

Lux Mentis, Booksellers

110 Marginal Way #777
Portland, ME 04101
Member: ILAB/ABAA

T. 207.329.1469
ian@luxmentis.com www.luxmentis.com



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1. Ajo; Grobet, Ximena Pérez [artist]. **Para Tomar Medidas Micropoéticas**. Barcelona: Nowhere Man Press, 2011. Limited Edition. Bright and unmarred. Printed folding ruler. 24x1.5cm closed/200x1.5cm open. np. Limited edition of 500. Fine. Book Object. (#9264) \$100.00
Text in Spanish. "Ever since Ximena Pérez Grobet discovered the micropoetess called Ajo, they have collaborated together on this book object. In order to take micropoetic measurements, she attempts, through its form and reading, to introduce the reader to the microworld of the poetess. She uses the rule of a thousand ways to read each poem set in each of the 20 strips and to measure the form of the book and its clever, humorous, contents." [artist statement]
2. Amato, Cristina. **Germanic Libris Miniaturias: Taxidermied Bookcover**. New York: CAW, 2010. Unique. Tight, bright, and unmarred. Framed miniatures bindings, mounted as specimen exhibits in 6"x8" black wooden frame. Signed by the artist/binder. Fine. Hardcover. (#9042) \$750.00
"These libris Miniaturias cover specimens are each 1.5" high, attached with insect pins to a linen backing inside a glass-fronted wooden frame. They are made with alum-tawed goatskin over wooden boards; the top cover has brass bosses, and features a blind stamp of a Grecian style woman playing a harp; the bottom is furnished with tiny clasps made by the artist in the duckhead style. The name libris Miniaturias, which has been engraved on a brass plate mounted to the frame, is from a series of works by the artist exploring the life cycle of miniature books. This work can be hung on a wall, displayed flat on a table, or at an angle in a cradle. It is not from an edition per se, but is one of an ongoing series of works on a theme." (from the artist)
3. Amato, Cristina. **Specimen 4, 5, 6, & 7: Mounted Bookcovers**. New York: CAW, 2010. Unique. Tight, bright, and unmarred. Framed miniatures bindings, mounted as specimen exhibits, in four matching 6" round, silver-colored frames. Signed by the artist/binder. Fine. Hardcover. (#9043) \$1,500.00
Specimen 4-7 are from a series of works created around the theme of taxidermied book covers. These pieces are not part of an edition per se, but are an ongoing series on a theme inspired by the artist's work as a book conservator. Each measures just under an inch tall, and is mounted with an insect pin in a modified vintage frame. The label was typed on handmade paper on a found typewriter. Inspired by mounted insects and moths.
Specimen 4: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.
Specimen 5: The cover is made from goatskin leather, layered Japanese paper, and shell gold.
Specimen 6: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.
Specimen 7: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.
4. Anon ["Mr. Prolific"]. **Collection of The Adventures of a Fuller Brush Man (Tijuana Bibles) Nos. 1-6; 8-10**. [No Publisher], [circa 1936]. First Edition[s]. Single staple bound booklets in original printed paper wraps. Each title is a 3 x 4"; 8-page, and is in good to very good condition. Very Good in Wraps. Original Wraps. (#9124) \$275.00
The Tijuana Bibles, also known as eight-pagers, were small crudely printed eight-page publications of erotic cartoons that were extremely popular beginning in the 1920s-1950s in the United States. This collection features nine titles: 1. "Adventures of a Fuller Brush Man," 2. "Torrid Tess," 3. "Hot Nuts," 4. "Easy Pickins," 5. "Obliging Lady," 6. "Dizzy Desires," 7. (missing), 8. "Hot Pants," 9. "Ain't Nature Grand?" and 10. "The Amorous Mrs. Twirp." Normally each issue had a self-contained story with some recurring characters. The Adventures of a Fuller Brush Man chronicled the dirty door-to-door adventures of traveling brush salesman, Ted, as he peddles his merchandise to young ladies in various states of dress.
5. Anon. [Steinberg, Saul]. **Black Americana ["Negrobilia"] "Pick the Pickaninnies" postcard puzzle**. New York: Ullman Manufacturing Company, 1907. First Edition. Full color off-set printed multi-flap post card mailer with die-cut

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holes for puzzle and tab for closing. 3.5x5.5"; bright and unmarred with fully intact flaps. Very Good+. Original Wraps. (#9072) \$325.00

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

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

6. Anon. **Deck of explicit playing cards.** Unknown, c. 1940-1950. First Edition. Clean and crisp card deck with no wear and light soiling to the plain blue verso of cards. 51 card set including one Joker card; missing the eight of spades and three of clubs, approximately 2.5x3.5" Very Good+. (#9237) \$85.00

Standard playing card deck with black and white photographic still images featuring explicit images of men and women engaging in sexual activities; mostly heterosexual and two or three couples together. Not an uncommon printing of playing cards featuring graphic and/or pornographic content, most likely used for viewing and/or trading. Often seen as popular historically with servicemen in the military.

7. Anon. **Sumatran Batak divination book [pustaha].** Indonesia, Early 20th century. Unique. Twelve (two-sided) panel concertina fold; fastened on handcarved alim (or agarwood) tree-bark original boards; inscribed and drawn on smoothed and pressed alim tree-bark; 4.75 x 39" (unfolded); illus. Handwritten in red and black ink pigments. Boards stained with natural pigments, in remarkable condition, less one split in bark panel. An exceptional and critical book for Indonesia history and culture. Very Good. Hardcover. (#9148) \$1,200.00

The 'pustaha' [named by the Batak people of interior province of northern Sumatra, Indonesia] are manuscript books constructed and composed by their "datu" or magicians and healers. Origins of the pustaha remain somewhat clouded to non-indigenous research, although, records of provenance date to the 18th century. The Batak people settled mainly in the Lake Toba region of North Sumatra, and included three dominant dialects: Toba, Angkola, and Mandailing.

The books themselves are frequently made with alim tree-bark; written and illustrated with other natural ink pigments. The pustaha is significant for the Batak, as the texts are idiosyncratic to the datu, meaning they are didactic tools for apprentices, but also for members of the community to interpret important decisions and advise on community issues, as reconciled by the datu. The books are often written in note-like script. The script is almost illegible for most members of the community, and indecipherable to Western scholars, however the syllable script is thought to be derived from East Indian Sanskrit or to some scholars, Indian Palava script. Many contemporary pustaha were made and sold to tourists of the region, as well. The content of the books vary, but generally are divination books, including diagnosis of illness, protective/destructive magic, and acts of cult. Many of the books are also astrological in nature and contain solar and lunar charts and tables, and in the case of this particular pustaha, which contains animistic figures. This book features four carved lizards in low relief on one of the boards, which is associated with fertility and fertility rites. The verso has a carved image of star or a floral symbol. Many of the figurative illustrations in the book [a child] [a goddess figure with serpents] [star], also allude to creation myth, as the 'tendi' manifestation of 'life' and 'death' represented these symbols. The text is inscribed and illustrated on both sides of the bark. Although colonized by the Dutch government in the 19th century, many Batak people retain indigenous religious beliefs, although increasingly marginalized.

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

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

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

Various poets contributed. Uncommon individually and in any condition...very scarce in number and condition as found here.

9. **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 mattes (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

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"Kuhnle." *All of the illustrations are handcolored, despite part of the collection is original drawings and the other are hand touched chromeolithographic 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.*

10. Attwell, Mabel Lucie [illustrator]. **Nestol Advertising Puzzle.** London: C. Nestle & Company, Ltd., c. 1929. First Edition. Promotional die-cut full color puzzle, complete, bright and unmarred. Very Good+. (#9312) \$325.00
Nestol was a chemical preparation and shampoo treatment from Nestlé & Co for curling babies' hair. Mabel Lucie Attwell was a British illustrator known initially for her magazine illustration and children's books.

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

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

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

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

12. Barbier, Georges; Bakst, Leon, etc. **Journal Des Dames et Des Modes: No. 1 June, 1912 - No. 79 August 1914.** Paris: Aux Bureaux du Journal Des Dames, 1912-14. First Edition(s). Light shelf/edge wear, "Mr. Horn" in pencil on each wrapper, one supp shows nibbling at a corner, outer wrappers show light to moderate wear, one supp cover shows closed tear with matching interior (see below), else tight, bright and unmarred. Original blue/grey wraps in Ingres like "sugar paper" with deckled edges; uneven sizes; text printed on heavily textured laid rag paper; plates printed on watermarked laid paper (mark of "Journal Des Dames"). Small 8vo. Var. pag. Illust (b/w; hand-colored). Numbered limited edition, this being 1221. Very Good to Near Fine in Fine Archival Case. Original Wraps/Custom Archival Case. (#6532) \$15,000.00

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

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

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

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

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

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

13. Baring-Gould, Sabine. **The Book of Were-wolves.** London: Smith, Elder and Co., 1865. First Edition. Recased in half red morocco and cloth boards, elaborately decorated in gilt on the front panel and gilt lettering with black title band. Very little wear to extremities, only some foxing on beginning pages and on frontispiece engraving which does not diminish image, otherwise tight, bright, and unmarred, an exceptional copy. Includes paste down of original gilt, ornamental spine on rear papers. Has former owner signature on two pages. xi, 8 vo., 266 pages, 1 unnumbered leaf of plates, advertisement in rear. Fine. Half Calf. (#9461) \$9,500.00

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

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14. Baskin, Leonard; Kaplan, Sydney. **A Gehenna Alphabet**. Lurey, Devon: Gehenna Press, 1982. Limited Edition. Tight, bright, and unmarred. Cream vellumesque boards, gilt lettering and decorative elements; laid in additional print; marbled paper slipcase. 8vo. [52pp] with 26 line cut drawings. Numbered, limited edition, this being one of the standard copies. Signed by Baskin and Kaplan. Fine in Fine Slipcase. Hardcover. (#8757) \$2,500.00

"Very few copies were available; most of the edition remains unissued" (The Gehenna Press #81). According to the colophon 110 copies were printed numbered 1–89, and A to U. The 21 lettered copies have an extra impression of the colored wood engraving signed by Baskin. Printed on a Columbian hand press in black and red (additional colors for the alphabet letters) on a variety of handmade papers from Maidstone.

15. Baudelaire, Charles; Symons, Arthur (trans); Feinstein, Samuel (binding). **Poems in Prose [Art Binding]**. Portland, ME: Thomas Mosher, 1909 [2013]. Limited Edition/Unique Binding. Tight, bright, and unmarred. Full heavy (and natural) grained black goatskin binding; the text block was re-sewn on recessed linen cords, using the original sewing holes, with linen thread; rounded and backed to 90 degrees; the top edge was then gilt "in the rough", or without trimming, using a wheat starch size; the boards were attached with the linen cords and Japanese tissue; double core headbands were sewn with silk. The spine was lined with Japanese tissue, then with suede and sanded smooth; then a hollow of Katie MacGregor's flax/cotton blend paper was attached; and the book was then covered with black goatskin leather. The covers were tooled in 23K gold leaf and 21K "moon gold" leaf (gold with silver and palladium). The endpapers, a single thin line of yellow ochre flourishing its way across the sheet, marbled by the binder, were pasted down; a gilt frame was tooled around them. The book is housed in an archival full cloth clamshell box with leather label on the spine. 12mo. 70pp. Illus. (b/w woodcut decorations) Fine in Fine Archival Box. Hardcover. (#8628) \$1,750.00

"The design is meant to reference both the traditional and modern, alluding to traditional-style printing as well as Baudelaire's use of traditional forms and his fervent ideological break from the conventional. This is represented by the use of straight lines used in a conventional manner, the ruling lines, and a break from the conventional, the parabolic curves built using only straight lines; this is further distinguished with the use of two tones of gold. The use of marbled endpapers in itself is quite customary, but here they are just a single wispy line of yellow ochre, reminiscent of a pen flourish making its way across the sheet.

16. Blake RA, Sir Peter. **Rainbow Babe**. London: Dodo Designs, 1968. Limited Edition. Light wear and rubbing, corner mounting holes show evidence of use, soft crease (removable), else bright and unmarred. Screen printed on tin. 26x17 5/16". Very Good. (#9472) \$250.00

Image of a woman wearing a white bikini, a headress with a rainbow motif, a necklace featuring the Union Jack and 'England', a belt featuring the St George's Cross and 'London', and a belt with various badges including one inscribed with 'In memory of the good old days 1788', one with a face in profile, one with a ship 'RM.S Berencaria', and one in the shape of a flower. Underneath the image are the words 'Babe Rainbow'.

