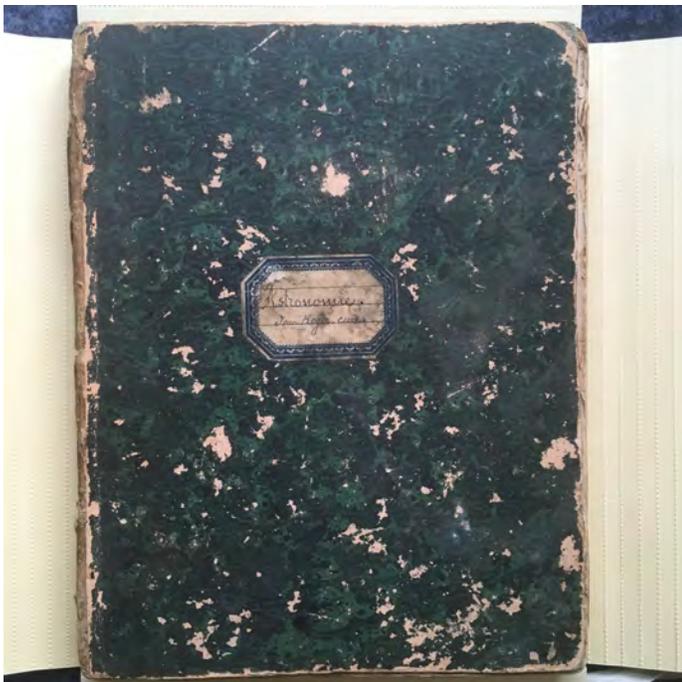


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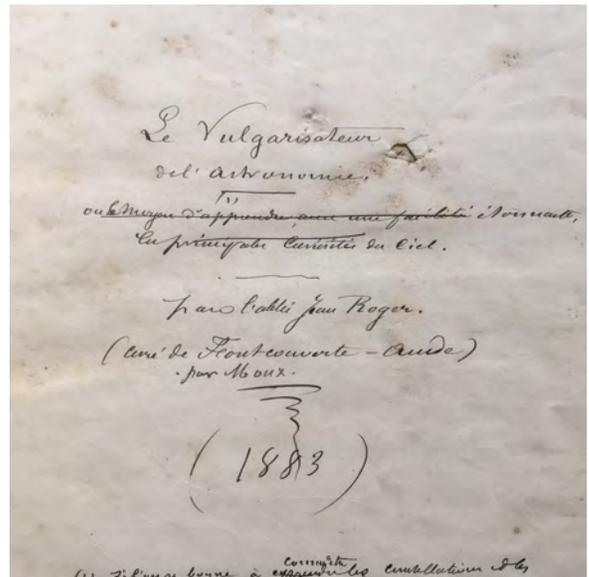
Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections is diverse and constantly evolving. If we do not have what 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.

Space is the place...

Apollo 11 landed safely on the Moon on July 20, 1969. Celebrating 50 years of space exploration, our list this week is all about space, lunar exploration, and history of astronomy featuring an exceptionally composed 19th century manuscript on learning astronomy written by a French abbot with a handmade planisphere, couple of Russian (USSR) space race publications in English, a design binding, and large format celestial constellations maps. Selections of astronomy, stars, space language, and futurisms.



1. Roger, Jean, curé de Fontcouverte Abbé (Abbott of Fontcouverte). **Le Vulgarisateur de l'Astronomie [The 'Popularizer' of Astronomy]**. [Fontcouverte-Aude par Moux, France], 1883-1899. Unique. Handwritten manuscript in brown ink bound in unsophisticated boards, (journal binding). Significantly loose pages and back boards, front end paper torn with visible damage, otherwise with minimal discoloration and foxing, the integrity of the text is unmarred. 18x24cm., 4to, IV, 72 pages with a movable planisphere made of wood and paper mounted on back board. Includes 5 drawings of instruments and 43 smaller drawings of celestial constellations, multiple tipped in leaves. In French. Very Good. Boards. (#9925) \$3,500.00

