

Lux Mentis, Booksellers

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Boston ABAA VF List

Please note: while there are no images in this list, there are images of all items available at the site of the fair (and, after, online at luxmentis.com and biblio.com).

1. The Annual Register, or a View of the History, Politics, and Literature, for the Year 1774 [Boston Tea Party]. London: J. Dodsley, 1775. First Edition. Light shelf/edge wear, joints tender, bottom tips slightly through, light wear to head, else tight, bright, and unmarred. Full mottled calf binding, burgundy and black leather spine labels, gilt lettering and decorative elements. vo. [4], 245, [9]pp. Near Fine [Fine Textblock]. Hardcover. (#10441) \$3,500.00

Includes an extensive report on the Boston Tea Party and other events of the time in the Massachusetts colony.

"The "Annual Register" was created in London in 1758 by the publishers James and Robert Dodsley, conceived as an annual publication which would review the history, politics and literature of the day. They employed Edmund Burke to do much of the writing. By the 1760s The Annual Register had established itself as amongst the most respected journals in print. Joseph Sabin notes: "This most valuable record and chronicle of historical and political events for over a hundred years contains accurate accounts of the Revolutionary War..." While the most notable content is the report on the Boston Tea Party, this volume much more, with an extensive amount devoted to correspondence between America and the King and parliament exploring growing concerns that would lead to the Revolutionary War. Included are documents, printed in full, passed by the First Continental Congress on Oct. 26, 1774, petitioning King George III to repeal the hated Intolerable Acts. Also included is the "Association of the American Congress", created on Oct. 20, 1774...and much more. Regarding the Boston Tea Party, the report includes: "...that the ships lying so near,

the teas would be landed...notwithstanding any guard...that if they were landed nothing could prevent their being disposed of...To prevent this dreaded consequence, a number of armed men, under the disguise of Mohawk Indians, boarded the ships, and in a few hours discharged their whole cargoes of tea into the sea...Some smaller quantities of tea met afterwards with a similar fate, at Boston and a few other places..." and much more.

2. Anon. Sumatran Batak divination manuscript book [pustaha] [INDIGENOUS MAGIC; DIVINATION; SHAMANISM]. Indonesia, Early to mid-20th century. Unique. Twelve (two-sided) panel concertina fold; fastened on handcarved alim (or agarwood) tree-bark original boards with lizard sculptural relief; inscribed and drawn on smoothed and pressed alim tree-bark; 7 x 6.5 cm" (closed); illustrated. Handwritten in red and black ink pigments. Boards stained with natural pigments, in remarkable condition, dark staining to edges. Very Good+. Hardcover. (#9997) \$650.00

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 (as this specimen is most likely) 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, 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 a carved lizard in high relief on one of the boards, which is associated with fertility and fertility rites. The verso board has a symbol of a star or a floral symbol. Many of the figurative

illustrations in the book [a child] [a goddess figure with serpents] [star] [scorpion], 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. Similar to the magical amate bark books of San Pablito, Puebla, Mexico.

An exceptional and critical book for Indonesia history and culture. Voorhoeve, P. "Batak Bark Books," Conservator, University of Leiden, John Rylands Library and the Manchester University Press, 1951. Teygeler, Rene. "Pustaka. A Study into the Production Process of the Batak Book," 1993.

3. Archive of original designs for Kuhnle's cremation urns. c.1930s. Unique. Collection of 17 designs for cremation urns, housed in cloth clamshell custom box. Exemplary condition, slight curl to mats (watercolors), otherwise bright and no age wear. Twelve designs are original watercolor and five are chromolithographs, hand colored with pencil, interleaved with tissue guards. Each specimen has annotations in pencil. Drawings are 6x10" and mounted on cardboard sheets, 11x16". Very Good+. (#9439) \$2,500.00

The original designs are speculated to be prototype designs for funerary urns, cremation receptacles, illustrated by "Kuhnle." All of the illustrations are handcolored, despite part of the collection is original drawings and the other are hand touched chromolithographic prints. No tracings of a designer, company, or individual owner named "Kuhnle." The style is consistent with post-Art Nouveau design for funerary pieces with influences of the Greek and Roman revival period. Annotations to the pieces suggest sketches were created for a larger print catalog or inclusion for prototypes for manufacturing.

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

Early example of trade-show swag, this by one of the first removable hard-drive manufactures (following IBM and BASF). No other copies located in any collections. Caelus was an early IBM-San Jose spin-off in 1966, founded as the first supplier of "IBM Clone" 14 inch magnetic disks and disk packs used initially in IBM's 1311 and 2311, later including 2314 and 3330. The company obtained an IBM patent license, and worked with IBM to obtain special test equipment. Due to the "clone" nature of the disk (same materials and process as

IBM) it was favored by many drive makers who had designed equipment around the properties of IBM media. Other suppliers [e.g. BASF a month or so earlier] often invented their own processes, and not all disks behaved exactly like IBM product, so Caelus had a short term compatibility advantage.

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

This is an out-of-series copy (not numbered) signed by both Berrigan and Ely on the colophon at the time of publication. It has been in Ely's possession, in unbound sheets, until being offered here. In 1989, Mark McMurray wrote to Berrigan, who he knew slightly and admired greatly, asking the priest if he had any manuscripts that he might like to have published by McMurray's Caliban Press. As McMurray recalled recently, Berrigan was very kind, invited him to meet in the city, and gave him a handful of manuscripts to read. Lost & Found was the story that really resonated. McMurray showed it to Ely, with whom he was studying bookbinding. Ely, whose art frequently incorporates maps of non-physical locations, was intrigued by the story and agreed to illustrate it for the Caliban Press limited edition. Lost & Found was originally issued by Caliban Press in an edition of 125 numbered copies with 3 full page and two smaller relief block illustrations by Ely, printed and hand-colored by Mark McMurray, and bound by McMurray with silk-backed boards illustrated on the upper board with the Ely frontispiece print.

In the summer of 2015, after a conversation about altered books, Ely had the idea of "altering" a copy of Lost & Found. Thus, twenty-seven years after the initial printing, Ely completed a unique, lavishly illustrated copy of the book, significantly altered from the original publication. Unlike the case with many "altered books," these illustrations are not a violation of the artist's original intent. Rather, this copy, both book and binding, is an elaboration of Ely's work as the original illustrator. As is typical in his life full of strange coincidences, Ely finished binding this very special copy of Lost & Found the day before Berrigan died (d. April 30, 2016).

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

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

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

6. Burton, Captain Sir Richard; Burton, Isabel [editor]. **Vikram and the Vampire or Tales of Hindu Devilry.** London: Longmans, Green, and Co., 1870. First Edition, Second Issue. Light shelf/edge wear, minor rubbing, thin strip of discoloration at front edge of front board, light wear at head and tail, tips gently bumped, tiny pinhole at front board, bookshop seal at ffepp, minor toning at textblock edges, hinges starting, but holding well, else tight, bright, and unmarred. Red cloth boards, black in decorative elements, gilt lettering, brown endpages, frontispiece. 8vo. xxiv, 319pp [+ ip]. Illus. (b/w plates). Very Good. Hardcover. (#9538) \$450.00

Frontispiece and 15 b/w full page plates, plus various illustrations in text. According to Penzer's bibliography, this copy is a first edition in the second issue binding. Wonderful collection of ancient Indian tales, said to have been recounted by a "baital" (mischievous spirit or vampire) to the King Vikram of the title. They were collected and published by famed explorer and author, Sir Richard F. Burton. Overall, a very presentable copy of a book that is increasingly uncommon in any condition.

