

Lux Mentis, Booksellers

110 Marginal Way #777

Portland, ME 04101

Member: ILAB/ABAA

T. 207.329.1469

ian@luxmentis.com www.luxmentis.com



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1. **[Amate paper] Curandero Otomí Deity - Dios de Piña cut paper card.** San Pablito, Mexico, 1970-1990. Unique. Single leaf paper cut mounted on brown and white amate bark paper with handwritten description. 15x9cm. In Spanish. Very Good+. (#9922) \$75.00

The culture of amate paper dates back to pre-Columbian Meso-American times. The word amate derives from amatl, the Nahuatl word for paper. Mayan and Aztec Indians painted on amate paper to create codices (accordion folded books) depicting stories historical events and even astrology. San Pablito, a settlement of Otomí speaking Indians in the Sierra Norte de Puebla, is renowned as a village of brujería (witchcraft) and the only remaining major center of indigenous papermakers in Mexico. The cut paper spirits are also named as deities, including dios de abeja, dios de antiguo, madre tierra. In addition, the Otomí cut paper camas (beds), upon which the paper figurines are laid during rituals. A lesser known aspect of Otomí tourist art is the making of small books or postcards from handmade paper where the lighter paper is used as a background surface, and brown and darker muñecos, the "sacred paper cuttings", are glued on. These figures are accompanied by texts in Spanish written in capital letters with felt-tipped pens. The description and explanation found in the texts or as cards focus predominantly on ceremonies involving offerings to rain deities and countless spirits of seeds, fruits, and plants, as well as traditional, old curing practices.

2. Amato, Cristina. **Germanic Libris Miniaturias: Taxidermied Bookcover.** New York: CAW, 2010. Unique. Tight, bright, and unmarred. Framed miniatures bindings, mounted as specimen exhibits in 6"x8" black wooden frame. Signed by the artist/binder. Fine. Hardcover. (#9042) \$750.00

"These libris Miniaturias cover specimens are each 1.5" high, attached with insect pins to a linen backing inside a glass-fronted wooden frame. They are made with alum-tawed goatskin over wooden boards; the top cover has brass bosses, and features a blind stamp of a Grecian style woman playing a harp; the bottom is furnished with tiny clasps made by the artist in the duckhead style. The name libris Miniaturias, which has been engraved on a brass plate mounted to the frame, is from a series of works by the artist exploring the life cycle of miniature books. This work can be hung on a wall, displayed flat on a table, or at an angle in a cradle. It is not from an edition per se, but is one of an ongoing series of works on a theme." (from the artist)

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

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

The books themselves are frequently made with alim tree-bark; written and illustrated with other natural ink pigments. The pustaha is significant for the Batak, as the texts are idiosyncratic to the datu, meaning they are didactic tools for apprentices, but also for members of the community to interpret important decisions and advise on community issues, as reconciled by the datu. The books are often written in note-like script. The script is almost illegible for most members of the community, and indecipherable to Western scholars, however the syllable script is thought to be derived from East Indian Sanskrit or to some scholars, Indian Palava script. Many contemporary pustaha (as this specimen is most likely) were made and sold to tourists of the region, as well. The content of the books vary, but generally are divination books, including diagnosis of illness, protective/destructive magic, and acts of cult. Many of the books are also astrological in

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nature and contain solar and lunar charts and tables, and in the case of this particular pustaha, which contains animistic figures. This book features a carved lizard in high relief on one of the boards, which is associated with fertility and fertility rites. The verso board has a symbol of a star or a floral symbol. Many of the figurative illustrations in the book [a child] [a goddess figure with serpents] [star] [scorpion], also allude to creation myth, as the 'tendi' manifestation of 'life' and 'death' represented these symbols. The text is inscribed and illustrated on both sides of the bark. Although colonized by the Dutch government in the 19th century, many Batak people retain indigenous religious beliefs, although increasingly marginalized. Similar to the magical amate bark books of San Pablito, Puebla, Mexico. An exceptional and critical book for Indonesia history and culture.

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

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

4. Ansell, Robert. **The Bookplate Designs of Austin Osman Spare.** United Kingdom: The Bookplate Society in association with Kerwen Press, 1988. Limited Edition. Near fine copy in original laid paper pictorial wraps. This edition limited to 500 copies; 330 for the Bookplate Society, and 140 only for private circulation, hand numbered and signed by the author, this being copy 10. Small 8vo, 35 pages, illustrated. Near Fine in Wraps. Original Wraps. (#9752) \$275.00

Austin Osman Spare – One of the most recognized occult artists who elicited emotion under the occult umbrella. In a purposeful way, he left a legacy of existentialism, perhaps the macabre, but more so rather appropriated his psychic and magical abilities to conjure thought-forms to visible and tangible appearances. In this case of [artist] designer and collector, he's pretty singular, in that he illustrated the proportion of the power of belief into the sigils, by revealing the clarity of the image, which it evokes. This attests to an unusual example of how invocation manifests into the physical and transferred to print, in this case bookplates. These bookplates were designed between 1904-1945, for such folks as journalist Dennis Bardens and patron Pickford Waller.

What is unusual here, but not out of the ordinary for a magician like Spare, is the element of confrontation. He's invoked a particular trait about his identity (however self-absorbed that he was) as a magician and infused it graphically into the design. This is something different than we might see in mass commercialization of the bookplate, which normally emphasize the collector, Spare has really infused his own likeness magically. His work illustrates, an aggressive fusion of magick and design.

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

Early example of trade-show swag, this by one of the first removable hard-drive manufactures (following IBM and BASF). No other copies located in any collections.

Caelus was an early IBM-San Jose spin-off in 1966, founded as the first supplier of "IBM Clone" 14 inch magnetic disks and disk packs used initially in IBM's 1311 and 2311, later including 2314 and 3330. The company obtained an IBM patent license, and worked with IBM to obtain special test equipment. Due to the "clone" nature of the disk (same materials and process as IBM) it was favored by many drive makers who had designed equipment around the properties of IBM media. Other suppliers [e.g. BASF a month or so earlier] often invented their own processes, and not all disks behaved exactly like IBM product, so Caelus had a short term compatibility advantage.

6. Baring-Gould, Sabine. **The Book of Were-wolves.** London: Smith, Elder and Co., 1865. First Edition. Recased in half red leather 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) \$6,500.00

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

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7. Baring, Maurice; Rowledge, Tracey [Binder]. **Per Ardua MCMXIV - MCMXVIII [Design Binding]**. London: Seven Acres Press at Long Crendon, 1924/2012. Limited Edition/Unique. Tight, bright, and unmarred. Full bound in grey goatskin, with all three edges rough-edge gilt in Caplain (gold) leaf, sewn on a concertina fold with leather-jointed hand-coloured endpapers and doublures, gold-tooled in Caplain (gold) leaf with three bullet-shaped finishing tools created by binder; housed in a cloth-covered drop-back box with a blocked leather label, in blind lettering. 8vo. np. Limited edition of 50 copies in design binding. Fine in Fine Archival Box. Hardcover. (#10186) \$4,500.00
"For this work I wanted to explore a more pictorial response to the text, which is a poem written by Maurice Baring about his time in the Royal Flying Corps and RAF (in 1918 the RFC was amalgamated with the Royal Naval Air Service to become the RAF). The image across the cover alludes to exchanges of fire between world war one aeroplanes, whilst the hand-coloured endpapers give a diffused impression of a shot down, blazing plane." [Artist Statement]
8. 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 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 Veneri." The text includes several accounts as examples, and is widely considered an early example of pornography.
9. 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**

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the police department on the charge of homosexuality. While being questioned 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 others all pleaded innocent and were sent to Dachau and were never heard from again. It is 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 at MoMA. He died in 2003 at the age of 73.

10. Beckett, Samuel; O'Kane, David (illus). **Imagination Dead Imagine**. Dublin: The Salvage Press, 2015. Limited Edition. Bright and unmarred. Black cloth drop spine box, loose fo sheets. fo. np. Illus. (b/w plates). Numbered limited edition. Signed by the artists. Fine in Fine Archival Case. (#8779) \$2,250.00
"No trace anywhere of life, you say, pah, no difficulty there, imagination not dead yet, yes, dead, good, imagination dead imagine..."

So begins Beckett's 'Imagination Dead Imagine', a short prose text first published in French in Les Lettres nouvelles in 1965. Its first English publication was in The Sunday Times that same year.

This new edition is a collaboration between typographic designer and book-maker Jamie Murphy & renowned Irish visual artist David O'Kane. The work is introduced by foremost Beckett scholar Stanley E Gontarski.

The text has been hand-set & letterpress printed by Jamie Murphy in 18 point Caslon Old Face, supported by newly drawn ten line grotesque characters by Bobby Tannam, cut from end grain maple by Tom Mayo.

David O'Kane has supplied two lithographs inspired by the text, editioned by Thomas Franke at Stein Werk Lithography studio in Leipzig. The sheets are printed on 250 gsm French made Venin Cuve BFK Rives mouldmade.

The edition is limited to 50 copies, 40 of which make up the standard format, ten accounting for the de luxe. The bindings were executed by Tom Duffy in Dublin. The standard is housed in a cloth covered portfolio, protected inside a slipcase. The de luxe is presented in a clamshell box accompanied by a typographic triptych based on the text. The standard copies are numbered 11 – 50, the de-luxe are numbered 1 – 10. Each copy will be signed by the collaborators." (from the press

[N.B. Six sheets are still being printed: frontis graphic introduction by Stanley Gontarski three sheets containing the typographic triptych (de luxe only) about the project The de luxe is presented in a solander box. The finished piece measures 23.5 inches x 15.5 inches. The deluxe contains 12 printed sheets.]

11. Belloff, Mindy. **A Golden Thread**. New York: Intima Press, 2018. Limited Edition. Tight, bright, and unmarred. Endsheets letterpress printed, front and back uniquely illustrated; two gilt edges on head and tail in 23-karat gold, with cover design and label in gold foil on leather (gilded by Peter Geraty); hand sewn on linen tapes with cover in quarter leather Pergamena blue calf skin with white Canal paper, housed inside a gold cloth clamshell box with gold foil stamped leather label (bound by Celine Lombardi). Fo (14.75x11"). 92pp [28 blank]. Illus. (color plates). Numbered limited edition of 32, with 8 additional Deluxe Editions (with design bindings, additional loose copies of various prints, and fore-edge painting (this last is TBD). Fine in Fine Archival Box. Hardcover. (#9771) \$6,500.00
Includes one hundred original drawings and approximately two hundred press runs. Cotton rag papers in ivory, tan, and white, made at St. Armand Paperie, Canada. Letterpress printed from photopolymer plates produced at Boxcar Press, NY.

"A Contemporary Illumination

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The Minotaur short story by Nathaniel Hawthorne, from Tanglewood Tales, 1853. Additional text includes quotes of Carl Jung and text from Lorem Ipsum. Mindy Belloff, artist, designer, printer, and publisher.

Released May 2018, A Golden Thread is a new tour de force edition from Intima Press. This livre d'artiste focuses on the classic Greek tragedy of Theseus, the brave son of King Aegeus, who ventures into Daedalus' labyrinth with his sword at the ready, and a silken thread in hand held by the heroine, Ariadne, who awaits at the entrance to the maze. Composed of 100 original drawings, each page is meticulously designed and letterpress printed in multiple press runs with an elegant color palette. With inspiration from historic illuminated manuscripts, the pages in the first and third sections are adorned with hand drawn initial caps, ornate borders, and lively calligrams. A selection of the exquisite illustrations are hand painted with watercolor and gouache. Elegantly typeset in Adobe Garamond with additional type faces, the text comes alive, as it gradually becomes larger and more animated with each page, as Theseus bravely winds his way through the dreaded labyrinth to confront the bull-headed monster. The dynamic typographic designs of the middle section of the book become more frenzied and chaotic as the narrative describes the fight between the beast and the hero.

The pages are printed on lush cotton rag papers with deckled fore edge. The story unfolds on ivory colored pages which darken to tan as our hero enters the mizmaze, and transitions to bright white as he emerges victorious. The St. Armand paper fibers are made of offcuts from the clothing industry (T-shirts, denim) and flax straw sourced from farms."

12. Berlam, Arduino. **Collection of Manuscripts and Photographs [Trieste, Italy]**. Trieste, Italy, c. 1926-1931.

Original mss and/or first printings. Loose typescript and handwritten in pen and ink manuscripts on questionable bond paper, black and white silver gelatin photographic prints, mailing envelopes, and two folded and oversize printed maps in the original wraps. Very Good. (#9076) \$1,000.00

A unique aggregation of primary and secondary sources documenting Italian architecture, geography, and cultural life during the pre-World War II occupation, specifically in the area of Trieste, Italy. Condition varies by material type, manuscripts are in exceptional and legible condition with some discoloration to the paper and wear and tear; the addressed and annotated, but tattered envelopes served their purpose as protectors for the enclosures; however the majority of the silver gelatin prints are in exceptional condition with little oxidation or paper degradation. Images are clear, bright, and detailed with rich black and white tones. The two maps, although folded, are bright and unmarred, despite some discoloration on the original wrapper. Overall, collection is brilliant and distinctive, as an early 1930s insight into a characteristically, unparalleled Italian region with Hapsburg Dynasty roots.

Papers represent a small archive of material created by Arduino Berlam, prominent Italian architect, in the region of the city Trieste, nestled on the northeastern coastline of Italy, only a few kilometers from the border of Slovenia. Arduino Berlam was the son of Ruggero Berlam, also an established architect, both known for their collaborative architectural design on the Synagogue of Trieste. Arduino continued to design buildings throughout the 1930s, but also wrote and published several historical and travelogue essays about Trieste. The manuscripts represented in this collection are unpublished and explore more of the cultural and geographic aspects of the area, and uniquely written in English, rather than Italian, presuming to be pitched for a wider market of readership and interest in the area. Evidence of this is recorded in the letter written to James Pond of the Pond Bureau discussing the possibility of publishing the manuscripts (enclosed) into a book or article in a magazine. The Pond Bureau, famously started by James Burton Pond, represented lecturers and writers, mostly on a presentation circuit, and included clients as Henry Ward Beecher, Winston Churchill, and Mark Twain. James Pond, as a correspondent then, to whom Berlam wrote, was undoubtedly, James Burton Pond, Jr. who took over the business when his father (Sr.) died in the 1920s. The letter also indicates Berlam and Pond were in communication previous. The letter alludes to an enclosed handwritten manuscript titled: "A Few Words and Many Photo's about Little Characteristic Churches in Friouli [Northern Italy]. 20 pp. which is included.

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

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

Lastly, "Picturesque Trieste, Italy" 24 pp. typescript, including the sections "The Huge Grotto of San Canziano" and "The Dwellers of the Subterranean Metropolis." Heavily annotated, the typescript describes, in travelogue fashion, Trieste and peninsula of Istria written in language to attract curious American tourists, i.e. "day trip of interest." The style of the essay suggests Berlam was writing charismatically, not only for an American audience, but for amateur travelers in mind. The photographs in the collection number over 100 and encompass images of architecture, landscape, customary dresses of local folk, and art. All of the photographic processes for the collection are gelatin silver, on varying degrees of paper quality and various size prints. The images of the grottos of San Canziano (now known as Škocjan Caves) are extremely scarce, estimating from the 1930s. Parts of the caves were not quite open to the

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public at that time. The 8x10" photographs from the San Canziano cave were taken by Professor Antonio Iviani (signed), naturalist and cave explorer, quite well-known and accomplished photographer of natural subterranean landscapes. Berlam probably collaborated with Iviani to acquire and use such photographs, as they are not prolific. Similarly, because this is a 'research' collection, Berlam utilized and gathered secondary image sources to supplement his articles, so many of the photographs are photographic prints processed by 1930s contemporary Italian photographers and the great photographic firms of the time, including Fratelli Alinari, Giacomo Greatti, Oscarre Sanvini, and Pietro Opiglia. There are 14 photographic postcards in the collection by Oscarre Sanvini, embossed with the O. Sanvini logo. Berlam was extremely efficient by documenting the photographs with an annotated description, photographer, and place attached to the photograph. In some cases, the description also includes a number, which corresponds to a grouping of photographs, as written on 3 of the 4 envelopes in the collection.

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

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

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

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

In the summer of 2015, after a conversation about altered books, Ely had the idea of "altering" a copy of *Lost & Found*. Thus, twenty-seven years after the initial printing, Ely completed a unique, lavishly illustrated copy of the book, significantly altered from the original publication. Unlike the case with many "altered books," these illustrations are not a violation of the artist's original intent. Rather, this copy, both book and binding, is an elaboration of Ely's work as the original illustrator.

As is typical in his life full of strange coincidences, Ely finished binding this very special copy of *Lost & Found* the day before Berrigan died (d. April 30, 2016).

