

**Lux Mentis, Booksellers**

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## NYC ABAA Book Fair 2018

- 1. Adolf Hitler: Bilder aus dem Leben des Fuhrers.** Hamburg: Herausgegeben Vom Cigaretten/Bilderdienst, 1936. First Edition. Minor shelf/edge wear, owner signature at ffeep and notation (identifying people in image) on one page (p55), else tight, bright, and unmarred. DJ shows light shelf/edge wear, several small closed tears at edges, small chip at bottom of rear, else bright and clean. Halfbound, white paper spine, orange paper boards, gilt lettering, frontispiece, tipped in photos. 4to. 132pp. Illus. (color and b/w plates). Very Good+ in Very Good DJ. Hardcover. (#9363) \$450.00  
*A 1936 cigarette card album/propoganda piece. Effectively, a tribute to Hitler, detailing his life and evolution to the then Fuhrer in text and tipped in b/w photos. Color printed frontispiece, the rest of the images would be collected and tipped in by the owner. Reasonably uncommon complete and in good condition, quite scarce in DJ. A handsome copy.*
- 2. Ajo; Pérez Grobet, Ximena [artist]. Para Tomar Medidas Micropoéticas.** Barcelona: Nowhere Man Press, 2011. Limited Edition. Bright and unmarred. Printed folding ruler. 24x1.5cm closed/200x1.5cm open. np. Limited edition of 500. Fine. Book Object. (#9264) \$100.00  
*Text in Spanish. "Ever since Ximena Pérez Grobet discovered the micropoetess called Ajo, they have collaborated together on this book object. In order to take micropoetic measurements, she attempts, through its form and reading, to introduce the reader to the microworld of the poetess. She uses the rule of a thousand ways to read each poem set in each of the 20 strips and to measure the form of the book and its clever, humorous, contents." [artist statement]*
- 3. 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)*
- 4. 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*

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*layered Japanese paper.*

5. 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.*

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

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

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

7. 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.*

8. 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*

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

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

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

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 mats (watercolors), otherwise bright and no age wear. Twelve designs are original watercolor and five are chromolithographs, hand colored with pencil, interleaved with tissue guards. Each specimen has annotations in pencil. Drawings are 6x10" and mounted on cardboard sheets, 11x16". Very Good+. (#9439) \$2,500.00

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

10. Astara Foundation. **Astara meditation and teaching pamphlet collection.** Los Angeles, CA: Astara Foundation, 1965-1970. First Edition. Tight, bright, and unmarred. Staplebound in original wraps. Very Good+. Staplebound Wraps. (#9502) \$500.00

11. 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.*

12. 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, 8vo., 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.*

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

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Good+. Hardcover. (#9503) \$1,200.00

*A pencil note on the front free endpaper states "...du lieutenant de police avec sa signature autographe – de la Reynie. Voir Bayle, T. I, p.518." Waller 753. de la Reynie was the founder of the first modern police force. First published in Lübeck in 1639 under the authorship of Meibom alone, "De usu flagrorum" is the first known printed book on the subject of flagellation for medical and recreational purposes.*

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

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. Becker, Albrecht; [Morse, Carl]. **A Collection of 25 Candid Photographs [Queer Studies; Nazi Germany; Body Art; Performance Art].** Hamburg, Germany: Self-published, 1996. Original. Two images cut, 3 sets of 3 are taped together at rear as a triptych with notation at rear (in Becker's hand, indicating he was 91 at the time), a total of 10 images have notations at the rear, envelope opened at bottom, one image (clothed) mounted to card with mss note, else bright and clean. Mostly 3x5" photographs, triptychs sized to match. Color images. All images appear to be from when Becker was 91 years old (1-2 at 90). Very Good. (#9504) \$4,500.00

*A fascinating collection of 25 original photographs sent by Albrecht Becker to Carl Morse in New York on the occasion of Becker's 90th birthday. All of the photographs depict Becker at his birthday party and engaged in anal sex via large prosthetic devices. In all of the photographs (but one) Becker is nude and the viewer can fully appreciate the lengths to which Becker went to decorate his body; from his collar bone down he is entirely tattooed and in many places pierced. In one series of photographs in which Becker is hanging a large weight from his penis we can also see that his penis has been split. In the one photograph where Becker is clothed he comes across as a natty old farmer. All are in color and seven of them bear the text of the letter and various notations from Albrecht Becker to Carl Morse. Original envelope addressed by hand by Becker to Morse in NY. Text of the letter (dated 1997) as follows: "Almost I had forgotten to send you this few photographs. I have done too many photographs in Berlin [...]. I remember just in time, not too late. With love from Albrecht." Becker has included the original collage photograph of him that was used as an invitation (and shows him in various stages of being disrobed). He has written to Morse on the recto: "This was an invitation card for my 90th birthday. 14 November, 1996. Celebration with 120 persons that was a great success." All of the photographs are sharp and in very good condition.*

*Albrecht Becker, the son of a baker, was born in the town of Thale in 1906. He knew and accepted early in life that he was gay. After graduating high school he moved to Würzburg to study textiles. "In Würzburg, away from his family, Becker was able to live more freely as a gay man. He began his first long-term relationship with Joseph Arbert, a professor who was more than twenty years his senior. The older man became Becker's intellectual mentor, introducing him to a world of art and literature. They would remain together until the Gestapo arrested them ten years later in 1935. Becker first tried to work as a sales clerk in a department store but did not do very well, so his supervisors let him try his hand at window dressing, where he showed great promise. Impressed with his talent, they sent him to a design school in Munich. Making decent money, Becker was able to save for trips and to buy his first Leica camera. This marks the beginning of a long career in photography. He traveled to Spain and then on another trip to Italy where he met a young American man his age, Wenderer Brown, from Texas. Ironically, after a month-long visit with Brown in the United States in August of 1934, Becker misses Würzburg too much to stay and returns to Germany, unaware that he would be arrested three months later for violating Paragraph 175. Had he known, he would have stayed safely ensconced in America, but, as Becker notes, his desire to return to Nazi Germany was a sign of how safe gay men felt during that time. This feeling of relative security despite Paragraph 175 was largely due to the well-known fact that the commander of the SA, Ernst Röhm, was gay. He soon moved back to Würzburg and in 1935 received a summons from the police department on the charge of homosexuality. While being question Becker loudly claimed ownership of his sexuality. He and a number of other gay young German men were soon on trial. Becker pleaded guilty and was given a three-year sentence. The other all pleaded innocent and were sent to Dachau and were never heard from again. It is*

