondine's participation in, and contributions to, online Catfight forums and chat-rooms,

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including some fictional stories. Apparently none of the stories in the present collection were ever published (online or in print). The terminal date of 2005 is supported by the fact that most of the manuscripts were typed on sheets of Eaton's "Corrasable" typing paper which by 2005 was no longer manufactured.

From his online postings we have learned that Susan Ondine is (or was?) an erstwhile "family man" and "professional." In one post Susan Ondine reveals that "I don't want to actually hurt anyone but it's one more step in being really female, if you can fight that way too." While the above statement suggests that Susan Ondine is a transgendered woman, technically he is a transvestic fetishist who is sexually aroused by dressing as a woman and fighting women. Thus the present collection explores transvestism and transgender roles through fiction, often pornographic.

"Catfighting" devotees are usually male, and have a fetishistic appreciation of (and perhaps participate in) real or simulated female-on-female fighting. Susan Ondine belongs to a very small number of males who either engage in these activities, or long to do so. Susan Ondine's website was apparently abandoned in 2002. He states that "This site is hosted by Susan Ondine for those who enjoy the sight and sounds and feelings of women in their unique feminine battles. Because I have enjoyed reading, writing about and viewing catfights between women on video, film and watching real or simulated action over many years. I am much more than an ordinary fan. I now dress as a woman to take part in catfights myself in full street clothes, high heels and all, before the clothing suffers the inevitable damage to reveal the glamorous undies which add so much to the spectacle. I am 5'6" and weigh 140 pounds and like nothing better than the traditional slapping, hair-pulling, roll-around catfights as typified in the early Stanton artwork and the videos of California Wildcats and Crystal Films." The name Stanton refers to Eric Stanton (1926-1999), an artist primarily known for 1960s sleaze paperbacks and comics ("Stantoons"), in which are depicted dominant women and fighting femmes.

Concerning his fighting techniques, Susan Ondine states that he "learned from watching women going at it in the movies and the occasional real fight, before graduating into fights of my own with the help of a Sydney, Australian professional woman in her studio. At special sessions I watch and video real women in catfights and often challenge the woman or another cross-dresser. Now I know what our favorite girls go through in their feminine free-for-alls."

References the work of J.T. (John Thomas) Edson (1928-2014), a prolific English author of escapism adventure and police-procedural novels, almost all of which described catfights in considerable detail. While the name "Susan Ondine" appears as the author of the first story, but not the others, it seems probable that all were written by him; but if not, who were these authors, and why was the present collection assembled? CONTENTS OF THE COLLECTION: I Fight Female (4 pages) Pull Her Hair, Honey! (2 pages) Powder-Room Cat-Fight (1 page) Bedroom Battle (3 pages) Susan and Kitty Go West (2 pages) Peggy and Debbie (5 pages) The Thompsons Meet The Petersons (28 pages) Lady's Companion Required (9 pages) High School Hasslers (3 pages) Elevator Encounter (5 pages) Quiet Village (10 pages) My Maiden Girl Fight (As Told to a Sixteen-Year-Old Schoolgirl) (7 pages) A Countess Speaks (7 pages) Picking a Roommate (6 pages) Mexican Holiday (10 pages) Taking the Pill (8 pages) Barbi's Dream (2 pages) One of a Kind (18 pages) The Tress Tuggers (6 pages) The Stepdaughters (8 pages) The Matrons (4 pages) Latin-American Tango (3 pages).

117. Patler, John. **American National Party "The White Man's Working Party" [Group of eight leaves, including a cover letter signed by John Patler, assassin of Neo-Nazi leader George Lincoln Rockwell]**. New York: American National Party, 1961-1962. Unique/First Printing. Single leaves are in excellent condition; graphics are bright and paper slightly worn, but intact and legible. Existence of other ephemera and correspondence from the American National Party is unknown and scarce. Very Good+/Near Fine. Loose Sheets. (#9018) \$750.00

Small collection of materials from the short-lived white supremacist group, American National Party headed by party leader John Patler and later assassin of Neo-Nazi George Lincoln Rockwell, commander of the American Nazi Party [1958-1967]. The collection of material includes six party generated leaflets, with descriptions below, as well as a typed cover letter signed by John Patler to an interested New Yorker requesting literature. The material itself is an aggregation of promotional literature compiled for inquiries about the American National Party, including "Abolish the Reds" flier [1961]; blank application for membership [1961]; a notice for the New York Division, American National Party street meeting against communism outside a peace conference at St. Nicholas Place [February 1962]; "What Price Peace...?" flier with a political cartoon by John Patler with anti-communist rhetoric, "There can be NO 'peace' while Communism exists!" [February 1962]; a two-sided news clipping compilation photocopied flier with selective articles about John Palter various arrests and hunger strike episode [October 1962]; and a two page photocopied, stapled newsletter "John Palter Answers some important questions about the American National Party" postulating Palter's rampant racist manifesto. The single correspondence letter is a response from John Palter, signed in blue pencil, to Stephen Rover on the official American National Party letterhead with red and black graphics, including the Sun-Wheel Sword logo, also appearing throughout the ephemera. The bottom of the letterhead lists party members: John Patler, National Chairman; Dan Burros, Vice Chairman, Internal Security; E.v. Froreich, Registrar, National Treasurer; R.G. Grandinetti, N.Y. State Chairman, National Organizer; and Paul Dukel, Defense Corps Commander (Party Shock Troops) [January 19, 1962].

John Patler, additionally served as the American National Party purulent cartoonist and editor, expounding racism to the point of overly zealous propaganda and vehement action-based hate. This translated into a very vocal criticism of American Nazi Party leader George Lincoln Rockwell, and then subsequent assassination of Rockwell by Patler in 1967 who claimed Rockwell's race politics were too "soft." Additionally, Daniel Burros, also a former American Nazi Party follower, also led the New York branch of the KKK until 1965, until it was revealed by the New York Times that he himself was of Jewish descent and within hours of the publication he shot himself. The film "The Believer" is based loosely on the fanatic anti-Semitism of Burros, as a conflicted Jewish neo-Nazi.

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118. Pell, Sara C. **In Dillafuff Land**. New Jersey: Standard Publishing Concern, Publishers, 1910. First Edition. Light shelf/edge wear, front boards loose with light toning, few page tears, one leaf loose but present, American Red Cross stamp, else bright and unmarred. Oblong 8vo. Approx. 58pp. Illus. (b/w plates). Good+ in Wraps. Hardcover. (#9118) \$150.00

"Esther from Aunt Ann, Xmas 1910". The black and white Illustrations are by A.G. Learned. Extremely scarce, no known copies.

Odd, children's nonsense nursery rhymes with accompanying anthropomorphic figures very similar to Dr. Seuss' characters created much later, and similarly, the rhyming is reminiscent of Edward Lear. The book was marketed and reviewed in major publications, but little is known about the author or other published books. The characters were affectionately described as "freakish" and "queer" in reviews.

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

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

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

120. Perkins, Michael [Gatewood, Charles]. **A Pillow Book**. Michael Perkins, nd. Unique. Minor wear, a handful of minor creases on tipped in plates, else tight, bright, and unmarred. Kraft paper wrapper, photo onlay, handwritten inscription and title page, tipped in clipping/photographs/ephemera. 8vo. np. Illus. (color and b/w plates). Near Fine. Hardcover. (#8116) \$4,500.00

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

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

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

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

122. Pettibon, Raymond. **18 Black Flag Concert Handbills**. Los Angeles, CA: SST. Some show minor edge wear, nearly all bright and unmarred. Various colors, printed in black (variously offset, photocopy, etc) (details below) 8.5x11" Near Fine. Handbills. (#8980) \$7,500.00

1. Raymond Pettibon. Black Flag at the Hong Kong Café / Thurs. Nov. 1, pink paper, 1979, black & white, edition unknown, unsigned and unnumbered, Black Flag Flyer #19. Flyer / handbill for gig by Black Flag, Mau Mau's, Red Cross, Urinals, Spittin' Teeth featuring artwork by Pettibon.

