

## TRANSATLANTIC VIRTUAL BOOK FAIR

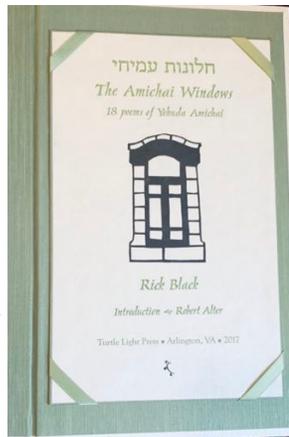
### Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections is diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

### Transatlantic Virtual Book Fair

1. Amichai, Yehuda [poet]; Black, Rick [artist]. **The Amichai Windows.** Arlington, VA: Turtle Light Press, 2017. Limited Edition. Tight, bright, and unmarred.

Numbered limited edition, this being 6 of 18 copies. Printed on handmade paper with deckled edges, with gold leaf highlights and blind embossments in some of the designs. The collection of triptychs and a 28 page guide are housed in a box enclosure shaped like a Jerusalem window. Fine in Fine Archival Box. (#10483) \$9,500.00



*A compilation of 18 unbound triptychs and a catalogue inside a double drop-spine enclosure. The work explores love, war, and being Jewish in the 20th century. Amichai's work, often considered for the Nobel Prize in Literature, explores family, love and war. Black, having fallen in love with Amichai's poetry, spent ten years creating this remarkable work. Blending of some of Amichai's original, handwritten poems with collaged images of Jewish history and life drawn from archives around the world.*

Aharon Yermiyahu Taub, in his review for the *American Jewish Libraries* newsletter, stated; "a towering achievement in American arts and letters, the culmination of a decade of reflection, research, translation, and artistic imagination and a breathtaking exploration of literary and visual poetics." [AJL. News, Feb/March 2018, Vol. VIII, No. 1]. Recent winner of the Isaac Anolic Jewish Book Arts Award.

*"Almost every aspect of The Amichai Windows is symbolic. From the simulacrum enclosure of a Jerusalem window to the texture of papers that evoke Jerusalem stone, from the olive green color meant to evoke the*

*Jerusalem landscape to blind embossment of a Jewish star—I am always evoking meaning in a multiplicity of ways.*

*Over the past ten years making The Amichai Windows, I wanted people to experience this artist book not only by reading the poems but by lifting a curtain, handling the papers, touching the blind embossment. Aside from playing with the visibility of images in a window, I am also toying with the materiality of the book itself.*

*I spun my own metaphors out of Amichai's poems. I also mirrored Amichai's own process of combining images from different places and time periods in my collages. These multi-layered spreads—which include letterpressed poems, blind-embossed images, gold leaf, tipped-on papers and botanicals—function like dreamscapes, thus creating additional layers of meaning.*

...  
*In addition, you'll see a torn bit of super, the fine mesh that helps from the spine of a book. I am using the bookmaker's material as a metaphor for the burning of books that occurred in Nazi Germany. I am also toying here with the word itself, "super," and the idea of racial superiority.*

*I hope The Amichai Windows will resonate deeply for you." [Artist statement]*



2. Archer, Caroline; Clayton, Rob [photos]; Minsky, Richard [binding]. **Tart Cards: London's Illicit Advertising Art.** New York: Mark Batty Publisher, 2005. Limited Edition. Tight, bright, and unmarred. 'Corset bound' with pink cloth spine, black cloth boards with lace and black ribbon ties (resulting in two bound in bookmarks); two enclosed pockets in rear board hold loose tart cards; black archival box with in blind lettering. 8vo. 118pp. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#10633) \$750.00

*One of the best explorations of London sex work adverts. Drawn from Caroline Archer's collection of tart cards*

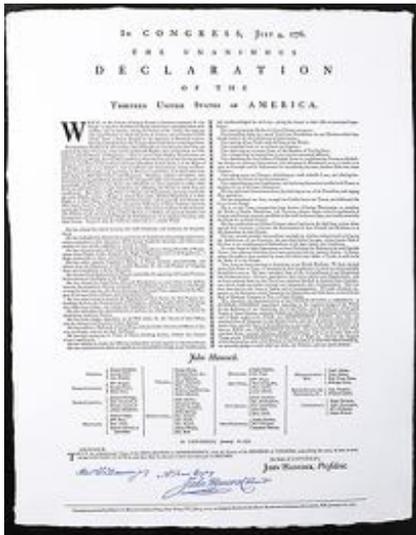
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and her interviews with printers, designers, artists, sex workers, etc. Tart cards emerged in the 1960s and became prevalent in the United Kingdom throughout the 1980s and beyond. The 1990s and the evolving Russian takeover of the sex trade in London saw a marked change, from generally offset printed and/or hand written to glossy and 'generalized' cards. Cell phones and the loss of phone booths has radically shrunk their visibility.

This is one of a specially bound limited edition, originally of 60 copies but in fact only approximately 30 were ever bound. 'Corset bound' in pink cloth and black lace and containing two bound in pockets with approximately 35 original tart cards.

3. Belloff, Mindy. **Recreation of the Declaration of Independence as designed & printed in 1777 by Mary Katharine Goddard [Together with] Edited Version of the Declaration of Independence: All People Are Created Equal.** New York: Intima Press, 2010. Limited Edition. Bright and clean. Document 21x16" printed in 2-color black and brown; Essays 21x16" printed in blue and red; inside an archival paper folio; hand set in Caslon & letterpress printed on handmade cotton & linen paper (paper custom made by Katie MacGregor, Maine). Limited edition of 100 copies. Fine in Fine Portfolio. Broadside. (#8916) \$1,500.00



"Setting the Declaration in type was enlightening in many ways, as my thoughts throughout the process were of Mary Katharine in her print shop during the cold month of January, not having 21st century amenities. I could not help but wonder how Mary Katharine must have felt being entrusted to print this stunning proclamation while setting each letter of the text 'all Men are created equal.' Therefore, on July 4th, 2010, I went to press on a second unambiguous edition proclaiming 'all People are created equal'," explained Mindy Belloff. "Mary Katharine was an incredibly brave woman for her time. By her actions, she was clearly a pioneer for women's rights and freedom of the press." (Artist statement)

In January 1777, Congress commissioned Goddard to print the Declaration for each of the 13 newly formed colonies. This was the first printing to reveal the names of its signers and the first titled the Unanimous Declaration. Goddard, Postmistress of Baltimore and publisher of a weekly newspaper, put herself at risk for treason by printing the document and adding her name at the bottom.

To honor Goddard, an American pioneer, and our founding fathers, Intima Press created an accurate reproduction of Goddard's elegant two-column design of the Declaration, hand set over 7,000 characters in the original Caslon typeface, and printed on paper made specifically for the museum quality re-creation. She then went to press on a second unambiguous edition proclaiming 'all People are created equal' instead of 'all Men.'

Introductory text by Harvard historian David Armitage with essay by historian Martha King, and by the Artist.

4. 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



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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 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

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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.

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

*This is an out-of-series copy (not numbered) signed by both Berrigan and Ely on the colophon at the time of publication. It has been in Ely's possession, in unbound*



sheets, until being offered here. In 1989, Mark McMurray wrote to Berrigan, who he knew slightly and admired greatly, asking the priest if he had any manuscripts that he might like to have published by McMurray's Caliban Press. As McMurray recalled recently, Berrigan was very kind, invited him to meet in the city, and gave him a handful of manuscripts to read. *Lost & Found* was the story that really resonated. McMurray showed it to Ely, with whom he was studying bookbinding. Ely, whose art frequently incorporates maps of non-physical locations, was intrigued by the story and agreed to illustrate it for the Caliban Press limited edition. *Lost & Found* was originally issued by Caliban Press in an edition of 125 numbered copies with 3 full page and two smaller relief block illustrations by Ely, printed and hand-colored by Mark McMurray, and bound by McMurray with silk-backed boards illustrated on the upper board with the Ely frontispiece print.

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

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

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

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

6. Bradbury, Ray; Fontcuberta, Joan [artist]. **Fahrenheit 451** [Artist Book]. México: Troconi-Letayf & Campbell, 2020. Limited Edition. Tight, bright, and unmarred. Presentation: Walnut box container showing an original book burned by the artist, protected with an acrylic cover. Size: 40 x 28 x 11 cm Contents: 12 photographs numbered and signed by the artist in archival quality digital print on Natural Rag Entry paper of 290 grams of MOAB, 100% cotton, in a size of 36 x 25 cm.



1 book with texts by the author and photos that document the text itself and the burning action, bound in cartoneé with seams for loose sheets.

1 evidence bag with the burned book ashes. 1 metal box with a USB stick that shows the action of the books burning. Multi-faceted work, including sculptural, photographic, digital, and printed elements. np. Illus. (color plates). Numbered, limited edition of 20 copies, signed by the artist. Fine. (#10522) \$7,500.00

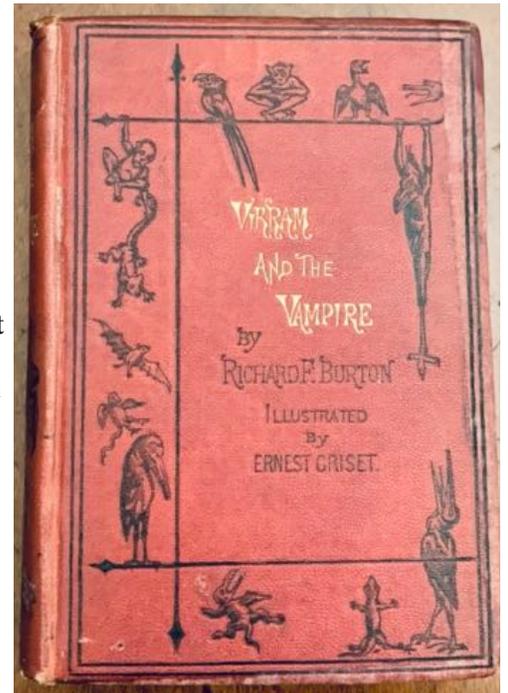
"Through the Fahrenheit 451 project, Joan Fontcuberta carries out the symbolic action of burning 451 copies of the famous novel of the same name, in various languages. Unlike Bradbury's argument, in this case, the books are not totally destroyed by the flames but rescued before turning to ashes. On the occasion of the commemoration of the author's centenary, the Bradbury Year (2020), and in the words of Joan Fontcuberta, the current reality begins to look dangerously like this great dystopic novel..."

"The novel Fahrenheit 451 is the one that best indicates the inverse dependence between the culture of books and totalitarianism, a totalitarianism that is no longer a distant ghost but a reality manifested by the rebirth of the extrema right in Europe and Spain In 'Fahrenheit 451' the victims are the books, which are the access routes to cultivated intelligence, knowledge and free thought. " The books in

this portfolio of work are victims of the flames, but they are also survivors. Despite the violence they suffer, they endure, albeit with sequels and scars. "The censorship is definitely not consummated, but the burned covers testify to the damage of the aggression".