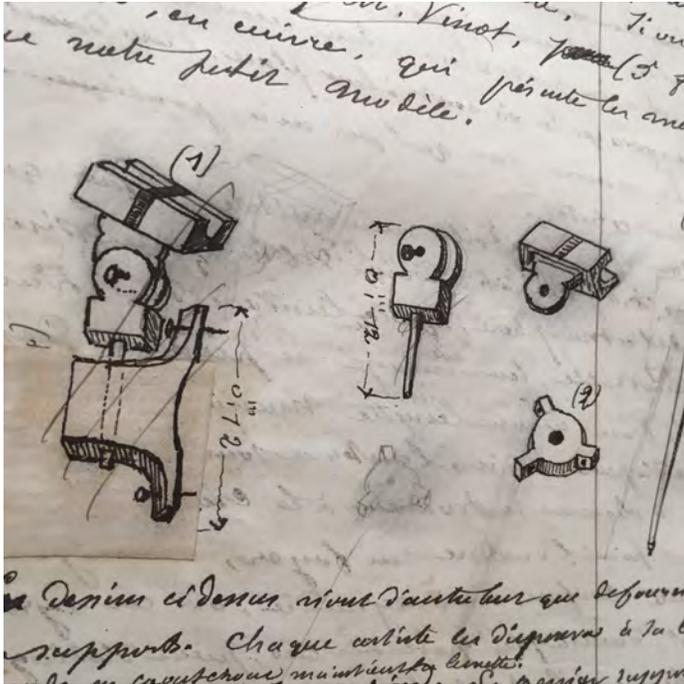


Jean Roger, Abbot of Fontcouverte, (19th century) known mostly by his writings on St. John Francis Régis, the canonized Jesuit priest of the 16th-17th century. Roger published "Nouveau manuel du pèlerin au berceau et au tombeau de S. Jean-François Régis," essentially a manual of the walking paths following the pilgrimages of St. Régis.

It seems Roger became interested in elementary sciences later in his life and produced this unpublished illustrated scientific manuscript on astronomy with a self-constructed movable planisphere.

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He is cited in the "Comptes rendus hebdomadaires des séances de l'Académie des Sciences" committee meeting minutes around 1885, suggesting he had submitted materials for review of his astronomy lectures or perhaps forthcoming publication.



The "Vulgarisateur de l'astronomie" manuscript or rather a simplified analysis of basic astronomical concepts is divided into various chapters with a preliminary preface and exemplary explanation of the Universe. The first chapter is on the Earth, following with Chapter 2: The Moon; Chapter 3: The Sun; Chapter 4: The Planets; Chapter 5: Comets; Chapter 6: Stars (Galaxies), Meteors (Meteorites); Chapter 7: Zodiac and Constellations; Chapter 8: Stars; Chapter 9: Instruments (Telescope); Chapter 10 (sic): Moveable planisphere; Table of contents.

The manuscript is heavily annotated and well-cited, Roger includes tipped in mimeograph produced sources, some with reference dates of the late 19th century, alluding that this research was a working manuscript for a possible forthcoming publication. Roger was careful and detailed in his illustrations of telescopes, constellation groupings, and diagrams.