"Babe Rainbow, a fictitious lady wrestler, is the most recent in a line of wrestlers I have painted", said Peter Blake. 'These include Irish Lord X, Doktor K Tortur, Kamikaze and Les Orchidées Noires. She is twenty-three years old and has broken her nose in the ring. She was born in New Cross, London and wrestles mainly in Europe and the USA as there have only been a few contests between lady wrestlers in London. She is the daughter of the notorious Doktor K Tortur.' [from back of print]

Born in Kent, Blake trained at the Royal College of Art. As a student he became fascinated with magazine covers, fairground art and similar popular ephemera. He utilised such material in collages and became a leading figure in British 'Pop' art of the 1960s. Blake's most famous work is the cover design for the Beatles LP Sergeant Pepper's Lonely Hearts Club Band. 'Babe Rainbow' was commissioned in an edition of 1000 by Dodo Designs in 1968. Unusually for the time it was printed on tin." [V&A]

17. Boyertown Burial Casket Company. **Boyertown hardwood and covered casket catalog**. Boyertown, PA: Boyertown Burial Casket Company, [1936]. First Edition. Ledger style bound full embossed leather with black and white photographs on heavy clay coated paper. Tight, bright, and unmarred, in excellent condition. Very Good+. Full Leather. (#9437) \$750.00

Long standing, funerary and burial company specializing in hardwood and fully embellished caskets established in 1893-[1988]. Boyertown is made famous for providing caskets for Harry Houdini [both burial and magical escape purposes], Lyndon B. Johnson, John F. Kennedy [funerary transportation] and Marilyn Monroe. At one point, the company was the largest casket manufacturer in the world.

18. Brothers Grimm; Rackham, Arthur [illus]; Cooksey, Gabby [binder]. **Hansel and Grethel [Art Binding]**. New York: E.P. Dutton & Co., 1920. Reissue/Unique Binding. Light even toning, rebound/art binding, else tight, bright, and unmarred. Red goat skin leather, Tengu-jo Japanese paper, gold foil, marbled endpages, tipped in plates; housed in custom clamshell box with label. 8vo. 160pp. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9408) \$3,000.00

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

19. Bryan, Tara; Major, Duncan. **Henry and Rose Make Contact**. Newfoundland, Canada: Walking Bird &

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Walpurgis, 2015. Limited Edition. Tight, bright, and unmarred. Printed paper wraps, archival wooden box, laid in working DIY am radio with components mounted on board (as described in the story). 12mo. np. Illus. (color and b/w plates). Numbered limited edition, this being 3 of 30. Signed by artists. Fine in Fine Box. Original Wraps. (#8785) \$150.00

Hybrid printing technique, using both letterpress and laser printing. Includes functioning AM radio, handbuilt and mounted on a board, as described in the story. "Boxes were made by Garry Quinlan; laser printing was done with the help of Ken Holden. Thanks to Joe Craig for sharing his radio expertise." (from colophon).

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

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

21. Calvino, Italo; Weaver, William [trans]; Fletcher, Erin [binder]. **Invisible Cities [Art Binding]**. New York: Harcourt Brace Jovanich, 1974. First Edition Thus. Tight, bright, and unmarred. French-style finne binding with laced-in boards. Top half bound in dark grey buffalo skin with bottom half bound in light grey buffalo skin. Various onlays in green leather and suede, ruby faux suede, stone veneer and mutli-layered palladium pieces adorn the top half. Bottom is embroidered in matching cotton floss. Lines tooled in palladium on top half and left blind on bottom half. Edges decorated with graphite. Top half of fore edge and head gilt with palladium. Hand-sewn double cored French endbands. Edge to center doublure in dark grey and light grey buffalo skin. Top half tooled in cosmos (front) and dome (back). Bottom half embroidered in matching cotton floss and blind tooled in crab (front) and Pisces (back) constellation. Gilded cork paper yleave. Endpapers are granite Cave Paper and Hahnemuhle Ingres in light grey. Book is housed in a clamshell box covered with green goatskin and stone veneer. Leather spine embroidered with star in matching cotton floss and onlays matching binding. Title and author's name stamped in silver foil. Trays covered in handmade Katie MacGregor paper in aqua green and lined in ruby suede. 8vo. 165pp. Fine in Fine Archival Box. Hardcover. (#9483) \$3,500.00

"In Invisible Cities, Marco Polo regales both Kublai Khan and the reader with his enchanting stories on the cities he has traveled. Each tale is filled with wonder, secrecy and symbolism. This vast and rich imagery inspired the design on the binding greatly.

Although I took inspiration from the text as a whole, the cover is mostly centered around the city Eusapia. Placed in chapter seven under the group "the dead" Eusapia speaks of an underground city where the dead mimic the living or vice versa. These opposing forces of truth and falsehood are represented on the cover as well as the edge decoration and the leather doublures." [artist statement]

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

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

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

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

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

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

"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing

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the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

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

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

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

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

26. **Collection of Circus Travel photography albums.** c. 1890-1960. A fabulous pair of albums containing upwards of 550 black and white original photographs and clippings of circus vehicles, parades, acts and equipment dating from the late 19th century through the Depression and war years up to the late 1950's and early 1960's. 2 volumes, quarto, approx 34 leaves per volumes, 310 images in volume I, 234 images in vol II with some loose and displaced images throughout. The albums are 1940's rexine bound ring binders with heavy sugar paper leaves, all images in very good condition or better, the majority captioned with typed tape slips either on the image or adjacent to it on the album page. Very Good+. Spiral Bound. (#9077) \$4,500.00

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

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

The main interest of the collection, obviously not downplaying the sheer toe-curling joy of seeing an array of highly detailed images from the golden era of the American travelling circus, is the wealth of detail depicted in the vehicles, costumes, acts and indeed candid day to day living shots of the travelling circus community. The arrival of Barnum and Bailey in the 1941 season was by far the most glamorous and magical thing the inhabitants of McCook, Nebraska would see in the course of the year, and the same for most of the small midwest towns that waited in exquisitely romantic excitement for the news that the circus was in town, before crowding main street as the bandwagon and animal cars rolled ecstatically by on their way to whatever previously empty field was temporarily and for three nights only, going to be designated heaven. The fact that many of the photos show not only the triumphal and choreographed cavalcades but also the breakdowns, random feeding stops where a herd of a zebras and and overheated elephant mill about in some New Jersey train yard, catastrophic train wrecks (some of the most devastating rail disasters in US history have involved circus trains) and the everyday routine of circus people and their accoutrements; is really just an added, academic bonus. All of the greats of the circus circuit are represented, obviously Barnum and Bailey, Ringling Brothers and Clyde Beatty Circus (without doubt the archetypal big top lion tamer, Beatty was the man who would

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enter the big cat cage with a chair, a whip and a pistol at his side, directly affecting the perception of both circuses and animal acts, for better or worse, for most of the 20th century); but also dustbowl circuit giants Sells-Floto, Parker-Watts and the Hagenbeck Wallace outfits. A particularly dramatic sequence of images dated 1903 shows the Great Wallace Circus struggling with aftermath of a massive flood at Bucyrus, Ohio, showing waterlogged tents, onlookers huddled on high ground and wagons up to their axles in floodwater. Carson Barnes, Gentry Bros. Circus (the original "Dog and Pony Show", Pawnee Bill's Wild West Show and a multitude of others are also represented.

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

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

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

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

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

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

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

28. [Count of Saint Germain (attributed)]; Koss, Nick [ed.]. **Triangular Book of St. Germain**. Seattle, WA: Ouroboros Press, 2015. Limited Edition. Triangular hand-bound and stitched in red and black letterpress wraps; 48 pp.; full color interior printing in English and French text; illus.; limited to 444 copies. As New. Original Wraps. (#9180) \$65.00
The edition of the 'Triangular Book' was deciphered, transcribed and translated by Nick Koss, who also executed the research and editing of the text. An excellent essay by Koss about the provenance of the manuscript is featured in "Clavis 3: Cipher & Stone." The edition is limited to 500 copies in three editions. 26 special copies bound in full leather accompanied by a hand-wrought silver Longevity Talisman featured in the original manuscript. 26 copies in full leather and 444 copies bound in letterpress wraps. Design and typesetting by Joseph Uccello. - from the colophon.

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

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

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

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

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

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

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

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

32. Dahl, Roald; Blake, Quentin (illus); Fletcher, Erin (binder). **James and the Giant Peach [Art Binding]**. London: Viking Press/Herringbone Bindery, 1995. Reprint/Unique Binding. Tight, bright, and unmarred. Pastepaper boards (painted over Hahnemuhle Ingres Smoke); yellow leather edges; Cave Paper endpages, stained textblock edges, brown foil lettering; archival box. 8vo. 156pp. Illus. (b/w plates) Fine in Fine Archival Box. Hardcover. (#8655) \$450.00

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

33. Davolt, Robert W. [ed]. **Drummer [Magazine]**. San Francisco, CA: Desmondus, Inc., April 1999. First Edition. Tight, bright, and unmarred. Color cover with black and white newsprint pages, tabloid size fold, stapled. 66pp. Illus. (color and b/w plates). Near Fine in Wraps. Original Wraps. (#8985) \$75.00

Issue #214. Last print copy of the serial publication. Includes certificate of authenticity, signed by last editor of the magazine Robert W. Davolt. September 30, 1999. Front cover also signed by Robert W. Davolt, "the last Drummer." This issue features articles on "Slaves and Servitude", particularly on master/submissive roles and masculine "handlers." The photography exhibits situational stimulation and supports consensual role-playing. Drummer magazine is an American magazine specializing in BDSM, bondage, and leather subculture geared toward gay men. Although, beginning in Los Angeles in 1977, the editorial office moved to San Francisco to become one of the more dominant magazines to feature and support the leather community and bondage sexuality. Both Tom of Finland, prominent leather culture illustrator and photographer, Robert Mapplethorpe were featured in the magazine in the 1970s.

34. de Amerval, Eloy. **La Grand Diablerie** Poème du XV^e siècle. Paris: Georges Hurtrel, 1884. First Edition. Contemporary red morocco over marbled boards, some wear to extremities and little foxing, else a tight, bright, and marred copy. Fully illustrated, including four etching by Paul Avril; red and gilt decorated endpapers, with a green ribbon bound in. Limited to 1000 copies, this being copy 944, and signed by Georges Hurtrel. In French. 8 vo., 216 pp. An exceptional copy. Very Good+. Quarter calf. (#9429) \$225.00

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Eloy de Amerval was a French Renaissance composer and literary poet, known mostly for the long poem, "Le livre de la deablerie [1508]." The poem is a conversation between Lucifer and Satan "in which their nefarious plotting of future evil deeds is interrupted periodically by the author, who among other accounts of earthly and divine virtue, records useful information on contemporary musical practice." It is a Medieval dream both metaphoric and satirical in interpretation, confronting Earthly and heavenly topics, including marriage, vice and virtues, and witchcraft.

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

36. Dennerline, Thorsten. **13 Tattoos**. Vermont: The Bird Press, 2011. Limited Edition. Tight, bright, and unmarred. np. Illus. (color plates). Numbered limited edition of 25 copies. Signed by the artist. Fine. Hardcover. (#8770) \$1,600.00
"Some time ago I suddenly got the urge to make a book about tattoos. I decided to think about tattoos not just as pictures or designs, but to consider them more broadly (scars, living drawing marks, body adornments, rites of passage, magic to improve the body's function, ways to relieve or relive pain, signs of bravery, remembrances, cultural signifiers, or tribal/ group markings). I also thought of the idea of drawing on skin and marking its surface as a way to be aware of it as a three-dimensional picture plane (with psychological implications). I have to admit that the associations with crime and other "bad" things was enticing to me as well. This book of tattoo proposals is simply a non-linear document of my own thinking about these ideas." (from Intro) Woodblock prints and photopolymer letterpress details, printed on handmade Richard de Bas paper.

37. Dewitt, Cali Thornhill. **Affirmations**. Los Angeles, CA: Privately Printed, 2013. First Edition. Single-sided 8.5x11" paper sheets stapled and black duct tape bound. Illustrated in color and black and white Xerox copy. 22 pp. Clean and bright. Very Good+ in Wraps. Staplebound. (#9172) \$175.00
Scarce copies, as Dewitt's work is widely collected in the Los Angeles art and fashion scene. Cali Thornhill Dewitt is a Los Angeles based artist, writer, and fashion designer known for his arty discordance and tongue-in-cheek pop art. He is currently working with high profile hip-hop artist Kanye West on a text heavy fashion line. "Affirmations" flirts with sadomasochism and cheeky inspirational quotes in a black humor 'self-help' style zine format.

