

## 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.

### Rare Books LA, Fall 2021

1. Ansell, Robert [editor]. **Abraxas: an International Journal of Esoteric Studies.** London: Fulgar Limited, 2009. First Edition. Tight, bright, and unmarred. Single issue, fully color and black and white illustrated journal, out of print, with slight buckle to rear covers and pages, small fold on rear wraps, otherwise a near fine copy. Large quarto format, printed on high quality paper, 128pp. + illustrations. Issue I. Very Good+. Original Wraps. (#9694) \$80.00

*These are esoteric essays from prominent and diverse sources from the magickal community of scholars. Artists and authors include Daniel A. Schulke, Francesco Parisi, Sarah Penicka-Smith, Rebecca Beattie, Stuart Inman, Dolorosa, and Aleister Crowley. A visual and provocative collection of word and art.*

2. Baring-Gould, Sabine. **The Book of Werewolves.** London: Smith, Elder and Co., 1865. First Edition. Recased in half red leather and cloth boards, elaborately decorated in gilt on the front panel and gilt lettering with black title band. Very little wear to extremities, only some foxing on beginning pages and on frontispiece engraving which does not diminish image, otherwise tight, bright, and unmarred, an exceptional copy. Includes paste down of original gilt, ornamental spine on rear papers. Has former owner signature on two pages. xi, 8vo., 266 pp, 1 unnumbered leaf of plates, advertisement in rear. Fine. Half Calf. (#9461) \$6,500.00

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

3. Baskin, Leonard. **Imps, Demons, Hobgoblins, Witches, Fairies and Elves.** New York: Pantheon, 1984. First Edition. Tight, bright, and unmarred. DJ bright and clean. Quarterbound, cream cloth spine, black paper boards, red ink lettering, in blind decorative element, red endpages. 8vo. np [46pp]. Illus. (color plates). Large dated inscription by Baskin taking more than half the ffepp. Fine in Fine Dustjacket. Hardcover. (#7687) \$150.00

4. **Batak bark "Book of Charms" cigarette advertising trade card.** United Kingdom: Issued by Imperial Tobacco Company, [1920-1929]. First Edition. Unmarred printed double-sided trade card measuring: 2-5/8 " x 1-3/8 " or 6.5 cm. x 3.5 cm. Illustrated with image of Sumatran batak bark book with text on verso. Single card in a set of originally 50 cards on charms. Very Good+. (#9996) \$45.00

*From the back of card: "The Batak, or Bark Book of Charms, is a magical ritual implicitly believed in by the natives of Sumatra. It is consulted as a reliable guide and counselor in their private and important affairs. In the East Indian Archipelago superstition talismans, and amulets, play a most important part*

*in the lives of the natives. Sickness is attributed to the patient being possessed of an evil spirit, and their witch doctors profess to expel the intruder by the means of charms. Often the names of the sufferers are changed in order to deceive the evil spirits." Issued as an advertising trade with Wills's Cigarettes in Bristol and London.*

*Cigarette cards were issued by tobacco manufacturers to stiffen cigarette packaging and advertise cigarette brands. Between 1875 and the 1940s, cigarette companies often included collectible cards with their packages of cigarettes. Cigarette card sets document popular culture from the turn of the century, often depicting the period's actresses, costumes, and sports, as well as offering insights into mainstream humor and cultural norms.*

**5. Cantigas de Exu: 196 Pontos Cantados, Pontos Riscados.** Rio de Janeiro, Brazil: Edições Crença, [1970s]. First Edition. Tight, bright, and unmarred. Loose title page, otherwise clean. 96pp+ illus., diagrams. Color wrappers. Very Good+ in Wraps. Softcover. (#10852) \$100.00

*Used to attract the attention of the spirits, songs and invocations are essential parts of the ceremonies of Umbanda. Pontos Cantados de Umbanda - Songs for the Spirits, also seals for various rituals... In Candomblé and Umbanda, Exú is the orixá that serves as the messenger between humankind and the orixás. In Portuguese.*

**6. Clarke, Arthur C.; Fletcher, Erin [binder]. 2001: A Space Odyssey [Design Binding].** New York: The New American Library, Inc., 1968/2019. First Edition. French-style fine binding with laced-in boards; bound in black buffalo skin with back-pared onlays in white, yellow and fuchsia goatskin, teal and lilac suede and yellow, orange, teal and light pink kozo paper; onlays are embellished with embroidered cotton floss; edges decorated with brushed-on white gouache and sprinkled with black gouache; hand-sewn double core French endbands in cotton embroidery floss; headband sprinkled with black gouache; matching edge-to-edge doublures with inlay of black calfskin which is blind tooled;

flyleaves made by the binder to match edge decoration; endpapers include a cropped printed image of a Van Gogh and Wyeth painting with handmade kozo paper in teal and yellow. Housed in a clamshell box covered with black buffalo skin with onlays of handmade moon paper and scribble paper; center onlay is covered in black calfskin and blind tooled; trays covered in handmade moon paper and lined with handmade mottled purple paper; box is wrapped in handmade olive colored paper with coyote foot bone. Fine in Fine Archival Box.

Hardcover. (#9908) \$5,500.00

*"The tale of 2001: A Space Odyssey was a collaboration between Arthur C. Clarke and Stanley Kubrick. Therefore the design takes cues from both the text and the film as a nod to this collaboration. Clarke divides his epic telling of human evolution into six parts. For my binding of this novel, I wanted to recreate each part as a tactile experience while the viewer moves through the enclosures and into the binding.*

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

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

*In an attempt to save himself, Dave flees from the empty ship and enters the final stages of his evolution. This is communicated by the interior side of the boards, flyleaves, edge decoration and endpapers. In his escape pod, Dave enters a space with gaping black shafts filled with squares, triangles and polygons before emerging into a white space peppered with a myriad of tiny black specks overhead. Dave ends this portion of his journey in a room where the objects seem familiar but at closer*

*inspection deemed poor replicas. Dave calls out how two paintings hung on the walls are quite blurry yet recognizable. These two paintings are Van Gogh's Bridge of Arles and Wyeth's Christina's World. I altered and cropped these paintings for the endpapers to be the final visual representation of the book before getting to the actual text." [binder statement]*

**7. Collection of Goth and Goth Fashion Mail Order Catalogs.** [Fullerton, CA], 1999-2000. First Edition. Tight, bright, and unmarred. Some tearing and wear to wrappers, otherwise in very good condition. Four black and white, mail order photocopied catalogs (zines), 8vo, multi-pp + illus. Very Good in Wraps. Staplebound. (#9805) \$40.00

*Ipsa Facto opened in 1989 in Fullerton, CA by Terri Kennedy, the store first hosted an art gallery and evolved into a gothic and punk fashion boutique for goth music, apparel, accessories, and other subculture supplies. Also mail order catalogs from Tara Grafix and Anything But Typical.*

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

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

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

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

10. [Count of Saint Germain (attributed)]; Koss, Nick [ed.]. **Triangular Book of St. Germain.** Seattle, WA: Ouroboros Press, 2015. Limited Edition. Triangular hand-bound and stitched in red and black letterpress wraps; 48 pp.; full color interior printing in English and French text; illus.; limited to 444 copies. As New. Original Wraps. (#9180) \$65.00

*The edition of the 'Triangular Book' was deciphered, transcribed and translated by Nick Koss, who also executed the research and editing of the text. An excellent essay by Koss about the provenance of the manuscript is featured in "Clavis 3: Cipher & Stone." The edition is limited to 500 copies in three editions. 26 special copies bound in full leather accompanied by a hand-wrought silver Longevity Talisman featured in the original manuscript. 26 copies in full leather and 444 copies bound in letterpress wraps. Design and typesetting by Joseph Uccello. - from the colophon.*

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

*Autobiography of English high priestess and witch, Patricia Crowther, initiated under the teaching of Gerald Gardner. An intimate read from the British circle of well-practiced witches and warlocks developing Wiccan roots. Introduction by Dr. Leo Martello, New York witch and radical queer activist of the 70s pagan movement and Strega tradition.*

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

12. De Santander, Amadeo. **O Livro da Bruxa ou a Feiticeira de Évora.** Rio de Janeiro, Brazil: Editora Eco, 1961. 11th Edition. Tight, bright, and unmarred. Like New. Perfect bound with full color wrappers. 153pp + illus. index. Very Good+ in Wraps. Softcover. (#10858) \$125.00

*In Portuguese. "Sages of Galicia as being from the original extracted from the Flor Sanctorum, dating from the Moorish times of Évora, containing an oracle. Bruxa Evora is a Brazilian witch spirit, a deified Moorish sorceress. Bruxa Evora speaks fluent Portuguese, Arabic, and Latin, but she is full of surprises and may know other languages, too. She is a font of mystic, esoteric, and botanical secrets. Bruxa Evora means the "Witch Evora," but it should really be the Witch of Evora. Evora is not her name, which is a secret. Instead Evora names a Portuguese city variously ruled by Romans, Moors, Christians, and Visigoths. In the Roman era, Evora was the home of a large Temple of Diana, and perhaps Bruxa Evora is a survivor of those days. Portugal suffered comparatively mild witch hunts, but a woman was burned as a witch in Evora in 1626. Bruxa Evora is the matron of those who practice magical arts. She is petitioned to oversee the spell process and for magical instruction and information."*

13. Farelli, Maria Helena. **Os Rituais Secretos da Magic Negra e do Candomblé.** Rio de Janeiro, Brazil: Editora Eco, 1976. First Edition. Tight, bright, and unmarred. Near Fine. Stamped on half-title. Color wrappers, perfect, 157pp. Illus. Index. Very Good+ in Wraps. Softcover. (#10853) \$150.00

*In Portuguese. Witchcraft. Magic. Candomblé. Black magic. Rituals. Personal and Spiritual Development. Religion. Candomblé emerged in Brazil in the 19th century, and exhibited a mixture of African religions such as Yoruba, along with Catholicism and other West African traditions from people such as the Fon and the Bantu. The name itself means "dance in*