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2. Raymond Pettibon. *Black Flag at The Fleetwood* / Fri. April. 11, yellow paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Cheifs, Skrewz, Vicious Circle, Descendents featuring artwork by Pettibon.

3. St. Pettibon. *Black Flag and D.O.A. at The Whisky* / Wed. Oct 8, tan paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag and D.O.A. featuring artwork by Pettibon.

4. Raymond Pettibon. *Black Flag at Baces Hall* / Fri. Oct. 24, light grey paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, UXA, Adolescents, Screws featuring artwork by Pettibon.

5. Raymond Pettibon, *Black Flag Rat's Palace* / Fri. Oct. 31, white paper, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, No Alternative, Impatient Youth, Nubs featuring artwork by Pettibon.

6. Raymond Pettibon. *Black Flag at the Starwood* / Tues. Nov. 18, baby blue paper, 1982, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Eddie and the Subtitles, The Minutemen featuring artwork by Pettibon.

7. Raymond Pettibon. *Black Flag / December 1980 Schedule*, 1980, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for December 1980 Black Flag tour schedule [Tucson, Ft. Worth, Dallas, Austin, Houston, New Orleans, Baton Rouge, Chicago, Milwaukee, Minneapolis, New York, Boston] featuring artwork by Pettibon.

8. Raymond Pettibon. *Black Flag at the Stardust Ballroom* / Wednesday Feb. 11, blue paper, 1981, black & white, edition unknown, unsigned and unnumbered Flyer / handbill for gig by Black Flag, Fear, Circle Jerks, China White featuring artwork by Pettibon.

9. Raymond Pettibon. *Black Flag at the Mabuhay* / Fri Feb 27 / Sat Feb 28, 1981, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Eddie and the Subtitles, Stains, TSOL, Adolescents, Minutemen, China White featuring artwork by Pettibon.

10. Raymond Pettibon *Black Flag at VEX / A Benefit for the LURCH Defense* / Sun Mar 1, 1981, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Minutemen featuring artwork by Pettibon.

11. Raymond Pettibon. *Black Flag 10th Street Hall* / Saturday April 25, red paper, 1981, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Black Flag, Minutemen, Stains featuring artwork by Pettibon.

12. Anonymous Design. *Black Flag Santa Monica Civic* / Friday June 19, 1981, black & white, edition unknown, unsigned and unnumbered. Flyer / handbill for gig by Adolescents, D.O.A., Minutemen

13. Raymond Pettibon. *Black Flag at the Cuckoos Nest* / Aug. 21, 1981. Black-and-white, edition unknown, unsigned and unnumbered n.a.: n.a. Flyer / handbill for gig by Black Flag, Wasted Youth, Circle One featuring artwork by Pettibon.

14. Raymond Pettibon. *Black Flag at the Elite Club* / Sat Oct 31, light grey paper, 1981. Black & white, edition unknown, unsigned and unnumbered, Lawndale, CA: SST Records, 1981. Flyer / handbill for gig by Black Flag, DOA, Saccharine Trust, Overkill featuring artwork by Pettibon.

15. Raymond Pettibon. *Black Flag Olympic Auditorium* / Saturday July 17, yellow paper, 1982. Black & white, edition unknown, unsigned and unnumbered, Lawndale, CA: SST Records, postmarked July 13, 1982. Flyer / handbill for gig by Black Flag, 45 Grave, DOA, Descendents, Hüsker Dü, UXB featuring artwork by Pettibon.

16. Raymond Pettibon. *Black Flag at the Ukranian Hall* / Friday Dec. 10, orange paper, 1982. Black & white, edition unknown, unsigned and unnumbered, Lawndale, CA: SST Records, 1982. Flyer / handbill for gig by Black Flag, D.O.A., Descendents, Minutemen featuring artwork by Pettibon.

17: Unknown. *Henry Rollins / Spoken Word. Diverse Works* / Friday Sept. 12. Black & white, edition unknown, unsigned and unnumbered, Lawndale, CA: SST Records. First of her spoken word shows.

18. Raymond Pettibon. *Black Flag Santa Monica Civic Aud* / Jun 11, yellow paper, 1983. Black & white,

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edition unknown, unsigned and unnumbered Santa Monica, CA: Goldenvoice Productions, postmarked June 14, 1983. Flyer / handbill for gig by Black Flag, Misfits, Vandals featuring artwork by Pettibon.

123. Plath, Sylvia; Baskin, Leonard. **Dialogue Over a Ouija Board**. London: Rainbow Press, 1981. Limited Edition. Minor toning to vellum, small area of erasure at ffeep, else tight, bright, and unmarred. Slipcase shows very minor shelf/edge wear, else bright and clean. Full vellum binding, gilt lettering, brown endpages, frontispiece, teg. 8vo. 30pp. Illus. (b/w plates). Limited numbered edition, this being 68 of 140 [of which 100 are for sale]. Signed at the colophon by Baskin. Fine in Fine Slipcase. Hardcover. (#7169) \$950.00
Designed and printed by Sebastian Carter at the Rampart Lions Press (Cambridge) and hand-set in F. Warde's Arrighi-Vienza type. Printed on Barcham Green Canterbury hand-made paper. A very handsome copy.

124. Poe, Edgar Allan; Agassi, Ido (illus). **The Raven**. Israel: Even Hoshen, 2010. Limited Edition. Tight, bright, and unmarred. Full black leather binding with inlaid pictorial elements, modified do-si-do binding (English and Hebrew texts mirror each other structurally); cloth slipcase. 4to. np [8], [13]pp. Illus. (b/w plates). Numbered limited edition, this being 24 of 66. Signed by the artist. Fine in Fine Slipcase. Hardcover. (#8730) \$1,950.00
Text in Hebrew and English.

"The Gothic poem "The Raven", by the American poet and author Poe (1809-1849) is presented in this book in English and in Hebrew. The translation is the famous one by Zeev Jabotinsky and was first published in the book "Targumim" (Berlin, 1923) and is printed in the book as a tribute to the translator, seventy years after his decease. Printed in 66 signed and numbered copies.

This is the thirteenth book of the series of translated books "Yoshpah", Hebrew text set in "Margalit" typeface and English text handset in Alt-Mediäval font on Bavaria-Bütten paper 200 gram.

Illustrated with black papercuts in the shape of ravens (on the two title pages and on the leaf dividing between the two texts). Illustrations by Ido Agassi who did all the typesetting, printing and binding (a full black artistic leather binding with onlaid leather medallions in a lighter shade of brown with ravens within them)." (from the press)

125. [PRH monogram]; Payne, J.H. [Received]. **Designs for an "Umbrella Barrage Aerial Bomb"** n.d. [not after 1940]. Minor shelf/edge wear, surface sheet lightly sunned, creases from folding, signed in lower right, else bright and clean. Three blueprints, paper stapled binding at top short edge. 17x20.75" Very Good+. (#9260) \$2,500.00
Inscribed and signed "Read and understood, J.H. Payne, Sept. 12th, 1940." Payne appears to have been an interesting figure. Though difficult to confirm, it appears he was kicked out of the American Society of Civil Engineers in 1932 for exposing the corrupt behavior of another engineer. Though his accusations were confirmed (the man jailed and \$700K returned to the government), he was never readmitted to ASCE. Later, during WWII, Payne joined the airforce and was, at the time of this death Lead Navigator of the 100th Bombardment Group (Bloody Hundredth). Payne was killed in action on 28 April 1944 over Sottevast, France, and is buried at the Omaha Beach Cemetery. These technical designs, for what appears not to be an HE bomb, but rather a for chemical weapons, are striking...both beautiful and dark. Art-Deco borders and technical drawings, typical of the period, the artist is unfortunately only identified by the monogram PRH and no other information has been located. The most visually compelling page is the third, which includes both a 'Profile of Barrage' and the rather lovely 'Pattern of Bursts'. A strange and unsettling juxtaposition of white snowflakes on blue ground, the aesthetic appeal of these technical designs betray the potentially horrific consequences. The pattern and 80 acre area of effect suggest strongly that this was a design for delivering chemical weapons.