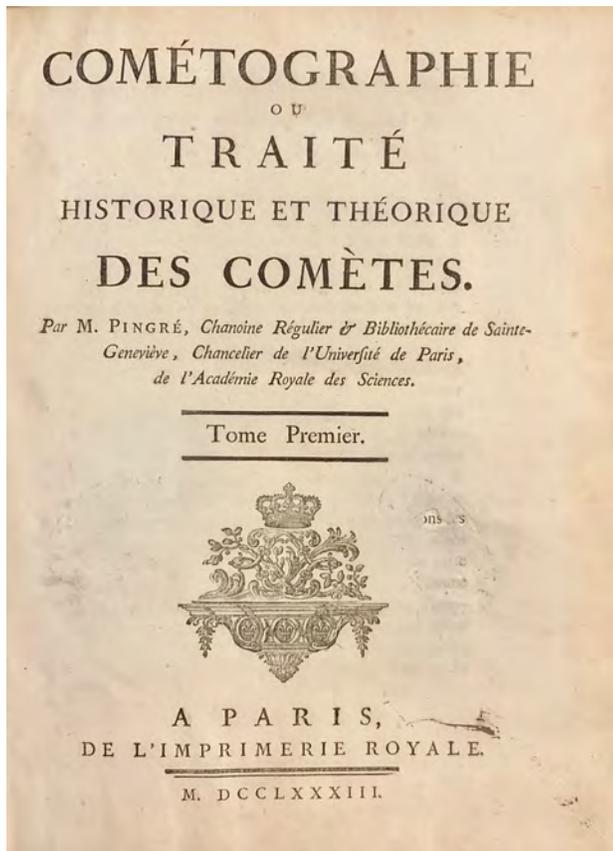
The most exceptional element to the manuscript is the working planisphere on the back board. A "planisphere is a star chart analog computing instrument in the form of two adjustable disks that rotate on a common pivot. It can be adjusted to display the visible stars for any time and date." It is an analog instrument constructed for teaching how to recognize stars and constellations. Roger's instrument is similar to contemporary devices, although utilizes a string attached to a pin as the pivot point instead of two discs. Around the center of the star chart are illustrations of planets, eclipses, nebula, comets, and star clusters. An exemplary specimen of independent science scholarship and teaching devices constructed for novice astronomers and learning scientists.



2. Pingre, [Alexandre Gui]. **Cometographie ou Traité Historique et Théorique Des Comètes [Complete in Two Volumes]**. Paris: De L'Imprimerie Royale, 1783-4. First Edition. Moderate shelf/edge wear, tips through, wear at head and tail, joints starting but sound, erasure wear (through) at title page of V1, else tight, bright, and

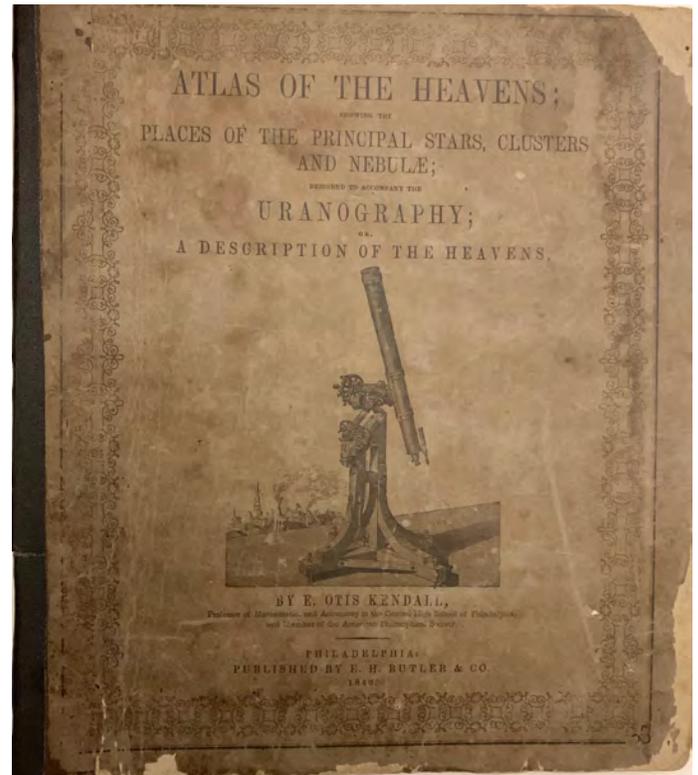
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unmarred. Contemporary mottled calf, gilt spines, marbled endpages, marbled text block edges, 7 engraved plates, woodcut headpieces, and numerous tables. 4to. xii, 630, [2]; viii, 518 pp, including errata. Hand-colored plate. From the library of Dr. Seymour Chapin. Good+ [Text block Very Good]. Hardcover. (#9507) \$3,500.00



First edition of this important work on the subject of cometography, and the most complete published up to this time. The text is divided into four parts: a history of astronomy (ancient Babylon and Egypt through the 18th century); a catalogue of all the comets observed since antiquity (50 by Pingre himself); cometary returns and their physical effects upon earth; and the methods for computing cometary orbits. Pingre (1711-1796) was an eminent professor of astronomy at the Rouen Academy of Sciences whose "notable contributions include examining the measurement of an arc of the meridian made 80 years before by Jean Picard, and observations of the

