

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.

1. Balzac, Honoré de; Jouve, Paul (illus). **Une Passion Dans Le Désert.** Paris: Maxime Cottet-Dumoulin, 1949. Limited Edition. A few tissueguards creased, pale sporadic foxing, else bright and unmarred. Slipcase shows minor shelf/edge wear, else tight and clean. Case and boards in paper faux-snakeskin, loose signatures, tissueguards. fo. Illus. (color and b/w plates). Numbered limited edition, this being 98 of 123 (110, 10, 3). Signed by Jouve and the publisher at the colophon. Near Fine in Very Good Slipcase.. Hardcover. (#7577) \$6,500.00

Illustrated by Paul Jouve with 13 colored etchings, 3 of which are double-page and a separate suite of the etchings in black and white. Text printed within red borders, each page with Egyptian-themed headpiece heightened in brownish gold.

2. Berlam, Arduino. **Collection of Manuscripts and Photographs [Trieste, Italy].** Trieste, Italy, c. 1926-1931. Original mss and/or first printings. Loose typescript and handwritten in pen and ink manuscripts on questionable bond paper, black and white silver gelatin photographic prints, mailing envelopes, and two folded and oversize printed maps in the original wraps. Very Good. (#9076) \$1,000.00

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

a characteristically, unparalleled Italian region with Hapsburg Dynasty roots.

Papers represent a small archive of material created by Arduino Berlam, prominent Italian architect, in the region of the city Trieste, nestled on the northeastern coastline of Italy, only a few kilometers from the border of Slovenia. Arduino Berlam was the son of Ruggero Berlam, also an established architect, both known for their collaborative architectural design on the Synagogue of Trieste. Arduino continued to design buildings throughout the 1930s, but also wrote and published several historical and travelogue essays about Trieste. The manuscripts represented in this collection are unpublished and explore more of the cultural and geographic aspects of the area, and uniquely written in English, rather than Italian, presuming to be pitched for a wider market of readership and interest in the area. Evidence of this is recorded in the letter written to James Pond of the Pond Bureau discussing the possibility of publishing the manuscripts (enclosed) into a book or article in a magazine. The Pond Bureau, famously started by James Burton Pond, represented lecturers and writers, mostly on a presentation circuit, and included clients as Henry Ward Beecher, Winston Churchill, and Mark Twain. James Pond, as a correspondent then, to whom Berlam wrote, was undoubtedly, James Burton Pond, Jr. who took over the business when his father (Sr.) died in the 1920s. The letter also indicates Berlam and Pond were in communication previous. The letter alludes to an enclosed handwritten manuscript titled: "A Few Words and Many Photo's about Little Characteristic Churches in Friouli [Northern Italy]. 20 pp. which is included. Also included in the collection: Handwritten in pen and ink "Mediaeval Castles in Friouli [Northern Italy]" (Doct. Arch. Arduino Berlam. Member of the National Directory of the Syndicate of Italian Architects.) 24 pp. This manuscript has annotations in red pencil that correspondence with a numbering system on the photographs [1-29].

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

Lastly, "Picturesque Trieste, Italy" 24 pp. typescript, including the sections "The Huge Grotto of San Canziano" and "The Dwellers of the Subterranean Metropolis." Heavily annotated, the typescript describes, in travelogue fashion, Trieste and peninsula of Istria written in language to attract curious American tourists, i.e. "day trip of interest." The style of the essay suggests Berlam was writing charismatically, not only for an

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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 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.

3. Chatwin, Bruce; Pemberton, Simon (illus); Fletcher, Erin (binding). **The Songlines [Art Binding]**. London: Folio Society/Herringbone Bindery, 2010 [2012]. Limited Edition/Unique Binding. Tight, bright, and unmarred. Full

goatskin binding, onlay (goat, buffalo) and painted elements, textblock edges colored in sections, Cave Paper endpages, gilt lettering; archival box in bookcloth. 8vo. 297pp. Illus. (color plates). Detailed binding report available. Fine in Fine Archival Box. Hardcover. (#8639) \$2,000.00