"The edition consists of a certificate of authenticity signed by the artist. In his new project Fahrenheit 451, Fontcuberta aspires to participate, from the frontlines of art, in this dissolution of frontiers, paying homage to books based on various manifestations of intolerance and barbarism, from a supine paradox: "burning books which deal, precisely, with burning books. To this end, I assembled as many copies of Bradbury's novel as I can, in a vast plurality of different editions and languages, which reveal its ecumenical and popular condition". " [Publisher's Statement]

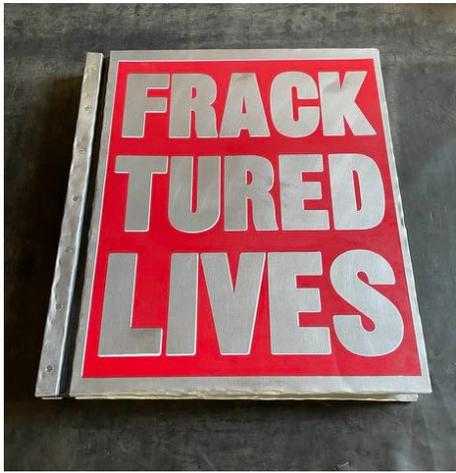
7. Burton, Captain Sir Richard; Burton, Isabel [editor]. **Vikram and the Vampire or Tales of Hindu Devilry**. London: Longmans, Green, and Co., 1870. First Edition, Second Issue. Light shelf/edge wear, minor rubbing, thin strip of discoloration at front edge of front board, light wear at head and tail, tips gently bumped, tiny pinhole at front board, bookshop seal at ffp, minor toning



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at textblock edges, hinges starting, but holding well, else tight, bright, and unmarred. Red cloth boards, black in decorative elements, gilt lettering, brown endpages, frontispiece. 8vo. xxiv, 319pp [+ ip ]. Illus. (b/w plates). Very Good. Hardcover. (#9538)  
\$450.00

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



8. Castrucci, Andrew [ed]; Sandlin, David; Ono, Yoko; Coe, Sue; Guthrie, Woody; et al [text and art]. **Fractured Lives: An Urban & Rural Collective.** New York: Bulletspace, 2021. Limited Edition. Tight, bright, and unmarred. Full embossed metal binding, red ink, plywood boards, post-bound, rubber hinges.

21x24x2" [25 pounds]. 36pp of text, 65 silkscreened images. Illus. (color and b/w plates). All posters signed by the artists. Numbered limited edition of 50 copies. Fine in Fine Rubber Wrapper.. Hardcover. (#10616) \$9,500.00

*It took nearly a decade to bring this remarkable urban/rural art project to fruition. 177 artists, writers, and fracktivists contributed between 2010 and 2020.*

*Contributors are listed below but notably include: John Fekner, Anton Van Dalen, Sue Coe, David Sandlin, Tom McGlynn, Yoko Ono, Ellen Cantarow, Alexandra Rojas, Mike Bernhard, Carlo McCormick, Woody Guthrie, and many others.*

*Printed at Bullet Space (an anarchist squatter community since 1982), a Lower East Side workshop. The work is the result of a tremendous outpouring of work, talent, passion, and the willingness to push for change. The final line of the forward to *Your House is Mine* reads, "We have taken this opportunity to unite the following people in this collaborative project, as a statement of 'art as a means of resistance.'" That statement continues to drive and define the work of Bulletspace.*

*"A majority of our politicians and elected officials no longer do their appointed jobs. They don't protect our health, safety, well being or quality of life in any substantial way. As engaged citizens we have to step up, as the muckrakers of the early 20th century (such as Ida Tarbell and Upton Sinclair) exposed the excesses of the nascent oil industry and the brutish, destructive power of monopolies." [Intro]*

### WRITERS AND ILLUSTRATORS

SARAH FERGUSON; ANN-SARGENT WOOSTER; KATHARINE DAWSON; MIKE BERNHARD; YOKO ONO; SEAN LENNON; AKIRA OHISO; CRAIG STEVENS; MARIANNE SOISALO; TONY PINOTTI; CARLO MCCORMICK; CAROL FRENCH; TERESA WINCHESTER; GERRI KANE; TOM MCGLYNN; JEREMY WEIR ALDERSON; SANDRA STEINGRABER; ANTON VAN DALEN; ALEXANDRA ROJAS; MICHAEL CARTER; ELLEN CANTAROW; LIZ ALDERSON; CARL WATSON; ANDREW CASTRUCCI; WALTER GURBO; THOMAS GRAY; BEN GONZALEZ; CAROLINE TISDALL; ANDREW LEE; FRANK MORALES; ANNIE LENIHAN; KEN FOGERTY; ANDREA LISCA; AMY CLAMPITT; VIC WESTGATE; PETER APANEL; MARY TWITCHELL; WOODY GUTHRIE; MARY JO LONG; JUN YOUNG LEE; ALBERT CRUDO; JOHN FEKNER; IGOR LANGSHTEYN; LUCAS FOGLIA; WALTER SIPSER; JOSEPH BEUYS; EUNYOUNG CHO; JON CAMPBELL; SEHEE LEE; BEN JURA

### POSTERS

SAM VAN DEN TILLAAR "Fractured Lives"  
ANDREW CASTRUCCI "Diagram: Rude Algae of Time"  
ALEXANDRA ROJAS "Protect Your Mother"  
HYE OK ROW "Water Life Blood"  
ANDREW CASTRUCCI "Empire State"  
CAMILO TENSI "Pipes"  
IGOR LANGSHTEYN "7 Deadly Sins"  
KAREN CANALES MALDONADO "Bottled Water" MARIO NEGRINI "This Land is Ours"  
ANDREW LEE "Drill Bit"  
TOM MCGLYNN "Red Earth"  
TOM MCGLYNN "Mob"  
SOFIA NEGRINI "No"  
RENZO CASTRUCCI/A. CASTRUCCI "Mother Fucker"  
ITALO ZAMBONI  
"There is Something Wrong..."  
HOLLIS MOLONY "Tearing Our Resources"  
IGOR LANGSHTEYN "Lighter"  
SEBIT MIN "Caution"  
GABRIEL GONZALEZ "Fractured..."  
EUNYOUNG CHO "X Red Circle"  
DAEWOOK DO "NY Fracking"  
ADAM FRATINO "No Drill-No Spill"  
KERRY MURDOCH "Rotten Apple"  
CATALINA RODRIGUEZ "To Frack or Not to Frack" SAM RUSSO "Gold Water"  
MARIA RODRIQUEZ "Fracking Delicious"  
YOON DEOK JANG "No Fracking NY"  
DORAN FLAMM "Flaming Cocktail"  
SEHEE LEE "Frack You"



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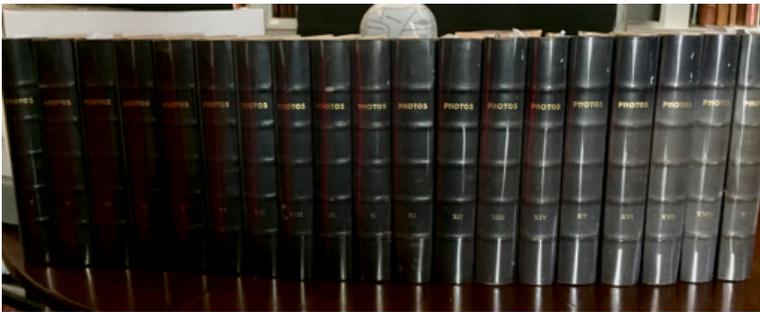
experienced by both the protagonist from the text, Dave, and viewers of Kubrick's film. Musical notations from Verdi's Requiem Mass "Dies Irae" are stitched on the back cover to highlight the bleakness Dave felt once the ship's life support, HAL, murdered his entire crew and attempted to do away with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



compilation for the time, many middle and upper class families travelled together by ship and rail beginning at the turn of century through the 1920s-1930s, as passenger travel became more affordable and convenient. Given the images are around the beginnings of World War II and near the end of the Great Depression, it is unknown the purpose of the travel of the individuals, but certainly lends to the possible class status of the photographer. Having said that, the complete set gathers a glimpse of cultural sites and communities through a rather professional lens. The photographer has a profound eye and the images are somewhat composed, rather than awkward family vacation snapshots. Additionally, because the albums are carefully bound and arranged, the extensive collection garners unintentional meaning for posterity and documentation. Images include: Admiral Scheer, German battleship with the Kriegsmarine destroyed during World War II, grave site of Leander Starr Jameson in southern Africa, Darjeeling and Himalayan railway in India....etc.

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



### 10. Collection of World Tour Travel photography albums: Views from a female photographer.

1935-1936. Unique. 19 volumes bound in quarter calf with raised bands and linen boards, photographs mounted on kraft paper. Excellent condition, tight, bright and unmarred. Photographs are crisp and clear, well-executed and clean. Consists of approximately 500+ black and white photographs. Very Good+. Hardcover. (#9303) \$5,000.00

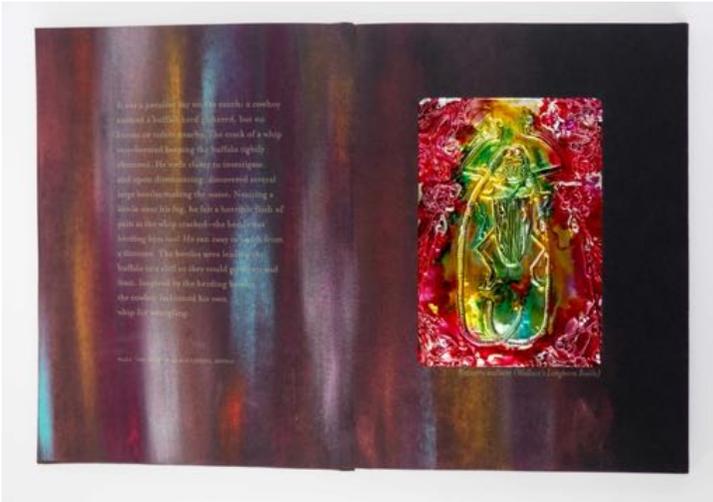
*Comprehensive collection of a world travel tour speculated to have been taken and compiled by a Jewish-American woman with families and companions to China, Japan, India, Africa, Thailand, Java, Indonesia, and California, etc. Not an untypical gathering and*



11. 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

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edition of 26, this being #26. Fine in Fine Dustjacket.  
Hardcover. (#10182) \$6,000.00



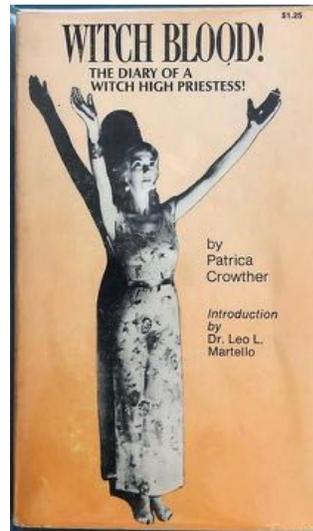
12 aluminum beetles with stories. 7 of the stories were written by Cooksey. The others are Edgar Allan Poe, Charles Darwin, Hans Christian Anderson and Aesop's Fables.

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

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

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

12. Crowther, Patricia (Patrica); Dr. Leo Louis Martello, writer of introduction. **Witch Blood!: The Diary of a**



**Witch High Priestess; introduction by Dr. Leo L. Martello.** New York: House of Collectibles, Inc., [1974]. First Edition. Little to no shelfwear, or wear to wraps and sunning/toning to wraps/edges, otherwise in tight, bright, and unmarred. One black mark on lower text block edge. Original pictorial wraps. 8vo, 192pp. Very Good+ in Wraps. Paperback. (#10468) \$275.00

*Autobiography of English high priestess and witch, Patricia Crowther, initiated under the teaching of Gerald Gardner. An*

*intimate read from the British circle of well-practiced witches and warlocks developing Wiccan roots.*

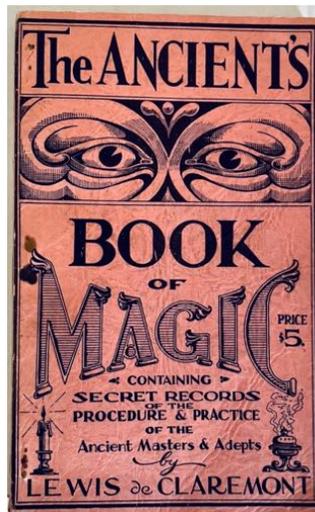
*Introduction by Dr. Leo Martello, New York witch and radical queer activist of the 70s pagan movement and Strega tradition.*

*Scarce in paperback, as there are printing errors, including the author's name on cover which could have discontinued circulating copies. Part of the pulp narrative for witchcraft in the 1970s. Formerly owned by Leo Martello. No marks.*

13. de Claremont, Lewis. **The Ancients Book of Magic.**

New York: Dorene Publishing, [1940] 1936. Reprint.