38. [Diane Bataille]. **The Whip Angels: The Traveller's Companion Series**. Paris: The Olympia Press, 1955. First Edition. Touch of rubbing at rear, else tight, bright, and unmarred. Green printed wraps. Small 8vo. 198pp. Near Fine in Wraps. Original Wraps. (#8465) \$245.00
Attributed to Diane Bataille and apparently written in response to a debate with her husband (noted librarian and novelist Georges Bataille) over her ability write erotica. Themed similarly to de Sade's Justine, here young Victoria's family and friends guide her training in submission, intense stimulation, and dominance. The work eventually became one of Olympia's best selling books, far exceeding the circulation of work by her husband. Very difficult to find in the condition show here.

39. Eckels, Howard Samuel. **Post Mortem Stains and Putty Color**. Philadelphia: Press of H.S. Eckels & Co., 1922. First Edition. Minor shelf/edge wear, joint starting at staples, light/even toning to textblock, ownership signature and notation at front, else tight, bright, and unmarred. Navy cloth boards, printed label, fold-out map (in red) of circulatory system. 12mo. 53pp plus adverts. Illus. (color print). Very Good+. Hardcover. (#8966) \$245.00
Includes 'modern' book curse, "Notice' / This book is the property of G. L. Dodds. / Read if you care to but do not mark, destroy, or carry out of back room. / G.L. Dodds / P.S. I weigh 157lb. Let this be a warning to you. / G.L.D.

40. Einstein, Albert ; Ido Agassi [artist]. **The General Theory of Relativity**. Israel: Ido Agassi/Hebrew University of Jerusalem, 2016. Limited Edition. Bright and unmarred. Blue cloth boards, printed label, magnetic closure on triptych box, printed colophon at front pastedown. Size: 42cm X 21cm
Autograph, n.d., 46 pp. in German. Fine in Fine Archival Box. Loose Sheets. (#9266) \$5,000.00
*A special facsimile reproduction of Albert Einstein's manuscript made by book Artist Ido Agassi. The 46-page facsimile is printed on 110gr. paper, with Agassi hand cutting each sheet to match the original. The facsimile is housed in a unique triptych box, designed to t the entire multi-sized 46 pages. The facsimile, the first and only such allowed by Hebrew University, is of Einstein's "Die Grundlage der allgemeinen Relativitätstheorie" [The Foundation of the General Theory of Relativity] held in the Albert Einstein Archives) and published in Annalen der Physik 49 (1916): 769-822.
"The article was received on March 20, 1916 and published on May 11, 1916. This manuscript is the fundamental paper on the general theory of relativity. It is one of the most important manuscripts, if not the most important manuscript, written by Albert Einstein. Einstein donated the original manuscript of the article to The Hebrew University on the occasion of its opening in*

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1925." [from the printer]

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

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

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

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

43. Fagan, Myron C. **Red Treason in Hollywood**. 1949[1950]. Fifth Printing. Light shelf/edge wear, soft creases at tips, small moisture stain at front wrapper, minor rubbing, even toning to pulp leaves, else tight and clean. Glossy printed wraps. 8vo. 100pp. Illus(b/w plates). Very Good in Wraps. Original Wraps. (#9390) \$65.00

Fagan, an ardent anti-communist, wrote a number of anti-communist screeds and produced plays and films that promoted his views (for a period with a company owned by Joe Kennedy. It went through several small printings, all on uniformly poor materials and few examples of any iteration remain. A handsome copy.

44. **Fire Balloon [Montgolfier]**. England, nd. [circa 1907]. Pink paper wrapper faded, slight rust mark at rear from metal frame, else bright and clean (and unopened). Pink paper wrapper with cream paper label, black in lettering and decorative elements; balloon is wire, paper, and wool. 23.4 x 24.9cm. Unopened. Very Good. Original Wraps. (#9310) \$325.00

"The balloons consist of a metal wire framework onto which is pasted coloured tissue paper. At the bottom is a metal ring to which is attached a piece of cotton wool. Each is contained in a tissue envelope with the instructions pasted on the front." (V&A Museum). "...et two or more persons hold it up with the sides out, whilst another saturates the wool in Methylated Spirit, then apply a match..." Uncommon in any condition, quite scarce, when unopened.

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

Limited first edition of 36, this edition is 1/36, with the trade edition cased in a custom leather 'corset' cover binding, secured by metal grommets and two leather strap loops. Leather still bears a hide scent and features a painted patina, a fire burnt treated, manipulated, and animal-like with elements cut into tails. The AMF logo is carved into the leather at the top of the cover, as well as the edition number: 1/36 on the back. Text printed on high quality matte clay coated medium weight paper. Signed by Louis Fleischauer, "Pure Kaos Against Total Control" 2016, on the opposite end papers. Includes a small archive of performance fliers for AMF [2002-2015], AMF Korsets / Fleischauer Creations marketing cards and a DVD-R of live performances, signed with a fingerprint impression and numbered 1/36. Edition is divided into several sections: Flesh Art Manifesto, Sculpted Skin (Wearable Art/AMF Korset), Rituals of Transformation, Human Instruments, Aesthetic Meat Front (Rituals + Actionism), Transformed Flesh, Interviews + Random Thoughts. Scarce copy, most editions are with private collectors, this is the last acquired copy from AMF with the leather casing and performance inclusions and also is the first numbered and sculpted edition, as well.

This book is a retrospective of Aesthetic Meat Foundation, (Aesthetic Meat Front is the performance collective of the entire art and creative project of Aesthetic Meat Foundation), featuring a mix of ritual, sculpture, and wearable art. AMF performances in the United States are generally rare, but emulate the same power as Ron Athey and Einstürzende Neubauten fused with an anti-industrial complex manifesto. "Louis Fleischauer, is a sculptor, and body-artist using organic materials such as animal hides, bones, flowers, blood and his own skin. In his public rituals he turns humans into living sculptures and instruments, including his own body. Through a mix of agony and euphoria Louis falls into a state of trance. His sculptures are a reflection of this experience." – from the AMF biography.

46. [Fox, Charles James (attrib)]. **Essay Upon Wind: With Curious Anecdotes of Eminent Peteurs**.

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

"A remarkable jeu d'esprit, in the scatological manner of Swift and his imitators, and persistently attributed to the eminent English politician Charles James fox, whose good-humored dissipations were notorious. "This copy is printed on vellum; the printed notice of limitation on the verso of the title-page reads, "Of this volume fifty copies only are printed," to which an early hand has added in pencil, "on paper, and 2 on vellum." The text begins with a facetious dedication to the Lord Chancellor (Lord Thorlow): "I have heard, from several of your brother peers, that your lordship farts, without reserve, when seated upon the woosack, in a full assembly of nobles." A following note ("anticipation") informs the curious reader that "the following singular essay was written, and published, for a

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considerable wager." The essay itself, called "An Essay upon Farting," is addressed to the Secretary of the Agricultural and Philosophical Societies in an unnamed place, and is dated Monteuil, December 23, 1783. There follows a mock-scholarly discussion of five kinds of exhalation, the sonorous and full-toned, or rousing fart, the double fart, the soft fizzing fart, the wet fart, and the sullen wind-bound fart. The essay is signed "Van Trump," and is followed by a short postscript, and a longer appendix, with its own fly-title, called, "After thoughts upon farting; shewing its great utility: with curious anecdotes of eminent farters." The printing history of this text is obscure. At the Pennsylvania Historical Society is what appears to be a unique copy dated 1787, with vii(1), 39 pp., "printed and sold by all the booksellers in town and country." At Harvard is another edition, called "An Essay upon Farting," with the same pagination, and curiously dated "MDCCLXXVII;" this pamphlet was printed in London for G. Ledger of Dover, "and sold by all the booksellers in town and country under the title of An Essay upon Wind." Ledger was in fact a bookseller in Dover, and his name appears in at least a dozen imprints from 1786 to 1799. Of the present edition the ESTC (01/04) records three copies (O; CU-SB, NSyU), to which OCLC adds one more (CtY, but "52 pp."), and NUC possibly a fifth (IEN). None of these is reported to be on vellum. The ESTC dates this printing ca. 1800; it is certainly no earlier, as the new-style "s" is used throughout; very likely it was produced before Fox's death in 1809. An early manuscript note on the front flyleaf reads as follows: "Of this volume written by Charles Fox for a wager, and dedicated to Lord Chancellor Thurlow, only fifty copies were printed on paper, & two upon vellum. 2312. Bohn's English Catalogue. 1829. Hibbert's sale five pounds." George Hibbert's large library was in fact sold in 1829. though I believe there were 12 copies on vellum (as we have sold to recently and know the location of at least 3-4 in insitutional clients. Inserted at the front is a portrait of Fox, dated 1798; later bookplates of Frederic R. Kirkland and Ray Norr. Kirkland was a noted collector who's collection was sold by Parke-Bernet Galleries in 1962. Norr was also a well known collector (who's bookplate was create by one of the greats of the period), though he is best known as a whistle blower in the tobacco case.

47. **Framed Hair Art family history record.** c. Late 19th century. Unique. Framed and mounted hair art piece with several looped human hair pieces mounted and embroidered on canvas cloth, includes black and white photograph of a family. Each locket of hair is tied with a blue or pink ribbon signifying gender and documented with the person's name. Very Good+. (#9468) \$650.00

A family hair wreath was a way of telling about the family and its history; the same way a family tree indicates who members of a certain family are and their relationships, today. Hair was an important signifier to Victorians, not only of social class, but a sentimental part of their lives. Hair art and the collecting of hair from members of the family provided a way for women to bond with family and beloved friends, to mourn relatives, create beautiful objects, and form a familial record distinct from outside sources. In this case, the lockets are remnants of genealogy, more so than, relics of mourning.

48. Freydier. **Plaidoyer de Mr. Freydier avocat a Nismes, contre l'introduction de Cadenas, ou Ceintures de chastete.** Montpellier: Augustin-François Rochard, 1750. First Edition. Light shelf/edge wear, light toning, rubbing at spine label, tips through, else tight and unmarred. Purple paper boards (19th-century), leather spine label, gilt lettering, marbled textblock edges, woodcut decorations. 8vo. xxxvii, [1] (blank)pp. Very Good. Hardcover. (#8965) \$2,500.00
First Edition of this highly curious work, containing legal arguments of an actual 18th-century trial concerning the forced use of chastity belts; it remains one of the most bizarre trials of sexual jealousy. Even in the 19th-century this first edition of 1750 was quite unobtainable. The importance of this work, and the rarity of the first edition of it, merited a reprint by Jules Gay, the great bibliographer of pornography and human sexuality, in 1863. Gay's edition contained a preface (unsigned, but by the great French bibliographer Gustave Brunet) in which is claimed: "There exists few trials as bizarre as this one, and we believe that the case involving Master Freydier remains unparalleled in the annals of legal literature."

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

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

49. Gatewood, Charles. **Forbidden Photographs Original Maquettes and Image Negatives.** Sun in Scorpio, 1981. Limited Edition/Unique. Maquettes: Hint of toning at leaf edges, some glue toning at text pastedowns, some pencil notations for printers, else bright and clean; book: tight, bright, and unmarred. Maquettes: archival box, tissue between negatives; book: black paper boards, black endpages, frontispiece. 8vo. np. Illus. (b/w plates). Limited numbered edition of 1000, this being copy "Proof" Very Good. Hardcover and Original Sheets. (#9187) \$2,500.00
"Charles Gatewood's world is not for everyone. These photographs, themselves quite understated, present some of the most gruesome and irresistible body piercings, tattoos, and alternative characters. Gatewood's writings provide a vivid

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travelog insight into the lives of Annie Sprinkle, Sailor Sid, and Mrs. Gatewood. [publisher] "Gatewood's work is freakish, earthy, blunt, erotic--most of all, terribly and beautifully alive." [A.D. Coleman, *New York Times*] Nineteen negatives for the various photographs including nearly all of the 'major' images (including bondage bear). Forty loose sheets composed of the pasteups for the the book. Includes original envelopes laid in.

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

Inscribed to front flyleaf by the great lady herself:

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

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

Beatrice was the transatlantic issue of the mighty London house of Forbes-Robertson, theatrical super family, friends of Oscar Wilde in all possible ways, revolutionaries of the stage, she was mates with royalty, blood brethren of the rich and famous from Bernhardt, to Irving, Ellen Terry, Bram Stoker, Gilbert and Sullivan and the great and powerful on both sides of the pond. Actress, activist, public speaker on Women's Suffrage, Vice President of The Actress's Franchise League (yup, a women's trade union in pre First World War America), President of The British War Relief Organisation, author of "What Women Want" and, along with Charlotte Perkins Gilman herself, a leading member of Heterodoxy (which is an incredible name on so many delicious levels); the prominent and occasionally notorious and radical feminist debating group based in Greenwich Village in the early 20th century. A hotbed of unorthodox feminist opinion and a haven for New York's lesbian and bisexual women, other members apart from Gilman and Forbes Robertson included Inez Haynes Irwin, Ida Rauh (another actress and female trade unionist, running mate of Eugene O'Neill), Susan Glaspell (the greatest woman playwright no-one has heard of), Fola La Follete (Quote of the week: "A good husband is not an adequate substitute for the ballot.") and Zona Gale, first female Pulitzer winner. I can only imagine that their meeting rooms didn't need gas or electricity, it probably just glowed out of sheer rage and intelligence, they referred to their struggle for recognition as "breaking into the human race." One of the greatest and most significant weird tales of the late 19th century, a story "not intended to drive people crazy, but to save people from being driven crazy..." inscribed by its ground-breaking feminist author, to a friend and fellow fighter for woman's suffrage on the occasion of her marriage. Beat that.

