



2016

SEX, DEATH,  
AND THE DEVIL

Lux Mentis, Booksellers





## LUX MENTIS BOOKSELLERS

Lux Mentis Booksellers specializes in fine press, artist books, first editions, and esoterica with a particular emphasis on challenging and unusual materials.

We actively collaborate with archives and special collections libraries to meet the research and collecting needs of public learning institutions, private, independent libraries and collections with primary sources.

The current inventory reflected in “Sex, Death, and the Devil” is an expansion of an established theme exploring visually stimulating, intellectually engaging, and often challenging items. This selection of material includes rare editions, archival materials, and obscure media illustrating facets of human sexuality, gender diversities, mortality, and contentious belief systems. The catalog is both diverse and thoughtful, exploring a broad spectrum of interests.

Please contact us for an appointment or with questions regarding the inventory.

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Blog: <http://www.asideofbooks.com>

Lux Mentis regularly features and showcases stimulating and provocative materials at major ABAA book fairs and continues to cultivate the acquisition of such materials for research and collection development purposes.

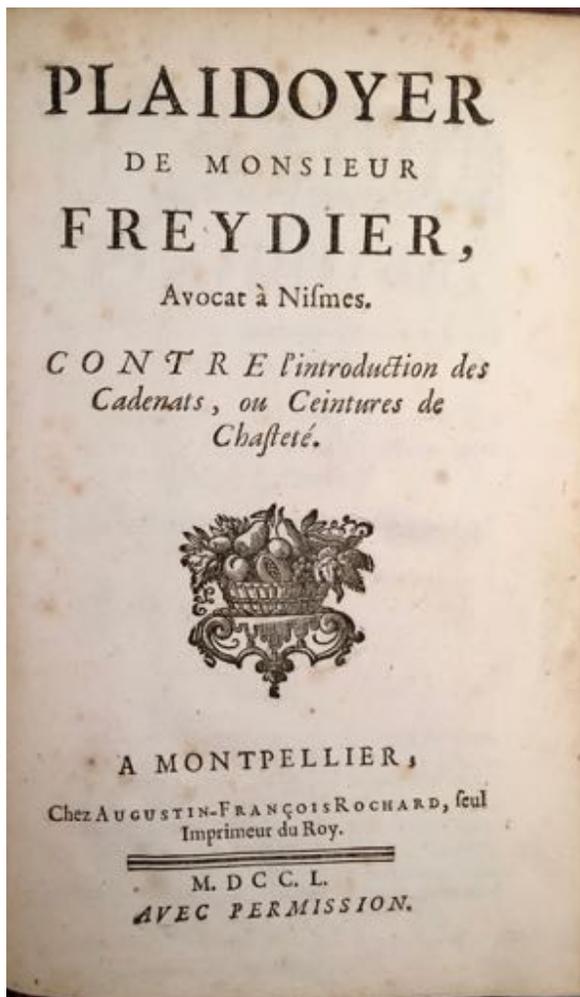
### Selected Inventory

Sex, Gender, and Sexuality:	2-10
Death and Mortality:	10-17
Alternative Beliefs:	17-24

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Front cover images, clockwise detail: Jean Morisot bookplates, Jonestown Massacre Memorial cards, Vintage Brothel Candle Matches, and *Secrets of the Black Art*.

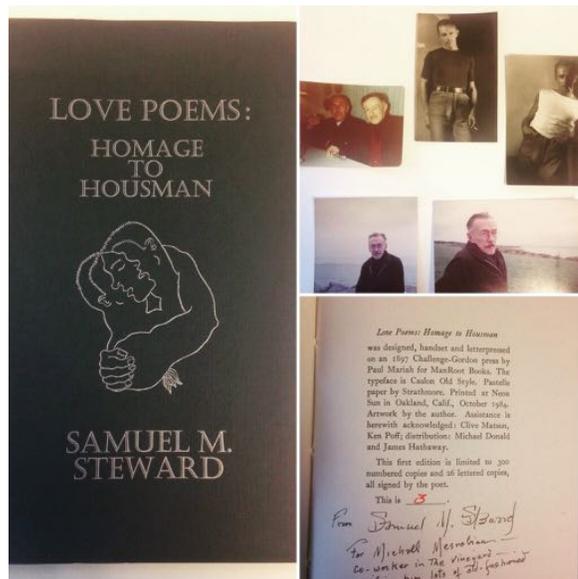
[Cataloged created by Kim Schwenk and edited by Ian Kahn]



annals of legal literature." *THE CASE AGAINST PIERRE BERLHE* (age 36) was brought by Freydieur, a lawyer at Nîmes, on behalf of 18-year old Marie Lajon. Berlhe had raped and kidnapped the young woman, subsequently imprisoning her and forcing her to wear a chastity belt while he was away on his travels. After Miss Lajon, escaped she lodged a complaint with the civic authorities in Nîmes, and retained the counsel of Nîmes attorney Freydieur (his first name is not recorded). The lawyer here describes in considerable detail the chastity belt in question, while embellishing his legal argument with obscure references to Genesis, Plato, Saint Jerome, Saint Isidore, and others. The outcome of the trial is unknown, but Freydieur clearly used it as a platform for what has been called an "érudition déplacée" (Gay). Gay and others cite this 1750 Montpellier edition as the first. The BnF catalogue records a unique, undated folio edition from Toulouse which was not known to Gay or Brunet. Gay notes that copies of our edition are known with 3 added plates, but it was issued as text alone, as here. OCLC does not locate any copies with added plates. Gay, *Amour*, III, 753-4. This work remained unknown to David Murray "Lawyers' Merriments."

Freydieur. **Plaidoyer de Mr. Freydieur avocat à Nîmes, contre l'introduction de Cadenats, ou Ceintures de chastete.** Montpellier: Augustin-François Rochard, 1750. First Edition. Light shelf/edge wear, light toning, rubbing at spine label, tips through, else tight and unmarred. Purple paper boards (19th-century), leather spine label, gilt lettering, marbled textblock edges, woodcut decorations. 8vo. xxxvii, [1] (blank)pp. Very Good. Hardcover. (#8965) \$2,500.00

First Edition of this highly curious work, containing legal arguments of an actual 18th-century trial concerning the forced use of chastity belts; it remains one of the most bizarre trials of sexual jealousy. Even in the 19th-century this first edition of 1750 was quite unobtainable. The importance of this work, and the rarity of the first edition of it, merited a reprint by Jules Gay, the great bibliographer of pornography and human sexuality, in 1863. Gay's edition contained a preface (unsigned, but by the great French bibliographer Gustave Brunet) in which is claimed: "There exists few trials as bizarre as this one, and we believe that the case involving Master Freydieur remains unparalleled in the



Steward, Samuel Morris. **Love Poems: Homage to Housman.** Boyes Hot Springs, CA: ManRoot Books, 1984. First Edition. Tight, bright, and unmarred, with light shelf wear, slightly faded on cover near spine. Pamphlet stitched chapbook with original navy blue wraps and stitched with black and silver cord. 9.5 x 6.25 in. 44 unnumbered pp. In this edition, the letterpress text is annotated and edited in the preface, poem VI, poem XIV, poem XV with a red pen, assuming by Steward's hand.

The colophon includes an inscription by Steward: “from Samuel M. Steward, For Michael Mesrobian – co-worker in the vineyard - Wishing him lots of old-fashioned luck.” in black pen. From the title page verso: “Twenty of these poems first appeared in 1965, in Der Kreis, a trilingual magazine, published in Switzerland.” Includes five engravings by the author. (#9070) \$500.00

*This first edition is limited to 300 numbered copies and 26 lettered copies, all signed by the poet, this being copy 3. The publication also includes a set of photographs: Two black and white photographs of a very young Steward [c. 1930s], assuming these are 1930s, as in that time period, he was visiting Gertrude Stein in France and the photographs are stamped with “Studio-Rudolph, 5, Rue de Medicis, Paris (6f) Ode. 33-13.” Another color photograph of Steward with noted artist, author, and illustrator, Tom of Finland stamped, May 1978. Lastly, there are two color photographs of Steward, no date, with the San Francisco Bay area [?] behind him. From the colophon: "Love Poems: Homage to Housman was designed, handset and letterpressed on an 1897 Challenge-Gordon press by Paul Mariah for ManRoot Books. The typeface is Caslon Old Style. Pastelle paper [deckle edge] by Strathmore. Printed at Neon Sun in Oakland, Calif., October 1984. Artwork by the author. Assistance is herewith acknowledged: Clive Matson, Ken Poff; distribution: Michael Donald and James Hathaway.*

*The charming and eccentric Samuel Morris Steward [1909-1993], began his career as a novelist, professor of English at DePaul University, Chicago and as an editor of the World Book Encyclopedia. He spent most of his life in Chicago, although moving to San Francisco in the 1960s, proliferating as a tattoo artist, under the pseudonym, Phil Sparrow. He not only was the official tattoo artist for the Hell's Angels (1967-1971), he also mentored famed tattoo artist, Don “Ed” Hardy and Cliff “Raven” Ingram. It was at this time, as well, that Steward fixated on his sexuality, as the 1960s encompassed a radical time for queer identities and lifestyles. He befriended a string of like-minded artists, writers, and scholars, including Paul Cadmus, Fritz Peters, Gertrude Stein, Alice B. Toklas, and sexologist, Alfred Kinsey. He manifested many of his sexual affairs through documenting his encounters and lovers in journals, diaries, film, and even a card catalog, titled “Stud File” that included intimate physical details of his various partners. His previous work in a library explains a meticulous attention to detail and organization. Additionally, Steward started publishing sexually provocative gay erotica and BDSM kink under the moniker, “Phil Andros.” He created a nearly*

*inexhaustible and stimulating archive of letters, drawings, writings, and photographs, the majority of which led to the publishing of Steward’s biography, Secret Historian: The Life and Times of Samuel Steward, Professor, Tattoo Artist, and Sexual Renegade by Justin Spring. Steward’s papers reside at Yale University, Beinecke Library. This edition of Love Poems: Homage to Housman is unique, inscribed to friend, Michael Mesrobian. The photographs, unlike the materials in the Beinecke, appear not to include the photograph with Tom of Finland or the early photographs with the photography studio in Paris, France.*