Bleedthrough, rusty staples, some wear on spine, upper bent corner, else tight, bright, and unmarred. Staplebound in original pink and black wrappers. 8vo. 183pp. Illus. (b/w plates). Very Good+ in Wraps. Staplebound. (#10285) \$100.00



*A popular guide to invocation and the practice of black magic. It clearly draws from a number of sources including Barrett's "The Magus," the "Goetia." According to the copyright page the book was first published in 1936, and this edition by Dorene Publishing Co. is*

*copyright 1940. The paper type, binding, etc. would suggest that it probably dates from then (1940), not unlike many of the 'pulp magic' books produced at this time.*

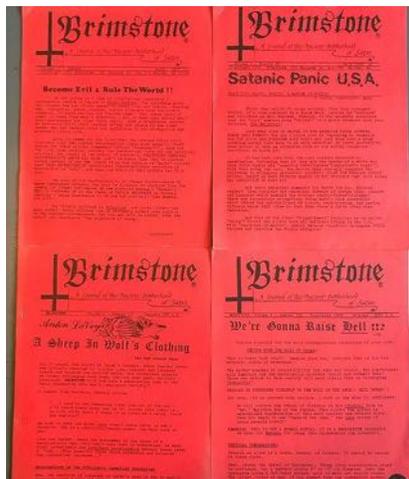
TRANSATLANTIC VIRTUAL BOOK FAIR



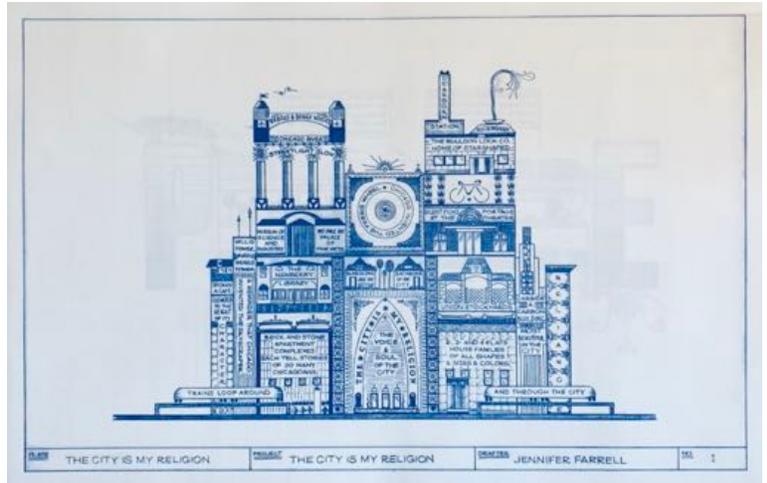
14. de Laurence, L.W. [Lauron William]. **The Human Heart Shown as a Temple of God and the Holy Spirit or a Workshop of the Devil and Evil Spirits.** Chicago, IL: de Laurence Company, [1935]. [First American Edition]. Minimal shelf/edge wear, else tight, bright, and unmarred. Black cloth boards, gilt lettering, frontispiece. 8vo.

62pp. Illus. (b/w plates). Very Good. Hardcover. (#10357) \$200.00

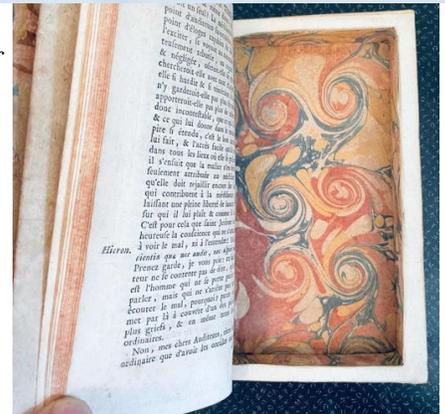
De Laurence's publishing company (De Laurence, Scott & Co.) and spiritual supply mail order house was located in Chicago, Illinois. De Laurence was a pioneer in the business of supplying magical and occult goods by mail order, and his distribution of public domain books. He was a power house in publishing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



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



"John Dewey first joined the Church of Satan in 1970 and is today an Adept in the Temple of Set. Also known by his magickal name of The Daimon Egan, he is editor of *Brimstone Quarterly*, journal of the Ancient Brotherhood of Satan (ABOS). The purpose of ABOS is described as being to "change consciousness by known ignominious methods", "to restore Satan's proud legacy and to resurrect His traditional role as 'The Adversary'. To unleash all the Powers of Hell. Igniting chaos to achieve freedom from tyranny." ABOS follows the tradition of the early German order, the *Fraternitas Saturni*. Their philosophy is described as 'Nietzschean Thelemism.'"



Includes correspondence, news, and much coverage of the conflicts between the Temple of Set and Anton LaVey's Church of Satan. The fourth issue, largely taken up with a critique of LaVey, includes an interesting passage on the relationship to the Situationists and Satanism. Also includes a letter to the editor from Ian Read from Chaos International, Sol Invictus fame and features of the art of Jeff Gaither, artist for the Misfits, Guns N' Roses, Van Halen, Insane Clown Posse, and GG Allin, including over 400 album covers. Scarce copies, did continue into a second volume.

16. **Early Book Safe [Altered Book]**. Front joint tender, small partial split near tail, chip near head, one tip through, altered textblock. 12mo. Good+. Hardcover. (#10687) \$450.00

Unusual as it is a very early example of a practice that became more common in the Victorian age. Found here is

## TRANSATLANTIC VIRTUAL BOOK FAIR



a small (12mo) copy of *Exhortations et Instructions Chrétiennes. (Tome Second)* by R.P. BOURDALOUE (Lyon, Bruyset, 1750) in what appears to be its original binding. The first two dozen leaves are as issued, however, the rest of the textblock was elegantly glued together (and remains so), and then the center of the textblock cut away, leaving only about 1/4 inch perimeter. The 'bottom' of the box is the original marbled pastedown and the sides of the box are lined with the matching marbled rffp cut and pasted down. One of the most elegant and earliest examples we've seen.

17. 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.*

*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]*

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

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

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

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

19. 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

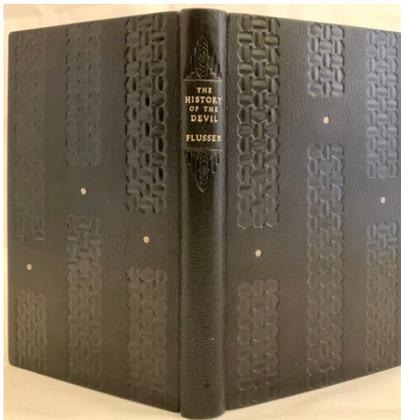
## TRANSATLANTIC VIRTUAL BOOK FAIR

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

*Designed, typeset and letterpress printed by Jamie Murphy, assisted by Sarah O'Neill, Lauren Shannan O'Brien and Lorcan Rush at Distillers Press, NCAD, Dublin. The type will be hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger, cast here by Rainer Gerstenberg. The image by Dorothy Cross has been produced in two variants; the etching that covers the standard book was printed by Suzannah O'Reilly Mullaney, the phosphorescent images that accompany the deluxe book were first screen printed by Jordan McQuaid before intaglio printing by Suzannah. Both image variants were printed on 54gsm Japanese Tosa Shi. Darklight has been printed in an edition of 80 copies. The bindings have been executed by Tom Duffy in Dublin's Five Lamps area. Housed in a transparent Perspex slipcase, copies marked 1 — 50 will be printed on and bound in handmade paper commissioned for this book from the Velké Losiny Mill in the Czech Republic. Copies marked A — Z will be printed on the Velké Losiny paper, bound in full black Pentland goat, presented in a Japanese cloth covered solander box.*

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

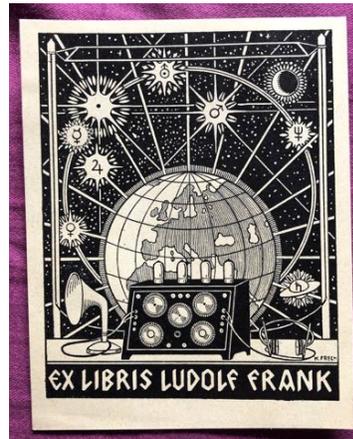
20. Flusser, Vilem; Maltez Novaes, Rodrigo [trans]; Feinstein, Samuel [binder]. **The History of the Devil [Design Binding].** Minneapolis, MN: Univocal Publishing, 2014. Limited Edition. Tight, bright, and unmarred. Full black leather binding, endpages with Diane Bond handmade paste paper, fore-edge and tail decorated with



graphite, head decorated with graphite and 22K moon gold; leather headbands with silk wrapping, boards covered in black Harmatan goatskin leather, infilled turnins, in blind tooling with a multi-faceted hexagon tool cut by the binder, gilted tooling in moon gold; archival cloth clamshell box, printed spine label, ultrasuede lining [detailed treatment description laid in]. 8vo. 218pp. Signed binding. Fine in Fine Archival Box. Hardcover. (#10275) \$2,500.00

*"Flusser's History of the Devil takes us through a wild ride of what the Devil is, how humanity is influenced, governed, and seeks to make sense of the world, and uses*

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



21. Frech, Karl Hugo. **[Occult Ex Libris] Karl Hugo Frech Astrology/ Occult bookplate collection.** Bratislava, Slovakia, c. 1920-1930. Large format printed "occult" ex-libris bookplates designed by artist Karl Hugo Frech. Printed

in b/w, unbound on cream colored paper in black. Unidentified edition. Six bookplates mounted on board with mylar. ~3x4" Near Fine. (#10656)

\$200.00

*Highly original, ex libris print by painter and graphic illustrator Karl Hugo Frech, [Karl Naughty] (1883-1945). While Frech's are probably the most notable Slovakian bookplates ever produced, they remain almost completely unstudied and unknown. Frech's bookplates received numerous commissions from many important figures of Bratislava (formerly Pressburg) and mostly known for depicting esoteric and occult topics. Incredibly, in bookplate scholarship, Frech's name is virtually unrecorded. Rare. Many part of the Occultis Ex Libris series. These designs featured mysticism themes, alchemical symbolism, and of course books.*

22. Gay Liberation Front, publisher, Dr. Leo Louis Martello, former owner. **Come Out!: A Newspaper By and For the Gay Community [Vol.1, No.1].** New York, NY: Gay Liberation Front, 1969. First Edition. Wear to

TRANSATLANTIC VIRTUAL BOOK FAIR



edges, tanning, fold lines/edges, otherwise, legible and unmarred. Large format newsprint, 16pp. + illus. (b/w). Single issue. Very Good+ in Wraps. Original Wraps. (#10593) \$150.00

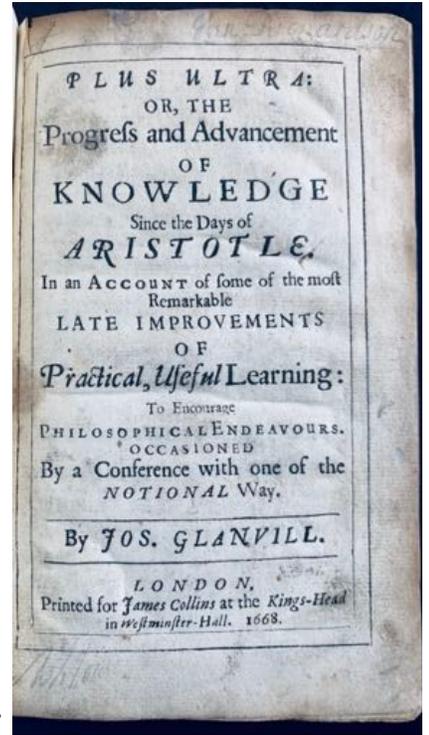
*"Come Out! was the first periodical published by the gay and lesbian community after the Stonewall riots in June, 1969. The Gay Liberation Front, one of the first militant activist gay rights organizations birthed*

*by the riots, published Come Out! from their base in New York City. Featured in Come Out! are firsthand accounts and photographs of marches and rallies that capture the spirit of the movement at this pivotal point in its history, interviews with prominent members of the community, articles related to other queer struggles..."--* Outhistory.org. Includes article by Dr. Leo Martello on queer love and positive self-image. Formerly owned by Dr. Leo Louis Martello.