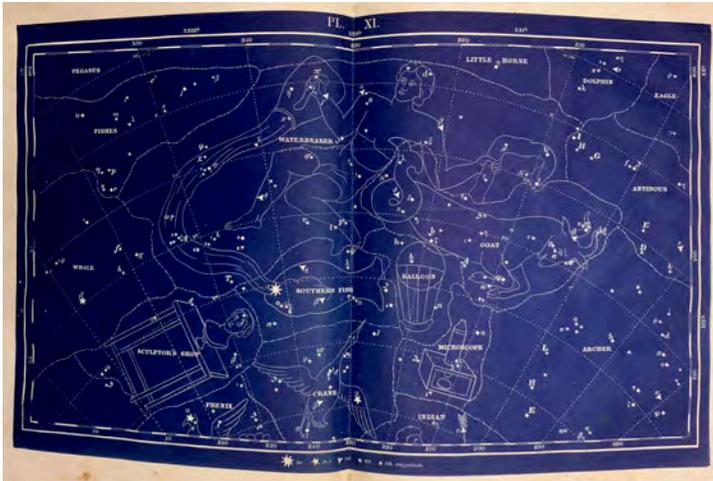
transit of Venus in 1761 and 1769." He was for some time chancellor of Paris University and also librarian of Sainte-Geneviève. [Thorndike, Latin Treatises on Comets; Lalande, Catalogue des livres]. Uncommon generally, more so in original binding and presentable.



3. Kendall, E. Otis. **Atlas of the Heavens: Showing the Places of the Principal Stars, Clusters, and Nebulae, Designed to Accompany the Uranography; or, A Description of the Heavens.** Philadelphia: E. H. Butler, 1846. First Edition Thus. Moderate shelf wear, moderate toning to boards, some loss to surface treatment at board edges, linen spine professionally repaired, flaw/discoloration at rear pastedown, minor toning to textblock, else tight, bright, and unmarred. Dark brown linen spine, brown paper boards, black ink lettering and decorative elements. np. Illus. (cyanotype prints). Very Good. Hardcover. (#9544) \$525.00

18 full or double page prints, in rich, dark cyanotype. The first edition, 1845, included 12 plates and printed b/w and then hand colored. This edition

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[Laso]. [**Plani-Spherium Coeleste**]. Antwerp, 1725.
 Minor even toning, else bright and clean.
 Handcolored plates. Very Good. (#9523) \$345.00



Hand colored mythological figures in the cusps.
 Latin constellation names: same as modern scientific usage. Quite similar to the large A. Durer 1515 'Imagines Coeli' and to AM Mallet's 1683 copper plate planisphere. This engraving two centuries after Durer still employs only Ptolemy's original 1022 stars. Celestial sphere prints were in popular demand all over Europe for their educational and decorative value.

6. [Johann Bayer]. [**Ophiuchus (Serpentarius)**] [**Stars Heightened in Gold**]. Augsburg, 1603.
 Minor toning, else bright and clean. 15x11" Very Good. (#9521) \$675.00



"Striking full color example of Bayer's celestial chart of Ophiuchus (Serpentarius), with the stars heightened in gold. Ophiuchus is one of the 48

was the first that expanded the number of prints and switched to cyanotype as the print process. This edition was widely republished in subsequent years. Uncommon in any condition, quite scarce in as presentable condition as found here.

[Series of single large format maps. Inquire for full list]

4. [Kornelius Reissig]. [**From Constellations Represented on XXX Tables**]. St. Petersburg, 1829.
 First Edition. Pencil notations, fold creases at top and bottom (from framing), else bright and clean.
 Very Good. (#9509) \$225.00

Reissig was an honorary member of the Russian Imperial Science Academy in St. Petersburg. Apparently traced from Fortin's 1776 plates.