**Vintage 1900 Roche and Cie/Dellacha/Sarstedt Brothel Candle Matches [Three Pairs of Boxes].** Paris: Roche & Cie Grand Prix & others, nd [circa 1900-1920]. First Printing. All show some amount of wear, two missing portions of the 'sleeve' and all matches, one showing extensive scorching around the cup, some small chips, one missing strike pad (manufacturing error), else bright and clean. Printed match box, strike pad at rear. 3.25x1.5". Illus. (color plates). Fair to Very Good+. (#9024) \$200.00

*Boxes of 20 small white candle/matches with a holder built into the box. Produced by Roche & Cie in Belgium (and others) from 1890-1900. They were a timing mechanism for brothels...you light the match, place it in the holder and be done before it burns out. They do turn up on the market now and again, but generally badly beaten up. Quite scarce as found here.*



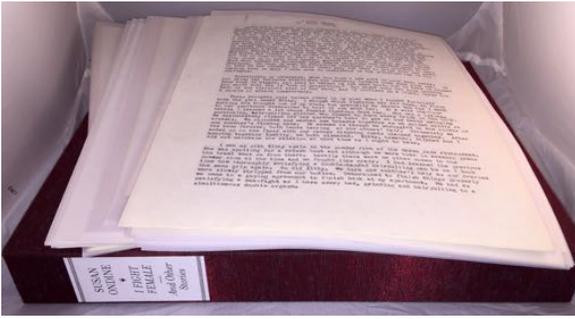
Smollett, T. [trans.] . **The Adventures of Gil Blas of Santillane** [Erotic Fore-edge Painting] [Complete in Two Volumes]. London: J.J. Dubochet, 1836. First Edition Thus/Unique. Minor edge wear and some light soiling, vellum shows minor toning, else tight and bright; internally clean, some light scattered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

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



Sade [François Alphonse Donatien Marquis de]; Esposito, Giani (illus); Sheats, Sonya (binder). **Oeuvres: Justine Ou Les Malheurs De La Vertu, Dialogue Entre Un Pretre et Un Moribond, Eugenie De Franval, Idee Sur Les Romans, L'auteur Des Crimes De L'amour a Villeterque Folliculaire.** Paris: Le Club Francais du Livre, 1953. Limited Edition. Tight, bright, and unmarred. Full leather binding in white calfskin, tooled in grey and black film, marbled endpages. 8vo. 732pp plus bibliography. Illus. (b/w plates). Original wrappers bound in. Fine. Hardcover. (#8703) \$3,500.00

*Text in French. Forward by Jean-Jacques Pauvert, afterword by Maurice Blanchot. Bound by Sonya Sheats: "The image on the front cover is taken directly from the text. The binding is a traditional French full leather binding with leather hinges. The endpapers are marbled on gloss paper by Marianne Peter (France). This book was bound by Sonya Sheats in 2003." (from the artist)*



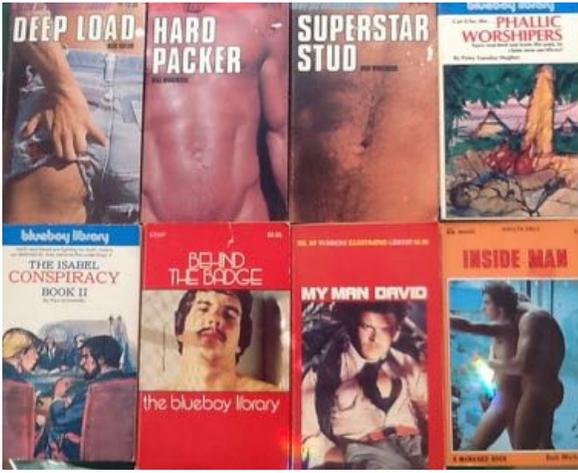
Ondine, Susan ["The Cat-Fight Queen" (pseudonym)]. **[Manuscript: Cat-Fighting Transvestites]. Collection of 22 unpublished short stories (typescripts), including "I Fight Female," "My Maiden Girl Fight," "The Tress Tugger" [Cat-Fights / She-Fights].** [Sydney]: Susan Ondine, nd [circa 2005]. Original Printing. Some marking from paperclips, else bright and clean. Typescripts, together 151 sheets (typed on rectos), containing 22 stories, each story enclosed within an acid-free sleeve, the whole collection preserved in a burgundy cloth drop-spine archival case. 8vo. np. Near Fine in Archival Box. Original Sheets. (#8968) \$4,500.00

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

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

*"Catfighting" devotees are usually male, and have a fetishistic appreciation of (and perhaps participate in) real or simulated female-on-female fighting. Susan Ondine belongs to a very small number of males who either engage in these activities, or long to do so. Susan*

*Ondine's website was apparently abandoned in 2002. He states "This site is hosted by Susan Ondine for those who enjoy the sight and sounds and feelings of women in their unique feminine battles. Because I have enjoyed reading, writing about and viewing catfights between women on video, film and watching real or simulated action over many years. I am much more than an ordinary fan. I now dress as a woman to take part in catfights myself in full street clothes, high heels and all, before the clothing suffers the inevitable damage to reveal the glamorous undies which add so much to the spectacle. I am 5'6" and weigh 140 pounds and like nothing better than the traditional slapping, hair-pulling, roll-around catfights as typified in the early Stanton artwork and the videos of California Wildcats and Crystal Films." The name Stanton refers to Eric Stanton (1926-1999), an artist primarily known for 1960s sleaze paperbacks and comics ("Stantoons"), in which are depicted dominant women and fighting femmes. Concerning his fighting techniques, Susan Ondine states that he "learned from watching women going at it in the movies and the occasional real fight, before graduating into fights of my own with the help of a Sydney, Australian professional woman in her studio. At special sessions I watch and video real women in catfights and often challenge the woman or another cross-dresser. Now I know what our favorite girls go through in their feminine free-for-alls." References the work of J.T. (John Thomas) Edson (1928-2014), a prolific English author of escapism adventure and police-procedural novels, almost all of which described catfights in considerable detail. While the name "Susan Ondine" appears as the author of the first story, but not the others, it seems probable that all were written by him; but if not, who were these authors, and why was the present collection assembled? CONTENTS OF THE COLLECTION: I Fight Female (4 pages) Pull Her Hair, Honey! (2 pages) Powder-Room Cat-Fight (1 page) Bedroom Battle (3 pages) Susan and Kitty Go West (2 pages) Peggy and Debbie (5 pages) The Thompsons Meet The Petersons (28 pages) Lady's Companion Required (9 pages) High School Hasslers (3 pages) Elevator Encounter (5 pages) Quiet Village (10 pages) My Maiden Girl Fight (As Told to a Sixteen-Year-Old Schoolgirl) (7 pages) A Countess Speaks (7 pages) Picking a Roommate (6 pages) Mexican Holiday (10 pages) Taking the Pill (8 pages) Barbi's Dream (2 pages) One of a Kind (18 pages) The Tress Tuggers (6 pages) The Stepdaughters (8 pages) The Matrons (4 pages) Latin-American Tango (3 pages).*



Various authors. **Small Collection of Gay Pulp.**  
 Various: Various, 1967-1984. First Printings. All show minor shelf/edge wear, some minor fading, soft creases, else tight, bright, and unmarred. Glossy paper wraps. 8vo. Var. pag. Good+ to Very Good+. Original Wraps. (#9030) \$125.00

*Selections of gay pulp fiction novels. Collection includes nine titles from various publishers, including Arena Publications and the Blueboy Library. Gay pulp fiction has publishing origins beginning in the 1930s, as the production of paper became cheaper and more prolific. The pulps with more explicit gay male sex content and “pornography” began appearing in the 1960s, as gay sexuality challenged heteronormativity, more openly and avidly beginning in the 1960s.*

Fine in Fine DJ in Fine Slipcase. Original Wraps. (#7491) \$450.00

*“Oriana Small has pushed herself to the outermost extremes of what the body and mind are capable of—all before turning thirty years old—and now she's made it an authentic read for the rest of us to marvel at, elevating the depravity and denial inherent in the pornographic arts to a singular literary experience.” (JAMES FREY, author of A Million Little Pieces and Bright Shiny Morning) Proclaimed “girl-pervert” Oriana Small AKA Ashley Blue, a veritable artist at heart, weaves through the intricacies of a decade in and out of the adult film industry, love, drugs, and her own firebrand of what it means to live ecstatically.” [Publisher’s blurb] Wraps feature original art by the author, unique to this edition and hand-numbered. Handmade Japanese paper DJ by designer Ted Nava (each sheet of which contains at least a strand of Small’s pubic hair!?!). Lucite slipcase created by Mike Jennings. Laid in signed Polaroid of Small by noted photographer Dave Naz. Award-winning porn actress Blue’s memoir of her decade in the business. Of the many ways we might tout this book, we will limit ourselves to only one: we are confident this is the first book ever issued with a pubic hair incorporated, at least intentionally, into the dust jacket. A landmark in book arts.*



Small, Oriana [aka Ashley Blue]. **Girlvert [Art Edition]**. Los Angeles, CA: Barnacle Books, 2011. Limited Edition. Tight, bright, and unmarred. DJ and slipcase both bright and clean. Pale pink wraps featuring art by the author, black ink lettering, glossy photo section bound in; handmade Japanese paper DJ; lucite slipcase. 8vo. 309pp. Illus. (color plates). Filmography. Numbered limited edition, this being 25 of 50. Laid in polaroid photograph.