23. 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. Some minor stains, some repaired (some holes left unrepaired) marginal worm-trails, A6 repaired margin, else tight, bright, and unmarred. Rebound in modern paneled calf, gilt spine title. 8vo. Collation: [â]2[-1], A-L8, M5 [Lacks imprimatur leaf [2] and ads leaf [M6]]; Pagination: [xxxiv], 149pp., 5 unnumbered pp. 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.*



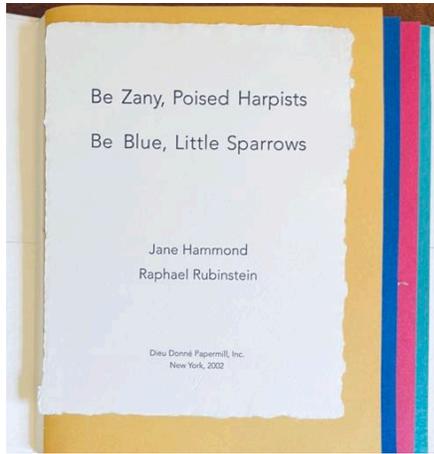
24. Grobet, Ximena Grobet. **Inframince**. Barcelona, Spain: Nowhereman Press, 2018. Limited Edition. Tight, bright, and unmarred. Grey cloth boards, printed paper label, gatefold binding structure, inner 'booklets', digitally printed. Oblong 4to. np. Illus. (color and b/w plates). Numbered limited edition, this being 3 of 6. Signed by the artist. Fine. Hardcover. (#9935) \$1,500.00

*"nfra mince is a term used by Marcel Duchamp to describe perceptions so tiny you can barely see, feel and repair. This book is divided in two parts, each of them contains two smaller books in with a sequence of photographs of nature phenomenon that we have seen frequently but not repair on the sequence that does t stop*

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*because of time. Like a water fall that converts water into breeze or a wave that leaves a mark in the sand, or the light that leaves a reflections which is really doesn't exist. The form of the book also has a sequence way of reading it." [artist statement]*

25. Hammond, Jane; Rubinstein, Raphael, et al. **Be Zany, Poised Harpists / Be Blue, Little Sparrows.** New York: Dieu Donne Papermill, Inc., 2002. Limited Edition. Tight, bright, and unmarred. Collaged covers composed of hand-cut paper and string, with translucent paper overlaid onto boards; contents variously letterpressed, photo-copied, and digitally printed, with die-cut chapter covers and various inserts; matching slipcase in gold silk. 4to. np. Illus. (color and b/w plates). Numbered limited edition, this being 15 of 17 Artists Proofs in addition to the 30 of the Standard edition for a total of 47 copies. Fine in Fine Slipcase. Hardcover. (#9178) \$6,500.00



*An artist book with poems by Raphael Rubinstein. "Each book cover is a one-of-a-kind handmade paper collage created by the artist in the papermaking studio, assisted by Susan Gosin and Mina Takahashi. The white cotton text paper and colored abaca chapter covers were handmade at Dieu Donne Papermill. The circles in the chapter covers were die-cut by hand. Carol Joyce bound the edition and slipcase each book in one of four colors of raw Indian silk to match the colored chapter covers. The text is letterpress printed in Avenir types by Ruth Lingen." (from the colophon). OCLC finds 5 copies only (Getty, U.Minnesota, U.Wisconsin, U.Washington, BNF); we find 2 additional copies at the Met and MoMA.*

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

*"Henningham's mordant wit and avant-garde flair is part of another poetic tradition stretching back to Wyndham Lewis, Ezra Pound and the Dada pranksters of Zurich, although the first truly modernist treatment of the conflict*

*in English emerged only in 1937 with the publication of David Jones's In Parenthesis."*  
– David Collard, *The Times Literary Supplement*

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

*Does this mean that the Unknown Soldier has become a symbol for our failure to learn from the past? Do rituals of Remembrance actually enable us to forget? The million that marched through Westminster in 2003 to protest against the proposed Iraq War may well agree with that. Yet nobody is exempt from the difficulties and ironies that surround Remembrance. The politicians who lead us in Remembrance rites seem to be the first to forget. Often the rough sleepers who are shifted from the pavements before the parade takes place are, in fact, veterans. And there are people who cannot forget even if they want to, caring as they do for the wounded and missing their dead. These Unknown Soldiers continue to be a 'regiment of warning' stationed all around the world.*

*Military technology was not the only thing that caused the First World War to become so destructive. Such a vast body of men could not have been collected without advances in print technology and propaganda. In the light of this, Henningham Family Press created An Unknown Soldier in the form of printed poetry. Our generation only has third-hand knowledge of the First World War. The text of An Unknown Soldier includes many anecdotes passed down through the family, but many horrors were never put into words. There is a void at the heart of these stories like no-man's land itself.*



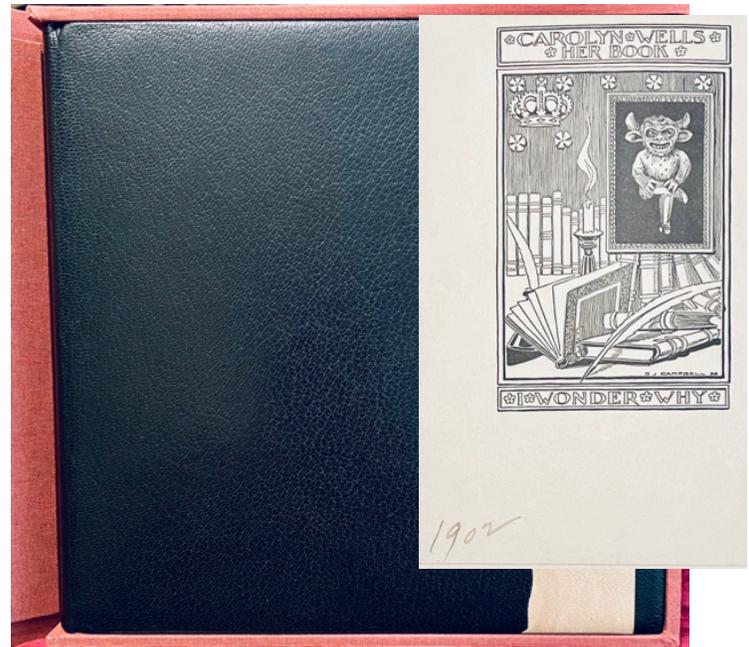
## TRANSATLANTIC VIRTUAL BOOK FAIR

Therefore the poem is interrupted by distorted letter forms that cut through the page like trenches in a battlefield. They allude to the dazzle camouflage created by Modernist artists like Edward Wadsworth. This was a war that artists of every stripe were a part of, from Kipling to Wyndham Lewis via the Artist Rifles. These screenprints shout dumbly from the wall. If only all propaganda were this difficult to read.

An Unknown Soldier is composed of three documents housed in an oblique wooden box. It begins with a book containing a screenprinted poem of instruction, Preparatory Oratory, which satirises official Remembrance with a voice like the bastard-child of BLAST and The Book of Common Prayer. The second part is a screenprinted text of thirteen panels. This body of text is An Unknown Soldier himself. His dialect is from no-man's-land, it is corrupted, the conjunctions decaying to leave the more solid vocabulary like disjointed bones. The lines of poetry never make it to the other side of the page, it is typeset like a body superimposed on a battlefield. The position of the stanzas on the wall reflects the human frame like a mirror. The poem has a head, a footnote and the phrase 'Red Giant' where his heart used to be. Yet the poem also resembles a network of trenches seen from the sky, and the soldier takes the reader on a walk through 'The Capital' at his belly, then to 'The Nobiskrug' in his stomach, which is the tavern on the road to hell. This is where he spent the ferryman's wages. Then on to the 'Semen's Mission', where we hear about a lost generation, and finally the 'Labour Exchange' where Miners exchanged pits for trenches for a period.

Part three, Funeral, March, is a triptych of verses that reflect on the author's family on the home front and in peacetime, bound as a small Order of Service. It concludes with an affirmation of enduring hope in technology; the tale of Grandad Jack, a veteran, making a copying machine. [artist statement]

27. Herford, Oliver; Thompson, Deborah Vingerhoet [binder]. **More Animals [Presentation Copy][Design Binding]**. New York: Charles Scribner's Sons, 1901 [2020]. First Edition. Inscription by author at title page, dated owner bookplate, else tight, bright, and unmarred. Full leather design binding: full black goat binding over laced-on boards, fair goat onlay, edge-to-edge doublures in painted fair calf, endpages are Moriki Kozo paper, all edges sprinkled with ink, silk endbands, first and last signature hand-dyed to match original paper; Original cover papers and spine preserved in laid in folio. Square 8vo. 99pp. Illus. (duotone plates). Inscribed by the author. Fine in Fine Archival Box. Hardcover.(#10581) \$2,200.00



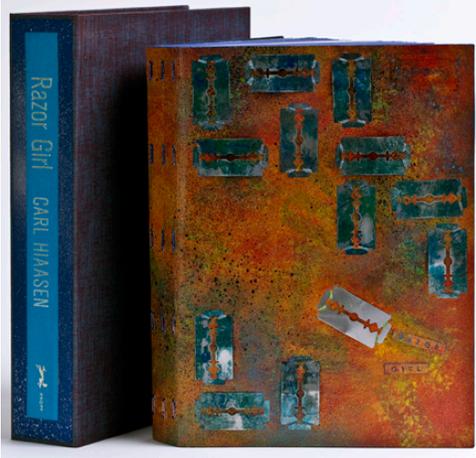
Inscribed by the author to noted poet and author Carolyn Wells in 1902 with a lovely little cat illustration ("her cat"). Wonderfully illustrated with duotone plates and pen and ink sketches.

"My goal with this design was to, in an abstract way, suggest the idea of "more animals." The onlay on the front cover is the raw edge of a goat skin. It feels "animal" and yet has an artistic flair. It is unique to that skin, that animal. The spots on the doublures are representative of footprints of animals. They remind me of migration in Africa where many animals leave overlapping imprints in the earth." [Artist statement] Deborah Thompson is a noted binder and paper marbler and founder of Echo Art Bindery. She was the 11th graduate of the fine binding diploma program at the American Academy of Bookbinding.

Bookplate of Carolyn Wells (1862 – 1942) at ffep. Wells was an renowned American writer and poet. When she completed finishing school she worked as a librarian for the Rahway Library Association before publishing her first book 1896. Over her life, she wrote a total 170 books and is best known for her murder mysteries. Interestingly, her first known illustrated newspaper work was a two-part series titled 'Animal Alphabet' (illustrated by William F. Marriner). Wells's husband was Hadwin Houghton, the heir of the Houghton-Mifflin publishing empire founded by H.O.Houghton.

28. Hiaason, Carl; Curry, Coleen [binding]. **Razor Girl [Design Binding]**. New York: Knopf, 2019. Unique. Tight, bright, and unmarred. Staple binding with calf skin cover affixed to text with 15 wire staples threaded through metal and parchment tackets. Calf skin is hand-dyed, debossed, tooled and painted. Sewn onto cover are

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23 blunted, sanded, and painted razor blades. Hand tooled and acrylic painted title recto. Doublures made of embossed and airbrushed suede with 3 additional razor blades. All edges airbrushed with acrylics. Airbrushed paper fly leaves. Original dust jacket bound with

book block. 8vo. 333pp. Fine in Fine Archival Box. Hardcover. (#10478) \$2,250.00

*"The events in story spiral wildly out of control with razor sharp wit and I wanted to play on the title with a whimsical cover. I have a huge jar filled with used razor blades from a machine that I use to pare leather and decided to secure these onto a leather cover. The leather staple binding style is a throwback leather bomber jackets and embossing the leather with sandpaper is a nod to the sand selling scheme in the story." [artist statement]*  
 Coleen Curry is a contemporary design binder. Since she bound her first book in 2003, Coleen's aim is to craft technically evocative bindings that provide a visual, sensual, and tactile experience. In 2009, Coleen received her Diploma in Fine Binding from the American Academy of Bookbinding (AAB). In addition to teaching at the American Academy of Bookbinding, Coleen has led workshops in leather and stone binding as well as leather dying and surface treatments since 2014. She is past President of the Hand Bookbinders of California and a current Board member of the San Francisco Center for the Book. Her work has been widely exhibited internationally and has won several awards. Coleen's work is held in private and public collections, such as the Bancroft Library, Boston Athenaeum and Bainbridge Museum of Art. Coleen is Canadian and lives on the California coast where she crafts design binding, and in her free time, swims and rock climbs.