*honor of the gods," and many rituals and ceremonies incorporate music and dance in order to contact or summon spirits. Like many Afro-Caribbean religions that originated from West Africa, there are few written texts or doctrines for Candomblé; most traditions and principles are passed down orally through generations. Candomblé is practiced mainly in Brazil and also some other countries around the world by about 2 million people.*

14. Farelli, Maria Helena. **Os Rituais Secretos da Magic Negra e do Candomblé.** Rio de Janeiro, Brazil: Pallas, 1977. Second Edition. Tight, bright, and unmarred. Near Fine. Stamped on half-title. Color wrappers, perfect, 157pp + illus., index, bibliography. Very Good+ in Wraps. Softcover. (#10854) \$100.00

*In Portuguese. Witchcraft. Magic. Candomblé. Black magic. Rituals. Personal and Spiritual Development. Religion. Candomblé emerged in Brazil in the 19th century, and exhibited a mixture of African religions such as Yoruba, along with Catholicism and other West African traditions from people such as the Fon and the Bantu. The name itself means "dance in honor of the gods," and many rituals and ceremonies incorporate music and dance in order to contact or summon spirits. Like many Afro-Caribbean religions that originated from West Africa, there are few written texts or doctrines for Candomblé; most traditions and principles are passed down orally through generations. Candomblé is practiced mainly in Brazil and also some other countries around the world by about 2 million people. In Portuguese.*

15. Flusser, Vilem; Maltez Novaes, Rodrigo [trans]; Feinstein, Samuel [binder]. **The History of the Devil [Design Binding].** Minneapolis, MN: Univocal Publishing, 2014. Limited Edition. Tight, bright, and unmarred. Full black leather binding, endpages with Diane Bond handmade paste paper, fore-edge and tail decorated with graphite, head decorated with graphite and 22K moon gold; leather headbands with silk wrapping, boards covered in black Harmatan goatskin leather, infilled turnins, in

blind tooling with a multi-faceted hexagon tool cut by the binder, gilded tooling in moon gold; archival cloth clamshell box, printed spine label, ultrasuede lining [detailed treatment description laid in]. 8vo. 218pp. Signed binding. Fine in Fine Archival Box. Hardcover. (#10275) \$2,500.00

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

16. Gaffarel, Jacques [1601-1681]; Michaelis, Gregorius [1625-1686] [editor]. **Curiositez inovyés, hoc est, curiositates inauditae de figuris Persarum talismannicis, horoscopo patriarcharum et characteribus coelestibus** Cum Notis quibusdam ac Figuris edita, opera. Hamburgi; Amsterodami: Apud Gothofredum Schultzen; Janssonio Waesbergios, 1676. Later Edition/First Latin. Rebound and trimmed in one quarter calf on boards, gilt spine bands, slight to moderate shelf/edge wear, bumped boards and light to heavy sporadic foxing. Translated into Latin from the French with Hebrew references. [110], 290 [i.e. 294],

[1], 498, [48] pages, 30 unnumbered leaves of plates (some folded) : illustrations ; 17 cm (8vo), includes index. Includes added engraved title page. Errors in pagination: p. 62-65 (first sequence) repeated; blank verso of page 303 (second sequence) not assigned a number. Bound with: M. Gregorii Michaelis ... Notae in Jacobi Gaffarelli Curiositates; has own title page with: "Hamburgi, apud Gothofredum Schultzen / 1676." with printer's device. The "Notae" has separate pagination and register. With former owner ex libris on front endpaper. Very Good+. Boards. (#10270) \$1,500.00

*Jacques Gaffarel (Latin: Jacobus Gaffarellus) (1601–1681) was a French scholar and astrologer. He followed the family tradition of studying medicine, and then became a priest, but mainly developed his interests in the fields of natural history and Oriental occultism, gaining fluency in the Hebrew, Persian, and Arabic languages. His most famous work is Curiositez inouyes sur la sculpture talismanique des Persans, horoscope des Patriarches et lecture des estoiles ("Unheard-of Curiosities concerning Talismanical Sculpture of the Persians, the horoscope of the Patriarchs, and the reading of the Stars), which was published in French in 1629 (and translated into English in 1650, by Edmund Chilmead). Jewish astrology developed independently from the mythology and star-gazing of the ancient Greek and Roman civilizations. Gaffarel included in his work two large folding plates of "the Celestial Constellations expressed by Hebrew characters", and asserted that the letters of the Hebrew alphabet could be interpreted from the constellations and that the heavens could be read as if a book. The book enjoyed phenomenal success. René Descartes read this work with interest and the French physician and mathematician Pierre Gassendi (1592–1655) defended it. Unheard-of Curiosities was one of 1,500 books in the Library of Sir Thomas Browne and one of the varied sources of his encyclopaedia entitled Pseudodoxia Epidemica. Browne alludes to Gaffarel's astrology in The Garden of Cyrus thus: Could we satisfy our selves in the position of the lights above, or discover the wisdom of that order so invariably maintained in the*

*fixed stars of heaven.....we might abate.....the strange Cryptography of Gaffarell in his Starrie Booke of Heaven. Gaffarel contributed to the debate between Marin Mersenne and Robert Fludd. On the other hand, the Sorbonne rejected Gaffarel's work and ridiculed him; however, he gained the protection of the powerful Cardinal Richelieu, who made him his librarian and sent him off first to Italy, then to Greece and Asia to retrieve rare books (reportedly including manuscripts by Pico della Mirandola.*

*OCLC shows over 7 copies worldwide. First edition published in 1629.*

17. Haich, Elisabeth. **The Wisdom of the Tarot.** New York: ASI Publishers, 1975. First American Edition. Tight, bright, and unmarred, in very condition. Bound in blue cloth with little wear to dust jacket, with cut out text block to include clear pocket insert on rear endpapers. 174 pp. + Illus., with 22 tarot cards, includes 2 advertisement cards in pouch. All cards present, no visible wear. Very Good in Very Good DJ. Hardcover. (#10283) \$225.00

*The Wisdom of the Tarot relates the path of higher consciousness through, color, shape and symbolic forms on the cards. Based on the Oswald Wirth deck, the text explains the major aspects of the tarot for an intuitive path of study enhanced with visual forms by illustrating archetypes of human development; with each tarot card identifying one archetype and its meaning. Elisabeth Haich was a Hungarian spiritualist teacher and co-founded Europe's first yoga school in Budapest. This edition translated by D.Q. Stephenson, noted yoga teacher and translator.*

18. Hiaason, Carl; Curry, Coleen [binding]. **Razor Girl [Design Binding].** New York: Knopf, 2019. Unique. Tight, bright, and unmarred. Staple binding with calf skin cover affixed to text with 15 wire staples threaded through metal and parchment tackets. Calf skin is hand-dyed, debossed, tooled and painted. Sewn onto cover are 23 blunted, sanded, and painted razor blades. Hand tooled and acrylic painted title recto. Doublures made of embossed and airbrushed suede with 3 additional razor blades. All edges airbrushed with acrylics. Airbrushed paper fly

leaves. Original dust jacket bound with book block.  
8vo. 333pp. Fine in Fine Archival Box. Hardcover.  
(#10478) \$2,250.00

*"The events in story spiral wildly out of control with razor sharp wit and I wanted to play on the title with a whimsical cover. I have a huge jar filled with used razor blades from a machine that I use to pare leather and decided to secure these onto a leather cover. The leather staple binding style is a throwback leather bomber jackets and embossing the leather with sandpaper is a nod to the sand selling scheme in the story." [artist statement]*

*Coleen Curry is a contemporary design binder. Since she bound her first book in 2003, Coleen's aim is to craft technically evocative bindings that provide a visual, sensual, and tactile experience. In 2009, Coleen received her Diploma in Fine Binding from the American Academy of Bookbinding (AAB). In addition to teaching at the American Academy of Bookbinding, Coleen has led workshops in leather and stone binding as well as leather dying and surface treatments since 2014. She is past President of the Hand Bookbinders of California and a current Board member of the San Francisco Center for the Book. Her work has been widely exhibited internationally and has won several awards. Coleen's work is held in private and public collections, such as the Bancroft Library, Boston Athenaeum and Bainbridge Museum of Art. Coleen is Canadian and lives on the California coast where she crafts design binding, and in her free time, swims and rock climbs.*

19. Hopkins, Blair. **All in a Day's [Sex] Work.** Elmwood Park, NJ: G&H SoHo, 2017. Second Printing. Tight, bright, and unmarred. Color pictorial boards, no dust jacket, as issued. 8vo. 208pp, incl. 29 pp color photo reproductions. Signed by the author. As New. Hardcover. (#9546) \$45.00

*First printing consisted of 12 copies in wraps, really done as a proof of concept/limited edition. This is, effectively, the first trade edition. Blair spent 3 years traveling around the country photographing and interviewing sex workers...this is the embodiment of that work. She leverages a variety of short, pointed questions to explore the day to day life of those who*

*work in in the too-often marginalized world of sex work.*

20. Hugel, Baron Friedrich von [Huegel]. **The Mystical Element of Religion As Studied In Saint Catherine Of Genoa And Her Friends.** London/ New York: J.M. Dent/E.P. Dutton, 1908. First Edition. Very minor shelf wear on two edges, volume two has very minor bump to front extremities. Both volumes with some foxing at start and end, else text and content clean and crisp, large margins, untrimmed. Two volumes bound in publishers brown cloth, embossed printers mark to covers, title in gilt to spines. Both title pages in red and black print. Volume one lacking first blank, no affect and cleanly removed. With two frontispieces, volume one with sepia tone engraving of St. Catherine and volume two with engraving of Battista Vernazza, transfers to tissue guards. Very Good+. Hardcover. (#10329) \$225.00