51. Godwin, William. **Lives of the Necromancers : Or, An Account of the Most Eminent Persons in Successive Ages, Who Have Claimed for Themselves, or To Whom had been Imputed by Others, the Exercise of Magical Power.** London: Chatto and Windus, 1876. First Edition. Rebound in red pebbled quarter calf, decorative floral gilt design to spine with raised bands, modern marbled boards, marbled end papers, tight, bright and unmarred, slight bumped corners, yet text is crisp and clean, an exceptional copy. 16mo, x, 282 pages, includes decorative printer's mark and armorial bookplate of Francis Brooks. Very Good+. Quarter calf. (#9460) \$2,400.00

William Godwin (1756-1836) was the famous radical journalist and author, husband of the feminist Mary Wollstonecraft, father-in-law of Percy Bysshe Shelley, and father of the author of "Frankenstein." Mary Wollstonecraft Shelley. Lives of the Necromancers was the final book written by Godwin and summarizes paranormal legends from western and middle eastern history. Although Scott's "Letters on Demonology and Witchcraft (1830) had prepared the public, Godwin's work was not widely reviewed. A long article, probably by David Brewster, in the "Edinburgh Review" lamented Godwin's failure to furnish 'any clue through the intellectual labyrinth of Necromancy' ... When it appeared in America a year later the master of the occult Edgar Allan Poe, however, took the opportunity in the "Southern Literary Messenger" to say that Godwin's name meant excellence and that his style was finished and graceful. The work was sufficiently in demand to be republished in New York... and in London in 1876." (Marshall). A definitive history of witchcraft and supernatural beliefs respectively, although critical of the Church's proceedings on the treatment of people prosecuted for witchcraft and a rationalist view of necromancy. Extremely scarce small format edition.

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52. Grateful Dead; Hunter, George. **Notice! Tour of the Great Pacific Northwest:** The Grateful Dead and the Quicksilver Messenger Service, PH Phactor Jug Band. San Francisco, CA: Bindweed Press, 1968. First Printing. Bright, clean and unmarred. 6x10" Black ink lettering and decorative elements, blue ink date and location. (See, e.g. page 287 of Art of Rock for comparison image). Fine.. Handbill.. (#3178) \$2,500.00
*"Fri. Sat. Feb. 2 & 3 Crystal Ballroom" A *pristine* copy of this remarkably rare handbill. The prior owner found this handbill in a book where it has safely rested since 1968 or so. It is an "As New" copy.*

53. Grobet, Ximena Pérez . **Encuadres, Personal Diary.** Mexico City: Nowhere Man Press, 2000. Limited Edition. Tight, bright, and unmarred. Black paper wrappers, exposed bands, alternating leaves of textured paper: a black sheet with black serigraph print, a sheer sheet acting as an overlay, and white sheets, either Japanese paper with black serigraph print or heavier weight with aquatint prints; black cloth archival box, printed lines. Square 8vo. np. Illus. (b/w screen printed plates). Numbered limited edition, this being 14 of 25. Fine in Fine Archival Box. Original Wraps. (#9268) \$2,500.00
"The idea of this book was to extract a series of texts from the artist's personal diary, which would enable one to recognize, rather than the content of the text, the emotion that accompanied the experience, reflected in the many facets adopted by her handwriting at these very different times. The handwriting becomes an emotional record each of the real, concrete experiences that led to the writing of those twelve episodes selected from the diary. The book has twelve engravings made in Alex Ehrenberg workshop in Mexico City, with twelve silkscreens made in Jan Hendrix's workshop in Mexico City, binded by Poncho Martínez. The book was published thank you to the Mexican CONACULTA GRANT called "Jóvenes Creadores" in the visual arts area leaded by Luis Lopez Loza." [artist statement]

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

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

56. Hanmer, Karen. **BEAUT.E(CODE) Computer Professionals Reflect on the Art in Software / Big Blue.** Glenview, IL: Karen Hanmer, 2002/2006. Limited Edition. Bright and unmarred. Laser print on polyester film; computer punch card. 3.25x7.5". Edition of 100 Fine. Loose Sheets. (#9278) \$100.00
*BigBlue: National Archives image of 1970s era computer room overlaid on punch card.
BEAUT.E: Text keypunched onto computer cards, "bound" with custom printed rubber band.
"This book documents interviews conducted with computer software developers to explore the aesthetic values in, and their fond feelings for, computer programming.
I am a visual artist. My husband is a software engineer.
For years I have listened to his conversations with colleagues about hardware and software, what is good or pleasing and what is not and why, what they find new and exciting or classic and exciting. I am able to sense, but am unable to experience the excitement they feel.
I wanted to find a point of entry into this world, and find a way to convey their excitement to other non-technical people. I gathered information by conducting group interviews with and sending questionnaires to computer professionals to explore aesthetic values in the art of computer programming and how they are similar to (or different from) aesthetic values in art. Or more plainly, "what excites these guys?"
Three elements are combined to create the pieces in this show: quotes from the interviews which I thought best or most colorfully expressed these aesthetic values, representations of artifacts I remember fondly from my college days working in the machine room of the university's computer center circa 1980, and my simplistic understanding of the basic inner workings of a computer."*

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57. Head, Dr. John Thomas, Maximus; Lord Merlyn [pseud.]. **Original Rosicrucian esoteric manuscript, grimoire.** Early to mid-20th century. Unique. Loose handwritten and hand-colored original manuscript in 18 leaves, housed in binder and mylar sheets. 4to. The manuscript is fully illustrated into several sections, "A Chela's Prayer" [student's prayer], followed by 14 leaves with descriptive explanations of Chaos, First Manifestation, Supreme Being, Solar God, Holy Spirit, First-third Differentiations, and the Fall of Lucifer. All signed with the pictorial device "S.S" star in triangle. No known copies exist. Very Good+. Original Wraps. (#9430) \$650.00

Dr. [John] Thomas Head [pseudo. Lord Merlyn] c.1910-1999. Dr. Head was a professor, language scholar, and member of the Golden Dawn, and elder of the Unicorn tradition of Wicca. He was also a book collector of some note. Head was a personal friend of Israel Regardie, and an avid book collector who was well known for his encyclopedic knowledge - theoretical and practical - of different occult traditions. He contributed to Regardie's seminal work "The Complete Golden Dawn System of Magic," (1984) with the learned introduction chapter on "The Enochian System" in volume ten. He was a skilled linguist, and an expert on the Enochian language, and is said to have studied with W. E. Butler, and Dion Fortune, amongst others. He was also a member of the James Branch Cabell Society, and the possessor of "an extensive knowledge of Cabell's works based on many years of enthusiastic study and the amassing of an enviable Cabell collection, plus professional experience in writing and editing."

58. **Heart In Your Business: 14th National Motorcycle / Bicycle Show.** New York, 1928. Unique. Excellent condition, bright and unmarred, heart shaped advertisement for the 14th Annual National Motorcycle and Bicycle show in New York City, Madison Square Garden. Very Good+. (#9315) \$45.00

The first National Auto Show was held in 1900. Apparently, as early as 1915, the two-wheel industry was expanding so the national show split from the automotive industry to have their own independent show. The newly built Madison Square Garden accommodated track racing as well. Rare piece of motorcycling and bicycle ephemera.

59. Hulsey, Sarah. **Asterisms.** Somerville, MA: Sarah Hulsey, 2017. Limited Edition. Bright and clean. Loose sheets in printed portfolio. 8vo. np [21 folded sheets]. Illus. (color plates). Numbered limited edition, this being 1 of 30. Fine in Fine Portfolio. Loose Sheets. (#9262) \$900.00

"Asterisms represents the phoneme systems of the ten most widely spoken languages in the world, which represent the first languages of almost half of the world's population (3.4 billion people). The layouts of the International Phonetic Alphabet chart are paired with notations used in modern astronomical charts to create new diagrams of linguistic sounds as constellations, with star size correlated to the sound's frequency. Each language is given a consonant chart and a vowel chart, from which imagined constellation-like shapes are represented in woodcuts. Taken together, the twenty charts in this book explore what the most widely spoken languages would look like, if charted in the heavens." [artist statement]

"Asterisms was designed, printed, and bound by Sarah Hulsey in Somerville, MA in 2017. The text was printed from Lutetia metal type, except on the enclosed IPA charts which were printed from polymer plates using ITC Stone Sans Phonetic digital type. The images were printed from woodcuts and polymer plates. Both text and images were printed on a Vandercook 15-21 press. The papers used are Zerkall Book, Zerkall Ingres, and St. Armand handmade paper."

[Colophon] *This book represents the phoneme systems of the ten most widely spoken languages in the world, in descending order of population of first-languages speakers. In three cases, the population figures are based on a macrolanguage, which is a group of closely related individual languages that are treated in some contexts as a single language. These three are Chinese, Arabic, and Lahnda (a macrolanguage of Pakistan that includes Western Punjabi and Saraiki, among others). Figures are drawn from SIL's Ethnologue website. The title and the idea for the woodcut imagery is based on the notion of an asterism as a shape that can be identified among the stars, as opposed to the modern definition of a constellation as a defined region of the sky. While the star symbols are based on modern scientific star charts, the asterism shapes are inspired by older, more primal ways of tracing patterns in the sky.*

60. **Huntley & Palmers Drafts Board with Empire Assorted vs Breakfast Biscuits [Checkers].** London: Huntley & Palmers, nd. [1926]. First Edition. Minor shelf/edge wear, else bright and unmarred. Glossy color printed board and pieces. 25x24cm. Illus. (color plates) Near Fine. Stiff Boards. (#9314) \$300.00

"This is a board for a game of draughts, between Empire Assorted and Breakfast Biscuits. The Breakfast Biscuit was invented by Walter Palmer in 1891. Walter was a trained scientist and had been trying to perfect a medicated biscuit which included yeast, for his friend George Meredith. In 1926 the company mistakenly celebrated its centenary and this board could have been issued as part of those celebrations." [From the company]
Uncommon in any condition, quite scarce in as fine condition as found here.

61. **Jacquard Hair Art memento mori.** c.late 19th century. Unique. Hand sewn memento mori hair art work in superb condition, no soiling, clean. Embroidered jacquard fabric with cross-stitch pattern sewn onto fabric with braided human hair. Very Good+. (#9469) \$325.00

Hair art pieces are known to have flourished in the Victorian times in the United States and Europe, yet as a traditional and ceremony is traced back to indigenous cultures. Many pieces were for a memorial purpose; however this art form was also used as a keepsake of a loved ones solidifying memories. Hair was a token of love in these times as well as a remembrance of someone who passed away [memento mori]. This particular piece is singular and displays elements of mourning culture with the hair and black framed sewn motto: "Weep not for the early dead..." Could also served as a book mark or placed in a frame.