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

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

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

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14. [Book Object]. **Thunderbook: Voyages Des Pays Bas [Voyages in the Netherlands]**. France, nd [circa 1820]. Unique. Light shelf/edge wear, rebacked (original leather laid down), professional stabilization, shelf later, else tight and bright. Full leather binding, gilt lettering and decorative elements, pear-wood boards and structural elements, catspaw leather seat. fo. np. Very Good+. Hardcover. (#9036) \$12,500.00
What is almost without question a French military officer's field latrine...blending humor and function. Late 1700s binding has been repurposed to create a folding thunderbox. All elements fit within the closed 'book' (except the thunderpot) so it could be shelved in the officers field office. The binding and use of pear wood strongly collaborate its origins...most likely for use during the Peninsula War. We find reference to two similar 'thunderbooks', one in a private collection in the EU and otherwise unknown detail and a later example (Edwardian) with major elements (seat) replaced. This is a remarkable example of a book concealing a much more utilitarian purpose.
15. Bowles, Jane; Loeber, Nancy (art). **A Stick of Green Candy**. New York, 2019. Limited Edition. Tight, bright, and unmarred. Woodcut with collaged archival pigment prints, hand painted with gouache; hardcover sewn on board. 4to. 40pp. Illus. (color plates). Numbered edition of 33 copies. Fine. Hardcover. (#9880) \$1,250.00
16. Burman, Jack. **The Dead [Special Edition]**. Toronto, Canada: The Magenta Foundation, 2010. Limited Edition. Tight, bright, and unmarred. Archival wooden box, stained grey, magnetic closures. Quarterbound, brown cloth spine, beige cloth boards, paper onlay, laid in sleeve with a numbered, signed original print. 4to [7.25x10.25]. 128pp. Illus (color plates). Boxed edition. Fine in Fine Archival Box. Hardcover. (#7302) \$950.00
Foreword by Martha Hanna. "Canadian photographer Jack Burman has created a hypnotic collection of still-lives of long-departed but painstakingly preserved people, specimens and skeletons—dehumanized but very human; flawed but very beautiful. Exquisitely captured, Burman's post-mortem documentation addresses not only death, but the lives that came before. "The photographs are shocking in their intimacy. With clear respect in their representation, Jack Burman works excruciatingly close to their humanity, and to their death." Taken from the foreword by Martha Hanna, Director of the Canadian Museum of Contemporary Photography."
17. Butler, Eliza Marian [E.M.]. **The Myth of the Magus**. New York: Macmillan, 1948. First US Edition. Bound in black publisher's cloth, gilt to spine, some minor wear, otherwise in very good condition. Intact, original dust jacket, some chipping, clipped, very good. 281 pages with illustrations throughout and frontispiece. Very Good in Very Good (Price-Clipped) DJ. Cloth. (#10264) \$100.00
Eliza Butler, or Elsie (1885-1959) as she was more generally known, was born in Bardsea, Lancashire, into an old Irish family. She learnt German initially from her Norwegian governess, and was sent at the age of 11 to a private school in Hanover. From there, at the age of 15, she went on to a college in Paris for British, American and French girls and, at 18, moved on to a reform college in household management in the Harz region of Germany at Reifenstein. At the age of 21, she entered Newnham College for Women in the University of Cambridge. After working in hospitals, she taught at Cambridge [the Schröder Professor of German] and in 1936 became a professor at the University of Manchester. Her works include a trilogy on ritual magic and the occult, especially in the Faust legend (1948-1952).
This literary historical study explores the lives and mythologies of many mystics and magicians history and literature including Madame Blavatsky, Gilles de Rais, Solomon, Christ, Rasputin, Zoroaster, Merlin, Simon Magus, Faust, etc. She traces the development of magick with pre-Christian religious and mystic philosophers, in medieval sorcerers and alchemists, through the eighteenth- and nineteenth-century occult revival. One of the early women occult scholars along with Margarat Murray.
18. Candy. **Dr. Smith #1 [Poison Antidotes and First Aid // Free Fish]**. Toronto, Canada, 1984. First Edition. Crease at the center, touch of soiling, tape marks from affixing fish to zine, minor shelf/edge wear, else tight, bright, and unmarred. Printed paper wraps, "Free! Fish! paper stapled at top right (with remnants of original fish and tape present). 8.5x14" with 8x11 section near the center. np [38pp]. Illus. (b/w plates). Very Good+. Original Wraps. (#9941) \$225.00
Touches on, but is not limited to, Black Flag, Meat Puppets, William Burroughs, Vortex Records, Susan Dey, Flipside, straight boys, Dee Dee Ramone, Henry Rollins, sexism, punkers, newspaper clippings, Barbara Hammer, gay culture, Super 8, filmmaking, comics, detournment, porn, Fifth Column, Society's Nightmares, Bob Denver.
19. Carr, Robert. **Smurfs in Hell [Issues 1-3]**. Boise, ID: Freeloader Press, 1987. First Edition. Vol. 3 shows light shelf/edge wear, else tight, bright, and unmarred. Loosely sewn photocopied zine/psychotronic self-produced publication, printed colored paper wrappers, Xeroxed single sheets. 32 unnumbered pages. Illus. (b/w plates). Fine to VG+. Original Wraps. (#9340) \$950.00
Like many of his peers during the Reagan years, Robert Carr appears to be2 a post-punk DIY zine-maker, producing

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self-made political and satire zines during the 1980s. Carr was also an early adopter tech wizard creating underground video games, as the PowerMac games: "MacJesus" and "Mormonoids," the Private Idaho BBS virtual chat room, and an extreme Mac programmer in the 1980s. Totally endorsed by the Church of the SubGenius movement. Completely scarce.

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

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

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

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

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

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

21. **Collection of Early Male Tightlacing, Corseting, and Cross Dressing Scrapbooks [10 Volumes]**. Var. [1880s-1930s]. Unique. Minor shelf/edge wear, some light toning, else tight, bright, and unmarred. Brown and black stiff boards, printed paper onlays, tipped in photographs, clippings, etc. 8vo-4to. Var. pag. Illus. (color and b/w plates). Very Good+/Near Fine. Stiff Boards. (#10232) \$9,500.00

It is in the late 1840s that the term "tightlacing" is first recorded. Corsets have a long history, first worn by both genders by the Minoans of Crete through the French Revolution. They fell out of fashion toward the end of the seventeenth century, returning in the 1830s and the emerging 'Victorian silhouette'. "Tightlacing" was ordinary fashion taken to an extreme. Tightlacers generally wore corsets at least 10 hours a day...though some are noted to have worn them as much as 23 hours a day. The smallest waist recorded is that of Ethel Granger, who tightlaced for most of her life and achieved a waist of 13 inches. Tightlacing was believed to have been a contributing factor in the death of female impersonator Joseph Hennella in 1912. While the Victorian tightlacing culture was predominately female, late in the 1800s and beyond, it became more closely associated with the male corseting/crossdressing subculture.

This collection spans several decades of the 'golden age' of tightlacing. Contents include main-stream media coverage of corseting issues/crossdressing/subculture, many b/w photographs and other illustrations, a manuscript on the history of corsets, and a range of ephemera. It is a remarkable collection.

1: Photographic Album of The Male Corset and High Heel Wearers. Approx. 186 tipped in photos (colored and b/w). Considerable notations/comments, several tipped in clippings.

2: Das 3. Geschlecht (Die Transvestiten). 4 issues (Issues 2-5). Each illustrated with 23 to 30 images. Several pamphlets and clippings laid in (including prospectus for Der Sexualverbrecher).

3: Female Impersonators. Approx. 120pp. Tipped in b/w photographs, clippings, and ephemera, foldout plates. Laid in ephemera.

4: Men In Women's Guise. Folio of several small collections: Men Who Masquerade as Women; How the Prince of

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Wales Shocked His Mother (scrapbook plus full page 1928 New York Times page); The Story of Jean Malin; "Col." Barker's Marriages; My Nights of Terror in Paris [etc]; Male Bride's Amazing Loves Create Sensation in London...; Effeminate Men; The Julian Eltinge of the Jewish Stage.

5: *Corsets for Men. Approx. 28pp. Illus. scrapbook.*

6: *Facts and Fancies - Tight Lacing / High Heels. Approx. 85pp. Tipped in b/w photographs and clippings.*

7: *Eccentric Jewelry [Nose Rings / Breast Rings]. Approx. 45pp. Tipped in color and b/w photographs and clippings.*

8: *The Male Tight Lacer. Approx. 68pp. Tipped in b/w and color plates and clippings.*

9: *The Recollections of a Corsetiere. Miscellaneous Articles on Tight Lacing, Tiny Waists, and High Heeled Boots & Shoes [by Madame W_____]. Approx. 101pp. Tipped in colored and b/w photos and plates and clippings.*

10: *Folio Containing Several Small Collections. Including: Miscellaneous Articles Related to The Corset; Corsets: Old Ad's; Der Korsetten - Fritz; The First and Second Empire of Crinoline; A Short History of the Corset [47pp mss]; Female Delicacy in the Sixties; History of the Corset / Tight Lacing [collection of related ephemera]; That was New York / A Lady of Fashion Sixty Years Ago.*

22. **Collection of printed confession prayer cards.** [Germany], 1855-1881. Small collection of three printed confessional or testimonial prayer cards. In very good condition. One is handpressed with ornamental border and the other two are mechanically printed with decorations, one example with illustrations. Text in German and Latin. The handpress example has annotations penned in brown ink. Very Good+. (#9985) \$125.00

Holy cards or prayer cards are small, devotional pictures mass-produced for the use of the faithful. They usually depict a religious scene or a saint in an image about the size of a playing card or smaller. The reverse typically contains a prayer, some of which promise an indulgence for its recitation. Many of the cards have individual names of those receiving prayers or confessions and act as a receipt that a confession was made at a particular church.

23. **Collection of Victorian 'lace' paper prayer cards or canivets, printed prayer cards.** Germany; France, c.1868.

Collections consists of six lace paper (canivets) prayer cards and six printed engraving cards, some color, some handcolored, one of the canivets is printed and painted on a transparency-like film. Evidence of use and water damage, some of the lace corners chipped, otherwise in very good condition. Several of the prayer cards are annotated or printed on the verso. Text in German and French. Very Good+. (#9984) \$225.00

"A canivet is a particular kind of pious image or holy image (santini in Italian) of Christian iconography. The edges of the cards the canivets depicts are treated (openwork) to mimic lace. Early specimens feature chiseled motifs surrounding a miniature painted in oil, gouache or watercolor, representing a saint or illustrating a biblical scene. This type of image, which was kept in missals as a devotional support, was in vogue in the 17th and 18th centuries. From the middle of the nineteenth century, we find many imitations of canivets: the "lace images" were made semi-industrial (printed engravings and mechanically perforated cutouts imitating lace)"--Wiki (canivets). Many of these cards do feature hand-colored engravings and floral embellishments of pastoral scenes of Mary and Christ. This collection of cards are examples created in Germany and France.

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

12 aluminum beetles with stories. 7 of the stories were written by Cooksey. The others are Edgar Allan Poe, Charles Darwin, Hans Christian Anderson and Aesop's Fables.

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

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

There is a wonderful weight to the book and each leaf is lovely and heavy in hand...the book simply has great 'feel'.

"The beetles are crafted out of embossing paper templates and photopolymer plates, stylized with a ball point pen and painted with alcohol ink on aluminum. The pages are Suede-tex paper painted with acrylic and methyl cellulose; the

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cover is cave paper. Mrs. Eave's text printed on photopolymer plates. I wrote 7 out of the 12 stories. Letterpress printed at Springtide Press with Jessica Spring in Tacoma, WA. Dedicated to Eli for our childhood of bugs and stories."
[colophon]

25. 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.

26. Cordeiro, Ana Paula; Henry, Barbara. **RANDOM REPORTS 1, 2 AND 3**. Bahia, Brazil/New York, 2015. Limited Edition. Tight, bright, and unmarred. Quarterbound, tan leather spine, in blind lettering at spine, printed paper boards, colored paper endpages; matching slipcase. Small 8vo. np. Illus. (color and b/w plates). Numbered, limited edition, this being 3 of 3. Signed by artist and poet. Fine in Fine Slipcase.. Hardcover. (#9989) \$850.00

"Random Reports is a series of poems by Barbara Henry derived from vocabulary lists chosen by chance and choice from the first section of The New York Times. They reflect the spirit of the day and are specifically dated, and the subject of the poem is strictly a result of the wordlist.

They are often titled from the headlines. Many many years ago I asked Barbara to allow me a binding gathering the volumes 1, 2 and 3. Time being a theme on all I try my hand at, this sat unfinished for about 7 years. After an involved first attempt with low-relief carvings of scaffolding layers on wood covers that were deep enough for the gauging but too thick for the binding, its potential baffled the binder: thanks to Barbara's kaleidoscopic talent with words, the number of design venues to explore was vast. Not to mention the weight of my own deflation. Little did I realize how ambitious that first attempt had been. It might photograph well, but oh it functions poorly. Under deadline-pressure I even went ahead and submitted it out to be handled. Oh the shame.

Trusting the process kernel originally glimpsed, however, I embraced as propelling force a writing technique known as "hasta pronto adelante": forward forging ahead from wherever the work is at – a mindset that shares an essence with the poetic constraints of the work. Binding-wise I was in for a trial-and-error loop, but at least this time I kind of knew it. Such kindness to myself totally shared a vibe with Barbara's forbearance: she never once asked me what was going on.

Forever forward moving, the initial scaffolding dimensional backdrop made its way to the foreground with the recourse of graffiti rubbings: reminiscences of the tactile response one gets from handling inky newspapers, the original substratum for the poems.

The back covers offer a contrast with this rough reality through the sensuality of leatherwork – alum goat hand-dyed to match Barbara's color motif – bringing the harsh graffiti input to an immediate association with skins: layered experience, in tandem with the poems essence." [artist statement]

27. Cordeiro, Ana Paula. **Lightweight**. New York, 2015. Limited Edition. Tech specs: 3-part construction Limp Vellum binding on dyed parchment, sculptural element, custom-fitted box, tipped-in RC photographs, letterpress printed from hand-set type, wood-cuts and photopolymer-plates. Approximately 20cmx20cm (7 7/8 x 7 7/8"). Printed in an edition of 21, to be bound upon request. Each commission will be personalized. Fine in Fine Archival Box. Limp Vellum. (#9863) \$2,750.00

"A constant among the many variables I encountered in the study of book structures was the association between historical ownership and lavish decorations: how the use of expensive metals and precious stones safeguarded the bindings through their travels across space/time. Limp-vellum books, which were exquisitely engineered but quintessentially utilitarian, are a good example of how unadorned works were left to their own devices. Enamored with its flexibility, strength and grace, I set out to derive from its potential a sculptural element that would stand as its wealth and guardian.

Titled "Lightweight", this book is sculpted page by page, one page thickness at a time, to embody with exactitude an angled beam. It speaks of ways to cope with a world in which the elements of balance that matter most are intangible:

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situations with as much surface tension as a soap bubble; the variations of mindsets throughout the seasonal fluctuations of sun exposure; the percentage of madness within genius and vice-versa." [Artist Statement]

28. Cordeiro, Ana Paula. **Pathern**. Bahia, Brazil, 2009. Limited Edition. Tight, bright, and unmarred. Cream paper wraps, cut-through, gilt lettering and decorative elements, gold wire, letterpress, stencils, tipped-in RC photographs. Square 8vo (approx. 8×8"). np. Numbered limited edition, this being 29 of 101. Signed by the artist. Fine.. Original Wraps. (#9987) \$350.00

"Pathern is an attempt to make narrative out of one such ever-flowing river of randomness. Out in the bike path, the manholes I surveyed and portrayed in film do not form much of a coherent message, neither do they engage in rhythmic dialogues of continuity and discontinuity. The human element underneath the asphalt does not emerge systematically to passerby eyes, either. But I had to do something with them. I had to." [artist statement]

29. Cotnoir, Brian. **Alchemy: The Poetry of Matter**. New York: Khepri Press, 2017. Limited Edition. Fine edition bound in red and black two-tone full leather binding with gilt title and devices. Limited to 23 copies of which this is copy 19. Handnumbered. Illustrated. 172 pages. Bound by Ars Obscura. Fine. Full Leather. (#10201) \$365.00

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

30. Cotnoir, Brian. **Tabula Smaragdina [Emerald Tablet] from Liber de secretis nature of Hugh of Santalla; translated by Brian Cotnoir**. New York: Khepri Press, [2014]. Limited Edition. Double-sided concertina, letterpress printed, limited edition cloth bound green silk with hot stamping 23k gold. Silk edition, this copy being 39 of 71, all copies signed and numbered by the author. In red slipcase. Fine. Stamped Cloth. (#10199) \$850.00

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

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

Designed by Brian Cotnoir. Typeset by Lara Captan – English and Latin in Seria & Seria Sans by Martin Majoer; the Arabic in DecoType Naskh by Thomas Milo & Mirjam Somers. Letterpress printed by Roni Gross on Magnani Book paper with marbled end sheets. Cover Emblem Designs by Daud Sutton. Bound by Biruta Auna. Polymer plates by Boxcar Press.

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

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

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Designed by Brian Cotnoir. Typeset by Lara Captan – English and Latin in *Seria* & *Seria Sans* by Martin Majoor; the Arabic in *DecoType Naskh* by Thomas Milo & Mirjam Somers. Letterpress printed by Roni Gross on Magnani Book paper with marbled end sheets. Cover Emblem Designs by Daud Sutton. Bound by Biruta Auna. Polymer plates by Boxcar Press.

32. Crowley, Aleister. **The O.T.O. Collection.** [San Francisco, CA]: O.T.O. and Stellar Visions, [1984]. Reprint. Unpaged (84 unnumbered pages), self-published zine, stapled in original printed red wrappers. With photocopied illustrations from original sources. Very Good+ in Wraps. Staplebound. (#10242) \$75.00
As the title suggests, this work contains facsimiles of a number of O.T.O. related texts that were originally collected in Crowley's "Blue Equinox" (1919), comprising "Liber LII," "Liber CI," "Liber CLXI," "Liber CXCIV," and "Liber XV." The book was sanctioned by the O.T.O. under Grady McMurtry. Scarce reprint.

33. Crowley, Aleister. **The Paris Working.** Brotherhood of Seth, [1993]. [Reprint]. Unpaged, self-published zine, stapled in original red wrappers. With photocopied illustrations from original sources. Very Good+ in Wraps. Staplebound. (#10243) \$50.00
"The "Liber CDXV – Opus Lutetianum or The Paris Working" originally published in 1914 is basically a magical diary kept by Aleister Crowley during a lengthy sex magick ritual that he was practicing with his mate Victor Neuburg. This ritual is the basis for the story of Crowley told by the Canon Copely Syle in Dennis Wheatley's "To the Devil a Daughter" and again by Wheatley in his "The Devil and all his Works." The story tells of Crowley going mad and his son (who never existed) dying in an attempt to evoke Pan."--Web. Weird sex magick in zine format.

34. Croze, Austin de [1866-1937]. **La Lumière Magique. [13 poèmes magiques et poème en épilogue]** [Manuscript]. Paris: mss, 1920. Unique. 4to. 92pp. 37pp. text and illustrations, distributed over 92pp. overall. Various papers and media utilised running the gamut from heavy card to glassine via what appears to be brown wrapping paper and other diverse elements. Bound in later full burnt yellow morocco gilt, black title labels to spine, embellished with pentagrams to both boards. A beautiful volume, strong, clean and clearly well looked after. Original cover and spine bound in. Filled with numerous pen, ink and watercolours designs with the unpublished poems in typescript. Near Fine. Hardcover. (#9640) \$25,000.00

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

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

At this point in the 1920's, Austin de Croze was an enthusiastic and roving food writer, soon to pen his "Plats Regionaux de France," a deep and sultry homage to the culinary joys of rural France. It is almost certainly for his exploits as a food writer that he is better known, but La Lumiere Magique is a clear indication that his interests in the occult and esoteric underside of life had not abated, but merely been simmering for awhile.

One of the most notable things to take away from this volume, aside from its beauty, the obvious fascination of it being a lost book, a work in progress and a previously unconsidered addition to an area of study and fascination that is growing on swift wings; lies in the fact that it highlights just how much of the Calendrier Magique was Austin de Croze, and how much was Orazi. La Lumiere Magique has fewer of the gorgeous and mysterious depictions of lust and occult

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dissipation seen in *La Calendrier* (although gaps exist in the text, possibly suggesting that this volume would have been handed over to Orazi for further embellishment if the two of them decided to go all out on duplicating their previous successes), but de Croze's typography, pen embellishments, watercolours and layouts contain numerous repeated motifs from the previous work, and it requires little more than a couple of Orazi's shadowy confections to become a fully grown sibling. Wondrous, beautiful and unique.

