



LUX MENTIS BOOKSELLERS

Boston 40th Annual International Antiquarian Book Fair preview list

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PRIMARY SOURCE COLLECTIONS

1. Archive Encompassing the Golden Age of the Great Ocean Liners. Various: Various, nd [circa 1880-1930]. Approximately 850 items of ephemera from the golden age of ocean liner travel; including a cloth ticket wallet, numerous menus and passenger list cards from a wide variety of ships and routes, a souvenir handkerchief, deck plans, agent's timetables etc. All in very good or better condition, minor edgewear to some of the more fragile pieces, essentially forty years or more of historical material, spanning the closing years of the 19th century and two world wars. Very Good to Near Fine. (#9174) **\$37,500.00**

The history of ocean liners is the history of western prosperity, the lure of emigration and the race for technology to catch up with both. The roots of passenger liners are based in 1818, when the Black Ball shipping line of New York started offering a regularly scheduled passenger service across the Atlantic and realized very swiftly that ticket prices could be increased in accordance with the level of comfort they were capable of offering. Previously buying a transatlantic ticket had relegated the hardy traveller to the same status as whatever other cargo the ship was carrying, indeed often slightly lower status; livestock and produce needed to be carefully nursed through the often perilous journeys, passengers were largely expected to fend for themselves.

The proliferation of steamships after the 1830's, larger, faster creatures altogether; sometimes able to make the enormous journey in a little over two weeks, led to new and creative methods of utilizing space and maximizing profit. History changed on July 4th, 1840 when the very first ship to bear the legendary Cunard name, "The Britannia" left Liverpool on a ground (or perhaps sea) breaking 14 day journey to New York. It was for the times the very height of luxury, it travelled with a live Jersey cows on board, and chickens, to provide the passengers with fresh milk and eggs.

The advent of the tourist based pleasure cruise didn't really take off until the 1860's and



the first cruise voyage to originate in America carried none other than Mark Twain, who characteristically immortalized the experience in "The Innocents Abroad." By the 1880's, a decade before the earliest items in this collection, the ocean cruise industry was in full swing; doctors regularly advised sea air and ocean voyages for the improved health of their patients, and the allure of foreign continents was proving irresistible to many as companies started offering "steerage" tickets as a very rough and ready way for the huddled masses to make their way to new opportunity.

The final years of the 19th century saw the advent of the first super liners, Germany initially led the field in creating enormous, painfully luxurious vessels that were effectively the floating luxury hotels we have come to expect today. Able to forge through any weather without hardly spilling a first class passengers cocktail, they became the preferred mode of travel for the super rich; reaching their zenith with the Cunard Line's floating masterpieces "The Mauritania" and "The Lusitania", the ships that required their passengers to dress for dinner and offered the romance of fine dining rooms where dinner suited elegance and mouth watering menus were accompanied by string quartets, whilst immaculately turned out stewards glided around supplying every need.

This particular collection contains representative ephemera from the largest and most luxurious lines of the period, and some of their flagship vessels, the one notable exception being, of course, The RMS Titanic, firstly because it should be remembered, Hollywood notwithstanding, that it failed, through little fault of its own, to do what transatlantic liners are supposed to do and secondly because all Titanic material is by definition mementos mori and therefore exists rather beyond its socio-industrial context...drifting more into the sargasso of legend. In the manner of such things however, the phantom of the Titanic is unavoidable and present here are pieces of material related to ships who in any number of ways were influenced and overshadowed by their relationship to the largest and most evocative maritime disaster of the time.

The period covered by this material (1896-probably the 1940's in the case of a couple of deckplans) encompasses the successes, failures and tragedies of the largest passenger shipping lines in the world; Cunard, White Star, Norddeutscher Lloyd Bremen, the Hamburg Amerika Line (notwithstanding the blanket ownership of J P Morgan's "IMM" after the early 1900's) and a number of others. It was a period of fierce competition in the arenas of sheer size and speed, and the degree of luxury which could be attained. Norddeutscher Lloyd's "Kaiser Wilhelm der Grosse" was built to rival Cunard's "Campania" and "Lucania"; White Star's "Oceanic" was put into play to combat "Kaiser



Wilhelm” and so on. It was a period of fierce continental competition; at times the fabled prizes rested with the German lines, at others with the British Cunard liners and eventually the laurels passed to the American lines as more and more US ingenuity and drive was brought to bear on what was essentially the “space race” of the era. The mighty giants of the period; Mauretania, Deutschland, Lusitania, Olympia, Normandie have passed into the mists of ocean going myth, all of them are represented here; in fact, in the case of many of these pieces, this collection will represent their sole representation anywhere. Hardly any of the items in the collection were intended to last longer than the duration of a single voyage and their survival within this archive offers a unique record of the Golden Age of ocean travel. Similarly, outside of the realm of international business rivalry, shadowy political preoccupations began to affect the industry, with the British Admiralty quickly cottoning on to the concept that every ocean liner was a potential warship and subsidized lines like Cunard to build ships like “Lucania” and “Campania” in such a way that would make them swiftly convertible to battle stations in time of war. These two ships alone at that time had the largest triple expansion engines ever built, signifying the summit of achievement in that realm of technology until the inception of the turbine engine.