7. Castrucci, Andrew; Coen, Nadia (eds). **Your House is Mine** [Poster Artists Combating Homelessness, Documenting a Social Movement]. New York: Bulletspace, etc., 1991. First Edition/Limited Edition. Very minor shelf/edge wear to spine, else tight, bright and unmarred. Black rubber sheet wrapper, numbered in white ink with the limitation. Wooden boards, rubber hinges, bolted spine, boards/spine covered in lead, painted lettering on boards. fo. np. Illus. (color and b/w plates). Limited numbered edition, this being ___ of 150. All posters signed by the artist. Fine in Fine Rubber Wrapper.. Hardcover. (#7616) \$10,000.00

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

Many of the artists have become well-known in recent years, with their works represented in collections at the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of the City of New York, El Museo del Barrio, the Brooklyn Museum, etc. Several artist included have emerged as major figures in the Graffiti Art Movement. Several are now faculty at prestigious colleges. Each of the posters was printed in an edition of approximately 300, half formed the core of this book series, the rest were posted in the neighborhood. These posters catalyzed and sometimes escalated the intensity of the dialog around the ongoing issues of gentrification, conservation, urban development

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and social justice that is the bedrock of the Lower East Side experience. Beyond that, culturally the posters embody a 20th Century movement where artists combined innovative materials, design and aesthetics with radical and populist politics that had a great impact on the art world of New York and beyond. The unusual, heavy, lead-covered binding was designed to convey the feeling of oppression. The significance of the work...and a reason for its increasingly scarcity...can be seen in an overview of institutions who now hold a copies: Brooklyn Museum, NY; Cooper-Hewitt, NY; Fogg Museum at Harvard University, MA; Getty Institute, Los Angeles, CA; Gutenberg Bibliothek, Germany; Herzon Museum, Germany; Mainz Bibliothek, Germany; MoMA, NY; Museo del Comune di Milan, Italy; Offenback Bibliothek, Germany; Pesci Museum, Italy; Smith College, MA; Spencer Collection at Yale University, CT; Staadt Museum, Germany, Stielich Bibliothek, Germany; University of Kansas, KS; Kohler Art Library at University of Wisconsin, WI; Victoria and Albert Museum, UK; Wellesley College, MA; the Whitney Museum of American Art, NY.

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

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

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

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

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

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

9. Clymer, Dr. R(euben) Swinburne; Pascal Beverly Randolph. **The Rose Cross Order; A short sketch of the History of the Rose Cross Order in America, together with a sketch of the life of Dr. P. B. Randolph, the Founder of the Order. Also a short history of his persecutions and prosecutions, which resulted in giving him greater freedom than he had before, and which trial proved that the things of which he had been accused were absolutely false. History Repeats Itself.** Allentown, PA: The Philosophical Publishing Co., [1916]. [First Edition]. Bruised and feathered wear to extremities and corners, endpapers and boards mildly cracked, but sound, else tight, bright, and unmarred. Few spots to boards, small upper tear on p. 32, pen mark to p. 205, staining to p.110, exceptionally clean otherwise. Original blind stamped brown cloth with gilt title and author to spine and gilt "TRY" device to upper board. 8vo, 208pp + 24pp "Catalog of Rosicrucian and Soul Science and Success Books" at rear. Bookseller label and former owner inscription. Very Good+. Hardcover. (#10411) \$350.00

More than just an account of the history of Rosicrucianism in the United States, this inventive sketch illustrates the life of Pascal Beverly Randolph, one of the

most prominent African American occultists, healers, and seers, as well as 19th century authors. However, claimed to be unattributed and false by many historians.

Reuben Swinburne Clymer (November 25, 1878 - June 3, 1966) was an American occultist and modern Rosicrucian Grand Supreme Master of the FRC (Fraternitas Rosae Crucis), perhaps the oldest continuing Rosicrucian organization in the Americas. He practiced alternative medicine, and wrote and published works on it as well as (his version of) the teachings of Paschal Beverly Randolph (1825-1875), alchemy, nutrition, religion, sex magic and spiritualism. In either 1900 or 1904, Clymer got into publishing with his Philosophical Publishing Company, which he used to keep Paschal Beverly Randolph's books in print well into the 20th century. Clymer was deeply influenced by Randolph, of whom he created a hagiographic story of Randolph, using correspondence, court litigation transcriptions and mentions in surrounding press and other correspondence (i.e. Annie Besant). Regardless of the "accuracy" of Clymer's narratives and primary source citations, Randolph's life is so marginalized by occult scholarship, it isn't until Deveney's biography and the work of the Joscelyn Godwin do we have much reference to the research and writings of an important Black American figure so intrinsic with occult teachings and alternative medicine. This sketch provides an exaltation of PBR, but also challenges the contemporary overrated influence of Aleister Crowley. Scarce and not represented in many US library holdings. Has the motto and device of Randolph on cover. (OCLC). [Source text: Wiki, "Pascal Beverly Randolph"]

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

12 aluminum beetles with stories. 7 of the stories were written by Cooksey. The others are Edgar Allan Poe, Charles Darwin, Hans Christian Anderson and Aesop's Fables. According to the artist, this mouthful of a title is meant to be just that... A Coleopterist is, of course, one who studies beetles and a swarm is a gathering of beetles.

Gabby has "always been interested in these insects so researching them was a joy. The stories I made up are meant to feel true, and you question if you've heard of them before or not. This book is meant to feel precious but also rugged; I chose all the materials to withstand a beating like a field guide..."

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

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

11. Cotnoir, Brian. **Alchemy: The Poetry of Matter**. New York: Khepri Press, 2017. Limited Edition. Bound in cloth with risograph printed dust jacket. Limited edition of 28 of which this is _____. 28 covers each with one letter of the Arabic alphabet. Kanat typeface designed by Lara Captan. As New in Fine Dustjacket. Cloth. (#10202) \$137.00

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

12. Croze, Austin de [1866-1937]. **La Lumière Magique. [13 poèmes magiques et poème en epilogue]** [Manuscript]. Paris: mss, 1920. Unique. 4to. 92pp. 37pp. text and illustrations, distributed over 92pp. overall.

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Various papers and media utilised running the gamut from heavy card to glassine via what appears to be brown wrapping paper and other diverse elements. Bound in later full burnt yellow morocco gilt, black title labels to spine, embellished with pentagrams to both boards. A beautiful volume, strong, clean and clearly well looked after. Original cover and spine bound in. Filled with numerous pen, ink and watercolours designs with the unpublished poems in typescript. Near Fine. Hardcover. (#9640) \$25,000.00

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

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

At this point in the 1920's, Austin de Croze was an enthusiastic and roving food writer, soon to pen his "Plats Regionaux de France," a deep and sultry homage to the culinary joys of rural France. It is almost certainly for his exploits as a food writer that he is better known, but La Lumiere Magique is a clear indication that his

interests in the occult and esoteric underside of life had not abated, but merely been simmering for awhile. One of the most notable things to take away from this volume, aside from its beauty, the obvious fascination of it being a lost book, a work in progress and a previously unconsidered addition to an area of study and fascination that is growing on swift wings; lies in the fact that it highlights just how much of the Calendrier Magique was Austin de Croze, and how much was Orazi. La Lumiere Magique has fewer of the gorgeous and mysterious depictions of lust and occult dissipation seen in La Calendrier (although gaps exist in the text, possibly suggesting that this volume would have been handed over to Orazi for further embellishment if the two of them decided to go all out on duplicating their previous successes), but de Croze's typography, pen embellishments, watercolours and layouts contain numerous repeated motifs from the previous work, and it requires little more than a couple of Orazi's shadowy confections to become a fully grown sibling. Wondrous, beautiful and unique.

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

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

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

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

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

On Dit.--That the great Ulysses--the Yankee Generalissimo, surnamed Grant--has expressed his intention of dining in Vicksburg on Saturday next, and celebrating the 4th of July by a grand dinner and so forth. When asked if he would invite Gen. Jo. Johnston to join he said 'No! for fear there will be a row at the table'. Ulysses must get into the city before he dines in it. The way to cook a rabbit is 'first catch the rabbit' &c. When Vicksburg fell, two days later on June 4th, Union soldiers found the June 2 copy still locked in the press, they famously added a small note and printed a handful of a 'new edition'. The Library of Congress describes the work and its significance as follows:

"The Daily Citizen was edited and published at Vicksburg, Mississippi, by J.M. Swords. Like several other Southern newspapers of the Civil War period its stock of newsprint paper became exhausted and the publisher resorted to the use of wallpaper. On this substitute he printed the following known issues: June 16, 18, 20, 27, 30, and July 2, 1863. Each was a single sheet, four columns wide, printed on the back of the wallpaper. XXXXX On July 4, Vicksburg surrendered, the publisher fled, and the Union forces found the type of the Citizen

still standing. They replaced two-thirds of the last column with other matter already in type, added the note quoted below, and started to print a new edition. Evidently, after a few copies (how many is unknown) had been run off, it was noticed that the masthead title was misspelled as "CTIIZEN." The error was corrected, although the other typographical errors were allowed to stand, and the rest of the edition printed.

