

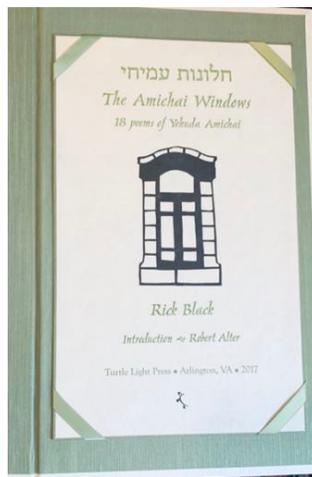
Lux Mentis, Booksellers

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.

Western States Book Fair

1. Amichai, Yehuda [poet]; Black, Rick [artist]. **The Amichai Windows**. Arlington, VA: Turtle Light Press, 2017. Limited Edition. Tight, bright, and unmarred.

Numbered limited edition, this being 6 of 18 copies. Printed on handmade paper with deckled edges, with gold leaf highlights and blind embossments in some of the designs. The collection of triptychs and a 28 page guide are housed in a box enclosure shaped like a Jerusalem window. Fine in Fine Archival Box. Hardcover. (#10483) \$9,500.00



A compilation of 18 unbound triptychs and a catalogue inside a double drop-spine enclosure. The work explores love, war, and being Jewish in the 20th century. Amichai's work, often considered for the Nobel Prize in Literature, explores family, love and war. Black, having fallen in love with Amichai's poetry, spent ten years creating this remarkable work. Blending of some of Amichai's original,



handwritten poems with collaged images of Jewish history and life drawn from archives around the world.

Aharon Yermiyahu Taub, in his review for the *American Jewish Libraries* newsletter, stated; "a towering achievement in American arts and letters, the culmination of a decade of reflection, research, translation, and artistic imagination and a breathtaking exploration of literary and visual poetics." [AJL. News, Feb/March 2018, Vol. VIII, No. 1]. Recent winner of the Isaac Anolic Jewish Book Arts Award.

"Almost every aspect of The Amichai Windows is symbolic. From the simulacrum enclosure of a Jerusalem window to the texture of papers that evoke Jerusalem stone, from the olive green color meant to evoke the Jerusalem landscape to blind embossment of a Jewish star—I am always evoking meaning in a multiplicity of ways.

Over the past ten years making The Amichai Windows, I wanted people to experience this artist book not only by reading the poems but by lifting a curtain, handling the papers, touching the blind embossment. Aside from playing with the visibility of images in a window, I am also toying with the materiality of the book itself.

I spun my own metaphors out of Amichai's poems. I also mirrored Amichai's own process of combining images from different places and time periods in my collages. These multi-layered spreads—which include letterpressed poems, blind-embossed images, gold leaf, tipped-on papers and botanicals—function like dreamscapes, thus creating additional layers of meaning.

...
In addition, you'll see a torn bit of super, the fine mesh that helps from the spine of a book. I am using the bookmaker's material as a metaphor for the burning of books that occurred in Nazi Germany. I am also toying here with the word itself, "super," and the idea of racial superiority. I hope The Amichai Windows will resonate deeply for you." [Artist statement]

WESTERN STATES BOOK AND PAPER FAIR

2. 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 cartoné
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 censorship 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]



3. Burrell, Ginger. **King Donald**. Morgan Hill, CA:
Midnight Moon Press, 2020.
Limited Edition. Tight, bright,
and unmarred. Color printed
paper boards (ballot cover, king/
joker playing cards), coptic
binding; box is gold with faux
animal skins, decorative crown
with quotations in 'globe' at the
top. Narrow 8vo. np 44pp. Illus.
Limited edition of 12. Fine in
Fine Box. Hardcover.
(#10499) \$575.00



Presented in a custom wooden "ballot" box with gold and animal print design. Features a crown with "rigged ballots" on the box.

"King Donald" documents the more than 200 direct quotes of Donald Trump in his attempt to undermine the election process in the United States.