*Hugel, baron von Hugel (1852-1925), Roman Catholic philosopher and author who was the forerunner of the realist revival in philosophy and the theological studies of religious feeling [-Britannica]. "von Huegel was a remarkable man who set out to write a biography of Saint Catherine of Genoa and ended up writing an extensive and brilliant treatise on the 'philosophy of mysticism'. Catherine of Genoa (Caterina Fieschi Adorno, 1447-15 September 1510) was an Italian Roman Catholic saint and mystic, admired for her work among the sick and the poor and remembered because of various writings describing both these actions and her mystical experiences. She was a member of the noble Fieschi family, and spent most of her life and her means serving the sick, especially during the plague which ravaged Genoa in 1497 and 1501. She died in that city in 1510.*

*Using St. Catherine and her friends as illustrative examples, in this book he develops his well-known analysis of the*

*three basic elements of religion 1. the institutional, 2. the intellectual and 3. the mystical. While he saw the*

*mystical element as the summit of religion, von Huegel insisted that all three are necessarily present at the same time, and that the key to the highest spiritual life is attainment fo the proper balance among the three” [-Michael Downey, intro to 1999 edition].*

21. Huss, Mathias; David Wolfe [artist]; Eli Kahn [printer]. **La grāt danse macabre des hōmes** ["**Dance of Death at a print shop**"]. Portland, ME: Wolfe Editions, 1499; [2017]. Limited Edition. Limited edition print, in fine condition. Original woodcut rendition of 1499 plate in late Medieval early printed book, which not only has spectacular representations of death but also the first illustration of a printing office and a working printing press. Run of 25, signed and numbered by printer, approximately 11x17" Fine. (#9301) \$25.00

*One of the first representations of publishing’s workflow is the wood engraving published in an edition of the “Grande Danse Macabre”, by Mathias Huss (Lyon, 1499); a book representing all trades of the time, in a “Dance of Death” genre, late-medieval allegory on the universality of death. The wood cut depicts a printing press with a compositor, two printers and a bookseller – from production to distribution – separated by a pillar, a common way at that time to make a time or space ellipsis (later used in comic books). Woodcut designed and created by David Wolfe and printed by Eli Kahn at Wolfe Editions, Portland, Maine.*

22. Huxley, Aldous. **The Devils of Loudun.** New York: Harper & Brothers Publishers, 1945. First Edition (Stated) H-B. Minor shelf/edge wear, else tight, bright and unmarred. DJ shows light shelf/edge wear, minor rubbing to spine ends, creasing, toning, else bright and clean. Untrimmed. Rubbed front papers. Blue cloth boards, black/red labels, gilt lettering and decorative elements. 8vo. 340pp. + illus., index. Near Fine in Very Good DJ. Hardcover. (#10849) \$125.00

*A convent of nuns possessed by devils, a priest accused of witchcraft and martyred at the orders of Cardinal Richelieu of France are the basis for this*

*novel by renowned author Aldous Huxley. Based on the record of 17th century French politics, mass witchcraft hysteria and demonic possession with power, corruption and political expediency.*

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

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

*The late Dr. Johnson always wished that his work would see print publication in its entirety. Other publishers have offered to produce this work in two volumes, prioritizing the spells in the black art books over the scholarly apparatus that contextualizes them. Here Revelore Press presents the work in full, comprising over 650 pages of material. Minor errors from the PhD manuscript have been rectified, and archival images of the characters, sigils, and illustrations have been restored in high fidelity. This is the definitive source work for the Swedish magical corpus of black art books.*

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



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

25. Leland, Charles Godfrey; Dr. Leo Louis Martello, publisher. **Aradia: Gospel of the Witches.** New York: Hero Press, [1971]. First Edition (Reprint). Tight, bright, and unmarred. Very minimal sunning and minimal dampstaining on verso cover, otherwise clean. Black on white cardstock pictorial wrappers. Ledger. 36pp. plus Illus. advert. (b/w) VeryGood+ in Wraps. Staplebound. (#10471) \$50.00

*Originally published in 1899, Leland composed a definitive treatise of Italian magical folklore, charms and sorcery, manifesting the Strega tradition of magic. Charles G. Leland's Aradia or the Gospel of the Witches is one of the primary source-texts for the witchcraft revival in the 1950s and 1960s, influencing Gardner, Buckland, and eventually Martello. Reprinted and edited for easy accessibility by Hero Press in zine ledger format. Formerly owned by Dr. Leo Louis Martello.*

26. Leland, Charles Godfrey; Dr. Leo Louis Martello, publisher. **Mystic Will.** New York: Hero Press, [1972]. First Edition (Reprint). Tight, bright, and unmarred. Very minimal shelf/edge wear, otherwise clean. Black on white cardstock wrappers, frontis. ~120pp. Very Good+ in Wraps. Staplebound. (#10582) \$45.00

*This book presents "a method of developing and strengthening the faculties of the mind, through the awakened will, by a simple, scientific process possible to any person of ordinary intelligence," essentially development of will power (Summary by Charles Godfrey Leland).*

*Charles Godfrey Leland (August 15, 1824 - March 20, 1903) was an American humorist and folklorist, born in Philadelphia, Pennsylvania. He was educated at Princeton University and in Europe. Leland worked in journalism, travelled extensively, and became interested in folklore and folk linguistics. He worked in a wide variety of trades, achieved recognition as the author of the comic Hans Breitmann's Ballads, and fought in two conflicts. He wrote "Aradia, or the Gospel of the Witches," which became a primary source text for neopaganism. Reprinted and edited for easy accessibility by Hero Press in digest size format. Formerly owned by Dr. Leo Louis Martello.*

27. Martello, Leo Louis, Dr. **Black Magic, Satanism, & Voodoo.** New York: House of Collectibles, 1972. First Edition. Little to no shelfwear, else tight bright and unmarred. Pictorial wraps, 8vo, 192pp + illus. Very Good+ in Wraps. Softcover. (#10580) \$50.00

*Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s.*

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

28. Martello, Leo Louis, Dr. **What It Means to Be a Witch and Astro Witchcraft.** New York: Hero Press, [1974]. First Edition. Tight, bright, and unmarred. Minimal spotting on bottom edge, otherwise clean. Black on gold colored pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) Very Good+ in Wraps. Staplebound. (#10467) \$50.00

*Dr. Martello retells his 'coming out of the broom closet' story of his upbringing and family history. He discusses witch identity and reclamation. The second and third articles discuss astrology, psychic energies, dream states, and using traits of sun signs to empower personal convictions. The final article, Martello describes the nuance of handwriting and styles resemble characters and personality traits. Formerly owned by Dr. Leo Louis Martello.*

29. Martello, Leo Louis, Dr. **Witches Liberation or, a True Witch Fights Back and Practical Guide to Joining a Coven.** New York: WICA-Hero Press, [1970-1975]. First Edition (Reprint). Tight, bright, and unmarred. No visible wear. Black on gold colored pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) Very Good+ in Wraps. Staplebound. (#10464) \$50.00

*Martello was the first public witch to champion the establishment of legally incorporated tax-exempt Wiccan churches, civil rights for Witches, and like all mainstream religions, paid days off for witches on their holidays. To strengthen and further this cause, Leo founded the Witches' Liberation Movement and the Witches International Craft Association (WICA). "Pagan spirituality is a significant current that connects many of the activists from the 50s-70s.... studying the history of the persecution of witches is a way of building an intersectional view of past struggle that demands solidarity in the present."-- Camp Books. This truly is the cornerstone of radical witchcraft publishing, documents social justice in queer communities, and presents the foundation of witchcraft uprising, as a religion, in America. This copy formerly owned by Dr. Leo Louis Martello.*

*Dr. Leo Louis Martello was an author, graphologist, hypnotist and Witch of note who came to prominence during the Pagan/Witchcraft Renaissance of the late 1960s and early 1970s.*

*As well as being very public regarding his Witchcraft, Leo was also very much "out of the closet." He was a founding member of the Gay Liberation Front (GLF), acting as its first moderator. Leo would help GLF beyond being an officer, as he also created an editorial arm, being among the first*

*to publish a newsletter by and for gay people called Come Out! He remained active in GLF until he had a falling out with other members over political opinions. He would move on to become a champion for the gay community within the modern Pagan world.--Witches' Almanac.*

30. Masumi Chkashige. **Oriental Alchemy.** New York: Samuel Weiser, 1974. First American Paperback Edition. Mild foxing, otherwise tight, bright, and unmarred. Illustrated color wrappers, perfect, 102pp. + illus. Very Good+ in Wraps. Softcover. (#10850) \$45.00

*Original published in 1936. This volume presents eminent alchemists of both the Chinese and Japanese traditions. There is a survey of alchemical elixirs, with their compositions, properties and uses. Recipes are given for the making of gold, and there is a detailed discussion of the chemical reactions occurring in the process. There is a chapter dealing with the making of bronze, along with a survey of the different articles in which it is used. The work concludes with a chapter on forging steel, which demonstrates how alchemy relates to metallurgy. OOP.*

31. Moran, Patrick. **Buried [zine] [Issue 7].** London: Self-published, 2020. Limited Edition. Tight, bright, and unmarred. Black cloth boards, gilt lettering and decorative elements, tipped in photographically reproduced plate, black leaves, printed (image and text) in gold, black ribbon placeholder with USB key attached. Small 4to. np [35pp.] Illus. (monochrome prints). Numbered limited edition of 50. Fine. Cloth. (#10495) \$125.00

*Handbound and exquisitely printed death metal fanzine from London. "This seventh issue surveys the brutal death metal scene in Colombia and Ecuador, looking at new bands and those that have been stalwarts since the scene developed in the mid-nineties. Bacteremia, Internal Suffering, Suppuration, Mental Apraxia, Extremely Rotten Flesh, Cercenatory, Goretrade, Insalubrity, Carnivore Diprosopus, Infectology, and Animals Killing People. As well as featuring Latin America's most extreme metal, Buried seven features*

*commissions from philosopher Dr. Patricia MacCormack, Craig Boagey, David Stewart, and mangaka Toshio Maeda (Urotsukidōji), Stefan Sadler, Harman Bains, Ruth Angel Edwards and Tamsin Snow." --Buried website.*