This archive represents a porthole into a period of unprecedented elegance, prosperity and innovation. Comprising of a tremendous number of items (we believe this to be one of the largest collections of material to come to market for a very long time), spanning a breadth of periods, lines and purposes; from beautifully chromo-lithographed menu cards to deck plans and passenger lists, souvenir programs, handkerchiefs and fans, ticket wallets and books of postcards; an enormous and attractive collection of postcard and promotional material spanning not only most of the world but most of the world’s significant shipping lines and a treasure trove of other ephemera and memorabilia.

[Extended description available upon request.]

2. Collection of Circus Travel photography albums. c. 1890-1960. A fabulous pair of albums containing upwards of 550 black and white original photographs and clippings of circus vehicles, parades, acts and equipment dating from the late 19th century through the Depression and war years up to the late 1950’s and early 1960’s. 2 volumes, quarto, approx 34 leaves per volumes, 310 images in volume I, 234 images in vol II with some loose and displaced images throughout. The albums are 1940’s rexine bound ring binders with heavy sugar paper leaves, all images in very good condition or better, the majority captioned with typed tape slips either on the image or adjacent to it on the album page. Very Good+. Spiral Bound. (#9077) \$5,000.00 *Although arranged in a rather random non-chronological order it is possible to catalogue the albums as containing photographs from the late 1890’s (a Lemen Brothers circus parade passing through*



Detroit, Minnesota in 1897 is one of the earliest images, depicting the glamour of the parade passing down a main street that looks to all intents and purposes as if it hasn't seen its last gunfighter yet), right through to some images from the early 1960's, including one image where roustabouts are shown using an ex army Jeep as a piledriver, eschewing the traditional "7-Up" method of bedding the tent poles and supports.

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

The main interest of the collection, obviously not downplaying the sheer toe-curling joy of seeing an array of highly detailed images from the golden era of the American travelling circus, is the wealth of detail depicted in the vehicles, costumes, acts and indeed candid day to day living shots of the travelling circus community. The arrival of Barnum and Bailey in the 1941 season was by far the most glamorous and magical thing the inhabitants of McCook, Nebraska would see in the course of the year, and the same for most of the small midwest towns that waited in exquisitely romantic excitement for the news that the circus was in town, before crowding main street as the bandwagon and animal cars rolled ecstatically by on their way to whatever previously empty field was temporarily and for three nights only, going to be designated heaven. The fact that many of the photos show not only the triumphal and choreographed cavalcades but also the breakdowns, random feeding stops where a herd of a zebras and and overheated elephant mill about in some New Jersey train yard, catastrophic train wrecks (some of the most devastating rail disasters in US history have involved circus trains) and the everyday routine of circus people and their accoutrements; is really just an added, academic bonus. All of the greats of the circus circuit are represented, obviously Barnum and Bailey, Ringling Brothers and Clyde Beatty Circus (without doubt the archetypal big top lion tamer, Beatty was the man who would enter the big cat cage with a chair, a whip and a pistol at his side, directly affecting the perception of both circuses and animal acts, for better or worse, for most of the 20th century); but also dustbowl circuit giants Sells-Floto, Parker-Watts and the Hagenbeck Wallace outfits. A particularly dramatic sequence of images dated 1903 shows the Great Wallace Circus struggling with aftermath of a massive flood at Bucyrus, Ohio, showing waterlogged tents, onlookers huddled on high ground and wagons up to their axles in floodwater. Carson Barnes, Gentry Bros. Circus (the original "Dog and Pony Show", Pawnee Bill's Wild West Show and a multitude of others are also represented.

Bandwagons and animal cars are a particular focus of the images. Often elaborately carved and decorated, often extremely large and ornate (Ringling's had a bandwagon that would process through town to attract customers led by twenty harnessed horses) they were masterpieces of the coachbuilder's art and were jealously guarded and maintained. This collection is a treasure trove of 16 spoke wagon wheels, intricately embellished calliope cars (including Ringling's famous "Carrillion Chimes" bell wagon); the mind boggling carved scenes on the Buffalo Bill Wild West Show bandwagon



depicting the man himself above a fresco of what appear to be conquistadors; the Monroe Brothers animal cages and a fair representation of the other more prosaic circus vehicles; generator cars, ticket wagons and water cars that would progress down the street after the main parade making sure that the populous weren't inconvenienced by mountains of elephant and zebra dung. Similarly less dramatic are the scenes showing the circus cars in their winter quarters, paint chipped, boards cracked, awaiting refurbishment and the start of the new season to shake dust again.