29. Hole, Christina. **Witchcraft in England.** London; New York: B.T. Batsford Ltd.; Charles Scribner's Sons, 1947. Book Club edition. Little wear to extremities, (dj shows wear to edges, exteriors rubbed, slightly toned, else very good and unclipped), a visibly tight, bright, and unmarred copy. Bound in original black cloth, lettered on spine. 8vo. 222 pp. + index; dj features Milton Glaser

illustration. Very Good in Good Dustjacket. Hardcover. (#10432) \$45.00

*A study of the history and beliefs about witchcraft in England by the well-known folklorist Christina Hole. According to her obituary, 'she refused to have a telephone installed in her home even though it would have made her honorary duties easier' and was 'surrounded by well-behaved cats whose idiosyncrasies gave [her] great pleasure.' Bell, book, and candle.*

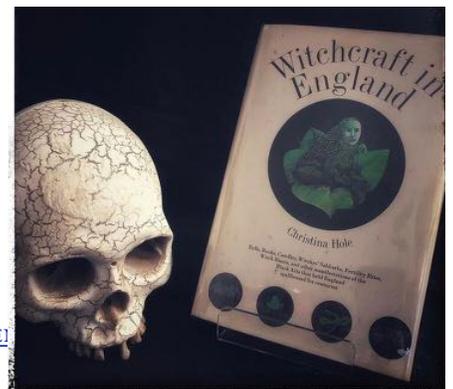
30. Hugel, Baron Friedrich von [Huegel]. **The Mystical Element of Religion As Studied In Saint Catherine Of Genoa And Her Friends.** London/New York: J.M. Dent/E.P. Dutton, 1908. First Edition.



Very minor shelf wear on two edges, volume two has very minor bump to front extremities. Both volumes with some foxing at start and end, else text and content clean and crisp, large margins, untrimmed. Two volumes bound in publishers brown cloth, embossed printers mark to covers, title in gilt to spines. Both title pages in red and black print. Volume one lacking first blank, no affect and cleanly removed. With two frontispieces, volume one with

sepia tone engraving of St. Catherine and volume two with engraving of Battista Vernazza, transfers to tissue guards. Very Good+. Hardcover. (#10329) \$225.00

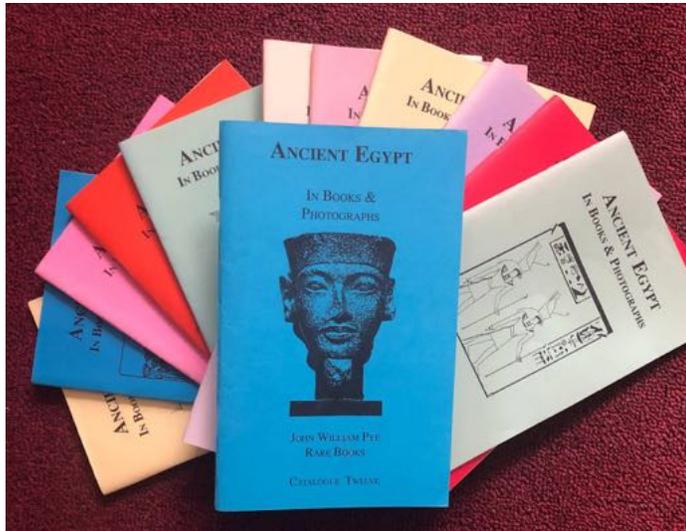
*Hugel, baron von Hugel (1852-1925), Roman Catholic philosopher and author who was the forerunner of the realist revival in philosophy and the theological studies of religious feeling [-Britannica]. "von Huegel was a remarkable man who set out to write a biography of Saint Catherine of Genoa and ended up writing an extensive and brilliant treatise on the 'philosophy of mysticism'. Catherine of Genoa (Caterina Fieschi Adorno, 1447–15 September 1510) was an Italian Roman Catholic saint and mystic, admired for her work among the sick and the poor and remembered because of various writings describing both these actions and her mystical experiences. She was a member of the noble Fieschi family, and spent most of her life and her means serving the sick, especially during the plague which*



TRANSATLANTIC VIRTUAL BOOK FAIR

ravaged Genoa in 1497 and 1501. She died in that city in 1510.

Using St. Catherine and her friends as illustrative examples, in this book he develops his well-known analysis of the three basic elements of religion 1. the institutional, 2. the intellectual and 3. the mystical. While he saw the mystical element as the summit of religion, von Huegel insisted that all three are necessarily present at the same time, and that the key to the highest spiritual life is attainment fo the proper balance among the three" [- Michael Downey, intro to 1999 edition].



31. **John William Pye Rare Books Ancient Egypt book and photographs catalogs.** Brockton, Mass.: John William Pye Rare Books, c.1990-2000s. First Edition. Collection of thirteen catalogs, tight, bright, and unmarred. Staplebound, digest size, original colored paper wrappers, varying paging + illus. [12, 14-15, 18-19, 21-23, 30-33, 35] Near Fine in Wraps. Staplebound. (#10648) \$100.00

John William Pye (1948-2016) was an antiquarian book collector, rare book dealer, specializing in Egyptology, and a Ticknor Society scholar. He authored several bibliographies and published numerous articles on various Ancient Egyptian topics. "It is fair to say that he became the leading ancient Egyptian category book dealer in the world."-Obit. Selection of many of the great books on Egyptology for aspiring subject collectors.

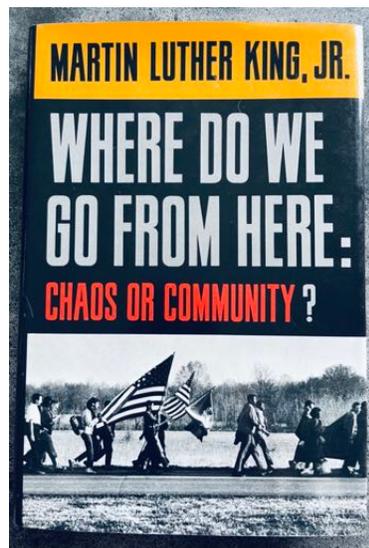
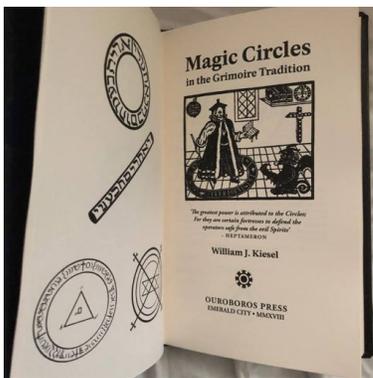
32. Khayyam, Omar. **The Rubaiyat of Omar Khayyám of Naishápúr.** Needham, MA: Rosemary Press, nd.

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

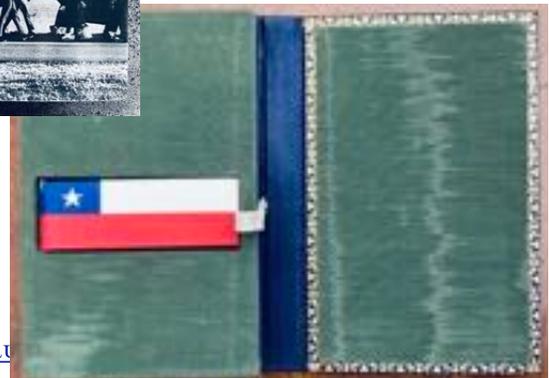
"Dedicated to the CHILE CLUB a group of congenial souls, generous, self sacrificing; truly American; therefore chivalrous lovers of their wives." "One of the Chile Club edition privately printed." Printed by the Rosemary Press of George W. and Winthrop M. Southworth for the members of the Chilean Club. Among the most scarce of the many miniature Rubaiyats. Bradbury lists 8 variants of the Rosemary Rubaiyats. [Bradbury, Rosemary Press 6] The proprietors of the Rosemary Press were both members of the Omar Khayyam Club of America, and they issued at least eight miniature editions of the Rubaiyat between 1916 and 1921 for various clubs and societies. Each were bound uniquely and in varying numbers. This edition is among the hardest to secure and the most wonderfully bound.

33. Kiesel, William. **Magic Circles in the Grimoire Tradition.** Emerald City [Seattle, WA]: Ouroboros, 2018. Deluxe edition. Near fine, minor small scuff on cover, otherwise tight, bright, and unmarred. Bound in full leather with publisher's device blind stamped to upper board, gilt titling to spine, marbled endpapers, bibliography. 75 pp., illustrations. One of only 224 copies bound in black leather with marble endpapers. No dust jacket as issued. Fine. Full Leather. (#10341) \$325.00

With the center of the circle as a starting point, orientation can take on precise meaning in the context of its ritual, which



was designed to secure spiritual knowledge and material dominion in the

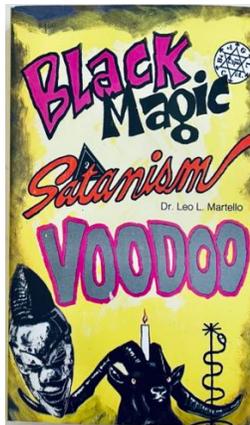


## TRANSATLANTIC VIRTUAL BOOK FAIR

world through the agency of spirits, stars and cabalistic arcana. Magic Circles have been depicted in popular expressions of magic and witchcraft as well as detailed with full rubrics in traditional manuals of magic such as the *Clavicula Solomonis* or *Liber Juratus*. Using narrative, visual and textual material available from European grimoires and manuscripts, the author discusses the various forms and functions of this important piece of apparatus employed by magicians in the Western Esoteric Tradition, including their role in providing authority and protection to the operator, as well as examples of their use in divination and treasure finding. Additionally, contemporary examples of the magic circle at work in modern esoteric praxis are provided and discussed in light of the traditional approaches they exhibit. This monograph serves to explicate this important tool of ceremonial magic and is valuable to practitioners of the art magical with its technical data, while also providing context in historical settings for the merely curious reader of occult subjects. Illustrated throughout.

34. Kimball, T.R. and H.P. [photographers]. **Pictures of Oriental Life [for Educational Institutions]**. Boston, MA: Foster Brothers, [1916]. First Edition. Very scarce and unique collection of loose black and white photographic, [lithographic] prints, in very good condition in brown and grey original paper wraps. Some individual leaves have foxing. Housing is newsprint paper, therefore, brittle for 4 sets of photographs, otherwise wraps are stable paper for the other 5 sets. Total collection: [96] unnumbered leaves of plates : illustrations ; 35 cm ; 9 sets of photographs. Very Good+. Original Wraps. (#9404) \$875.00

An ad in "The Nation" newspaper, June 29, 1916: Messrs. Foster Brothers of Boston have secured the publishers' rights to a large number of photographic negatives taken from life by T.R. Kimball and H.P. Kimball in their journeys through India, Japan, China and other Oriental countries... The publishers are confident of their value to schools and libraries..." The photographs represent domestic life in Asian countries and printed in such a way for educational opportunities for school age children to learn about cultural diversity. Apparently the Kimballs of Milton, Mass. were missionaries [(Reverend) T.R. Kimball] and travelled to parts of the world to teach and document their work.



Extremely scarce in print and unclear how many sets were reproduced. OCLC lists only one institutional holding.