126. 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]

127. Randall, Karen. **The Book of Milk**. Northampton, MA: Propolis Press, 2004. Limited Edition. Tight, bright, and unmarred. Five hole Japanese stab binding; linen spine with letterpress printed papers over boards; housed in a four flap wrapper of Twinrocker Abaca paper. 8vo. np. Illus. (color plates). Limited numbered edition of 20. Fine in Fine Wrapper. Original Wraps. (#9228) \$1,250.00

"Fresh, raw milk is hard to come by in this day & age of homogenized, pasteurized same old, same old.

Heterogeneously composed of nutrififying poetic proteins, glamorous grammatical butterfats, & the ever inscrutable lactase chain, The Book of Milk expresses both surface tension and the undulating convection currents below. The Book

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(or *The Mammolactogogery*) is narrated by a truth-seeking trout named Henry who fell into a bucket of this quintessentially mammalian concoction on his way to delivering the morning paper. Lactose intolerant readers should not be dismayed, you too can have a mystical moment with a glass of human kindness." [artist statement]

128. Randall, Karen. **Leyden**. Northampton, MA: Propolis Press, 2017. Limited Edition. The twelve Leyden jars are partially covered with a conductive material. The prototypes are wrapped in copper foil, while the finished product will be covered with non-corroding gold leaf. The conductive material is connected to the Arduino and touch sense capacitance chip that will detect when a jar has been touched and play a sound file in response to that touch. Fine. Sculptural. (#9263) \$7,500.00

"The Leyden Jar Project, in collaboration with poet Cole Swensen, traces the history of this scientific instrument from its discovery in 1745 up to the present day usage of capacitive touch sensing (the capacitive touch screen on your smart phone is a direct descendent of the Leyden Jar). Because Cole Swensen's writing frequently delves into the history of art and science, I approached her to inquire whether she would be interested in collaborating with me on this project. The subject of Leyden Jars (an early form of our modern capacitor) has long fascinated me -- not only because of the beauty of the early incarnations, but also because of the mystery that the jar initially posed to scientists of the mid-18th century. International intrigue, political rivalries, wonderfully wacky theories and experiments (including the near deadly lightning and kite experiment), all are part of the history of today's lowly capacitor -- an electronic component found in most circuits today.

The sculptural book object consists of twelve gilded glass jars standing on shelves of a clear acrylic box. The bottom shelf of the box contains an Arduino microprocessor and other circuit boards. Upon touching a jar, the reader activates the capacitive touch sense integrated circuit board; this digital switch then tells the Arduino that a request has been made to hear a particular sound file of Cole reading a poem. The touching of a jar is thus analogous to reading a page in a book.

A Leyden Jar is essentially the earliest form of a capacitor — two conductive plates separated by a dielectric (such as glass). Rather than allowing for a flow of electricity as a conductor does, the electric field becomes polarized across the dielectric material of the capacitor. On some level, a capacitor is a very simple, perhaps even mundane, thing and yet it played a leading role in the history of our understanding of electricity and is central to the workings of modern electronics. The discovery of the Leyden Jar created such a stir among the scientific-hobbyist community in mid-18th century because it was shockingly incomprehensible.

In addition to being a thing of wonder and entertainment during the age of Enlightenment, Benjamin Franklin's contributions to the the understanding of how the jar and how electricity operated gave him access to European intellectual society, thus paving his diplomatic career path. Science mattered then as it matters now. Each copy of the Leyden Jar Project comes in a clamshell box along with a solar panel, a power converter for recharging the lithium ion battery, operating instructions, and a short essay on the history of the Leyden jar." [artist statement]

129. Reage, Pauline [Anne Desclos, aka Dominique Aury]; Paulhan, Jean [essay]. **Story of O**. Paris: Olympia Press, 1954. First English Language Edition. Light shelf/edge wear, light wear at head and tail, closed spits at spine, sun at spine and edges of wraps, else tight, bright, and unmarred. Purple paper wrappers, black ink lettering. 8vo. 187pp. Very Good [Textblock Near Fine]. Original Wraps. (#8470) \$650.00

"Not to be introduced into the U.K. or the U.S.A." The scarce first edition in purple wraps of the unauthorised first English translation, rushed to appear the same time as the first French edition. "In February 1955, Story of O won the French literature prize Prix des Deux Magots, although this did not prevent the French authorities from bringing obscenity charges against the publisher. The charges were rejected by the courts, but a publicity ban was imposed for a number of years. The first English edition was published by Olympia Press in 1965. Eliot Fremont-Smith (of The New York Times) called its publishing "a significant event".

According to an article by Geraldine Bedell,[1] published in The Observer on Sunday 24 July 2004, "Pauline Réage, the author, was a pseudonym, and many people thought that the book could only have been written by a man. The writer's true identity was not revealed until 10 years ago, when, in an interview with John de St Jorre, a British journalist and some-time foreign correspondent of The Observer, an impeccably dressed 86-year-old intellectual called Dominique Aury acknowledged that the fantasies of castles, masks and debauchery were hers."

According to several other sources, however, Dominique Aury was itself a pseudonym of Anne Cécile Desclos, born 23 September 1907 in Rochefort-sur-Mer, France, and deceased 26 April 1998 (at age 90) in Paris, France.

The Grove Press edition (US, 1965) was translated by publisher Richard Seaver (who had lived in France for many years) under the pseudonym Sabine d'Estree."

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

Germaine Everling Picabia's copy, with long holographic note in French on the first blank which gives a devastating and beautiful portrait of the author, her fellow Dadaist G. Ribemont-Dessaigues. "Dada attracted him by the possibility he saw to express his rancor...he was perhaps the most sincerely revolutionary of the Dadaists. Multiple disappointments spoiled his childish and charming nature and gave him an acidity of mind that gnawed him. Of a

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fragile constitution, he would arrive at Emile Augier (sp?) street shivering aloud from sentimental complications. One day G. de Zayes asked him what he thought of love, and he replied 'Ah, it is more tiring to think of than to do.' We called him the Dada angel."

131. Rinne, Fred. **A Trip to the Liquor Store.** San Francisco, CA: Fred Rinne, 2013. Unique. Tight, bright, and unmarred. Quarterbound, cloth spines, hand-painted paper boards, sewn binding. 4to. 46 pp. Illus. (colored illus). One off edition. Fine. Hardcover. (#9251) \$1,250.00

Further psychotropic adventures of Fred Rinne through the streets of Los Angeles and the La Brea Tar Pits. Commentary on police brutality and social justice.

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

1: Execution scene as Venetian Blind went up.

2: Witnesses including prisoner's lawyer and minister.

3: Last view of prisoner while alive.

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

5: 'Filipino' doctor pronounces prisoner dead

6: Spenkelink minutes from death.

Near Fine. Loose Sheets. (#9397)

\$3,250.00

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

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

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

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

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

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

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

"On May 25, 1979, Spenkelink, 30, was given two shots of whiskey, then executed in front of 32 witnesses, including 10 reporters. It took three jolts to kill him. But because the venetian blinds separating the witness section from the death chamber were closed until Spenkelink was strapped in, witnesses did not get a good look. Spenkelink had straps drawn tightly across his mouth and was denied a final statement by prison officials."