Bellmer, Hans. **Bending Woman/Bending Space.** nd [circa 1960]. Limited Edition. Bright and clean. Printed on a dusty rose sheet. Limited Edition [50/100] [without reference] Fine. (#7630) \$1,500.00

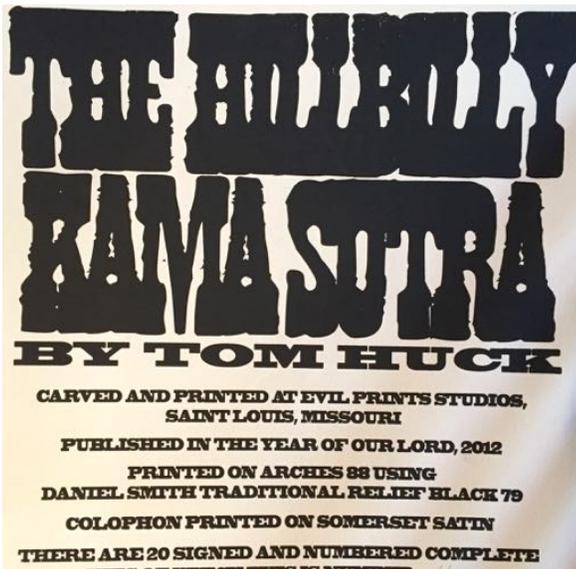
"Hans Bellmer (1902 Kattowitz-Paris 1975) Co-founder of the Fantastic Realism movement Hans Bellmer was born in Kattowitz in 1902. At his father's insistence, he worked in a steel factory and a coal mine. Bellmer managed to do some art work and exhibit it in Poland in 1922/23. The work led to his arrest. While studying engineering at Berlin Polytechnic, he met George Grosz, and in 1924 Bellmer dropped out of engineering, and worked as a book printer and then as an illustrator, moving to Paris later that year. Bellmer worked as a commercial artist, attended lectures at the Bauhaus and travelled to Italy and Tunisia. He refused to continue working as a sign of resistance to Fascism in 1933. Bellmer began to construct girlish three-dimensional dolls, which he photographed in erotic poses. Some of these works were published at his own expense in 1934, others appeared in the Surrealist journal 'Le Minotaure'. In 1938 Bellmer emigrated to Paris and was interned with Max Ernst at the outbreak of WW2. In 1943 Bellmer had his first one-man show in Toulouse, followed by numerous international Surrealist group shows. In the post-war era Bellmer succeeded in rendering the subconscious aspect of sexuality in

*hallucinatory dream pictures, working with the precision of the Old Masters infused with Mannerist influences and beautiful, fluid line which recalls Jugendstil/art Nouveau. In Bellmer's mature late work, the eroticism is even more pronounced, partly because death is now viewed as the opposite of lust."*



Esnault, Michel (photos). **3 Erotic "La Carte Qui Chante" [Disque 45 Tours].** Paris: Editions Lagaye, nd [circa 1920]. First Edition. One has center hole punched out, vinyl releases with humidity, else bright and clean. Color illustration with vinyl lp onlay. Very Good. (#9009) \$45.00

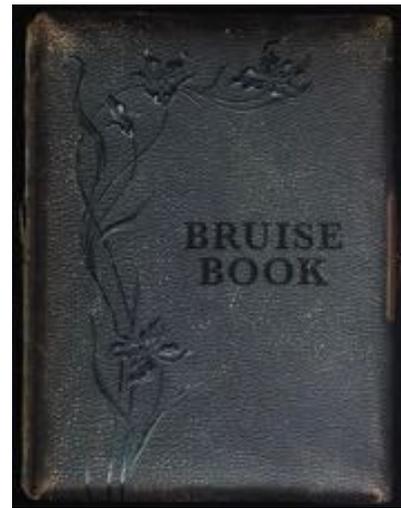
*Much more common with Paris scenes and patriotic music, this set of erotic images is accompanied with French romantic music.*



Huck, Tom. **The Hillbilly Kama Sutra**. St. Louis, MO: Evil Prints, 2012. Limited Edition. Bright and unmarred. Binding in wood paneling and duct tape with four black ties, silkscreened 'plain brown wrapper' sleeve, each print titled, signed, and dated by the artist. fo (binding: 16.75x17.75, plates: 16x16). Illus. (14 b/w plates (plus one 'mystery print' in red and black). Numbered limited edition, this being 14 of 20. Fine.(#8053) \$12,500.00

*"Having taken over 2 years to complete, "The Hillbilly Kama Sutra" is Huck's first portfolio of prints since 1998's seminal, "2 Weeks in August: 14 Rural Absurdities". ... 'The Hillbilly Kama Sutra' is part of a long tradition of thematically unified suites in the history of printmaking. Inspired by artists such as Hogarth, Holbein, and Goya, Huck has chosen the timeless theme of sex, albeit with a slight "hillbilly" twist." This set is very much a homage to Holbein's Dance of Death (with a touch of R. Crumb).*

*Huck, best known for his monumental satirical woodcuts (including a triptych, the central panel of which is a single 4x8 foot woodblock print), is a modern master of the woodcut. His work draws heavily on the influences of the great engravers/artists, Albrecht Dürer, José Guadalupe Posada, R. Crumb, and Honoré Daumier. "[J]am-packed compositions [that] are gleefully obscene and violent without being too offensive, and the prints are technically impressive." (New York Times art critic Ken Johnson). Huck's woodcut prints are included in numerous public and private collections, including the Whitney Museum of American Art, Spencer Museum of Art, Nelson Atkins Museum of Art, Saint Louis Art Museum, Milwaukee Art Museum, Minneapolis Institute of Art, Fogg Art Museum, and New York Public Library. In September 2011 Huck was awarded a Pollock-Krasner Foundation grant.*



Le Haye, Jon-Ross; Kuragi, Tessa. **Bruise Book**. London: Le Haye, 2015. Limited Edition. Tight, bright, and unmarred. Printed textured paper boards. 8vo. np. Illus. (color plates). Numbered limited edition of 50. Signed by the author and artist. Fine. No DJ, as Issued. Hardcover. (#8891) \$75.00

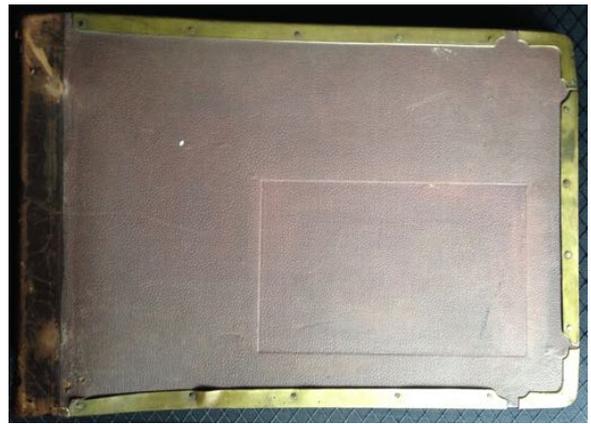
*A facsimile of a one-off light activated album comprised of a collection of semi-transparent images of bruising made in collaboration with model/artist Tessa Kuragi. Each bruise is presented in an appropriated Victorian album decorated with nautical illustrations. This passive backdrop creates an uneasy juxtaposition to the densely saturated, monochrome realism of damaged flesh. In the original, each bruise can be viewed clearly in isolation using directional light or together the collection forms a combined bruise that lightens with each page turn, mirroring the fading of bruising over time...though this effect is somewhat lost in the facsimile."Kuragi, who has shot for fashion photographers such as Inez and Vinoodh and Ellen Von Unwerth, has long collected photos of bruises she has sustained over the years. 'I have always been drawn to bruising as a mark of love, endurance, trust, and the paradoxical nature of sexual*

sadomasochism - being both incredibly intimate and caring, whilst mediated through pain and suffering,' she explained. With the help of her partner Le Haye, the designer behind numerous recognizable Tate and Whitechapel Gallery campaigns, she presented her collation of bruises as a series of semi-transparent images bound together in a re-appropriated Victorian photo-album. The format acts to mirror the fading of bruising over time - together the collection forms a combined bruise that lightens with each page turn, while the pretty illustrations on each page create a strange juxtaposition. The pair's choice of translucent paper also references the nature of bruises on the skin, where blood, something previously concealed, leaks to just below the surface." (Publisher's statement)



Aprill, Arnold [ed] Steve Levine [assoc ed].  
**Bondage & Discipline: A Magazine of Shortworks [Vol 1, Nos 1, 2, and 3].** Chicago: Never Again Press, 1976-1977. First Edition. Minor shelf/edge wear, light even toning, else tight, and unmarred. Mimeographed leaves, photographically illustrated wrappers, stapled. Oblong 12mo. Very Good in Wraps. Staplebound. (#9012) \$325.00

*Various poets contributed. Uncommon individually and in any condition...very scarce in number and condition as found here.*



**Album of Immortelles.** French, nd [circa late 19th cent]. Unique. 72 full page black and white photographs (approximately 7" x 10" in most cases) depicting highly detailed examples of bead and wire funerary Immortelles. Bound together in a leather-spine quarto sized album, bolt bound (over a truly solid wooden spine form), pebble grain cloth boards and brass reinforced edge and corner furniture. Very Good+. Hardcover. (#9031) \$1,500.00

*Clearly an object that was made to last, almost undoubtedly an undertaker's sample album from which the recently bereaved would select the preferred mourning arrangement. In most cases the photos are separated by green glassine, a few pages are missing their glassine; all photographs are in excellent condition and of an unusual size and clarity. The arrangements range from huge and elaborate wreath designs, simple bouquets of glass flowers through to crucifixes. The dimensions are frequently given in pencil beneath the image along with the pricing, a few quick calculations suggest that many of the arrangements are over four feet tall and would have cost around one or two months wages for an average French worker. Clearly Immortelles of this quality and impressive design would have been luxury items and exclusive to mourners of a higher social class. Some bumping and wear to the exterior of the album and some bending, bumping and*

tarnishing of the brass furniture. The calf of the spine piece has dried a little and there's some resultant rubbing; overall the monolithic durability of the binding has done exactly what it was intended to...protect the contents perfectly. "Immortelles", essentially large mourning wreaths and flower arrangements constructed entirely out of thin gauge wire and tens of thousands of glass beads, are now an almost forgotten component of predominantly French 19th century funerary and mourning ritual. The immortelle flower has emblematic significance on a nationalistic level for the French, as the cultural *mélange* represents sorrow, memory, and symbolic ideology. Sometimes arranged on stands around the gravesite, often affixed to the grave masonry itself and without argument one of the more ephemeral, impressive and indeed slightly nonsensical accoutrements of the late Victorian fetish for the style of mourning that made hiring people to howl and cover themselves in ashes seem all shy and conservative in comparison. At one point in the 19th century the construction of Immortelles was a significant cottage industry, and many of the examples in this album display extraordinary artistic skill both in composition and execution. The idea was that the wire and bead wreath would remain with the grave until the elements caused it to disintegrate, leading to a thriving pocket money trade involving the collection of loose beads and half disintegrated Immortelles from cemeteries in order to sell the beads back to the manufacturers. The smart money suggests that any random shovelful of soil from an old graveyard in France will probably contain a number of tiny glass beads.