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*estimated some 100,000 were arrested under the Paragraph 175 anti-gay legislation between 1933 and 1945. Those confined in concentration camps were sometimes made to wear a cloth badge sewn onto their clothes in the shape of a pink triangle. Such a badge made them identifiable to the guards and singled them out for extra torment. Becker "eventually volunteered to serve in the war. He is not motivated by patriotism or any allegiance to the Nazi party; however, but simply because there are no more men left in town. He craves the company of men. The interviewer asks him if there is any erotic component to his life in the military. Becker immediately dismisses the notion. The risk of being caught in the military is too high. It would mean being sent to a concentration camp at best; execution at worst. For Becker, he merely wanted to be where the men were. That eventually meant being shipped to the Russian Front, where he worked with the radio corps, which actually kept him from seeing any action since he always needed to remain ten kilometers behind the front line" (Shoah Foundation). He was injured in the arm by shrapnel and sent home. In 1947 Becker met filmmaker, and his eventual lover, Herbert Kirchhoff. He and Kirchhoff relocated to Hamburg and collaborated on numerous art films. IMDB lists Becker as having 106 credits as production designer, extending all the way up until 1986. On the back of one of the photographs offered here Becker makes note of a Lebrun exhibition of photographs of Becker called Arsh Ficker. Starting in his 40s, Becker also becomes his own work of art, using his body as a canvas for tattoos that will eventually cover his entire body below his neck. He was also a very early advocate of body piercing and decoration. Becker died in 2002 at the age of 95.*

*Carl Morse was American poet and playwright and mainly remembered for his fierce activism for gay rights. "During the 1980s and 90s, he exercised an important influence on a generation of British gay and lesbian writers and performing artists through his inclusion in anthologies printed by Gay Men's Press, the Oscars Press and Gay Sweatshop; performances of his work at the Oval House Theatre in London; and his co-editing of Gay and Lesbian Poetry in Our Time (1988). A selection of his work in Three New York Poets (1987) introduced his poetry to a British audience" Guardian). At one time he was director of publications MoMA. He died in 2003 at the age of 73.*

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 headdress 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 'RMS 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. Boni, Paolo. **Chant du Printemps: Poeme populaire armenien du moyen-age**. Paris: Gayzag Zakarian, 1969. Limited Edition. Bright and clean; box shows light shelf wear and soiling, else tight. Loose sheets in yellow archival box; text printed at left, graphisculpture at the right. fo. np. Illus. (color plates). Numbered limited edition of 40 [plus 10 deluxe and 7 hors commerce]. Very Good+ [Sheets Fine]. Boxed loose sheets, as issued. (#9506) \$2,250.00

*Paolo Boni (born Florence 1926) is a major Italian artist best known for developing a print process known as Graphisculpture. It is a wet paper printing technique using a series of cut metal dies and results in printed color with high relief sculptural elements. His work is widely held (e.g. MOMA, Art Institute of Chicago, etc).*

18. Boswell, James. **The Life of Samuel Johnson, LL.D.:** Comprehending an Account of His Studies and Numerous Works, In Chronological Order; A Series of his Epistolary Correspondence and Conversations with Many Eminent Persons; and Various Original Pieces of his Composition ... In Three Volumes. The Second Edition, Revised and Augmented. London: Printed by Henry Baldwin, 1793. First Edition Thus (Second Revised and Augmented Edition). Light shelf/edge wear, even toning to spines and text block edges, professionally rebacked (circa mid-19th cent.), minor

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sporadic foxing at preliminaries, discrete owner notations at endpages, else tight, bright and unmarred. Full brown leather boards (original sheep boards carefully matched to a calf spines), burgundy leather labels, gilt lettering and decorative elements, frontispiece. 8vo. xviii, xxxvii, 603pp; 634pp; 711pp. Illus. (b/w plates). Very Good [Textblock Near Fine]. No DJ as Issued.. Hardcover. (#4478) \$2,000.00

*Engraved portrait frontispiece, after the painting by Sir Joshua Reynolds (by J. Baker). Includes the fold-out 'Round Robin' plate (Vol. II) and a fold-out plate containing facsimiles of Dr. Johnson's handwriting (Vol. III). The last edition published in Boswell's lifetime, it contains additional material including "Additions to Dr. Johnson's Life Recollected, and Received after the Second Edition was Printed" (pp. \*i- \*xxii); "A Chronological Catalogue of the Prose Works of Samuel Johnson, LL.D" [noted as the first attempt at a Johnson bibliography] (pp. \*xxiii- \*xxxi); and "Corrections" (pp. \*xxxiii- \*xxxvi) but not the leaf of Additional Corrections (\*c3 in Volume I), which has been tipped into some copies. It is worth noting that this tipped in leave may constitute a later issue of the edition. "The text of the second edition. deserves a close study. Although we believe that the third represents the form in which Boswell would ultimately have arranged [the] supplementary material, we can never be sure of it, for this edition was the last actually published in his lifetime. There were also many pleasant and characteristic sentences introduced in this edition which naturally dropped out when the text was shaken together by Malone" (Pottle 81; see also, Rothschild 468). Overall, a very handsome set, seldom found in as close to original state as is found here.*