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

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

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

Done as part of Swarthmore College's Friends, Peace, and Sanctuary project. "The project brought five artists into conversation with Syrian and Iraqi individuals resettled in Philadelphia. Cummins interviewed four participating families in 2018. The interviews captured the unspeakable losses experienced by the settlers and bore witness to their struggles to adjust to new countries, cultures, languages, and their separation from loved ones. From the interviews, Cummins selected forty-eight excerpts that she pieced together to create a narrative arc. To house the text, the artist created a structure that is visually startling, experimental, and conceptually driven. Text blocks are severed, then reprinted as quarto-sections on corresponding pages of four separate books. As in the case of the resettlers themselves, these stories must be reunited in order to be read, understood, and made whole again. Since the structure is two-sided, with half the pages printed upside down, the reader is forced to puzzle out where and how to begin and what order in which to read the pages. In this way (s)he is forced to experience some measure of the confusion, alienation, dislocation, and separation that resettlers struggle with every day. The books were created by first deeply saturating flats of color onto Arches Cover White. Blocks of text were then surprinted over the color fields, a process that required masterful registration. Bound by Lisa Hershey in the Coptic style structure that draws on Middle Eastern binding tradition. Each set of four books is housed in a handsome plexiglass slipcase and laser-etched titling by Sarah Pike." "AlieNation / SepaRation is the most physically and materially ambitious project I have ever produced. The creation of the edition required over a year and a half of intense work, one hundred-plus pages of transcribed interviews, 1,500 sheets of Arches Cover, 192 press runs, and upwards of 50,000 squeegee pulls." [Artist statement]

37. Cummins, Maureen. **Anonymous**. Pennsylvania/New York: Maureen Cummins, 2019. Limited Edition. Bright and unmarred. Loose sheets, held in an aluminum clipboard. np [8pp]. Limited numbered edition, this being 4 of 20. Fine.. (#10255) \$1,000.00

"Anonymous was produced in the fall of 2019 by Maureen Cummins as part of the Friends, Peace, and Sanctuary project. ... The text of the book is based on interviews that the artist conducted with three resettled Middle Eastern refugees and their families: XXXXX, XXXXX, and XXXXX.

Anonymous was typed by the artist using a vintage Smith-Corona typewriter, then redacted by hand with waterbase black ink." [Colophon]

38. Cummins, Maureen. **Secretary**. Park Slope, Brooklyn: Maureen Cummins, 2018. Limited Edition. Tight, bright, and unmarred. Quarterbound, blue paper boards, black leather spine, black ink lettering, cave paper endpages. 4to (8.5x14.5). np. Illus. (b/w plates). Numbered limited edition, this being 19 of 30. Fine in Fine Portfolio. Hardcover. (#9750) \$2,500.00

Typographic assistance by K. McMillian and binding by Lisa Hersey. Letterpress printed on Asian paper, titling redacted by hand in graphite. All photos reproduced from original 35mm film. Bound in the form of a stenographer's notepad.

The work "deconstructs the life and death-by-suicide of her mother, Dolores Bodkin, an aspiring artist who was forcibly

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committed in 1963 after attempting to leave her violent and abusive husband. Using language that is factual and at times chilling, the artist plays upon the original meaning of the word secretary--"secret keeper"--to allude to the secrecy and shame that existed in her household, as well as the cultural silencing of women around the experience of sexualized violence. Cummins uses several layers of information to tell this story: her own memories; excerpts from a diary her mother kept for two years before her suicide; a list of roles that Bodkin embodied, all crossed on the final page; and most dramatic of all--photographs taken by her father that span the period 1956-1975.

These images, reproduced in ghostly silver ink and retaining film-strip terminology such as "Hypersensitivity" and "Kodak Safety Film," are both beautiful and deeply disturbing. Repeatedly the subject is photographed without her consent: while angry, while sleeping, while contemplating the dilemma of her broken leg. Viewed together, and with the accompanying text, these portraits serve as a documentation of Bodkin's destruction. By bringing a critical female gaze to bear upon classic examples of the male gaze, Cummins invites her audience to become aware of, and truly see, multiple forms of invisible violence. By the end of the book, an act that many call "senseless" makes perfect sense." [artist's statement]

39. 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.

40. Cummins, Maureen. **Unpublished Manuscript, 1946**. Pennsylvania/New York: Maureen Cummins, 2019. Limited Edition. Bright and unmarred. Loose sheets in clipboard. 154pp. Illus. (b/w plates). Numbered limited edition of 15, signed by the artist. Fine.. (#10224) \$1,000.00

Unpublished Ms, 1946 juxtaposes a memoir by Hans Bargas—a survivor of Buchenwald who resettled in Pennsylvania—with a rejection letter from the head editor at Readers Digest. This spare and chilling book speaks powerfully to issues of anti-semitism, denial, and the erasure of cultural memory.

41. de Sade, Marquis; Blaine, Mahlon (illus); Feinstein, Samuel (binder). **Justine [Art Binding]**. Paris: Les Editions du Courrier Graphique, nd [[2016]. Limited Edition/Unique. Tight, bright, and unmarred. Full black Morocco (goatskin). The insides of the boards were then infilled with 20pt marbled archival card and binding tooled with 23K gold leaf using egg-glaire, and onlays of deep red and undyed goatskin. 12mo. 206pp. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#9275) \$3,250.00

Collection "Le Ballet des Muses". English translation. "In keeping with what I often do on books of a questionable nature, I use color and suggestive shapes to allude to the content. The freehand dots mimic the illustrations, and the expressive endpapers were marbled by me." [artist statement]

42. Drescher, Henrik. **COMEUNDONE**. [New York]: Pooté Press, 1989. Limited Edition. Printed and bound in the form of the Swiss cross (6 x 6"; 155mm x 155mm). Open-sewn between water-colored boards with pictorial onlay on upper boards. Illustrated throughout. Very fine, enclosed within a similarly shaped sheet metal case, with manuscript label and postage stamp affixed to lid. First edition. One of 100 numbered copies printed letterpress from line engravings onto stenciled handmade paper by Ruth Lingen, signed by the artist. Subtitled in printed facsimile of the artist's holograph: "Being a Complete and Reliable Descriptive Collection of the Perilous Explorations and also Important Discoveries made in the Wildest Territories upon The Face of the Earth Encountering Savage men, Ferocious Beast[s], and Poisonous Reptiles ... Covering a Period of Twelve Months 1988 - 1989." An aggressive and occasionally discomfiting collection of images by the award-winning Norwegian-born illustrator. Numbered limited edition, this being 8 of 100. Fine in Fine Metal Box. Stiff Boards. (#9554) \$1,750.00

"Henrik Drescher, born 1955, is known mainly as a commercial illustrator, working for Rolling Stone, Time, etc., and an illustrator of children's books, Simon's Book and McFig and McFly. However, throughout his career he has, and continues to, produce an immense body of work spanning painting, printmaking, book works and installation works. He describes his work as a "junkyard of the imagination." In particular his artist book Comeundone: being a complete and reliable descriptive collection of the perilous explorations and also important discoveries made in the wildest territories

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upon the face of the earth, encountering savage men, ferocious beasts, poisonous reptiles etc. etc. Et al. Covering period of twelve months 1988-1989 stands out as a prime example of Drescher's often cryptic, loose line drawings with text and photographic elements that emanate from his unconscious imagination.

Comeundone was letterpress printed on handmade paper by the Poote Press in 1989 and utilized pulp painting to create the colorful forms that spill out from the black line drawings. This non-typical book was constructed as a stubby cruciform and is encased within a metal tin, evoking the feeling of opening a time capsule or a long lost 1950's era tin. The pages within vary from simple, light pages, such as a face surrounded by what appear to be tents, to pages seemingly neurotically covered with text or drawings, and to simple, dark pages depicting vortices, piles and skulls. I am particularly drawn to the conical piles used as they take on a representation of a being or a body. Drescher even labels one of such piles "body" and another "visceral." These piles present themselves as bodily masses or bodies without structure. These two cone piles are also interesting, as Drescher has removed the visceral organs from the body and placed them into separate piles, effectively separating the body from its automatic inner workings. Throughout the book many of these signs and symbols repeat to create a strong sense of bodily experience, through their reference to the body and by creating a vortex or hole one could slip into and arrive within the mind of Drescher.

Along with symbols whose meaning is created within Drescher, text makes up a large portion of Comeundone. Many of the pages are littered with what appear to be automatic writings, saying things like: murder burgers, mad dogs, barefoot pilgrims, vey dovey. Within these pages Drescher appears to be constructing an almost sketchbook like quality through these freely associated words strewn across the surface, without making logical connections to the images and the surrounding texts. However, he does provide more complete, although still freely associated sentences such as, "Fuck me dead dog" and "I hope that I will never die." These thoughts along with the more automatic writings outline the random thoughts that creep up from within one's unconscious mind.

Drescher also grapples with issues of religion and the seven deadly sins. He scattered the seven sins throughout the book, and these appear to be Drescher's conscience creeping up to remind him the difference between right and wrong. One page depicts two hands clasped together in prayer. These hands are surrounded by a multitude of the word pray written over and over, showing an almost neurotic need to pray or feeling that one should be praying. However, on a following page the word pay falls directly above pray, showing Drescher's questions of religion.

At first glance Comeundone appears to be neither a complete or reliable description of any event, as the title implies it would be. However, upon closer inspection this book appears as a collection of fleeting illogical thoughts translated into images. Henrik Drescher's Comeundone creates a complete and reliable collection of lush landscapes of experience that is the interior of one's mind." [exhibition description]

Increasingly scarce and having grown in stature and importance, we are pleased to be presenting this pristine copy.

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. Eliot, T. S.; Rowledge, Tracey [binder]. **Four Quartets [Design Binding].** The Rampant Lions Press, 1996/2014. Limited Edition/Unique. Tight, bright, and unmarred. Full bound in black goatskin, with all three edges rough-edge gilt, leather-jointed hand-made paper endpapers and doublures, tooling in gold leaf on the front cover (created with finishing tools made by the binder); housed in a dark brown cloth-covered drop-back box with a blocked leather label; gilt lettering. fo. 47pp. Numbered limited edition, this being 52 of 200, in design binding. Fine in Fine Archival Box. Hardcover. (#10184)

\$6,500.00

*"This is the second time I have bound a copy of this book printed by the Rampant Lions Press. The first was in 1997, when my response was guided by the knowledge that T. S. Eliot did not like images on the covers of his books. This led me toward mark-making that responded to the flow of his writing, rather than creating an 'pictorial' image. Ivor Robinson was my mentor at the time and in an article for *The New Bookbinder* (Vol 20, 2000) he chose that binding as one of his 'Desert Island bindings' - which was a huge honour for me. Binding this book for a second time was made*

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all the more poignant for me, as I was part way through it when Ivor passed away. The image on this book responds to the text, to my first binding of the book, but also, and for me just as importantly, this image is my thank you letter to Ivor." [artist statement]

45. Ely, Timothy C. **Flight into Egypt.** Colfax, WA: Timothy C. Ely, 2011-12. Unique. Tight, bright, and unmarred. Four drum leaf bindings, illustrated and hand-tooled fabric spines, each with a cutout revealing painted and hand-tooled paper, boards covered in drawings by Ely and hand-tooled by him, hand-made paste paper endpapers by the artist; custom dropback box made and decorated by Ely, with paper spine label. Each volume 33.3cm x 28cm. Fine in Fine Archival Box. Hardcover. (#9851) \$50,000.00

A unique set of 4 books, a variant of Ely's famous (and enormous) single volume book Binding the Book: The Flight Into Egypt (1985). This specially commissioned grouping, collectively titled The Flight into Egypt, comprises four volumes: Atum, Fulcrum, River, and Thoth, with a combined total total of 23 fully illustrated spreads.

"The original version of Flight into Egypt is about Ely's grandfather, the journal he left behind about his mysterious trip to Egypt between the wars, bookbinding, and the geography of Egypt. For much more information about Binding the Book: The Flight Into Egypt (unique, 1985), see The Flight into Egypt: Binding the Book (Chronicle Books, 1995). In this version of Egypt, Ely focuses more on the geography, geology, and mythology of Egypt rather than on his grandfather's travels per se. He also omits explicit allusions to his studies in bookbinding. Each of the four volumes in this group contains a title spread and four or five additional spreads of original art housed in a unique binding. Spectacular images of scarabs, Egyptian deities, geological formations, and star maps feature heavily in this version of Flight into Egypt, all extensively annotated in Ely's secret writing called 'cribriform.' These gorgeous, intricately painted and drawn books are deeply evocative of Egypt on many levels. They are a particularly fine example of Ely's lush treatment of a beloved subject, yet Ely, as always, leaves plenty of room for the viewer's imagination to take flight." [AS] [See: Timothy C. Ely: 8 Books (Abby Schoolman, 2016) for more about Ely's methods.]

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

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

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

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

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

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

47. Ely, Timothy. **Crucible**. Portland, OR: Timothy Ely, 1992. Unique. Tight, bright, and unmarred; archival box shows light shelf/edge wear, light even toning. Quarterbound, leather spine, painted wooden boards with inlaid and onlaid elements, painted pastedowns and endpages. np (10pp plus endpages and blanks). Illus. (colored plates). Signed by the artist. Fine in Very Good+ Archival Box. Hardcover. (#9857) \$9,500.00

This work, from rather early in Ely's career, has been in his ex-wife's private collection until now. As with much of Ely's work, it is comprised of various techniques (print, mss, paint, collage, etc.) and exquisitely bound. Smaller in hand than much of his work, it embodies an interesting, experimental expression of his work.

"I was experimenting with fusion [dry mount] techniques and so made this small book and gifted it to [then wife] Ruth. I had a lot of alchemical source images around, transferred them onto tissue and fused them with a bit of over drawing." [artist statement]

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

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

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

48. Ely, Timothy. **Obelisk Stare [Unique Book and Binding]**. Colfax, WA: Timothy Ely, 2016. Unique. Tight, bright, and unmarred. Blind-tooled brown leather spine with elaborately textured and colored boards incorporating sand from various significant geographic locations, paints, dyes, waxes, rivets and bas relief sculptural elements, hand tooled in several colors and in blind; hand-sewn linen endbands in blue and orange and sewn binding; top and bottom edges colored. Housed in a decorated custom clamshell box by the artist. fo [28cm x 36cm]. np. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9760) \$80,000.00

42 spreads of original art plus title page and elaborately decorated endpapers by Timothy Ely, exquisitely hand bound by him.

"I lived in London and New York for a time. Both cities have an Aegyptian Obelisk purloined from the mother country. A story for another time.

Each site is special to me. One on the Thames and the other with a view of the Metro Museum and both sites afforded me hours of meditation and thinking and drawing. I was gripped by the notion of these needles to the sky as attractors for immigrants, those specialists in risk taking and especially the ones that brought some special element to the American mix. The London group; some obvious people like Marx, but the American exiles like Ernst and Einstein provided me with a place to start thinking about the geography and orthography of exile and the loop into ideas such things generate. Scraps and drawings from notes over a few decades finally gelled in 'Obelisk Stare'. The drawings pay homage to the needles, they with worn language scarring their surfaces. The rains and winds of London and New York erode the carved sounds that were never anticipated in the Old Kingdom. Let us also never forget the Bauhaus exiles as well for they were my teachers. The needles, the obelisks are the navigation points.

'Obelisk Stare' is a look into the mathematical projections so valued by art and science; grid the space, create an illusion of depth, establish a horizon and if all is well a civilization is erected. Without the movement of the gifted, the immigrant or the exile, this would be nearly impossible. Greece and Rome were created by vastly divergent populations and by imported ideas. I don't know what effect the needles of Cleopatra have had on the consensus minds of Londoners or New Yorkers but I know the effect on me. As metaphoric needles, they inject me with a vortex of sensation, attract like a magnet the oddest contrasts of possibility and yet, in the end something occurs for me and there is a syrupy ink at the bottom of the flask. This ink became this book." [Artist statement]

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

"For the last forty years, his books and other works have sprung from a central core of concepts, owing to a fascination with obscure or seemingly incomprehensible forms inspired by science and other projections from the history of the human imagination. This spectrum of inspiration includes such things as fractured and whole grids, cypher systems,

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landforms and landscapes as viewed from a satellite, and the archeological overlay of some of these sites, especially those containing libraries. Originally, the atlas format provided a platform for the rendering of his complex maps, which gradually gave way to an expanded psychological viewpoint of a larger universal scheme.

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

49. Farrell, Jennifer. **The Almighty Starshaped**. Chicago, IL: Starshaped Press. Limited Edition. Tight, bright, and unmarred. Black cloth boards, printed paper lable at front board, printed endpages, fold-out plates. 12mo. np [48pp]. Illus. (b/w and color plates). Numbered, limited edition, this being 38 of 100. Signed by the artist. Fine. Hardcover. (#10254) \$400.00

"The Almighty Starshaped is an ornamental romp through the streets and alleys of Chicago, a colorful snapshot of street vernacular. Taking the form of a little black sketchpad, or piece book, its imagery is neither a glorification of glistening architectural facades, nor the seedy underbelly of the city's infamy."

"In considering the work of all these varied hands, I consider the work of my own. How do I interact with the city? How do I represent it? Does my work communicate the vibrancy and interconnected nature of those who share the streets, parks, alleys and buildings? Can I build a sketchbook that encompasses an everyday snapshot of the few miles I cover daily, with their textures and colors and eccentricities?

And that's when the idea of The Almighty Starshaped was born.

In the 70's and 80's, it was common for Chicago gangs to print their own compliment cards (have some fun with this in your head for a second) which you can enjoy in the book, The Almighty & Insane. I fell hard for these for two reasons. First, gangs printed their own cards as a way to say 'this little piece of the city is ours and this is who WE are,' and second, a majority of these cards feature blackletter typefaces paired with an unflinching braggadocio.

I set out to create my own almighty piece book styled after those of graffiti writers. It is a collection of vignettes inspired by my foot/bike/train travels around Chicago, a record of the sights that often go unnoticed and ignored but build the character of the city.

My goal for the book is to create an entertaining sketchbook with images built entirely from metal type and ornament. The irony and challenge is that in order to create imagery that appears to be sketched and recorded quickly, I must do some of the most complicated typesetting I've ever taken on.

There are 48 pages and the center section of each signature folds out to show larger images that include the title image (metal type takes on spray paint!), an homage to the train-riding experience, bike haters (sneak peek above) and the city at magic hour, looking west."

50. Farrell, Jennifer. **Put It In A Letter**. Chicago, IL: Starshaped Press. Limited Edition. Bright and unmarred. Grey paper board, color printed lettering and decorative elements; printed slipcase. 16mo. np. Illus (color and b/w plates). Numbered limited edition, this being 58 of 100. Fine in Fine Slipcase. Hardcover. (#10253) \$150.00

"While my husband battled cancer in 2015-16, Starshaped Press was my refuge, type my therapist. With every disheartening deliverance of bad news during the day, I raced to the shop at night, setting 25 symbolic typographic images. September 25th was our anniversary as well as the date of his diagnosis.

Tiny typeset forms featured lyrics from the soundtrack of our life unraveling... a mini mixtape of grief. I printed and gave them to my husband, a testament to our shared sense of loss.

PUT IT IN A LETTER showcases these forms & feelings in a star-shaped book, sampling lyrics remixed with handset vintage type and ornaments. Letterpress printed and bound, each book (mockup shown here) features 25 typographic illustrations and measures 4.5 inches square, housed in a heavy paper sleeve.

Also shown here are a few of the original type forms, black and white prints of them and a sample of the hand-colored versions. The final pages of the book are printed on Mohawk Superfine White."

Starshaped Press is best known for doing remarkably sophisticated, decorative typesetting using metal type.