5. [Julius Schiller]. [**Plate XXIV 'Sancti Iacobi maiori' (St. Jacob major) replacing Gemini, from Coelum Stellatum Christianum**]. Augsburg, 1627.
 Minor edge wear, small closed tear at left, light even toning, else bright and clean. Very Good. (#9524) \$500.00

A serious scientific endeavor at the time, Schiller attempted to replace the pagan constellations with Christian symbolism. He received the most current astronomical information from Tycho Brahe, Johannes Bayer, and Johannes Kepler; probably around 2000 stars.

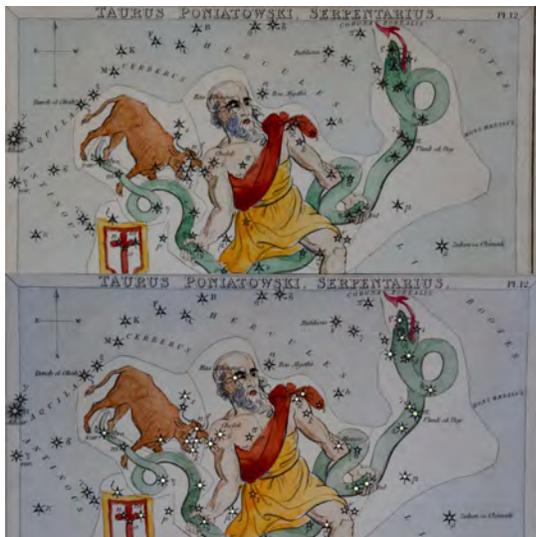
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constellations named by Claudius Ptolemy, named for the Greek word "Serpent Bearer." Phiuchusis shown grasping the constellation Serpens. Bayer's Uranometria, is one of the most important celestial atlases of the 17th Century and the Forerunner of all star atlases which contained 51 star charts, of which 48 were Ptolomeic constellations.

Each plate has a carefully engraved grid, so that star positions can be read off to fractions of a degree. These positions were taken from the catalogue of Tycho Brahe. Brahe's catalogue had circulated in manuscript in the 1590s, but was not published until 1602.

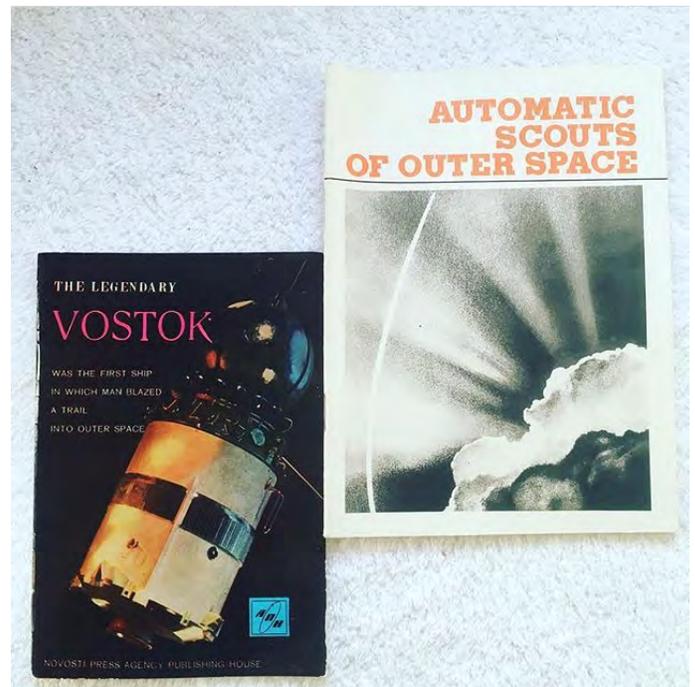
Another important feature of the Bayer's atlas was the introduction of a new system of stellar nomenclature. Bayer assigned Greek letters to the brighter stars, generally in the order of magnitude, so that the bright star in the Bull's eye became Alpha Tauri (and the brightest star in the Centaur became our familiar Alpha Centauri). These letters were placed on the charts themselves, and also in a table that accompanied each chart. Bayer's charts are rarely offered separately on the market."