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

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

3. Brusselle, Arthur [photographer]. **Souvenir photography album from the Zeebrugge-Mole [Zeebrugge Museum] World War I.** Brussels, Belgium, c. 1918. First Edition. Original three-hole stab binding photography album, secured with string, containing seventeen black and white silver gelatin photographic prints; 6 pp. Scored and folded, grey and deckled rag paper wraps. "Souvenir from Zeebrugge-Mole" stamped on cover, along with 'Zeebrugge Museum' title and illustration print of Zeebrugge raid. Some foxing on paper and glassine tissue. Photographs are in excellent condition. Very Good+. Original Wraps. (#9128) **\$350.00**

Many of the photographs are initialed with the letters 'AB,' indicating Belgian wartime photographer Arthur Brusselle. Arthur Brusselle (1879-1977) is one of Bruges' most important photographers and owned a photography shop in the famous Steenstraat. In 1918-1919, the Belgian government commissioned Brusselle to photograph and document areas of war torn Belgium. Zeebrugge is a village on the coast of Belgium. The harbour was the site of the Zeebrugge Raid on April 23,1918, when the British Royal Navy temporarily put the German inland naval base at Bruges out of action. Admiral Roger Keyes planned and led the raid that stormed the German batteries and sank three old warships at the entrance to the canal leading to the inland port. This action blocked access to the port and prevented German U-boats from entering. This photography album documents the German military action to thwart the British from securing the



Zeebrugge base by destroying similar cargo ships. An enclosed notice slip lists a title index of the photograph with images including fishing-boats torpedoed by U-boats, German submarine crew, the Kaiser and Admiral von Schröder, and remains of the submarine. On the verso of the notice is a summary of the historical interest and explanation. The notice says, "It is thanks to the patriotism of a Bruges photographer [Brusselle] that the public is given the opportunity to secure these photographs. It was he who developed [sic] the German's plates... he managed to keep one proof of each of them at the peril of his life." Supposedly the negative plates were smuggled and hid in a Bruges family vault in the cemetery. The complete collection was supposedly several hundred photographs. Much of Brusselle's collection is housed at the Imperial War Museum in London. Scarce copies of this excellent photographic record.

4. Cameron, Ivy. **Autograph Book of Ivy Cameron.** [Glasgow, Scotland], nd [circa 1920-29]. Unique. Textured black leather binding, gilt lettering, aeg, printed decorative endpapers. Small oblong 8vo. np. Illus. (b/w plates). Signed by owner and numerous others. Light shelf/edge wear, one leaf carefully removed, else tight, bright, and unmarred. Very Good+. Hardcover. (#9131) **\$350.00**

Autograph and photograph collection of Ivy Cameron, music hall and variety theatre performer and dancer in pantomimes in 1920s London, notably in the renowned Wylie Tate's Productions. Album includes, thirteen (13) tipped in photographs, one printed card, one full page sketch, one musical score, and several tipped in mss notes...plus various signatures and notes. Includes players from at least 4 different plays, greats and near great (e.g. Clarice Mayne [sensational silent film star], Dufour Boys [New York], Liliane Gilbert ['Round in 50' at the Hippodrome, Jazz Age Club performer], etc). Cameron was apparently living during some or all of this time at The Mascot, a now-demolished hotel in London [Charing Cross Station], home to many in the area theatres. She is known to have performed in the Glasgow at the Theatre Royal, Leamington Spa, and Theatre Royal Birmingham. Many of the inscriptions are autographs with photographs, but some are short poems from the performers. The inside endpaper reveals handwritten notes by Cameron listing out the various theater performance she was involved with, including: Will Dalton's "Cinderella" 1922-23; Reg Maddox's "Little Miss Muffet" 1923-24; and Wylie Tate's "Aladdin" 1924-25 and "Jack & Beanstalk" 1925. This is an exceptionally remarkable record of early 1920s stage and silent film performers in Scotland and England.

5. **[World War II] Fallschirmjager 'paratroopers' photography album in Bavarian [Berchtesgaden].** Germany, c. 1930s. Approximately 130 black and white photographs in a cloth spined pasteboard album with an embroidered alpine climber's souvenir patch affixed to front board. Varying sizes and formats of photographs, the majority being 3"x2" but with a fair smattering of smaller, and with a number of very small format photographs to the rear presumably from some very small format portable camera.