"NOTE

July 4, 1863

Two days bring about great changes, The banner of the Union floats over Vicksburg. Gen. Grant has "caught the rabbit:" he has dined in Vicksburg, and he did bring his dinner with him. The "Citizen" lives to see it. For the last time it appears on "Wall-paper." No more will it eulogize the luxury of mule-meat and fricassed kitten -- urge Southern warriors to such diet never-more. This is the last wall-paper edition, and is, excepting this note, from the types as we found them. It will be valuable hereafter as a curiosity."

The prophecy contained in the note has been fulfilled. The original copies are treasured, and there have been over 30 reprints of this issue. Since many copies of the reprints exist, they have little monetary value. The genuine originals can be distinguished by the following tests: Single type page. 9 1/8 inches in width by 16 7/8 inches in length.

Column 1, line 1, title, THE DAILY CITIZEN, or THE DAILY CTIIZEN in capitals, not capitals and lowercase, or capitals and small capitals.

Column 1, line 2, "J.M. Swords,.....Proprietor." Notice the comma (or imperfect dot) and six periods.

Column 1, last line, reads: "Them as they would the portals of hell itself."

Column 3, line 1, reads: "Yankee News From All Points." Column 4, line 1, reads: "tremity of the city. These will be defended."

Column 4, paragraph 3, line 7, first word is misspelled "Secossion."

Column 4, article 2, line 2, word 4 is spelled "whistle."

Column 4, last article before Note, final word is printed with the quotation mark misplaced, 'dead' instead of dead".

Column 4, Note, line 1, comma following the word "changes" rather than a period."

The Library of Congress identifies 5 known copies of the issue printed on June 4th, 1865, and we are very pleased to offer this one. Though reprints are widely available (and often misrepresented in the market as 'true'), those original to the press are genuinely rare.

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

15. de Laurence, L.W. [Lauron William]. **The Human Heart Shown as a Temple of God and the Holy Spirit or a Workshop of the Devil and Evil Spirits.** Chicago, IL: de Laurence Company, [1935]. [First American Edition]. Minimal shelf/edge wear, else tight, bright, and unmarred. Black cloth boards, gilt lettering, frontispiece. 8vo. 62pp. Illus. (b/w plates). Very Good. Hardcover. (#10357) \$200.00

De Laurence's publishing company (De Laurence, Scott & Co.) and spiritual supply mail order house was located in Chicago, Illinois. De Laurence was a pioneer in the business of supplying magical and occult goods by mail order, and his distribution of public domain books. He was a power house in publishing at the turn of the century for books on Hinduism, spiritualism, Mesmerism, fortune-telling, and general Victorian mysticism. De Laurence is also known for his simplified instruction methods and illustrating cases studies for spiritual clairvoyance. Translated from the original French into German, and then German to English.

16. Dewey, John, editor. **Brimstone: A Journal of the Ancient Brotherhood of Satan** Volume I - Number I -- Volume IV - Number IV. Malden, MA: [Daimon Egan], 1989-1991. First Edition. Collection includes four staplebound doublesided typescript photocopied newsletters in very condition with red and black paper cover, some sun fading. Illustrations throughout. Various paging. Very Good+ in Wraps. Staplebound. (#10304) \$350.00

"John Dewey first joined the Church of Satan in 1970 and is today an Adept in the Temple of Set. Also known by his magickal name of The Daimon Egan, he is editor of Brimstone Quarterly, journal of the Ancient Brotherhood of Satan (ABOS). The purpose of ABOS is described as being to "change consciousness by known ignominious methods", "to restore Satan's proud legacy and to resurrect His traditional role as 'The Adversary'. To unleash all the Powers of Hell. Igniting chaos to achieve freedom from tyranny." ABOS follows the tradition of the early German order, the Fraternitas Saturni. Their philosophy is described as 'Nietzschean Thelemism.'" Includes correspondence, news, and much coverage of the conflicts between the Temple of Set and Anton LaVey's Church of Satan. The fourth issue, largely taken up with a critique of LaVey, includes an interesting passage on the relationship to the Situationists and Satanism. Also includes a letter to the editor from Ian Read from Chaos International, Sol Invictus fame and features of the art of Jeff Gaither, artist for the Misfits, Guns N' Roses, Van Halen, Insane Clown Posse, and GG Allin, including over 400 album covers. Scarce copies, did continue into a second volume.

17. Dickens, Charles; Thackeray, William; Cruikshank, George. **Loving Ballad of Lord Bateman [Harpers, mss, maquettes].** Var., nd [circa 1900]. Unique. Light shelf/edge wear, age toning to some leaves, creases to some, two bookplates at front pastedown, ephemera laid in, else tight, bright, and unmarred. Full tan leather binding, two raised bands, gilt lettering and decorative elements, dentelles, marbled endpages. 8vo. np. Illus. (b/w plates). [comprised of three parts, see below] Very Good+. Hardcover. (#10271) \$7,500.00

Bookplate of renowned author and librettist Harry Bache Smith. Also bears armorial bookplate of Claire Mendel, noted German Consul and collector.

A bit of background on Lord Bateman: "An adaptation of the traditional ballad attributed to Thackeray (British Library Catalogue) with preface and notes by Dickens. George Cruikshank regaled a dinner of the Antiquarian Society with a rendition of the ballad. On "hearing Cruikshank mournfully intone the word's of the Turks' daughter to the imprisoned Lord... Dickens offered to polish it into an even more solemn absurdity. He told Cruikshank to ask his sister Fanny to take down the music and 'to be sure to mark the shades and the expression.' And although he kept his part in The Loving Ballad secret, he not only wrote a burlesque introduction and notes, but altered lines and substituted a new last verse." (Johnson, p. 260). It has also been suggested that Thackeray arranged the old ballad, Dickens is thought to have contributed the 'scholarly' notes, and Cruikshank provided the illustrations.

This volume is comprised of four parts, the first is an engraving of Thackeray of unknown origin, the second is Dec. 1892, Harper's Magazine article by Anne Thackeray Richie considering the history of the story's origin and arguing that her father was responsible without Dicken's contribution. The third part is 4 mss pages in Harry Bache Smith exploring his Bateman holdings and its history (and noting a direct contradiction to Richie's argument). Finally and notably, there are 3, 4-up fo leaves which appear to be maquettes of Cruikshank's illustrations for the 1939 first edition...no other such set is known to exist.

An unusual and genuinely significant collection.

18. **Diverse Collection of Tart Cards.** London: Self-published, nd [1980-early 1990s]. A few have minor wear or markings, one shows closed tear, else bright and clean. Color and b/w printing on various page stocks and colors. Var. sizes (most 4x6"). np. Near Fine. (#10438) \$950.00

An interesting collection of original call girl cards collected from telephone boxes probably from the late 1980's and early 1990's. The majority are roughly

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postcard sized, and cheaply printed in single colours on white or coloured card, though a number in full colour. Many have printed telephone numbers, others have handwritten numbers. There are a handful of duplicates, but in each case, they show different color printings and/or number changes. They are loosely organized by 'focus', though some degree of overlap exists in some cases.

Approximately one quarter of the cards offer fetish services (spanking, BDSM, watersports, etc) and another quarter focused on foreign/racial nature of the sex worker. Approximately one quarter focus on other matters (19 and under, transsexual, handmade, over 30, schoolgirls, and "O + A Levels"). The balance are broadly 'miscellaneous'.

The cards were produced for display in phone boxes in London, often placed there by paid "carders" or sometimes by the girls themselves. The cards advertise a wide variety of services. The texts vary greatly, from the subtle to the sublime...as a sample: "Pick Your Pleasure? Spanking, Foot Fetish, Toys, Nurse, Bondage Kinky Rubber (etc)"; "Transsexual Gorgeous Suntanned Blonde Call Suzannah"; "Samantha For an Erotic Massage"; "Sindy Sexy Submissive Slave Girl"; "On Your Knees for the Mistress of Tease"; "Red Hot Rampant Nympho from down under"; "Naughty Miss needs Strict Discipline".