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

4. Clemente, Francesco. **The Pondicherry Pastels**. London: Anthony D'Offay Gallery, 1986. Limited Edition. Minimal shelf/edge wear (copper prone to rubbing), one plate band ruffled (build flaw), else tight, bright and unmarred. Halfbound, green cloth spine and tips, embossed copper plated boards, printed endpapers, many leaves marbled, tipped in plates. Small fo. np. Illus. (color and b/w plates). Numbered limited edition, this being 543 of 1000. Signed by the artist. Near Fine. Hardcover. (#7765) \$550.00

"Thee eighty-five pastels were drawn in the spring of 1980, in Ponchicherry, a former French colony on the Eastern Coast of India. They are reproduced here in the original size. The book was made at the Kalakshetra Press, under the direction of C.T. Nachiappan. The colour plates are tipped onto handmade paper from the Sri Aenobindo Ashram in Pondicherry. The end papers and inside pages were designed by Ettore Sottsass. Published by Anthony d'Offay...and signed by the artists." (colophon)

5. Ebert, Rog [Roger]. **Stymie Two**. Urbana, IL: Self Published, 1960. First Edition. Light edge wear, small chip in one tip, soft crease at midpoint (from mailing), addressed in pen, postmarked, else tight, bright, and unmarred. Mimeographed, staple bound. Small 4to. 32pp. Illus. (b/w, color images). Limited edition of approx. 60 copies. Very Good+ in Wraps. Original Wraps. (#8957) \$2,250.00

Roger Ebert was still in high school (18) when he published this sci-fi zine from his home in Urbana Illinois. The whole zine movement rose from the sci-fi fanzine scene in the 50s. Ebert, prio to film criticism, was a precocious kid, writing furiously in his parents' basement about science fiction.

"... Prozines and fanzines were two different worlds, and it was in the virtual world of science fiction fandom that I

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started to learn to be a writer and a critic. Virtual, because for a long time I never met any other fans; they lived only in the pages of mimeographed fanzines that arrived at 410 E. Washington St. and were quickly hidden among the hundreds of SF mags in the basement, on metal shelves that cost four books of Green Stamps. "Hidden," because at first I concealed my interest in fandom from my parents. Fanzines were not offensive in any way—certainly not in a sexual way, which would have been the worst way of all in a family living in the American Catholicism of the 1950s, but I sensed somehow that they were . . . dangerous. Dangerous, because untamed, unofficial, unlicensed. It was the time of beatniks and *On the Road*, which I also read, and no one who did not grow up in the fifties will be quite able to understand how subversive fandom seemed.

...
I published my own fanzine (*Stymie*), cutting the ditto masters on an old L.C. Smith and paying an office supply company a few bucks to run it off for me. My freshman year in college I published *The Spectator*, a weekly "newspaper of politics and the arts" at the University, and this was a descendent of my fanzine. If I had only known it, I had stumbled on the format of the alternative weekly, but I didn't know enough to give it away, and the ads and circulation income weren't enough to keep it afloat; at the end of a year I sold it for two hundred dollars and joined the staff of *The Daily Illini*, then as now a great independent campus paper, and it took so much of my time that, little by little, fandom drifted out of sight..." (Roger Ebert)

This is a remarkably scarce volume. There were apparently not more than 60 printed and there are no identified copies in OCLC.

6. 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.

7. Michiels, Toon. **American Neon Signs by Day & Night [Signed]**. Nuth, Holland: Rosbeek, 1980. First Edition. Minor shelf edge wear (much less than typical with the rather fragile title), signed by the author, else tight, bright, and unmarred. Glossy printed wrapper, gate-fold prints, metal spiral binding. Oblong 8vo. np [58pp]. Illus. (color plates). Signed by the artist. Near Fine in Wraps. Original Wraps. (#8123) \$1,450.00

Includes 14 gatefolds with 30 color photos showing neon signs within the American landscape, first in daylight, then by night. One of 1000 copies. Uncommon in presentable condition, due to design/structure...more so signed by the artist.