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Very Good. Original Wraps. (#9126) **\$500.00**

The album comprises an interesting record of Wehrmacht Gebirgsjagerregiment (German Army Mountain Troops) and Luftwaffe Fallschirmjager training in and around the Berchtesgaden and Obersalzberg area in Bavaria prior to the Second World War. A complex and ambitious training complex and barracks area was set up in 1936-1938 to intensively train the Gebirgsjager regiments and Luftwaffe paratroops. Several of the photographs show training exercises in winter uniforms and in standard uniforms; mountain maneuvers and a large number of candid shots of officers and men (including a number of Luftwaffe enlisted men relaxing with some nurses, and what appears to be a Gebirgsjager Lieutenant General Surgeon), a number of detailed building and vehicle shots, a quantity of Fallschirmjager (paratrooper) training images up in the high mountains and in bad weather. One particular group shot shows a number of young men in Luftwaffe fatigue uniforms, one of whom on the far left is wearing in his collar the fabled Edelweiss that was the Fallschirmjager's badge of honour, a small alpine flower, growing only above the snowline and in the remotest places it became the object of the paratrooper's initiation exercise, climbing up to pick one and henceforth wearing it. Numerous shots of officers, singly or in groups, including some very high ranking Luftwaffe personnel, a small group of images of a military funeral somewhere in the high mountains, possibly of a training casualty, the process of creating a paratrooper being notoriously harsh and perilous. Basically a participant's record of his training from the earliest weapons training through to communications practice, slaughtering cattle and what appears to be post-graduation leave, featuring a short montage of boating excursions and and relaxing with the no doubt highly impressed young ladies of the Bavarian port of Nurnberg. An exceptionally interesting and focused collection.

ARTIST'S BOOKS & FINE PRESS

6. Hocks, Paula. **Nuns on Horseback: A Collection of Women, a neglected chapter.** Santa Fe, NM: Running Women Press, 1984. Limited Edition. Tight, bright, and unmarred; slipcase shows minor shelf/edge wear. Cream wraps with pictorial onlay, photo-collage, tipped in and folding images; marbled paper DJ; cloth covered slipcase. Small 4to. np. Illus. (color and b/w plates). Numbered limited edition of 6, this being 6. Signed by the artist. (#9137) **\$2,500.00**

An important and scarce example of Hock's work. According to two OCLC, two copies held institutionally (University of New Mexico and San Francisco Museum of Modern Art) "Influenced by Brancusi's sculpture, Paula Hocks studied the work of Jean Arp, Barbara Hepworth, Kurt Schwitters, and Joseph Cornell. In 1977, Hocks, who was born in Muskogee, Oklahoma, began to create artists' books; in the 1980s, she was a pioneer in



using Xerox machines for artistic purposes. Her artists' books integrate collage, photomontage, xerography, and prose. Most are hand-sewn in unique or small editions, often using the flat page to explore aspects of architecture, with images of "Corinthia," a mannequin that appears throughout her books. The collages employ pages from magazines, book texts, and her own photographs and commentary." [Virginia Lee Lierz]

7. Maret, Russell. **Linear A to Linear Z**. New York: Maret, Russell, 2015. Limited Edition. Tight, bright, and unmarred. Black goatskin, hand sewn silk endbands, handmade endpapers, blind tooling, gold tooling. 8vo. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#9166) **\$2,500.00**

"There is very little text in Linear A to Linear Z, being composed mostly of abstract letterforms, and the binding reflects this simplicity. The entirety of the introduction states "A letterform is a spatial disturbance; an act of interference on an otherwise passive grid." For me, the path was clear: show the passive grid and a letterform disturbing it. The grid is blind tooled but the letterform is in gold, catching the eye and leaving the grid in the background. The letterform is that of the "V" print taken from the book, placed asymmetrically onto the cover so that it transverses the spine." [artist statement]

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

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

"These stories are told using pen and ink, then tidied up in Illustrator. Photopolymer plates were combined with handset Packard, then letterpress printed and hand colored." [Colophon] Thai Mulberry Black and Tenju-jo Japanese Kozo. Photopolymer plates from sketches; handset metal type. Signed and numbered by the artist.

9. Janezic, Alexandra. **Punctuated Weaving**. Alexandra Janezic, 2015. Limited Edition. Bright and unmarred. Loose sheets, red cloth drop spine archival box; hand set metal type, letterpress title page and epigraph by Robert Lax. Numbered limited edition, this



being 15 of 25. Fine in Fine Archival Box. Hardcover. (#9179) **\$800.00**

Punctuated Weaving is a suite of five letterpress sheets by Alexandra Janezic. Inspired by the process of weaving, each print is composed of individual lines of punctuation repeated to create a sense of woven work, textually.