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

Citations:

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

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

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

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

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

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

James T. Robe: American 1928-2000

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

133. Robinson, Alan James; Urbina, Colin (binder). **A Fowl Alphabet. Twenty-six Wood Engravings by Alan James Robinson. Lettering by Suzanne Moore [Art Binding].** Easthampton, MA: Cheloniidae Press, 1986. Limited Edition/Unique. Tight, bright, and unmarred. Full brown leather binding with gilt lettering and decorative elements, in blind decorative elements, leather doublures, wood inlay, goatskin onlay, drawer build into box that houses second suite

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of images. 8vo. np. Illus (b/w plates). Signed by the artist(s). Numbered limited edition, 226 copies, of which 26 were deluxe which were full vellum with hand lettering from Susan Moore and included two suites of prints and an original watercolor. This copy is an AP, provided to the binder in loose sheets for this work, and includes a second suite of plates. Fine in Fine Archival Box. Hardcover. (#9052) \$2,250.00

The arcing colored leather inlays suggest exotic wing-form taking flight. "The text was culled from "Animate Creation," a popular edition of "Our Living World," a Natural History by Rev. J.G. Wood, Vol II Birds, 1885" (colophon). The 26 woodengravings are accompanied by an initial letter designed by Suzanne Moore and the common and Latin names of the bird.

134. Robinson, Paul [creator]. **Kill Me.** Toronto: Rumour Publications, 1978. Limited Edition. Eight unbound single leaf pages. The leaves are common stock photocopier grade paper, standard 8.5x11" size, double-sided copied, and several generations of black and white photocopied images and text. Paper has no significant signs of degradation and no visible creases or folds. The imagery combines stencil text with photographic film 35mm negatives and 2x2" positive transparencies and other obvious paint brush manipulations. The various media form a collage resembling Dadaist and/or Kurt Schwitters constructivist collaged art works. Arguably, this loose assemblage of text and image mimics "artist magazine" concepts, but it also elicits "zine" like qualities because of the raw and grainy reproduced pages. The registration of the recto and verso stencil text is exceptional, in that, the text on the front lines up with the reversed text on the back without the use of contemporary registration. Littered throughout are self-portraits of Paul Robinson in negative and positive photographic forms composed with the text statements that dictate the action of the photograph, [example "Hang Me" text with an image of Robinson hanging from a noose.] The front page is titled "Kill Me" with a small [copied] signature of Paul Robinson on the lower right corner. The final page on the verso reveals a ghostly Xeroxed hand with the publication information, including an ISBN number, which is currently non-existent (ISBN 0-88907-013-X). Near Fine in Wraps. Original Wraps. (#9025) \$1,250.00

Quite an esoteric piece, there is little information known about this publication, other than the artist, Paul Robinson and his Toronto punk band, the Diodes. Paul Robinson, vocalist for the Diodes, was also an art student, like two of his other band mates, at the Ontario College of Art in 1977. In the book, Treat Me Like Dirt: An Oral History of Punk in Toronto and Beyond, 1977-1981, Robinson explains the band was influenced by Andy Warhol's juxtaposition of music and art, as well as, the glamour rock of David Bowie, T-Rex, and the New York Dolls. The publication does emulate a Velvet Underground drug and art malaise, but also reads like a political narrative in the vein of Crass, ironically also art students at the time in England. Additionally, it can be noted that the title could have been inspired by Richard Hell's [Television] iconic t-shirt stating "Please Kill Me" in similar stencil typeface. Extremely scarce copies, as no other known copies exist and only one copy is cataloged in OCLC and accessible.

135. Rowlandson, Thomas . **The Hairy Prospect or the Devil in a Fright.** London/Portland: Wolfe Editions, nd. [circa 1800]/2017. Bright and clean. Printed in b/w. Unnumbered limited edition. Fine. Broadside. (#9253) \$22.00

"This 1800's print and poem titled, The Hairy Prospect or the Devil in a Fright by the English artist and caricaturist, Thomas Rowlandson, shows a woman standing by a bed to left, lifting her skirt up showing her scary hairy vagina; to right, a hairy and winged devil with a huge penis turns away, recoiling in horror at the sight; open door at right."

The poem reads;

Once on a time the Sire of evil

In plainer English call'd the devil

Some new experiment to try

At Chloe cast a roguish eye

But she who all his arts defied

Pull'd up and shew'd her sexes pride

A thing all shagg'd about with hair

So much it made old Satan stare

Who frightend at the grim display

Takes to his heels and runs away.

Letterpress printed by David Wolfe of Wolfe editions

136. Sade [François Alphonse Donatien Marquis de]; Esposito, Giani (illus); Sheats, Sonya (binder). **Oeuvres: Justine Ou Les Malheurs De La Vertu, Dialogue Entre Un Pretre et Un Moribond, Eugenie De Franval, Idee Sur Les Romans, L'auteur Des Crimes De L'amour a Villeterque Folliculaire.** Paris: Le Club Francais du Livre, 1953. Limited Edition. Tight, bright, and unmarred. Full leather binding in white calfskin, tooled in grey and black film, marbled endpages. 8vo. 732pp plus bibliography. Illus. (b/w plates). Original wrappers bound in. Fine. Hardcover. (#8703) \$3,500.00

Text in French. Forward by Jean-Jacques Pauvert, afterword by Maurice Blanchot. Bound by Sonya Sheats: "The image on the front cover is taken directly from the text. The binding is a traditional French full leather binding with leather hinges. The endpapers are marbled on gloss paper by Marianne Peter (France). This book was bound by Sonya Sheats in 2003." (from the artist)

137. Sanders, Bernie; F.; Feinstein, Samuel (binder). **Our Revolution, A Future to Believe [Art Binding].** New York: St. Martin's Press, 2016. First Edition. Tight, bright, and unmarred. Full brown leather binding, in blind lettering and

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decorative elements, '27' at the heel of spine (the average donation amount). 8vo. 450pp. Illus. (color and b/w plates). Fine in Fine Archival Box. Hardcover. (#9277) \$1,400.00

"I don't often get to touch on politics in my line of work. Bernie Sanders is an inspiration, not only in his message, not only backing up his standpoints with policy, but is, and has been, fighting for the people his entire career. As a person who lives in constant pain, and whose healthcare costs reflect that, his stance on health insurance as a human right resonates greatly with me. This book follows his campaign trail and puts forth the ideals he ran on: income equality, health care for all, higher education as a human right, racial justice, environmental justice, criminal justice reform, immigration reform, getting money out of politics, truth, love, compassion, and solidarity, among many others--and their implementation. I chose to do a utilitarian binding on this: no gold, nothing flashy, a simple arts-and-crafts design tooled in blind, done quickly but with elegance. The endpapers are plain, they don't need to be fancy. "A Future to Believe In" was Bernie's campaign message, and "The Struggle Continues" is the progressive answer to any election, any vote, or any compromise, win or lose--the struggle continues. And, of course, he ran a campaign without super PACs, with an average campaign donation of \$27, the number used where one would find a volume number or a date." [artist statement]

138. Schanilec, Gaylord. **Lac Des Pleurs: Report from Lake Pepin.** Stockholm, WI: Midnight Paper Sales, 2015. Limited Edition. Tight, bright, and unmarred. folio. quarter cloth, marbled paper-covered boards in quarter leather, cloth clamshell box; top edge cut, other edges uncut. (76) pages. Limited to 100 numbered copies, signed by Gaylord Schanilec on colophon. (#8927) \$7,800.00

"The text—commentary on passage through the lake by Louis Hennepin, George Featherstonhaugh, Henry Schoolcraft, Geroge Catlin, Jonathan Carver, Zebulon Montgomery Pike, Charles Latrobe, Henry David Thoreau, and Oliver Gibbs Jr., with related excerpts from Harriet Bell Carlander, Geroge Wagner, Robert E. Coker, C. A. Lesueur, Thaddeus Surber, Paul Harder, and Mark Twain; an introduction by Patrick K. Coleman; and image captions & an epilogue by Gaylord Schanilec—has been hand set in metal type, and printed by hand on vintage Barcham Greene and Wookey Hole papers.