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

**32. O Livro (completo) do Feiticeiro Athanásio.**

Rio de Janeiro, Brazil: Editora Eco, 1973. Third Edition. Tight, bright, and unmarred. Like New. Perfect bound with full color wrappers. 195pp + illus. Very Good+ in Wraps. Softcover. (#10856) \$125.00

*In Portuguese. Containing 130 secrets of the sorcerer Athanasius plus a complete treatise on fortune telling and the spells and prayers to ward off demons...Catholic magic, in the vein of St. Cypriano, black magick grimoire..*

**33. Parvus, Albertus Magnus; [Albert le Petit; Albert le Grand; Albertus Magnus]. Les Secrets Merveilleux de la Magie Naturelle du Petit Albert, tiré de l'ouvrage latin intitulé // Alberti parvi Lucii, libellus de mirabilibus naturae arcanis et d'autres écrivains philosophes. Enrichi de figures mystérieuses, d'astrologie, physionomie, etc. etc.**

Lyon: Chez les Heritiers de Beringos Frates, a l'Enseigne d'Agrippa, 1868. Nouvelle édition corrigée & augmentée. Minor shelf/edge wear, few minor tears, tip in repair to title page, no foxing to text block, else tight, bright, and rebound. Rebound in quarter tan calf and 19th century over contemporary marbled boards/marbled end papers/edging, spine gilt and lettering, raised bands. 12 mo., 180 pp, (frontispiece with [4] folded leaves of plates, illustrations within text, index) Very Good+. Quarter calf. (#9475) \$650.00

*The Petit Albert [18th-century grimoire of natural and cabalistic magic] was a mixture of a book of magic and the popular books of secrets from the Renaissance with filled with potions and remedies. The Petit Albert is inspired by the writings of St. Albertus Magnus and represents a phenomenal publishing success in many editions/states. It is a composite or heterogeneous work, and perhaps a bric-a-brac, collecting texts of unequal value written by (or attributed to) various authors; most of these authors are anonymous, but some are notable such as Cardano and Paracelsus. This is a new edition, includes discussions on astrology, talismanic magic, and physiognomy. Has print of St. Veronica as frontispiece.*

**34. Pennick, Nigel. Gotlandia: Gothic Divination Cards.** Cambridge, UK: Nideck, 1991. First Edition. Slight edgewear to box and booklet, otherwise tight, bright and unmarred. Original complete card deck with accompanying booklet + two text cards. Staplebound, A5, unpagged. Printed in black on paper. Very Good+. (#10817) \$200.00

*Nigel Campbell Pennick, born 1946 in Guildford, Surrey, England in the United Kingdom, an author publishing on occultism, magic, natural magic, divination, subterranea, rural folk customs, traditional performance and Celtic art as well as runosophy. He is a writer on marine species as well as an occultist and geomancer, artist and illustrator, stained-glass designer and maker, musician and mummer. He also writes on European arts and crafts, buildings, landscape, customs, games and spiritual traditions. He is best known for his research on geomancy, labyrinths, sacred geometry, the spiritual arts and crafts, esoteric alphabets and Germanic runic studies. Extremely scarce set of divination cards focusing on the Gotland, runic staves in the Northern tradition, Orlög. 25 cards with two information, title cards and unpagged introductory text accompanying the cards with descriptions of each letter and meaning. Formerly owned by Bob Trubshaw.*

35. Pérez Grobet, Ximena. **WORDS**. Barcelona: Nowhereman Press, 2016. Limited Edition. Tight, bright, and unmarred. White paper boards, black ink lettering, printed accordion-fold binding. Binding Poncho Martínez Numbered, limited edition, this being 18 of 30. 8vo. np. Signed by the artist. Fine. Hardcover. (#9258) \$850.00

*This book is part of the project "words" of the English group AMBruno. The text is Wallace Stevens' poem 'The House was quiet and the world was warm.' The artist, exploring the premise that words are possible thanks to the space that occupy each letter, breaks the work down letter by letter...maintaining position on each leaf. Unfolding across 26 pages, all iterations of each letter...in order...are printed on a single page. Each letter therein creates its own suggestive landscapes. Elegant and beautiful in its simplicity.*

*The project was defined by this statement: "Artists' books transform the condition of bookness, and complicate it. In almost every case, attention to the book's visual presence - its objectness - is pronounced, in a manner that embraces elements from painting, sculpture, collage and filmic techniques. Some [...] are made for reading; some for looking; some for touching; many for all three. In content, they range from political statements, to formal meditations, to personal fantasies; they are also visually wild, inscrutable and weird." [Holland Cotter (Introduction) in *The Century of Artists' Books* (Joanne Drucker, 2004)]*

36. **Perverted Priests! trading cards**. Atwood, CA: Mother Productions, 1993. First Edition. Box shows minor shelf/edge wear, cards are as new. Glossy color printed box, glossy printed cards. 32mo. np. Illus. (color plates). Very Good+. (#10512) \$100.00

*Set of Mother Production's Perverted Priests! 1993 trading card set. Corrupted clergy, demented deacons, maniac messiahs, sinister ministers, heinous horny healers, lesbian nuns.... Includes Jim Jones, David Koresh, Jimmy Swaggart, David Berg, Father Divine...Includes order card, card list, and "Ten Conclusions List." 40 cards in complete set.*

37. Plath, Sylvia; Baskin, Leonard. **Dialogue Over a Ouija Board**. London: Rainbow Press, 1981. Limited Edition. Minor toning to vellum, small area of erasure at ffep, else tight, bright, and unmarred. Slipcase shows very minor shelf/edge wear, else bright and clean. Full vellum binding, gilt lettering, brown endpages, frontispiece, teg. 8vo. 30pp. Illus. (b/w plates). Limited numbered edition, this being 68 of 140 [of which 100 are for sale]. Signed at the colophon by Baskin. Fine in Fine Slipcase. Hardcover. (#7169) \$950.00

*Designed and printed by Sebastian Carter at the Rampart Lions Press (Cambridge) and hand-set in F. Warde's Arrighi-Vienza type. Printed on Barcham Green Canterbury hand-made paper. A very handsome copy.*

38. Remy, Nicholas and Francesco Maria Guazzo; edited with introduction by Montague Summers; translated by E.A. Ashwin. **Demonolatriy and Compendium Maleficarum (Two Volumes)**. Secaucus, NJ: University Books, 1974. Reprint. Minimal bruising to top and end head caps, slightly darken top edge of text block, else a tight, clean, a very good set. Dust jackets minimally chafed and creased at all edges and extremities with a few light chips and short tears, price clipped. Two volume set bound in blue cloth with gilt titling and bright pink dust jackets intact, in mylar. Two volumes, xlv + 188pp. & xxii + 206pp. with illustrations and double column text. Very Good+. Hardcover. (#10345) \$275.00

*A matching reprint set of these English language translations of two of the major early guides used by church and legal authorities to define and detect witchcraft and oversee its prosecution and punishment. The Compendium Maleficarum, compiled by the Ambrosian Friar Maria Guazzo, was printed in the Ambrosian College print shop in Milan (the first edition in 1608). This key work on demonology and witchcraft builds upon the already familiar content of its 15th and 16th century predecessors like Heinrich Kramer's *Malleus Maleficarum* (1487) and Nicholas Rémy's*

*Daemonolatriae libri tres (1595) with the inclusion of specifically placed and striking woodblock illustrations in the text. These cuts are repeated occasionally through the three books, which are formatted as a series of "Doctrina" and "Exempla", exploring the lore of European witchcraft practices with liberal references and examples from Kramer, Rémy and many others, both contemporary and from antiquity, often exploring supernatural causes to medical maladies. There is an extensive index of these citations. The sensational illustrations depict well dressed men and women in congress with various incarnations of a winged and tailed Devil, trampling the cross, giving to the Devil pieces of their clothing, striking their name from the book of life and inscribing it in the book of death. They also show women flying to the Sabbat on the back of a goat, the gathering of human remains for use in magical concoctions via exhumation or removal from the gallows, the consumption of a Sabbatic feasts, served and attended by non-human beings, a witch kissing the Devil's buttocks, and a depiction of a witch disguised as a wolf - Jane P. Davidson cites this as the only example of a 17th century witchcraft text to contain images of lycanthropy. The text was compiled at the request of Cardinal Federico Borromeo, the Archbishop of Milan, perhaps prompted by Guazzo's performance of an exorcism in 1605 on the Duke Johan Wilhelm of Cleves. It was first translated into English in 1929 by Montague Summers.*

*An important late sixteenth century text on witchcraft "drawn from the capital trials of 900 persons, more or less, who within the last fifteen years have in Lorraine paid the penalty of death for the crime of witchcraft" by Nicholas Remy, 'Privy Councillor to the Most Serene Duke of Lorraine, and Public Advocate to his Duchy.' [D'Arch Smith B22]. These two works were the leading witchcraft handbooks of their day, and were the guides used by the authorities of the church and lawyers in the definition of witchcraft, and prosecution and punishment. A matching reprint set of Montague Summer's edition of these two early witch-hunter's guidebooks. Remy (1530-1612) French demonologist, studied law at the University of Toulouse, where Jean Bodin taught. He*

*worked as a lawyer in Paris and in 1570 took over his uncle's position as Lieutenant General of Vosages. In 1575 he became the Privy Councilor to Duke Charles III of Lorraine, and in 1584 Seigneur de Rosieres-en Blois et du Breuil. In 1591 he became the Attorney General of Lorraine," in which position he was able to influence and override local magistrates too lenient with witches, keeping up his hatred of witches to the last. Remy's claims as an expert were emphasized by the title page wherein he boasted he had condemned 900 witches in fifteen years. Remy to some extent replaced the Malleus Maleficarum as the final authority on witch hunting," [Robbins.] From the introduction and includes new additional notes by leading occult and witchcraft author and scholar, Montague Summers: "No historical record could be more valuable, no record could be more interesting than this graphic account compiled from first-hand knowledge..." Although produced in several iterations, this is reprint set and is critical for religious studies, historical accounts of witchcraft and law, and Montague Summers focused collections. [Coutmont: G.87.2. de Guaita: 374. Caillet: 4805.]*