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

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

Designed, typeset and letterpress printed by Jamie Murphy, assisted by Sarah O'Neill, Lauren Shannan O'Brien and Lorcan Rush at Distillers Press, NCAD, Dublin. The type will be hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger, cast here by Rainer Gerstenberg. The image by Dorothy Cross has been produced in two variants; the etching that covers the standard book was printed by Suzannah O'Reilly Mullaney, the phosphorescent images that accompany the deluxe book were first screen printed by Jordan McQuaid before intaglio printing by Suzannah. Both image variants were printed on 54gsm Japanese Tosa Shi. Darklight has been printed in an edition of 80 copies. The

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

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

52. Fletcher, Erin [binding]. **Goose Eggs & Other Fowl Expressions [Miniature design binding]**. Maryland: Rebecca Press, 1991/2014. First Edition. Tight, bright, and unmarred. Dorfner Binding; spine covered in Mauve buffalo skin; veneer covered boards with Karelian Birch veneer tabs; sewn on snakeskin tapes; silsuede fly leaf made to handmade Katie MacGregor paper; leather wrapped head- bands; hand painted edges in teal gouache mix. Book housed in a leather spine clamshell box sided up with silver book cloth; trays covered in handmade Katie MacGregor paper and lined with Silsuede; box stamped in teal with book title. 32mo [5.9x6.8x1.5cm]. Fine in Fine Archival Box. Hardcover. (#9765) \$750.00

"This miniature book is filled with quirky adages that incorporate a variety of fowl species. The materials chosen for this binding were greatly inspired by the vibrant colors used in printing the text. The four segments of veneer make the shape of a goose egg." [artist statement]

53. Forbes, Esther. **A Mirror for Witches** In which is reflected the Life, Machinations & Death of famous Doll Bilby, who with a more than feminine perversity preferred a Demon to a Mortal love. Here is also told how and why a Righteous and Most Awfull Judgement befell her, destroying both Corporeal Body and Immortal Soul. Boston, MA: Houghton & Mifflin, 1929. First US Edition. Bound in decorative batik cloth boards, overall very good condition, some toning to text block edge, light wear to extremities and spine label, otherwise tight, bright and unmarred. Printed by the Riverside Press in Cambridge. 215 pages with illustrations. Very Good. Boards. (#10141) \$120.00

The story of Doll Bilby, a beautiful and sensitive girl whom popular superstition regards as a witch. A book of horror in which we see witchcraft from the witch's point of view, and also from the standpoint of the narrator, who implicitly believes in her guilt... On the surface, it is seemingly anti-feminist and puritannical piece of fiction taking the side of women's oppression during the Salem witchcraft trials, however, the central character is martyred for her liberated sexuality and is emboldened by passion and ripeness for life. A classic work of occult fiction, often overlooked in the literary witchcraft arena. Phenomenal illustrations throughout by Irish born wood engraver Robert Gibbings.

Author Esther Louise Forbes was an American novelist, historian and children's writer who received the Pulitzer Prize and the Newbery Medal. She was the first woman elected to membership in the American Antiquarian Society. A Mirror for Witches has also been adapted for the stage, including by Carlisle Floyd as the opera Bilby's Doll.

54. Forsyth, J.S. **Demonologia**; or, Natural knowledge revealed: being an expose of ancient and modern superstitions, credulity, fanaticism, enthusiasm, & imposture, ... charms, demonology ... witchcraft, &c. London: Printed for A.K. Newman and Co., 1831. Second Edition. Rebound in quarter calf over marbled boards, gold titling, raised bands, in excellent condition with original folding plate, xvi, 438 pages, 1 unnumbered leaf of plates (engraved folding plate). Deckled edges, little foxing, no marks. Laid in bookseller card. Very Good+. Quarter calf. (#10145) \$500.00

Considered essential reading in the 19th century, meant to instruct, question, and dazzle curious readers of the occult. Or typical parlor room reading for the masses. A quizzical book that breaks down the foundational elements of magic with historical references. Detailed observations and at times, skeptical, but in general a fundamental text on magick, witchcraft, and many quantifiable schools of thought. Even a section on jugglers!

55. Franklin, Benjamin. **Two Tracts: Information to those who would Remove to America, and, Remarks concerning the Savages of North America**. London: John Stockdale, 1784. First Edition. Light foxing at preliminaries, ownership bookplate at front pastedown, ink marks at title page and p39, else tight, bright, and unmarred. Halfbound, brown leather spine and tips, coated brown cloth boards. 8vo. 39pp plus advert (and many blanks). Near Fine. Hardcover. (#10256) \$9,500.00

"Savages we call them, because their manners differ from ours, which we think the perfection of civility; they think the same of theirs."

Set in Caslon type, Stephenson-Blake promoted this Caslon type as being "cast entirely from matrices produced from punches engraved in the eighteenth century by William Caslon." This being the first combined publication of two remarkable and little-known works by Franklin, preceded by separate editions issued the same year by his private press at Passy. In it, he advocates for America by challenging the idea of European cultural superiority, rank and inherited wealth.

"In the few short months after victory over the British, sealed by the Treaty of Paris on September 3, 1783, Franklin—the best-known American of his day—had found himself besieged by potential immigrants eager to learn

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more about this new society and, perhaps, to profit from it. His response was simple and direct. Newcomers must rely on their skills or a commitment to hard, honest work" (Lyons, *Society for Useful Knowledge*, 1). In March 1784 "to set the record straight... he unveiled for friends a piece he composed in self-defense." I This volume's second work, 'Remarks Concerning the Savages of North-America', was also initially issued separately and given to friends. The work is basically a response to the French, who "were interested in Native Americans and that immigration projects were being fostered in France...Franklin seems to have sought to prepare people for the cultural differences they would surely find divergent from the idealized portraits they could read in Voltaire." A second and third edition was issued the same year and, while scarce, do occasionally turn up at market. The first edition has been virtually unobtainable...this appears to be the first to come to market in decades. [Ford 369; Howes F333; Sabin 25594]

Bears armorial bookplate of Claire Mendel, noted German Consul and collector.

56. Gaffigan, Jim; Richards, Sean [binder]. **Food: A Love Story [Art Binding]**. New York: Crown Archetype, 2014. First Edition. Signed by the author, else tight, bright, and unmarred. Green leather spine, red leather boards, two raised bands, leather decorative inlays, gilt lettering, marbled endpages, aeg. 8vo. 340pp. Illus. (b/w plates). Signed by author. Fine in Fine Archival Box. Hardcover. (#9574) \$2,500.00
An unusual art binding by S. Richards, who loves food nearly as much as binding. In this case, the result is a wonderful portrait of the author as a roasted chicken.

57. Gano, Gordon [Violent Femmes]. **Two Page MSS letter from Gordon Gano [together with] One Page MSS Lyrics**. LA, 1983. Unique. Minor toning, else bright and clean. 8.5x11" notebook paper; mss in black ink. Signed by the author. Near Fine. (#8908) \$25,000.00
"Violent Femmes" was the debut album by Violent Femmes and one of the defining albums of the era. Recorded in July 1982, the album was released by Slash Records on vinyl in April 1983. Gordon Gano wrote most of the songs for the album while still in high school in Milwaukee Wisconsin. It was the band's most successful album going platinum eight years after its release. The album achieved what is believed to be a unique feat by going gold, four years after release, without having made an appearance on Billboard's top 200 album chart. Rolling Stone ranked the album Number 22 on its list of the 100 Greatest Albums of All Time. [They were discovered by James Honeyman-Scott (of The Pretenders) on August 23, 1981, when the band was busking on a street corner in front of the Oriental Theatre, the Milwaukee venue that The Pretenders would be playing later that night. Chrissie Hynde invited them to play a brief acoustic set after the opening act.] The letter and lyrics sheet, dated 2/23/83 and all in Gano's hand, addresses a handful of major issues to be resolved before the album release a couple months later. Notably, it includes the densely written sheet of all the song lyrics that was printed on the LP sleeve included with the debut album. The letter goes into detail regard reproduction of the sheet and addresses several other issues (e.g. the quoting of a Muddy Water's song in Gone Daddy Gone). This is the original mss which launched over a million copies and helped shape a genre.

58. 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.

59. Ghríofa, Doireann Ní (poetry); Maher, Alice (art). **Nine Silences [Deluxe Edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Printed in an edition of 80 books. Copies numbered 1 – 50 have been bound in marbled paper over boards, housed in a transparent perspex slipcase. Four similar copies marked i – iv are for collaborators. Copies lettered A – Z have been half-bound in salmon leather and marbled paper and are presented, accompanied by a folded down printing of the complete woodcut (on 120 gsm Zerkall), in a cloth covered solander box. Presented in a cloth covered solander box, accompanied by a folded print, copies A — Z make up the deluxe edition. Fine in Fine Archival Box. Hardcover. (#9868) \$2,500.00
"In this series of poems, Doireann Ní Ghríofa responds to art by Alice Maher. Nine Silences is a consideration of the embodiment of female silence, mermaids, and the monstrosity of the feminine, deepening into an exploration of the otherness of female desire and domesticity." [artist statement]

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

60. Gilligan, Rich [photos]. **Town [Deluxe]**. Dublin: The Salvage Press, 2018. Limited Edition. Copies marked 1–50 are bound in painted cloth over boards, housed in a cloth slipcase. Similarly bound, copies marked i–iv are intended for collaborators. Copies lettered A – Z are bound in full alum tawed goat and are each housed, accompanied by a portfolio containing eight additional photographic prints, in a painted cloth covered solandar box. Presented in a painted cloth covered solander box, accompanied by a portfolio of prints, copies A — Z make up the deluxe edition. 4to. Printed in an edition of 80 copies. Fine in Fine Archival Box. Hardcover. (#9869) \$4,500.00

"Designed, type-set and letterpress printed by Jamie Murphy at Distillers Press, NCAD. The type is Adrian Frutiger's Méridien printed here in 14 and 24 point (the 'normal' weight was released by Deberny & Peignot in 1957 followed by the italic in 1966). Rich Gilligan's photographs were captured in Dublin city over the last days of 2017. They have been enlarged by hand from the 35mm negatives onto resin coated Ilford MGIV by Barbara Wilson at her darkroom in London. The water-marked 200 gsm handmade paper was commissioned for this book from the Velké Losiny Mill in the Czech Republic. The bindings were executed by Craig Jensen, assisted closely by Marc Hammonds, at BookLab II, San Marcos, Texas." [artist statement]

61. 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 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 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.

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

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

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

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The book's colophon states, "One thousand nine hundred twenty six copies of this book were printed by Joh. Enschedé en Zonen, Haarlem, Holland, and bound by Proost en Brandt N.V., Amsterdam, Holland to commemorate the fortieth anniversary of the launching of the first liquid-propelled rocket at Auburn, Massachusetts, March 16, 1926".

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

" The time and thought that went into the planning of this unique meteorite bound book was incalculable. I am sure it was much more than 100 hours in the last two years. Finding the perfect meteorite was the first formidable obstacle. I purchased numerous pieces of different meteorites to select the perfect one. I searched each meteorite to appreciate the difference in sizes, shapes, and thickness. I investigated how they would look when they were polished and etched with nitric acid or plated with Rhodium or gold.

For me the perfect meteorite has to be a Pallasite or an iron meteorite.

The Cape York iron meteorite is very nice, but the pattern is too big for a miniature book binding. And the most beautiful and oldest iron meteorite with the best Widmanstätten pattern - not too big and not too small - is the Muonionalusta meteorite which fell over a million years ago. And it was the perfect size for the perfect cover.

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

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

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

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

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

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

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

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

Round edges have the wrong look on a miniature book.

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

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

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

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

It was important that the special meteorite bound book remains true to the original design of Achille St. Onge. So, I insisted that the meteorite book would have the same title on the spine, the same type, and the same design as on the original. I talked to several companies to see if they could do this as well as to some jewelers and goldsmiths. But none of them had the right skill or confidence to take on this kind of a delicate project. Fortune finally shined on me when a friend gave me the name of a company in Switzerland who could engrave anything on any surface, who had experience engraving on meteorites and who could guarantee the integrity of the meteorite would stay intact. And the company was also comfortable with slicing and then engraving on a meteorite only 1 mm thick! The finished product far exceeded my

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wildest dream of perfection.

This project has been years in the planning, has required painstaking research, but has been a true labor of love.

I am very proud to offer to you this rare chance to own a part of the history of mankind's adventure into space and of the stars themselves."

63. 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. Scarce edition rebound from the publisher's cloth.

64. Goethe. **Scherz, List und Rache. Ein Singspiel. [Joke, Cunning and Revenge. An Opera].** Leipzig: G. J. Göschen, 1790. First Edition Thus. Tight, bright, and unmarred. Brown printer's wrappers, untrimmed and uncut; archival portfolio case, cloth spine, marbled boards, gilt lettering, owner bookplate. 12mo. 96pp. (#10258) \$500.00

Completely unsophisticated copy in original printer's wraps and uncut. Archival housing bears armorial bookplate of Claire Mendel, noted German Consul and collector.

First single edition of the work that first appeared in Volume 7 of Goethe's writings in the same year. [Hagen (1983) 210]

65. Greer, John Michael. **The Weird of Hali: Innsmouth.** Oregon: Arcane Wisdom Press, 2016. Limited Edition. Tight, bright, and unmarred. Custom bound in green faux alligator laminate cloth boards with gold foil inlay embossed Lovecraft image, Smythe sewn, and signed, hand-numbered by author with hand-printed ink stamp image of H.P. Lovecraft. Colored endpapers with image of Old Ones and include high gloss print insert of Lovecraft inspired artwork. 9.5x6.25". 276pp. Limited edition of 500 copies. Fine. No DJ, as Issued. Hardcover. (#9096) \$75.00

Cover art by Caniglia and book design by Larry Roberts. "Like every other grad student at Miskatonic University, Owen Merrill knows about the Great Old Ones, the nightmare beings out of ancient legend that H.P. Lovecraft unearthed from archaic texts and turned into icons of modern fantasy fiction. Then a chance discovery—a lost letter written by Lovecraft to fellow Weird Tales author Robert Blake—offers a glimpse into the frightful reality behind the legends, and sends Owen on a desperate quest for answers that shatters his familiar world forever.

As he flees across the witch-haunted Massachusetts landscape toward the mysterious seaside town of Innsmouth, Owen finds himself caught up in a secret war between the servants of the Great Old Ones and their ancient enemies, a war in which yesterday's friend may be tomorrow's foe and nothing is as it seems. The history of the world is not what he has been taught—and the tentacles reaching out for him from the shadows of a forbidden past may hold not only his one chance of escape from the terrifying forces closing around him, but the last hope of life on Earth..."(publisher's note)

66. Guazzo, Francesco Maria; Montague Summers, editor; E.A. Ashwin, translator. **Compendium Maleficarum** The Montague Summers edition. New York: Dover Publications, 1988 (1608). Reprint. Bound in two tone cloth, in near fine condition. Reprint trade edition, lack dust jacket, light toning on edge. 206 pages with illustrations of original reproduced woodcuts. Very Good+. Hardcover. (#10140) \$100.00

Reproduced from a rare limited edition published in 1929 and supplemented with many erudite editorial notes by the Rev. Montague Summers, the Compendium Maleficarum includes profoundly serious discussions of witches' pacts with the devil, finely detailed descriptions of witches' powers, poisons, and crimes; sleep-inducing spells and methods for removing them, apparitions of demons and specters, diseases caused by demons, and other topics. Also examined in detail are witches' alleged powers to transport themselves from place to place, create living things, make beasts talk and the dead reappear; witches' use of religion to heal the sick. A nice, affordable reproduction from the scarce 1929 Rodker edition, and even more scarce from the first edition published in Milan in 1608.

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67. **"Hair" theater production handbill promotion.** c.1970. Single-sided full color handbill, illustrated, in very good condition, corners with slight wear, otherwise brilliantly colored. Approximately 6x11." Very Good+. Broadside. (#9994) \$40.00
Theater production handbill for 1970s musical "Hair," illustrated using the modified "Lovers" tarot card from the major arcana deck designed by Pamela Colman Smith. Smith is one of the most recognized book designers and divination deck artists of the Occult Revival period. A seemingly scarce piece of ephemera.
68. Hall, Manly Palmer. **First Principles of Philosophy: The Science of Perfection.** Los Angeles, CA: Phoenix Press, 1935. First Edition. Bound in tan cloth, bright and unmarred, gilt titling on spine. Red and black titling, stated first edition. Some wear to boards, discoloration, otherwise, a very clean copy. 165 pages. Lacking dust jacket. Former owner name on flyleaf. Very Good+. Cloth. (#10246) \$85.00
"This book constitutes a simple and natural approach to the study of philosophy. It is an attempt to rescue the wisdom of the ancients from scholasticism's ponderosity..."--Introduction. Manly Hall's pivotal work for students studying mysticism. Scarce copies.
69. 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 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].
70. Hardy, Thomas; Parker, Agnes Miller [illus]; Abbott, Kathy [binder]. **The Return of the Native [Design Binding].** Avon, CT: Heritage Press, 1970/2017. Limited Edition. Tight, bright, and unmarred. Bound in full dark yellow goatskin with de-bossed gorse shapes, all edges airbrushed with acrylic paint; burnt umber cloth archival box, printed spine label. 8vo. 416pp. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#10189) \$4,000.00
"This novel is centered around the landscape: the gorse-covered heathland, which Hardy describes beautifully throughout the story. My inspiration came from these descriptions, focussing on gorse, heather and late-summer light." [Artist statement]
71. Herrmann, Professor Alexander. **Herrman's Black Art: A Treatise on Magical Sciences, Witchcraft, Alchemy, Necromancy, Mesmerism, etc.** New York: Henry J. Wehman, [1898]. [Reprint, First Edition]. Bound in pictorial wrappers, in green and gold. Printed cover. Front cover completely detached, chipping to original wrappers, otherwise sunned, but intact. 122 pages, advertisement at end. Very Good in Wraps. Staplebound. (#10266) \$200.00
A short popular guide to the magical arts originally attributed at some point in the late 1870's to Herrman the Great, notable French stage magician of the 19th century. Strangely attributed to Herrmann, as many imprints removed the name or are reprints (like this one) of an earlier work as they were from most notably a clearing-house for other publishers seeking to bucket their leftover sheets to a mass distributor. Herrmann the Great was most likely a nom de plume adopted in reference to Alexander Hermann, at that point one of the most important and well known magician-illusionists on the international vaudeville circuit, with an audience that numbered in the hundreds of thousands. Primarily the kind of text that could easily be subtitled "Dark Arts for Dummies" this is an early example of the type of slightly lurid pamphlet floating around in large quantities at the turn of the 20th century, usually in conjunction with the rising popularity of stage magic; some examples however crossed over into what might be referred to as "real" magic. This actually serves as a primer (albeit populist) in the fields of alchemy, a spot of witchcraft and some pretty sketchy demonology. An rare intact specimen, as most copies have lost their original wrappers/cover.
72. Hiebert, Helen. **Alpha, Beta, ...,** Edwards, CO: Helen Hiebert Studio, 2010. Limited Edition. Tight, bright, and unmarred. Cut paper over wooden frame and handmade paper (creating shadowboxed letter forms), watermarked colophon; archival box. 12mo (opens to 117"). np. Numbered, limited edition, this being 16 of 25. Fine in Fine Archival Box. (#9848) \$750.00
"An alphabet book in the form of a unique structure with a flexible hinge that allows it to be set up in a variety of ways. Each panel features an alphabet letter cutout that casts a shadow onto a second layer of handmade paper. The letters are in the Arts and Crafts style font designed by Dard Hunter, often referred to as the father of hand papermaking in 20th Century America." [artist statement]