19. 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.*

20. 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]*

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

22. 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.*

23. Burton, Captain Sir Richard ; Isabel Burton [editor]. **Vikram and the Vampire or Tales of Hindu Devilry.** London: Longmans, Green, and Co., 1870. First Edition, Second Issue. Light shelf/edge wear, minor rubbing, thin strip of discoloration at front edge of front board, light wear at head and tail, tips gently bumped, tiny pinhole at front board, bookshop seal at ffeep, minor toning at textblock edges, hinges starting, but holding well, else tight, bright, and

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unmarred. Red cloth boards, black in decorative elements, gilt lettering, brown endpages, frontispiece. 8vo. xxiv, 319pp [+ ip ]. Illus. (b/w plates). Very Good. Hardcover. (#9538) \$450.00

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

24. 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 fine 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 leaves. 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.*

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

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

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

26. Carter, Charlotte; Turner, Emily (intro). **Our Voices: Perspectives that Challenge the Stigma and Stereotypes**

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**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).*

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

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

28. 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.*

29. 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*

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*crime for over 30 years. Extremely scarce and riveting specimen of the criminal justice system and crimefighting in Scotland before technological advances.*

**30. 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 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*

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*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.*

31. 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.*

32. [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.*

33. Countess of Caithness, Duchesse de Pomar [Marie (Mariategui) Sinclair]. **A Midnight Visit to Holyrood.** London: C.L.H. Wallace, Philanthropic Reform Publishers, Oxford Mansion, 1887. Limited Edition. Originally printed for private circulation, but published on the three hundredth anniversary of the execution of Mary Stuart, February 8th, 1887. Slight foxing on the frontispiece and portrait of Mary Stuart, and a strange series of period puncture wounds to front cover penetrating text to stab portrait of Mary, Queen of Scots on page 45. Else, tight, bright, and a scarce and odd book. Original dark green cloth, lettering and pictorial device on front and back covers, edge, in gilt, black coated endpapers. Frontispiece with tissue guard and one portrait. 103 pages, 2 unnumbered leaves of plates, illustrations, Very Good+. Hardcover. (#9384) \$350.00

*Recollection of the communication between Marie Countess of Caithness and the ghost of Mary Queen of Scots from Holyrood House in Edinburgh. Marie used to visit Holyrood House near midnight and claimed to listen to the dead queen's spirit voice. The work was originally published for private circulation only, and it is likely that the Countess gave copies to her friend exclusively. This edition, printed by C.H.L. Wallace appears to be limited.*

*The Countess was increasingly influenced by theosophy and universalism in 1876, and joined the Theosophical Society founded by known occultists Madame Blavatsky and Colonel Olcott in New York. In 1884, during their stay in Paris with Lady Caithness, Blavatsky approved the creation of the "Theosophical Society of the East and West," the French branch of the Theosophical Society. Lady Caithness's theosophy was marked by esoteric Christianity influenced by Jakob Boehme and Swedenborg. She held a spiritualist salon in her Parisian mansion, every Wednesday from spring to*

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*autumn in the early 1890s. As to the damage inflicted on the book itself, a few theories arise: it is possible it is just book vandalism. A more compelling and fascinating theory is the book was part of hysteria or ritual to evoke the spirit of Mary Queen of Scots. The book is inscribed to "Miss Blackwell" of which there are two well-known spiritualists in London and Paris; Anna Blackwell and Elizabeth Blackwell. Anna was a prolific writer and participated in the spirit communities during the late 19th century in London and Paris. It is also recorded she was a medium and was said, at times, to be tormented by the ghosts and spirits that threatened her.*

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

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

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

35. Crumpe, Samuel; Urbina, Colin [binder]. **An Inquiry Into the Nature and Properties of Opium; Wherein its component principles, mode of operation and use or abuse in particular diseases are experimentally investigated and the opinions of former authors on these points impartially examined.** London: G. G and J Robinson, 1793. First Edition. Light, sporadic foxing, small owner emboss on title page, else tight, bright, and unmarred. Full leather, Cambridge panel style binding, two tones of green goatskin, hand dyed goatskin onlay, wenge [wood] inlay, blind tooling, sewn silk endbands, marbled paper, rough edge gilding; archival box in complementary tones. Near Fine in Fine Archival Box. Hardcover. (#9129) \$3,500.00

*"This book was rebound in a manner both sympathetic to the time it was produced and updated with more modern artistic sensibilities with a version of the classic Cambridge panel binding. The central panel is dyed by hand, put through a craquele process, and then onlaid. The blind tooling on the book is all done with floral tools to better reflect the plant matter of the book's topic. The contrast between the calm green of much of the book and the more wild central panel and the marbled paper on the interior is meant to convey the book's subject not just as a powerful opiate that has been known for thousands of years, but also as prohibited drug that has been the source of conflict not just in centuries past, but up through modern day. The central panel also serves as a portal, a temptation to investigate the book further, luring in a reader in the same manner a person may become addicted to opium following a legitimate need for the drug." [Artist statement]*

*An early and important work on the subject which includes one of the earliest comprehensive explorations of opiate withdrawal effects and experimental evidence for classifying opium as a stimulant rather than a narcotic. Crumpe was an Irish physician and a Member of the Royal Irish Academy.*

36. 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*

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*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.*

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

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

38. 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.*

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

40. de Sade, Marquis; Blaine, Mahlon (illus); Feinstein, Samuel (binder). **Justine [Art Binding]**. Paris: Les Editions du Courier 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]*

41. 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*

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*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.*

42. 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.*

43. 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 fit the entire multi-sized 46 pages.*

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

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

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

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

44. 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.*

45. 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.*

46. **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.*

47. 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.*

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

This book is a retrospective of Aesthetic Meat Foundation, (*Aesthetic Meat Front* is the performance collective of the entire art and creative project of Aesthetic Meat Foundation), featuring a mix of ritual, sculpture, and wearable art. AMF performances in the United States are generally rare, but emulate the same power as Ron Athey and *Einstürzende Neubauten* fused with an anti-industrial complex manifesto. "Louis Fleischauer, is a sculptor, and body-artist using 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.