The Post Office Act of 1953 made it illegal to "affix any placard, advertisement, notice....(etc)" in telephone boxes, and this act continued in force until the privatization of the industry and the creation of British Telecom in 1984. This created an opportunity, and adverts for sexual services moved from cards in shop windows to phone boxes. The practice proliferated rapidly with large numbers of cards in some key London sites. This, of course, provided customers with the opportunity to immediately make contact with the available advertisers and was popular with clients and girls alike.

Following complaints from the public, and a view that the cards were offensive and intimidating to tourists, along with British Telecom's desire to improve the image of their company, action was taken. In September 2001 it became a criminal offense to place prostitute's cards in telephone boxes, (a six month sentence or £5000 fine for offenders) which discouraged all but the most needy carders, effectively ending the practice.

The cards are offensive to some, amusing to others, but have become recognized as a serious area of study, from social phenomenon to print history/design to sex work, with holdings in several major institutional collections.

19. Emerson, Ralph Waldo [text]; Cooksey, Gabby [art/printing/binding]. **Blight [Artist Book]**. Tacoma, WA, 2020. Limited Edition. Tight, bright, and unmarred. Brown textured paper boards (by Hook Pottery Paper) in a modified case binding, letterpress printed with handset

type on inkjet photo transfers, silkscreen printed panels, and acrylic painted Kozuke paper (printing completed at Springtide Press with assistance from Jessica Spring); housed in an archival dropspine box. 4to. np. Illus. (color plates). Numbered limited edition of 28. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10426) \$2,100.00

Quiet, sophisticated, and remarkably powerful, Gabby's newest work is an exquisite blend of book art and binding. Gabby has, from early in her career, gone beyond her roots in design binding, creating the text, art, and printing for several books now. Just as her design bindings push limits and explore possibilities, so does her art and print work. It is a remarkable evolution.

"Ralph Emerson wrote this poem, "Blight", in July of 1843. He spoke out on climate change and the ways we could shift course by not blindly following others. In describing his travels to Europe while writing on life and nature, Emerson said, "same faces under new caps and jackets, another turn of the old kaleidoscope."

I took some liberties with Emerson's poem, surrounding his words with photographs captured at Owen Beach in Washington state on a rainy winter day in 2019. This public beach, in the middle of an urban old-growth forest, will close for a year beginning in fall of 2020 to mitigate the effects of climate change and rising sea levels.

Emerson's words of anger and disappointment at environmental destruction only resonate more with our current climate of melting glaciers and raging fires. As we continue to twist the kaleidoscope, I remain optimistic we will find a way to rearrange these fragments and improve the view for future generations." [artist statement]

20. Falconer, William; Cooksey, Gabby [binder]. **The Shipwreck, A Poem. In Three Cantos [Design Binding]**. London: William Miller, 1811. First Edition Thus. Sporadic foxing at preliminaries, minor even toning to textblock, else tight, bright, and unmarred. Bound in red goatskin with a darker red onlay of a ship, leather hinges, sewn endbands, marbled endpages, marbled edge decoration is original from when it was bound in 1811; black cloth clamshell archival box. 8vo. 214pp plus adverts. Illus. (b/w plates). Very Good+ in Fine Binding. Hardcover. (#10440) \$2,250.00

"With a Life of the Author by J.S. Clarke, F.R.S. Vicar of Preston and Librarian to the Prince."
The onlay was cut out with an xacto, back parred onto the cover leather and then the outline was edged with a fools tool.

"The design depicts a ship from the 17th century, but I mirrored the image at the first mast because the story is about the opposing force of nature and man. I xacto knife

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cut out the ship and then back-parred it onto the cover leather. There is so much trauma in a shipwreck, that I chose to use only red leather to depict the death and disaster of a capsized ship." [Artist statement]

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

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

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

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

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

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

Designed, typeset and letterpress printed by Jamie Murphy, assisted by Sarah O'Neill, Lauren Shannan O'Brien and Lorcan Rush at Distillers Press, NCAD, Dublin. The type will be hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger, cast here by Rainer Gerstenberg. The image by Dorothy Cross has been produced in two variants; the etching that covers the standard book was printed by Suzannah O'Reilly Mullaney, the phosphorescent images that accompany the deluxe book were first screen printed by Jordan McQuaid before intaglio printing by Suzannah. Both image variants were printed on 54gsm Japanese Tosa Shi. Darklight has

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

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

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

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

24. **[Funerary ephemera] Headstone traveling salesman's sample kit**. [Montpelier, VT], [1919-1920]. Wooden and leather carrying case, 13.5 x 16 x 5 inches,

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covered wood structure in heavily worn leather, with metal corners and latches. Suitcase shows signs of use and age with varying amounts of soiling, red rot to leather, musty, however clasps/locks/handle in working order with durability. The velvet lined interior in visibility good condition with minor evidence of moisture damage, with the original working metal clasp locks on the side compartments. Fraying of the edges of the linen backed photographs. Includes one book with illustrations, 4 single leaves, and 30 large format (11x14") silver gelatin black and white photographs. Very Good.

(#9952) \$2,500.00

Salesman samples are scaled-down versions of real products used to demonstrate features to retailers or potential customers. These miniature versions of goods were popular in the late 19th and early 20th centuries, as they were easily transportable by traveling salespeople and allowed dealers to display a variety of items in their showrooms that could then be ordered directly from a manufacturer.

The entire ensemble of the granite headstone salesman's sample kit contains several components. The suitcase interior is divided into two compartments lined in purple velvet. One compartment contains a book titled "Barre Granite Estimating Book" published by the Granite Manufacturer Association of Barre, VT (Montpelier: Capital City Press, 1919; 215 pp) and three unused contracts for erection of gravestones from the Wooster [Ohio] Monumental Granite Works. The book is primarily devoted to tables to assist salespeople in estimating the cost of granite and labor for making a wide range of headstones and monuments. The last 25 pages so include illustrations of and prices for lettering and many different of various carved ornaments and embellishments, including three-dimensional figures (soldier, sailor, country gentleman, saints and other religious figures, eagle, etc). A sheet of Wooster Granite Works letterhead with handwritten cost calculations was originally laid in. (now housed in an acid-free pamphlet)

The second compartment of the case holds 9 round granite samples measuring approximately 3 inches in diameter and one-half inch thick. Six of these are snugly housed in leather pockets made for the purpose, the samples have the type of granite listed on the backs; three are loose (now housed in archives boxes). Also included are 30 large photographs of headstones – some actual, some artist renderings; three with multiple smaller images of different styles for slant markers (small-format headstones). Twenty-nine of the photographs are linen-backed and measure 11 x 14 inches; one is 8 x 9.5 inches and not backed. Many have penciled notations (generally sets of dimensions) on the back. One is stamped on the back "A.S. Baker Studio, Monumental Photographer,

Mansfield, Ohio." Others have photographer or artist credits in the negative or on the rendering.

"The Barre Granite Association was born on April 6, 1889, when a group of Barre granite manufacturers gathered to begin a display for the 1893 World's Columbian Exposition in Chicago. That meeting gave a rise to the Barre Granite Manufacturers' Association, whose name was changed to the Barre Granite Association in 1932. Barre Gray Granite was used extensively in the early 1800's for millstones, paving stones and home and building construction. Slowly, but steadily the granite industry grew, causing Barre's population to expand tremendously by the year 1830. In 1875, the railroad came to town, giving Barre access to the markets of the world. Barre's granite industry was starting to boom in the 1890s. At that time about 40 quarries were cutting granite, primarily for monuments and memorials, and by 1902 Barre became the Granite Center of the World, with 68 quarries producing granite valued at more than \$1.5 million."--http://barregranite.org

This salesman's sample case is an example of not only how sales operated in the early 20th century, but illustrates and documents the history of granite in Vermont. It is extremely rare to find a case complete and not completely demolished. This piece is historical industrial evidence, but also appeases death and mourning culture enthusiasts, as it is a functional example of the funerary industry.