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73. Hiebert, Helen. **Interluceo**. Edwards, CO: Helen Hiebert Studio, 2015. Limited Edition. Tight, bright, and unmarred. Handmade paper wraps, lettering and decorative elements in watermarks, cut paper, custom watermarked paper, and letterpress; dropspine archival box. 8vo. np. Illus. (color plates). Numbered limited edition, this being 2 of 25 copies. Signed and numbered by the artist. Fine in Fine Archival Box. (#9845) \$2,400.00

"Papercut illustrations by Beatrice Coron, watermarks by Helen Hiebert, letterpress printing by Tom Leech, binding and clamshell box by Claudia Cohen. Interluceo means to shine or gleam between, to be transparent, to let light through gaps. The viewer is invited to enter into the mystery of light and color as a story unfolds in the pages of this book." [artist statement]

74. Hiebert, Helen. **LandEscape**. Edwards, CO: Helen Hiebert Studio, 2016. Limited Edition. Tight, bright, and unmarred. Hand-made paper, letterpress printing; dropspine archival box, onlaid watermarked label at front. Book folded: 6" x 4-1/2"; book open: 6" x 24" x 4-1/2". np. Illus. (color plates). Numbered limited edition, this being 16 of 40. Fine in Fine Archival Box. Original Wraps. (#9844) \$1,200.00

"A collaboration with Karen Kunc (signed by both artists and numbered). LandEscape began with drawings twisted (literally) in string that established a collaborative landscape realized over two years of conversation and trust. Helen Hiebert created watermarked illustrations in an artist-made cotton/abaca paper, and Karen Kunc responded by producing a woodcut image that interacts with the watermarks, fitting into spaces, overlapping, making edges, and saturating them with color." [artist statement]

75. Hiebert, Helen. **Prism**. Edwards, CO: Helen Hiebert Studio, 2010. Limited Edition. Tight, bright, and unmarred. Paper wraps, embroidered elements, handmade paper; grey cloth archival box, printed labels. 4to. Numbered limited edition of 25, this being 9. Signed by the artist. Fine in Fine Archival Box. Original Wraps. (#10233) \$2,400.00

I've been fascinated with light for as long as I can recall. As a child, I always looked for rainbows, and I enjoyed trying to identify every color, from red to violet. This book explores the wonder of that interaction between color and light. As you flip through the pages, you will see 24 analogous colors (each new hue sharing some of the color of the page next to it). It's my attempt, as a paper artist, to capture the essence of a rainbow within the pages of the book. [artist statement]

76. Hirsch, Antonia; Muhle, Maria; Podesva, Kristina Lee. **Komma: After Dalton Trumbo's Johnny Got His Gun [Artist Book]**. Vancouver: Fillip Editions, 2010. Limited Edition. Tight, bright, and unmarred. Black cloth boards, metallic silver lettering, black paper textblock, white ink text, bound in ribbon. 8vo. 309pp. Signed by the artist. Numbered limited edition, this being of 20 copies. Small descriptive pamphlet laid in ("The Most Inconspicuous Marks"; "Christ Has Come Up From Tuscon" 16pp). Fine. No DJ, as Issued. Hardcover. (#8005) \$350.00

Remarkable modification of Dalton Trumbo's 1938 anti-war novel "Johnny Got His Gun." In the original, the main character's battle injuries leave him unable to communicate (limbless, faceless)...deeply censored. The work was also famously written without the use of commas. Here Hirsch, hiring a copywriter, had all of the commas inserted in their grammatically proper place in the novel (per Chicago Manual of Style)...and then removed all of the text. What remains - elegant constellations of white punctuation against black pages - is a sombre and moving tribute to the original work. Maria Muhle and Kristina Lee Podesva provide context and commentary in the laid in pamphlet.

77. Hone, William; Cruikshank, George [illus]. **The Political House that Jack Built**. London: William Hone, 1819. First Edition - "Fine Edition, Coloured". Light foxing at preliminaries, ownership bookplate at front pastedown, else tight, bright, and unmarred. Brown full leather binding by Riviere, five raised bands, gilt lettering and decorative elements, dentelles, blue pastedowns, teg, untrimmed. 8vo. np [22pp]. Illus. (colored plates). Near Fine. Hardcover. (#10260) \$2,500.00

13 illustrations by George Cruikshank. "A satirical verse illustrated by Cruikshank parodying the nursery rhyme, poking fun at political leader and self-important professions dedicated to the stifling of liberty and suppression of a free press. Each verse is headed by a quotation from William Cowper. Hone (author and publisher) was a noted champion of free speech and had been tried and acquitted three times in 1817 for political parodies of religious nature. Cruikshank established himself as the leading caricaturist of the day in the manner of Gilray and Rowlandson before him."

In this case, "Hone's radical pamphlet attacked the authoritarian nature of the British government; based on the nursery rhyme 'The House that Jack Built', it satirizes lawyers, the church, the monarchy and the army, and on the front page proposes that writing is more powerful than force. It was published in the year of the Peterloo Massacre and of the subsequent legislation known as the Six Acts, which made mass meetings illegal and toughened the laws against seditious publications."

Bears armorial bookplate of Claire Mendel, noted German Consul and collector.

78. Hort, G. [Gertrude] M. **Dr. John Dee: Elizabethan Mystic and Astrologer**. London: William Rider & Son, Ltd,

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1922. First Edition. Tight, bright and unmarred. Bound in original yellow linen wrappers, with darkening to edges, small crease in lower right corner, otherwise a very good copy of a scarce, unique publication. 72 pages with advertisements at end. Very Good in Wraps. Original Wraps. (#9894) \$125.00

Small print publication of the most famous Renaissance mathematician and magical scholar under Queen Elizabeth I, John Dee. A brief summary of life and work as a magician seeking universal truths under the auspices of occult sciences. Unusual scholarly work penned by a woman researcher on various topics of the occult and other historical occurrences during Dr. Dee's life.

79. Ingalese, Isabella. **Mata the Magician: a Romance of the New Era.** New York: Occult Book Concern, 1901. Third Edition. Tight, bright, and unmarred. Some wear to extremities and covers, small split on rear spine. Slightly foxed endpapers, and a few pages due to newsprint insert, few rough pages, untrimmed edges, otherwise a very good copy. Bound in green publisher's cloth with gilt lettering and decorative elements. 23 cm. 183 pages + advertisements. Very Good. Cloth. (#9582) \$325.00

Occult novel set in upstate New York in the 1830s "of a woman, Mata Bennet, with healing and other supernatural powers." - Locke, A Spectrum of Fantasy, p. 121. Isabella and Richard Ingalese (born 1862 and 1854) lived originally in New York City before 1910. Isabella was occupied full time as a psychic, healer and teacher, and her husband was a lawyer. In addition, they were also avid students of the "New Thought." Their alchemical work producing the Red and White Philosopher's Stones is even more fascinating. Scarce in any edition.

80. **Japanese Match Books [mounted].** Japan: Various, nd [circa 1943+/-]. First Printings. Light wear, some sunning, else bright and clean. Printed paper matchbooks, professional museum mount under glass. Illus. (color plates). Very Good. (#9808) \$750.00

Japanese matchbook art is a remarkably broad and deep area, comprised of literally thousands of unique works created over decades. It comes as no surprise that during WWII, the Japanese government leveraged the power/popularity of the matchbook art phenomena as a propaganda tool. Collected here and professionally mounted and framed are 5 strong examples:

1: Japanese propaganda matchbox with a caricature of FDR

2: "This image from a matchbox cover, depicts United States President Franklin D. Roosevelt--dressed in rags, on a raft in the ocean, and holding onto the U.S. flag--in the view of a Japanese submarine periscope. Shanghai, China, between 1943 and 1945". [From the USHMM special exhibition Flight and Rescue.]

3: Japanese planes flying in formation over the U.S. and British flags, with the Japanese flag rising in triumph. Shanghai, China, between 1943 and 1945.

4: Japanese propaganda matchbox with a Japanese sword piercing the US flag

5: Japanese bombers soaring over the Pacific Ocean, Japanese flag hanging from a bayoneted rifle at the left.

81. Jerusalem, David H. **Memories [a Bound Collection including: Abishag: A Luscious Tale of a Successful Phyciological Search after Rejuvenescence [Together with] Letter to Teacher [Together with] Copulation [Together with] Letter to Grace.** nd. [circa 1889]. Unique. Light shelf/edge wear, wear at hinges and tips, rubbing at paper board edges, else tight, bright, and unmarred. Half bound, red leather spine and tips, five raised bands, gilt lettering and decorative elements, marbled paper boards and endpages, aeg. Small 8vo. 36, 10, 32, 14pp. Very Good. Hardcover. (#10183) \$1,250.00

A beautifully bound Sammelband volume. While these little collections were can be found now and then, to find one bound such, clearly intended to 'hide in plain sight', is very uncommon.

Abishag was a beautiful girl living in Shunem. When she was about 12-12.5 years and too young to bear children, she was chosen to be a helper and servant to king David in his old age. Among Abishag's duties was to lie next to David and pass along "her animal heat and vigor" ("they put covers on him, but he could not get warm"), while not having sex with him. Some scholars suggest that Abishag is the female protagonist in the Song of Songs.

It appears the first tale embraces this sense of rejuvenation through cavorting with maid, an assistant to the cook, etc.

82. Johnson, Dr. Thomas K. **Svartkonst-Böcker: A Compendium of the Swedish Black Art Book Tradition.** Seattle, WA: Revelore Press, 2019. First Edition. Tight, bright, and unmarred. Trade edition in black gloss original wrappers. 662 pages with illustrations and index. Part of the Folk Necromancy in Transmission series. As New. Softcover. (#10191) \$50.00

Svartkonstböcker is a fully revised edition of Dr Johnson's 2010 PhD thesis, "Tidebast och Vändelrot: Magical Representations in the Swedish Black Art Book Tradition," featuring a thorough, path-breaking study of the black art book tradition in Sweden, as well as English translations of 35 Swedish black art books ranging from the 1690s to the 1940s, including over 1900 spells and a robust index.

The late Dr. Johnson always wished that his work would see print publication in its entirety. Other publishers have

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offered to produce this work in two volumes, prioritizing the spells in the black art books over the scholarly apparatus that contextualizes them. Here Revelore Press presents the work in full, comprising over 650 pages of material. Minor errors from the PhD manuscript have been rectified, and archival images of the characters, sigils, and illustrations have been restored in high fidelity. This is the definitive source work for the Swedish magical corpus of black art books.

83. Kalberg, Bruce, Gargani, Frank [eds]. **No Magazine (No Mag) Issue #7.** [Los Angeles, CA], 1981. First Edition. Bright, sharp and clean overall, some edge fading. Stapled black and white with red logo pictorial wraps on newsprint. 40 pps. 14-1/4x11 in. Near Fine in Wraps. (#9032) \$250.00

Scarce, few remaining copies of originals. Cover illustration by Raymond Pettibon, "Charles Manson: I'm Sick of Sex." Featured photography by Ed Colver, Biro, Rooh Steif and story by filmmaker Penelope Spheeris and Rachel Rosenthal. Illustrations by Frank Tomaselli and Raymond Pettibon(e). Interview with seminal Los Angeles punk band Fear. Bruce Kalberg's No Mag brought a darker, art-damaged perspective to early Los Angeles punk publications. Even though, only 14 issues were published, No Mag was as provocative as the other early LA heavyweight punk publications like Slash and Flipside. This issue highlights a raw sensibility to the Los Angeles punk scene by featuring interviews along with local underground punk artists, as well as musicians.

84. **Kar-Mi and his Mysteries of India** The Sensation of the Century. Jos. Hallworth, [1915-1916]. Some chipping, otherwise in very good condition. Newsprint brochure, doublesided with illustrations. Very Good+. (#9815) \$65.00
Presenting weird demonstrations of occult power, marvelous feats of the Orient and startling wonders of the spirit world. Copyright by Jos. Hallworth. Early specimen of exoticism in turn of the century theater.

85. Karlsson, Thomas; Eriksson, Tommie [trans]. **Qabalah, Qliphoth and Goetic Magic.** Jacksonville, OR: Ajna, 2007. First Edition Thus. Tight, bright, and unmarred; DJ shows minimal shelf/edge wear, else bright and clean. Halfbound, black cloth spine, dark burgundy paper boards, red ink lettering, in blind decorative elements. 8vo. 238pp. Illus. (b/w plates). Bibliography. Appendix. Fine in Near Fine DJ. Hardcover. (#9424) \$425.00

Includes detailed listing of the Demons of the Goetia with accompanying sigils. First English language edition of this noted work. "Qabalah, Qliphoth and Goetic Magic is a unique practical introduction to magic. The main thread of the book is the exploration of the Qliphoth and the dark mysteries which have for so long been a repressed part of western esotericism. Instead of ignoring and denying the dark side, the author reveals, step by step, how man can get to know his Shadow and, through this, reach a deeper knowledge of the Self. By exploring and not by repressing the Shadow it can be transformed from a destructive force into a creative power. The book deals with the problem of evil, the symbolism behind the fall of Lucifer and man's creation process according to Qabalistic philosophy. The theories that are presented in this book are also linked to practice. Several examples of rituals, meditations, magical exercises and occult correspondences can be found within. Qabalah, Qliphoth and Goetic Magic contains more than one hundred demonic sigils and pieces of art that were created specifically for this book. A unique collection of all the sigils from the classic grimoires Lemegeton: The Lesser Key of Solomon and the infamous Grimorium Verum are also included. Thomas Karlsson has studied and practiced the occult sciences for more than fifteen years and is the founder of the esoteric order Dragon Rouge." [publisher's statement]

86. 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, presumably 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.

87. Kidrodstock, Lord. **Stays and Gloves: Figure-Training and Deportment by Means of the Discipline of Tight Corsets, Narrow High-Heeled Boots, Clinging Kid Gloves, Combinations, etc., etc.** London and Paris: Roberts et Dardaillon, 1909. Limited Edition. Tight, bright, and unmarred. Halfbound, blue leather spine and tips, raised bands, gilt lettering, blue cloth boards, blue paper endpages, tissueguards, partially uncut, teg. 8vo. 272pp. Illus. (b/w plates). Fine. Hardcover. (#10064) \$750.00

"Stays and Gloves is an intriguing early twentieth-century novel focusing on petticoat discipline and flagellation. Following the death of his father and his mother's imminent remarriage, a boy is sent to an elite English boarding school. Lady Flayskin, the head-mistress, compels both boys and girls to dress as girls. As the subtitle suggests, figure training and deportment are cultivated through tight corsets, high-heeled boots, and kid gloves. Discipline is enforced

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through the vigorous application of birch and whip. Whilst cross-dressing is a feature of this novel, the central chapters focus on the subjection of a haughty young aristocrat, Miss Virginia Malville."

Uncommon generally, genuinely scarce in the condition found here.

Stays and Gloves was first published in 1909 by Roberts et Dardaillon in Paris. It was printed on hand-made paper in a limited edition of 330 copies with ten copperplate engravings by Del Giglio. The author is not known. Stays and Gloves was reprinted c. 1926 (with the original imprint date MCMXIX on the title page) by the Librairie Artistique, 66, Boulevard Magenta, Paris, in a limited edition of 330 copies with ten copperplate engravings by G. Smit.

88. Lavalley Muñiz, Ramón B. **Japón ante el Mundo.** Madrid, [1933]. [First Edition]. In original printed wrappers. Considerable wear and foxing to original wrappers, otherwise a brilliant copy. Some chipping to wrapper. 241 pages with illustrations throughout. Inscribed and signed by the author (1934). Edits in pencil on rear inner wrapper and former owner note in pencil. Title from front cover. Printed in Spanish. Very Good+ in Wraps. Original Wraps. (#10241) \$150.00

Foreign relations in the Far East; Japan, China, in terms of diplomacy. Illustrations by Billiken.

Ramón Lavalle (1909-1968), also known as Ramón Muñiz Lavalle, was an Argentine diplomat and journalist who served as Argentine consul to Japan during World War II before renouncing his citizenship and going to the United States to work in U.S. intelligence operations for the Office of War Information.

Lavalle witnessed war crimes by Japanese soldiers and officers and provided testimony to World War II war crime trials. His grandfathers were Juan Lavalle, former Argentine General, Governor of Buenos Aires Province, and an Argentine folk-hero and Francisco Muniz, a prominent doctor in Buenos Aires. Both men are honored in their country by being buried in the national La Recoleta Cemetery. Juan Lavalle is furthered honored with one of the most famous plazas in Buenos Aires, Plaza Lavalle. He was fluent in 13 languages.

89. Lecomte, Hypolyte. **Costumes Civils et Militaires de la Monarchie Francaise de 1200 à 1820 [Complete in Four Volumes: together with] Manuscript Sketchbook of Hypolyte Lecomte, 1820.** Paris: chez Delpach quai Voltaire No. 23., [1820]. First Edition/Unique Edition. Light shelf/edge wear, spines toned, wear to head and tail, light rubbing at hinges, thumb creases to some plates, light toning/soiling, thin laid paper endpapers "Mrs. Jay Bird" bookplate, else tight, bright and unmarred; vellum binding shows closed split, light toning, old repair at front hinge with buckram under the vellum, fore-edge toned, last page before fly soiled (likely outer wrapper of a much used sketchbook prior to binding), else tight, bright and unmarred. Quarterbound, red leather spine, marbled boards, gilt lettering, frontispiece. fo/small 8vo. np. Illus. (hand-colored plates). Very Good. Hardcover. (#6548) \$55,000.00

Vol. I: 100 lithograph plates: title page + 99 of costumes, all hand-colored.

Vol. II: 100 plates #101-200.

Vol. III: 100 plates #201-300.

Vol. IV: 80 plates #301-380.

Manuscript Sketchbook of Hypolyte Lecomte (1820). Ink over pencil sketches for Costumes Civils et Militaire de la Monarchie Francaise; 268 drawings. Small quarto in laid paper, to plate "266" of above, then different sketches.

90. Leek, Sybil. **The Sybil Leek Book of Fortune Telling.** [Toronto]: Macmillan Company, 1969. Book Club edition [First]. Tight, bright and unmarred. Bound in green cloth, excellent condition with very good dustjacket with minimal wear to extremities. 152 pages, with illustrations by Julian Leek. Very Good in Very Good Dustjacket. Hardcover. (#9886) \$50.00

Reowned psychic, witch, and fortune teller, Sybil Leek applies her extraordinary vision to popular forms of fortune telling.

91. 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 dévoile" finally appeared in 1898. It remained unpublished in English until R. J.

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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.