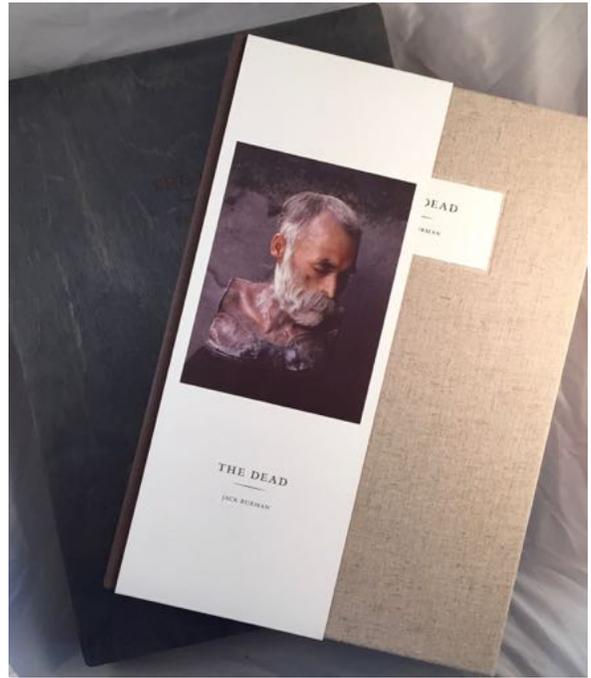
Worden, Dennis, Honath, Wayne [eds]; Milstein, Phil [typography]; Panter, Gary, Gaither, Jeff [game design]. **Death Cult: Jonestown Massacre Memorial Cards.** W. Somerville, MA: Carnage Press, 1988. First Edition/Limited Edition. Original first edition card set, only 2000 sets made, this is #283. Cards number 39 [that is, 40] cards. Illustrated. Cards are 2.5x 3.2 in., box size 3.6x 2.6 in, plus one booklet (8 unnumbered pages: illustrations; 2.67 in.). Title appears on cover of accompanying booklet, in numeration of cards "13" is repeated on different card, produced in November 1988 in an edition of 2000. Near Fine. (#9035) \$250.00

*Set of cards memorializing the Peoples Temple and the Jonestown mass suicide as depicted in comic-book style illustrations; when laid out together, the verso side of the cards consists of a puzzle of an illustration in purple and white. A different artist illustrates each card. List of artists appears in accompanying booklet. Stored in transparent plastic box, as issued. Artists included in this edition are punk artist Raymond Pettibon [Black Flag], noted comic book author and illustration, Charles Burns [Black Hole], Mark Mothersbaugh [Devo], Mary Fleener [Life of the Party], Gary Panter [Slash Magazine], and Jay Condom [Pee Wee Herman Show]. Striking and bleak, this set of cards represents the comic book fetishistic and morbid memorabilia – "Murderabilia" icons of the Peoples Temple Agricultural Project, otherwise known as Jonestown. The charismatic leader Jim Jones is depicted as a Big Brother omni-god in stark black and white illustration. The set memorializes the tragedy of its congregation and the death of United States Congressman Leo Ryan. Excellent condition in plastic snap case box. Scarce and highly collectible.*



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.*



Burman, Jack. **The Dead [Special Edition].** Toronto, Canada: The Magenta Foundation, 2010. Limited Edition. Tight, bright, and unmarred. Archival wooden box, stained grey, magnetic closures. Quarterbound, brown cloth spine, beige cloth boards, paper onlay, laid in sleeve with a numbered, signed original print. 4to [7.25x10.25]. 128pp. Illus (color plates). Boxed edition. Fine in Fine Archival Box. Hardcover. (#7302) \$1,200.00

*Foreword by Martha Hanna. "Canadian photographer Jack Burman has created a hypnotic collection of still-lives of long-departed but painstakingly preserved people, specimens and skeletons—dehumanized but very human; flawed but very beautiful. Exquisitely captured, Burman's post-mortem documentation addresses not only death, but the lives that came before. "The photographs are shocking in their intimacy. With clear respect in their representation, Jack Burman works excruciatingly close to their humanity, and to their death." Taken from the foreword by Martha Hanna, Director of the Canadian Museum of Contemporary Photography."*

IDENTIFICATION TAG

NAME: \_\_\_\_\_ (SURNAME) \_\_\_\_\_ (GIVEN NAME)

ADDRESS \_\_\_\_\_

AGE \_\_\_\_\_

MALE \_\_\_\_\_ FEMALE \_\_\_\_\_

CATHOLIC \_\_\_\_\_ PROTESTANT \_\_\_\_\_ JEWISH \_\_\_\_\_

SINGLE \_\_\_\_\_ MARRIED \_\_\_\_\_ WIDOWED \_\_\_\_\_

WHITE \_\_\_\_\_ NEGRO \_\_\_\_\_ OTHER \_\_\_\_\_

PERSON TO BE NOTIFIED:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_ RELATION \_\_\_\_\_

WHERE TAGGED \_\_\_\_\_

DATE \_\_\_\_\_ 194 \_\_\_\_\_ HOUR \_\_\_\_\_ M

DIAGNOSIS: \_\_\_\_\_

TREATMENT GIVEN: \_\_\_\_\_

MORPHINE \_\_\_\_\_ TOURNIQUET \_\_\_\_\_

WHERE SENT \_\_\_\_\_

SIGNED \_\_\_\_\_

ORGANIZATION \_\_\_\_\_

**1940's Funeral Home Mortuary Morgue Dead Body Toe ID Identification Tag.** [WI], nd [circa 1940]. Bright and clean. Staple bound pad of toe-tags, printed in black ink. 8vo (8.5x5.5") Near Fine. Original Wraps. (#9037) \$75.00

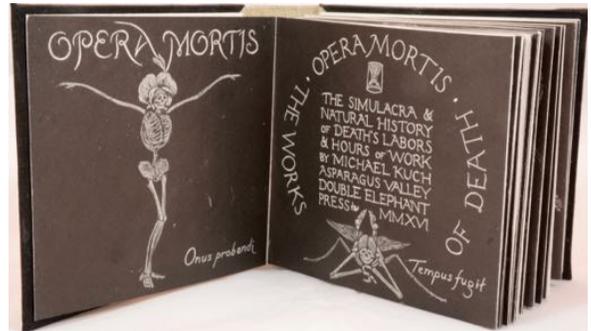
*Pad of 9 body identification tags from the estate of an old family-run funeral home.*



**Collection of Early New England Grave Rubbings.** Some rumpling around edges, pencil notations, else clean. Various sizes, blue and black

rubbings. Good to Very Good+. Loose sheets. (#8708) \$7,500.00

*61 various grave rubbings from early New England graveyards collected by one man between 1968-1980.*



**Kuch, Michael. Opera Mortis-The Works of Death.** Northampton, MA: Double Elephant Press, 2016. Limited Edition. Tight, bright, and unmarred. Cased in four-flap chemise. Book can be displayed as a 12 point star revealing all the etchings in equilateral triangles. Covers fold back 180+ degrees and are fastened with magnets. Magnets in the chemise hold the star-display at key points. Etching on front and back cover. Square 8vo. 24pp. Illus. (b/w relief etchings). Limited edition of 365. Fine in Fine Archival Case. Hardcover. (#9050) \$365.00

*Printed and bound by the artist. Paper made by Katie MacGregor. "Inspired by Hans Holbein's Simolachri, Historie, e Figure de la Morte (1549) this dance of death comes as a natural history with human, skeletal death embedded in all manner of beasts. The binomial nomenclature is derived from common Latin terms: Quid proquo, Habeas corpus, Et cetera. Quatrains, etched along with the images, describe the occupations of death from pope to artist." (from the artist)*



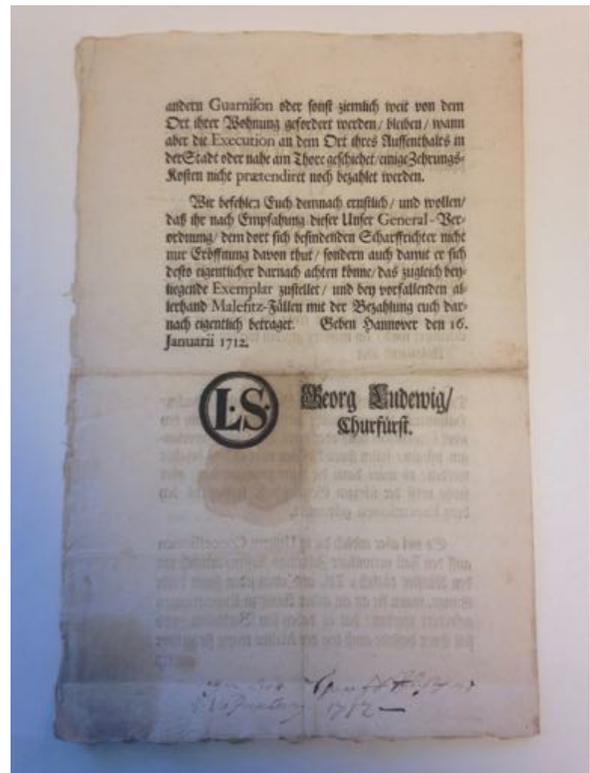
regulations for the salaries that may be charged by hangmen. On behalf of Duke Georg Ludewig of Braunschweig und Lüneburg, the present edict sought to control "excessive" execution fees. Georg Ludewig, the Duchy of Brunswick-Lüneburg (Hanover), was also known as George I, King of Great Britain and Ireland, beginning two years later in 1714. This edict, interestingly enough, was issued during the War of the Spanish Succession in Europe.