"The post-truth world ushered in by President Trump is occurring at the same time that almost everything is documented and archived. King Donald presents more than 200 direct quotes by Donald Trump in his attempt to undermine the integrity of the United States election process. From tweets in 2012 until well after the election was called for President-Elect Biden, it is clear that Donald Trump had a long-term strategy based on a powerful technique used in advertising - repetition.

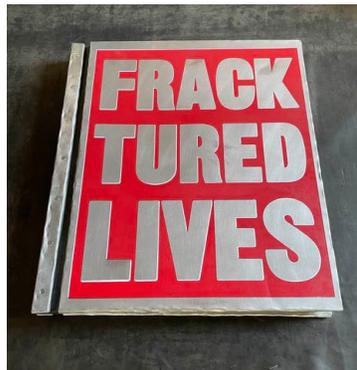
WESTERN STATES BOOK AND PAPER FAIR



"It is hardly surprising that Donald Trump's followers believe the 2020 presidential election was fraudulent. How could they believe otherwise when bathed in this constant and strident messaging? Mr. Trump's tweets foreshadowed his attempt to stay in power since the day he was elected in 2016. His

bombast and circus-like presentation have obscured shrewd tactics and clear signaling. 'Get rid of the ballots and you'll have a very peaceful - there won't be a transfer, frankly. There will be a continuation. The ballots are out of control.' 9/23/20" [Artist Statement]

4. 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 fracktivists contributed between 2010 and 2020. Contributors are listed below but notably include: John Fekner, Anton Van Dalen, Sue Coe, David Sandlin, Tom McGlynn, Yoko Ono, Ellen Cantarow, Alexandra Rojas, Mike Bernhard, Carlo McCormick, Woody Guthrie, and many others.

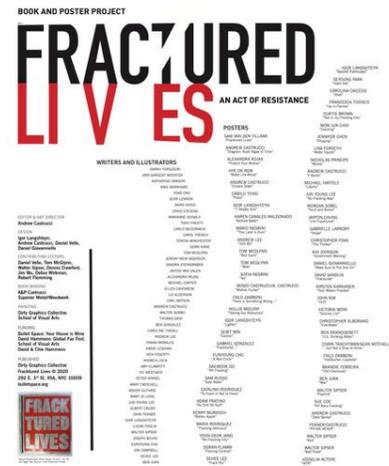
Printed at Bullet Space (an anarchist squatter community since 1982), a Lower East Side workshop. The work is the result of a tremendous outpouring of work, talent, passion, and the willingness to push for change. The final line of the forward to Your House is Mine reads, "We have taken this opportunity 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"



WESTERN STATES BOOK AND PAPER FAIR



GABRIEL GONZALEZ
 "Fracktured..."
 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 "Skull and Bones"
 JAYPON CHUNG "Life Fracktured"
 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"

5. 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. Double-sided concertina, letterpress
 printed, limited edition cloth bound green silk with hot
 stamping 23k gold. Silk edition, this copy being 39 of 71,
 all copies signed and numbered by the author. In red
 slipcase. Fine. Stamped Cloth. (#10199) \$850.00

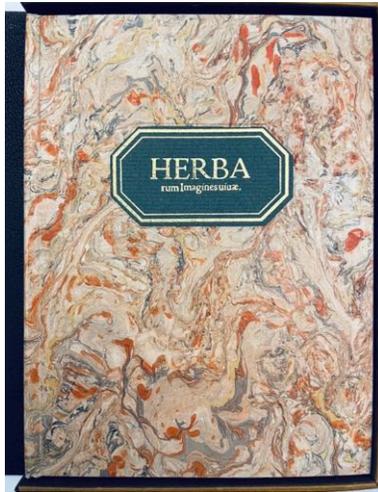
*The Emerald Tablet one of the root texts of alchemy is a
 brief alchemical work attributed to Hermes Trismegistus.
 Historically the work is part of the Hermetic corpus and
 seems to have the same origins as the rest of the Corpus
 Hermeticum. The text was discovered, according to one
 version of the 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.*