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

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49. **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.*

50. 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."**

51. 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 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.*

52. Gelfand, Michael ; foreword by the Rev. Father M. Hannan ; illustrations by V.N. Barlow. **The African Witch : With Particular Reference to Witchcraft Beliefs and Practice among the Shona of Rhodesia.** Edinburgh, Scotland: E. & S. Livingstone Limited, 1967. First Edition. Tight, bright, and unmarred. Minimal wear on extremities, previous owner's names on endpaper. (Dust jacket foxed slightly and some edge wear, small tear at top, not price clipped). Overall, a lovely copy in dust jacket. Bound in black cloth with gilt titling to spine. Large 8vo. xvi + 227 pages. Black and white illustrations, includes frontispiece, appendices, and index. Near Fine in Very Good DJ. Hardcover.

(#9534) \$175.00

*A distillation of half a lifetime's observation by a practicing physician, and includes sections on the witch doctor in*

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*practice, the food, dietary habits, hygiene, important ceremonies and children of Shona people.'*

53. 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.*

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

*Joseph Glanvill, also spelled Glanvil, (born 1636, Plymouth, Devon, Eng.—died Nov. 4, 1680, Bath, Somerset) was a writer, philosopher, and clergyman who believed in the delicate marriage of the scientific method, rationalism, and witchcraft. The English self-styled skeptic and apologist for the Royal Society who defended the reality of witchcraft and ghosts and the preexistence of the soul. Thereby, according to some, he initiated psychical research. His Plus Ultra or*

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*the Progress and Advancement of Knowledge Since the Days of Aristotle (1668) defended the Royal Society's experimental method as religious in nature because it revealed the workings of God. Glanvill's effort to prove scientifically that witches and ghosts exist was viewed as a refutation of atheism. More over, this treatise was a testament for experimental philosopher and achievements of the modern age. The book also incensed much controversy for his radical views on scientific instrumentation, including the microscope, magnetic compass, thermostat, and the printing press, which Glanvill professed as radical vessel for disseminating knowledge and for some, however, a threatening idea. His ideas supported even the research into the supernatural, as science could explain all forms of evidence.*

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

55. 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.*

56. González-Wippler, Migene. **Introduction to Seashell Divination.** New York: Original Publications, 1985. First Edition. Tight, bright, and unmarred. A few light marks to the covers, a hint of rubbing to the edges. Softcover and spiral bound in original wrappers. Quarto. 28 cm. 115 pages. Illustrations. Large format edition. Very Good+. Spiral Bound Wraps. (#9532) \$175.00

*A serious study of divination by seashell or caracoles, the principal divination system of the Afro-Cuban religion Santería. The author, Migene González-Wippler, is an anthropologist and Santería initiate, who has written a number of books on different aspects of Santería and the occult including "The Santería Experience"; and "The Complete Book Of Amulets & Talismans." This is the scarce, large format 1985 first edition, not the 1992 reissue. Clearly originally typed with a script typeface and photocopied. OCLC showing only four holdings for this edition.*

57. 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.*

58. Hall, Manly . **The Story of Astrology: The Belief in the Stars as a Factor in Human Progress.** Los Angeles, CA: The Phoenix Press, 1933. First Edition. Tight, bright, and unmarred in original dustjacket. Although intact, dustjacket has some tears, missing part of cover bookjacket, hinge paper repaired, otherwise title legible and text block clean. Bound in blue buckram with gilt lettering to spine. 12mo., 155 pages, 3 unnumbered leaves of plates, illustrations. Near

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Fine in Very Good Dustjacket. Cloth. (#9500) \$325.00  
*Occultist and light aura theorist Manly Hall describes planetary influence is a factor in history, religion, philosophy, and science. He deals with astrology among the ancient Chinese and the Hindus (here he includes the Horoscope of Rama on page. 57); He proceeds to show how it was understood by the Romans, the Aztecs and other ancient peoples in the evolutionary process. Scarce in dustjacket. Includes the bookplate of "Hyde" [speculated as Laurence Kaye Hyde, esoteric book collector].*

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

60. **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.*

61. Hole, Christina. **Witchcraft In England.** London: B. T. Batsford Ltd., 1945. First Edition. Tight, bright, and unmarred. Little wear to extremities, (dust jacket shows chipping to edges, slight loss at top of spine, tape repair on verso at upper spine, not clipped), else a visibly excellent copy. Bound in original red cloth gilt-lettered on spine. Large octavo. 168 pages. Illustrations throughout (black and white and sepia), includes frontispiece and unnumbered leaves of illustrations by Mervyn Peake; the dust jacket also features an atmospheric Peake illustration. Very Good in Good Dustjacket. Hardcover. (#9536) \$145.00  
*A study of the history and beliefs about witchcraft in England by the well-known folklorist Christina Hole. According to her obituary, 'she refused to have a telephone installed in her home even though it would have made her honorary duties easier and was 'surrounded by well-behaved cats whose idiosyncracies gave [her] great pleasure.' 'Mervyn Peake establishes himself as one of the foremost of British illustrators with Gothic exaggeration...'*

62. 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*

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*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.*

63. **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.*

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

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

65. **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.*

66. 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*

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*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]*

67. 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.*

68. 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.*

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

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

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

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

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

*The pair of pages revealed on opening one of the books refers to the materials and processes used in fabricating the book sculpture. The alchemical symbols on the left correspond to the English words on the right. earth/terra book: "Sand, Earth, Flux, Borax, Fire" refer to materials and the process used in the making of borosilicate glass — the glass cylinders. The production of the glass is paired with the Earth/Terra book because it is solid in nature, reflecting the*

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*character of Earth.*

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

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

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

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

### 70. Keneally, Zebadiah. **Lunch is Very Important: All the Secrets to Life You Never Knew You Knew.**

HamburgerVampire, 2014. First Printing. Bright and clean. Printed cards; matching box. 5x3.5" np. Illus. (b/w plates).