92. Levi, Eliphas; W.W. Westcott, translator. **Magical Ritual of the Sanctum Regnum**. New York: Samuel Weiser, Inc., 1973 (1970). First Edition, Second Impression. Bound in faux denim cloth boards, excellent condition with some edgewear to the text block. With eight colored plates, 108 pages. Lacks dust jacket. Translated from the French. Very Good+. Cloth . (#10144) \$150.00
First published in 1896, this volume is an interpretation of the Tarot trumps, furthermore master magician of the 19th century, Levi (Alphonse Louis Constant, 1810-1875) extrapolates on ritual magical instruction.

93. **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.

94. **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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advertising for the Liebig Company products or a recipe. Over the course of their publication, the produced over 11,000 different cards.

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95. Liebig Fleischextrakt: Bilder aus Ungarn [Pictures from Hungary] [Complete set of six, in both printed state and original watercolor paintings]. London: Liebig's Extract of Meat Company, nd [circa 1900]. Original [and] First Printing. Minor edge wear, light toning, else bright and clean. Twelve cards (six original paintings, six trade cards as issued (printed back, etc), mounted, all originals show 'jar onlay' for the chromo-process, one card shows onlay 'repairing' horses tail. 3x5" cards. Illus. (color litho *and/or* handpainted). Lower right reads, "Erklärung siehe Rückseite" (For explanation, see reverse); lower left, "Gesetzl geschutz" (Legal protection [copyright claim]). Verso of originals show pencil notation of title and stamp with order details. Near Fine. (#9318) \$5,500.00

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

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

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

96. 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.

97. 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

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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".

98. Loeber, Nancy. **Drugs & Feelings: Poems from the Nineties**. New York: Self-published, 2017. Limited Edition. Tight, bright, and unmarred. Indigo prints of original poems and drawings. Housed in manilla envelope. 7.5"x10" np. Illus. (color plates). Fine in Fine Sleeve. Loose sheets. (#9708) \$35.00
Twelve emo poems from the early 1990s with seven drawings done twenty-five years later in response to the unearthed poems.

99. Long, Peter [psuedo for Fowler, Gene]. **The Demi-Wang**. New York: Privately Printed for Subscribers Only, 1931. Limited Edition. Light shelf/edge wear, else tight, bright, and unmarred. Halfbound, pebbled cloth boards, textured colored paper boards, olive paper endpages. 8vo. 60pp. Illus. (b/w plates). Very Good. Hardcover. (#10130) \$325.00
*A minor classic of American erotica and a comic masterpiece. It details the trials and tribulations of Egbert Evans, a man with noted shortcomings. Renowned for a number of reasons, not least of which is the author's use of over 60 *different* terms for 'penis'. Long was a pseudonym, the book having been written...pretty much beyond question...by noted journalist and author Gene Fowler. Fowler is known to have penned a number of sexually explicit novels when in need of quick cash. It is likely that Los Angeles bookseller Stanely Rose published and sold the book; Rose was notorious as a seller of 'sous le manteau' books, held "art study" classes in his back room, and his shop was a frequent gathering spot for greats, near-greats, and the not so. Much of this history is attributed to a detailed catalogue note by Dailey Rare Books. An uncommon work generally...genuinely scarce in this 'deluxe' binding form and condition.*

100. Mak, Geert; Kisman, Max [illus]; Fletcher, Erin [binding]. **The Island: An Amsterdam Saga [Miniature Design Binding]**. Stichting Handboekbinden: De Buitenkant/Museum Meermanno, 2016/2017. First Edition. Tight, bright, and unmarred. Three-Part Bradel binding; spine covered in black goatskin with onlays of light grey buffalo and goat suede; boards covered in black goatskin on top and chocolate brown goatskin on bottom; onlays of stone veneer and vellum; embroidered elements in cotton embroidery floss; lines and dots tooled through various colored foils; leather wrapped endbands, wrapped with alternating threads; edge painted with beige Acryla and orange Acryla; endpapers are handmade by Hook Pottery paper (wheatstraw black) and Katie MacGregor (orange). Book is housed in a full leather clamshell box covered with ivory buffalo skin; rat embroidered through various leather onlays using cotton embroidery floss; title piece embroidered through two layers of leather onlays; trays covered in handmade Katie MacGregor paper in orange and lined with handmade paper by Hook Pottery Paper, wheatstraw in black. 32mo [7.6x5.4x1.8cm]. Fine in Fine Archival Box. Hardcover. (#9764) \$1,100.00
"The denizens of this forgotten island are plagued by sickness. Many theories are put forth as to the source of their ailments, such as, pigeons from Chernobyl moulting their radioactive feathers, skulls and bones that lay under an old chapel or that the ground is full of chemicals. All of these potentials hazards are soon pushed aside as the population is removed for new growth and development. On the top half of the binding, I took inspiration from the KNSM Island Skydome, a housing project built by Wiel Arets Architects. Its angular and sleek design became a stark contrast to a landscape that had fallen into disarray by its derelict inhabitants." [artist statement]

101. Maret, Russell. **Character Traits**. New York: Russell Maret, 2019. Limited Edition. Tight, bright, and unmarred. See edition details below. 4to. Illus. (color plates). Deluxe limited edition of 23 (of which 3 are proofs), this being APII. Fine in Fine Archival Box. Hardcover. (#10211) \$15,000.00
"Character Traits draws inspiration from the tradition of writing manuals and calligraphic model books, in which various lettering styles are displayed in short, epigrammatic texts. The title was chosen to evoke the two primary motivations of the book: to explore the traits of alphabetical characters that are digitally native and thus free from the technological limitations of typographic lettering (ie. metal type), and to do so in a series of texts that are chosen because they illuminate potential traits of the human character. The book consists of two components: a bound essay and a portfolio of unbound plates. The essay explores the various technological, artistic, and conceptual ideas behind the plates, and includes a section of notes on the texts and lettering featured in each plate. To emphasize the non-typographic nature of the lettering, the plates will be printed intaglio rather than letterpress. This process allows for extremely vibrant colors, though they are applied quite differently than I have done in the past. Rather than printing multiple colors in overlay to create varying shades, the intaglio plates can be printed in either one or two colors: one color if inked only intaglio or relief, two colors if inked intaglio and relief simultaneously. The two-color prints are extremely labor intensive, so much so that they are impractical to print for the entire edition. So although both the standard and deluxe copies will feature the same texts and lettering, the deluxe copies will have more two-color prints than the standard. The deluxe copies also include a third volume of linoleum cuts based on a series of 18 color studies I painted in anticipation of the two-color plates from the book." [artist statement]
Edition Details:

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Deluxe copies are printed on two custom makings of Twinrocker Handmade Paper and bound by Amy Borezo of Shelter Bookworks. Book and portfolio bound in half leather with papers marbled for the edition by Stephen Pittlekow. Accompanied by a third volume of linoleum cuts printed on a 1923 making of Crown & Sceptre paper, made to the specifications of William Morris. Housed in an innovative two-part box. 20 deluxe copies plus 3 proofs.

102. Marquis de Sade, [attributed]. **The Pleasures of Cruelty: Being a Sequel to the Reading of Justine et Juliette.** Paris et London: Privately Printed, [1930] 1898. Reprint. Staplebound/tape in lace patterned wrappers, with minimal edgewear and discoloration, creasing to covers. 8vo, in three volumes, 53, 71, 68 pages, with illustrations, tipped in, printed on newsprint paper. Volume I contains two plates, while the other two volumes contain three plates. In English from the French. Very Good+. Original Wraps. (#10085) \$450.00

Influenced by the Marquis de Sade's libertine fiction, The Pleasures of Cruelty is one of the darkest Victorian flagellant novels, reveling in cruelty, degradation, and the pleasures of the rod. An extract entitled 'The Sultan's Reverie' was published in William Lazenby's underground periodical The Pearl: A Journal of Facetiae and Voluptuous Reading in December 1880 (Number 18). The first complete edition (three volumes in one) seems to have been published, possibly by Lazenby, in 1886. An edition was also published in 'Paris et London' in 1898, probably by Leonard Smithers and Duringe. The author is unknown but it has been conjectured that The Pleasures of Cruelty was written by General Studholme Hodgson or another member (or members) of the flagellant circle that flourished around Richard Monckton-Milnes, Lord Houghton. There is a U.S. reprint: 'Paris et London, 1898' (N.Y., c. 1930)—Clandestine Erotic Fiction in English 1800–1930: A Bibliographical Study by Peter Mendes. Scarce in any 19th or early 20th century edition.

103. Mauro, Melanie. **All Disease.** Easton, PA: Heirloom Press, 2018. Limited Edition. Tight, bright, and unmarred. Black quarter leather book with the inkblot lithographs and letterpress printed text from 19th century medical journals; made entirely of handmade cotton rag paper (including watermarks, formed shapes, and pulp painting); sewn on double raised cords and bound in quarter leather with hand-marbled sheets. fo. np. Illus. (b/w plates). Numbered limited edition of 6 copies. Fine. Hardcover. (#9769) \$750.00

"All Disease is an exploration of hysteria in women. Images of inkblots invoke interpretive psychological tests and are paired with images of pelvic bone and language from 18th and early 19th century medical texts. The conclusion presented by the male-dominated voices in the text is that women are bound to irrationality, emotional instability, and insanity on account of the womb."

104. Mauro, Melanie. **Curio.** Easton, PA: Heirloom Press, 2018. Limited Edition. Tight, bright, and unmarred. Full white (alum-tawed) leather binding; letterpress imagery and texts interspersed with lithographs, thermo-chromic screen prints, and handmade paper images; printed on paper handmade by the artist. fo (22x14.5"). Illus. (color and b/w plates). np. Fine. Hardcover. (#9770) \$1,500.00

"Curio is a collection of quotidian objects that speaks to the idea of woman as domestic curator and as weaker vessel. Images of household vases, cups and bowls are paired with inkblots that evoke the trappings of middle-class existence. The text is adapted from the 1868 collection of articles, Modern Women and What Is Said of Them and Kate Chopin's novel, The Awakening." [artist statement]

105. Mauro, Melanie. (**wagging his finger at her**). Spruce Pine, NC: Melanie Mauro, 2017. Limited Edition. Tight, bright, and unmarred. Grey-green cloth boards, subtle green decorative element. Oblong, 12mo. np. Illus. (color and b/w plates). Numbered limited edition of 16. Fine.. Hardcover. (#9937) \$275.00

"(wagging his finger at her) explores women's domestic roles in the late 19th century through the language of Henrik Ibsen's play, A Doll's House and pastel renderings of domestic objects. The language oscillates between a husband's dialogue to his wife and her inner dialogue. Imagery and text are letterpress printed on cotton and Japanese papers." [artist statement]

All imagery drawn and printed at Penland School of Crafts by Melanie Mauro in 2017.

106. McPhee, John; Conoley, Gillian; Snyder, Gary; DeFrees, Madeline; Stafford, William; Eberhart, Richard [poetry

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

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

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

107. Milkowski Dahlgren, Sarah; Cooksey, Gabby [binder]. **Little Book of Fae [Design Binding]**. Portland, ME, 2017/2020. Unique. Tight, bright, and unmarred. Bound in pale/tan goat skin, leather hinges and flyleaf/pastedown paper by Velma Bolyard, the wing is blue chicken feet skin, gold metal and abalone shell attached with the gold metal, in a case binding sewn in the style of montage sur onglets with hand sewn silk end-bands; custom clamshell box with ribbon pull; wing cover on box is chicken feet and gold metal. 64mo. np. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#9611) \$1,200.00

"When asked, why I do what I do it is really because I love it. There is nothing quite like holding a physical book, especially when the person who made it has spent so much time lovingly putting it together. Craft is important to show where I have come from (past binders), and the design is important because that's where I'm headed (myself as an artist).

I design books in a peculiar and unexpected way that makes it enticing to hold/open. I think of my books as art that you can use." [Gabby Cooksey, on her work]

108. 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-E⁸, F⁴. 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.

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

Continuing with Murphy's pre-occupation with social commentary, this protest book aims to make tangible the current homelessness crisis in Ireland. The book is for the most part devoid of content (the seven printed pages are half title,

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title, introduction, colophon, pressmark), with each empty page dedicated to one homeless family, the scale of the situation becomes quite apparent when these pages amount to a book eight inches in thickness.

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

Walnut veneer boards, Purple Heart veneer onlays, snakeskin tapes, buffalo spine. (from the artist statement)

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

111. Orwell, George; Stansky, Peter [Intro]; Hammer, Jonathan [art]; Cooksey, Gabby [binder]. **Animal Farm [Design Binding]**. San Francisco, CA: The Arion Press, 2013/2019. Limited Edition. Tight, bright, and unmarred. Bound in red goatskin with a skin disease, leather hinges, sewn endbands, decorated head with acrylic paint, pig is blind tooled with a fool's tool then painted in with black acrylic, nose is strawberry paper, black leather and vellum onlays, mirror image of a pig with different shadows accentuated; black cloth clamshell box. 4to. 150pp. Illus. (color and b/w plates). Numbered limited edition, this being 121 of 300. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10180) \$3,200.00

"The image of the butchered pig's head came from an illustration from inside the book by the artist, Jonathan Hammer. The image was perfect for my idea of what Animal Farm is about: cruelty, dual-image, and death." [artist statement]

112. Osman, Leo S. **Osman's Palmistry Instructor, or Easy Method of Reading Hands A Practical and Original System of Self-Instruction in the Science of Palmistry; whereby Everyone's Character, Past, Present and All Future Affairs of Life Can Be Easily Read; Disease Diagnosed, etc.; Profusely illustrated.** New York: Leo S. Osman, 1899. First Edition. Tight, bright, and unmarred, in excellent condition. Staplebound in original wrappers, np. (one volume), with illustrations. Letterpress. Very Good+. Original Wraps. (#9649) \$225.00

Interesting pamphlet covering naturopathic medicine and palmistry sciences through the "language of the hand." Independent practitioner and healer, Leo Osman promoted sexual and health magnetism, occult forces, and spirit aurapathy. A trade not uncommon in the late 19th century occult circles. No other known copies available.

113. 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, physiognomie, 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.

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

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

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115. Pérez Grobet, Ximena. **Lecturas del Espacio**. Mexico City, 2007. Limited Edition. Tight, bright, and unmarred. Silk screen printing on Japanese paper; red cloth. Square 8vo. np. Numbered limited edition of 10 copies. Signed by Artist. Fine. Hardcover. (#9873) \$575.00
"There are many images and pictures to which we are exposed daily and which we read about time and space without being aware of this. As a result of this idea, a total of twelve images that are familiar to everyone when they accompanied by their corresponding letters or numbers were selected. Deleting these references causes a shock, the surprise of the recognition, identification and aesthetic appraisal of the "graphic scaffolding" covering the sign. Stripping these indications of their referents and context makes us aware that what we interpret is the space rather than the texts." [artist statement]
116. Pettibon, Raymond. **Cars, TV, Rockets, H-Bomb -- You Name It**. Lawndale, CA: SST Publications, 1985. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition of 500. Near Fine in Wraps. Original Wraps. (#9743) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period of work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.
117. Pettibon, Raymond [Black Flag]. **Black Flag: My War [Original Art/Mock-up for Album Insert]**. Los Angeles, CA: SST, 1984. Unique. Minor corrections/revisions, folded at mid-point, else bright and clean. 4 sheets of paper mounted on a single sheet (front and back). Approx 17x11. Illus (b/w) Near Fine. Broadside. (#8909) \$45,000.00
Single fold mock-up used to create the iconic insert included in the release of Black Flag's My War. Includes three full page Raymond Pettibon pieces and a smaller copy integrated into the front-piece. Evidence of corrections and touch-up for printing present. Created 'on' a Black Flag concert poster (Santa Monica Civic Center), it was from this object that the production insert was created. Black Flag's second studio album (after Damaged (1981)) and the first after the Unicorn lawsuit injunction. Following the well documented dispute with Unicorn, where SST's claim for unpaid royalties resulted in a successful counter-suit leading to short jail sentences for Ginn and Dukowski and an injunction prohibiting the use of the name "Black Flag". The injunction ended in 1983 with Unicorn's bankruptcy. The album's release (1984, SST Records) represented a major sound-shift for the band and polarized fans. Side A was similar to their earlier work (west coast hardcore), Side B was much heavier/slower sound with a strong Black Sabbath-esque influence. During the period of the injunction, the members of Black Flag broadened their influences significantly, particularly with the SST doom metal band Saint Vitus and the likes of Flipper, Void, and Fang...building on established influences like Black Sabbath, the MC5, and the Stooges. The album is widely considered to have helped usher in the post-hardcore scene and to have influenced a wide range of bands/genres (sludge metal, grunge, etc). It is notable that the first punk show Kurt Cobain (the face of Nirvana) attended was a Black Flag show during the My War tour (and that he listed My War on his list of 50 best albums). SST was initially formed in 1966 by Greg Ginn at age 12 (Solid State Transmitters) and given new direction to promote his band. It grew into a major indie label during the 1980s, representing a wide range of influential bands. Raymond Pettibon, Ginn's younger brother, did much/all the art for Black Flag...and named the band (renamed, actually, from Panic) and designed the iconic 4 black bar logo. "If a white flag means surrender, a black flag represents anarchy." (Raymond Pettibon)
118. Pettibon, Raymond, Tarpenny, Nelson; Gastelum, Victor; Bayer, Josh ["Sketchy"]. **Lana**. Lawndale, CA: SST Publications, 1984. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition, this being 420 of 500. Near Fine in Wraps. Original Wraps. (#9741) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period of work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.
119. Pettibon, Raymond, Tarpenny, Nelson; Gastelum, Victor; Bayer, Josh ["Sketchy"]. **My Struggle for Life After Death**. Lawndale, CA: SST Publications, 1982. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps (at spine), numbered at front as issued, else tight, bright, and unmarred. Printed paper wraps. 8vo. np [32pp]. Illus. (b/w plates). Numbered limited edition, this being 102 of 500. Near Fine in Wraps. Original Wraps. (#9738) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period of work for SST and Black Flag. Though an edition of 500, it is believed the majority were destroyed. This copy from an SST officer and available with others from Pettibon. Scarce.