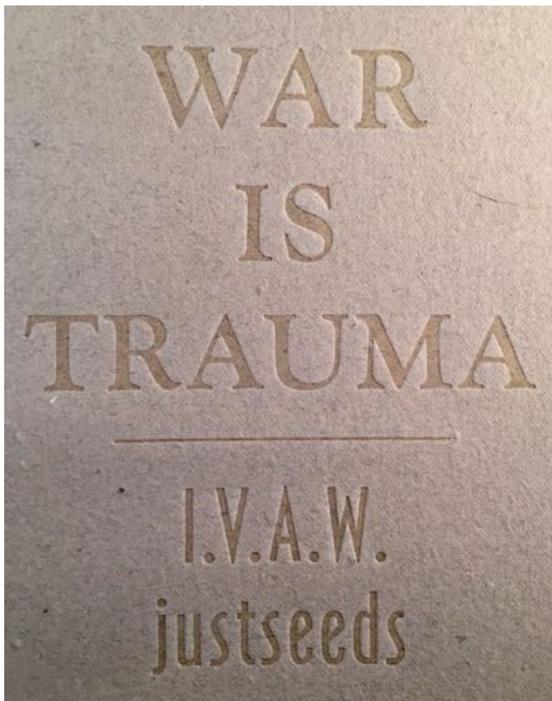
The Duke is basically calling out the local states within the region for delinquency and organizing of unauthorized fees for executions. Once regulations and set fees were here established, with different fees for different methods, including strangulation (1 Thaler 24 Marien Groschen), decapitation (sic), hanging, etc. The edict states there should be limited payment for assistants, nails, chains, but not for tools -- unless said tools were broken in service (sic). Overheads are claimable if caused by delay, but limits are imposed on "hospitality" (sic). Section VI gives special notice on the execution of deserters and concessions to those in the military. The edict was enforced by threat of punishment (sic). \*Unknown to David Murray, "Lawyers' Merriments." An interesting glimpse into 18th century early German state law, labor, and policies. No copies held outside Germany [WorldCat].

Ludewig, Georg, Herzog zu Braunschweig und Lüneburg [George I of Great Britain]. **Untitled.** From the opening line: **“Von Gottes Gnaden, Georg Ludewig, Hertzog zu Braunschweig und Lüneburg, des Heil. Röm. Reichs Ertz-Schatzmeister und Chur-Fürst...”** [An Edict Regulating Prices for Executions and also for Salaries of Hangmen issued by Georg Ludewig, Duke of Braunschweig-Lüneburg]. [Hanover] January 16, 1712. Single folio broadside (320 mm x 205 mm). Printed on one single sheet, recto and verso watermarked pages, handsome heading and ornamented versals in common blackletter Fraktur typeface on common rag [could be flax] deckle-edge paper. (#9073) \$1,000.00

Text blocks printed in seven sections (I-VII) with preface. Seems to be printed in Middle High German from the umlauts denoted as a small “e” printed above the affected vowel. The verso of the final page includes the “LS” locus sigilli seal mark at the end of the text, also includes undecipherable script at the bottom of the page with the legible date of decree. Evidence of two early folds, likely folded into 4ths and page four [verso] is lightly stained [with coffee, tea?]. Untrimmed and printed for travel and distribution, however, in exceedingly good condition.

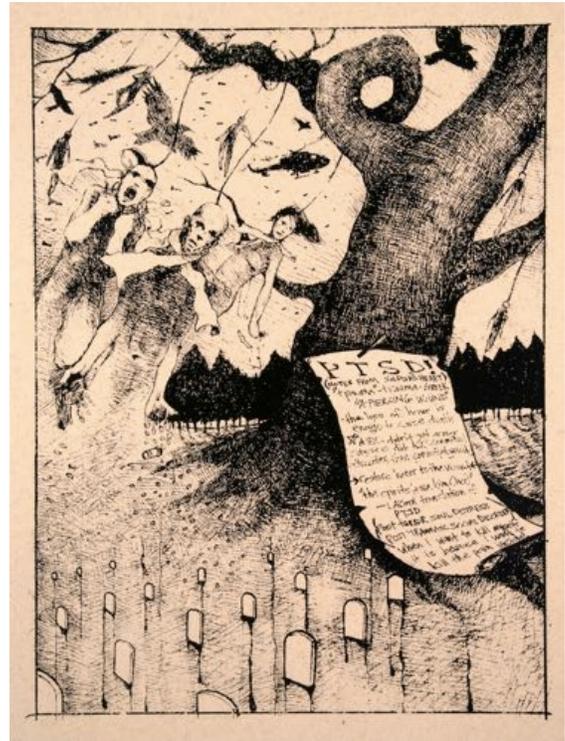
Highly curious and politically motivated legal edict, produced in Hanover [Holy Roman Empire], regulating prices of various forms of execution, and also the





*Disorder (PTSD), military sexual trauma (MST), and Traumatic Brain Injury (TBI). Ultimately the campaign seeks to prevent the US military from waging war in the Middle East.*

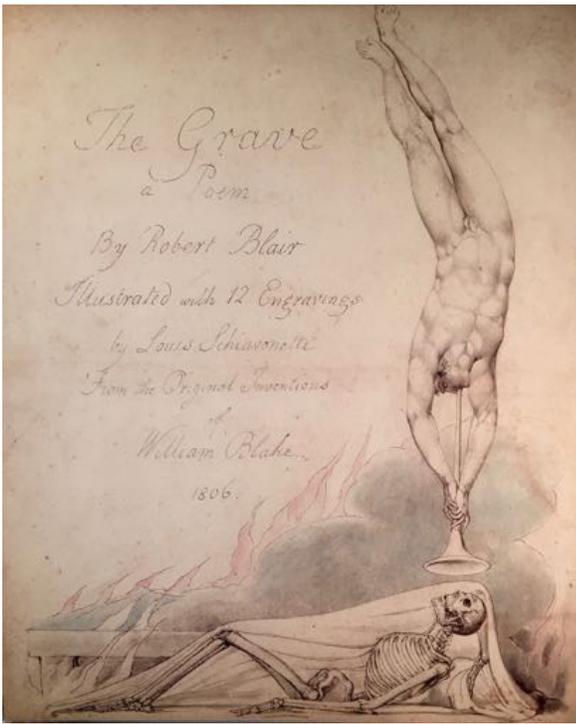
*War is Trauma prints are housed within a handmade paper cover from the Combat Paper Project –paper whose source material derives from military uniforms that veterans have cut into small pieces, mixed with water, and pulped into paper as part of the healing process."*



Justseeds; Iraq Veterans Against War; Combat Papermakers. **War is Trauma.** New York: Justseeds/IVAW/Combat Papermakers, 2011. Limited Edition. Portfolio edition: 130, 34 prints in each set Size of individual prints: 12" x 16" Print mediums: silkscreens, linocuts, and lithographs. Each portfolio is signed and numbered. Each print is on archival paper. Fine in Fine Portfolio. Loose Sheets in Hand-made Paper Portfolio. (#7603) \$1,250.00

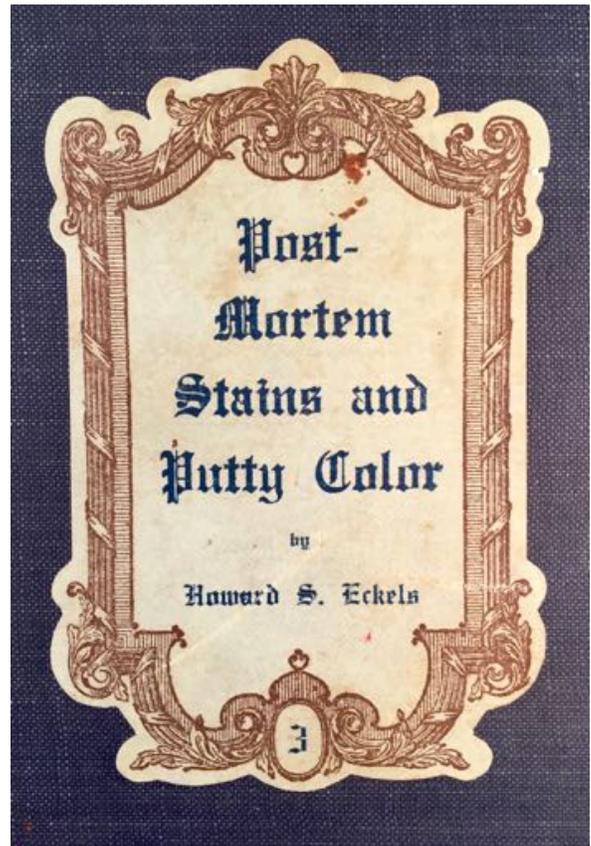
*"War is Trauma is co-sponsored by the Justseeds Artists' Cooperative (a decentralized artist collective consisting of 26 printmakers in the US, Canada, and Mexico), Iraq Veterans Against the War (a veterans organization that has over 61 active chapters, including six on military bases, and a membership of over 1,700 veterans and active duty service members across the US, Canada, Europe, and Iraq), and Booklyn (an artists-run, non-profit, organization that specializes in providing educational institutions: artist/activist archives, limited edition and unique artists books, and works on paper. Booklyn also focuses on providing resources and alternative distribution networks for innovative, sustainable and socially conscious art projects.)*

*War is Trauma is a print portfolio project that is co-organized by the Justseeds Artists' Cooperative and Iraq Veterans Against the War (IVAW). Over 30 artists from Justseeds, IVAW, and their allies have each created a print that either addresses GI resistance or "Operation Recovery" – the IVAW campaign launched in 2010 that aims to stop the redeployment of traumatized troops, focus public attention towards Post Traumatic Stress*



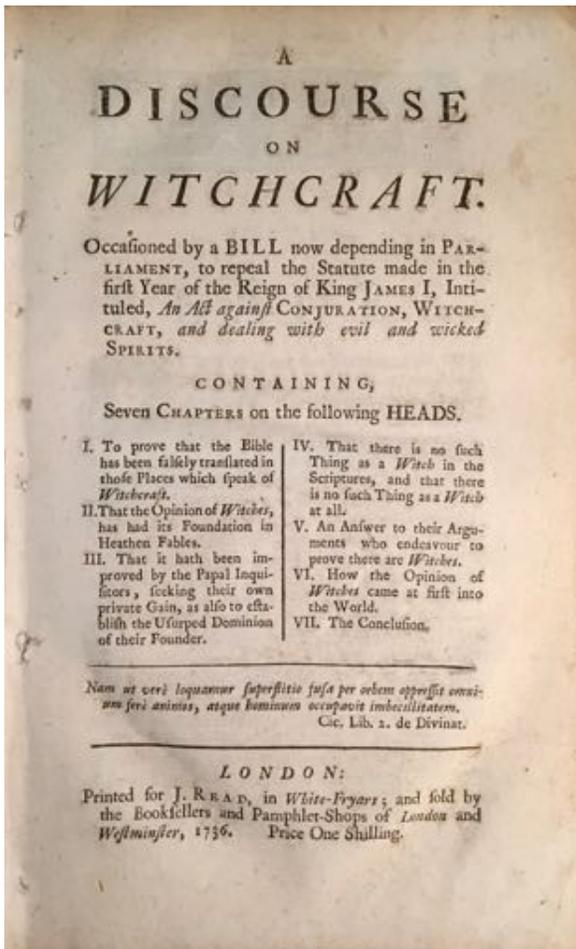
Blake, William; [Blake Trust]. **Images for Blair's Grave.** London: William Blake Trust, 2009. Limited Edition. Tight, bright, and unmarred. Black cloth, red leather, matching slipcase, gilt lettering. Small fo. Illus. (color plates). Fine in Fine Slipcase and Fine Portfolio. Hardcover. (#6633) \$7,500.00