Fine. Loose Cards. (#9169)

\$225.00

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

71. 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.*

72. Kenyon, Theda ; illustrations by [William Siegel]. **Witches Still Live : A Study of the Black Art To-day.** London: Rider & Co., 1931. First UK edition. Tight and bright. Hint of rubbing to extremities, a few faint pale marks to buckram, and a slight ripple to buckram due to moisture. Page edges slightly foxed, pencil notations and annotations scattered through text. Overall, an outwardly visibly lovely copy. No dust jacket, as issued? Original blind ruled black cloth with gilt titling to spine, bibliography and index. Octavo. 285 pages. Illustrations throughout. Very Good+. Hardcover. (#9535)

\$225.00

*Theda Kenyon, born on September 19, 1894, in New York, enjoyed a long life as a writer and lecturer. Although she was the daughter of an Episcopal priest and theologian, she is best known today for authoring a book on witches. And though her first name is an anagram for "death," she lived for over a century. An underrated, but surprisingly comprehensive and well-researched account. Early witchcraft work authored by a women which topically is scarce.*

73. 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*

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*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.*

74. 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 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."*

75. Koresh [Cyrus Reed Teed]. **Cellular Cosmogony, or The Earth a Concave Sphere**. Estero, Lee County, Florida: Guiding Star Publishing House, 1922. First Edition. Housed in original wraps, with some tearing and folds to extremities, otherwise tight and unmarred. 212 pages, includes frontispiece, illustrations, plates, folding diagrams, 20 cm. Very Good in Wraps. Original Wraps. (#9501) \$225.00  
*Cyrus Reed Teed (October 18, 1839 – December 22, 1908) was a U.S. eclectic physician and alchemist turned religious leader and messiah. In 1869, claiming divine inspiration, Teed took on the name Koresh and proposed a new set of scientific and religious ideas he called Koreshanity, including a unique "Hollow Earth" theory that posits the Earth and sky exist inside the inner surface of a sphere.*

*In the 1870s, Teed founded in New York the Koreshan Unity, a commune whose rule of conduct was based on his teachings. Other similar communities were established in Chicago and San Francisco. After 1894 the group concentrated itself in the small Florida town of Estero, seeking to build a "New Jerusalem" in that locale, peaking at 250 residents during the first decade of the 20th Century. Following Teed's death late in 1908 the group went into decline, finally disappearing in 1961, leaving the Koreshan State Historic Site behind.*

*In the 'Cellular Cosmogony' Teed propounded that the surface of the earth is concave, not convex, and that the entire universe is contained within the 25,000 mile circumference of the inside-out earth. The Sun is in the exact center of the 'cosmic egg,' 4,000 miles away, and is actually a helix. However we never see this directly, only some kind of reflection of it. The Sun is dark on one side, which produces day and night. The moon is a reflection of the Earth, and Teed believed he could see outlines of the Earth's continents and seas on it! Other astronomical phenomena are essentially optical illusions. Besides geology, he also denounces the scientific method, the Copernican theory, the atomic theory, modern chemistry, conventional surveying techniques, and last but not least, optics. This edition was republished at the established utopian society in Florida, after the move from Chicago. Scarce in original wraps.*

76. 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

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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 Wolff, 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.*

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

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

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

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

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

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

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

*The work revolves around thirteen images of imaginary icons who are martyred by their own enlightenment. One is Impaled by shafts of ineluctable light, and another, Lifted to glory by the stones of critics. These images are mezzotints with further etching -- hence Kuch is calling them "mezzo e mezzotints."*

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

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

80. 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*

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*cetera. Quatrains, etched along with the images, describe the occupations of death from pope to artist." (from the artist)*

81. 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

82. 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. Uncommon generally and very scarce in the condition found here.*

83. LaChapelle, David. **Collection of David LaChapelle proofs and contact sheets**. New York: self, 1990-09. Unique. Bright and clean, Photographic prints. Color and 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.*

84. Levi, Eliphas ; translated (from the French) by R.J. Lemert. **The Great Secret : Or Occultism Unveiled [Bound Typescript]**. [Great Falls, Montana]: [R.J. Lemert ; unknown publisher], [1925-1935]. Unique. Tight, bright and unmarred. Light rubbing to cloth boards, otherwise in very good condition. Bound in dark blue pebbled cloth with gilt titling to front board, dark brown end papers. Bound typescript, appears to be a top copy carbon or mimeograph, with the text on the rectos of the pages only. Annotated with corrections. Octavo. 242 unnumbered leaves. Very Good+. Hardcover. (#9533) \$950.00  
*Rare bound typescript manuscript of French occultist and author Eliphas Levi (1810-1875) of "The Great Secret, or Occultism Unveiled." A note bound in at the front indicates that the typescript was copied from the text as published in the journal "The Montana Mason", a Masonic journal that was published in Great Falls, Montana, in the 1920s. "The introduction describes the book as "one of the most interesting and deeply philosophical" of Levi's works. The work remained unpublished in manuscript for nearly a quarter of a century after Levi's death, until a French edition with the title "Le Grand arcane ou l'Occultisme devoile" finally appeared in 1898. It remained unpublished in English until R. J. Lemert, editor of "The Montana Mason," prepared a translation "for the instruction of a few friends, and the latter, regarding it as highly valuable to the student, insisted on its publication" in the journal, and it was then published in parts in the February 1925 and subsequent issues. Curiously no other publication of the work was then undertaken until the Thorsons / Samuel Weiser edition appeared some 50 years later (1975). Unfortunately it is not known who made this typescript, but it was presumably someone who thought the text significant enough that they wanted it in a durable form (and perhaps only had access to borrowed copies of "The Montana Mason", which was scarcely a widely distributed journal). It is similarly without date, but appears to be from the 1930s. The text itself is described in a more recent edition as "Eliphas Levi's final and most important treatise on the occult sciences, in which he examines, magnetism, evil, astral emanations, divination, and creative omnipotence. This bound typescript is obviously unique and significantly predates the first English language publication of the work in book form." Could possibly be another typescript annotated for publication, yet was never seen. Scarce.*