WESTERN STATES BOOK AND PAPER FAIR

6. Egenolff, Christian .
Herbarum imagines vivae: Der Kreuter lebliche Contrafaytung
 [Herbarum imagines vivae]
 - Cover title. Weiler im Allgau, W. Germany: Editions Medicina Rara, 1535 [1985]. Limited Edition. In excellent condition, minor rubbing to edgeward/slipcase, slightly moveable spine, otherwise, tight, bright, and unmarred. Housed in brown full calf slipcase, velour-lined, with gilt title and spine lettering. Bound in marbled boards, watermarked rag paper printed, 40pp + illus. Very Good. Slipcased. (#9385) \$375.00



Colophon: "Twenty-eight hundred copies of the "Herbarum Imagines Vivae" were printed for the members of Editions Medicina Rara Ltd. at the presses of the Druckerei Holzer, Weiler im Allgau, West Germany, on a rag paper manufactured especially for this edition by August Kohler, Oberkirch, West Germany, and bearing the private watermark of Medicina Rara. The plates for this printing were made from a copy of the original 1535 Frankfurt edition belonging to the Leopold Sophien Bibliothek Uberlingen. Three hundred copies have been bound in marbled paper

at the bindery of Richard Mayer, Stuttgart, West Germany...The Medicina Rara edition was produced under the supervision of the Agathon Presse, Baiersbronn, West Germany." This numbered being 180. [CLXXX] Scarce edition of herbarium, limited to just a few institutions with the leather bound slipcase.

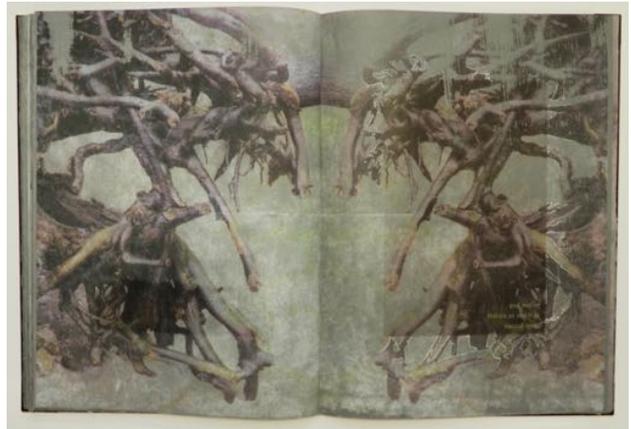


7. Emerson, Ralph Waldo [text]; Cooksey, Gabby [art/printing/binding]. **Blight [Artist Book]**. Tacoma, WA, 2020. Limited Edition. Tight, bright, and unmarred. Brown textured paper boards (by Hook Pottery Paper) in a modified case binding, letterpress printed with handset type on inkjet photo transfers, silkscreen printed panels, and acrylic painted Kozuke paper (printing completed at Springtide Press with assistance

from Jessica Spring); housed in an archival dropspine box. 4to. np. Illus. (color plates). Numbered limited edition of 28. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10426) \$2,100.00

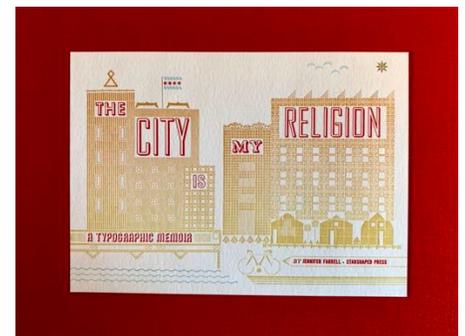
Quiet, sophisticated, and remarkably powerful, Gabby's newest work is an exquisite blend of book art and binding. Gabby has, from early in her career, gone beyond her roots in design binding, creating the text, art, and printing for several books now. Just as her design bindings push limits and explore possibilities, so does her art and print work. It is a remarkable evolution.