"Punctuated Weaving looks to imbue letterpress printing with a meditative property, to make a 'drawing' of the physical time spent printing. Static lines of metal type are constructed to create images imitating the irregularities of fabric. The prints serve as a timeline of the artist's decisions and movements, emphasizing the repetition involved in creating a series of multiples." Each line of type is printed individually, thus each sheet required on the order of 40 press runs. Each print in the series was at least 40 press runs. All aspects of design and construction of the piece were performed by the artist (i.e. designing, printing, binding). Columbia Rare Book & Manuscript Library Purchase Award. "Alexandra Janezic is a visual artist and letterpress printer. Her letterpress work focuses on the intersection between text and image using metal typefaces. Her most recent work is a series of letterpress printed punctuation 'weavings,' reminiscent of the warp and weft in woven textiles. She received a Bachelor of Fine Arts degree from Kansas State University and her Masters of Fine Arts degree in Book Arts from the University of Iowa. She currently resides in Iowa City, Iowa." (from the artist)

10. Sinclair, Dave; Mitchell, Tom [eds]; Bowering, George; Caplan, Ron (foldout); Codrescu, Andrei; Eigner, Larry; Eshelman, Clayton; Hirschman, Jack; Harwood, Lee; Kelly, Robert; MC5; Sinclair, John; et al. **Work [Complete Run: Issues 1-5]**. Detroit: Artists Workshop Press, 1965-68. First Printings. Minor shelf/edge wear, light/even toning, rear wrapper missing from Vol. 2, rear wrapper free but present from Vol. 5, else tight and unmarred. Printed wrapper in various colors, staplebound. 4to. 74; 74; 98; 146; 94pp. Illus (b/w plates), Pamphlet laid in: "For Immediate Release" from Heads of State Defense Committee about then-recent police action against Artists Workshop and arrest of John Sinclair and others. Fair to Very Good+. Original Wraps. (#9168) **\$2,000.00**

The Detroit Artists Workshop was founded at 1252 West Forest in Detroit on November 1, 1964 and moved after fire destroyed the original premises in May 1965 to a storefront at 4865 John C. Lodge where the Artists Workshop Press was established next door at 4867 John C. Lodge. The Artists Workshop Society was an artist-run collective founded on November 1st, 1964 by John Sinclair, Magdalene Arndt (a.k.a. Leni Sinclair), Charles Moore, Robin Eichele, George Tysh and ten others, who rented a house at 1252 West Forest for use as a gallery and performance space near the campus of Wayne State University. Free poetry and jazz performances were featured every Sunday afternoon. They also produced their own books, journals and workshops introducing avant-garde poets, artists and musicians to Detroit, many for the first time.

11. Kent, Rockwell. **Voyaging Southward from the Strait of Magellan [Art Binding]**. New York: Grosset and Dunlap, 1924/1968. Revised Edition. Tight, bright, and unmarred. Blue



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goatskin, various colored goatskin onlays, teak inlays, grain manipulation, hand sewn silk endbands, marbled endpapers, blind tooling. 4to. Fine in Fine Archival Box. Hardcover. (#9165) **\$2,250.00**

"Kent's account of refitting a boat and the difficult journey he has at the southern tip of South America is beautifully illustrated in his trademark style. The binding design is meant to evoke both the rigging on a sailboat and the heading lines on older navigational charts. The golden ratio and the book's structure are used to generate the geometry. The leather onlays and grain manipulation are patterned after the changing colors of the ocean and the wood inlays are teak, a wood used in shipbuilding for millennia. Growing up as a sailor I knew I wanted to sew this book on raised cords, which is so reminiscent of sailing not just in the sense of ropes and rigging, but also in the very act of sewing a book on a traditional wooden sewing frame, which creaks with tension like a mast. Those raised cords, bringing part of the structure of the book into the decoration, anchor the lines on the covers. Sailing from one port to another can be, for a large part of the time, very boring, and it gave me a long time to look and marvel at the water all around, and the changing patterns of wind lines and waves. This book is inspired by that nature and forces that are only apparent to human sight when they act upon something else." [Artists statement]

SCIENCE, TECHNOLOGY, AND HISTORICAL MEDICINE

12. Turing, Sara. **Alan M Turing [association]**. Cambridge: Heffer, 1959. First Edition. Minor shelf/edge wear, owner signature at ffep, bottom tips gently bumped, else tight, bright, and unmarred. DJ shows light shelf/edge wear, light toning at spine, one small closed tear, else clean. Pale green cloth boards, green ink lettering, frontispiece. 8vo. 157pp. Illus. (b/w plates). Index. Near Fine in Very Good DJ. Hardcover. (#9133) **\$2,500.00**

Alan Turing's life story written by his mother Sara Turing. Issued in a very small run of just 400 copies after Alan's death. Especially interesting as it strives to establish Turing's importance and credentials without reference to his then still classified work for the British government during World War II. Turing is widely considered to be the father of theoretical computer science and artificial intelligence. He was highly influential in the development of theoretical computer science, providing formalization of the concepts of algorithms and computation with the Turing machine, which can be considered a model of the modern computer.