85. Lewis, Sinclair; Minsky, Richard [binder]. **It Can't Happen Here [Art Binding]**. New York: Doubleday, 1935. First Edition/Unique. Tight, bright, and unmarred. Alum tawed goatskin, 23K gold stamped spine, panel of pied 8-point type, my blood and acrylic paint on Vermont Vigilance; a copy of Vermont Vigilance is laid in at the front endpaper [in the novel one way of distributing the pamphlet is by inserting it into other publications]; housed in a dropspine box. 8vo. 416pp. Fine in Fine Archival Box. Hardcover. (#9505) \$20,000.00  
*"I read it for the first time after the 2016 election, when it garnered a lot of attention and again became a bestseller. My original intention wasn't to do a binding. In the novel the protagonist is a newspaper editor in Vermont. A populist buffoon is elected president of the USA and becomes a demagogue. All laws were made to benefit corporations. ... One way of distributing the pamphlets was to surreptitiously insert them into other publications."*  
*Lewis' story revolves around "the First Amendment, which is why the protagonist is a newspaper editor. When the Corpos place a supervisor in his office to make sure he only publishes "their" news, he and his friends in the New Underground Resistance steal "an old hand printing-press" from the basement of the newspaper office, and 8-point type, a pocketful at a time. The cover panel of my binding symbolizes what happens when the Corpos discover where*

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*Vermont Vigilance is being printed.* [Minsky interview]

*In addition to various other awards over his long career, Minsky recently received the 2017 Guild of Book Workers Lifetime Achievement Award for service to the profession of the book arts.*

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

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

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

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

**87. 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

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*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.*

**88. 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

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'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.*

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

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

90. 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".*

91. 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**

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**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].*

92. 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 burgundy, 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."*

93. 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.*

94. 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*

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*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.*

95. 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.*

96. 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.*

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

*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.*

97. 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.*

98. [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.*

99. **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.*

100. 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.*

101. 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

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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*

102. Muggleton, Lodowick. **A True Interpretation of the Witch of Endor Spoken of in the First Book of Samuel, xxviii. chap. beginning at the 11th verse.** London: [Printed by R. Brown ; Lodowick Muggleton], 1831. Fourth Edition. Tight, bright, and unmarked. Uncut and untrimmed pages (folded signatures), hand sewn into plain blue paper wrappers. Paper wrappers a little darkened and rubbed at extremities, otherwise clean. Signatures: B-E<sup>8</sup>, F<sup>4</sup>. 8vo. 72 pages. An 1831 reprint of a pamphlet that was first printed in 1724. Very Good+ in Wraps. Original Wraps.

(#9537)

\$225.00

*"A True Interpretation of the Witch of Endor spoken of in The First Book of Samuel, xxviii. chap. beginning at the 11th verse shewing 1. How she and all other witches do beget or produce that Familiar Spirit they deal with, and what a Familiar Spirit is.....2. It is clearly made to appear in this Treatise, that no Spirit can be raised without its body.....3. An interpretation of all those Scriptures, that doth seem as if Spirits might go out of Men's bodies when they die, and subsist in some or other without bodies..... Lastly several other things needful for the mind of man to know .."*

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

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

103. **Mutter Museum Coloring Book.** Philadelphia, PA: [Mutter Museum], c.1980s. First Edition. In very good condition, slightly foxed edges. Self-produced and bound with comb binding in protective clear cover with photocopied pages. 8.5x11 inches. 10 pages. Illustrations. Very Good+. Spiral Bound. (#9540)

\$25.00

*Self-made and bound whimsical coloring book with cartoon images depicting odd medical conditions featured at the Mutter Museum. No record of production by museum, so could be individually produced.*

104. Mystic Order of Veiled Prophets of the Enchanted Realm (M.O.V.P.E.R.). **"Welcome Prophets" Meeting Tapestry.** [Unknown], c. 1940s. Bright and clean. 18" X 12". Offset printed image and text in yellow and blue ink on white linen cloth. Near Fine. (#9095)

\$300.00

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

105. Nin, Anais; Fletcher, Erin (binding). **Delta of Venus [Art Binding].** New York: Harcourt Brace

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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.*

106. 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.*

107. Ondine, Susan ["The Cat-Fight Queen" (pseudonym)]. **[Manuscript: Cat-Fighting Transvestites]. Collection of 22 unpublished short stories (typescripts), including "I Fight Female," "My Maiden Girl Fight," "The Tress Tugger" [Cat-Fights / She-Fights].** [Sydney]: Susan Ondine, nd [circa 2005]. Original Printing. Some marking from paperclips, else bright and clean. Typescripts, together 151 sheets (typed on rectos), containing 22 stories, each story enclosed within an acid-free sleeve, the whole collection preserved in a burgundy cloth drop-spine archival case. 8vo. np. Near Fine in Archival Box. Original Sheets. (#8968) \$3,500.00

*Highly curious collection of manuscripts, being 22 unpublished Cross-Dressing Catfight fetish stories written by one "Susan Ondine, the Catfight Queen," a pseudonym for an unidentified Australian (?) transvestite male. We have uncovered instances of Susan Ondine's participation in, and contributions to, online Catfight forums and chat-rooms, including some fictional stories. Apparently none of the stories in the present collection were ever published (online or in print). The terminal date of 2005 is supported by the fact that most of the manuscripts were typed on sheets of Eaton's "Corrasable" typing paper which by 2005 was no longer manufactured.*