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62. Janezic, Alexandra. **One Hundred & Twenty-four Dis/Satisfied Women.** Iowa City: Alexandra Janezic, 2017. Limited Edition. Tight, bright, and unmarred. Printed paper boards, sewn signatures, red endpages, printed in red and black. Oblong 12mo. np. Fine. No DJ, as Issued. Hardcover. (#9249) \$250.00
Concrete poetry and women's rights and equality inspired artist book. Feminist think piece with thoughtful text forms. "This book is based on a study of 124 women stenographers by psychologist Margaret Sidney Quayle, using pieces of text from the following titles..." [from the colophon]
63. Janezic, Alexandra. **Punctuated Weaving.** Alexandra Janezic, 2015. Limited Edition. Bright and unmarred. Loose sheets, red cloth drop spine archival box; hand set metal type, letterpress title page and epigraph by Robert Lax. Numbered limited edition, this being 15 of 25. Fine in Fine Archival Box. Hardcover. (#9179) \$800.00
Punctuated Weaving is a suite of five letterpress sheets by Alexandra Janezic. Inspired by the process of weaving, each print is composed of individual lines of punctuation repeated to create a sense of woven work, textually. "Punctuated Weaving looks to imbue letterpress printing with a meditative property, to make a 'drawing' of the physical time spent printing. Static lines of metal type are constructed to create images imitating the irregularities of fabric. The prints serve as a timeline of the artist's decisions and movements, emphasizing the repetition involved in creating a series of multiples." Each line of type is printed individually, thus each sheet required on the order of 40 press runs. Each print in the series was at least 40 press runs. All aspects of design and construction of the piece were performed by the artist (i.e. designing, printing, binding). Columbia Rare Book & Manuscript Library Purchase Award. "Alexandra Janezic is a visual artist and letterpress printer. Her letterpress work focuses on the intersection between text and image using metal typefaces. Her most recent work is a series of letterpress printed punctuation 'weavings,' reminiscent of the warp and weft in woven textiles. She received a Bachelor of Fine Arts degree from Kansas State University and her Masters of Fine Arts degree in Book Arts from the University of Iowa. She currently resides in Iowa City, Iowa." (from the artist)
64. Jeffers, Oliver; Winston, Sam. **A Child of Books [Fine Art Print Edition].** London: Arc Artist Editions, 2016. Limited Edition. Tight, bright, and unmarred. Full cloth binding, laid in prints, wraps on second volume; all housed in archival box. fo. var pag. Illus. (color and b/w plates). Signed by the artist. Limited edition of 80 copies. Fine in Fine Archival Box. Hardcover. (#9281) \$3,400.00
Includes:
- 19 archival fine art prints
- Signed first edition copy of *A Child of Books*
- *Process Book*, containing notes, early sketches, archive of project
This Process Book is accompanied by 19 archival fine art prints and a signed first edition copy of A Child of Books. The Process Book, prints and first edition book are housed in solander box covered with Colorado Vistula bookcloth produced by G.Ryder & Co. Ltd. The 19 archival fine art prints are inkjet printed with pigment ink onto Hahnemühle Fine Art Bamboo Natural White 290gsm paper. The typographical landscapes are typeset in Adobe Garamond Pro. All images were created by Oliver Jeffers and Sam Winston. This Process Book is designed by Lewis Trevor and Sam Winston with assistance from Becky Elms. Body text is set in PT sans regular. [colophon]
65. Johnson, F.M. [photographer]. **"Treed Coon, or His First Photograph" Advertisement Trade Card.** Hartford, Conn.: F.M. Johnson studio, [c. 1910-1920]. Printed photographic advertisement trade card in good condition, shows some age wear. Sepia toned. Very Good+. (#9432) \$75.00
From the studio of F.M. Johnson, leading artist in photography and general portraiture -- Verso. Image shows young black child in front of a tree, title suggests racial insensitive time period. Photo by E.N.S.
66. Kelly, Hugh; Dr. John Langhorne. **Memoirs of a Magdalen; or, the History of Louisa Mildmay [in two volumes].** London: Printed for Harrison and Company, 1782; [1767]. Reprint. Some foxing to paper, inner hinge started, a few small tears, otherwise tight, bright, and unmarred. Rebound in half calf, green marbled boards, and has banded spine with title in gilt lettering. 8 vo., two volumes in one, collation: 3 unnumbered pages; B-L4; A-H4, I3. Some decorative printing throughout. Bound with John Langhorne, "Letters between Theodosius and Constantia." Very Good. Half Calf. (#9331) \$120.00
In 1767 Hugh Kelly, Irish writer and attorney, published his only novel, "Memoirs of a Magdalen," the story of a young woman seduced by the rakish Sir Robert Harold, before their marriage. Out of shame and disgrace, she is sent to London where another obnoxious man Sir Harry Hastings kidnaps her. She escapes and finds asylum in the London magdalen house, a sanctuary house for reformed prostitutes. Many scholars attribute the work to the archetype writing of the time and liken the plot to Samuel Richardson's "Clarissa" for its epistolary form and "seduction-shame" storyline. These type of correspondence written narratives shed light on the position of 18th century women in society with circumstantial chastity. Likewise, Dr. Langhorne is notably known for his translation of "Plutarch's Lives" and general common English love-letter blather.
67. Keneally, Zebadiah. **Lunch is Very Important: All the Secrets to Life You Never Knew You Knew.** HamburgerVampire, 2014. First Printing. Bright and clean. Printed cards; matching box. 5x3.5" np. Illus. (b/w plates). Fine. Loose Cards. (#9169) \$225.00

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Artist Zebadiah Keneally's unique Tarot deck as used in his performance of Hamburger Vampire. An 'appropriated deck', Keneally went through a tarot deck and executed a drawing 'in response' to each card...creating this deck.

68. Kent, Rockwell (illus); Stackpole, Julie (binder). **Beowulf [Art Binding]**. New York: Random House/Pynson Printers, 1932. Limited Edition. Tight, bright, and unmarred. Full leather split board binding in gray Niger goatskin, with induced wrinkles and onlays of leathers and chicken leg skins on the back board to create the fight scene atmosphere; skateskin onlays on the front board, with a (reproduction) Danish bronze age fibula inset, create Beowulf's helmet; title linocut embossed; edges are as found; endpapers are red and gray Roma paper. Custom Clamshell box in linen and bookcloth with embossed leather label. Small fo. Numbered limited edition, this being 482 of 950. Fine in Fine Archival Box. Hardcover. (#3070) \$4,500.00
8 lithographs by Rockwell Kent, and signed by him with his thumbprint on the limitation page. Translated by William Ellery Leonard.

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

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

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

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

70. Kimball, Henrietta D. **Witchcraft Illustrated** Witchcraft to be understood. Facts, Theories and Incidents. With a Glance at Old and New Salem and Its Historical Resources. Boston, MA: George A. Kimball, 1892. First Edition. Bound in gray cloth with gilt lettering and stamped with decoration. Tight, bright and unmarred with obvious wear/dampstain to covers, smudge on end pages, otherwise clean, and with decorative endpapers. Includes a laid-in single leaf card publisher advertisement for the publication. Title page illustrated with witches flying on broomsticks; two small images representing the Rebecca Nurse homestead and the Witch House (Salem). 8vo, 135 pages with 21 unnumbered leaves of plate (photographic) and in-text illustrations. Has signature of "Mabelle G. Yerkes [sic]." Very Good+. Cloth. (#9458) \$375.00

Popular literature and historical narrative written to entice visitors and curious scholars to learn about the Salem witch trials and surrounding New England history. One of the few non-fiction sources of the 19th century written by a woman author. Also covers Rosicrucianism with a description of Black American spiritualist Paschal Beverly Randolph (whom the author apparently knew personally). Hits the major known places of interest in Salem, Danvers, and New Hampshire and presents a concise history of witchcraft in Europe, Hoodoo and Voodoo, and other aspects of American history. Highly collectible and scarce in good condition.

71. King, Stephen, et al. **Moth [together with] Onan [First book appearance, etc]**. Orono, ME: The Blanket Conspiracy, 1970, 1971. First Edition(s). Moth: minimal shelf/edge wear, else tight, bright, and unmarred. Onan: minor shelf/edge wear, dampstain to back wraps (non-penetrating), else tight, bright and unmarred. Glossy printed wraps. 8vo. np; 86pp. Illus. (b/w plates). Near Fine and Very Good [textblock Near Fine]. Original Wraps. (#8959) \$1,250.00
Moth: Author's first book appearance. The first appearance in book form of three poems by Stephen King, predating any commercial printing of his work. "Moth was an anthology which evolved out of a poetry seminar at the University of Maine, where King was a student at the time. Other contributors include Tabitha Spruce, who not long after married Stephen to become Tabitha King. (In his autobiographical book, On Writing, King writes of falling in love with Tabitha during this poetry workshop-he also describes the workshop at some length in the book.) Another contributor was Michael Alpert, later to print one of King's rarest publications, "The Plant." The most important poem by King in Moth is the first: "The Dark Man," the genesis of his sprawling epic, The Dark Tower. The second poem, "Donovan's Brain," was inspired by the book and movie of the same name. King did other poems and stories for literary magazines before

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he was published commercially but this anthology represents King's most important work in this form, and was the confluence for people of significance to King's life and work."

Onan: A literary journal including two contributions by Stephen King: an untitled poem and the first appearance in print of the short story The Blue Air Compressor, later revised and printed in the magazine Heavy Metal (1981). The anthology also includes poems by Jim Bishop, to whom King dedicated the novel The Long Walk and Michael Alpert (spelled Alpedt on back cover), the printer of one of King's rarest publications, "The Plant."

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

73. Kuch, Michael; Woolf, Luna Pearl; Haimovitz, Matt. **Lemons Descending: Music, Poetry, Etchings**. [Northampton, MA]: Oxingale Press, 2000. Limited Edition. Very minor shelf/edge wear and a hit of sun, else tight, bright, and unmarred. Quarterbound, gold cloth spine, blue paste paper boards, red and black ink label, copperplate etching onlay; drop spine clamshell box, audio cd fits into space in box. 4to. Illus (color and b/w plates). Numbered limited edition, this being 53 of 70. Signed by the artists. Publisher's prospectus laid in. Fine in Near Fine Archival Box. Hardcover. (#9177) \$2,250.00
The inaugural publication of the Oxingale Press. A musical collaboration with cellist Matt Haimovitz and composer Luna Woolf, performed by soprano Eileen Clark and Haimovitz. The music of the album inspired the book of poems, featuring original color etchings by Kuch, whose interpretations create a visual counterpoint to the compositions.

74. Kuch, Michael. **An Alliterative Abecedarim of Anthropomorphic Animals**. Northampton, MA: Double Elephant Press, 2010. Limited Edition. Tight, bright and unmarred. Black cloth boards, burgundy spine, matching slipcase, magnets at left of leaves form the spine (patent pending), inlaid marbeled onlay with an embossed "A", black ink lettering, accordion fold. 12mo. np. Illus. (colored plates). Limited edition of sixty copies. Fine in Fine Archival Case. Hardcover. (#7247) \$2,600.00
"Accordion Bound Copies: Double Elephant Fecundation Graven Herein Images: Just Kuch Limned, Mordanted, Next, Operosely Printed. Quantity Rendered: Sixty. Two thousand ten Undertaking: Verbal Wayfarer's Xenagogy Yielding Zoomorphism." A brilliant, whimsical alphabet book...and one of the best colophons ever.

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

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

77. LaChapelle, David. **Collection of David LaChapelle proofs and contact sheets**. New York: self, 1990-09. Unique. Bright and clean, Photographic prints. Color an b/w. Near Fine . Loose Sheets. (#8902) \$2,500.00
Includes: 2 The Beautiful & the Bizarre exhibition cards; one email hardcopy (Armando Daniel to Sharon Gault, 1999); 28 color contact sheets and/or proofs; 27 b/w contact sheets and/or proofs.

78. **Liebig Fleischextrakt: Argentinien [Argentina] [Complete set of six, in both printed state and original watercolor paintings]**. London: Liebig's Extract of Meat Company, nd [circa 1900]. Original [and] First Printing. Minor edge wear, light toning, else bright and clean. Twelve cards (six original paintings, six trade cards as issued (printed back, etc), mounted, all originals show 'jar onlay' for the chromo-process. 3x5" cards. Illus. (color litho *and/or* handpainted). Lower right reads, "Erklärung siehe Rückseite" (For explanation, see reverse); lower left, "Gesetzl geschutz" (Legal protection [copyright claim]). Verso of originals show pencil notation of title and stamp with order details. Near Fine. (#9324) \$5,000.00
The Liebig Company is a major producer of "Meat Extract". Invented by famed German chemist Justus von Liebig the intent was to concentrate and preserve the essential nutrients and flavors of beef in the form of paste or bouillon cubes. Driven by a desire to help feed the undernourished, he developed a concentrated beef extract, Extractum carnis Liebig, to provide a nutritious meat substitute in 1840. However, it took 30 kg of meat to produce 1 kg of extract, making the

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extract too expensive. However, an English firm, who owned large cattle farms in South America, figured out an economical way to produce the meat extract in 1850 and named it after its inventor. "Liebig Fleischextrakt" was soon available worldwide.

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

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

79. Liebig Fleischextrakt: Aus Dem Leben Mozarts [From the Life of Mozart] [Complete set of six, in both printed state and original watercolor paintings]. London: Liebig's Extract of Meat Company, nd [circa 1900]. Original [and] First Printing. Minor edge wear, light toning, else bright and clean. Twelve cards (six original paintings, six trade cards as issued (printed back, etc), mounted, five of the originals show 'jar onlay' for the chromo-process, reflected in the trade cards. 3x5" cards. Illus. (color litho *and/or* handpainted). Lower right reads, "Erklärung siehe Rückseite" (For explanation, see reverse); lower left, "Gesetzl geschutz" (Legal protection [copyright claim]). Verso of originals show pencil notation of title and stamp with order details. Near Fine. (#9323) \$5,000.00
The Liebig Company is a major producer of "Meat Extract". Invented by famed German chemist Justus von Liebig the intent was to concentrate and preserve the essential nutrients and flavors of beef in the form of paste or bouillon cubes. Driven by a desire to help feed the undernourished, he developed a concentrated beef extract, Extractum carnis Liebig, to provide a nutritious meat substitute in 1840. However, it took 30 kg of meat to produce 1 kg of extract, making the extract too expensive. However, an English firm, who owned large cattle farms in South America, figured out an economical way to produce the meat extract in 1850 and named it after its inventor. "Liebig Fleischextrakt" was soon available worldwide.