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120. Pettibon, Raymond; Gira, Michael. **Selfishness**. Lawndale, CA: SST Publications, 1985. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition of 500. Near Fine in Wraps. Original Wraps. (#9744) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce. Michael Gira is the main and founding member of the seminal post-punk band, The Swans.
121. Pettibon, Raymond. **Console, Heal, or Depict...** Lawndale, CA: SST Publications, 1984. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition, this being 249 of 500. Near Fine in Wraps. Original Wraps. (#9746) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.
122. Pettibon, Raymond. **Jane's Book of Fighting**. Lawndale, CA: SST Publication, 1995. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition of this being 214 of 500. Near Fine in Wraps. Original Wraps. (#9745) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.
123. Pettibon, Raymond. **Like Death Valley**. Lawndale, CA: SST Publications, 1985. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [28pp]. Illus. (b/w plates). Numbered limited edition, this being 110 of 500. Near Fine in Wraps. Original Wraps. (#9742) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.
124. Pettibon, Raymond. **Virgin Fears**. Lawndale, CA: SST Publications, 1983. Limited Edition. Minimal shelf/edge wear, hint of toning to wraps, else tight, bright, and unmarred. Printed paper wraps. Small 8vo. np [32pp]. Illus. (b/w plates). Numbered limited edition, this being 487 of 500. Near Fine in Wraps. Original Wraps. (#9739) \$250.00
Early zine by now famed artist Raymond Pettibon. He grew to fame out of this early period o work for SST and Black Flag. Zine meets artist book, in a edition of 500 (though as many as 400 are thought to have been destroyed). This copy from an SST officer and available with others from Pettibon. Scarce.
125. Pinzon, Dulce. **The Real Story of the Superheroes**. Mexico City, 2018. Limited Edition. Tight, bright, and unmarred. Blue cloth boards, 12 tipped-in photographs (archival digital prints). Numbered limited edition of 20. Fine in Fine Archival Box. Hardcover. (#9874) \$7,500.00
"After September 11, the notion of the "hero" began to rear its head in the public consciousness more and more frequently. The notion served a necessity in a time of national and global crisis to acknowledge those who showed extraordinary courage or determination in the face of danger, sometimes even sacrificing their lives in an attempt to save others. However, in the whirlwind of journalism surrounding these deservedly front-page disasters and emergencies, it is easy to take for granted the heroes who sacrifice immeasurable life and labor in their day to day lives for the good of others, but do so in a somewhat less spectacular setting. The Mexican immigrant worker in New York is a perfect example of the hero who has gone unnoticed. It is common for a Mexican worker in New York to work extraordinary hours in extreme conditions for very low wages which are saved at great cost and sacrifice and sent to families and communities in Mexico who rely on them to survive. The Mexican economy has quietly become dependent on the money sent from workers in the US. Conversely, the US economy has quietly become dependent on the labor of Mexican immigrants. Along with the depth of their sacrifice, it is the quietness of this dependence which makes Mexican immigrant workers a subject of interest. The principal objective of this series is to pay homage to these brave and determined men and women that somehow manage, without the help of any supernatural power, to withstand extreme conditions of labor in order to help their families and communities survive and prosper. This project consists of 20 color photographs of Mexican and Latino immigrants dressed in the costumes of popular American and Mexican superheroes. Each photo pictures the worker/superhero in their work

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environment, and is accompanied by a short text including the worker's name, their hometown, the number of years they have been working in New York, and the amount of money they send to their families each week." [publishers statement]

Dulce Pinzón (born 1974) is a Mexican artist currently living in Brooklyn, New York, U.S. Her work is influenced by feelings of nostalgia, questions of identity, and political and cultural frustrations. The goal that she pursues through her art activism is cultural consumption, customization, and intervention. Some of her projects are: "Viviendo En El Gabacho", "Loteria", "Multiracial", and "Real Stories of Superheroes." Her work has been published and exhibited in Mexico, the United States, Australia, Argentina, and Europe.

126. Polisson. **Happy Escapades.** nd [circa 1920]. First Edition (presumed). Light shelf/edge wear, one photo removed, else tight, bright, and unmarred. Unsophisticated post binding, grey cardstock boards, black cloth tape spine, paper title plate at front board, frontispiece, printed only on the right side. Small 8vo. 50pp. Illus. 4 tipped in b/w sexually explicit silver gelatin prints (a 5th has been removed) Good+. Stiff Boards. (#10188) \$450.00

Typed and mimeoed text block. These early mimeoed erotic/sexually explicit stories are uncommon generally...as they tended to be poorly printed and even more poorly bound...and they were 'just dirty books'. Thus those that survive are always 'special'. Those, as here, with original photographs tipped in (as there was not other easy mean to print illustrations), are genuinely scarce. Overall, an handsome copy. No copies in OCLC.

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

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

128. Roger, Jean, curé de Fontcouverte Abbé (Abbott of Fontcouverte). **Le Vulgarisateur de l'Astronomie [The 'Popularizer' of Astronomy].** [Fontcouverte-Aude par Moux, France], 1883-1899. Unique. Handwritten manuscript in brown ink bound in unsophisticated boards, (journal binding). Significantly loose pages and back boards, front end paper torn with visible damage, otherwise with minimal discoloration and foxing, the integrity of the text is unmarred. 18x24cm., 4to, IV, 72 pages with a movable planisphere made of wood and paper mounted on back board. Includes 5 drawings of instruments and 43 smaller drawings of celestial constellations, multiple tipped in leaves. In French. Very Good. Boards. (#9925) \$3,250.00

Jean Roger, Abbot of Fontcouverte, (19th century) known mostly by his writings on St. John Francis Régis, the canonized Jesuit priest of the 16th-17th century. Roger published "Nouveau manuel du pèlerin au berceau et au tombeau de S. Jean-François Régis," essentially a manual of the walking paths following the pilgrimages of St. Régis. It seems Roger became interested in elementary sciences later in his life and produced this unpublished illustrated scientific manuscript on astronomy with a self-constructed movable planisphere.

He is cited in the "Comptes rendus hebdomadaires des séances de l'Académie des Sciences" committee meeting minutes around 1885, suggesting he had submitted materials for review of his astronomy lectures or perhaps forthcoming publication.

The "Vulgarisateur de l'astronomie" manuscript or rather a simplified analysis of basic astronomical concepts is divided into various chapters with a preliminary preface and exemplary explanation of the Universe. The first chapter is on the Earth, following with Chapter 2: The Moon; Chapter 3: The Sun; Chapter 4: The Planets; Chapter 5: Comets; Chapter 6: Stars (Galaxies), Meteors (Meteorites); Chapter 7: Zodiac and Constellations; Chapter 8: Stars; Chapter 9: Instruments (Telescope); Chapter 10 (sic): Moveable planisphere; Table of contents.

The manuscript is heavily annotated and well-cited, Roger includes tipped in mimeograph produced sources, some with reference dates of the late 19th century, alluding that this research was a working manuscript for a possible forthcoming publication. Roger was careful and detailed in his illustrations of telescopes, constellation groupings, and diagrams. The most exceptional element to the manuscript is the working planisphere on the back board. A "planisphere is a star chart analog computing instrument in the form of two adjustable disks that rotate on a common pivot. It can be adjusted to display the visible stars for any time and date." It is an analog instrument constructed for teaching how to recognize stars and constellations. Roger's instrument is similar to contemporary devices, although utilizes a string attached to a pin as the pivot point instead of two discs. Around the center of the star chart are illustrations of planets, eclipses, nebula, comets, and star clusters. An exemplary specimen of independent science

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scholarship and teaching devices constructed for novice astronomers and learning scientists.

129. Rowe, Marsha; Boycott, Rosie; Plath, Sylvia; Friedan, Betty, et al. **Spare Rib [Early Partial Run, 30 Issues]**. London: Spare Rib, 1972-78. First Printings. Minor shelf/edge wear, else tight, bright, and unmarred. Printed pictorial paper wraps. 8vo. Var. pag. Illus. (b/w images). Very Good+ in Wraps. Original Wraps. (#9593) \$450.00
Spare Rib remains one of the most iconic symbols of Second Wave Feminism, its influence far out-living the span of its publication (1972-1993). This collection embodies a reasonably complete run of 30 issue from the early days, including: No 2 – 6, 8-12, 14-15, 20-21, 23-25, 29 30-33 and an additional 8 issues from 1977/78. Small group of related cuttings laid in.

130. Rudy, Rick. **HTG: High Tech Gays** professionals in high technology industry. San Jose: High Tech Gays [HTG], 1985-1986. Revised. Six-panel folded brochure, unmarred in very good condition, 8.5x11" folded. Two revised versions, one printed on blue paper, one printed on yellow stock. Very Good+. Pamphlet. (#9825) \$50.00
Queer tech organization promoting visibility for LGBTQ individuals in the early 1980s technology field in Silicon Valley, CA. List of companies and institutions that employ openly queer tech and computer industry folks, mission statement, social action points, membership form, and history of organization written by Rick Rudy.

131. Sade [François Alphonse Donatien Marquis de]; Esposito, Giani (illus); Sheats, Sonya (binder). **Oeuvres: Justine Ou Les Malheurs De La Vertu, Dialogue Entre Un Pretre et Un Moribond, Eugenie De Franval, Idee Sur Les Romans, L'auteur Des Crimes De L'amour a Villeterque Folliculaire [Design Binding]**. Paris: Le Club Francais du Livre, 1953. Limited Edition. Tight, bright, and unmarred. Full leather binding in white calfskin, tooled in grey and black film, marbled endpages. 8vo. 732pp plus bibliography. Illus. (b/w plates). Original wrappers bound in. Fine. Hardcover. (#8703) \$3,500.00
Text in French. Forward by Jean-Jacques Pauvert, afterword by Maurice Blanchot. Bound by Sonya Sheats: "The image on the front cover is taken directly from the text. The binding is a traditional French full leather binding with leather hinges. The endpapers are marbled on gloss paper by Marianne Peter (France). This book was bound by Sonya Sheats in 2003." (from the artist)

132. Sattarini, Helene. **Oracle des Runes [Rune Oracle]**. [Italy]: Lo Scarabeo, 2004. First Edition. Like new in shrink wrap in original box. Full and complete deck. Scarce. As New. In original box. (#9791) \$100.00
"The powerful magical force of the Vikings is hidden in the ancient Runes"—Description. Divination deck using rune "Futhark" symbols. American occult publishers reissued in 2013. Translated into four languages.

133. Schanilec, Gaylord; Urbina, Colin [binder]. **Lac Des Pleurs: Report from Lake Pepin [Design Binding]**. Stockholm, WI: Midnight Paper Sales, 2015/2018. Limited Edition/Unique. Tight, bright, and unmarred. Three part Bradel binding sewn on stubs, leather from Pergamena, end sheets made of handmade paper by Andrea Petersen of Hook Pottery Paper, end bands of the same material loosely sewn with dyed blue thread, boards are surface gilt, sanded, polished, blind tooled, scratched, and have tooled-edge onlays, spine title is foil stamped; drop-spine archival box, leather spine matching boards. fo. np [76]pp. Limited to 100 numbered copies, signed by Gaylord Schanilec on colophon. Fine in Fine Archival Box. Hardcover. (#10205) \$12,500.00
"From starting research on the structure to being finished with the box, this book took me over a year to complete. I made several model books to make sure the binding was appropriate and suitable for a masterpiece of modern printing. I kept detailed notes on how this book was made in a 1:1 copy of the book using the same kinds of paper which is kept in a separate (much larger) box with plaquettes, the aforementioned models, the tooling template for the covers, and material samples. The cover is intended to evoke the shimmering of the surface of water, fish scales, and waves. This binding uses two different techniques I come back to regularly: large scale surface gilding and detailed repetitive tooling. The rough surface gilding lends in this case depth, and the tooling lends texture. I have admired Gaylord's work for years, and it was a daunting pleasure to be able to bind one of his works." [Artist Statement]

134. [School of William Mortensen] **Collection of female models - Studio photographs**. [1930-1940]. Small collection of six black and white silver gelatin photographs measuring approximately and variably 3x4", in excellent condition, mounted with corners on acid free board. Two images are cropped/marked with pencil, and a single image shows water droplet in corner, otherwise in superb condition. Very Good+. (#9968) \$225.00
Identified as probably taken in the 1930s, but more likely in the 40s or 50s, these images are strongly influenced by the photographic method of lighting and composition of William Mortensen. One of the photographs is direct mimic of Mortensen's image titled "Betty" from 1936 of a woman glancing sideways with a decorative headpiece. The other images harken to Mortensen's work: Salome and Eve, and even Hollywood nude glamour [topless woman in furs]. As the photographs are unmarked, it is difficult to gather any provenance, yet they appear to be not printed or taken by Mortensen himself, as they don't exhibit his signature photoengraving technique or other markings. They do however,

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illicit similar lighting and poses like he would have instructed in his various books on photography techniques. They also seem like test proofs from the negatives, cut from the proof sheets. The images are clearly from someone who had access to a proper studio, equipment, and wardrobe. Perhaps a student of his or another photographer crafting their own experience from Mortensen's highly technical skills.

135. Schwartz, Tim. **Data Transmissions**. San Francisco, CA. Limited Edition. Bright and unmarred. A suite of seven letterpress and linoleum cut prints on French paper, letterpress title sheet by Erin Fong, single tray two door box covered Joanna English buckram and grey brillianta, foil stamped in brown. fo. np. Numbered limited edition of 12. Fine in Fine Archival Box. Hardcover. (#9882) \$2,500.00

Data Transmissions is a series of letterpress prints of cell-phone screenshots, collected through an open call on social media, that reflects on the value of data and its processing. A selection of the submitted screenshots were translated into letterpress through a physical process of hand-setting metal type, cutting linoleum blocks, and using a Vandercook mechanical press. [Artist statement]

136. Schwartz, Tim. **The Digital Resistance Kit**. San Francisco, CA: Demerritt Pauwels Edition, 2018. Limited Edition. Bright and unmarred. Covered in archival black Euro Buckram, substrate material is PH neutral ESKA binders board, covered foil stamped in black with Resistant Systems logo, trays lined with black synthetic industrial felt. 14" x 10.5" x 3.5" Numbered limited edition of 3. Fine. Hardcover. (#9881) \$10,500.00

A collaboration with Demerritt Pauwels Editions. Limited edition kit includes: 1. Manual of Digital Resistance 2. Anonymous Cash, Bitcoin, Prepaid Gift Cards, Starbucks Cards 3. Tails USB 3.10.1 4. Preconfigured Anonymous Tablet 5. Preconfigured Anonymous Smartphone 6. Preconfigured Anonymous Flip Phone w/ SIM Cards Housed in a multi level hinged box made by John DeMerritt. Multiple wells and recessed areas.

137. **The Secrets of Clairvoyance and How to Become an Operator** Mesmerism and Psychology and How to Become a Mesmerizer and Psychologist. New York: M. Young, [1884]. First Edition. Tight, bright, and unmarred. Chipped edges, folds, otherwise a good copy. Pamphlet printed on marginal paper. Very Good in Wraps. Original Wraps. (#9816) \$100.00

Late 19th century pamphlet on the practice of mesmerization and psychological clairvoyance. Typical of the time period for Victorian parlour games and practice.

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

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

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

The text flickers between current events and concerns, structured around the medieval story of Perceval, The Holy Fool, and yes – The Ruin. I am trying to mirror the metaphors of the writing with the way I print – shreds of allusions and references in the imagery, cut shapes. Fragmented printing styles. The covers, if I ever get them dry in time, are trying to gather up and meld some of the whirling detritus of the world, both natural and man made – and compact it into a surface; I did this once for a unique volume, The Artists Book, done for a Millennium exhibition in 2000, which is now in the USA and I never took a photo of the cover, so it is an idea revisited from memory nearly two decades on.

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

139. Sisters of Perpetual Indulgence, Gary Ostrum, illustrator. **Play Fair!** San Francisco, CA: [Sisters of Perpetual Indulgence], 1982. First Edition. Double-sided twelve-panel brochure, accordion-folded, 21x6 inch sheet down to 3.5x6 inches, illustrated by Toronto artist Gary Ostrum and printed in monochrome purple accent, in very good condition. Very Good+. (#10267) \$55.00

Written by the Sisters of Perpetual Indulgence, likely the first Sister safe sex brochure relating to the AIDS crisis and also sexual consent. It does not name AIDS or HIV, but notes that in the last two years young men have suffered from Kaposi's Sarcoma and Pneumocystis Pneumonia, later to be recognized as symptoms of AIDS. Gives a list of common STDs and also healthcare resources in the San Francisco area.

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"The Sisters of Perpetual Indulgence are a leading-edge Order of queer and trans nuns beginning with their first appearance in San Francisco on Easter Sunday, 1979. The Sisters have devoted ourselves to community service, ministry and outreach to those on the edges, and to promoting human rights, respect for diversity and spiritual enlightenment."

140. Sketchley, James. **Sketchley's "Conversation" Cards.** England: James Sketchley, c.1750. Unique. Collection of 15 hand-colored conversation "fortune telling" cards, mounted on rough canvas linen and selectively colored with color washes, accordion folded, or [leporello] though, this is an incomplete set; original set was [52] cards. The set is finely and delicately printed from copperplate plate etchings. With moderate condition issues; soiling to surface of illustrations and marred with blue water color paint over surface. Regardless, an extremely scarce specimen of early 18th century printing and an example of parlor games. Very Good. Concertina. (#9909) \$2,400.00

James Sketchley was a British publisher who produced, from at least 1750 in England, the "Conversation Cards" as an educational game for children. In addition, he was an ardent Freemason who stated: "A man, who, if Masonry e'er was the theme...His bosom with Rapture would glow and expand." From a newspaper advertisement in 1775, "it is natural to seek for amusement or diversion, the cards show consequence... they improve and instruct; they will exercise the imagination, enlarge the understanding, and every one that plays with them are sure to be gainers..."

With 15 hand-colored panels, possibly meant for a fortune-telling purpose or game, or possibly just a word game. The panels, or cards, are entitled "Friendship", "Gratitude", "Mask", "Deceit", "Oeconomy", "Good Woman", "Good Nature", "Coach", "Cottage", "Old Bachelor", "Letter", "Security", "Plenty", "Justice", "Hall".

A complete set found in the Toronto Public Library collection.

141. Smith, Caroline, John Astrop. **The Elemental Tarot.** New York: Dolphin/Doubleday, 1988. First Edition. Housed in slipcase, with hardcover book and original deck in box. Full color and complete deck with hardcover accompanying book. 128 pages on book. 78 cards. Like new. Slipcased. (#10265) \$175.00

Illustrated and designed by artist Caroline Smith, this tarot deck is a reinterpretation of the traditional tarot system, but based on the four elements. Smith's approach to tarot is intuitive and symbolic, her system is simple and elegant, for anyone with basic knowledge of astrology. She is an internationally renowned artist whose work features recurring goddess imagery and together with her now late husband, leading astrologer and author John Astrop, she created a number of powerful divination systems, including The Elemental Tarot, showcasing her symbolic and bold style. Rare and out of print edition.

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

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

143. Snoop, Fabius Zachary. **From the Monotremes to the Madonna: a Study of the Breast in Culture and Religion.** London: John Bale, Sons & Danielsson, Ltd, 1928. First Edition. Bound in blue cloth boards with black titling in excellent original dust jacket. Little to no wear, some toning and wear to dust jacket, and text edge, otherwise superb. 143 pages with index. Very Good in Very Good Dustjacket. Hardcover. (#10162) \$125.00

A scarce, cultural and mythological study of the female breast. An almost romantic celebration of the female form: "The breast is the last word in anatomical motherhood. It is the pinnacle of maternity. In evolution experiments with regard to position were attempted, with regard to number, with regard to size, until finally, with the emergence of Eve and her pair of pectoral breasts, the morning stars sang together and all the sons of God shouted for joy."