7. [Samuel Leigh]. **Taurus Poniatowski, Serpentarius (i.e. Ophiuchus), Scutum Sobiesky, and Serpens [Plate 12 of 32 from Urania's Mirror boxed set].** London, c. 1830. Minor wear, else bright and clean. Pale blue tissue at rear to 'soften' the light shown through the perforations. Near Fine. (#9517) \$150.00



"Designed by a young lady" for home use. Stars are perforated for holding up to a light source.

8. **Automatic Scouts of Outer Space; The Legendary Vostok.** Moscow, Russia (USSR): Novosti Press Agency Publishing House, [1962-1965]. First Edition. Two staplebound booklets with original color wrappers, in very good condition. 24 pages; 32 pages with Illustrations. Very Good+. Staplebound Wraps. (#9949) \$75.00



Russian propaganda booklets published in English on early overviews of the Russian space program, from the mid-1960's, that describe Soviet government run satellites of the time, in detail, particularly Kosmos and Vostok. Illustrated with vintage photographs and detailed drawings.

The publishing agency's aim was "to contribute to mutual understanding, trust and friendship among peoples in every possible way by broadly publishing accurate information about the USSR abroad and familiarizing the Soviet public with the life of the peoples of foreign countries."

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9. Rose, Alan (supporting text by O'Rourke, P.J.). **Three Illustrations [Original Art]:** Boyhood Penships Realized as Aircraft and Spacecraft (set of three illustrations). New York: Alan Rose/National Lampoon, circa 1977. Spot of tape ghosting on one board, else bright and clean. Pen, ink and watercolor on board. All approximately 9"x14". Color illustrations. Fine. (#3058) \$2,500.00



These three illustrations supported an article by P.J. O'Rourke in the National Lampoon (circa '76-77). This was from the "Conspiracy Issue". The penships had to do with the Air Forces' secret weapons, which curiously resembled ball point pens. The artist



suggests it was supposed to "remind certain males of their 14 year-old, bored classroom fantasies." A truly exceptional collection of images. Signatures/ personalization by both Rose and O'Rourke available.

10. Clarke, Arthur C.; Fletcher, Erin [binder]. **2001: A Space Odyssey [Design Binding].** New York: The New American Library, Inc., 1968. 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



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"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]



11. Hulsey, Sarah. **Asterisms**. Somerville, MA: Sarah Hulsey, 2017. Limited Edition. Bright and clean. Loose sheets in printed portfolio. 8vo. np [21 folded sheets]. Illus. (color plates). Numbered limited edition of 30. Fine in Fine Portfolio. Loose Sheets. (#9262) \$900.00 "Asterisms represents the phoneme systems of the ten most widely spoken languages in the world, which represent the first languages of almost half of the world's population (3.4 billion people). The layouts of the International Phonetic Alphabet chart are paired with notations used in modern astronomical charts to create new diagrams of linguistic sounds as constellations, with star size correlated to the sound's frequency. Each language is given a consonant chart and a vowel chart, from which imagined constellation-like shapes are represented in woodcuts. Taken together, the

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twenty charts in this book explore what the most widely spoken languages would look like, if charted in the heavens." [artist statement]

"Asterisms was designed, printed, and bound by Sarah Hulsey in Somerville, MA in 2017. The text was printed from Lutetia metal type, except on the enclosed IPA charts which were printed from polymer plates using ITC Stone Sans Phonetic digital type. The images were printed from woodcuts and polymer plates. Both text and images were printed on a Vandercook 15-21 press. The papers used are Zerkall Book, Zerkall Ingres, and St. Armand handmade paper." [Colophon] This book represents the phoneme systems of the ten most widely spoken languages in the world, in descending order of population of first-languages speakers. In three cases, the population figures are based on a macrolanguage, which is a group of closely related individual languages that are treated in some contexts as a single language. These three are Chinese, Arabic, and Lahnda (a macrolanguage of Pakistan that includes Western Punjabi and Saraiki, among others). Figures are drawn from SIL's Ethnologue website. The title and the idea for the woodcut imagery is based on the notion of an asterism as a shape that can be identified among the stars, as opposed to the modern definition of a constellation as a defined region of the sky. While the star symbols are based on modern scientific star charts, the asterism shapes are inspired by older, more primal ways of tracing patterns in the sky.

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

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