This copy from the personal library of Jenifer Leech, bearing her hand written name in pencil at the ffep. "In 1951 Brian Haselgrove married Jenifer Wheildon Brown (b. 1930) of Newnham College, Cambridge. As Jenifer Haselgrove, she was an EDSAC user from



1953 to 1956 as a member of the Radio Group of the Cavendish Laboratory. She is best known for the application of Hamiltonian methods in ray tracing, lending her name to the Haselgrove equations widely used in radio physics. During this period Jenifer Haselgrove was attached to the Nuffield Radio Astronomy Laboratories, Jodrell Bank. John Anthony Leech (1926-1992) was an undergraduate alongside Brian Haselgrove at King's College, Cambridge (BA, 1950) and proceeded to work on digital computing at Ferranti in Manchester, returning in 1954 to the Mathematical Laboratory at Cambridge. His work focused largely on computational mathematics in the areas of number theory, group theory and geometry; he is noted for the Leech lattice in packing theory. In 1959 Leech moved to the Computing Laboratory at the University of Glasgow. Jenifer Haselgrove and John Leech, who had known each other at the Cambridge Mathematical Laboratory, married in 1965. Jenifer (who appears as 'Jenifer Leech' in most subsequent correspondence, though some later published work appears under the Haselgrove name) also moved to work in computer science at Glasgow. In 1968, John Leech moved to head the Computing Science department at the newly-founded University of Stirling, where he remained, gaining a personal chair in 1970, until his retirement in 1980. Jenifer Leech remained at Glasgow until 1982." Jenifer Leech began her work at Cambridge in 1948, the year after Cambridge began admitting women. She is best known for her formulation of ray tracing equations in a cold magneto-plasma, widely referred to as Haselgrove's Equations. A scarce work from the library of an early and important woman in science.

13. Leech, John (Ed.). **Computational Problems in Abstract Algebra. Proceedings of a Conference held at Oxford under the auspices of the Science Research Council Atlas Computer Laboratory [29th August to 2nd Sept. 1967]**. New York: Pergamon Press New York, 1970. First Edition/Unique. Minimal shelf/edge wear, corrections in author's hand, else tight, bright, and unmarred. DJ (outer) shows light shelf/edge wear, else clean and bright, DJ (inner) clean and bright. Textured burgundy paper boards, gilt lettering, List of Participants. Laid in ephemera. Near Fine in Near Fine Dustjacket. Hardcover. (#9134) **\$350.00**

Foreword by Dr. J. Howlett. An important volume and one of the very first collections of papers on computational group theory. This copy unique as it is Leech's copy, includes both states of the DJ, and corrections throughout in Leech's hand. Leech was named, in 1968, the Reader and first Head of Computing Science at University of Stirling. Laid in Notice regarding the British Association/Stirling Meeting from the university library requesting publications from members. There is a handwritten note at the verso asking that it be returned to Leech and noting "TWO dustjackets - one with book + one advertising version. Please return both."

14. Hill, Sir John, M.D. **Family Herbal, or an Account of all Those English Plants, which are Remarkable for Their Virtues, and of the Drugs which are Produced by Vegetables of other Countries; with their Descriptions and Their Uses, as Proved by Experience**



Also, directions for the gathering and preserving roots, herbs, flowers, and seeds; the various methods of preserving these simples for present use; receipts for making distilled waters, conserves, syrups, electuaries, juleps, draughts, &c. &c. with necessary cautions in giving them. Intended for the use of families. Bungay, United Kingdom: C. Brightly and T. Kinnersley, c. 1810. First Edition. Some foxing throughout; slightly bumped corners; creased boards; else tight, bright, and unmarred. Contemporary polished calf with paneled boards framed in decorative leaf, rebaked with the original gilt-ruled spine mounted and black leather label. 8vo; pp. viii, xl, 376, plus 54 hand-colored engraved plates, several of which are unfinished. Ink inscription on inside cover: "Thomas Shipman, Melton Mombray." Very Good+. Hardcover. (#9156) **\$300.00**

Sir John Hill, M.D., British author and botanist, although born into a glaringly religious household, led a tumultuous life. Despite having a squabble with the Royal Society and their failure to elect him as a Fellow, Hill compiled the first book on British flora to be based on the famed Swedish botanist [Carl] Linnaean taxonomy. Hill later turned to writing daily Georgian society gossip that earned him both fame and vility. However, his writing endeavors allowed him to rub elbows with painter William Hogarth, Druid scholar William Stukeley, and writer Samuel Johnson. Much like his contemporary Nicholas Culpeper, as the preface notes, Hill studied plants, so he could teach herbalism to common folk. Thus, this edition adopting the "Family Herbal" title appealing to local customs and British home life in the 18th century. The lasting value of the edition really resides in the hand-colored plates of plants, delicately revealing the intricate and often graceful nature of plants.