25. Gaffarel, Jacques [1601-1681]; Michaelis, Gregorius [1625-1686] [editor]. **Curiositez inovyes, hoc est, curiositates inauditae de figuris Persarum talismannicis, horoscopo patriarcharum et characteribus coelestibus Cum Notis quibusdam ac Figuris edita, opera.** Hamburgi; Amsterodami: Apud Gothofredum Schultzen; Janssonio Waesbergios, 1676. Later Edition/First Latin. Rebound and trimmed in one quarter calf on boards, gilt spine bands, slight to moderate shelf/edge wear, bumped boards and light to heavy sporadic foxing. Translated into Latin from the French with Hebrew references. [110], 290 [i.e. 294], [1], 498, [48] pages, 30 unnumbered leaves of plates (some folded) : illustrations ; 17 cm (8vo), includes index. Includes added engraved title page. Errors in pagination: p. 62-65 (first sequence) repeated; blank verso of page 303 (second sequence) not assigned a number. Bound with: M. Gregorii Michaelis ... Notae in Jacobi Gaffarelli Curiositates; has own title page with: "Hamburgi, apud Gothofredum Schultzen /1676." with printer's device. The "Notae" has separate pagination and register. With former owner ex libris on front endpaper. Very Good+. Boards. (#10270) \$1,500.00

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

*His most famous work is *Curiositez inouyes sur la sculpture talismanique des Persans, horoscope des Patriarches et lecture des estoiles* ("Unheard-of Curiosities concerning Talismanical Sculpture of the Persians, the horoscope of the Patriarchs, and the reading of the Stars), which was published in French in 1629 (and translated into English in 1650, by Edmund Chilmead). Jewish astrology developed independently from the mythology and star-gazing of the ancient Greek and Roman civilizations. Gaffarel included in his work two large folding plates of "the Celestial Constellations expressed by Hebrew characters", and asserted that the letters of the Hebrew alphabet could be interpreted from the constellations and that the heavens could be read as if a book. The book enjoyed phenomenal success. René Descartes read this work with interest and the French physician and mathematician Pierre Gassendi (1592–1655) defended it. Unheard-of Curiosities was one of 1,500 books in the Library of Sir Thomas Browne and one of the varied sources of his encyclopaedia entitled *Pseudodoxia Epidemica*. Browne alludes to Gaffarel's astrology in *The Garden of Cyrus* thus: *Could we satisfy our selves in the position of the lights above, or discover the wisdom of that order so invariably maintained in the fixed stars of heaven.....we might abate.....the strange Cryptography of Gaffarell in his Starrie Booke of Heaven. Gaffarel contributed to the debate between Marin Mersenne and Robert Fludd. On the other hand, the Sorbonne rejected Gaffarel's work and ridiculed him; however, he gained the protection of the powerful Cardinal Richelieu, who made him his librarian and sent him off first to Italy, then to Greece and Asia to retrieve rare books (reportedly including manuscripts by Pico della Mirandola.**

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

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

accompanied by a folded print, copies A — Z make up the deluxe edition. Fine in Fine Archival Box. Hardcover. (#9868) \$2,500.00

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

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

27. Goddard, Robert Hutchings; Meuter, Roland (binder), Gschwendtner, Arno (designer). **The Autobiography of Robert Hutchings Goddard, Father of the Space Age. Early Years to 1927 [Design Binding]**. Worcester, MA: St. Onge, 1966/2019. Limited Edition. Tight, bright, and unmarred. Meteorite binding, 8-cent Gaddard US postage stamp tipped in, frontispiece; special endpapers illustrated with rocket blueprints, aeg; gray paper slipcase with beveled brown leather foreedge; this copy includes a second portrait engraving on the inside of the rear cover exposed by a cut away in the pastedown. 72x53x9mm. 85pp. Numbered limited edition of 1,926 copies, this being 1527. Fine. Hardcover. (#10021) \$7,000.00

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

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

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

Massachusetts, March 16, 1926”.

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

" The time and thought that went into the planning of this unique meteorite bound book was incalculable. I am sure it was much more than 100 hours in the last two years. Finding the perfect meteorite was the first formidable obstacle. I purchased numerous pieces of different meteorites to select the perfect one. I searched each meteorite to appreciate the difference in sizes, shapes, and thickness. I investigated how they would look when they were polished and etched with nitric acid or plated with Rhodium or gold. For me the perfect meteorite has to be a Pallasite or an iron meteorite. The Cape York iron meteorite is very nice, but the pattern is too big for a miniature book binding. And the most beautiful and oldest iron meteorite with the best Widmanstätten pattern - not too big and not too small - is the Muonionalusta meteorite which fell over a million years ago. And it was the perfect size for the perfect cover.

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

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

But the bigger problem was in cutting the perfect slice – if it was too thick (like mine that I tried) it looks clumsy like a brick as a binding. And if it is too thin – it breaks. And the Olivine in the Pallasite meteorites breaks very easily.

It would be possible to do a Pallasite inlay in the binding – but the visual look was just not at all pleasing.

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

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

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

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

Round edges have the wrong look on a miniature book.

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

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

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

St. Onge books are among the best made miniature books in the world. From paper choice to printing and binding, they are as close to perfect as one can get. On the Robert Goddard book there is this wonderful gold printed circular text and profile of Goddard on the front binding. And the subject is of the biography of one of the most famous rocket scientist, the father of rockets and the space age. It was a perfect fit for a meteorite bound book.

It was important that the special meteorite bound book remains true to the original design of Achille St. Onge. So, I insisted that the meteorite book would have the same title on the spine, the same type, and the same design as on the original. I talked to several companies to see if they could do this as well as to some jewelers and goldsmiths. But none of them had the right skill or confidence to take on this kind of a delicate project. Fortune finally shined on me when a friend gave me the name of a company in Switzerland who could engrave anything on any surface, who had experience engraving on meteorites and who could guarantee the integrity of the meteorite would stay intact. And the company was also comfortable with slicing and then engraving on a

meteorite only 1 mm thick! The finished product far exceeded my wildest dream of perfection.

This project has been years in the planning, has required painstaking research, but has been a true labor of love. I am very proud to offer to you this rare chance to own a part of the history of mankind's adventure into space and of the stars themselves."

28. 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 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]

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

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

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

30. 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]

U. of Washington contextualized the work as follows: "Diane Jacobs' book object n. object v. deals with the many ways in which women are seen as objects as compared with women who object to being classified. The "objectified" women are represented by the model Greek woman in ancient Greece; the freespirted "objecting" women are represented by Amazons. The exterior of the book is a finely-crafted, oval-shaped wooden box, its curved surface inscribed with the names of Amazon women. A belt-like leather fastener is undone to swing open the box and reveal two units, each fitted with inscribed glass panels. Partially in view behind these panels—resting on shelves on the left and attached to vertical panels on the right—are artist-made artifacts, painted, embossed and sculpted imagery, and collected ephemera.

The inscription on the left side describes the ancient Greek notion that a woman's beauty was inherently dangerous, that her sexuality must be controlled and she must be contained. These were the attitudes directed toward, for example, Helen of Troy, who is famously gazed upon but who some argue has little agency, and whose story is alluded to here; Ruby Blondell's study Helen of Troy: Beauty, Myth, Devastation informs this piece in its powerful exploration of female subjectivity and identity. The artifacts on the shelves include representations of eyes, teeth and breasts. The breasts have been carefully crafted from eggshells—a most interesting choice of materials that not only provides perfectly accurately shaped breasts but also connotes the sexual and reproductive functions of breasts. These artifacts, along with others, lie on the horizontal shelves as though the women they represent must accept these stereotypes lying down. The right side of the book depicts Amazons—women who choose to be self-defined. The inscription on the glass panel on this side I contains such phrases as "self-reliant," "warrior women," "belong to no man," and

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“free to make love on her own terms.” These panels, some of which slide out, are vertical, standing upright like the Amazon warriors. On one panel is a text reading, “The fantasy of female perfection turns out to be a male illusion.” Other panels include military dog tags and Jacobs’ graphically powerful paintings of Amazon warriors.

Jacobs, who often uses hair in her art, weaves the title of her piece object n. object v. into two combs using horsehair. Although Jacobs typically uses human hair, which is often her own, in this instance, the human hair did not result in a readable text. In searching for a different material, Jacobs experimented with horsehair, which proved to be a suitable weft and allowed Jacobs to create clear and legible text. Horsehair also operates on a symbolic level, because women in antiquity were often compared to wild horses that had to be tamed.

object n. object v. invites a comparison of the roles of ancient Greek women and free-thinking Amazons. Sight and touch, intellect and emotion come into play as the viewer reads the text and handles the objects. The comparison of the “ideal woman”—the woman as defined by others—and the woman who defines herself is a theme that began in antiquity and is ongoing today.