"Ralph Emerson wrote this poem, "Blight", in July of 1843. He spoke out on climate change and the ways we could shift course by not blindly following others. In describing his travels to Europe while writing on life and nature, Emerson said, "same faces under new caps and jackets, another turn of the old kaleidoscope."



I took some liberties with Emerson's poem, surrounding his words with photographs captured at Owen Beach in Washington state on a rainy winter day in 2019. This public beach, in the middle of an urban old-growth forest, will close for a year beginning in fall of 2020 to mitigate the effects of climate change and rising sea levels. Emerson's words of anger and disappointment at environmental destruction only resonate more with our current climate of melting glaciers and raging fires. As we continue to twist the kaleidoscope, I remain optimistic we will find a way to rearrange these fragments and improve the view for future generations." [artist statement]

8. Farrell, Jennifer.
The City is My Religion. Chicago, IL: Starshaped Press, 2020. Limited Edition. Bright and unmarred. Two archival folders contain loose prints and blueines; housed in an archival clamshell box. fo. np.



Illus. (color and b/w plates). Numbered limited edition of 40. Fine in Fine Archival Box. Boxed Sheets. (#10347) \$1,250.00

WESTERN STATES BOOK AND PAPER FAIR

"The City is my Religion is a project three years in the making and serves as a memoir, a type specimen and a love letter to the city of Chicago, my adopted home for the last 25 years.



The substantial metal type collection at Starshaped Press is constantly growing and evolving alongside my life experiences that are deeply rooted in Chicago. The urban environment is the backdrop for this typographic memoir that showcases the studio's type collection and serves as a pictorial representation of the first 25 years of my life in the city. My 2017-18 fellowship at The Newberry Library provided research support for the project and my day to day movement through the city was the guiding force and inspiration.

Ten prints, or ELEVATIONS, cover the themes of printing, women, labor, music, neighborhoods, architecture, motherhood and perseverance. Each tells a story in image and anecdote while featuring a grouping of typefaces based on my approach to the subject. Ten CONSTRUCTION DRAWINGS designed to resemble traditional architectural blueprints explain and document the text and typography of the prints." [Artist statement]

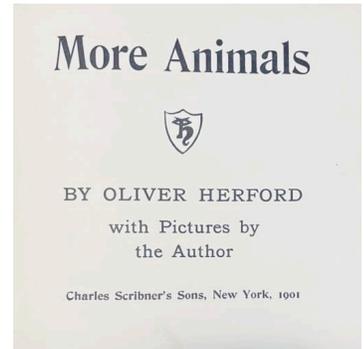


9. Herford, Oliver; Thompson, Deborah Vingerhoet [binder]. **More Animals** [Presentation Copy] [Design Binding]. New York: Charles Scribner's Sons, 1901 [2020]. First Edition. Inscription by author at title page, dated owner bookplate, else tight, bright, and unmarred. Full leather design binding: full

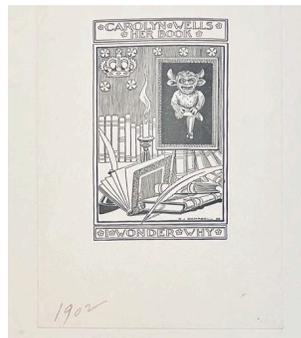
black goat binding over laced-on boards, fair goat onlay, edge-to-edge doublures in painted fair calf, endpages are Moriki Kozo paper, all edges sprinkled with ink, silk endbands, first and last signature hand-dyed to match original paper; Original cover papers and spine preserved in laid in folio. Square 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.



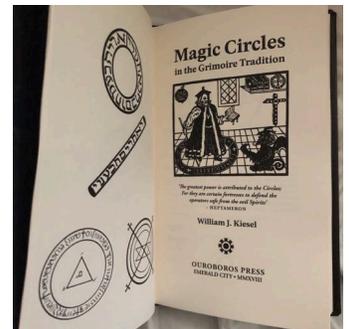
"My goal with this design was to, in an abstract way, suggest the idea of "more animals." The onlay on the front cover is the raw edge of a goat skin. It feels "animal" and yet has an artistic flair. It is unique to that skin, that animal. The spots on the doublures are representative of footprints of 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.