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

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

80. Liebig Fleischextrakt: Bilder aus Ungarn [Pictures from Hungary] [Complete set of six, in both printed state and original watercolor paintings]. London: Liebig's Extract of Meat Company, nd [circa 1900]. Original [and] First Printing. Minor edge wear, light toning, else bright and clean. Twelve cards (six original paintings, six trade cards as issued (printed back, etc), mounted, all originals show 'jar onlay' for the chromo-process, one card shows onlay 'repairing' horses tail. 3x5" cards. Illus. (color litho *and/or* handpainted). Lower right reads, "Erklärung siehe Rückseite" (For explanation, see reverse); lower left, "Gesetzl geschutz" (Legal protection [copyright claim]). Verso of originals show pencil notation of title and stamp with order details. Near Fine. (#9318) \$5,500.00
The Liebig Company is a major producer of "Meat Extract". Invented by famed German chemist Justus von Liebig the intent was to concentrate and preserve the essential nutrients and flavors of beef in the form of paste or bouillon cubes. Driven by a desire to help feed the undernourished, he developed a concentrated beef extract, Extractum carnis Liebig, to provide a nutritious meat substitute in 1840. However, it took 30 kg of meat to produce 1 kg of extract, making the extract too expensive. However, an English firm, who owned large cattle farms in South America, figured out an economical way to produce the meat extract in 1850 and named it after its inventor. "Liebig Fleischextrakt" was soon available worldwide.

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

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

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

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show pencil notation of title and stamp with order details. Near Fine. (#9322) \$5,000.00

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

82. Ligorano - Reese [Gingrich, Newt]. **'Contract with America' Underwear.** Pure Products USA, 1995. First edition. Artists Multiple. Bag shows very minor wear, else tight, bright, and unmarred. Silkscreened underwear, photographic insert with artist statement and colophon at the rear; in original ziplock plastic bag. Small 8vo. Illus. (b/w plate). Signed by the artists. Numbered limited edition, this being 2 of 260 (in a run later increased to 300). Near Fine in Bag.. Bagged Pamphlet and Insert. (#7582) \$75.00

Signed and numbered by the artists. Silkscreened underwear featuring a photo of Newt Gingrich at the crotch, and ten numbered points of the Contract on the rear. Caused a political sensation when it was first issued in 1995, with threats of litigation and considerable mainstream media attention. Originally intended as a run of 260 copies, the response was such that they increased the edition before 'release' to 300 (adding a small sticker to change the edition to 300. This is, as noted, "2".

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

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

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

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

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

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

While the book exists as an independent object, when combined with the website, the two together serve to document a dialogue between poet and artist-designer. Responding to a poem, entitled "Gentleman, Dot's dad, trots past the silverscreen," I wrote Z which combines the logograms for LAPIS [stone] and SCALPRUM [chisel] to equal STELE — thus drawing an analogy between the desire to be immortalized on the silverscreen and having one's deeds incised on a granite wall. Likewise, in composing her second series of poems for the website, Lori responded to the hieroglyph [small image] with this: "multivocal warble of Sufis fingering prayer beads."

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

84. Ludewig, Georg, Herzog zu Braunschweig und Lüneburg [George I of Great Britain]. ... **"Von Gottes Gnaden, Georg Ludewig, Hertzog zu Braunschweig und Lüneburg, des Heil. Röm. Reichs Ertz-Schatzmeister und**

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

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

*The Duke is basically calling out the local states within the region for delinquency and organizing of unauthorized fees for executions. Once regulations and set fees were established, with different fees for different methods, including strangulation (1 Thaler 24 Marien Groschen), decapitation (ditto), hanging, etc. The edict states there should be a limited payment for assistants, nails, chains, but not for tools - unless said tools were broken in service (sic). Overheads are claimable if caused by delay, but limits are imposed on "hospitality" (sic). Section VI gives special notice on the execution of deserters and concessions to those in the military. The edict was enforced by threat of punishment (sic). *Unknown to David Murray, "Lawyers' Merriments." An interesting glimpse into 18th century early German state law, labor, and politics. No copies held outside Germany [WorldCat].*

85. Lyssiotis, Peter; Cavalieri, Angela. **1316 [Complete in Three Volumes].** Melbourne, Australia: Lyssiotis/Cavalieri, nd. Limited Edition. Tight, bright, and unmarred. Loose gatherings, various techniques, cut-throughs; solander boxes in burgundian, black, and brown. np. Illus. (color and b/w plates). Numbered limited edition of 10 Fine in Fine Archival Box. Hardcover. (#8736) \$9,500.00

"1316 is a trilogy, the sequence based upon Dante's The Divine Comedy (most likely the year he completed the work). This work is a response to Dante's imaginary world. The first book explores the Inferno, Book 2 travels through Purgatory, and Book 3 makes the journey to Paradise.

All three books share a twin through line: Colour and Geometry. As an example, Book 3 used the colours of blue and gold and their implied light, peace, and sanctity, and the geometry of the square to enforce the perfection and release offered by Paradise.

On our ten-year journey with Dante, we have constantly referred back to artists such as William Blake, Gustav Dore, Tom Phillips, and Colin McCahon, who also contended with Dante's text. We have drawn on Angela's photographs of texts and inscriptions used in the interiors of Italian churches and domes...we looked for those things in Dante that rippled out to our own times. Consequently, the text is original and written by Peter."

Linocut prints, photographs, screen prints, acrylic, pen and ink.

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

86. Macoy, Robert. **The Masonic Manual. A Pocket Companion for the Eninitiated : Containing the Rituals of Freemasonry, Embraced in the Degrees of the Lodge, Chapter and Encampment : Embellished with Upwards of Three Hundred Engravings ...** New York: Clark & Maynard, [1858]. Revised (Fifteenth). Full calf small pocket size, pebbled with tongue and tab clasp. Tight, bright, and unmarred with minimal edgewear; leather is supple. Gilt lettering on front flap and edges. 299 pages, vi, with 10 unnumbered pages of illustrations. Heavily illustrated throughout with in-text illustrations, frontispiece. Later edition. Very Good+. Full Calf. (#9456) \$240.00

Macoy was a prominent Freemason, and was instrumental in the founding of the Order of the Eastern Star and the Order of the Amaranth. He also founded what may be the largest Masonic publishing, regalia, and supply house currently active, Macoy Publishing & Masonic Supply Company, more specifically the travel edition of the Masonic rites. Formulated as a practical guidebook for initiates, and beautifully illustrated with engravings, including recognizable classic Masonic symbols, the all-seeing eye, gavel, anchor and ark, and Royal Arch jewels, flags and ceremonial craft.

87. Maret, Russell; Schneider, Nina. **Pressed for Time: A Descriptive Bibliography of the Work of Russell Maret.** New York: Russell Maret, 2014. Limited Edition. Tight, bright, and unmarred. Quarterbound, cloth spine, printed paper wrappers, spine label, cloth covered slipcase, tipped in and fold out elements. fo. 119pp. Illus. (color and b/w plates). Index. Appendices. Fine in Fine Slipcase. Hardcover. (#8758) \$1,250.00

An extraordinary exploration of the work of printer and typographer Russel Maret. Compiled by Nina Schneider with notes by Maret and includes essays by Mark Dimunation (Chief of Special Collections of the Library of Congress), and Paul F. Gehl (Newberry Library). 105 standard copies in slipcases, 25 deluxe copies in drop-spine archival box with extra suite of ephemera, and a handful of AP copies, all signed by Maret on the colophon.

88. Maret, Russell. **Roma Abstract. An Alphabet by Russell Maret.** New York: Russell Maret, 2017. Limited

Edition. Tight, bright and unmarred. Printed black wraps, stab-sewn, black ink text drawn from the inscription on Trajan's column; in a frosted acrylic slipcase. Fine in Fine Slipcase. Original Wraps. (#9482) \$625.00

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

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

The finished alphabet borrows from Greek, Etruscan, and Roman alphabetical marks to create a set of twenty-six forms that require their neighbors to be understood. They are legible, but only just so. As a group, the letterforms also evoke the diversity of alphabetical history, calling into question the recurring desire to find an idealized alphabetical form. After returning to New York in 2010, I digitally traced the letterforms and used them at greatly reduced size on my MMXI new year's card and on a page of Specimens of Diverse Characters. Although I liked the smaller printed versions, something was missing. The original scale of the painted letters was critical to their reading as monumental forms that had been degraded and deprived of their full meaning. Since printing Specimens I have wanted to print the letterforms of Roma Abstract at their original size.

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

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

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

An exceptional copy of this extremely scarce minor classic.

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

"Funny Ha Ha Funny Peculiar or Funny Peculiar Funny Ha Ha is the result of my extended study of Shakespeare's comedies. I find the comedies individually to be enjoyable but there is a sameness to many of the plots that allows me to mix them up in my head. So much mistaken identity, gender confusion, and various other contrivances while romping their way to a fifth act wedding or two. Even more problematic are the decidedly unfunny themes that are common in many of these same comedies such as hypocrisy, sexual harassment, intolerance, sexism, misogyny, and anti-Semitism. I struggled for a long time to integrate all these ideas. I finally realized that what I needed to do was to address each aspect separately, thus a dos-a-do book. Each side has its own focus and treatment. The characters are the same in both books. They are printed using the P22 Blox which are a set of modular shapes that can be interchanged to change the body's posture and gestures. The P22 Blox allows the presentation of the characters as interchangeable as well. Funny Peculiar is a drum leaf book and presents selected lines from five plays delivered by characters on a stage set. Funny Ha Ha is a slice book allowing the viewer to mix and match the costumes and gender of the characters in a

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variety of postures." [artist statement]

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

91. 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) \$1,500.00
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.

92. [Miranda, Carmen; Romero, Caesar (also Abbott, Bud; Costello, Lou)]. **Scandalous Photo of Carmen Miranda [With signed playbill]**. Los Angeles, CA, nd [circa 1940]. First Printing (presumed). Two small pinholes in the margin, soft cracks in the image (age), else bright and clean. Quarterbound, green leather spine with raised bands, portfolio with acetate window protecting the photo. 4to. np. Illus. (b/w plate). Very Good. Original Print in Archival Box. (#8403) \$1,250.00
Arguably the first "celebrity upskirt" shot. Miranda was dancing with Caesar Romero when, according to legend, a photographer at Ciro's Restaurant laid on the floor trying to capture a more unusual shot. As it happened, Miranda was fond of not wearing underwear, apparently because it gave her 'greater freedom of movement' while dancing. The image was quite scandalous in its day. The included playbill is signed by all performers, including Bud Abbott and Lou Costello.

93. **Modern Fish-Oracle novelty game and advertisements**. New York: Willy Mayer & Company, c. 1875. Printed paper and plastic advertisements with some wear, otherwise in excellent condition. All elements present. Very Good+. (#9416) \$65.00
The F.Mayer Boot & Shoe Company was based in Milwaukee, Wisconsin. Includes: Modern Fish-Oracle advertising novelty game, envelope, and insert: Envelope reads "Modern Fish-Oracle" - "Be In The Swim and Buy Mayer's Custom Made Shoes" - Compliments of F. Mayer Boot and Shoe Co., Milwaukee, Wis. Presented by ..." Insert explains directions on how to use the fortune teller fish with shoe advertisement on verso. Printed paper fish is also present. Also includes bear-shaped purple die-cut film advertisement.

94. Moran, Patrick. **Buried [zine]**. London: Self-published, 2016. Limited Edition. Fine press binding in black cloth with embossed boards; full color and black and white silkscreen printed, 24pp., [1] tipped in photographic plate (autopsy table); illus.; this being issue 5 in the serial title. Fine. Cloth. (#9147) \$125.00
Handbound and exquisitely printed death metal fanzine from London. The fifth issue includes an overview of often marginalized death metal from Southeast Asia. The zine also includes a USB black key with a .mp3 downloadable musical accompaniment by Chloe Herington.