Both Girdled and object n. object v. pay homage to archaeological and anthropological evidence and oral traditions. But each book does this in a very different way: Girdled uncovers multiple meanings in a single “archeological” find; object n, object v. compares varied roles of women and their points of view from ancient times to the present. Both books are intelligent, thought-provoking and beautifully crafted. When viewed singly, each book provides a rich and complete experience. As a pair, they form a fascinating and complex dialogue on definitions of womanhood.” [Just One Look, 2016]

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

“Dedicated to the CHILE CLUB a group of congenial souls, generous, self sacrificing; truly American; therefore chivalrous lovers of their wives.” “One of the Chile Club edition privately printed.”

Printed by the Rosemary Press of George W. and Winthrop M. Southworth for the members of the Chilean Club. Among the most scarce of the many miniature Rubaiyats. Bradbury lists 8 variants of the Rosemary Rubaiyats. [Bradbury, Rosemary Press 6] The proprietors of the Rosemary Press were both members of the Omar Khayyam Club of America, and they issued at least eight miniature editions of the Rubaiyat between 1916 and 1921 for various clubs and societies. Each were bound uniquely and in varying numbers. This edition is among the hardest to secure and the most wonderfully bound.

32. McPhee, John; Conoley, Gillian; Snyder, Gary; DeFrees, Madeline; Stafford, William; Eberhart, Richard [poetry and prose]; Robinson, Alan James [etching/engraving]; Fletcher, Erin [binder]. **Roadkills [Design Binding].** East Hampton, MA: Cheloniidae Press, 1981. Limited Edition. Tight, bright, and unmarred. French-style find binding with laced-in boards, covered in hand-dyed goatskin, onlays in various goatskins, dark blue snakeskin, light blue carp, purple ostrich skin, embroidered elements in cotton floss, handmade papers from Hook Pottery; archival box covered in rose buffalo, blue goatskin, and raspberry boatcloth, handmade flies housed in compartments covered in orchid purple paper from Katie MacGregor. 4to. np. Illus. (b/w plates). Unique binding on Limited edition, this being Artist Proof 3 Fine in Fine Archival Box. Hardcover. (#10179) \$6,000.00

“The inspiration for this text came during fish trips Alan James Robinson took during college, in where he would often see roadkill on the side of the road. These animal deaths became the haunting wood engravings inside the text, which are paired with prose and poetry about roadkill.

I wanted to highlight one of the animals from the text on the cover of the binding. I chose the coyote because I was captured by the angle showcasing its long, lanky legs. The coyote is set against a hand-dyed background made to resemble gravel and the outline of a river in the area where Robinson attended college. The river is embroidered over a range of different animal leathers plus handmade paper." [artist statement]

33. Michiels, Toon. **American Neon Signs by Day & Night [Signed]**. Nuth, Holland: Rosbeek, 1980. First Edition. Minor shelf edge wear (much less than typical with the rather fragile title), signed by the author, else tight, bright, and unmarred. Glossy printed wrapper, gate-fold prints, metal spiral binding. Oblong 8vo. np [58pp]. Illus. (color plates). Signed by the artist. Near Fine in Wraps. Original Wraps. (#8123) \$1,250.00

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

34. Morand, Paul. **Magie Noire [Bakelite Art Deco Binding]**. 1928. First Edition/Limited Edition. Tight, bright, and unmarred. Black Bakelite boards and spine, articulated hinges, decorative grooves in front board includes wider one into which the engraved title plate and decorative smaller plates are mounted, front cover with engraved pewter title label, screenprinted endpapers. 8vo. 303pp. Limited edition, this being 466 Fine.. Hardcover. (#10310) \$1,250.00

A brilliant and rather famed art deco bakelite binding by Jotau. In the late 1920s this sort of industrial binding emerged from studio of Brodard and Taupin [N.B. the term JOTAU is derived from JOseph TAUpin] and does not appear to be used again after 1933. Renowned binder Pierre-Lucien Martin has participated in the binding's design and execution. Signed/stamped on the bottom of the inside back cover "RELIURE JOTAU / BREVETÉ S.G.D.G."

Most copies we have seen have a pewter onlaid label at the spine and centered on a 'slot' in the front board, This copy includes additional pewter onlays, filling the slot. It is unclear, at this time, if only a few (perhaps early in the process) recieved the extra onlays. As the 'slot' is part of the bakelite 'plan', dropping the addition silver onlays may have been a cost saving exersise. Regarldess, this is the finest copy we have seen.

35. Morley, Christopher. **Typed Letter Signed (with holographic marginalia)**. Roslyn Heights, New York, July 7, 1947. Christopher Morley. Typed Letter Signed. Roslyn Heights, New York. July 7, 1947. Two Pages. (#3391) \$8,500.00

Morley's holograph notes on letter. It is currently unclear as to whether it was written to Norman Cousins (editor and close friend) or Norman Dodge (ed. of Goodspeed's This Month). The prior owner and renowned Sherlockiana collector believed it was sent to Cousins. Contextually, however, it seems to be speaking to Dodge (including the reference to This Month on the second page). As another renowned Sherlock collector noted, "Morley's relationship with Cousins was really warm, while he was very fond of Dodge and respected his knowledge."

Either way, it has exceptional literary content, as Morley was wont. Important material relating to Dr. William Osler; Dr. Oliver Wendell Holmes, Dr. Arthur Conan Doyle and Sherlock Holmes. This is an unpublished and largely unknown letter of great significance to both the Holmesian and Oslerian communities.

Morley, a prolific writer and one of the founders of the Baker Street Irregulars, revered Doyle and his Holmes and was well aware of Doyle's admiration of Oliver Wendell Holmes. The letter includes an early and charming missive linking the Holmes. Of equal significance is Morley's recollections of Dr. Osler upon his death. The letter ends with a not so subtle Whitman reference. It is an wonderful letter and an exceptional addition to either a Sherlockian or Oslerian collection.

36. Murphy, Jamie. **One Thousand, Seven Hundred and Fifty Three**. Dublin: The Salvage Press, 2019. Limited Edition. Tight, bright, and unmarred. 110 sections of 16 pages in adhesive-less medieval style binding on raised double linen chords, ebonised oak boards tapered to fit the swell of the spine. Large 8vo, printed in black, silver and green on 140gsm Zerkall smooth. Housed in a cloth covered solander box. Numbered limited edition of eight copies. Fine in Fine Archival Box. Hardcover. (#9928) \$4,500.00

Continuing with Murphy's pre-occupation with social commentary, this protest book aims to make tangible the current homelessness crisis in Ireland. The book is for the most part devoid of content (the seven printed pages are half title, title, introduction, colophon, pressmark), with each empty page dedicated to one homeless family, the scale of the situation becomes quite apparent when these pages amount to a book eight inches in thickness.

37. Nitsch, Hermann. **Orgies Mysteries Theatre Poster [Inscribed in Artist's Blood]**. Nitsch, 1978. Unique.

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Minimal wear, light even toning, boldly signed in blood, else bright and clean. Printed poster (4 photographic panes and text). 20x24". np. Illus. (mono). Signed by the artist in blood. Near Fine. (#8713) \$8,500.00

Inscribed by Nitsch to Barbara [Smith] in Nitsch's blood.

"Viennese Actionism was a short and violent movement in 20th-century art. It can be regarded as part of the many independent efforts of the 1960s to develop "action art" (Fluxus, happening, performance art, body art, etc.).

Its main participants were Günter Brus, Otto Mühl, Hermann Nitsch, and Rudolf Schwarzkogler. As "actionists", they were active between 1960 and 1971.

Most have continued their artistic work independently from the early 1970s onwards." "Hermann Nitsch (born 29 August 1938) is an Austrian artist who works in experimental and multimedia modes.