10. Kiesel, William. **Magic Circles in the Grimoire Tradition**. Emerald City [Seattle, WA]: Ouroboros, 2018. Deluxe edition. Near fine, minor small scuff on cover, otherwise tight, bright, and unmarred. Bound in full leather with publisher's device blind stamped to upper board, gilt titling to spine, marbled endpapers, bibliography. 75 pp., illustrations. One of only 224 copies bound in black leather

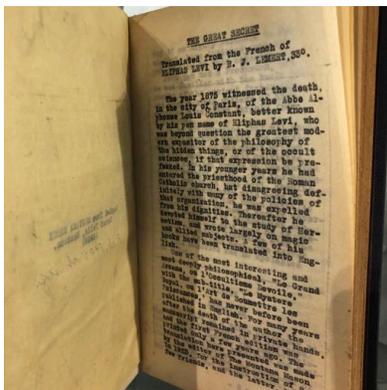


WESTERN STATES BOOK AND PAPER FAIR

with marble endpapers. No dust jacket as issued. Fine. Full Leather. (#10341) \$325.00

With the center of the circle as a starting point, orientation can take on precise meaning in the context of its ritual, which was designed to secure spiritual knowledge and material dominion in the world through the agency of spirits, stars and cabalistic arcana. Magic Circles have been depicted in popular expressions of magic and witchcraft as well as detailed with full rubrics in traditional manuals of magic such as the Clavicula Solomonis or Liber Juratus. Using narrative, visual and textual material available from European grimoires and manuscripts, the author discusses the various forms and functions of this important piece of apparatus employed by magicians in the Western Esoteric Tradition, including their role in providing authority and protection to the operator, as well as examples of their use in divination and treasure finding. Additionally, contemporary examples of the magic circle at work in modern esoteric praxis are provided and discussed in light of the traditional approaches they exhibit. This monograph serves to explicate this important tool of ceremonial magic and is valuable to practitioners of the art magical with its technical data, while also providing context in historical settings for the merely curious reader of occult subjects. Illustrated throughout.

11. Levi, Eliphas; translated (from the French) by R.J. Lemert. **The Great Secret: Or Occultism Unveiled** [Bound Typescript]. [Great Falls, Montana]: [R.J. Lemert; unknown publisher], [1925-1935]. Unique. Tight, bright and unmarred. Light rubbing to cloth boards, otherwise in very good condition.



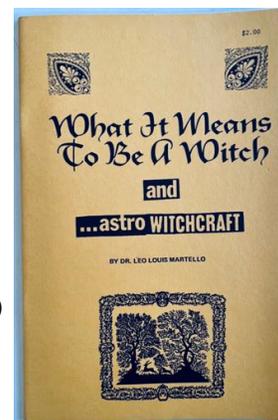
Bound in dark blue pebbled cloth with gilt titling to front board, dark brown end papers. Bound typescript, appears to be a top copy carbon or mimeograph, with the text on the rectos of the pages only. Annotated with corrections. Octavo. 242 unnumbered leaves. Very Good+. Hardcover. (#9533) \$950.00

Rare bound typescript manuscript of French occultist and author Eliphas Levi (1810-1875) of "The Great Secret, or Occultism Unveiled." A note bound in at the front indicates that the typescript was copied from the text as published in the journal "The Montana Mason", a Masonic journal that was published in Great Falls, Montana, in the 1920s. The introduction describes the book as "one of the most interesting and deeply