35. King, Martin Luther. **Where Do We Go From Here: Chaos or Community?** New York: Harper & Row, 1967. First Edition. Touch of sun at the top of the boards near spine, else tight, bright, and unmarred; DJ shows minimal shelf/edge wear, small crease at bottom corner of rear flap, else bright and clean. Halfbound, black cloth spine, yellow paper boards, gilt lettering, red ink lettering, mustard endpages. 8vo. 209pp. Index. Near Fine in Near Fine Dustjacket. Hardcover. (#10753) \$525.00

Stated first edition, price indicates \$4.95. A nearly pristine copy.



36. Krumm-Heller, Arnaldo. **Do Incenso a Osmoterapia. História e achegas para uma medicina pelas essências.** Rio De Janeiro: Departamento de Publicidade Rosa Cruz, 1935. First Edition Thus. Tight, bright, and unmarred with some foxing, with a few short tears, and chips where they overlap the text book. Small tear to title-page, pages tanned. Small octavo. 148 + iipp. Original pictorial wrappers. Text in Portuguese. Very Good+. Original Wraps. (#9668) \$250.00

"The first edition of this uncommon work by Arnaldo Krumm-Heller (it was later published in German and Spanish). The title translates similarly as "From Incense to Osmotherapies: History and Contributions to a Healing System by Means of Odoriferous Essences." Krumm-Heller was a charismatic figure, founder of the *Fraternitas Rosicruciana Antiqua*, who lived and travelled in Latin America and married local esoteric traditions with those of the West. He was also a student of Theodor Reuss, Papus, and Aleister Crowley. Scarce and rare work, much more so in the illustrative original wrappers."

37. Martello, Leo Louis, Dr. **Black Magic, Satanism, & Voodoo.** New York: House of Collectibles, 1972. First Edition. Little to no shelfwear, else tight bright and unmarred. Pictorial wraps, 8vo, 192pp + illus. Very Good+ in Wraps. Softcover. (#10580) Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s. \$50.00

## TRANSATLANTIC VIRTUAL BOOK FAIR

As well as being very public regarding his Witchcraft, Leo was also very much "out of the broom closet." He was a founding member of the Gay Liberation Front (GLF), acting as its first moderator. Leo would help GLF beyond being an officer, as he also created an editorial arm, being among the first to publish a newsletter by and for gay people called Come Out! He remained active in GLF until he had a falling out with other members over political opinions. He would move on to become a champion for the gay community within the modern Pagan world.--Witches' Almanac. From the personal library and inventory of Leo Martello.



38. Martello, Leo Louis, **Dr. Collection of Dr. Leo Louis Martello, personal ephemera and promotional materials.** New York: WICA-Hero Press, [1970-1989]. Minimal wear, otherwise, bright and unmarred. Ten printed loose sheets, ~8.5x11, illus. + one card in red and black, one address label. Very Good+. (#10646) \$250.00

Collection includes: Unmarked membership card for the Witches Anti-Defamation League printed in red and black; two-sided "Witch" and "Bisexual Gods" article tear sheet; two-sided book advertisement catalog for Hero Press; Witches' Anti-Discrimination Lobby - "What WADL is and is not"; Witchcraft World article; The Mind of Martello, Rosegate Journal (1989); unfolded Winter Solstice Season greeting card sheet; Asbury Park Press article on "Appeals court backs convictions of 2 'witches'"; Witches and unmarked letterhead for Congress of Continental Covens & Churches (Dr. Leo Louis Martello, Patriarch), unmarked letterhead for Dr. Leo Louis Martello; and return address labels for Martello. All formerly owned by Dr. Leo Louis Martello.



39. Moran, Patrick. **Buried [zine] [Issue 7].** London: Self-published, 2020. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in photographically reproduced

plate, black leaves, printed (image and text) in gold, black ribbon placeholder with USB key attached. Small 4to. np [35pp.] Illus. (monochrome prints). Numbered limited edition of 50. Fine. Cloth. (#10495) \$125.00

Handbound and exquisitely printed death metal fanzine from London. "This seventh issue surveys the brutal death metal scene in Colombia and Ecuador; looking at new bands and those that have been stalwarts since the scene developed in the mid-nineties. Bacteremia, Internal Suffering, Suppuration, Mental Apraxia, Extremely Rotten Flesh, Cerعنatory, Goretrade, Insalubrity, Carnivore Diprosopus, Infectology, and Animals Killing People. As well as featuring Latin America's most extreme metal, Buried seven features commissions from philosopher Dr. Patricia MacCormack, Craig Boagey, David Stewart, and mangaka Toshio Maeda (Urotsukidōji), Stefan Sadler, Harman Bains, Ruth Angel Edwards and Tamsin Snow." --Buried website.

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

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

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

Most copies we have seen have a pewter onlaid label at the spine and centered on a 'slot' in the front board, This copy includes additional

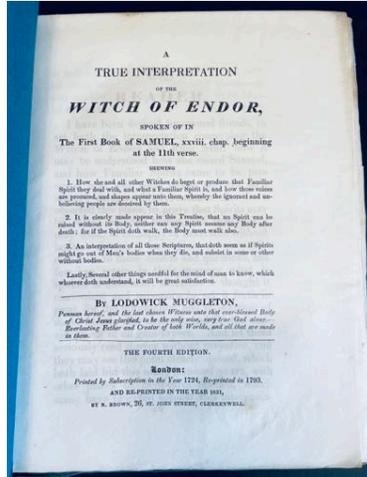


## TRANSATLANTIC VIRTUAL BOOK FAIR

pewter onlays, filling the slot. It is unclear, at this time, if only a few (perhaps early in the process) received the extra onlays. As the 'slot' is part of the bakelite 'plan', dropping the addition silver onlays may have been a cost saving exercise. Regardless, this is the finest copy we have seen.

41. 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."--Weiser. 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.

42. Parceró, Tatiana. **Natura et Corporis.** Mexico City: Arts & Graphics with Giovanni Troconi, 2017. Limited Edition. Bright and clean. Black cloth box, unbound contents: 6 archival prints at 30x30 cm; 3 archival prints at 30x60 cm; 1 photo-transfer on Kiri wood at 20x20 cm; 1 Poem by Alberto Roy Sanchez; Contained in folio box, 4to. np. Illus.



Numbered limited edition of 20. Fine. (#9877) \$6,500.00

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

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

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

43. Rafalski, Julie; Henningham, David; Deans, Tahu. **The nth Convention (second edition).** London:

## TRANSATLANTIC VIRTUAL BOOK FAIR

Henningham Family Press, 2009. Limited Edition. Tight, bright, and unmarred. Color printed wraps, screenprinted images, complex structure, blue cloth slipcase. Square 8vo. np [27pp]. Illus. (color plates). Numbered limited edition of 30. Fine in Fine Slipcase. Original Wraps. (#9427)



\$750.00

"Julie Rafalski, Tahu Deans and David Henningham re-enacted Cold War psychic drawing experiments in a Leipzig building that had formerly housed an East German supercomputer. They also reconstructed the computer as a set to be reconfigured and photographed. These pictures, films, drawings and transcripts make up the content of this book. Operating like the distinct CMYK dots that merge optically to form a full-colour picture, the artists have worked together to take the viewer through corridor spaces, doctored photographs, and a psychic spying apparatus redolent of the building itself. Not every page is accessible without the use of a knife. The books are editioned using a vector-based system so that each book is assigned a non-hierarchical relationship to the others." [from the publisher]

44. Randall, Karen. **The Leyden Jar Project.** Northampton, MA: Propolis Press, 2017. Limited Edition. The sculptural book is housed in a clamshell box measuring 7.5 by 9 by 16. Beneath a panel in the box are additional items: a solar panel and a transformer cable which can both be used to recharge the Leyden Jar Project's battery. At last but not at all least, the Project includes an extended essay presented in a more traditional book format, written by Karen Pava Randall detailing the birth of the Leyden Jar, explaining what a dielectric is, and surveying the Leyden Jar's role in the discovery of the laws of physics. The Biography of the Leyden Jar is 90 pages long, letterpress printed, and hand-bound. Fine. Sculptural. (#9263) \$7,500.00

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

The sculptural book object is made up of twelve hand blown



Lux Me

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



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

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

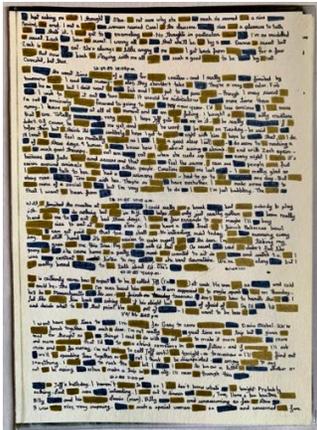
45. Romero, Derli. **Dextra/Sinistra.** Morelia, Michoacán, México: Nihil Obstat Press, 2001. Limited Edition. Bright and clean. Dark brown cloth slipcase, unbound contents:

## TRANSATLANTIC VIRTUAL BOOK FAIR

[4] leaves, [10] leaves of plates at 48 cm. Title label on upper cover. Contained in portfolio box, 8vo. np. Illus. Numbered limited edition of 27, this being 1. Handnumbered by the artist at lower edge. Near Fine. Slipcased (Issued in portfolio). (#10592) \$1,500.00

*Illustrations were made by pressing custom-designed, heated iron brands onto the hand-made paper, which "brings to mind the inhuman system used at the dawn of the conquest by Hernan Cortez and Francisco Pizarro."-- Leaf [1]. Printed by Derli Romero ... The paper ... was produced by the artist and Jeff Lindenthal at the Green Field Paper Company in San Diego, California ... translation from Spanish to English ... by Joan Lindgren"--Colophon. Scarce.*

*Text in Spanish and English.*



46. Rosner, Jessica. **The Diary Project 2003-2007**. 1985-86 and 2003-2007. Unique [with Limited Edition]. Ink on paper, mixed media, sheets housed in archival sleeves and boxed; printed glossy wraps; marbled paper boards with tape reinforced hinges; vellum paper envelop with loose ephemera. 12mo-4to. Var. pag. Illus. (color and b/w artwork). Work includes:  
1: Original Diary [mostly text, two full-page pieces of art (one

color, one b/w)

2: Vellum paper envelope with loose contents of original diary (several diary pages written when the book was not available, a bookmark she created, several different items laid in by those who possessed it for the 14 missing years]

3: Custom archival box housing 72 original drawing executed on copies leaves from the original diary, separated with glassine sheets. Each work is sequentially numbered and dated at the rear.