*"Bound in gilt-lettered quarter deep scarlet calf over black moiré silk covered boards, deep scarlet leather label blocked in gilt to the centre of the upper board; 96pp., illustrated throughout with colour and b/w reproductions of Blake's drawings and watercolours. Contents: Morton D. Paley, William Blake and Robert Blair's 'The Grave'. Martin Butlin, The History of Blake's Illustrations to 'The Grave' and The Newly Discovered Water-colours. Blake's twenty watercolour designs, with a Catalogue and illustrated Commentaries by Martin Butlin. Robert Blair's The Grave, from Cromek's edition 1808. Schiavonetti's engravings of twelve of Blake's designs, from the 1808 edition. Blake's rejected engraving of 'Death's Door'. Printed throughout in black and white and colour on 200 gsm archival, acid-free paper. With A portfolio (35x28x2.8 cm) bound in maroon calf, with tongue-and-strap closure blocked in gold, flap blind-embossed with double rule border, lined in red; all in close replication of the portfolio made sometime after 1822 to contain: 19 (of 20) watercolour inventions by Blake in illustration of Blair's The Grave, mounted on thick beige paper within ruled and tinted borders and trimmed to 33.3x26.7 cm; here reproduced in facsimile. One of 36 copies of the Portfolio, Plates and Book in cloth-covered double slipcase, numbered I-XXXVI."*



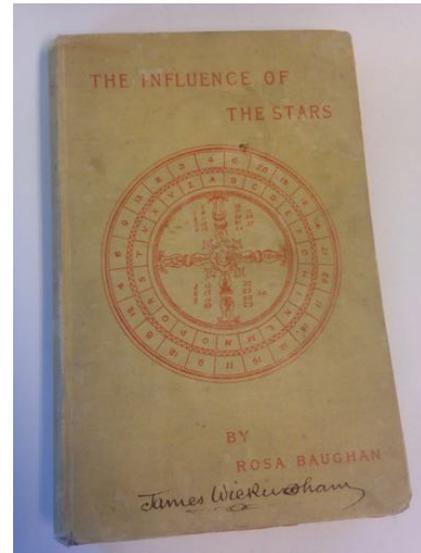
Eckels, Howard Samuel. **Post Mortem Stains and Putty Color.** Philadelphia: Press of H.S. Eckels & Co., 1922. First Edition. Minor shelf/edge wear, joint starting at staples, light/even toning to textblock, ownership signature and notation at front, else tight, bright, and unmarred. Navy cloth boards, printed label, fold-out map (in red) of circulatory system. 12mo. 53pp plus adverts. Illus. (color print). Very Good+. Hardcover. (#8966) \$245.00

*Includes 'modern' book curse, "'Notice' / This book is the property of G. L. Dodds. / Read if you care to but do not mark, destroy, or carry out of back room. / G.L. Dodds / P.S. I weigh 157lb. Let this be a warning to you. / G.L.D."*



An impassioned and informed cry of support for the repeal of the 1604 Witchcraft Act on the not unreasonable grounds that it was total idiocy. A scarce pamphlet that serves the dual purpose of bringing the barbarisms of the witch hunting age to pillory and also providing a number of anecdotal or eyewitness accounts to that in one period would have been taken as proof of devilish doings but that in this more enlightened age suggest something other. A fascinating item.

Anon. **A Discourse on Witchcraft.** Occasioned by a bill now depending in Parliament, to repeal the statute made in the first year of the reign of King James I, intituled, An act against conjuration, witchcraft, and dealing with evil and wicked spirits. Containing, Seven Chapters on the following Heads. I. To prove that the Bible has been falsely translated in those Places which speak of Witchcraft. II. That the Opinion of Witches, has had its Foundation in Heathen Fables. III. That it hath been improved by the Papal Inquisitors, seeking their own private Gain, as also to establish the Usurped Dominion of their Founder. IV. That there is no such Thing as a Witch in the Scriptures, and that there is no such Thing as a Witch at all.... London: Printed for J. Read, in White Fryars, 1736. First Edition. Disbound, obviously removed from a sammelband at one point as there is leather residue to the spine. Clean and fresh, strong, excellent paper quality with a number of contemporary annotations and manicules to the margins indicating pertinent sections of the text. 47pp. Good. Disbound. (#8996) \$550.00

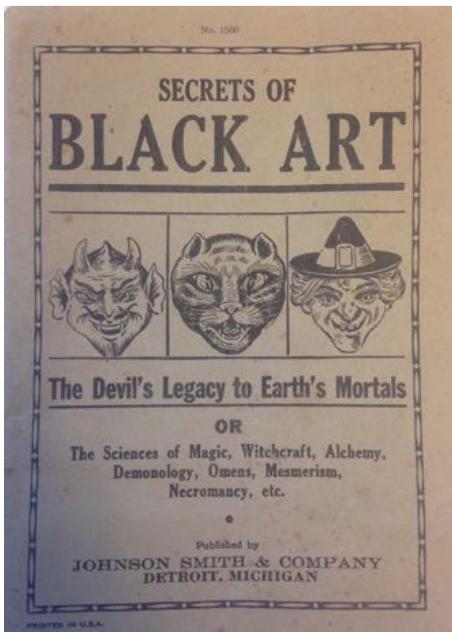


Baughan, Rosa. **The Influence of the Stars: A Book of Old World Lore.** London: George Redway, 1889. First Edition. Light shelf/edge wear, dampstaining to boards, loose binding with disbound frontispiece leaf (although intact tissue paper laid over title page), else tight and bright. Bound in yellow binder's cloth, printed cover boards with red lettering and in symbol in red, Wheel of Pythagoras, includes frontispiece also with the Wheel of Pythagoras, facsimile of woodcut 1657. Cover includes the signature inscription in pen below author: "James Wickersham", as does the title page. Endpapers are in good condition with intact bookplate: "Ex Libris James Wickersham, 1116 (in pencil)". 8vo. 195pp., plus 48pp. with George Redway's publications catalog. Illus. (b/w plates). Very Good. Hardcover. (#8990). \$200.00

*Text is parsed into three parts: Part I. – Astrology, Part II. – Chiromancy, and Part III. – Physiognomy, "to which are added Chapters on the Significance of the Moles of the Body astrologically considered, the Mystical Wheel of Pythagoras and the Methods of working in it." Rosa Baughan, like many 19th century mystical creatures, wrote on the hot topics of the day, including astrology, palmistry, clairvoyance, etc. not*

unlike the school of Crowleian thought. Also, living a short life, she published more than 20 clandestine titles, probably consumed by many British elite of prominent affluence.

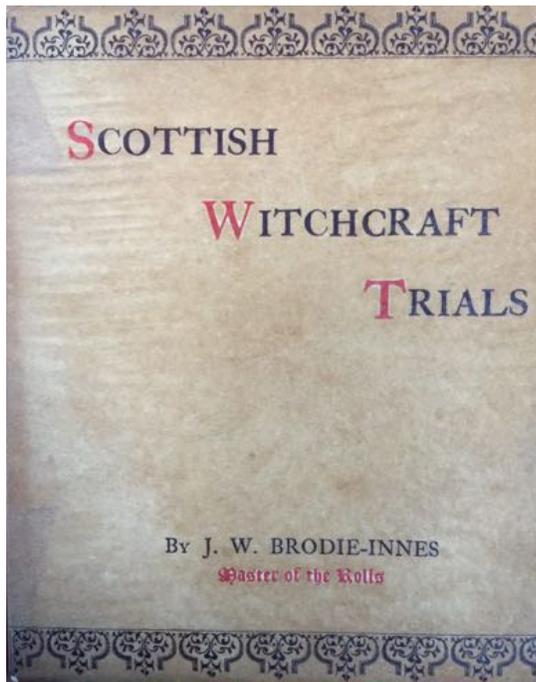
The more fascinating element to this particular volume is the provenance. The book was owned and part of the library of James Wickersham, district judge for Alaska, appointed by President William McKinley and delegate to Congress until 1917. Wickersham was a die-hard politician who often fought on the side of both Yukon interests for the environment in Washington, but also sided with gold-mongering business ventures in Alaska. He also made the first recorded attempt to climb Mt. Denali, although failing due to the "impassable mountain face" later known as Wickersham Wall. He also authored a book called "Whence Came the American Indians?: A Study in Comparative Ethnology" compiling anthropological observations of local tribal customs, referencing early indigenous people's observations of astrology, divination, and even witchcraft. This is perhaps the tie-in to Ms. Baughan's title, as a reference book, and maybe likely the reason it existed in a frontiersman's library in Alaska.