39. Rev. Lady Armida, George McCord, editors/writers, Dr. Leo Louis Martello, former owner. **Magickal Pagan News [Vol.1, No.4]**. New York, NY: Rev. Lady Armida, 1995 [Spring]. First Edition. Wear to edges, otherwise, legible and unmarred. Lettersize, printed both sides, 4pp. + illus. (b/w). Single issue. Very Good+ in Wraps. Staplebound. (#10594) \$100.00

*Photocopied and typed newsletter generated from the "Coven of the Unicorn" headed by the Rev. Lady Armida, owner of the occult shop, The Lady and the Moon. The newsletter discusses the community action and unity of the Witches Against Religious Discrimination of New York. The opening letter accuses an unnamed witch, most likely Leo Martello, of intimidation and defaming Lady Armida. Formerly owned by Dr. Leo Louis Martello.*

40. Rieke, Sialia; Cooksey, Gabby [binder]. **A Fable [Design Binding]**. Carpe Noctum Press, 2003/2018. Limited Edition/Unique. TIGHT, bright, and

unmarred. Bound in tan goatskin with laced-in boards and Pergamena vellum set into the cover with gilt ornament corners, sewn in the style of montage sur onglets with hand sewn silk end-bands, brown paper pastedowns and flyleaves with leather hinges. 4to. Illus. (color plates). Numbered limited edition, this being 24 of 27. Signed by the author. Fine and Fine Archival Box. Hardcover. (#10252) \$2,000.00

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

41. Romero, Derli. **Dextra/Sinistra**. Morelia, Michoacán, México: Nihil Obstat Press, 2001. Limited Edition. Bright and clean. Dark brown cloth slipcase, unbound contents: [4] leaves, [10] leaves of plates at 48 cm. Title label on upper cover. Contained in portfolio box, 8vo. np. Illus. Numbered limited edition of 27, this being 1. Hand numbered by the artist at lower edge. Near Fine. Slipcased (Issued in portfolio). (#10592) \$1,500.00

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

42. Salaam, Yusef A.; illustrations by G. Falcon Beazer. **Capoeira: African Brazilian Karate**. New York: [Joseph Jones], 1983. First Edition. Some toning, markings, otherwise, tight, bright, and unmarred. Color wrappers, perfect bound, 29pp + illus. Very Good+ in Wraps. Softcover. (#10851) \$175.00

*"A history, mostly intended for a juvenile audience, of the use of capoeira, an African-Brazilian form of self-defense invented by African slaves imported to*

*Brazil, Many slaves escaped the plantations and fled into the jungles where they fought off the bush captains paid to re-capture them using capoeira. It was then outlawed, although the slaves modified it into a dance and continued to teach and practice it. After slavery was outlawed in Brazil in 1808, capoeira became a popular sport and continues to be practiced. Self-published by the author; who also wrote \*The Black Man's Contribution to the Martial Arts, \* a portion of the book was first published in the November, 1978, issue of \*Ebony.\*"*

43. [School of William Mortensen] **Collection of female models - Studio photographs**. [1930-1940]. Small collection of six black and white silver gelatin photographs measuring approximately and variably 3x4", in excellent condition, mounted with corners on acid free board. Two images are cropped/marked with pencil, and a single image shows water droplet in corner, otherwise in superb condition. Very Good+. (#9968) \$225.00

*Identified as probably taken in the 1930s, but more likely in the 40s or 50s, these images are strongly influenced by the photographic method of lighting and composition of William Mortensen. One of the photographs is direct mimic of Mortensen's image titled "Betty" from 1936 of a woman glancing sideways with a decorative headpiece. The other images harken to Mortensen's work: Salome and Eve, and even Hollywood nude glamour [topless woman in furs]. As the photographs are unmarked, it is difficult to gather any provenance, yet they appear to be not printed or taken by Mortensen himself, as they don't exhibit his signature photoengraving technique or other markings. They do however, illicit similar lighting and poses like he would have instructed in his various books on photography techniques. They also seem like test proofs from the negatives, cut from the proof sheets. The images are clearly from someone who had access to a proper studio, equipment, and wardrobe. Perhaps a student of his or another photographer crafting their own experience from Mortensen's highly technical skills.*

44. **Science Fiction, Fantasy, Witchcraft, Sorcery convention programs collection**. c. 1972-1982.

Tight, bright, and unmarred. Staplebound, various paging, illus., in original illustrated wrappers. Very Good+ in Wraps. Staplebound. (#10803) \$350.00

*Collection of 16 programs and newsletter from various science fiction and fantasy conventions from mainly Southern California, 1970-1980s. Early examples of fandom in the cross over genres of science fiction and the sword and sorcery. Guests in the programs include Forrest J. Ackerman, Marion Zimmer Bradley, Octavia Butler, Robert Heinlein, George Takei, Greg Bear, Robert Bloch, Ray Bradbury, Fritz Lieber, A.E. Van Vogt... Title include: Creation Times for Creation Con, 1977; Mythcon XIII, 1982; Ivan Cook's Star Trek & Science Fiction, Comic, Film Convention, 1970; AquaCon, 1981; Science Fiction Film Convention, 1980; 7th, 8th, 9th, 10th, 13th Annual Fantasy Faire, 1977-1983; Science Fiction Weekend, 1980, 1983; Fall Sci-Fi Convention, 1983; Science Fantasy Faire, 1979; 2nd, 4th, 5th Annual Witchcraft and Sorcery Convention, 1972, 1974-1975. The material reflects how prolific physical materials collecting is within science fiction, fantasy, and comic book genres and the distances an individual fan will travel to attend events. Additionally important, the materials document trends in publishing, presentations, and topics in the area of science fiction and fantasy.*

45. Scott, J. Williams, Prof. **Tratado de Magia Oculta**. Rio de Janeiro, Brazil: Edições e Publicação Brasil Editora, 1961. First Edition. Tight, bright, and unmarred. Like New. Perfect bound with full color wrappers. 183pp + illus., index. Very Good+ in Wraps. Softcover. (#10857) \$100.00

*Black magick pulp grimoire, popular in Latin American and Spain. In Portuguese. Covers the shadow of witchcraft, with Egyptian, Solomonic, white, red, and black magic. Comprehensive summary of traditional magic from a Western perspective translated into Portuguese with straight forward interpretation.*

46. Shephard, David [illustrator]. **Lady Gaga: Dress Her Up! A Paper Doll Book**. London: Carlton Books Limited, 2011. First Edition. As new condition, tight, bright, and complete. Full color

illustrations. 17 unnumbered leaves. As New. Glossy Pictorial Cover. (#9446) \$45.00

*Interactive Lady Gaga paper doll and punch-out dress up book with two paper dolls, 40 outfits, accessories, and props. Unofficial and unauthorised.*

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

*James Sketchley was a British publisher who produced, from at least 1750 in England, the "Conversation Cards" as an educational game for children. In addition, he was an ardent Freemason who stated: "A man, who, if Masonry e'er was the theme...His bosom with Rapture would glow and expand." From a newspaper advertisement in 1775, "it is natural to seek for amusement or diversion, the cards show consequence... they improve and instruct; they will exercise the imagination, enlarge the understanding, and every one that plays with them are sure to be gainers..." With 15 hand-colored panels, possibly meant for a fortune-telling purpose or game, or possibly just a word game. The panels, or cards, are entitled "Friendship", "Gratitude", "Mask", "Deceit", "Oeconomy", "Good Woman", "Good Nature", "Coach", "Cottage", "Old Bachelor", "Letter", "Security", "Plenty", "Justice", "Hall". A complete set found in the Toronto Public Library collection.*

48. Slater, Herman; Ed Buczynski, editors, Dr. Leo Louis Martello, former owner. **Earth Religion News, volume 1, issue 1**. Brooklyn, New York: The Warlock Shop, [1973]. First Edition. Wear to edges,

center tearing, sunning, fold lines, otherwise, legible and unmarred. Large format newsprint, 19pp. plus illus. (b/w) Very Good+ in Wraps. Original Wraps. (#10472) \$150.00

*"Earth Religion News" was one of the publishing serials, established by Herman Slater and Ed Buczynski, out of the occult store in New York City "The Warlock Shop." This premiere issue gathered many of the formidable Wiccan teachers' voices of the time, including Raymond Buckland, Leo Martello, Stewart Farrar, and diviner Rolla Nordic. Includes an article authored by Buckland reversing his homophobic stance on queer identities, voicing support. Formerly owned by Dr. Leo Louis Martello.*

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

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

50. **Stori-views Stereoscope 3-D slide set with viewer.** St. Louis, Miss.: Stori-views, c.1960s. First Edition. Collection of color slides in printed paper holders, in very good condition, with red slide viewer, in unoriginal box. Very Good+. (#10609) \$85.00

*1960's Post Cereal promotional Stereo Viewer with Stori-Views 3-D slides about animals, landscapes, and landmarks. There were several series manufactured: nature, travel, Bible, and literature.*

*This collections contains selections from Series 1-10, G-I. In French, English.*

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

*"This miniature is about Rookwood Pottery, a studio founded in 1880 by Maria Longworth Nichols, who fell in love with the Arts and Crafts Movement. Nichols desired to bring these European and Oriental designs to America. Throughout its run, Rookwood became known for several styles of design, glazes and unique shapes. I choose to bind this book with stone veneer in the hopes that it would capture the textures and feel of decorated pottery. The assemblage of petals made from wood veneer and handmade paper are pulled from one of the vase designs illustrated in the text. The box is adorned with the famous R-P monogram, which was adopted in 1886 as the studio's identifying mark. A single flame was added for each year after 1886, thus the box denotes the year 1887." [artist statement]*

52. Sweeney, Bobby. **Rookwood.** Cincinnati, OH: Mosaic Press, 1983. Limited Edition. Tight, bright, and unmarred. Black cloth boards, silver gilt lettering and decorative elements, pale blue endpages. 3x2 3/8. 48pp. Illus. Fine. Hardcover. (#6773) \$45.00