4: Limited 'trade' edition (100 copies created with the collaboration of 5 Traverse Gallery) in glossy wraps. Every page of art is reproduced at the right, the left bearing notations (materials used, size, date). Fine in Fine Archival Case. Loose sheets, boxed; Hardcover; Stiff Boards. (#10336) \$9,500.00

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

*One of these diaries was lost in 1986. I was heartbroken about it and put up "lost diary" notices all over the RISD and Brown campuses in Providence, as you'd do for a beloved pet. As weeks and then months passed I assumed*

*I'd never see it again, but through an unknown series of events this journal was returned to me by a stranger fourteen years later, on Christmas eve, 2000.*

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

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

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

*When the lost diary was found I wanted to use it as a catalyst for drawings that would allow me to use all of the motifs I've explored for the past two and a half decades.*

*With that idea I began the Diary Project. I'm using a copy of each page of the diary as the foundation for new drawings, which portray a visual stream of consciousness. It's been a journey backwards and it's often painful to read my words again because they sound so immature but it's encouraging to have a chance to recreate my past into a more mature work and I hope, person.*

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

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

47. Rú. **Grateful Dead Serigraph: "Original Dead"** 1981. Limited Edition. Tack holes at corners (well within



## TRANSATLANTIC VIRTUAL BOOK FAIR

matting borders), small closed tear related to upper right tack hole, very minor rubbing, else bright and clean. Poster. Approx. 18x24" sheet. Color illus. Near Fine. (#10628) \$750.00

*"Original Dead" serigraph, depicting the band skull logo held in the hand of Lady Liberty. Signed "Rú" and dated 1981 in pencil with title and limitation in same hand.*

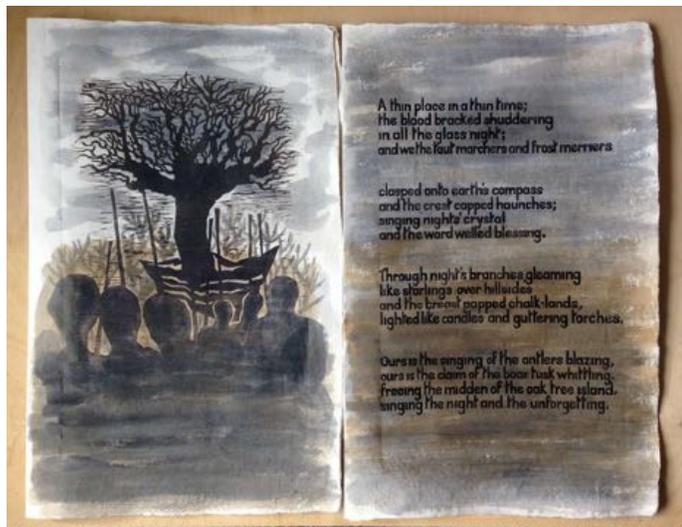


48. Schroeder, Keri Miki-Lani. **Influxstructure: A Topography of Ghosts.** San Antonio, TX: Coyote Bones Press, 2018. Limited Edition. Tight, bright, and unmarred. Complex structure, map-fold variation and 4-sided enclosed box variation, printed letterpress with polymer plates, pressure prints, and pochoir. 10"x10"x2" (closed); 20"x38"x1" (extended). np. Illus. (color plates). Limited edition of 25. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10586) \$850.00

*"Influxstructure: A Topography of Ghosts explores macro and micro human systems (both natural and artificial), and how we use the earth and our bodies to communicate and navigate space. When the book is closed, iron filings encased in glass gather tightly over a hidden magnet. When the book is open, the iron filings scatter into*



*immense (Nazca lines, US Highway systems, atomic bomb test site). Holes in pages peek through to highlight the interconnection of the systems. Text alternates from prose poems to cited research. Influxstructure shifts between the retrospective and introspective in that it examines how remnants from the past overlap and inform our current sensory experiences. Each image is from a vantage point that is either too close or too far away for the viewer to have a complete or clear perspective. There is a connection to be drawn between the monumental Nazca earthworks to our firing brain synapses: How do we determine consciously or unconsciously what is necessary to remember? We have created complex highway structures to move across the earth while our circulatory system moves blood throughout our bodies; we can locate ourselves on a planet of this size, yet cannot pinpoint where we exist within our own bodies?" [Artist Statement]*



*formless dust. The map-fold variation structure allows images to be peeled back layer by layer, alternating between the minuscule (synapses, nerves, veins), to the*

*Keri Miki-Lani Schroeder is a book artist and proprietor of Coyote Bones Press based in San Antonio, Texas. Keri holds an MFA in Book Art & Creative Writing from Mills College, and was a former assistant for Julie Chen at Flying Fish Press, and an edition bookbinder at Craig Jensen's, BookLab II. She was awarded as Helen M. Salzberg Artist in Residence at the Jaffe Center for Book Arts for 2019-2021, and teaches Book Art classes at Southwest School of Art. Keri also produces and hosts Books in the Wild, a podcast about book arts and book history.*

49. 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*

## TRANSATLANTIC VIRTUAL BOOK FAIR

– 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]

50. Smith, Sarah [art]; Patten, Graham [binding]. **News Cycle**. Medford, MA, 2019. Limited Edition. Tight, bright, and unmarred. Dark rust paper binding, unusual structure, Cheloniidae Rag paper, and Hahnemuhle Bugra paper; paper archival box. 9x9x3 cm. np. Illus. (b/w plates). Signed by the artists. Limited numbered edition of 30. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10617) \$1,100.00

...in which the binder presents the multiplex carousel structure - a Continuously Convoluting Carousel - an unusual new structure. Designed and developed by bookbinder and conservator Graham Patten, it features artwork by printer, illustrator, and book artist Sarah Smith. It can be inverted on itself indefinitely, revealing a sequence of four different hidden openings or displays. A variation on the Jacob's Ladder toy, the Continuously Convoluting Carousel employs the same double-action hinges that gave the original toy its characteristically illusive motion. "News Cycle comments on our reaction to

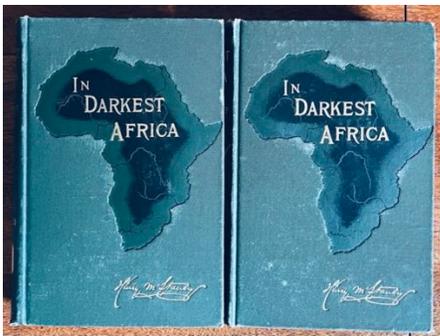
the news. Through the operation of the book, five groups of people express four different

emotions—apathetic, shocked, angry and elated. The cycle continues indefinitely as the viewer manipulates the book and the people experience the news. The images were drawn in pen and ink and then printed with photopolymer plates." [Artist Statement]

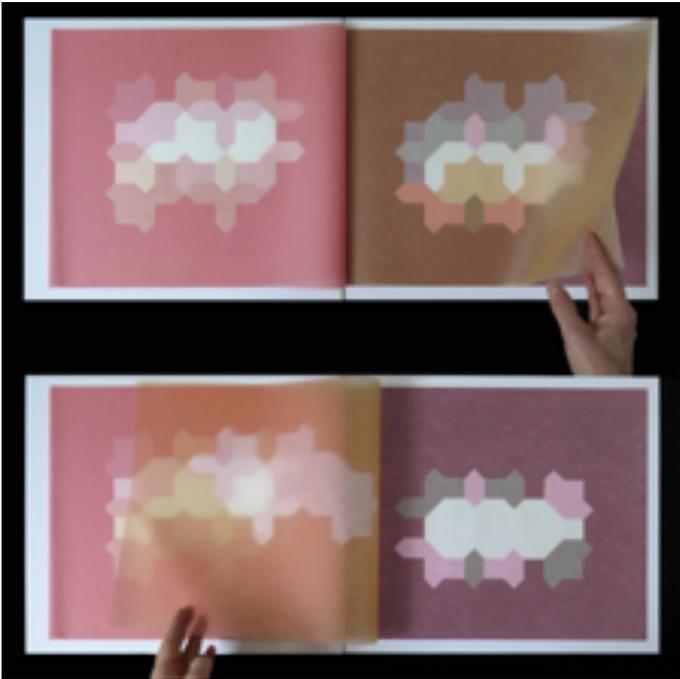
51. St. James, Margo; Robbins, Trina [art]. **The Street Game: Margo St. James [Original Art] [Women's Movement, Activism]**. San Francisco, CA, nd [circa 1975]. Unique. Bright and clean. Red metal frame, black and red beveled matting. Approx 13x10" image size and 18x15" framed. Black pen and ink. Fine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



The original drawing by Trina Robbins of a board game embodying Margo St. James' life and activities. From Margo's private library. Trina Robbins is the renowned American comics artist, writer and "herstorian". "She was an early and influential participant in the underground comix movement, and one of the few female artists in underground comix when she started. She worked at the feminist underground newspaper *It Ain't Me, Babe*. She subsequently established the first all-woman comic book titled *It Ain't Me Babe Comix*. She became increasingly involved in creating outlets for and promoting female comics artists, through projects such as the comics anthology *Wimmen's Comix*. She won a Special Achievement Award from the San Diego Comic Con in 1989 for her work on *Strip AIDS U.S.A.*" She was the first woman to draw *Wonder Woman*. Margo St. James founded the organization *C.O.Y.O.T.E. (Call Off Your Old Tired Ethics)*. The bulk of *COYOTE's* records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "*HOOKERS' MASQUERADE BALLS*" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of *Zodiac killer* and *Patti Hearst*) until his death in 2000. She was instrumental in founding the *St. James Infirmary*, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

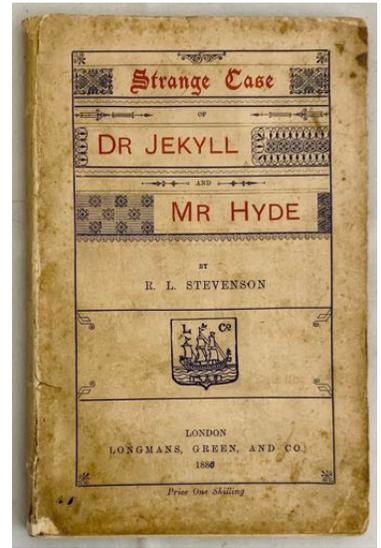


## TRANSATLANTIC VIRTUAL BOOK FAIR



*Conversational in style and richly illustrated, Stanley tells the tale of the unsuccessful quest to rescue Emin Pasha. He led 400 armed men through the Congo and Ituri rain forest. Despite his failure, the book was well received and he was widely celebrated (and ultimately Knighted). There was some backlash, eventually, as some in the press suggested that the entire expedition was a thinly veiled effort to create new slave routes and pillaging ivory and the like.*

*The library plate of the Dark Harbor Library (an affluent enclave on an island off the coast of Maine) indicates that the set was given to the library*



*by "Mr. Player". Preston Player was a noted collector of books, maps and prints, and he and his mother had a cottage in Dark Harbor (he also owned a small island about 3 miles to sea). Dark Harbor occupies about 1/4 of the island and is largely occupied by summer 'cottages', the rest of the island is occupied by largely year-around residents. The owners of the 'cottagers' created the Dark Harbor library, separate from the public library on the island and the cottage families (largely Boston brahmin) donated books to be shared amongst themselves (there was also, for a period, a fund raised among them for buying new material.*

53. 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].*

54. Strand, Randi Annie. **Arabesk 11.** Norway, 2015. Limited Edition. Tight, bright, and unmarred. Black stiff

52. Stanley, Henry M. **In Darkest Africa: or the Quest, Rescue, and Retreat of Emin, Governor of Equatoria [Complete in Two Volumes].** New York: Charles Scribner's Sons, 1890. First American Edition. Light self-edge wear, small paper label near spine of both volumes, library book plate at front pastedown, "date loaned" label at rfp (blank), small Protect Association ticket at rfp, discrete notations at rear pastedown, else tight, bright, and unmarred; three folded maps in rear pockets show minor toning, very minor edge wear, a few small closed tears, else bright and clean. Green cloth bindings, gilt lettering and decorative elements, black ink decorative elements, brown endpages, pockets bound into both rear boards (containing maps). 8vo. xiv, [i], 547; xvi, 540pp. Illus. (b/w plates). Index. Appendix. Very Good. Hardcover. (#10657) \$750.00

*Includes approx. 44 full-page engravings (including frontispieces), approx 100 illustrations, and three color folded maps in pockets (two large, one small).*

*"Henry Morton Stanley was a Welsh-American journalist and explorer who had made his name after 'finding' Dr David Livingstone, a Scottish missionary and explorer who the western world had lost contact with while on an expedition to discover the source of the Nile. After 'finding' Livingstone, Stanley continued to explore the African continent; between 1886 and 1890 he led the expedition for the relief of Emin Pasha. In Darkest Africa (1890) is his account as leader of the controversial Emin Pasha Relief Expedition. The mission was plagued by violence, disease, high casualties and scandals involving Europeans members of the expedition." [British Library]*

## TRANSATLANTIC VIRTUAL BOOK FAIR

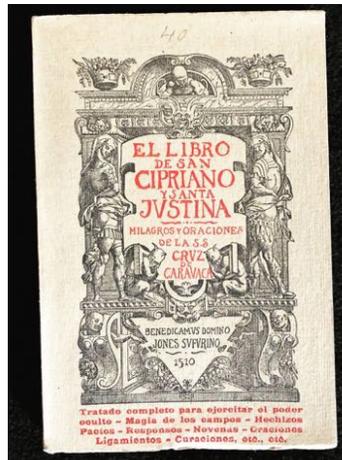
board, black cloth spine, Japanese string binding, relief prints (hand printed, using hand cut stencils), on 11-12 gram Japanese paper. Oblong fo. np (each iteration has 4 to 7 sheets). Illus. (color plates). Numbered limited edition, this being 1 of 3 copies. Fine. Hardcover. (#10194) \$1,500.00