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

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

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

*References the work of J.T. (John Thomas) Edson (1928-2014), a prolific English author of escapism adventure and police-procedural novels, almost all of which described catfights in considerable detail. While the name "Susan Ondine" appears as the author of the first story, but not the others, it seems probable that all were written by him; but if not, who were these authors, and why was the present collection assembled? CONTENTS OF THE COLLECTION: I Fight Female (4 pages) Pull Her Hair, Honey! (2 pages) Powder-Room Cat-Fight (1 page) Bedroom Battle (3 pages) Susan and Kitty Go West (2 pages) Peggy and Debbie (5 pages) The Thompsons Meet The Petersons (28 pages) Lady's*

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*Companion Required (9 pages) High School Hasslers (3 pages) Elevator Encounter (5 pages) Quiet Village (10 pages) My Maiden Girl Fight (As Told to a Sixteen-Year-Old Schoolgirl) (7 pages) A Countess Speaks (7 pages) Picking a Roommate (6 pages) Mexican Holiday (10 pages) Taking the Pill (8 pages) Barbi's Dream (2 pages) One of a Kind (18 pages) The Tress Tuggers (6 pages) The Stepdaughters (8 pages) The Matrons (4 pages) Latin-American Tango (3 pages).*

108. 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.*

109. Patler, John. **American National Party “The White Man’s Working Party” [Group of eight leaves, including a cover letter signed by John Patler, assassin of Neo-Nazi leader George Lincoln Rockwell]**. New York: American National Party, 1961-1962. Unique/First Printing. Single leaves are in excellent condition; graphics are bright and paper slightly worn, but intact and legible. Existence of other ephemera and correspondence from the American National Party is unknown and scarce. Very Good+/Near Fine. Loose Sheets. (#9018) \$750.00  
*Small collection of materials from the short-lived white supremacist group, American National Party headed by party leader John Patler and later assassin of Neo-Nazi George Lincoln Rockwell, commander of the American Nazi Party [1958-1967]. The collection of material includes six party generated leaflets, with descriptions below, as well as a typed cover letter signed by John Patler to an interested New Yorker requesting literature. The material itself is an aggregation of promotional literature compiled for inquiries about the American National Party, including “Abolish the Reds” flier [1961]; blank application for membership [1961]; a notice for the New York Division, American National Party street meeting against communism outside a peace conference at St. Nicholas Place [February 1962]; “What Price Peace...?” flier with a political cartoon by John Patler with anti-communist rhetoric, “There can be NO ‘peace’ while Communism exists!” [February 1962]; a two-sided news clipping compilation photocopied flier with selective articles about John Palter various arrests and hunger strike episode [October 1962]; and a two page photocopied, stapled newsletter “John Palter Answers some important questions about the American National Party” postulating Palter’s rampant racist manifesto. The single correspondence letter is a response from John Palter, signed in blue pencil, to Stephen Rover on the official American National Party letterhead with red and black graphics, including the Sun-Wheel Sword logo, also appearing throughout the ephemera. The bottom of the letterhead lists party members: John Patler, National Chairman; Dan Burros, Vice Chairman, Internal Security; E.v. Froreich, Registrar, National Treasurer; R.G. Grandinetti, N.Y. State Chairman, National Organizer; and Paul Dukel, Defense Corps Commander (Party Shock Troops) [January 19, 1962].  
John Patler, additionally served as the American National Party purulent cartoonist and editor, expounding racism to the point of overly zealous propaganda and vehement action-based hate. This translated into a very vocal criticism of American Nazi Party leader George Lincoln Rockwell, and then subsequent assassination of Rockwell by Patler in 1967 who claimed Rockwell’s race politics were too “soft.” Additionally, Daniel Burros, also a former American Nazi Party follower, also led the New York branch of the KKK until 1965, until it was revealed by the New York Times that he himself was of Jewish descent and within hours of the publication he shot himself. The film “The Believer” is based loosely on the fanatic anti-Semitism of Burros, as a conflicted Jewish neo-Nazi.*

110. 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

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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.*

111. **Pentagram [journal]**. London: [Pentagrams], 1975. First Edition. Unmarred and clean. Staplebound and photocopied serial. Printed on A4 size paper. Each issue contains 10 unnumbered leaves. Illustrations, collage images, hand-drawn elements, and photographic reproductions. Three issues [no 1-3], all correspond to zodiac sign. Very Good+. Original Wraps. (#9531) \$125.00

*The first (and possibly only) three issues of a self-published, eccentric journal of magic, witchcraft, and New Age alternative religious beliefs. Evidently produced by and for a small group of London based occultists ("the Pentagrams (sic)") and includes poetry, recipes, esoteric crossword puzzles, some essays ("How to Make a Babylonian Astrological Chart") and various trivia and oddities. No other copies with this date in OCLC. Scarce, in excellent condition. Early witchcraft zine.*

112. Pérez Grobet, Ximena. **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]*

113. Pérez Grobet, Ximena. **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.*

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

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

*The project was defined by the this statement: "Artists' books transform the condition of bookness, and complicate it. In almost every case, attention to the book's visual presence - its objectness - is pronounced, in a manner that embraces*

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*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)]*

115. 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.*

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

117. Pingre, [Alexandre Gui]. **Cometographie ou Traite Historique et Theorique Des Cometes**. Paris: De L'Imprimerie Royale, 1783-4. First Edition. Moderate shelf/edge wear, tips through, wear at head and tail, joints starting but sound, erasure wear (through) at title page of VI, else tight, bright, and unmarred. Contemporary mottled calf, gilt spines, marbled endpages, marbled textblock edges, 7 engraved plates, woodcut headpieces, and numerous tables. 4to. xii, 630, [2]; viii, 518pp, including errata. Handcolored plate. From the library of Dr. Seymour Chapin. Good+ [Textblock Very Good]. Hardcover. (#9507) \$3,500.00