Curious footnote about the inscription of Thomas Shipman on the inside cover. Information is scarce, but it is possible, he is Thomas Shipman, a farmer living in the district of Melton Mowbray.

15. Bergh, Rudolph, Dr., et al. **"Über Tätowierungen der Prostituierten," in Monatshefte für Praktische Dermatologie [translated into German from Danish, "Om Tatoveringer hos de offentlige Fruentimmer"] and other articles on skin related medical issues.** Hamburg und Leipzig: Leopold Voss, 1891. First Edition. Rebound newsprint medical journal in 20th century marbled paper wraps with orange endpapers; 8vo, 205-248 pp. [double-paged tabbed two color lithograph]; Band [volume] XII, No. 5. Originally published in "Hospitals-Tidende" journal, Light toning, otherwise in exceptional condition. Near Fine in Wraps. Sewn Binding. (#9107) **\$500.00**

A translation into German from the Danish medical journal, "Hospitals-Tidende," into the German serial, "Monatshefte für Praktische Dermatologie" [literally 'Journal for Practical Dermatology']. The essay correlates the relationship between female prostitutes with crime and their tattoos; includes a full color insert with examples of "old school" flash art tattoo examples, as observed from patients under the study of Dr. Bergh. The article also explores ethnographic and historical applications of tattoos, looking for correlation of



tattooing and diseases. The remaining articles in the journal are peer-reviewed research studies on tuberculosis and Lupus, disposition and causes in people whose skin flushes, with the end sections covering book and article reviews and miscellaneous source citations. An early medical treatise on prostitutes and sexually transmitted diseases tied to skin disorders.

16. Anon. **Flagellation in France: From a Medical and Historical Standpoint.** Paris: Charles Carrington, 1898. First Edition. Tight, bright, and unmarred. 164pp. 8vo. Rebound in purple paperboards. Title and publisher printed in red and features a vignette of a Greek mask with the motto "Riez, et le monde rit avec vous." Spine label is handwritten in black ink over a cream label with a decorative orange onlay. Contains tip-in repaired pages for "The Correction of Wives" chapter. Some edge wear. Very Good+. Hardcover. (#9122) **\$250.00**

Published as part of the "Pathological Studies of the Past" series. A scarce and highly collectible text, as the first edition sold out immediately in the 19th century. Produced for highly voyeuristic British readers of French sadomasochistic taboos. This particular edition is assumingly from the library of German Expressionist photographer Karl Albert Arnold von Borsig, also known as "Tet Arnold" as indicated from the private library stamp on the frontis page. It is unclear whether von Borsig had the text reprinted, but it was definitely repaired and rebound for his private library. Missing frontis piece, "The Flagellation of Venus" engraving from 1898 edition. An already scarce edition, this book was probably exclusive to von Borsig's personal library.

EPHEMERA

17. Church of Satan. **Satan Wants You [poster].** San Francisco, CA: Self-published, 1966. First Printing. Original black and white photographic printed poster; 20x26"; framed 22x38." Very Good+. (#9176) **\$1,200.00**

In 1966, the Church of Satan in San Francisco released a parody poster utilizing the famous moniker of U.S. Army "Uncle Sam" as a membership and propaganda promotion featuring Anton LaVey's saturnine and devilish countenance and a nude figure of a woman in the background. Includes the original street address of Dr. LaVey's Black House in San Francisco, which now no longer exists. The poster also says, "Join Now." The Church of Satan was founded in 1966, under Anton Szandor LaVey's direction, emphasizing Satan as the symbol of personal freedom and individualism. The poster was reprinted in 2014, but without the address and phone number of the Black House, as it was demolished in 2001. In 1996, pop surrealist artist Coop illustrated a 30-year anniversary poster for the Church of Satan. Uncommon to market generally and scarce in the condition found here.