Anonymous. **Secrets of the Black Art - The Devil's Legacy to Earth's Mortals, or The Sciences of Magic, Witchcraft, Alchemy, Demonology, Omens, Mesmerism, Necromancy, etc.** Detroit, MI: Johnson Smith & Co., nd. Reprint. Minor shelf/edge wear, else tight and unmarred. [32pp.] Very Good+ in Wraps. Staplebound Wraps. (#9021) \$150.00

A short popular guide to the magical arts originally written at some point in the late 1870's by a chap called Herman, although his name seems to have disappeared

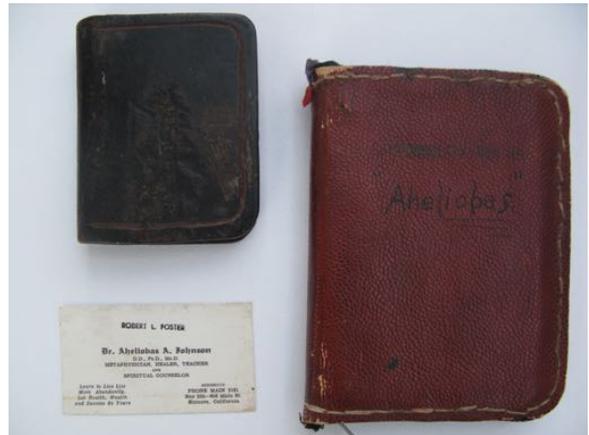
off the cover by the 1880 Wehrman Bros. edition, the Wehrman imprint suggests a reprint of an earlier work as they were most notably a clearing-house for other publishers seeking to bucket their leftover sheets to a mass distributor. The name of Herman was most likely a nom de plume adopted in reference to Hermann The Great, at that point one of the most important and well known magician-illusionists on the international vaudeville circuit, with an audience that numbered in the hundreds of thousands. I can find no record of the title actually being written by Hermann, although anything is possible, the text is predominantly in the first person, and he is known to have penned a number of works. This is most likely a 1930's reprint from the original 19th century sheets, the paper quality is as low as it is possible to get without being either a Tijuana bible or a bus ticket and shows uniform browning. There's a closed tear to one page midway through, but despite the forces of light being resolutely aligned against it, there's a surprising degree of durability. It's a stubborn little item with some fraying along the spine and a little edgewear, but is essentially very good indeed. Primarily the kind of text that could easily be subtitled "Dark Arts for Dummies" (many thanks to Kim Schwenk for that reference), this is an early example of the type of slightly lurid pamphlet floating around in large quantities at the turn of the 20th century, usually in conjunction with the rising popularity of stage magic; some examples however crossed over into what might be referred to as "real" magic. This actually serves as a primer (albeit populist) in the fields of alchemy, a spot of witchcraft and some pretty sketchy demonology. An intriguing survival.



Brodie-Innes, John William. **Scottish Witchcraft Trials**. London: Chiswick Press, 1891. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Original glassine wrappers printed in black and red, embellished scrolls and letters to front wrapper, scrollwork and red stamp on rear wrapper (“Odd Volumes” surrounded by “There is divinity in odd numbers”). 8 vo (143 x 115 mm) 66pp. Tastefully embellished with engraved head and tail pieces throughout the volume and the Chiswick Press lion and anchor printer’s mark. Completely unopened. Edition limited to 245 copies, privately issued to the Members of the Sette of Odd Volumes, number XXV, includes a 13 page bibliography of the “Privately Printed Opuscula” and a directory of members from 1878-1891. Near Fine in Near Fine Dustjacket. Hardcover. (#9079) \$450.00

*Although twee and delicate, a nearly divine copy of this scarce volume of bibliophilic and scholarly witchcraft history. Hard to find with original glassine and in such unscathed condition. John William Brodie-Innes, lawyer by trade and occult fiction/history author, was also a conspicuous leader of the Hermetic Order of the Golden Dawn at the Amen-Ra Temple in Edinburgh, Scotland, c. 1894. Although a brief, but afflicted stint as Imperator, Brodie-Innes rubbed elbows with Moina Mathers, Samuel Liddell MacGregor Mathers (Golden Dawn), and suspiciously, Dion Fortune and Bram Stoker. More known for his wildly popular occult fiction, “Morag the Seal” [1908] “For the Soul of a Witch” [1910]; and “Devil’s Mistress” [1915], the Scottish Witchcraft*

*Trials was an example of his examination into early modern Scottish law on witchcraft accusation and execution methods post-trial. This treatise was read before the secret club, Sette of Odd Volumes, bibliophile meeting at Limmer’s Hotel, London, on Friday, 7th November 1890, before its publishing in 1891. Brodie-Innes was one of the few 19th century lawyers to have a successful law practice in both Edinburgh and England, while skirting his occult and society performances. At the time of this printing, he was known as the “Master of the Rolls.” Culpeper English Physician*



Johnson, Dr. Aheliobas A. (1886-1955). **Collection of Esoteric Notebooks**. nd. [circa 1914-1955]. Unique. Light/moderate shelf/edge wear, else tight and bright. Front cover is etched with scratches and back cover, includes an inscription of “Aheliobas A Johnson” and various prick marks. Tight. End papers are hinged with denim-like cloth pastedowns. Very Good. Hardcover. (#8984) \$1,000.00

*Dr. Aheliobas A. Johnson was a metaphysician, healer, teacher, and spiritual advisor who resided in Lake Elsinore, CA and Pasadena, CA. The two notebooks included in this collection reflect the spiritual teaching of the “I Am” movement for new religious thought of the “Christ consciousness” and the Ascended Masters Teaching beginning in the 1930s, as illustrated in the annotations of Dr. Aheliobas Johnson.*

*Items: Small leather bound notebook with alphabetical section tabs contains a ‘symbol’ dictionary [legend] of various common English language words paired with an invented symbol. Many of the symbols are esoteric, if not alchemical, in nature. Cryptic text throughout. Leather zipper case contains tipped in copy of Joseph Sieber Benner, “The Impersonal Life,” 14th (e) Memorial Edition, 1944, C.A. Willing, Publisher, Los Angeles. Benner was the first to introduce the Knowledge and Teachings of Impersonal Life (also known as the “I AM” Teaching) to the world. Benner believed he was a*

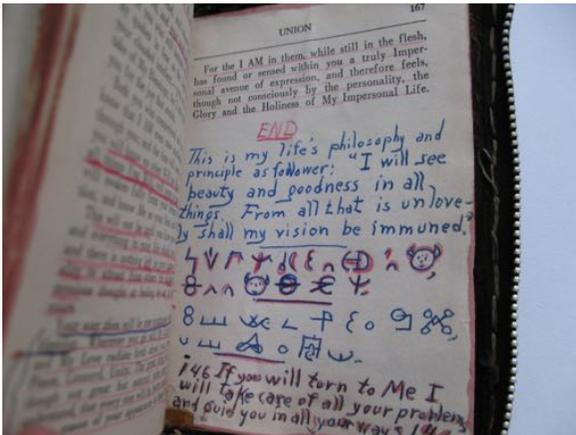
prophet of God, and was first published in July 1914. He also taught that Christ proclaiming, "I AM" indicated "the true spirit that resides in every human being." The "SUN center" was an Ohio group formed in 1920 around Benner's teachings. Other theosophical movements, equally as eccentric who embraced "I AM" included the mystical Godfre Ray King (aka Guy Ballard) also located in California. In the mainstream, Elvis Presley was introduced to Benner's work by his hairdresser-turned-guru, Larry Geller. In the last 13 years of his life, Presley gave away hundreds of copies of the book and allegedly had a copy with him on the night he died.

The publication is heavily annotated throughout with handwritten notes, more cryptic texts by Dr. Johnson, and paper is edged in red ink. Outside of the case cover has inscription of "Aheliobas" in pen and undecipherable gold lettering. Soft case cover also is hand-stitched and includes some wear. A strange, but telling insight into the beginnings of California's experimentation with alternative religious movements and the formation of cult communities. Ephemera included: Business card of Dr. Aheliobas A. Johnson, residing in Elsinore, CA. [Provenance]

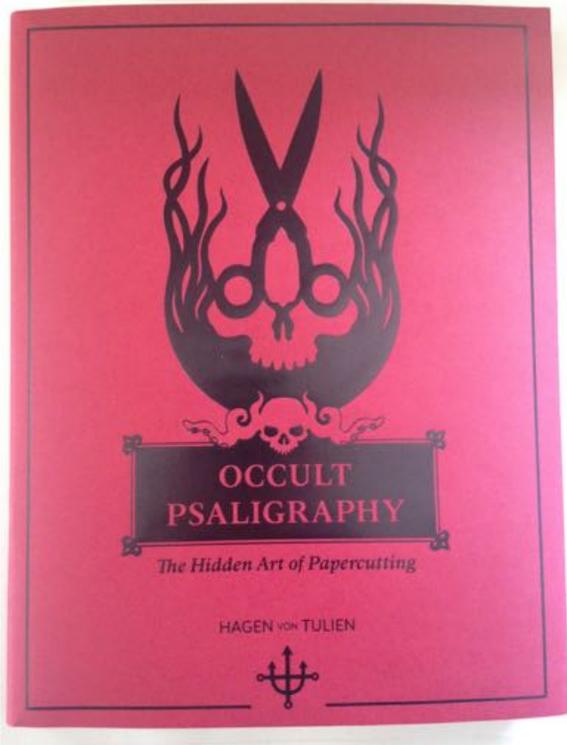


Fleischauer, Louis. **Flesh Art Book**. Berlin: Aesthetic Meat Front/AMF, 2014. Limited Edition. Tight, bright, and unmarred. Cased in leather 'corset' (see below). 44pp. Illus. (color and b/w plates). Fine in Fine Case. Hardcover. (#9084 \$450.00)

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 Kaos 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 industrial

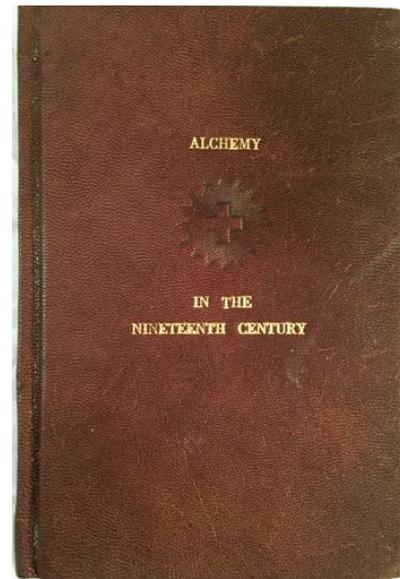


*complex manifesto. “Louis Fleischauer, is a sculptor, and body-artist using organic materials such as animal hides, bones, flowers, blood and his own skin. In his public rituals he turns humans into living sculptures and instruments, including his own body. Through a mix of agony and euphoria Louis falls into a state of trance. His sculptures are a reflection of this experience.” – from the AMF biography.*