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

95. Morison, Samuel Eliot; Stackpole, Julie (binder). **Spring Tides [Art Binding]**. Boston: Houghton-Mifflin Co., 1965/2014. First Edition/Unique Binding. Tight, bright, and unmarred. Traditional tight-joint binding covered in navy-blue Niger goatskin with waves in the lower parts created by paring unevenly before covering; cut outs in the onlays of the lighter blue leather of the water help it transition from the dark of the navy to the sky's azure; onlays of other leathers create the forested landscape of the shoreline and hills; endpapers are a Cockerell marbled paper over-painted with blue, with leather hinges; title tooled in white gold on the spine. Custom clamshell box with label taken from the book's original binding. Small 8vo. 80pp. Illus. (b/w illus.) Fine in Fine Archival Box. Hardcover. (#9479) \$3,000.00
Art binding by Julie H.B. Stackpole, a fine hand bookbinder based in mid-coast Maine. After getting a BA at Kirkland College, Julie Beinecke Stackpole studied bookbinding with Kathryn Gerlach in Vermont, in Ascona Switzerland, at the Camberwell School of Arts & Crafts in London, and with Roger Powell in England. She established her studio, the Merlicorn Bindery, on Nantucket in 1975, which she moved to Maine in 1985. She specializes in one-of-a-kind creative fine binding, all aspects of rare book restoration

96. Mystic Order of Veiled Prophets of the Enchanted Realm (M.O.V.P.E.R.). **"Welcome Prophets" Meeting Tapestry**. [Unknown], c. 1940s. Bright and clean. 18" X 12". Offset printed image and text in yellow and blue ink on white linen cloth. Near Fine. (#9095) \$300.00
Freemason tapestry circa 1940s from a social organization for Master Masons, known as The Mystic Order of Veiled Prophets of the Enchanted Realm (M.O.V.P.E.R) founded in 1890, also known as The Grotto. The order was originally called the "Fairchild Deviltry Committee," and at the first meeting it was decided to restrict membership to Master

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Masons in good standing with a humanitarian character. The flag bears the image of 8th century Persian mystic Al Mokanna or al-Muqanna (The Veiled One) and prophet, the logo of the order. The image of the bearded man is still used in contemporary iconography. The date of the tapestry appears to be post-1930s, as the font of the "Welcome" text is in Playbill which was not invented until 1938, however, judging from the fabric and condition, the pendant seems like wartime or post-World War 2 synthetic fabric. Extremely scarce.

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

Walnut veneer boards, Purple Heart veneer onlays, snakeskin tapes, buffalo spine. (from the artist statement)
"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

98. Nobuyoshi Araki. **Shikijo-kyo**. Japan: Taka Ishii Gallery, 2001. Limited Edition. Very minor shelf/edge wear, signed by Araki, else tight, bright, and unmarred. Color printed wraps. 8vo. np. Limited edition of 1000 copies. Near Fine in Wraps. Original Wraps. (#7546) \$400.00
Exhibition catalogue. Uncommon generally, scarce signed by the artist...here with a wonderful little sketch.

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

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

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

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

John Patler, additionally served as the American National Party purulent cartoonist and editor, expounding racism to the point of overly zealous propaganda and vehement action-based hate. This translated into a very vocal criticism of American Nazi party leader George Lincoln Rockwell, and then subsequent assassination of Rockwell by Patler in 1967 who claimed Rockwell's race politics were too "soft." Additionally, Daniel Burros, also a former American Nazi Party follower, also led the New York branch of the KKK until 1965, until it was revealed by the New York Times that he

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himself was of Jewish descent and within hours of the publication he shot himself. The film "The Believer" is based loosely on the fanatic anti-Semitism of Burros, as a conflicted Jewish neo-Nazi.

101. Pazig, Christianus; Edmund Goldsmid [editor]. **A Treatyse of Magic Incantations ; translated from the Latin of Christianus Pazig (circa 1700)** Bibliotheca Curiosa [series]. Edinburgh: Privately Printed, 1886. First English Language Edition. Housed in weathered original French vellum wraps with a few chips to exposed spine, due to aged wraps, otherwise tight, bright and unmarred, and untrimmed text block, an exceptional copy. Small 8vo, 54 pages, with decorative ornamentation. Limited to 275 small-paper copies (75 large-paper copies also printed). Printed by E. & G. Goldsmid. Near Fine in Wraps. Original Wraps. (#9414) \$225.00

A quite scarce iteration from Latin of a series of discussions on magical phrases, words, and incantations. Quotes from the Bible and various other texts including, Bodin's "Demonomania" and the "Archidoxes of Magic" of Paracelsus. The Bibliotheca Curiosa was infamous for republishing texts and speeches of independent scholars and the Order of the Odd Fellows lectures on magical practices. The small editions of these texts are somewhat more desirable, than the larger format versions.

102. Perez Grobet, Ximena. **WORDS**. Barcelona: Nowhereman Press, 2016. Limited Edition. Tight, bright, and unmarred. White paper boards, black ink lettering, printed accordion-fold binding. Binding Poncho Martínez Numbered, limited edition this being 18 of 30. 8vo. np. Signed by the artist. Fine. Hardcover. (#9258) \$850.00
This book is part of the project "words" of the English group AMBruno. The text is Wallace Stevens' poem The House was quiet and the world was warm. The artist, exploring the premise that words are possible thanks to the space that occupy each letter, breaks the work down letter by letter...maintaining position on each leaf. Unfolding across 26 pages, all iterations of each letter...in order...are printed on a single page. Each letter then creates its own suggestive landscapes. Elegant and beautiful in its simplicity.

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

103. Perkins, Michael [Gatewood, Charles]. **A Pillow Book**. Michael Perkins, nd. Unique. Minor wear, a handful of minor creases on tipped in plates, else tight, bright, and unmarred. Kraft paper wrapper, photo onlay, handwritten inscription and title page, tipped in clipping/photographs/ephemera. 8vo. np. Illus. (color and b/w plates). Near Fine. Hardcover. (#8116) \$4,500.00
A superb and sumptuous handmade by book by Michael Perkins. Perkins, an English professor and novelist, was the author of the million-copy bestselling novelization of Deep Throat (noted as among the first pornographic films to feature a plot, character development, and relatively high production standards). He also wrote the weekly book reviews in Screw magazine. This volume was made for and inscribed to Charles Gatewood, with "to C from M" on the front cover (a letter from Gatewood will be provided to this effect). The photographic onlay at the front is the Gatewood photograph of 'Daisy'. Gatewood is the premier photographer of the sexual underground, from extreme fetishists to modern primitives. The 254 unnumbered pages (6 blank) have been richly illustrated with pornographic images (images and cartoons from newspaper and magazines) together with original photographs. Also included is an invite for the premier issue party for 'Porn Free'. Michael Perkins has been at the forefront of serious American erotic writing for four decades and is recognized as the world's leading expert on modern erotic literature. A superb item linking two of the great chroniclers of the sex industry.

104. Pettibon, Raymond; Rane, Joel; Sheehan Sullivan, Cristin; et al. **Scream at the Librarian**. Brooklyn, NY: Booklyn Imprint, 2007. Limited Edition. Tight, bright, and unmarred. Cloth spine and edges (blue and tan), marbled paper onlays, sticker and card sleeve onlays, interior presented as exterior binding (silver gilt lettering, library marks, etc), thumbturn cuts in foreedge; housed in a custom blueboard case with closure. 8vo. 90pp. Illus. (b/w and color screen prints). Numbered limited edition of 50, this being AP15. Signed by author and artists. Fine. Hardcover. (#9481) \$2,400.00

"After five years at the central library, I seriously doubted the humanity of my peers." - Joel J. Rane

An instant cult classic, Scream at the Librarian sucks you into the flop house grime of downtown Los Angeles at a time when it was abandoned by all but the terminally desperate. The Screamer, Mr. Brain Damage, and The Devil are just a few of the unforgivable characters populating Rane's real-life accounts from deep within the stacks of a library that had become a refuge for squatters, drug addicts, and the mentally deranged.

Each story is accompanied by stunning new illustrations by native Californian Cristin Sheehan Sullivan and Raymond Pettibon, progenitor of LA's punk rock art scene.

Printed in two-color silkscreen, the deluxe, hardcover edition is an elaborate art object, loaded with novel idiosyncrasies throughout. The front of the "inside out" cover sports a circulation card signed by author and artists, alongside an amalgam of library stickers, stamps, cataloging numbers, and thumb divots.

Designed by Amy Mees and Mark Wagner; silkscreen printing by Kayrock, Brooklyn, NY; letterpress printing and

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binding by Sara Parkel; production assistance by Eliana Perez, Cat Glennon, Candice Sering, and Jamie Munkatchy
[publishers statement]

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

Text in Hebrew and English.

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

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

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

106. **Rand Corp. Bomb Damage Effect Computer**. Rand Corporation, [1960]. Revised. Circular paper and plastic measuring ruler. In very good working condition. Very Good+. (#9455) \$50.00

It allowed the aircrew of a bomber to predict the size of the crater produced by the thermonuclear weapon they were about to release. It also gave the pilot some idea as to the size of the fireball and the altitude that was required to minimize the contamination of the aircraft by fallout. In other words, it did much the same thing as several other slide rules. e.g., the BLR Nuclear Weapon Effects Computer. The fact that it has the word "unclassified" on it suggest that there was a classified version. Perhaps, this particular example was intended for training rather than actual use. One imaginative reference to this device (Greeley 2011) indicated that it was used by RAND employees "to estimate megadeaths." It is based on data from the first edition of 'The Effects of Nuclear Weapons'. Published 1957.

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

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

108. Sanders, Bernie; F.; Feinstein, Samuel (binder). **Our Revolution, A Future to Believe [Art Binding]**. New York: St. Martin's Press, 2016. First Edition. Tight, bright, and unmarred. Full brown leather binding, in blind lettering and decorative elements, '27' at the heel of spine (the average donation amount). 8vo. 450pp. Illus. (color and b/w plates). Fine in Fine Archival Box. Hardcover. (#9277) \$1,400.00

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

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

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

110. Shakespeare, William; Ridley, M.R.; Gill, Eric (frontispiece); Feinstein, Samuel (binder). **Macbeth [Art Binding] [Bound in vellum from its mother's womb untimely ripped]**. London/New York: J M Dent & Sons, 1949 [2016]. First Edition Thus/Unique. Tight, bright, and unmarred. This binding is a slotted-spine parchment-over-boards binding, using slunk (parchment of a still-born calf), having the spine and sewing supports covered in alum-tawed goatskin and

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the parchment left un-adhered. The headbands are leather with a few windings of silk thread as an accent. The top edge is gilt with 21K moon gold, which is what the binding is tooled with, also having deep-red goatskin leather onlays, marbled endpages. Original boards and DJ present in separate slot; archival box. 12mo. 119pp. Illus. (b/w plate). Fine in Fine Archival Box. Hardcover. (#9276) \$1,600.00

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

111. Shephard, David [illustrator]. **Lady Gaga : Dress Her Up! A Paper Doll Book**. London: Carlton Books Limited, 2011. First Edition. As new condition, tight, bright, and complete. Full color illustrations. 17 unnumbered leaves. As New. Glossy Pictorial Cover. (#9446) \$45.00
Interactive Lady Gaga paper doll and punch-out dress up book with two paper dolls, 40 outfits, accessories, and props. Unofficial and unauthorised.

112. **Sherlockiana collection**. 1946-2014. Materials include various monographic and serial journals, in addition to scarce self-published "zine" pamphlets, parodies, and other 'pastiche' produced by individual fans and self-motivated scholars of Sherlock Holmes and Dr. John Watson. Most of the publications are two-fold, stapled booklets. The entire collection encompasses 3 linear feet and numbering over approximately one hundred titles. Majority are first edition publications and in very good condition. Very Good+. (#9358) \$950.00
Collection of Sherlock Holmes enthusiast related and miscellaneous "Sherlockiana" materials, 1946-2014. The Arthur Conan Doyle Encyclopedia website describes "Sherlockiana" as: People interested in Sherlock Holmes and who enjoy sharing their interest with others are baptized sherlockians or holmesians. Their purpose is to keep green the memory of the detective. The literary activity of the sherlockians is called the Sherlockiana. The study is limited to the Sherlock Holmes saga in the work of Sir Arthur Conan Doyle, including all the characters appearing the stories (their lives, their activities, the places where they live, etc.). The sherlockiana is practiced by writing articles, studies or conferences (serious or humorous) on the most diverse topics.

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

113. Sigman, Thomas L. **First book of tarot study**. Berkeley, CA, 1969. Unique. Spiral bound handwritten manuscript, with illustrations. Tight, bright, and unmarred. Very Good+. Spiral Bound. (#9428) \$150.00
Personal study notebook of tarot reading and studies of Berkeley, CA resident, Thomas L. Sigman. Sigman was a member of the American Mathematical Society and a student apparently as a young man, of the occult arts. Interesting personal insight to a learning reader of tarot cards.