18. [Ireland; UVF]. **Bravo, Ulster Volunteers [3 Postcards Celebrating UVF/Larne gun-running].** Ireland, nd. First Printing. Two show minor edge wear, else bright and clean;



one was mailed, shows creases, closed tear, writing at rear, stamp, else bright. 3"x5". Illus. (b/w plates). Very Good/Good. (#9141) **\$250.00**

Three uncommon postcards with engravings of the secret operation of 24-25 April 1914, in Larne. "The Larne gun-running was a major gun smuggling operation organised in April 1914 in Ireland by Major Frederick H. Crawford and Captain Wilfrid Spender for the Ulster Unionist Council to equip the Ulster Volunteer Force. The operation involved the smuggling of almost 25,000 rifles and between 3 and 5 million rounds of ammunition from the German Empire, with the shipments landing in Larne, Donaghadee, and Bangor in the early hours between Friday 24 and Saturday 25 April 1914. The Larne gun-running may have been the first time in history that motor-vehicles were used "on a large scale for a military-purpose, and with striking success"." The true significance of the operation for the Unionist movement is debatable, but it remains a matter of pride and an example of heroism. It did provoke a response of more direct significance, when Erskine Childers organized the Howth gun running of June 1914. The 900 guns that he brought into County Dublin were subsequently used in the 1916 Easter Rising and Home Rule ceased to be a matter of debate. One card is used, bearing George V stamp.

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

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

ESOTERICA

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

"Written by magician and occultist Aleister Crowley and published clandestinely in 1898, White Stains is a collection of verse tracing the demise of a fictitious poet, George Archibald Bishop. His biography is given in the Preface. Crowley wrote White Stains as a refutation of the psychiatrist and pioneering sexologist Richard von Krafft-Ebing's contention in Psychopathia Sexualis that sexual perversions are a consequence of disease. Crowley's verse, which is modelled on Decadent and Symbolist poetry, explores



*a range of ostensible sexual aberrations. Excerpts from several poems appear in another clandestine classic, *Raped on the Railway* (c. 1899)."*

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

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

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

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

22. Moran, Patrick. **Buried [zine]**. London: Self-published, 2016. Limited Edition. Fine press binding in black cloth with embossed boards; full color and black and white off-set printed, 24pp., [1] tipped in plate (autopsy table); illus.; this being issue 5 in the serial title. Fine. Cloth. (#9147) **\$125.00**

Hand-bound and exquisitely printed death metal fanzine from London. The fifth issue



includes an overview of often marginalized death metal from Southeast Asia. The zine also includes a USB black key with a .mp3 downloadable musical accompaniment by Chloe Herington. Only one includes limited edition black and white embroidered cloth back patch.

"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 aims to be a fitting platform for the craft of the metal and commissions included within." - from the creator.

23. Jackson, Steve. **Battlesuit [Man-to-Man Combat from the World of Ogre]**. Austin: Steve Jackson Games, 1983. First edition role-playing game system. In original pocket box plastic case; color cover art by Dave Martin, includes all original games pieces, one 21" x 32" green/brown tactical game map, four sheets of black/red/white two-sided (uncut) counters, original wraps 24 page rulebook, newsprint catalog for "Steve Jackson's Games," and original plastic ziplock bag for cut game pieces. Fine. Original Box. (#9119) \$200.00

This game is set in the Ogre/G.E.V. background, but is on a different scale, where each counter represents a single battle suited infantryman; it is not compatible. Steve Jackson started creating interactive tabletop games in 1980 and continues to publish science fiction and fantasy based magazines and games.

Originally published as a magazine game in The Space Gamer (Issue 59 - Jan 1983) with mis-registered counters. Replacement counters were provided in The Space Gamer (Issue 60 - Feb 1983). In near pristine condition, all original pieces, uncut and unmarred. Early highly interactive RPG tabletop tactical combat game.

24. **Why Men Leave Home [Novelty Cap Book]**. Ashbury Park, NJ: S. S. Adams, nd. [circa 1930's]. Light shelf/edge wear, pictorial onlay and title over original, center of book cut away, instructions tipped in at rear pastedown, else tight and unmarred. Blue cloth board, 'pinup' pictorial onlay, printed title, metal cap mechanism mounted internally. 8vo. 255pp. Illus. (b/w plates). Very Good. Hardcover. (#9098) **\$75.00**

The original book, "Teacher's Manual, Grades 1-4, The Pilot Arithmetics", has been altered to appear to be a 'racy' book which, when you open it, fires off a cap. A titillating cover designed to lure you to open the book, then "POW", the cap goes off. A joke novelty item from S. S. Adams company, in business for over 100 years.

25. Morisot, Jean. **Criminalia: Ex Libris**. Jean Morisot, nd. Discrete pencil notations, else bright and clean. Nine bookplates on various papers. Near Fine. (#9041) **\$750.00**

A set of bookplates designed by Morisot for his crime library. Morisot was best known for his erotic engravings.



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