philosophical" of Levi's works. The work remained unpublished in manuscript for nearly a quarter of a century after Levi's death, until a French edition with the title "Le Grand arcane ou l'Occultisme dévoile" finally appeared in 1898. It remained unpublished in English until R. J. Lemert, editor of "The Montana Mason," prepared a translation "for the instruction of a few friends, and the latter, regarding it as highly valuable to the student, insisted on its publication" in the journal, and it was then published in parts in the February 1925 and subsequent issues. Curiously no other publication of the work was then undertaken until the Thorsons / Samuel Weiser edition appeared some 50 years later (1975). Unfortunately it is not known who made

this typescript, but it was presumably someone who thought the text significant enough that they wanted it in a durable form (and perhaps only had access to borrowed copies of "The Montana Mason", which was scarcely a widely distributed journal). It is similarly without date, but appears to be from the 1930s. The text itself is described in a more recent edition as "Eliphas Levi's final and most important treatise on the occult sciences, in which he examines, magnetism, evil, astral emanations, divination, and creative omnipotence. This bound typescript is obviously unique and significantly predates the first English language publication of the work in book form." Could possibly be another typescript annotated for publication, yet was never seen. Scarce.

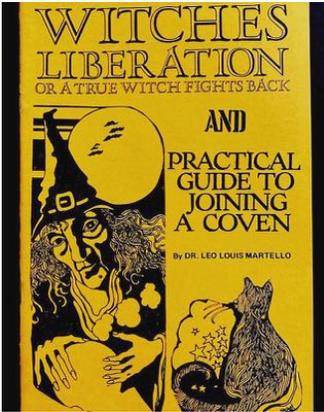
12. Martello, Leo Louis, Dr. **What It Means to Be a Witch and Astro Witchcraft.** New York: Hero Press, [1974]. First Edition. Tight, bright, and unmarred. Minimal spotting on bottom edge, otherwise clean. Black on gold colored pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) Very Good+ in Wraps. Staplebound.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

13. 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

WESTERN STATES BOOK AND PAPER FAIR



unmarred. No visible wear. Black on gold colored pictorial wrappers. 8vo. 28pp. plus Illus. (b/w) Very Good+ in Wraps. Staplebound. (#10464) \$50.00

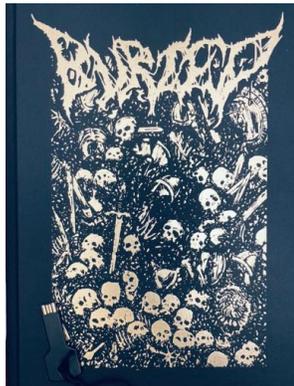
Martello was the first public witch to champion the establishment of legally incorporated tax-exempt Wiccan churches, civil rights for Witches, and like all mainstream religions, paid days off for witches on their

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.

14. 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



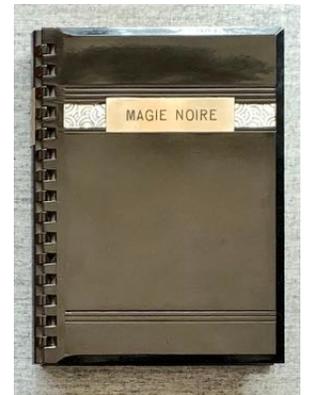
Flesh, Cercenatory, Goretrade, Insalubrity, Carnivore Diprosopus, Infectology, and Animals Killing People. As well as featuring Latin America's most extreme metal, Buried seven features commissions from philosopher Dr. Patricia MacCormack, Craig Boagey, David Stewart, and mangaka Toshio Maeda (Urotsukidōji), 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.

15. Morand, Paul. **Magie Noire [Bakelite Art Deco Binding]**.

1928. First Edition/Limited Edition. Tight, bright, and unmarred. Black Bakelite boards and spine, articulated hinges, decorative grooves in front board includes wider one into which the engraved title plate and decorative smaller plates are mounted, front cover with engraved pewter title label, screenprinted endpapers. 8vo.