*The images—specimen prints engraved by Gaylord Schanilec including the American White Pelican, Shorthead Redhorse, White Bass, Sheepshead, Lake Pepin Mucket, Threehorn Wartyback, and Giant Floater, along with two vignettes—were all printed on Zerkall paper. Plus a foldout map of the lake, engraved by Mr. Schanilec, was printed on handmade kozo paper, and thirty "text figures" of fish were printed from the original electrotypes used in the 1920 publication *Fishes and Fish-Like Vertebrates of Minnesota*, by Thaddeus Surber." (publisher's statement)*

*"The type printed on these pages was originally cast in Monotype for previous Midnight Paper Sales books, then redistributed into the case, and hand set here by Jean Louise Egger, Wyatt Sandberg, and Gaylord Schanilec. With much of the text set in Bembo, the diminished supply of type prompted setting Lesueur's paper in Poliphilus, a move that made the printer nervous until it came to light that both faces were based on the printing of Aldus Manutius. Photographs were taken of pages from Columbia University's copy of the *Hypnerotomachia Poliphili*, printed by Manutius in 1499. Tracings from the photographs were drawn by Russell Maret, and the tracings were turned into wood type at the Hamilton Wood Type Museum. The wood type was inked and impressed "LAC DES PLEURS" on the title page.*

The edition was bound and boxed by Craig Jensen and his daughter, Leigh Ann Jensen, at BookLab II in San Marcos, Texas. The binding is a quarter leather, flatback, lap-case structure with an over-the-shoulder hollow to ensure very flat page openings. The box is a quarter leather, double tray, drop-spine design. The cover paper was marbled by Jemma Lewis, whose bespoke design is based on a photograph of wet stones taken along the shore of Lake Pepin. The map was printed on Kiraku Kozo handmade paper, the images on Zerkall mouldmade, and the text on handmade Barcham Green Tovil and a mouldmade paper from the Wookey Hole mill. The epilogue paper and end sheets were handmade for the edition at the Saint Armand mill." (colophon)

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

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

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

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Mayflies of the Driftless Region.

140. Schulke, Daniel A. **Viridarium Umbris: The Pleasure-Garden of Shadow.** Chelmsford, UK: Xoanon Publishing Ltd.. First Edition Thus/Limited Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Mustard yellow cloth boards, gilt lettering and decorative elements, black endpages, frontispiece. 8vo. 520pp. Illus. (b/w plates). Glossary. List of Illustrations. Numbered limited edition, this being 24 of the Arbor Infernis Edition. Hand-drawn talisman on papyrus laid in. Fine. Hardcover. (#9423) \$2,500.00

Issued in three editions [contrary to the colophon]: Standard Edition [limited to 576 numbered copies], Deluxe Edition [limited 72 numbered copies], and the Arbor Infernis Edition. "This special edition was limited to 77 copies, casebound in Moss-green cloth with Mandrake Death's Head blocked in gold on the front cover. Each copy is accompanied by an original hand-drawn talisman of coloured ink on papyrus, bearing one of 77 Emanants of the Arbor Infernis — the liminal genii of Midnight's Eden." [publisher's website, varies from colophon (colophon only lists two states and identifies this as 24 of 72 copies, but is the Arbor Infernis Edition)]

"An extensive grimoire of Wortcunning, or herb-magic, the Pleasure-Garden treats of the secret knowledge of trees and herbs as delivered by the Fallen Angels unto mankind. The book's principal concerns are the sorcery and gnosis of the Greenwood, as arising from the varied luminaries of the Eternal Gardens of the Arte Magical. As a grimoire of Spiritual Botany, the Book is a Hortus Conclusus of text and image intended for the indwelling of these plant-spirits. The work encompasses magical practices, formulae, and mystical exegesis, all treating the respective arcana of Nature-Spirits and the powers of individual plants. Magical foci are on devotion, purity, humility, silence, solitude, and the hieros-gamos of wortcunner and plant as a tutelary relationship, in conjunction with the Mysteries of Cain, first tiller of the soil. The whole is intended as a textual reification of occult herbalism within the context of the Sabbatic Craft Tradition."

141. [Sex Trade; Transvestite]. **MSS Brothel Book [Two Volumes].** [Paris], nd [circa 1920-1930]. Unique. Minor shelf/edge wear, else bright, and clean. Loose sheets in binders, black paper with hand colored stencils and mss text. np. Illus. (colored plates. Near Fine. Wraps. (#8615) \$7,500.00

*A remarkable find...an early brothel/dungeon manual for the 'back office'. The illustrations demonstrate the required dress for various scenarios and the text goes into specifics regarding both dress and conduct. Particularly interesting as there is *clearly* transgender content. These sorts of ephemeral 'manuals' simply never exist beyond the end of the site. A loose/general translation of one section follows: "To finish, here are some practical pieces of advice: 1. Make sure that the slave's clothing is tight and well fitted. 2. Change her apparel often and demand meticulous cleanliness. 3. Each piece of her outfit should be a constant reminder of her degradation and humiliation. 4. Have particular care for her "imprisoned" sexual organs; permit neither touching, nor any exception to this rule. [note: the exact meaning of the first part of this sentence was a bit tough for me to translate - this was my best guess] 5. Control [monitor? check?] often - her underwear or her attire ["affublement" is difficult to translate directly - it comes from the verb "affubler," which means something like "to deck yourself out in"]. Be very severe, and judge any misconduct with corporeal punishment." Since I don't know anything about the owner of this manual, I can only guess about what it might be (I can't even tell if it's bound or loose). But it's obviously talking to the "Master" as it objectifies the woman not only in the way she is depicted, but in the pronouns it uses - "salson/ses" which in this case obviously means "her." It reads like an instruction manual or menu for constructing "slave" outfits based on different sexual scenarios, with options for variations and enhancements. Each stencil shows a different layer of the outfit, from the panties to the finished product.*

142. Shakespeare, William (author); Miller, Alex; Orndorff, Nicholas; Orndorff, Clara [designers]. **The Sonnets: Watch Book [Artist Book].** Seattle, WA: Amno & Co, 2015. Limited Edition. Bright and unmarred. Colored formed case, title and year printed in copper, design team printed on PCB, limitation inscribed on the interior of watch body; black band; booklet stabound, mustard wrappers, signed by the designers. Limited edition of 18 (14 with nylon bodies, 4 with stainless steel) Fine. Unique/Original Wraps. (#8910) \$300.00

The design team were challenged to produce a book prototype in watch form which would include displayed letters, persistence-of-vision (POV), and Morse code (visual or audible). This limited edition is the result. Each watch 'reads' sonnets 1 and 2 in Morse code and the speed is adjustable.