53. T.O.P.Y. [Thee Temple ov Psychick Youth]. **Occultism Vs TOPI: Internal Bulletin Ratio 2,**



**Closed Transmission, T.O.P.Y. Station 23.**

Sheffield, (London) UK: T.O.P.Y., 1992. First Edition. Slight edgewear, otherwise tight, bright and unmarred. Digest, 60pp + illus.. Printed in black on paper. Very Good+ in Wraps. Staplebound. (#10818) \$125.00

*TOPY was regarded by its founders as a loose, worldwide network of individuals dedicated to liberating themselves from the shackles of societal control via magic and other methods of individuation. The manifestation of magical concepts in TOPY specifically lacked the worship of "gods" and other magico-religious dogma. The group focuses on the psychic and magical aspects of the human brain linked with "guiltless sexuality." "TOPY does not hold to a particular doctrine or belief, but rather asserts the plausibility of magical practice and encourages an ecumenical and experimental approach to magical work as part of everyday life. The need for individual liberation from normative forms of thought (Kirby 2012:54; Rushkoff 1994), as well as from past experiences (Abrahamsson 2018:8), form the ideological underpinning of the group. Magical practice was seen as a means of undermining various forms of social control as well as being a process of self-actualization. As an exploration of metaphysics, magic, and shamanism (Keenan 2003:48), TOPY collected and disseminated metaphysical experiments and created a network connecting practitioners and interested outsiders alike." <https://wrlrels.org/2019/02/03/thee-temple-ov-psychick-youth/> Formerly owned by Bob Trubshaw.*

54. Tonkin, John and Joy [binders]. **Fairy Stories (set of 8 classic fairy tales in 4 volumes)**. London: Peter Stockham Associates, [ca. 1990]. Unique. Tight, bright, and unmarred. Set of 4 books each bound in a colored limp leather with a complementary band at the spine and matching silk onlay, black endpapers; large drop-spine archival case in black leather, gilt lettering on box, gilt titles with leather onlay color code inside, segregated compartments for each volume. 54x44mm. 32pp

(each). Illus. (color plates). [BookArts Press] Fine. Original Wraps. (#8260) \$1,500.00

*Includes: Cinderella, or, The Glass Slipper and The Death and Burial of Cock Robin; The House that Jack Built and Jack and the Beanstalk; Little Red Riding Hood and The Three Bears; and Old Mother Hubbard and Jack the Giant Killer. Binding signed JMT.*

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

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

56. Wilby, Basil [Gareth Knight], editor. **New Dimensions magazine [Issues July 1963; March 1964]**. St. Paul, MN, USA / Toddington, Glos., UK: Llewellyn Publications / Helios Book Service, Llewellyn Publications / Helios Book Service, 1963-1965. First Edition. Wear to edges, rubbing, discoloration, adhesive on cover, otherwise in very good condition. Two serial issues with original color wrappers. Small 8vo, 23 cm + illus. Very Good+ in Wraps. Staplebound. (#10598) \$225.00

*"New Dimensions" was a short-lived periodical founded by Carl Llewellyn Weschcke of powerhouse occult Llewellyn Publications in 1963, continuing to 1965. Gareth Knight, was identified as editor and said of the history of the magazine: "All did not remain plain sailing however as the publisher ran into some financial difficulties, but with the help of a private patron and fellow member of the Society I was able to publish the book and continue the magazine for a time, founding Helios Book Service that combined publishing and mail order book selling. My editorial activities brought me into touch with a number of well known occultists of the time, Israel Regardie, W.E. Butler, W.G. Gray, Gerald Gardner, Pat Crowther and others." "The magazine comprised original artwork, editorials, essays, poetry, reviews, short fiction, etc. on topics as*

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*diverse as ritual magick, astrology, witchcraft, miracles, talismans, folklore, clairvoyance, tarot, LSD, astral projection, Kabbalah, UFOs, angels, etc."--Weiser Books.*

*Remains one of the early, important magick, Wiccan publications, drawing on the teaching of Gerald Gardner, Gareth Knight, Patricia Crowther, Dion Fortune, and Margaret Bruce, and other well-known British occultists.*

*Of note are the articles penned by Margaret Bruce "who was a perfumer, herbalist, and incense maker whose grandfather was a member of the Hermetic Order of the Golden Dawn. She received some of her perfume and incense recipes from him and continued to research and create her own scents as well as perfumes and incenses based on historic and folkloric sources. My understanding is that she was fairly reclusive and also had an animal sanctuary that she ran along with her partner." Unknown to many, Margaret Bruce remains an important, yet marginalized figure in occult history, as well as queer occult history. Her work on scent and plant magick remains critical for understanding ritual practice.*

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Thank you, again, for your support and consideration.

**ADDENDUM**

1. Atiyah, Michael; Bombieri, Enrico; Donaldson, Simon; Dyson, Freeman; Karp, Richard; Lax, Peter; Mumford, David; Gell-Mann, Murray; Smale, Stephen; Weinberg, Steven. **CONCINNITAS [Complete Set of Equations]**. Portland, OR: Parasol Press, 2014. Limited Edition. Bright and unmarred. Black coated cloth archival boxes (prints, descriptions, cards). 8 are 26 1/8 x 31 5/8 inches. 2 are 31 5/8 x 26 1/8 inches. Illus. (b/w plates). Limited edition of 100. Signed by the mathematicians/physicists. Fine in Fine Archival Boxes. Loose Sheets. (#9325) \$12,500.00

*A collection of 10 aquatints on Rives Paper. Leon Battista Alberti, renaissance scholar, artist and architect, coined the term Concinnitas to connote the beauty found in the confluence of perfect uses of number, position and outline.*

*In 2012, Parasol commissioned ten mathematicians, physicists, and computer scientists, including two Nobel Laureates and five Fields Medalists, to create etchings of the mathematical expression most meaningful to them. These formulae were then printed by the fine-art print shop Harlan and Weaver as aquatints, evoking the look of equations quickly and elegantly sketched in white chalk on a blackboard. Accompanied by an expository essay of each and description card, signed by each.*

*Sir Michael Atiyah. Edinburgh University. Fields Medal  
Enrico Bombieri. Institute of Advanced Study Princeton. Fields Medal  
Simon Donaldson. Stony Brook University / Imperial College London. Fields Medal  
Freeman Dyson. Institute of Advanced Study Princeton. Templeton Prize  
Murray Gell-Mann. Santa Fe Institute. Nobel Prize  
Richard Karp. UC Berkeley. Turing Medal  
Peter Lax. Courant Institute (NYU). Abel, Wolf and Norbert Wiener Prize  
David Mumford. Brown University. Fields Medal  
Stephen Smale. City University of Hong Kong. Fields Medal  
Steven Weinberg. University of Texas. Nobel Prize*

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

Limited edition of 100 copies. Fine in Fine Portfolio. Broadside. (#8916) \$1,500.00

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

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

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

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

3. [Book Object]. **Thunderbook: Voyages Des Pays Bas [Voyages in the Netherlands]**. France, nd [circa 1820]. Unique. Light shelf/edge wear, rebounded (original leather laid down), professional stabilization, shelf later, else tight and bright. Full leather binding, gilt lettering and decorative elements, pear-wood boards and structural elements, catspaw leather seat. fo. np. Very Good+. Hardcover. (#9036) \$12,500.00

*Almost certainly a French military officer's field latrine...blending humor and function. It is possible it was created for a young man's Grand Tour, but much more likely of military origin. Late 1700s binding has been repurposed to create a folding thunderbox. All elements fit within the*

closed 'book' (except the thunderpot) so it could be shelved in the officers field office. The binding and use of pear wood strongly collaborate its origins...most likely for use during the Peninsula War. We find reference to two similar 'thunderbooks', one in a private collection in the EU and otherwise unknown detail and a later example (Edwardian) with major elements (seat) replaced. This is a remarkable example of a book concealing a much more utilitarian purpose.

4. Bradbury, Ray; Fontcuberta, Joan [artist]. **Fahrenheit 451 [Artist Book]**. México: Troconi-Letayf & Campbell, 2020. Limited Edition. Tight, bright, and unmarred. Presentation: Walnut box container showing an original book burned by the artist, protected with an acrylic cover. Size: 40 x 28 x 11 cm

Contents: 12 photographs numbered and signed by the artist in archival quality digital print on Natural Rag Entry paper of 290 grams of MOAB, 100% cotton, in a size of 36 x 25 cm.

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

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

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

*"The novel Fahrenheit 451 is the one that best indicates the inverse dependence between the culture of books and totalitarianism, a totalitarianism that is no longer a distant ghost but a reality manifested by the rebirth of the extrema right in Europe and Spain In 'Fahrenheit 451' the victims are the books, which are the access routes to cultivated intelligence, knowledge and free thought. " The books in this portfolio of work are victims of the flames, but they are also survivors. Despite the violence they suffer, they endure, albeit with sequels and scars. "The*

*ensorship is definitely not consummated, but the burned covers testify to the damage of the aggression".*

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

5. Burman, Jack. **The Dead [Special Edition]**. Toronto, Canada: The Magenta Foundation, 2010. Limited Edition. Tight, bright, and unmarred. Archival wooden box, stained grey, magnetic closures. Quarterbound, brown cloth spine, beige cloth boards, paper onlay, laid in sleeve with a numbered, signed original print. 4to [7.25x10.25]. 128pp. Illus (color plates). Boxed edition. Fine in Fine Archival Box. Hardcover. (#7302) \$950.00

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

6. Castrucci, Andrew [ed]; Sandlin, David; Ono, Yoko; Coe, Sue; Guthrie, Woody; et al [text and art]. **Fractured Lives: An Urban & Rural Collective**. New York: Bulletspace, 2021. Limited Edition. Tight, bright, and unmarred. Full embossed metal binding, red ink, plywood boards, post-bound, rubber hinges. 21x24x2" [25 pounds]. 36pp of text, 65 silkscreened images. Illus. (color and b/w plates). All posters signed by the artists. Numbered limited edition of 50 copies. Fine in Fine Rubber Wrapper.. Hardcover. (#10616) \$9,500.00

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

*Contributors are listed below but notably include: John Fekner, Anton Van Dalen, Sue Coe, David Sandlin, Tom*

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McGlynn, Yoko Ono, Ellen Cantarow, Alexandra Rojas, Mike Bernhard, Carlo McCormick, Woody Guthrie, and many others.