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

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

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145. Steinbeck, John; Holland, Kate (binder). **The Grapes of Wrath [Art Binding]**. New York: The Viking Press, 1939. First Edition. Tight, bright, and unmarred. Full brown goatskin split with reverse offset printing and applied gold, double hinged boards with aperture through to gilded Japanese tissue endpapers, sprinkled with acrylic ink and neon orange carspray and laminated to Griffen Mill Early Wove Cream 80gsm handmade paper, printed alum tawed goatskin doublures with graphite and boot polish, graphite edges with watercolour, hand sewn silk endbands. 8vo. Fine in Fine Archival Box. Hardcover. (#9862) \$4,000.00

"Inside front cover: Dorothea Lange – Dust bowl refugee woman washing clothes in a camp for migrant workers near Calipatria, Imperial Valley, California, 1937.

By kind permission of Granger Historical Picture Archive.

Inside back cover: Matt Black – Dust to Dust. A mother does laundry. Kerman, California. 2005. By kind permission of Matt Black, through Magnum Photos.

A split was chosen as the covering material to honour the Joads – a family who would surely embrace the “waste not, want not” ethic through economic necessity. The cover depicts old Route 66, approaching the mountains, as driven by the Joad family on their way from Oklahoma to the dream that is fruit picking in California. A golden, orange sun sets beyond the mountains that open out to form a barrier, a veritable wall, that they must overcome to reach the promise of untold riches. But beyond the mountains/wall reality hits. “Watch the mountains of oranges slop down to a putrefying ooze.” And yet who is keeping the show on the road, keeping hope alive, as much today as then, but the mother, embodied in the novel by Rose of Sharon breast feeding a dying man, but captured on film by Dorothea Lange and Matt Black. Wrath, ripening like grapes on the vine, between the have-nots and the haves, plays as great a part still.”
[Artist Statement]

Kate Holland is a multi award winning bookbinder, specialising in contemporary fine bindings to commission or for exhibition. She uses traditional materials and techniques to produce a unique, modern binding that reflects the text, illustrations and typeface of the book.

She is a Fellow of Designer Bookbinders, one of the foremost societies dedicated to the craft of fine bookbinding. She has books in the British, Bodleian and Yale University Libraries as well as many public and private collections internationally.

146. Stevenson, Robert Louis. **Strange Case of Dr. Jekyll and Mr. Hyde**. London: Longmans, Green & Co, 1886. First Edition/First State. Light, even toning/soiling to the wrappers, publication date corrected (1886), else tight, bright, and unmarred. Original printed wrappers, red ink text, black ink text and decorative elements, advert at rear. 12mo. 141pp. Early catalogue clipping laid in. Very Good [textblock Fine]. Original Wraps. (#10257) \$6,500.00
One of the unspecified number of copies which had the date hand-corrected in ink by the publisher from 1885 to 1886. Initially scheduled to be released for Christmas, 1885, it was delayed until 1886 due to the glut of new work being released for the holidays.

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

147. **Stories Dealing With Flagellation of Both Men and Women, [Vol. VII, Chapt 24] // Experiences in England with a Widow Who Later Became My Wife**. nd. [circa 1910]. Limited Edition. Light shelf/edge wear, else tight, bright, and unmarred. Beige stiff cardstock boards, tipped in plates, frontispiece. Small 8vo. 200pp plus 4 np plate pages. Illus. (b/w plates). Very Good. Original Wraps. (#10187) \$425.00
Unusual early mimeo sexually explicit serial. Vol. VII, Chapt. 24 suggests it is part of a large, long running series of stand-alone chapters...and worth noting that no other elements can be located in a cursory institutional search. 26 characters per line, four pages of tipped in photographic images (one a circa 1890 image of two women with a switch, three of late 1800-early 1900s photographic reproductions of illustrations.

148. Strand, Randi Annie. **DEN STØRSTE FORM HAR INGEN KONTUR // THE BIGGEST FORM HAS NO CONTOUR**. Norway, 2012. Limited Edition. Bright and clean. Braille, embossing, digital print; spiral bound, printed by hand from cliché plates. 4to. np. Fine. Hardcover. (#9878) \$1,200.00

"This is a unique, handmade art book with tactile images in relief. With your hands you can explore the relationship between form, sense and content. The book consists of 7 pictures, as well as the short story "On Exactitude in Science" by Jorge Luis Borges. The text must be read with your hands. For both sighted and visually impaired people." [artist statement] Selected to KALEID editions 2016.

Randi Annie Strand, visual artist, born in Norway 1962. Lives in Oslo. MA from Bergen Academy of Art and Design

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(92). *Language, signs and sensory experiences are central elements in her works. Her ideas have been realised through different media and techniques.*

149. Strand, Randi Annie. **Pangea**. Norway, 2012. Limited Edition. Tight, bright, and unmarred. Braille, embossing, digital print; spiral bound, printed by hand from cliché plates. 4to. np Numbered limited edition, this being 22 of 50 copies. Signed by the artist. Fine. Hardcover. (#10192) \$450.00

Using the same technique as explored in The Biggest Form, but smaller, more abstract, and with the Braille written words – on the last page written in brown color. Braille reads Pangea – parts - changes – minds – moves.

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

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

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

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

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

151. Sweeney, Bobbie; Yockey Sprague, Susan [illus]; Fletcher, Erin [binding]. **Rookwood [Miniature Design Binding]**. Cincinnati, OH: Mosaic Press, 1983/2016. Unique. Tight, bright, and unmarred. Stone Veneer Dorfner Binding; spine covered in light grey buffalo skin; stone veneer covered boards with veneer and handmade paper tabs; sewn on snakeskin tapes; novasuède fly leaf made to handmade Katie MacGregor paper; leather wrapped endbands; sprinkled edges in the rough. Book housed in a dark grey buffalo skin clamshell box with a light grey buffalo skin back-pared onlay; trays covered in handmade Katie MacGregor paper and lined with Novasuède; box stamped in light grey foil with book title. 32mo [7.7x5.7x1.2cm]. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9763) \$750.00

"This miniature is about Rookwood Pottery, a studio founded in 1880 by Maria Longworth Nichols, who fell in love with the Arts and Crafts Movement. Nichols desired to bring these European and Oriental designs to America.

Throughout its run, Rookwood became known for several styles of design, glazes and unique shapes.

I choose to bind this book with stone veneer in the hopes that it would capture the textures and feel of decorated pottery.

The assemblage of petals made from wood veneer and handmade paper are pulled from one of the vase designs illustrated in the text. The box is adorned with the famous R-P monogram, which was adopted in 1886 as the studio's identifying mark. A single flame was added for each year after 1886, thus the box denotes the year 1887." [artist statement]

152. 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

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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)

153. Tavaglione, Giorgio. **L'Oracolo Della Sibilla**. [Germany], [1980]. In original box, although lacking instruction booklet. Set of fortune telling cards which encompass ancient mythology. Comprises 52 numbered cards plus one Sibilla card plus one blank card. Very Good+. In original box. (#9794) \$50.00

Also published in the US and Italy. With German sticker on front. History of divination cards traces back to playing cards of the 16th century.

154. [Tim Burton] [Walt Disney Studios] Dore, Gustave [illus]. **The Adventures of Baron Munchausen**. De Luxe Editions, nd [circa 1935]. First Edition Thus. Moderate shelf/edge wear, closed splits at hinges, library marks, pocket and label typed in, else tight, bright, and unmarred. Quarterbound, green cloth spine, beige textured cloth boards, gilt lettering and decorative elements, black ink labels. 8vo. 206pp. Ephemera laid in. Good+. Hardcover. (#9659) \$750.00
Anon, but written by Rudolf Erich Raspe. Wonderfully illustrated by Dore. This copy was part of the "Library of the Walt Disney Studios." According to the library card in the front pocket, it was first taken out in 1945 by famed writer/ animator Ray Patin. Thirteen other's took it out before it was withdrawn, all in handwritten signature (except one, typed), many quite notable. Of particular interest and note is the last...in 1980, a young Tim Burton took it out while he was at Disney on an internship. As a student at CalArts, Burton made the shorts Stalk of the Celery Monster which caught the attention of Disney and he was invited as an intern, working on The Fox and the Hound, The Black Cauldron, and Tron.

155. Titmarsh, M.A. (Thackeray, William Makepeace). **Doctor Birch and His Young Friends [Fine Binding]**. London: Chapman & Hall, 1849. First Edition. Owners bookplates at front pastedown, else tight, bright, and unmarred. Signed full dark brown leather binding, 5 raised bands, gilt lettering and decorative elements, dentelles, printed silk endpapers, frontispiece, tissue guards, aeg. 8vo. 49pp. Illus. (colored plates). Fine. Hardcover. (#10259) \$750.00

Original pink wrappers bound in at rear. Binding signed by Samuel Tout. The Victorian binder worked in London from 1868-79 and later partnered with William Coward in a bindery in Whitechapel, returning to an independent shop in 1880 at the same location.

14 hand colored plates plus preliminaries. First edition of the third of Thackeray's Christmas books.

Bookplate (ex libris) designed by famed designer Konrad Cramer (well-known American-German abstract/cubist artist, 1888-1963) for Elsa Simonson Milius (painter, d1933). Also bears armorial bookplate of Claire Mendel, noted German Consul and collector.

156. [unknown]. **Madame Thelma: Lingerie Gowns [Complete in Two Parts]**. nd. [circa 1920]. Limited Edition. Light shelf/edge wear, chips at spines, light even toning to leaves, title written at bottom of text block (clearly stored on its side), else tight, bright, and unmarred. Brown cardstock boards, light brown paper spine, four burgundy cardstock leaves bound in, each with mounted photographic image. 8vo. 134; 242pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#10181) \$450.00

Early mimeo sexually explicit story involving forced cross dressing and submission. An out of work husband is 'transformed into a woman and dominated for the rest of his life. Moral... If you marry a dominating woman, keep your job and make good or you may find yourself in the same position.'

Opening paragraphs refer to this as a "new serial" suggested by a subscriber in a rough outline and being flesh out (sorry). There is a reference to it being a 'monthly' and an apology that it does not have illustrations yet, but that s/he hopes to add them. Unclear if the tipped in plates found here were 'issued' later and added or were added by an owner. Early mimeo adult material is uncommon...quite scarce as found here.

157. 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

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"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]

158. Various authors. **Small Collection of Erotic Pulp. [15 Volumes]**. New York; San Diego; etc: Various, Var. date [1960-70]. First Edition(s). Minor to light shelf/edge wear, else tight, bright, and unmarred. Glossy pictorial boards. 12mo. Var. pag. Very Good to Near Fine. Original Wraps. (#9904) \$550.00

A very handsome copies of some 'golden age' erotic pulp...and mostly scarce titles. Includes:

- 1: *Naked Lunch [Book 1-2]: [Neil Weston; Phenix Pub., 1963]*
- 2: *Everybody Loves a Eunuch [Scott Arlen; Olympia Press, 1971]*
- 3: *Victims of the Young Hellers [Jack Warren; Eros Publishing, 1971]*
- 4: *Swinging Sex Swappers [Rona West; Paramount Publishers, 1971]*
- 5: *Loving Little Stepdaughter [Nikki Marshall; Venus Library, 1972]*
- 6: *Lay Me Down [Gordon Cervantes; Lancer Books, 1972]*
- 7: *Cruel Lips [Marcus Van Heller; Grove Press, nd]*
- 8: *Business as Usual [Soliman Peters; Grove Press, 1971]*
- 9: *The Prefect [P.N. Dedeaux; Grove Press, nd]*
- 10: *Rape is a 4-Letter Word [Donald Denver; GX Inc. nd]*
- 11: *Door to Door Rape [Meline, Frank; Frances Book, 1962]*
- 12: *Catch Her in the Raw [Jack Harris; Greenleaf Classics, 1972]*
- 13: *The Sex Pulse [Louis Richard; Universal Publisher, 1961]*
- 14: *The Wicked Way [C Harmon; Neva Paperbacks, 1961]*

159. [Various]. **Mixed Collection of Bondage and Sexuality Paperbacks**. 1951-1975. Condition varies on the selection of bondage and erotica pulps from fair+ to very good, some have obvious wear and tear and discoloration. Fair+ to Very Good in Wraps. Original Wraps. (#9090) \$275.00

Machlin, M. eds. Dare magazine, [New York: Fiction Publications, Inc.] September 1954. Mini-magazine featuring sensational tales, real crime news, and gratuitous cheesecake photographs. 66 pp. Color cover with black and white photographs.

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

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

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

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

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

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

160. Velazquez, Lorena. **Flying/El Vuelo [Flying the Nest]**. Mexico, 2012. Limited Edition. Tight, bright, and unmarred. Mixed technique, fine art printing, interventions with chinese ink and acrylic. 4to. np. Numbered limited edition of 10 (plus 2 a/p). Fine in Fine Archival Box. Hardcover. (#9875) \$1,250.00

"Seagulls tearing the sky, decisive moment to say goodbye..." [artist statement]

161. **Victime of Love [Complete in Three Parts]**. "Privately Printed", nd. [circa 1910]. First Edition. Light shelf/edge wear, some closed tears, light even age toning, else tight, bright, and unmarred. Stiff card stock covered in craft paper dust wrappers, blue paper leaves for plates. Small 8vo. 188, 187, 181pp. Illus. (b/w plates [4 (1 MF, 3 FF); 4 (4 FF); 4 (1 F, 2 MF, 1 photo repro of engraving)]. Very Good. Original Wraps. (#10190) \$450.00

Early mimeo sexually explicit series. It is difficult to find these early, mimeo examples of sexually explicit prose and, for all the usual reasons, it is harder still to find complete multi-volume sets. Poorly printed, poorly bound, and of subject matter that was often disposed of rather than tended to, they seldom pass the test of time. This is especially true of these early, 26 character per line copies, with a relatively small number of examples in various collections. As printed

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illustration was beyond the technology used, these are illustrated with four b/w photographs in each volume. Overall, a very handsome example.

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

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

163. Vulson, Marc de, Sieur de La Colombière. **Le Palais des Curieux, ou l'algèbre et le sort donnent la décision des questionnes les plus douteuses** Donnent la decision des questions le plus douteuses, et ou les songes & les vision nocturnes sont expliques selon la doctrine des anciens. Troyes: Chez la Cit. Garnier, [between 1728-1730]. Bound in 20th century tan leather boards with gilt spine titling and ornamentation, although split on upper and lower board edges and minor water spots, binding intact. Minimal foxing, deckled edges, paged continuously vii, 151 pages, one diagram illustration and a few woodcut ornamentations. Contains the work: "Traite des songes et des visions nocturnes, selon la doctrine des anciens, et de leurs significations." Very Good+. Boards. (#9920) \$325.00

Marc de Vulson, French heraldist, historian, poet, minion of the royal court, published several prolific books on symbols, prophecies, heraldry, dreams and gathered sources on traditions associated with chivalry and French genealogy. Vulson devised cross hatching patterns standardized for specific colors in depicting heraldic shields. The lattice diagram on page 1 depicts a cipher system for dream divining, almost an oracle game board. The second part is a popular work on dreams and their meanings, alphabetically indexed by subject and significance with an index.

164. Waite, Arthur Edward. **The Book of Ceremonial Magic: The Secret Tradition of Goetia, including the rites and mysteries of Goetic theurgy, sorcery, and infernal necromancy**. New Hyde Park, NY: University Books, 1961. First Edition. Tight, bright, and unmarred. Bound in red cloth spine over black boards in like new dust jacket, minimal wear to bottom spine edge. 336 pages with illustrations and advertisements. Includes frontispiece "Edward Kelly, Magician" Near Fine in Near Fine Dustjacket. Hardcover. (#9767) \$275.00

Arthur Edward Waite (2 October 1857 – 19 May 1942), commonly known as A. E. Waite, was an American-born British poet and scholarly mystic who wrote extensively on occult and esoteric matters. First published in 1898, The Book of Ceremonial Magic was originally called The Book of Black Magic and of Pacts. It was distributed more widely under the title The Book of Ceremonial Magic in 1910. It is a compendium of a complete system of magick drawn from various grimoire sources and other magical and sacred texts. An essential book on ritual magic. Scarce in near fine dustjacket (unclipped).

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

Written as his first science fiction story, the story reflects Wells's own socialist political views, his view on life and abundance, and the contemporary angst about industrial relations...He is attributed with coining the term "time machine" [Pilkington, Ace G. (2017). Science Fiction and Futurism: Their Terms and Ideas. McFarland. p. 137.] The earliest draft of "The Time Machine" was serialized in "The Science Schools Journal" in 1888 as "The Chronic Argonauts." While many scholars "rank it as Wells's best book, certainly its qualities are striking and direct ... All time-travel stories since owe a debt to Wells, none has become so acclaimed." - Bleiler (ed), Science Fiction Writers, p. 26. Important first work of modern science-fiction and a hard science before the beginning of the Golden Age of Science Fiction.--Summarized from Currey.

During his own lifetime, however, Wells was most prominent as a forward-looking, even prophetic social critic who devoted his literary talents to the development of a progressive vision on a global scale. A futurist, he wrote a number

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of utopian works and foresaw the advent of aircraft, tanks, space travel, nuclear weapons, satellite television and something resembling the World Wide Web.

166. Williams, Loretta J. **Black Freemasonry and Middle-Class Realities.** Columbia, MO & London: University of Missouri Press, 1980. First Edition. Tight, bright, and unmarred. Bound in blue boards with near fine dust jacket. Light annotations in pencil. 8vo, 165 pages with graphs, index, and bibliography. Near Fine in Near Fine Dustjacket. Hardcover. (#9768) \$100.00

Loretta J. Williams was one of the first black women on the faculty at Missouri University. She was a professor of sociology and a passionate civil rights activist. She also taught at the State University of New York at Buffalo, the Women's Theological Center in Boston, and Boston University. This volume is the published iteration of her dissertation with the same title which "is the story of the Prince Hall Masons, an organization within the black community established over two hundred years ago. By examining this black organization, from the colonial period to the present, one can more fully understand the struggles of the black, middle-class men. Black Freemasonry, as a separate structure, emerged in response to the discriminatory practices and policies of mainstream American Freemasonry, an institution dedicated to the universal brotherhood of mankind."-Publisher. Important and critical work written about marginalized communities within Freemasonry and the intersection of race and class.

167. Wisbey, Herbert A., Jr. **Pioneer Prophetess: Jemina Wilkinson, the Public Universal Friend.** Ithaca, NY: Cornell University Press, 1964. First Edition. Tight, unmarred, and little wear. Bound in tan cloth boards with blue lettering, with original dustjacket (unclipped), minimal foxing on pages, xiv, 232 pages + illustrations, portraits. inscribed by the author. Dustjacket with some wear and small tear. Very Good in Very Good Dustjacket. Hardcover. (#9635) \$35.00

"Jemima Wilkinson (29 November 1758 - July 1, 1819) was a charismatic American Quaker and evangelist, born in Cumberland, Rhode Island to Quaker parents. When suffering from a severe illness and in a fever, she declared she had died and was sent from heaven, reincarnated as a prophet known as the Public Universal Friend, who was neither male nor female. She called herself the Universal Friend and preached the Ten Commandments and sexual abstinence to followers forming what they called the "Society of Universal Friends."

Unconventional and radical, Wilkinson is regarded as one of the first transgender religious voices in Western culture. Herbert A. Wisbey Jr.'s biography is the authoritative account of her life, times, and ideals of both mystery and religious mysticism and fundamental feminism.