143. Shakespeare, William; Ridley, M.R.; Gill, Eric (frontispiece); Feinstein, Samuel (binder). **Macbeth [Art Binding] [Bound in vellum from its mother's womb untimely ripped].** London/New York: J M Dent & Sons, 1949 [2016]. First Edition Thus/Unique. Tight, bright, and unmarred. This binding is a slotted-spine parchment-over-boards binding, using slunk (parchment of a still-born calf), having the spine and sewing supports covered in alum-tawed goatskin and the parchment left un-adhered. The headbands are leather with a few windings of silk thread as an accent. The top edge is gilt with 21K moon gold, which is what the binding is tooled with, also having deep-red goatskin leather onlays, marbled endpages. Original boards and DJ present in separate slot; archival box. 12mo. 119pp. Illus. (b/w plate). Fine in Fine Archival Box. Hardcover. (#9276) \$1,600.00

"This is a simple binding playing with color and the beauty of the natural materials. The splashy marbled paper is meant to fit with the story that ensues." [artist statement]

144. Sinclair, Dave; Mitchell, Tom [eds]; Bowering, George; Caplan, Ron (foldout); Codrescu, Andrei; Eigner, Larry; Eshelman, Clayton; Hirschman, Jack; Harwood, Lee; Kelly, Robert; MC5; Sinclair, John; et al. **Work [Complete Run:**

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Issues 1-5]. Detroit: Artists Workshop Press, 1965-68. First Printings. Minor shelf/edge wear, light/even toning, rear wrapper missing from Vol. 2, rear wrapper free but present from Vol. 5, else tight and unmarred. Printed wrapper in various colors, staplebound. 4to. 74; 74; 98; 146; 94pp. Illus (b/w plates), Pamphlet laid in: "For Immediate Release" from Heads of State Defense Committee about then-recent police action against Artists Workshop and arrest of John Sinclair and others. Fair to Very Good+. Original Wraps. (#9168) \$2,000.00

The Detroit Artists Workshop was founded at 1252 West Forest in Detroit on November 1, 1964 and moved after fire destroyed the original premises in May 1965 to a storefront at 4865 John C. Lodge where the Artists Workshop Press was established next door at 4867 John C. Lodge. The Artists Workshop Society was an artist-run collective founded on November 1st, 1964 by John Sinclair, Magdalene Arndt (a.k.a. Leni Sinclair), Charles Moore, Robin Eichele, George Tysh and ten others, who rented a house at 1252 West Forest for use as a gallery and performance space near the campus of Wayne State University. Free poetry and jazz performances were featured every Sunday afternoon. They also produced their own books, journals and workshops introducing avant-garde poets, artists and musicians to Detroit, many for the first time.

145. Small, Oriana [aka Ashley Blue]. **Girlvert [Art Edition].** Los Angeles, CA: Barnacle Books, 2011. Limited Edition. Tight, bright, and unmarred. DJ and slipcase both bright and clean. Pale pink wraps featuring art by the author, black ink lettering, glossy photo section bound in; handmade Japanese paper DJ; lucite slipcase. 8vo. 309pp. Illus. (color plates). Filmography. Numbered limited edition, this being 25 of 50. Laid in polaroid photograph. Fine in Fine DJ in Fine Slipcase. Original Wraps. (#7491) \$450.00

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

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

146. Smith, George. **Incident’s in a Gipsy’s Life. The Royal Epping Forest Gipsy Encampment, The Grounds, International Exhibition, Liverpool. June 1886.** Published by the Liverpool Printing and Stationary Company Ltd.. First edition, first issue. Illustrated brown card wraps, titled in black to front panel. Stain to front cover penetrating faintly into the text, light marginal chipping and edgewear, a very good copy. 12mo. Very Good. Stiff Wraps. (#9002) \$1,000.00

A scarce first person memoir by the famous King of The Gypsies, George “Lazy” Smith, whose gipsy encampment at the Liverpool International Exhibition was a highlight of the even and was numbered amongst its most popular attractions, especially tempting to droves of giggling young women who wanted their fortunes told. The text includes accounts of Romany folkways, language and the travelling galas and fetes staged by Smith and his band throughout England from the 1860’s onward. The pamphlet would have been printed for sale at the exhibition where Smith was holding court for the second half of 1886. The pamphlet was reissued in small quantities in 2001 with an introduction by Sharon Floate which noted: “Books written by gypsies themselves rather than by non gypsy observers continue to be rare. So we must count ourselves lucky that George’s admirable showmanship led to the creation of this work in the first place- and also that this fragile piece of ephemera has managed to survive the rigours of more than a century to alert us to the existence of the curious phenomenon of the ball-giving “Royal Epping Forest Gypsies.”” A rare work, 3 copies on OCLC, non in North America.

147. Smollett, T. [trans.]. **The Adventures of Gil Blas of Santillane [Erotic Foreedge Painting] [Complete in Two Volumes].** London: J.J. Dubochet, 1836. First Edition Thus/Unique. Minor edge wear, light toning to vellum, else tight and clean; internally clean, some light scattered spotting and some light thumbing. Bound in full vellum gilt with black title labels, lavish gilt decoration to spines and wide gilded borders to boards, all edges gilt, marbled endpapers. 8vo. 486pp, 478pp. Near Fine.. Full Vellum. (#8790) \$5,000.00

A lovely example of this most picaresque of picaresque novels, influential since publication, referenced by everyone from Swift to Dostoevsky to Sacher-Masoch and translated repeatedly from French to Spanish to English and back again. Scholarly thought lays its original authorship at the feet of Alain-Rene Lesage, although there are compelling arguments that suggest its original author might have been Spanish. A richly bawdy bit of social observation that laid the ground work for many staples of the genre; wicked robbers, hypocritical clergy, wise and cunning servants and the occasional dim witted nobleman. This particular copy is rendered transcendent by the addition of an erotic fore-edge painting to each volume. Five panels in the style of Rowlandson (volume I in fact depicting scenes from his “Jugglers” cartoon) featuring Reubenesque beauties in ringlets and not much else accompanied by a number of portly, red faced chaps in a state of either advanced inebriation or visible excitement. Beautifully executed, and in lovely condition.

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148. Someck, Ronny. **Pointe Shoes**. Israel: Even Hoshen, 2009. Limited Edition. Tight, bright, and unmarred. Black cloth boards, pink silk embroidered dance shoes, modified do-si-do binding (English and Hebrew texts mirror each other structurally), hand colored etchings in center; matching slipcase. 4to. 18pp. Illus. (colored and b/w plates). Numbered limited edition, this being 49 of 88 copies. Signed by Someck and Agassi. (#8732) \$1,100.00

"Two hand-colored linear etchings by Ronny Someck. Bilingual edition: Hebrew and English. Printed letterpress on dampened Grandee 118 gr. paper. English text set in Alt-Mediäval typeface. Hebrew text set in Margalit typeface. Designed, handset, and printed by Ido Agassi. Non-adhesive binding with black cloth and pink ribbons with black Slipcase. ... The poems about dancing were translated into English by Hana Inbar, a native Israeli, and Robert Manaster. Someck is twice winner of the Prime Minister's Prize. His works have been translated into 22 languages." (from the press)

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

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

150. Sprinkle, Annie. **Annie Sprinkle Self-portrait [MSS Notations]**. [No Place], 1981. Unique. Signed by Sprinkle with numerous notations all over the image, notation at rear, else bright and clean. 16x24cm. b/w photograph. Signed by the artist. Fine. Photograph. (#8115) \$1,250.00

"Original self-portrait photograph of sexologist Annie Sprinkle. Sprinkle is known as the "prostitute and porn star turned sex educator and artist." Annie Sprinkle began working at the ticket booth at Tucson's Plaza Cinema at 18, when Deep Throat was playing. The film was busted, and when Sprinkle had to appear in court as a witness, she met and fell in love with Deep Throat's director, Gerard Damiano, and became his mistress, following him to New York City where she lived for twenty years. Annie's first porn movie was Teenage Deviate, which was released in 1975. Perhaps her best known mainstream porn featured role was in 'Deep Inside Annie Sprinkle' (co-directed by Sprinkle and exploitation veteran Joseph W. Sarno) which was the #2 grossing porn film of 1981. She is considered a role model for a new generation of feminists, she challenges old conceptions and established role models of sexuality and was a pivotal player in the 80's "sex positive feminist movement" and has long championed sex worker rights and health care. The photograph is heavily annotated with a detailed analysis of the image. The verso contains the annotation p.4 102% suggesting that the image was published although we have been unable to trace the publication. A fantastic image of a true sex goddess."