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

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

### WRITERS AND ILLUSTRATORS

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

### POSTERS

SAM VAN DEN TILLAAR "Fractured Lives"  
ANDREW CASTRUCCI "Diagram: Rude Algae of Time"  
ALEXANDRA ROJAS "Protect Your Mother"  
HYE OK ROW "Water Life Blood"  
ANDREW CASTRUCCI "Empire State"  
CAMILO TENSI "Pipes"  
IGOR LANGSHTEYN "7 Deadly Sins"  
KAREN CANALES MALDONADO "Bottled Water"  
MARIO NEGRINI "This Land is Ours"  
ANDREW LEE "Drill Bit"  
TOM MCGLYNN "Red Earth"  
TOM MCGLYNN "Mob"  
SOFIA NEGRINI "No"  
RENZO CASTRUCCI/A. CASTRUCCI "Mother Fucker"  
ITALO ZAMBONI "There is Something Wrong..."  
HOLLIS MOLONY "Tearing Our Resources"

IGOR LANGSHTEYN "Lighter"  
SEBIT MIN "Caution"  
GABRIEL GONZALEZ "Fractured..."  
EUNYOUNG CHO "X Red Circle"  
DAEWOOK DO "NY Fracking"  
ADAM FRATINO "No Drill-No Spill"  
KERRY MURDOCH "Rotten Apple"  
CATALINA RODRIGUEZ "To Frack or Not to Frack"  
SAM RUSSO "Gold Water"  
MARIA RODRIQUEZ "Fracking Delicious"  
YOON DEOK JANG "No Fracking NY"  
DORAN FLAMM "Flaming Cocktail"  
SEHEE LEE "Frack You"  
IGOR LANGSHTEYN "Secret Formulas"  
SEYOUNG PARK "Hard Hat"  
CAROLINA CAICEDO "Shell"  
FRANCESCA TODISCO "Up in Flames"  
CURTIS BROWN  
"Not in my Fracking City"  
WOW JUN CHOI "Cracking"  
JENNIFER CHEN "Dripping"  
LINA FORSETH "Water Faucet"  
NICHOLAS PRINCIPE "Money"  
ANDREW CASTRUCCI "F-Bomb"  
MICHAEL HAFFELY "Liberty"  
JUN YOUNG LEE "No Fracking Way"  
MORGAN SOBEL "Scul and Bones"  
JAYPON CHUNG "Life Fractured"  
GABRIELLE LARRORY "Drops"  
CHRISTOPHER FOXX "The Thinker"  
KHI JOHNSON "Government Warning"  
DANIEL GIOVANNIELLO "Make Sure to Put One On"  
DAVID SANDLIN "Frackicide"  
KIRSTEN KARKANEN "Your Waters Fracked"  
JOHN KIM "H2O"  
VICTORIA MOYA "Grocery List"  
CHRISTOPHER ALBORANO "Fire/Water"  
BEN GRANDGENETT "U.S. Drinking Water"  
CORIN TRACHTMAN/SEAN MITCHELL "...but Not a Drop to Drink."  
ITALO ZAMBONI "Halliburton Loophole"  
BRANDIE FERREIRA "700 Chemicals"  
BEN JURA "War"  
WALTER SIPSER "Pipeline"  
SUE COE "NY Bans Fracking"  
ANDREW CASTRUCCI "Zero Sense"  
FEKNER/CASTRUCCI "NY+DK 4EVER"  
WALTER SIPSER "Arm"  
WALTER SIPSER "Bad Trade"  
JOSSELIN ACTERE "WTR"

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

1935-1936. Unique. 19 volumes bound in quarter calf with raised bands and linen boards, photographs mounted on kraft paper. Excellent condition, tight, bright and unmarred. Photographs are crisp and clear, well-executed and clean. Consists of approximately 500+ black and

white photographs. Very Good+. Hardcover.  
 (#9303) \$5,000.00

*Comprehensive collection of a world travel tour speculated to have been taken and compiled by a Jewish-American woman with families and companions to China, Japan, India, Africa, Thailand, Java, Indonesia, and California, etc. Not an untypical gathering and compilation for the time, many middle and upper class families travelled together by ship and rail beginning at the turn of century through the 1920s-1930s, as passenger travel became more affordable and convenient. Given the images are around the beginnings of World War II and near the end of the Great Depression, it is unknown the purpose of the travel of the individuals, but certainly lends to the possible class status of the photographer. Having said that, the complete set gathers a glimpse of cultural sites and communities through a rather professional lens. The photographer has a profound eye and the images are somewhat composed, rather than awkward family vacation snapshots. Additionally, because the albums are carefully bound and arranged, the extensive collection garners unintentional meaning for posterity and documentation. Images include: Admiral Scheer, German battleship with the Kriegsmarine destroyed during World War II, grave site of Leander Starr Jameson in southern Africa, Darjeeling and Himalayan railway in India....etc.*

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

8. Cummins, Maureen. **NEWARK EXTRA! 1967: A Narrative in Black & White // Being a true account of domestic unrest, illustrated with period photographs and original eye-witness statements.** Mt. Tremper: Maureen Cummins, 2021. Limited Edition. Tight, bright, and unmarred. Printed natural board wrappers, black paper spine, black ink lettering, cut out elements, printed natural boards textblock; matching slipcase. Oblong 4to. np. Illus. (b/w plates). Numbered limited edition, this being \_\_\_ of 30. Signed by the artist. Fine in Fine Slipcase. Original Wraps. (#10595) \$2,500.00

*"One day, to everyone's astonishment, someone drops a match in the powder keg, and everything blows up."  
 [James Baldwin] "Newark 1967: A Narrative in Black and White was produced by Maureen Cummins during the summer and fall of 2020, with typographic assistance*

*from Kathleen McMillan. The project, which began as historical research during the months before the COVID-19 outbreak, quickly became, in the aftermath of the killing of George Floyd and Black Lives Matter protests across the country, a surreal parallel to the racism of our time. The events in Newark that Cummins set out to document arose out of decades of discrimination— in housing, education, and government, not to mention longstanding police brutality—all of which culminated on the night of July 12, 1963. When a black cabby, John Smith, was seen dragged into police custody and rumored to be dead, an angry crowd of residents gathered outside the precinct, and violence broke out. What followed was five days of mayhem—businesses looted, buildings in flames, and crossfire from multiple armed forces—that left 26 people dead and hundreds injured. Driven by her own family's story of white flight from Newark, Cummins began her research by making weekly trips to the city, first to the New Jersey Historical Society, then to the Charles F. Cummings Center for New Jersey Information, housed in the Newark Public Library. Both resources provided a treasure trove of information: books, maps, protest fliers, news clippings, autopsy reports, transcripts of eye-witness accounts, and press photographs. What the artist did not expect to discover, six months into the project, was the way in which her research would come to life before her eyes: in Minneapolis and other cities across America, scenes from Newark's racist playbook were repeated again and again: in the form of enforced curfews, food shortages, tanks in the streets, attacks on unarmed citizens (by police, military, and armed militias), references to snipers, outside agitators, "insurrection," "left-wing radicals," and clarion calls for "law and order." Newark 1967: A Narrative in Black and White reads as history, memoir, current events, and cautionary tale. The text of the book is comprised of ten stories, most of them a chorus of voices, many dramatically different: "The Newspaper Stories," "John Smith's Story," "The Activists' Story," "The Law Enforcement Story," "The Black Survival Story," "The Firemen's Stories," "The Eyewitness Stories," "The Grand Jury Story," "The Mother's Story," and "My Father's Story." On facing pages, images of events transpiring people on the ground are viewed through cutout openings within quiet-seeming domestic scenes. In this way, two realities are depicted: black and white, "high" and "low," the protected and the targeted. Within the pages of the book, which mimic newspaper stories and photos, the artist uses color to comment on color: while the white characters are*

foregrounded and printed in bold black ink, the black characters are viewed from afar—ghostly, barely there, an allusion to Ralph Ellison's "Invisible Man." A closer read of both sets of photos, however, reveals a more nuanced and parallel story: the double meaning behind the phrase "domestic unrest." [Artist statement] All text and imagery in "Newark 1967: A Narrative in Black and White" was silkscreen-printed onto Schaeffer Graphic Board, with laser cuts by Sarah Pike of Freefall Laser. The book was bound by Lisa Hersey using hand-dyed Yukyushi paper for spine-lining and hinges. Period photographs of Cummins and her family are from the artist's personal collection. All original press photographs have been reproduced by kind permission of the Associated Press and The Newark Star Ledger, with the exception of the images facing *The Grand Jury Story* and *The Black Survival Story*, which are believed to be public domain." [colophon]

9. Ely, Tim. **Unusual Collection of Early Tim Ely Correspondence, Ephemera, and Original Art.** Self-published/Purgatory Press, Circa late 1980s. First Printing/Limited Edition/Original Work. A small, diverse collection of ephemera all circa the late 1980s, some light/minor creasing and use wear, else bright and clean. np. Various items signed by artist(s) and/or printers. Very Good to Fine. (#10802) \$2,500.00

Seven pieces of correspondence from Purgatory Pie Press, most in stamped envelopes address to Tim and Ruth Ely and bearing the "Do Not Bend. It's Art" text on the envelop. Most are signed and numbered limited editions (most circa 1992)

- On black portfolio, 'Post Cards Ten PCX' with velcro flap closure. "You have subscribed to Purgatory Pie Press Postcards Ten" ... Numbered limited edition, this being 23 of 300. (1991) with one postcard laid in (23/300).