*First edition of this important work on the subject of cometography, and the most complete published up to this time. The text is divided into four parts: a history of astronomy (ancient Babylon and Egypt through the 18th century); a catalogue of all the comets observed since antiquity (50 by Pingre himself); cometary returns and their physical effects upon earth; and the methods for computing cometary orbits.*  
*Pingre (1711-1796) was an eminent professor of astronomy at the Rouen Academy of Sciences whose "notable contributions include examining the measurement of an arc of the meridian made 80 years before by Jean Picard, and observations of the transit of Venus in 1761 and 1769." He was for some time chancellor of Paris University and also*

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*librarian of Sainte-Gneville. [Thorndike, Latin Treatises on Comets; Lalande, Catalogue des livres]. Uncommon generally, more so in original binding and presentable.*

118. 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-Büitten 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)*

119. **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.*

120. 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.*

121. 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]*

122. 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;

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black band; booklet staplebound, 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.*

123. 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.*

124. **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].*

125. 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.*

126. **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).*

127. 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 Gipsies, George "Lazy" Smith, whose gipsy encampment at the Liverpool International Exhibition was a highlight of the even and was numbered amongst its most popular*

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*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.*

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

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

129. 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."*

130. **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.*

131. Stephenson, Robert Louis; Barrett, Angela (illus). **The Strange Case of Dr Jekyll and Mr Hyde**. London: Hand & Eye Editions, 2011. Limited Edition. Tight, bright, and unmarred. Black cloth board, black ink lettering at spine label, b/w illustrated plate at front board, tipped in plates, printed on blue paper. Small 8vo. 108pp. Illus. (b/w plates).

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Numbered limited edition of 150. Fine. No DJ as Issued.. Hardcover. (#7534) \$250.00  
*Winner of the Parrot Prize for illustration at the Oxford Fine Press Book Fair. An elegant, beautiful edition.*

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

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

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

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

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

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

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

*Richard Minsky*

*April, 2008" [artist statement]*

133. 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.*

134. **Suffrage Movement Postcard**. [England] and New York: Bamforth & Company Publishers, 1910. Color chromolithograph postcard in very good condition, bright, and unmarred. Annotated and postmarked. Very Good+. (#9434) \$50.00

*Period postcard addressed from a brother to his sister during the Suffrage Movement period of the early 20th century. Image shows a husband in an apron kneeling while wife is scolding him with the caption: "My wife's joined the Suffrage Movement (I've suffered ever since!". Dated 1911.*

135. 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

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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.*

136. 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)*

137. Swift, Jonathan; O’Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal [Homelessness Deluxe]**. Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Halfbound, black leather spine and foreedge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Imperial folio. 64pp. Illus. (b/w plates). Lettered limited edition, this being IJK. [N.B. there are 4 additional copies, i-iv, hors de commerce. Deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Fine in Fine Archival Box. Hardcover. (#9496) \$20,000.00

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

*Designed, typeset and letterpress printed by Jamie Murphy with much grateful assistance from Niamh McNally, Sarah O’Neill and Phelim McGovern. The type employed is 22 point Monotype Caslon, an interesting cut quite close in character to William Caslon’s ‘Roman and Italick’ types of the late 1720s. The type was originally cast into founts by Neil Winter at The Whittington Press from matrices acquired from the Oxford University Press. The book was printed on a Western style Double Crown proofing press at Distillers Press, NCAD, Dublin. Andrew Carpenter has introduced the edition. Jessica Traynor has supplied nine new poems in response to the original text. David O’Kane has scratched the ten illustrations which have been editioned from lithographic stones by Michael Timmins at his workshop in Stoneybatter. The book has been printed on 250gsm mouldmade paper from the Zerkall Mill, Hürtgenwald, Germany,*

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*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)*

138. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal [Religious Persecution Deluxe]**. Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Halfbound, black leather spine and foreedge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Imperial folio. 64pp. Illus. (b/w plates). Lettered limited edition, this being IJK. [N.B. there are 4 additional copies, i-iv, hors de commerce. Deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Fine in Fine Archival Box. Hardcover. (#9497) \$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)*

139. Symonds, John. **The Great Beast : The Life of Aleister Crowley**. London: Rider & Co., 1951. First Edition - First Impression. Tight, bright, and unmarred. Overall a nice copy with slightly foxing to endpapers and some lightly toned pages in fair dust jacket. (Dust jacket chipped to all edges and folds, though it is mainly complete and not price clipped). Bound in original blue cloth with gilt title and spine, frontispiece, bibliography and index. Large octavo. 316 pages. Illustrations, photographs. Very Good in Fair Dustjacket. Hardcover. (#9539) \$350.00

*The first edition of Symond's biography of Crowley (the first of four); the book which introduced the children of the Fifties and Sixties to the Great Beast. Early printings like this include, as an appendix, Gerald Yorke's ground-breaking Bibliography of Crowley. (Symonds met Crowley a year before his death in 1947 and was named his literary executor. He was fascinated yet quite critical of his subject, leading Crowley's personal secretary Israel Regardie to label him "that most hostile biographer"). Includes contemporary Atlantis Bookshop sticker on front pastedown. Scarce with original publisher's dust jacket in decent condition.*

140. 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*

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*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.*

141. 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.*

142. 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.*

143. 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.*

144. 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]*

145. 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.*

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

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

147. **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.*

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

*81 excerpts from the writings of Rosmarie Waldrop.*

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

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

149. 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.*

150. **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 [January 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.*

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*Manufactured circa 1915-1918. It was around this time, the company also received patent trademark to register the boards in Canada. -- williamfuld.com*

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

152. 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"*