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

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

*The sheets melt together in a way which makes it almost impossible for the reader to predict the next sheet's exact pattern and color, or to remember precisely the last motif. It plays with the illusions of form, color, space and order. The image is transformed with each turn of a page and becomes ephemeral. A book starts to exist the moment its pages are turned. Since the book is a media of intimacy, presence and touch, haptic communication inevitably establishes meaning in itself, a communication which invariably will be in some kind of relation to the mental content. It is an arena where perception and thinking operate together; it might also bring awareness of your own perception.*

*Books have been holy objects for many different reasons. The fragility of the paper and the actions necessary, may add a ritualistic element to the act of reading. I see the reader's act as a performance, a slow motion ballet. In a materialistic culture of mass consumption and noisy, offensive expressions, I find it appropriate to react by focussing on tranquility, care, and consideration. Like mandalas, which often are*



*written in sand to be washed away, I have tried to create a space for a contemplative experience, displaying the ever changing character and relateness of existence, where different elements always are colored and influenced by their surroundings." [Artist statement] Randi Annie Strand, visual artist, born in Norway 1962. Lives in Oslo. MA from Bergen Academy of Art and Design (92). Language, signs and sensory experiences are central elements in her works. Her ideas have been realized through different media and techniques.*

55. 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.*

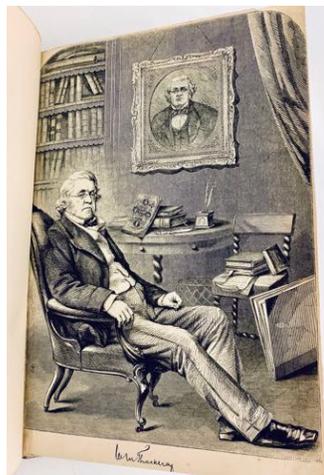
56. Sufurino, Jonás, [attributed]. **El Libro de S.(an) Cipriano y Santa Justina. Para conseguir el maravilloso poder genio del Bien y del Mal...** Roma-Via-Caprera: Imprenta de la Sociedad de Ciencias Ocultas, c.1909. Reprint. Tight, bright, and unmarred, uncut pages, some foxing, otherwise in very good condition. Perfect bound with letterpress wraps on brown kraft, 8vo, 192pp + illus., ornamentation. Text in Spanish,

## TRANSATLANTIC VIRTUAL BOOK FAIR

translated from the German. Very Good+ in Wraps.  
Original Wraps. (#10619) \$325.00

*To speak of the Book of San Cipriano is to speak of one of those mythical texts whose presence becomes effective in many works of scholars of the occult sciences. It is one of the known grimoires or forbidden books that were the result of the interest of many readers throughout history. Jonás Sufurino supposedly transcribes the texts that some spirits have dictated to him. This book includes mythical texts such as Solomon's Clavicle, various invocations, pacts with the devil, exorcisms, the red dragon and the infernal goat, the black hen, the school of spells, the great grimoire and the blood covenant, the magic candle to discover enchantments, a compilation of Chaldean and Egyptian magic, enchantments, sorceries and other spells. The edition is adorned with many illustrations of Saints spread throughout the text. Saints Cipriano and Justina carry behind them a legacy, not only because of their life and martyrdom, but also because of Cipriano's relationship with sorcery and black magic. The legend of Cipriano and Justina is also an example of the confrontation between the magician and the Saint. The popular imagination does not know Saint Cyprian so much for his martyrdom, but for his works of black magic and for attributing to him in large part the authorship of a grimoire known as the Book of Saint Cyprian. A type of book is known as a grimoire where magical knowledge and instructions to perform enchantments are mixed, as well as astrological predictions, spells, spells against the evil eye, invocations to find hidden secrets along with various magic formulas to achieve certain ends.*

*The Book of San Cipriano, in its many versions, is also known as The Sorcerer's Treasure, The Secrets of Hell, or simply as El Ciprianillo. This treatise has been copied, reissued, added or deleted throughout the winding history of its editions. There are many editions of the 19th century, both from the Iberian Peninsula and from Latin America (especially in Brazil, where more than twenty different reworked and updated versions are known). The success of the book in Brazil is explained by the profusion of Brazilian black magic, while in Spain it is still a kind of bibliographic rarity, although in Galicia and in the north of Portugal it finds a greater diffusion, since in some versions some supposed lists of hidden treasures appear in those lands.--Almanaque. Respectively, this is*



*folk Catholic liturgy and is compatible with many faith-based religious traditions that blur spiritualism and magic.*

*From cover: Tratado completo para ejecutar el poder oculto. magia de los campos. hechizos pactos. novenas. ligamientos. curaciones, etc. etc. [Complete treatise to exercise occult power. magic of the lands. pacts and spells. prayers for the dead. bindings. healings]*

57. Taylor, Mike. **Love Song**. St. Augustine, FL: Mike Taylor, 2016. Limited Edition. Tight, bright, and unmarred. Pink printed cloth boards, purple and red ink lettering, silkscreened. fo. np. Illus. (color plates). Limited edition of 14 copies. Laid in sheet with Citations. Fine. Hardcover. (#10519) \$2,000.00

*"A history of the love song, how the contemporary western concept is a decimated shadow of the possibility." [artist book]*

*"Love Song is a complexly layered silkscreened artist book with a handsewn cover. The text and rich imagery explore and critique the heterosexual, monogamous and eroticized underpinnings of the concept of love, starkly juxtaposing romantic sentiments with commodification. Mike Taylor layers pop culture love song crooners such as Justin Bieber and the Supremes with historical figures depicting love, such as Degas, 16th century religious paintings and ancient Mesopotamia, exploring the constructed concept of love." [Booklyn]*

58. Thackeray, William M.; Dickens, Charles; Cruikshank, George. **The Loving Ballad of Lord Bateman [Fine Binding]**. London: Charles Tilt, 1839. First State, First Issue. Minor shelf/edge wear, joints tender (as is too common in this sort of fine binding), ownership bookplate at front pastedown, half page mms notation [by JF Dexter] at ffep, else tight, bright, and unmarred; cloth protective dust wrapper shows light shelf/edge wear, one small closed tear, light rubbing/loss to leather spine label. Signed fine binding (F. Bedford), tan full leather, five raised bands, black leather spine

## TRANSATLANTIC VIRTUAL BOOK FAIR

label, gilt lettering and decorative elements, dentelles, marbled endpages, aeg, original (fine) gilded cloth wrapper bound in at rear; red cloth dust wrapper, burgundy leather spine label, gilt lettering. 12mo. 40pp plus 6pp of adverts. Illus. (b/w plates). First edition, first issue, with the "wine" reading in stanza V; centered page numbers; printer's name on verso of title & on last leaf. Near Fine in Very Good Dust Wrapper. Hardcover. (#10674) \$750.00

*Bound by English binder Francis Bedford (1799 – 1883). Aggressive bookplate of Ralph Louis Clutton (1902 – 1957), English first-class cricketer. John Furber Dexter (1848 - 1927) was an English collector of Charles Dickens's works. Following his death Dexter's collection remained in family hands before being purchased by the British Library in 1969 as the Dexter Collection of Dickensiana.*

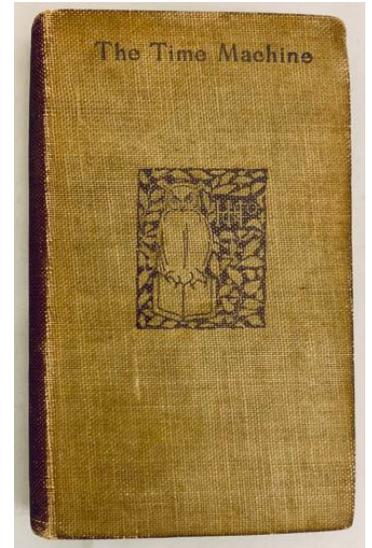
*While much of the text attributed to Thackeray, there has long been suggestions/evidence that Dickens was more directly involved. That discussion, in both directions is well parsed elsewhere. Of interest here is the half page notation by noted Dickens collector, JF Dexter; "Mr: George Cruikshank told me on three different occasions that the preface and notes to this volume were written by Charles Dickens. /s/ John F. Dexter. 13th April, 1878". This elegant little volume presents a strong position on the debate.*

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

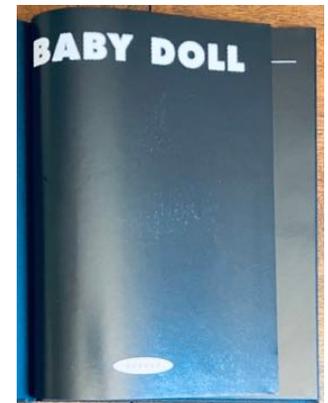
*Written as his first science fiction story, the story reflects Wells's own socialist political views, his view on life and abundance, and the contemporary angst about industrial relations...He is attributed with coining the term "time machine" [Pilkington, Ace G. (2017). *Science Fiction and Futurism: Their Terms and Ideas*. McFarland. p. 137.] The earliest draft of "The Time Machine" was serialized in "The Science Schools Journal" in 1888 as "The Chronic Argonauts." While many scholars "rank it as Wells's best book, certainly its qualities are striking and direct ... All time-travel stories since owe a debt to Wells,*

*none has become so acclaimed." - Bleiler (ed), *Science Fiction Writers*, p. 26. Important first work of modern science-fiction and a hard science before the beginning of the Golden Age of Science Fiction.-- Summarized from Currey.*

*During his own lifetime, however, Wells was most prominent as a forward-looking, even prophetic social critic who devoted his literary talents to the development of a progressive vision on a global scale. A futurist, he wrote a number of utopian works and foresaw the advent of aircraft, tanks, space travel, nuclear weapons, satellite television and something resembling the World Wide Web.*



60. Whitehead, Peter. **Baby Doll [Presentation Edition]**. London: Velvet, 1997. First Edition/Limited Edition. Tight, bright, and unmarred. Slipcase bright and clean. Black textured paper boards, gilt lettering, black endpages; red faux-leather textured slipcase. Small 4to. np. Illus. (b/w plates). [N.B. It appears that this work was issued only in wrappers, making this an interesting copy. It is presumed that it is one of a small run bound in this fashion and presented to the author.] Fine in Fine Slipcase. Hardcover. (#7591) \$450.00



*The inscription, mostly likely to Robert Bond, read: "For Robert / never forget that it is an irritant that provokes the creation of a peace [sic] .... / Peter / HERU / I hope we can work on the sequel of "The Risen" together some time soon." This last a reference to Iain Sinclair's, The Risen (Robert Bond was Sinclair's biographer).*

*"Peter Whitehead has been a scientist, newsreel cameraman, writer, publisher, falconer, erotic photographer and an occultist. He has lived a rich life of extraordinary, almost hallucinogenic, intensity. He pioneered a highly subjective, personal style of documentary cinema influenced by the cinema vérité and direct cinema movements that offers audiences a singular vision." "1972 found avant-garde film documentarist*

## TRANSATLANTIC VIRTUAL BOOK FAIR

*Peter Whitehead ensconced in a chateau in southern France with a teenage heiress model and a month's supply of film and psychedelic drugs. The startling results, never before published, are contained in Baby Doll, a beautiful yet disturbing visual diary of a last four weeks spent in the pursuit of both physical and spiritual erotic extremes. An uncensored, unflinching photographic journal of sexual metamorphosis and personality disintegration, Baby Doll is also a unique testament to Peter Whitehead's experimental vision, a forbidden legacy of an era simultaneously marked by its innocence and its license to explore previously uncharted areas of sexuality and psychic experimentation." (publisher)*



*Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.*

Ian J. Kahn

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consideration.