Born in Vienna, Nitsch received training in painting when studied at the Wiener Graphische Lehr- und Versuchsanstalt, during which time he was drawn to religious art. He is associated with the Vienna Actionists—a loosely affiliated group of off-kilter and confrontational Austrian artists that also includes Günter Brus, Otto Muehl, and Rudolf Schwarzkogler. Nitsch's abstract splatter paintings, like his performance pieces, address the excessive beauty and intensification of human existence. In the 1950s, Nitsch conceived of the Orgien Mysterien Theater (which roughly translates as Theatre of Orgies and Mysteries or The Orgiastic Mystery Theater), staging nearly 100 performances between 1962 and 1998." Unique.

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

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

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

prove to be a pinnacle and a pivot piece; it marks a shift in the artist's work and visual investigations.

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

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

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

40. Randall, Karen. **The Leyden Jar Project**. Northampton, MA: Propolis Press, 2017. Limited Edition. The sculptural book is housed in a clamshell box measuring 7.5 by 9 by 16. Beneath a panel in the box are additional items: a solar panel and a transformer cable which can both be used to recharge the Leyden Jar Project's battery. At last but not at all least, the Project includes an extended essay presented in a more traditional book format, written by Karen Pava Randall detailing the

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birth of the Leyden Jar, explaining what a dielectric is, and surveying the Leyden Jar's role in the discovery of the laws of physics. The Biography of the Leyden Jar is 90 pages long, letterpress printed, and hand-bound. Fine. Sculptural. (#9263) \$7,500.00

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

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

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

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

41. Remy, Nicholas and Francesco Maria Guazzo; edited with introduction by Montague Summers; translated by E.A. Ashwin. **Demonolatriy and Compendium Maleficarum (Two Volumes)**. Secaucus, NJ: University Books, 1974. Reprint. Minimal bruising to top and end head caps, slightly darken top edge of text block, else a tight, clean, a very good set. Dust jackets minimally chafed and creased at all edges and extremities with a few light chips and short tears, price clipped. Two volume set bound in blue cloth with gilt titling and bright pink dust jackets intact, in mylar. Two volumes, xlv + 188pp. & xxii + 206pp. with illustrations and double column text. Very Good+. Hardcover. (#10345) \$275.00

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

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

42. Rieke, Sialia; Cooksey, Gabby [binder]. **A Fable [Design Binding]**. Carpe Noctum Press, 2003/2018. Limited Edition/Unique. Tight, bright, and unmarred. Bound in tan goatskin with laced-in boards and Pergamena vellum set into the cover with gilt ornament corners, sewn in the style of montage sur onglets with hand sewn silk end-bands, brown paper pastedowns and flyleaves with leather hinges. 4to. Illus. (color plates). Numbered limited edition, this being 24 of 27. Signed by the author. Fine and Fine Archival Box. Hardcover. (#10252) \$2,000.00

"The book is an artist book by Sialia Rieke who recounts a story of an angel coming to earth and falling in love with a human. The bat is my interpretation of him flying to the woman on a cloudy day forming the heart breaking story that is soon to come." [Artist statement]

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

Trina Robbins painted 'Bare Breasted Coyote Woman' for Margo St. James and it comes from Margo's personal collection. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights. Trina Robbins "was an early and influential participant in the underground comix movement, and one of the first few female artists in that movement." A cartoonist and historian, Robbins has a long history of creating outlets for and promoting female comics artists. In 1969, she designed the costume for the character Vampirella for artist Frank Frazetta in Vampirella #1. More significantly, in the early 1980s, Robbins became the first woman to draw Wonder Woman comics.

44. Rosner, Jessica. **The Diary Project 2003-2007**. 1985-86 and 2003-2007. Unique [with Limited Edition]. Ink on paper, mixed media, sheets housed in archival sleeves and boxed; printed glossy wraps; marbled paper boards with tape reinforced hinges; vellum paper envelop with loose ephemera. 12mo-4to. Var. pag. Illus. (color and b/w artwork). Work includes:
 1: Original Diary [mostly text, two full-page pieces of art (one color, one b/w)]
 2: Vellum paper envelope with loose contents of original diary (several diary pages written when the book was not available, a bookmark she created, several different items laid in by those who possessed it for the 14 missing years)
 3: Custom archival box housing 72 original drawing executed on copies leaves from the original diary, separated with glassine sheets. Each work is sequentially numbered and dated at the rear.
 4: Limited 'trade' edition (100 copies created with the collaboration of 5 Traverse Gallery) in glossy wraps. Every page of art is reproduced at the right, the left

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bearing notations (materials used, size, date). Fine in Fine Archival Case. Loose sheets, boxed; Hardcover; Stiff Boards. (#10336) \$9,500.00

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

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

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

Then we played phone tag for the next few days. Finally I reached the man and asked him what the item was, he briefly told me, took my address, and then mailed it to me, from Boston. All the while I worried that it would get lost in the mail.

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

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

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

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

45. Schanilec, Gaylord; Urbina, Colin [binder]. **Lac Des Pleurs: Report from Lake Pepin [Design Binding]**. Stockholm, WI: Midnight Paper Sales, 2015/2018. Limited Edition/Unique. Tight, bright, and unmarred. Three part Bradel binding sewn on stubs, leather from Pergamena, end sheets made of handmade paper by Andrea Petersen of Hook Pottery Paper, end bands of the same material loosely sewn with dyed blue thread, boards are surface gilt, sanded, polished, blind tooled, scratched, and have tooled-edge onlays, spine title is foil stamped; drop-spine archival box, leather spine matching boards. fo. np [76]pp. Limited to 100 numbered copies, signed by Gaylord Schanilec on colophon. Fine in Fine Archival Box. Hardcover. (#10205) \$12,500.00

"From starting research on the structure to being finished with the box, this book took me over a year to complete. I made several model books to make sure the binding was appropriate and suitable for a masterpiece of modern printing. I kept detailed notes on how this book was made in a 1:1 copy of the book using the same kinds of paper which is kept in a separate (much larger) box with plaquettes, the aforementioned models, the tooling template for the covers, and material samples. The cover is intended to evoke the shimmering of the surface of water, fish scales, and waves. This binding uses two different techniques I come back to regularly: large scale surface gilding and detailed repetitive tooling. The rough surface gilding lends in this case depth, and the tooling lends texture. I have admired Gaylord's work for years, and it was a daunting pleasure to be able to bind one of his works." [Artist Statement]

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

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

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

The text flickers between current events and concerns, structured around the medieval story of Perceval, The Holy Fool, and yes – The Ruin. I am trying to mirror the metaphors of the writing with the way I print – shreds of allusions and references in the imagery, cut shapes. Fragmented printing styles. The covers, if I ever get them dry in time, are trying to gather up and meld some of the whirling detritus of the world, both natural and man

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made – and compact it into a surface; I did this once for a unique volume, *The Artists Book*, done for a Millennium exhibition in 2000, which is now in the USA and I never took a photo of the cover, so it is an idea revisited from memory nearly two decades on.

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

47. **Skull & Bones MSS Letters.** [?Chicago, IL?], 1882. Original mss. Tidemarks, light even toning, paper tape remains at rear, else clean. Cream paper, black in boarder and illustration, includes mms sheet that was framed with letters (see below). Approx. 5"x6". Illus. (b/w plate). Good+. (#10002) \$1,500.00

Two letters, dated 9/13/1882 and 9/30/1882, in which "Oconomowoc Grand High Muck" informs "Brother Wappahoneta" of the (a 'Red Fire' member) that it has come to his attention that BW had "not been living up to his oath". The first letter ends with the warning, "Remember you are watched, so beware." The second letter, on Skull and Bones letterhead (with "Death to the Betrayer" written on the forehead of the skull), that since the prior letter, BW had "boasted in public some of [the club's] secrets." The Grand High Muck then "pronounce[s] on you the death sentence" and lets him know that the "Avenger" is tracking him. The second letter is signed by the Grand High Muck and countersigned by Running Water, Prime Minister. The letters were framed and, when removed from the frame, a third sheet, "Pedigree of Scotch Collie" was found behind the letters. It appears to track the litters of Shep and Prince...why it was concealed behind the letters is unknown. Oconomowoc is a city in Waukesha County, Wisconsin, (derived from Coo-no-mo-wauk, the Potawatomi term for "waterfall"). Wapakoneta is a city in and the county seat of Auglaize County, Ohio. Skull and Bones ephemera is uncommon to the market and this is a particularly pleasing pair of letters.

48. 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."