8. Przybyszewski, Jacek; Dlubak, Z. **Percevoir, Voir**. Paris: Z. Dlubak, 1999. Limited Edition. Tight, bright, and unmarred. Slipcase tight and unmarred. Quarterbound, grey cloth, grey paper boards, black ink lettering; cloth archival case; both in an unusual triangle form with the corners clipped off. 11x11x12. Numbered limited edition, this being 5 of 30. Fine in Fine Archival Case. Hardcover. (#7106) \$450.00

Opens to fanlike collection of b/w photographs, negatives facing positives. The artist is the grandson of revered Expressionist writer Stanislaw Przybyszewski and has been referred to as a "proto-surrealist." Rather brilliantly conceived and executed collection of images and bound in an intriguing and aesthetically pleasing form.

9. Ribemont-Dessaignes; G.; [Picabia, Germaine Everling]; [Dada]. **Deja Jadis: ou Du Mouvement Dada A L'Espace Abstrait [Association Copy]**. Paris: Juilliard, 1958. First Printing. Very minor shelf/edge wear, long notation at ffepp, minor notation at half-title, some discrete underlining/marginalia in first few signature, light toning at page edges, else tight and clean. Original printed wraps. 8vo. 300pp. Very Good+ in Wraps.. Original Wraps.(#6553) \$1,500.00

Germaine Everling Picabia's copy, with long holographic note in French on the first blank which gives a devastating and beautiful portrait of the author, her fellow Dadaist G. Ribemont-Dessaignes. "Dada attracted him by the possibility he saw to express his rancor...he

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was perhaps the most sincerely revolutionary of the Dadaists. Multiple disappointments spoiled his childish and charming nature and gave him an acidity of mind that gnawed him. Of a fragile constitution, he would arrive at Emile Augier (sp?) street shivering aloud from sentimental complications. One day G. de Zayes asked him what he thought of love, and he replied 'Ah, it is more tiring to think of than to do.' We called him the Dada angel."

10. Stein, Gertrude; Hurd, Clement (illus). **The World Is Round: [Together with] The World is Not Flat [by Edith Thatcher Hurd]**. San Francisco, CA: Arion Press, 1986. First Edition/Limited Edition. World is Round shows tiny spot of discoloration at text block edge (prolonged contact with ephemera ballon), else tight, bright and unmarred. World is Flat is tight, bright and unmarred. Original square box shows light shelf/edge wear, else bright and clean. Both volumes show red cloth boards, blue ink lettering and pictorial elements. Round 8vo; Square 12mo. 119pp; 47pp. Illus. (b/w and blue ink plates). Limited edition of 400 copies. Prospectus and "World is Round" balloon laid in. Fine. No DJ, as Issued. Hardcover. (#3644) \$550.00

Stein's first children's book (Margaret Wise Brown encouraged her to write one). A wonderful story illustrated by Hurd's exceptional illustrations. A very handsome copy of this classic.

11. Suzuki, Jun. **In the Beginning [Kaldewey 7]**. New York: Kaldewey Press, 1984. Limited Edition. Tight, bright, and unmarred. 12 metal sheets, 9 sheets with Japanese character printed in red (silkscreen print) with the English equivalent in cut-out letters beneath, 1p letterpress, original brushwork on Japanese paper mounted on metal; grey paper archival box, silkscreened labels. 4to. np. Illus. Numbered limited edition of 35 copies. Signed by the artist. Near Fine in Fine Slipcase. Hinged Metal Binding. (#7629) \$7,500.00

The book illustrates the process of the creation of language. The last page includes the first sentence of the earliest known work of Japanese literature. Found in a handful of special collections and believed to be the first brought to market in a decade.

12. Williams, Thomas Parker. **Voyage 2**. Philadelphia, PA: Luminice Press, 2017. Limited Edition. Bright and unmarred. Wood container with brass handwheel, panel and mechanical parts; Tyvek scroll. Box: 8.5x11x3.75"; scroll: 5" x 120". Hand painted scroll. Numbered limited edition, each unique, this being number 2. Fine. (#9577)\$ 4,000.00

""Voyage" contains an original watercolor and ink painting on a Tyvek scroll that is 5 inches high and 120 inches long.

Although these paintings may appear to reference actual geographic locations and weather conditions that may exist or have once existed, the images do not exist in photographic form and are painted from memory. The painting is viewed through a window on the top panel of the container. By turning the brass hand wheel the journey begins." [artist statement]

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

Ian J. Kahn

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