Together with Annie's "Post-Porn Modernist: My 25 Years as a Multimedia Whore", which includes a 'clean' version of the image with the caption, "It was this latex ensemble, which I had brought back from Europe, that started America's latex trend (or so it seemed to me). It made quite a splash at the HFC [Hell Fire Club]. Or should I say quite a splash was made on it."

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

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

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

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

153. Stevenson, Robert Louis; Minsky, Richard [artist]. **The Philosophy of Umbrellas [Artist Book]**. New York: Richard Minsky, 2008. Limited Edition. Bright and clean. Pink paper over wood, fully functional parasol, printed in white ink on DuPont TM Tyvek, typography was designed by Minsky using InDesign with Palatino Linotype and OpenType Discretionary Ligatures. Numbered limited edition of 43 plus 7 deluxe [I-XLIII] for a total of 50. Fine. (#9305) \$750.00

This publication came about when I received an e-mail from Susan Viguers, Director of the MFA Book Arts/Printmaking Program at The University of the Arts in Philadelphia, inviting me to be a von Hess Visiting Artist at the Borowsky Center for Publication Arts. The purpose would be to create a work, with the master printer, Lori Spencer, on a Heidelberg KORS one-color offset press.

It seemed like the perfect opportunity to make an edition in honor of Judith Hoffberg, co-founder of ARLIS/NA and advocate of artists' books. Judith is the Editor and Publisher of Umbrella, which celebrates its 30th anniversary this year as the main resource for information about contemporary artists' books, mail art and Fluxus.

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The obvious form for this work would be an umbrella with a text, but what text? I asked Judith for a suggestion and she sent this essay by R. L. Stevenson (1850-1894). It was written while he was in college and first published in The Edinburgh University Magazine, which only existed for four monthly issues (January thru April, 1871).

The first printing in book form was posthumous, in the 1896 Edinburgh Edition of Juvenilia and Other Papers, Volume XXI of The Works [London: Charles Baxter & Sidney Colvin on behalf of Robert Louis Stevenson; Printed by T. and A. Constable for Longmans, Green & Co.: Cassell and Co., Seeley & Co., Chas. Scribner's Sons and Sold by Chatto & Windus].

The text used for this edition is from a collection titled Memories & Portraits [Boston: Herbert B. Turner & Co., 1904].

The von Hess Visiting Artist Program in UArts' Borowsky Center is funded through the generosity of the Richard C. von Hess Foundation.

Richard Minsky

April, 2008" [artist statement]

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

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

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

155. Summers, Montague. **Werewolf**. London: Kegan Paul, Trench, Trubner and Company, 1933. First Edition. Minor shelf wear and some rubbing, chip on head cap, else tight and unmarred; an excellent copy and uncommon with no foxing. Publisher's green cloth, gilt title to spine. 307 pp., 8 unnumbered leaves of plates. Lacking DJ. Very Good+. Hardcover. (#9235) \$150.00

Considered the first definitive work on werewolves by preeminent scholar Montague Summers. He examines the practice of shapeshifting, transformation, the supernatural and folklore, employing theological and philosophical views on the subject. Although lacking original publisher's dustjacket, the condition and scarcity of the edition is noteworthy.

156. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal**. Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Halfbound, black leather spine and foreedge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Imperial folio. 64pp. Illus. (b/w plates). Lettered limited edition, this being IJK. [N.B. there are 4 additional copies, i-iv, hors de commerce. Deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Fine in Fine Archival Box. Hardcover. (#9425) \$7,500.00

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

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

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157. Undi, Sheila. **Sublimatas: The First Book of the Xaosis Trilogy [Deluxe Edition]**. Verdum, QC: Xaosis, 2013. Limited Edition. Minimal shelf/edge wear, signed by the author, else tight, bright, and unmarred. Full leather binding, in blind lettering and decorative elements, black ribbon bound in. Small 8vo. 263pp. Illus. (b/w plates). Numbered limited edition, this being 5 of 27. Signed "and consecrated" by the author. Near Fine. No DJ, as Issued. Hardcover. (#9094) \$750.00

This edition contains an additional chapter on "Daemonic Language", and a number of black & white images, not included in the standard edition. Standard edition was 72 copies and all are out of print. The book deals with Satanic black magic in the gnostic antinomian approach. Exploring, with a reasonably high intellectual level, the nature of dark matter/energy and how they relate to gnostic cosmonomies, etc. It takes a rather empirical approach, contextualizing black magic in theory and practice. Undi, following the publication of this book, underwent a transformation and/or breakdown (depending upon who is speaking) and thus this will be the only book to be published of the intended trilogy. While she is not without controversy, there are those who suggest that it is the strength of this work that drove her from its practices. There is some indication that she only signed approximately 10 of the 27 and, further, that at least 4 of the 27 have been burned.

158. Van der Aa, Pieter [illustrator]. **L'Utrecht Suivant les Nouvelles Observations [early map and pastepaper]**. Amsterdam: Covens & Mortier, c.1780. Complete with lithograph map [circa late 18th century of Utrecht, Netherlands] mounted to a thin wood backing, the verso covered with blue marbled paper, and cut into 19 pieces. Lightly age-toned, as one side was against the wooden lid, slight warping, else a very rare early jigsaw puzzle map accompanied by a period tongue and groove wooden box measuring 5½" x 6¼" x 1½;" sliding lid with "Utrecht" in ink. Puzzle shapes are random and don't conform to political or geographic boundaries. Suspected old plate by well-known mapmaker Pieter Van der Aa who in 1713 published the map in "Le Nouveau Theatre du Monde, ou la Geographie Royale." Covens & Mortier may have purchased Van der Aa's plate, and were re-purposing an old map. Very Good+. (#9396) \$1,750.00
Early "dissected maps" were the first generation of jigsaw puzzles; following the latest educational theories of the time, they were sold as tools to make learning fun. This particular puzzle utilized "Herrnhut" style paste paper for the decorative element on the verso of the mounted map.

From 1764 to 1825, the Sisters of Herrnhut (a group of unmarried women living in a strict Moravian Church community in Herrnhut, Germany) produced blue, red, and green paste papers using a mix of drawn and printed techniques. Their characteristic style – what Richard Wolfe calls “the Herrnhut way” of using woodblocks to make printed paste patterns (Wolfe, 201 n. 32), a method originally borrowed from printed textile manufactory (Berger, “Rosamond,” 15) – became extremely influential, for the layering of techniques in their designs exhibited the potential for true artistry and sophistication in paste paper. Aided by missionary work, both the Sisters’ papers and their methods of making them soon began to spread, and by 1800, “Herrnhutter Paper” had become almost synonymous with “paste paper.”

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

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

160. [Various]. **Mixed Collection of Bondage and Sexuality Paperbacks**. 1951-1975. Condition varies on the selection of bondage and erotica pulps from fair+ to very good, some have obvious wear and tear and discoloration. Fair+ to Very Good in Wraps. Original Wraps. (#9090) \$275.00
Machlin, M. eds. Dare magazine, [New York: Fiction Publications, Inc.] September 1954. Mini-magazine featuring sensational tales, real crime news, and gratuitous cheesecake photographs. 66 pp. Color cover with black and white photographs.