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

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

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

The original drawing by Trina Robbins of a board game embodying Margo St. James' life and activities. From Margo's private library. Trina Robbins is the renowned

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American comics artist, writer and "herstorian". "She was an early and influential participant in the underground comix movement, and one of the few female artists in underground comix when she started. She worked at the feminist underground newspaper *It Ain't Me, Babe*. She subsequently established the first all-woman comic book titled *It Ain't Me Babe Comix*. She became increasingly involved in creating outlets for and promoting female comics artists, through projects such as the comics anthology *Wimmen's Comix*. She won a Special Achievement Award from the San Diego Comic Con in 1989 for her work on *Strip AIDS U.S.A.*" Also worthy of note, in the early 1980s, she was the first woman to draw *Wonder Woman*.

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

51. St. James, Margo. **COYOTE [Call Off Your Old Tired Ethics] Founding Member Card [together with] Original COYOTE Button [pinback button] [Women's Movement, Activism]**. San Francisco, CA, nd [circa 1973]. Bright and clean; button shows light tarnish to metal back, else bright and clean. 2.25x3.5"; approx 1.5" in diameter. Near Fine. (#10412) \$100.00

Blank "Founding Member" card and original COYOTE button, from Margo's personal collection.

Margo St. James founded the organization C.O.Y.O.T.E. (*Call Off Your Old Tired Ethics*) in 1973. The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex

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

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

One of the unspecified number of copies which had the date hand-corrected in ink by the publisher from 1885 to 1886. Initially scheduled to be released for Christmas, 1885, it was delayed until 1886 due to the glut of new work being released for the holidays.

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

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

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

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

The sheets melt together in a way which makes it almost impossible for the reader to predict the next sheet's exact

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pattern and color, or to remember precisely the last motif. It plays with the illusions of form, color, space and order.

The image is transformed with each turn of a page and becomes ephemeral. A book starts to exist the moment its pages are turned. Since the book is a media of intimacy, presence and touch, haptic communication inevitably establishes meaning in itself, a communication which invariably will be in some kind of relation to the mental content. It is an arena where perception and thinking operate together; it might also bring awareness of your own perception.

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

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

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

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

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

The Nuno Box is in the permanent collections of the Metropolitan Museum of art, Los Angeles Museum of Art, Cooper Hewitt, Museum of Fine Arts Boston, Asian Art

Museum, UCLA Libraries, Textile Museum, Library of Congress, Bainbridge Island Museum of Art, and Tokyo Zokei University, as well as many private collections.

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

Person Woman Man Camera TV began as a meditation on the moment of quarantine without an end in sight, when human interaction stopped. Our daily intake of news, which had already been extremely online and not necessarily healthy, became solely online and outright dangerous. Mike Taylor began monitoring American quarantine in a drawing journal as Leslie Robison was experimenting with using calligraphy to illustrate our 45th president's ridiculous and false daily pitches to a captive media, a patently slow approach mirroring many people's return to gardening and crafts while unable to go to their jobs.

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

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

It's not hyperbole to say that the soul of our nation hangs in the balance, first with the state and national elections of 2020, then with how we decide to move on beyond elections, because there is no more business as usual.

Mike Taylor's work explores the dynamics traditional destructive modes of capitalism as well as newer internalized modes of late- capitalist neuroses represented by social media influencers and "lifestyle brands". His books, including No/Future, The Bigger Chill, Unlike, Love Song, and Present Perfect Progressive Tense have been collected and shown widely. He maintains a sense of humor.

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

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

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

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

Written as his first science fiction story, the story reflects Wells's own socialist political views, his view on life and

abundance, and the contemporary angst about industrial relations...He is attributed with coining the term "time machine" [Pilkington, Ace G. (2017). Science Fiction and Futurism: Their Terms and Ideas. McFarland. p. 137.] The earliest draft of "The Time Machine" was serialized in "The Science Schools Journal" in 1888 as "The Chronic Argonauts." While many scholars "rank it as Wells's best book, certainly its qualities are striking and direct ... All time-travel stories since owe a debt to Wells, none has become so acclaimed." - Bleiler (ed), Science Fiction Writers, p. 26. Important first work of modern science-fiction and a hard science before the beginning of the Golden Age of Science Fiction.--Summarized from Currey. During his own lifetime, however, Wells was most prominent as a forward-looking, even prophetic social critic who devoted his literary talents to the development of a progressive vision on a global scale. A futurist, he wrote a number of utopian works and foresaw the advent of aircraft, tanks, space travel, nuclear weapons, satellite television and something resembling the World Wide Web.

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

A serious study of Voodoo and Obeah, drawn largely from primary sources. Described by the publisher as: "The first scientific study of those weird practices which are connected with the mysterious Voodoo that has cast such a blight on the social and religious development of Haiti." Williams examines the history of voodoo and obeah in the Caribbean, specifically Jamaica and Haiti, traces them back to their roots in Africa and discusses the influence imperialism, slavery and racism had on their development. Joseph J. Williams was born in Boston in 1875 as the son of Nicholas and Mary Jane Williams. He was educated at home by his mother, a former Boston school teacher, and later at Boston College High. In 1893 he entered the Society of Jesus at Frederick, Maryland. After two years of scientific and philosophical studies at Woodstock College he was assigned to Jamaica from 1906 to 1907.

Williams earned a doctorate in ethnology at Woodstock and was editor of America from 1910 to 1911. The next five years he served as a missionary in Jamaica. The author also spent numerous years studying black culture in Jamaica, an attempt to trace the many Hebrewisms, especially those found in tribes in West Africa, particularly among the Ashanti.

BOSTON ABAA VF LIST!

59. Wilson, Harriette. **Memoirs of Harriette Wilson / Written by Herself. / The Four Volumes Collected Into One / Illustrated with Engravings.** London: Printed and published by John Joseph Stockdale ; re-printed by W. Dugdale, [c.1825] 1839. Early Reprint. Minor shelf/edge wear, wear at tips and tail, corners bumped, long narrow stain at title page, else tight, bright, and unmarred. Green cloth boards, gilt lettering, in blind decorative elements, printed in two columns. 8vo. 322pp. Illus. (b/w plates). Very Good+ no DJ, As Issued. Hardcover. (#10372) \$2,250.00

Wilson was a famed British Regency courtesan who became the mistress of William, Lord Craven, at the age of 15. Later in her career, she went on to have formal relationship arrangements with Arthur Wellesley, 1st Duke of Wellington, and other significant politicians. Arguably the first book-length prostitution narrative, the Memoirs were published in 1825, a move Wilson described as a "desperate effort to live by my wits." This, to be fair, was a challenging contrast to how she had formerly earned her living...Wilson was in her 30s, old age for her profession, when her patrons began withdrawing their favor and leaving her at desperate ends. Denied an annuity promised her by the Duke of Beaufort upon her agreement to forsake his heir, the Marquess of Worcester, Wilson had been left penniless. As her youthful beauty gave way to 'middle age', the woman who would later write, "I will be the mere instrument of pleasure to no man. He must make a friend and companion of me, or he will lose me," attempted to blackmail the various gentlemen who had abandoned her. Famously, when Wilson requested funds in exchange for being left out of her Memoirs, the Duke of Wellington replied, "publish, and be damned." Reprint of Stockdale's 1825 imprint.

John Joseph Stockdale was an English publisher and editor renowned as an early pornographer. "Within weeks, the reception history of Wilson's Memoirs became entwined with that of Byron's Don Juan – in part because both were deemed libelous and too seditious to deserve copyright protection. On 7 March 1825, the weekly newspaper John Bull characterized Wilson as Byron's 'sister in the school of libel'. When Stockdale was finally brought to trial for libel on 1 July 1825, he invoked Byronic precedent as part of his defense. After noting that 'the Memoirs of Harriette Wilson profess to exhibit modern high life, in its true colours', Stockdale declared, "Lord Byron had, previously asserted his private conviction that, no where, was the society of the great so universally corrupt, as in England: but this was mere assertion. It was for the fair author of these celebrated Memoirs to raise the veil, by which it had, hitherto, been concealed from the rude and garish eye of day." [Women's Life Writing, 1700-1850: Gender, Genre

and Authorship. D. Cook, A. Culley [eds]] Four copies in OCLC [Princeton; British Library; University of Oxford; Biblioteca Nacional de España]

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

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

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