- One postcard, designed by Tim Ely and printed by Dikko Faust and signed by both. Numbered limited edition, this being 268 of 300. (1986)

- One small (3x5") bit of original art, "Looks like an eighth sheet of my favorite paper." "I made an etching in the early '90s on a similar floor plan."

- One postcard announcement for Black Maps & Synesthesia.

- Large prospectus and inserts for synesthesia

- Various sheets (approx. 10 different items) of correspondence, contract, and marketing material around the "Book of Roses - Andreas Vollenweider Album" with Sony Music.

- One typed sheet (front and back) of correspondence

from Philip Smith (*The Book House*) to Tim Ely (1988)...discussing travel plans and speaking engagement.

- Four rather exceptional examples of Tim's original work, three hand colored, one pen and ink.

- Small collection (about a dozen items) of promotional material, contact sheets, negatives, etc.

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

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

"I was experimenting with fusion [dry mount] techniques and so made this small book and gifted it to [then wife] Ruth.

I had a lot of alchemical source images around, transferred them onto tissue and fused them with a bit of over drawing." [artist statement]

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

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

Much of Ely's work is richly annotated with his own

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

11. Gay Liberation Front, publisher, Dr. Leo Louis Martello, former owner. **Come Out!: A Newspaper By and For the Gay Community [Vol.1, No.1]**. New York, NY: Gay Liberation Front, 1969. First Edition. Wear to edges, tanning, fold lines/edges, otherwise, legible and unmarred. Large format newsprint, 16pp. + illus. (b/w). Single issue. Very Good+ in Wraps. Original Wraps. (#10593) \$150.00

"Come Out! was the first periodical published by the gay and lesbian community after the Stonewall riots in June, 1969. The Gay Liberation Front, one of the first militant activist gay rights organizations birthed by the riots, published Come Out! from their base in New York City. Featured in Come Out! are firsthand accounts and photographs of marches and rallies that capture the spirit of the movement at this pivotal point in its history, interviews with prominent members of the community, articles related to other queer struggles..."--*Outhistory.org*. Includes article by Dr. Leo Martello on queer love and positive self-image. Formerly owned by Dr. Leo Louis Martello.

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

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

"My goal with this design was to, in an abstract way, suggest the idea of "more animals." The onlay on the front cover is the raw edge of a goat skin. It feels "animal" and yet has an artistic flair. It is unique to that skin, that animal. The spots on the doublures are representative of footprints of animals. They remind me of migration in Africa where many animals leave overlapping imprints in the earth." [Artist statement]

Deborah Thompson is a noted binder and paper marbler and founder of Echo Art Bindery. She was the 11th graduate of the fine binding diploma program at the American Academy of Bookbinding. Bookplate of Carolyn Wells (1862 – 1942) at ffep. Wells was an renowned American writer and poet. When she completed finishing school she worked as a librarian for the Rahway Library Association before publishing her first book 1896. Over her life, she wrote a total 170 books and is best known for her murder mysteries. Interestingly, her first known illustrated newspaper work was a two-part series titled 'Animal Alphabet' (illustrated by William F. Marriner). Wells's husband was Hadwin Houghton, the heir of the Houghton-Mifflin publishing empire founded by H.O.Houghton.

13. Jeffers, Oliver; Winston, Sam. **A Child of Books [Fine Art Print Edition]**. London: Arc Artist Editions, 2016. Limited Edition. Tight, bright, and unmarred. Full cloth binding, laid in prints, wraps on second volume; all housed in archival box. fo. var pag. Illus. (color and b/w plates). Signed by the artist. Limited edition of 80 copies. Fine in Fine Archival Box. Hardcover. (#9281) \$4,500.00

Includes:

- 19 archival fine art prints
  - Signed first edition copy of A Child of Books
  - Process Book, containing notes, early sketches, archive of project
- This Process Book is accompanied by 19 archival fine art prints and a signed first edition copy of A Child of Books. The Process Book, prints and first edition book are housed in solander box covered with Colorado Vistula bookcloth produced by G.Ryder & Co. Ltd. The 19 archival fine art prints are inkjet printed with pigment ink onto Hahnemühle Fine Art Bamboo Natural White 290gsm paper. The typographical landscapes are typeset in Adobe Garamond Pro. All images were created by Oliver Jeffers and Sam Winston. This Process Book is designed by Lewis Trevor and Sam Winston with assistance from Becky Elms. Body text is set in PT sans regular. [colophon]



14. Mackinolty, Chips. **Support Queensland's Fight Against Police State.** Sydney, Australia: The Tin Sheds Art Workshop, nd [ca 1978]. First Printing. Light edge wear, slight rumple at edges, else bright and clean. Screenprinted, in red and black inks, from two stencils. Approx. 29x39. Very Good. (#9838) \$1,250.00

*Large, graphically strong poster railing against what was seen as the police state tactics of government agents in Queensland. Notes actions against political/union organizers, women, blacks, the gay community, etc. All the 'stronger' given the political environment in the area at the time. One known copy in institutional collections, at the National Gallery of Australia.*

*Queensland under the Premier Joh Bjelke-Petersen - a notoriously corrupt right wing demagogue who banned street marches etc. etc. and overtly moved Queensland towards a police state. He put in a Police Minister who was already was tainted with corruption (and was subsequently tried and jailed after the government fell). These posters were made to be pasted to walls with crude glue, and it is unlikely that many survived, especially because of the "anti-police" aspect, which would have seen them torn down and defaced quickly, and anyone caught with them almost certainly subject to a beating in the police cells. Lefties and radicals would be unlikely to have kept them on the walls at home, as police raids were frequent...*

15. Melville, Herman; Lebrun, Rico [illus]; Baskin, Leonard [carving]. **Encantadas: Two Sketches from Herman Melville's Enchanted Isles with Woodcuts.** Northampton, MA: The Gehenna Press, 1963. Limited Edition. Minimal shelf/edge wear, else bright and unmarred; drop-spine case shows light sporadic foxing, else bright and clean. Beige cloth drop-spine box with vellum spine; sheets in beige cloth folio with gilt onlay; title page and text in red and black ink; woodcuts gathered within a single-fold untrimmed sheet of Moriki; additional woodcut at colophon. fo [61x44.2 cm (24x17 1/2")]. np. [6 elephant folios (with 2 blanks)]. Numbered limited edition, this being 25 of a total of 150 (see below for details re subsets). (#10591) \$12,000.00

*With 6 woodcuts in two states (12 total). An interesting collaborative work, in which Lebrun drew the illustrations on cherry woodblocks and Baskin then carved the blocks. Harold McGrath did the printing at The Gehenna Press.*

*One of a handful of copies presented in the vellum-backed clamshell box later created by Gray Parrot, spine lettered*

*in gilt (see GP #33 (34) as cited below). No. 25 from a total edition of 150, nos. 6-31 comprising a deluxe variant (including this copy) with the second suite of woodcuts on Shogun with all prints signed by the artist and engraver. Nos. 1-5 were issued as a super-deluxe variant on Moriki and included an original drawing by Lebrun. Signed by Rico Lebrun and Leonard Baskin at colophon, as issued. Each woodcut signed by the artist and engraver.*

*"An ever growing fixture of the press [latterly abandoned] was to commission works from artists the printer admired. Thus evidenced in work by Shahn, Lockwood, Tyler, Cornell & others. The Encantadas, beyond the irradiated quality of Melville's prose, proved to be an apposite vehicle for the work of Rico Lebrun. Lebrun was a match for Melville, his wonderful work was driven from that same boiling essence that Melville erupted from & Lebrun was propelled from the same furnace of unyielding probity; they were mighty." [The Gehenna Press: The Work of Fifty Years 1942-1992, #33 (34)].*

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

- 1: Original Diary [mostly text, two full-page pieces of art (one color, one b/w)]
- 2: Vellum paper envelope with loose contents of original diary (several diary pages written when the book was not available, a bookmark she created, several different items laid in by those who possessed it for the 14 missing years)
- 3: Custom archival box housing 72 original drawing executed on copies leaves from the original diary, separated with glassine sheets. Each work is sequentially numbered and dated at the rear.
- 4: Limited 'trade' edition (100 copies created with the collaboration of 5 Traverse Gallery) in glossy wraps. Every page of art is reproduced at the right, the left bearing notations (materials used, size, date). Fine in Fine Archival Case. Loose sheets, boxed; Hardcover; Stiff Boards. (#10336) \$9,500.00

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

*One of these diaries was lost in 1986. I was heartbroken about it and put up "lost diary" notices all over the RISD*

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*and Brown campuses in Providence, as you'd do for a beloved pet. As weeks and then months passed I assumed I'd never see it again, but through an unknown series of events this journal was returned to me by a stranger fourteen years later, on Christmas eve, 2000.*

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

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

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

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

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

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

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

17. **Rú. Grateful Dead Serigraph: "Original Dead"** 1981. Limited Edition. Tack holes at corners (well within matting borders), small closed tear related to upper right tack hole, very minor rubbing, else bright and clean.

Poster. Approx. 18x24" sheet. Color illus. Near Fine. (#10628) \$750.00

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

18. Tennyson, Alfred; Tennyson, Charles [ed]; Abbot, Kathy [binder]. **Unpublished Early Poems [Design Binding]**. London: MacMillan & Co, 1931. Unique. Tight, bright, and unmarred. Stub-binding bound in full grey goatskin over sculpted boards, cold gilded with Caplain gold leaf, teg, hand decorated handmade endpapers and doublures. 8vo. Fine in Fine Dropspine Archival Box. Hardcover. (#10804) \$3,750.00

*Edited by Tennyson's grandson.*

*Kathy Abbott started bookbinding in 1989. She served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing, followed by a BA (Hons) Bookbinding from Roehampton University. Kathy is a partner of Benchmark Bindery, set up in 2009 with Tracey Rowledge. She teaches Advanced level Fine Binding at the City Lit, London and conducts many workshops across the UK and overseas.*

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