114. Sinclair, Dave; Mitchell, Tom [eds]; Bowering, George; Caplan, Ron (foldout); Codrescu, Andrei; Eigner, Larry; Eshelman, Clayton; Hirschman, Jack; Harwood, Lee; Kelly, Robert; MC5; Sinclair, John; et al. **Work [Complete Run: Issues 1-5]**. Detroit: Artists Workshop Press, 1965-68. First Printings. Minor shelf/edge wear, light/even toning, rear wrapper missing from Vol. 2, rear wrapper free but present from Vol. 5, else tight and unmarred. Printed wrapper in various colors, staplebound. 4to. 74; 74; 98; 146; 94pp. Illus (b/w plates), Pamphlet laid in: "For Immediate Release" from Heads of State Defense Committee about then-recent police action against Artists Workshop and arrest of John Sinclair and others. Fair to Very Good+. Original Wraps. (#9168) \$2,000.00
The Detroit Artists Workshop was founded at 1252 West Forest in Detroit on November 1, 1964 and moved after fire destroyed the original premises in May 1965 to a storefront at 4865 John C. Lodge where the Artists Workshop Press was established next door at 4867 John C. Lodge. The Artists Workshop Society was an artist-run collective founded on November 1st, 1964 by John Sinclair, Magdalene Arndt (a.k.a. Leni Sinclair), Charles Moore, Robin Eichele, George Tysh and ten others, who rented a house at 1252 West Forest for use as a gallery and performance space near the campus of Wayne State University. Free poetry and jazz performances were featured every Sunday afternoon. They also produced their own books, journals and workshops introducing avant-garde poets, artists and musicians to Detroit, many for the first time.

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

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

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

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

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

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

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

118. Stanley, Robert. **Bob Stanley Playing Cards.** New York: 1st Inc. Gallery, 1969. Limited Edition. Box shows minimal wear, cards bright and clean. Beige archival box, silkscreened cards. 7.5x5.5in. Illus. (mono prints). Numbered limited edition. Signed by the artist. Fine in Near Fine Box.. (#9306) \$1,500.00

This set given by Stanley to noted photographer Ben Stern, who in turn gave them to book artist Richard Minsky. Generally rather uncommon, quite scarce in pristine condition.

"Mr. Stanley was born in Yonkers, N.Y., in 1932. After attending Columbia University for two years, he received a bachelor's degree in English literature in 1953 from Oglethorpe College in Atlanta and studied art at the High Museum of Art there. Back in New York, he first worked in collage. In the early 1960's, he began to base his paintings on images clipped from newspapers and magazines, following the example of Pop artists like Andy Warhol and Roy Lichtenstein, who would become his brother-in-law.

Enlarged and often rendered in two equally saturated colors (red and green, for example), Mr. Stanley's images could border on the abstract or be powerfully explicit. His preferred subjects, including rock stars, sporting events and pornography, always seemed to grate against the pretenses of high art. In the late 1960's Mr. Stanley started using his own photographs, basing paintings on images of tree branches or the ground, and also using pictures of life-drawing models at the School of Visual Arts, where he was a faculty member for 16 years."

119. **The State and Counter-Revolution: what is not to be done.** Negation, 1972. First Edition. Minor toning and shelf/edge wear, else bright and clean. Printed b/w, folded but unstapled/bound. 8vo. 23pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9389) \$35.00

"A 1972 article by Negation, in the United States debunking the myths of Leninism and the New Left in particular. They confront the fact that state-capitalism, the state-management of production and society, the rule over society by the class of the state, the bureaucracy, is still almost universally confused with "communism" as Marx defined it, due in part to the conspiracy of silence and distortion which unites the capitalists of both "East" and "West". Uncommon.

120. Stephenson, Robert Louis; Barrett, Angela (illus). **The Strange Case of Dr Jekyll and Mr Hyde.** London: Hand

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& Eye Editions, 2011. Limited Edition. Tight, bright, and unmarred. Black cloth board, black ink lettering at spine label, b/w illustrated plate at front board, tipped in plates, printed on blue paper. Small 8vo. 108pp. Illus. (b/w plates). Numbered limited edition, this being 11 of 150. Fine. No DJ as Issued.. Hardcover. (#7534) \$250.00
Winner of the Parrot Prize for illustration at the Oxford Fine Press Book Fair. An elegant, beautiful edition.

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

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

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

123. Suzuki, Jun. **In the Beginning [Kaldewey 7]**. New York: Kaldewey Press, 1984. Limited Edition. Tight, bright, and unmarred. 12 metal sheets, 9 sheets with Japanese character printed in red (silkscreen print) with the English equivalent in cut-out letters beneath, 1p letterpress, original brushwork on Japanese paper mounted on metal; grey paper archival box, silkscreened labels. 4to. np. Illus. Numbered limited edition of 35 copies. Signed by the artist. Near Fine in Fine Slipcase. Hinged Metal Binding. (#7629) \$7,500.00
The book illustrates the process of the creation of language. The last page includes the first sentence of the earliest known work of Japanese literature. Found in a handful of special collections and believed to be the first brought to market in a decade.

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

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

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

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125. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal.** Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Halfbound, black leather spine and foreedge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Imperial folio. 64pp. Illus. (b/w plates). Lettered limited edition, this being IJK. [N.B. there are 4 additional copies, i-iv, hors de commerce. Deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Fine in Fine Archival Box. Hardcover. (#9485)

\$20,000.00

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

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

126. Thacher, James. **An Essay on Demonology, Ghosts, and Apparitions, and Popular Superstitions. Also, an Account of the Witchcraft Delusion at Salem, in 1692.** Boston, MA: Carter and Hendee, 1831. First Edition. Bound in early 19th century publisher's cloth, rebaked/rehoused with similar cloth, preserving part of the original spine.

Well-worn and dampstained covers, some foxing throughout, otherwise tight, bright, and unmarred, a solid text block with minimal marginalia. Has stamped of previous owner. Page 148-149 shows and includes a laid in clipping, browned pages. Copy shows pencil and penned marginalia with markings and dashes (pages 72, 131, 150). 8vo, iv, 234 pages, with 2 unnumbered pages of advertisement written by James Thacher. Very Good+. Cloth. (#9457) \$475.00

According to the advertisement: "The following pages were in substance composed to be read before the Plymouth Lyceum, in 1829. When it was understood that Rev. Charles W. Upham was about to favor the public with a work on the same subject... It is highly probable that we pursue the different tracks." However, Upham encouraged Thacher to publish the book, and in turn, the essay covers some topics extensively, Upham's first book on Salem had not, including ghosts and apparitions. Definitive source on the supernatural and popular superstitions. Uncommon and scarce. Formerly owned by Dr. Harold Bowditch, Harvard medical school faculty, c. late 19th century to 1922, and natural history specialist and from prominent Salem, Massachusetts family.

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

Near Fine. Hardcover. (#9007) \$100.00

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

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

\$750.00

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

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129. United States Navy. Bureau of Naval Personnel. **World War II Training Aid Manual Flag Semaphore.** c.1944. Cardboard die-cut semaphore with movable dial in excellent condition, color and black and white. Government issue training guide for naval signal personnel for onboard communication. Very Good+. (#9417) \$40.00
Flag semaphore is the telegraphy system conveying information at a distance by means of visual signals with hand-held flags, rods, disks, paddles, or occasionally bare or gloved hands.

130. Uppercase Magazine; Cooksey, Gabby [Binder]. **Stitch-illo [Art Binding].** Uppercase Magazine, 2017. First Edition/Unique Binding. Tight, bright, and unmarred. Full leather design binding, bound in brown goat skin with leather hinges, sewn on raised cords, suede fly-leaf, top edge design with gold foil, brass escutcheon pins riveted on the "pastedown" brass plate, threads of various colors that are tied, woven, and stretched throughout the binding, hand sewn silk endbands, housed in custom clamshell box. 8vo. Illus. (color plates). Fine in Fine Archival Case. Hardcover. (#9444) \$2,000.00
"This book was all about stitching, as the name suggests, so I wanted to really emphasize that with a semi-traditional style binding with a twist of weaving, stitching, and knotting. I used the primary colors as the 3 lays of design. The escutcheon pins were my nails that would traditionally hold your design as you weaved." [artist statement]

131. Van Gogh, Vincent; Moore, Andy (calligraphy). **Vincent Van Gogh on Rembrandt Van Rijn.** London: Andy Moore, 2013. Unique. Minimal shelf/edge wear, else bright and clean. Fold-out accordion construction, calligraphy, black paper boards. 32mo. np. Gilt lettering. Fine. Limp Wraps. (#8924) \$345.00
A collection of excerpts of Van Goghs letters to his brother on Rembrandt. Interspersed with altered Rembrandt images.

132. **Viking Motocross photographic product catalog.** San Diego, CA: [Edison Dye], c.1976-1979. Unique. Original motocross sample catalog with photographic illustrations (chiefly color) and product descriptions, 23 pages + 1 loose photograph, mounted on black construction paper, 8.5x11" In very good original condition, with little age wear. Very Good+. (#9484) \$325.00
Edison Dye is considered to be the father of motocross in the United States. In the late 1960s, Dye brought over many of Europe's top motocross stars to race against the scrambles racers of America. During this time, Dye also founded a motocross accessory business to provide motocross riders with imported racing gear that provided better protection than what was generally available in the United States at that time. His supplier was a company in Sweden that produced hockey gear. He also marketed Husqvarna motorcycles and brand gear [Viking] to American riders. Dye continued with his motocross import business until he retired in the 1980s.

133. Wickie Stamps and Fish [eds.]. **Brat Attack: The Zine for Leatherdykes and Other Bad Girlz [Issue 5].** [Deva: San Francisco, CA], May 1994. First Edition. Minor shelf/edge wear, touch of rust at staple, else tight, bright, and unmarred. Staple binding, newsprint with original wraps. Illus. (b/w plates). Out-of-print, scarce copies. Near Fine in Wraps. Original Wraps. (#9047) \$50.00
As noted by a feminist scholar, "Brat Attack thus emerged as a mouthpiece for young lesbian punks to express their discontent with S/M community." This was the final issue of a short publication history [Issues 1-5]. Contributors included: Tala Brandeis, Fish, and Wickie Stamps [former editor of Drummer magazine] and cover art by Beth Callaghan.

134. **William Fuld Ouija Egyptian luck board.** Baltimore, Md.: William Fuld, c.1915. First Edition. Original wood lacquer talking board with wood planchette in original box, as issued. Excellent condition, some wear to edges and worn box, otherwise in wonderful shape, includes heart-shaped windowed planchette with felted peg stands and automatic writing 'pointer' eyelet. Approximately 18.5x12.5" Designed patent registered and stamped in 1915. Very Good+. (#9477) \$850.00
The game's name and description, "Ouija, the Egyptian Luck Board," was coined in 1890 by Helen Peters, a woman known by her family as a spiritual medium who was a devotee of the arts. William Fuld started the manufacturing of talking boards c. 1892. He used his second talking board patent [Janaury 1915] to solidify his Ouija business, and he used this patent to warn his brother Isaac and all those who manufactured faux Ouija boards that he would use any legal means at his disposal to put them out of business..." Early models of this board came with solid pointer planchettes, but later models introduced the new windowed planchette that rested over the letter, number, or word being pointed out. Its construction and shape remained the same. As with the board above it may have a label pasted on the back or it might display stamped directions. It also may or may not have William's name on the bottom center front. Manufactured circa 1915-1918. It was around this time, the company also received patent trademark to register the boards in Canada. -- williamfuld.com

135. Winston, Sam. **A Dictionary Story.** London: Arc Artist Editions, 2013. Second Edition. Bright and clean. Three accordion folded sheets housed in a clear plastic sleeve with printed title and descriptive information in red ink. np. Signed by the artist. Laid in, signed compliments card. Near Fine in Wraps and Fine Sleeve. Original Wraps. (#9206) \$22.00
"Sam Winston is uniquely alert to the way words take their place in the world as characters in their own right; in his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality." "In his agile and mischievous fingers, each word and even each letter radiates vivid, graphic personality. A Dictionary Story is a fairy

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tale as concrete poem, a typographical romance, filled with wit and tenderness.” – Marina Warner

136. Xiaoding Xu; Xueling Dong. **Rhopalocera**. China: Xu Xianoding, 2015. Unique. A handful of sheets show mis-fold, else tight, bright, and unmarred. Wood cut, fiber, and paper cut. fo. np. Illus. (color and b/w plates). Fine. Hardcover. (#9242) \$15,000.00
Award winning work and a tour de force from one of China's emerging masters. Text in English and Chinese (translations of Chinese poetry included).
Xu won First Prize at “Diamond Leaves: Brilliant Artist Books from around the World”