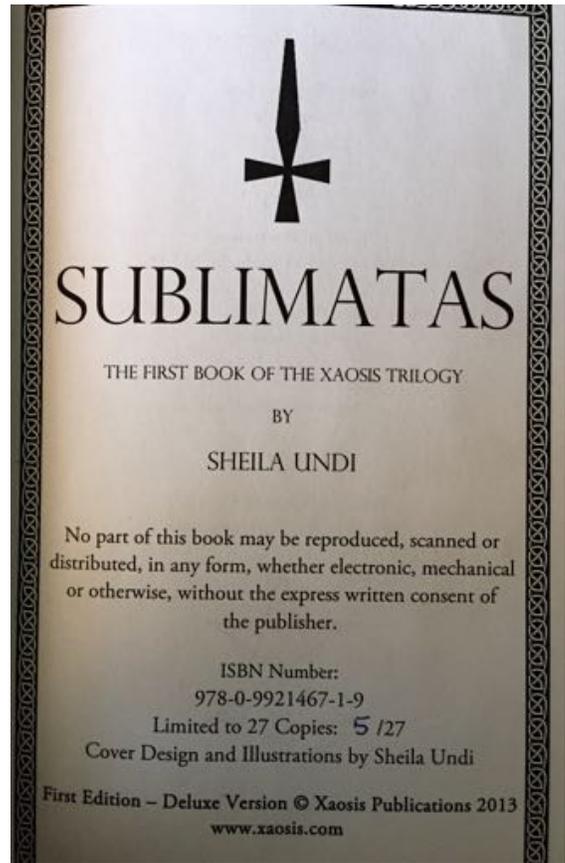
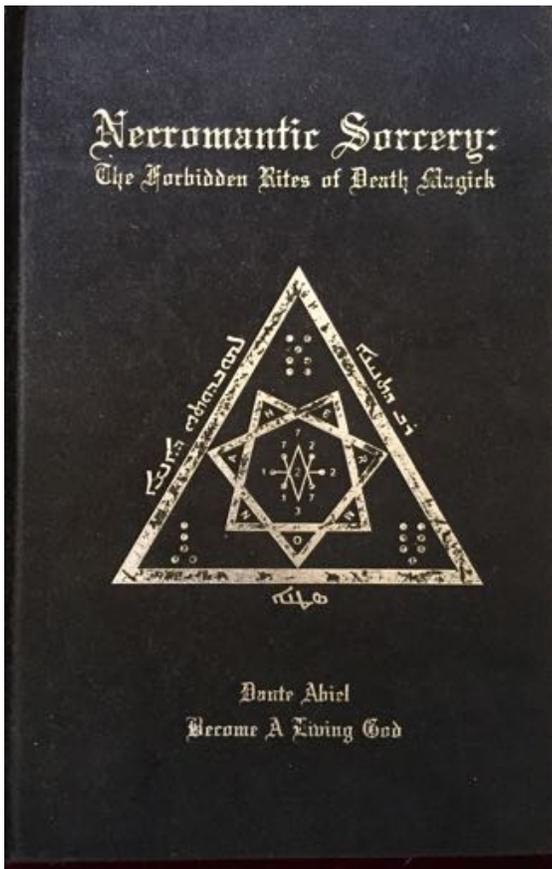
Tulien, Hagen von. **Occult Psaligraphy: The Hidden Art of Papercutting.** Seattle: Ouroboros Press, 2013. First Trade Edition. Tight, bright, and unmarred. High-grade black cotton book-cloth with blind-stamped device to front cover in black-foil stamped dust jacket. Large 8vo, printed in red and black on 100 lb. paper stock. Illus. (Over 100 illus., many being full-page papercuts). This is part of the Artist Edition, enhancing the limited edition of 888 copies. Near Fine. Hardcover. (#9007) \$100.00

*In Occult Psaligraphy, Von Tulien expresses these magical states in a series of over 100 papercuts. This bilingual text in English and German, includes introductions by the artist and publisher William Kiesel, who speaks to the practice of papercutting in diverse esoteric traditions worldwide, including China, Japan, Mexico, Europe, Indonesia and America.*



Blavatsky, Helena Petrovna. **“Alchemy in the Nineteenth Century,”** *La Revue Théosophique.* Canada: Marillion Publishing, 1891-1892. Limited Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Full bound leather copy is hand tooled with gold foiling on cover and on book spine and a blind tooled, embossed symbol on cover with hand marbled end sheets. 8vo. 61pp. Near Fine. Hardcover. (#8989) \$50.00

*Translated by Thomas Williams, reprinted from “Theosophical Sifting” Volume 4, Theosophical Publishing Society. Text is reprinted on a common stock, medium weight cardstock. This book was privately bound using a custom printed edition of the book based upon the Theophania Publishing [Canada] edition, 2015. It is not uncommon for books on the occult to be reprinted and rebound in special edition format, Marillion Publishing, [Canada] created this example. Helena Blavatsky, renown Theosophist and often, outlandish spiritual author, professed her views and erudition in “Alchemy” to further ideologies about man and divinity in the search for the Secret Doctrine of archaic chemistry. Blavatsky wrote, sometimes under the influence of hashish, several books filled with esoteric lore, which owed a great deal to Hindu and Buddhist systems of thought, and brought to public awareness in the West such concepts as karma, prana, kundalini, yoga and reincarnation. This treatise, originally published immediately after her death, was perhaps one of the last illuminations she wrote after establishing her own publishing house, Theosophical Publishing Society in 1888.*



Abiel, Dante. **Necromantic Sorcery: The Forbidden Rites Of Death Magick. Presented by E.A. Koetting.** Become a Living God, 2014. First Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Black velvet boards, silver gilt lettering and decorative elements, black endpages. 8vo. 279pp. Illus. (b/w plates). Glossary. Limited edition of 300. Near Fine. No DJ, as Issued. Hardcover. (#9093) \$750.00

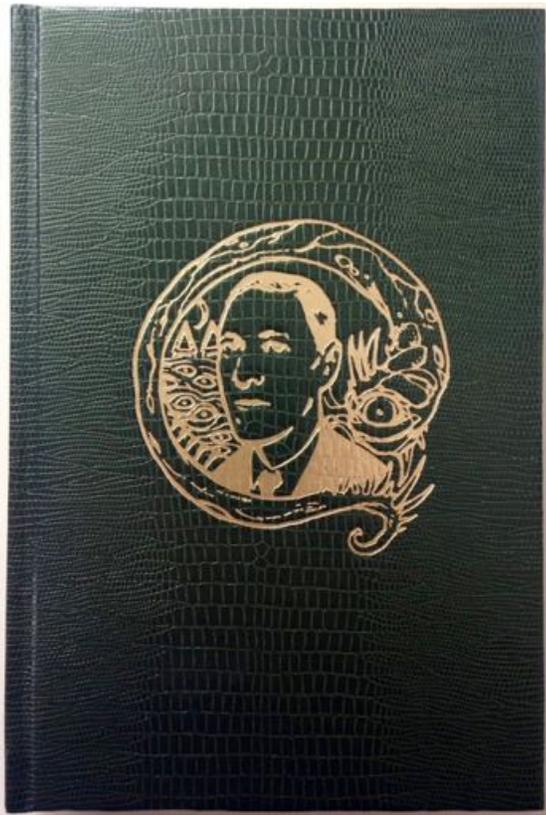
*The 'fine velvet edition' (there was a smaller edition bound in leather).*

*"Necromantic Sorcery is the FIRST grimoire to ever expose the most evil mysteries of death magick from the Western, Haitian Vodoun, and Afrikan Kongo root currents. In it, you are going to learn the most extreme rituals for shamelessly exploiting the magick of the dead, and experiencing the damnation of Demonic Descent on the Left Hand Path." (from the publisher)*

*A provocative approach to Saturnian Necromancy. Rather scarce in the market.*

Undi, Sheila. **Sublimatas: The First Book of the Xaosis Trilogy [Deluxe Edition].** Verdum, QC: Xaosis, 2013. Limited Edition. Minimal shelf/edge wear, signed by the author, else tight, bright, and unmarred. Full leather binding, in blind lettering and decorative elements, black ribbon bound in. Small 8vo. 263pp. Illus. (b/w plates). Numbered limited edition, this being 5 of 27. Signed "and consecrated" by the author. Near Fine. No DJ, as Issued. Hardcover. (#9094) \$1,250.00

*This edition contains an additional chapter on "Daemonic Language", and a number of black & white images, not included in the standard edition. Standard edition was of 72 copies and is now out of print. The book deals with Satanic black magic in the gnostic antinomian approach. Exploring, with a reasonably high intellectual level, the nature of dark matter/energy and how they relate to gnostic cosmologies, etc. It takes a rather empirical approach, contextualizing black magic in theory and practice. Undi, following the publication of this book, underwent a transformation and/or breakdown (depending upon who is speaking) and thus this will be the only book to be published of the intended trilogy. While she is not without controversy, there are those who suggest that it is the strength of this work that drove her from its practices. There is some indication that she only signed approximately 10 of the 27 and, further, that at least 4 of the 27 have been burned.*



*be tomorrow's foe and nothing is as it seems. The history of the world is not what he has been taught—and the tentacles reaching out for him from the shadows of a forbidden past may hold not only his one chance of escape from the terrifying forces closing around him, but the last hope of life on Earth..."(publisher's note)*



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

*Cover art by Caniglia and book design by Larry Roberts.*

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

*As he flees across the witch-haunted Massachusetts landscape toward the mysterious seaside town of Innsmouth, Owen finds himself caught up in a secret war between the servants of the Great Old Ones and their ancient enemies, a war in which yesterday's friend may*



Mystic Order of Veiled Prophets of the Enchanted Realm (M.O.V.P.E.R.). **"Welcome Prophets" Meeting Tapestry.** [Unknown], c. 1940s. Bright

and clean. 18" X 12". Offset printed image and text in yellow and blue ink on white linen cloth. Near Fine. (#9095) \$300.00

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



**Dragonomicon [Art Binding].** Portland, ME, 2015. Unique. Tight, bright, and unmarred. Sculptural leather binding with claw, chain, and bucklements, crocodile closure strap, aged blank paper textblock. 4to. np. Near Fine. Hardcover. (#8889) \$350.00

*While the binding is tight, the work overall reflects an interesting and unusual emerging talent.*



**Necronomicon [Art Binding].** Portland, ME, 2015. Unique. Tight, bright, and unmarred. Sculptural leather binding with dried frog and various other elements, aged paper textblock. 4to. np. Fine. Hardcover. (#8890) \$450.00

*Textblock is an aged laser-printed edition of the text. A compelling sculptural piece.*



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