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

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

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

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

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

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

161. Vigneault, Gilles; Imiolek, Nastassja (illus); Sheats, Sonya (binder). **La Couleur du Vent**. Montreal: Cécile Côté, 2011. Limited Edition. Tight, bright, and unmarred. An open-joint binding, spine in Calfskin with Calf and Watersnake onlays, boards in Walnut burl with Calf and Lacewood veneer onlays. 8vo. np. Illus. (color and b/w plates). Numbered limited edition, this being 62 of 75. Fine. Hardcover. (#8704) \$4,250.00

Illustrated and designed by Nastassja Imiolek under the artistic direction of Cécile Côté. Bound by Sonya Sheats: "This structure features an open joint between the spine and the boards. The boards are held to the book block by the leather supports, or tapes, onto which the book is sewn. The flysheets are made in beige Deerskin and the endpapers are red Nepalese papers. This book was bound by Sonya Sheats in 2012 for the international exhibition by ARA-Canada in partnership with the École Estienne in Paris. The exhibition was on display in Paris, Montreal, Quebec, Chicago, and Boston in 2013-2014." (from the artist)

162. Waldrop, Rosmarie [text]; Randall, Karen. **Within the Probabilities of Spelling**. Northampton, MA: Propolis Press. Limited Edition. Tight, bright, and unmarred. Loose leaves, numbered and boxed. Oblong narrow 4to. np. Illus. (color plates). Numbered limited edition of 18. Fine in Fine Box. Boxed loose leaves. (#9162) \$1,000.00

81 excerpts from the writings of Rosmarie Waldrop.
"The images began as the essay on probability in the 11th edition of the Encyclopaedia Britannica. I scanned segments of the essay into photoshop and distorted them in various directions to create a series of textured background tiles. I then created a sequence of 21 different shapes which I filled in with these textured backgrounds. Each individual shape represents a consonant (the images on the left, for example, represent the letters t and h). The sequence of images on the page thus spell a word on its respective (or irrespective page). The idea was not to challenge readers to decipher the images as text. Rather by allowing for a somewhat more random means of generating the images, I hoped to multiply the probabilities of spellings within." [artist statement]

"Printed by Karen Randall at Wild Carrot Letterpress in Hadley, MA. Extruded encyclopedic probability images rendered into polymer by Boxcar Press in Syracuse, NY. Text paper is Zerkall Copperplate. Ehrhardt type cast by Julia Ferrari & Dan Carr at Golgonooza in Ashuelot, NH. The box by Mark Tomlinson of Easthampton, MA" [colophon]

163. Wallace, David Foster. **Consider the Lobster**. Falmouth, ME: Ascensius Press, 2011. Limited Edition. Tight, bright, and unmarred. Quarterbound, leather spine, gilt lettering, hand-made pastepaper boards and endpages housed in matching archival box. 4to. Illus. (color plates). Limited lettered edition of 26 copies. Fine in Fine Archival Case.. Hardcover. (#7295) \$3,000.00

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

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

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

165. Willis, Elizabeth [text]; Randall, Karen [artist]. **Oldest Garden in the World**. Northampton, MA: Propolis Press, 2006. Limited Edition. Tight, bright, and unmarred. Cream printed paper wraps. Small oblong 4to. np. Illus. (color plates). Numbered limited edition, this being 6 of 17. Fine. Original Wraps. (#9255) \$1,200.00

"Elizabeth Willis' poetry has been described as hauntingly luminous, hermetic, gorgeous, surprising, and an evocative blend of the lyrical and abstract. The accompanying digital collages are one reader's response to the poems in all their painterly, historic, and scientific evocations. Created digitally, converted photo-chemically, and printed mechanically from 4 color polymer plates on Japanese paper." [from the artist]

166. Winston, Sam. **A Dictionary Story**. London: Arc Artist Editions, 2013. Second Edition. Bright and clean. Three accordian folded sheets housed in a clear plastic sleeve with printed title and descriptive information in red ink. np. Signed by the artist. Laid in, signed compliments card. Near Fine in Wraps and Fine Sleeve. Original Wraps. (#9206) \$22.00

"Sam Winston is uniquely alert to the way words take their place in the world as characters in their own right; in his

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agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality. "In his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality. A Dictionary Story is a fairy tale as concrete poem, a typographical romance, filled with wit and tenderness." – Marina Warner

167. Winston, Sam. **Made Up True Story**. London: Arc Artist Editions, 2005. Limited Edition. Bright and unmarred. Six loose leaves, screen printed, in blue cloth archival box with ribbon ties. fo. np. Numbered limited edition, this being 50 of 100. Fine in Fine Archival Box. Loose Boxed Sheets. (#9225) \$1,750.00

"Winston's experiments came from looking at the structures of different types of literature: from storybooks to bus timetables: "The way you navigate a timetable is very different to the way you read a short story" he comments. "I wanted to take these different types of visual navigation and introduce them to each other: a timetable re-ordering all the words from beauty and the beast, or a newspaper report on Snow White." By imposing the visual rules of one style of writing to a different system of organizing language, Winston has created a visually arresting and verbally intriguing piece."

[Paula Carson, *Graphic Poetry*. June 2005]

168. [World War II] Fallschirmjäger 'paratroopers' photography album in Bavarian [Berchtesgaden]. Germany, c. 1930s. Approximately 130 black and white photographs in a cloth spined pasteboard album with an embroidered alpine climber's souvenir patch affixed to front board. Varying sizes and formats of photographs, the majority being 3"x2" but with a fair smattering of smaller, and with a number of very small format photographs to the rear presumably from some very small format portable camera. Very Good. Original Wraps. (#9126) \$500.00

The album comprises an interesting record of Wehrmacht Gebirgsjägerregiment (German Army Mountain Troops) and Luftwaffe Fallschirmjäger training in and around the Berchtesgaden and Obersalzberg area in Bavaria prior to the Second World War. A complex and ambitious training complex and barracks area was set up in 1936-1938 to intensively train the Gebirgsjäger regiments and Luftwaffe paratroops. Several of the photographs show training exercises in winter uniforms and in standard uniforms; mountain maneuvers and a large number of candid shots of officers and men (including a number of Luftwaffe enlisted men relaxing with some nurses, and what appears to be a Gebirgsjäger Lieutenant General Surgeon), a number of detailed building and vehicle shots, a quantity of Fallschirmjäger (paratrooper) training images up in the high mountains and in bad weather. One particular group shot shows a number of young men in Luftwaffe fatigue uniforms, one of whom on the far left is wearing in his collar the fabled Edelweiss that was the Fallschirmjäger's badge of honour, a small alpine flower, growing only above the snowline and in the remotest places it became the object of the paratrooper's initiation exercise, climbing up to pick one and henceforth wearing it. Numerous shots of officers, singly or in groups, including some very high ranking Luftwaffe personnel, a small group of images of a military funeral somewhere in the high mountains, possibly of a training casualty, the process of creating a paratrooper being notoriously harsh and perilous. Basically a participant's record of his training from the earliest weapons training through to communications practice, slaughtering cattle and what appears to be post-graduation leave, featuring a short montage of boating excursions and relaxing with the no doubt highly impressed young ladies of the Bavarian port of Nurnberg. An exceptionally interesting and focused collection.

169. Xiaoding Xu; Xueling Dong. **Rhopalocera**. China: Xu Xianoding, 2015. Unique. A handful of sheets show mis-fold, else tight, bright, and unmarred. Wood cut, fiber, and paper cut. fo. np. Illus. (color and b/w plates). Fine. Hardcover. (#9242) \$15,000.00

Award winning work and a tour de force from one of China's emerging masters. Text in English and Chinese (translations of Chinese poetry included).

Xu won First Prize at "Diamond Leaves: Brilliant Artist Books from around the World"