303pp. Limited edition, this being 466 Fine.. Hardcover. (#10310) \$1,250.00



A brilliant and rather famed art deco bakelite binding by Jotau. In the late 1920s this sort of industrial binding emerged from studio of Brodard and Taupin [N.B. the term JOTAU is derived from JOseph TAUpin] and does not appear to be used again after 1933. Renowned binder Pierre-Lucien Martin has participated in the binding's

WESTERN STATES BOOK AND PAPER FAIR

design and execution. Signed/stamped on the bottom of the inside back cover "RELIURE JOTAU / BREVETÉ S.G.D.G."

Most copies we have seen have a pewter onlaid label at the spine and centered on a 'slot' in the front board,

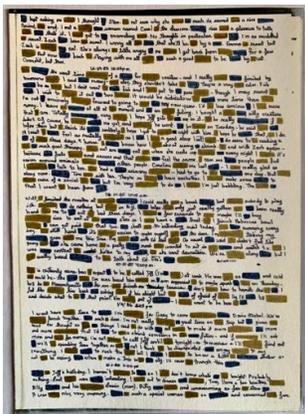
This copy includes additional pewter onlays, filling the slot. It is unclear, at this time, if only a few (perhaps early in the process) recieved the extra onlays. As the 'slot' is part of the bakelite 'plan', dropping the addition silver onlays may have been a cost saving exersise. Regardless, this is the finest copy we have seen.



16. 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. Handnumbered 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.



17. 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 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."

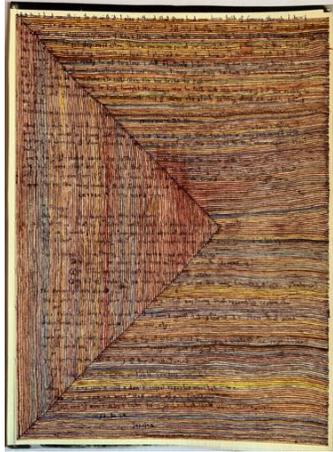
Then we played phone tag for the next few days. Finally I reached the man and asked him what the item was, he briefly told me, took my address, and then mailed it to me, from Boston. All the while I worried that it would get lost in the mail.

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.

WESTERN STATES BOOK AND PAPER FAIR

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.

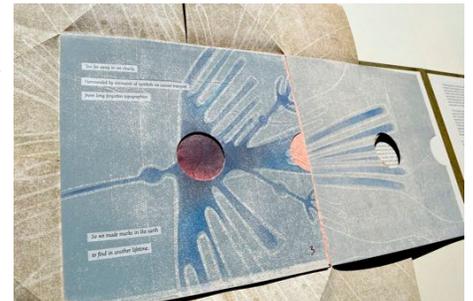


18. Schroeder, Keri Miki-Lani. **Influxstructure: A Topography of Ghosts.** San Antonio, TX: Coyote Bones Press, 2018. Limited Edition. Tight, bright, and unmarred. Complex structure, map-fold variation and 4-sided enclosed box variation, printed letterpress with polymer plates, pressure prints, and pochoir. 10"x10"x2" (closed); 20"x38"x1" (extended). np. Illus. (color plates). Limited edition of 25. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10586) \$850.00

"Influxstructure: A Topography of Ghosts explores macro and micro human systems (both natural and artificial),

and how we use the earth and our bodies to communicate and navigate space. When the book is closed, iron filings encased in glass gather tightly over a hidden magnet. When the book is open, the iron filings scatter into formless dust. The map-fold variation structure allows images to be peeled back layer by layer, alternating between the minuscule (synapses, nerves, veins), to the immense (Nazca lines, US Highway systems, atomic bomb test site). Holes in pages peek through to highlight the interconnection of the systems. Text alternates from prose poems to cited research. Influxstructure shifts between the retrospective and introspective in that it examines how remnants from the past overlap and inform our current sensory experiences. Each image is from a vantage point that is either too close or too far away for the viewer to have a complete or clear perspective. There is a connection to be drawn between the monumental Nazca earthworks to our firing brain synapses: How do we determine consciously or unconsciously what is necessary to remember? We have created complex highway structures to move across the earth while our circulatory system moves blood throughout our bodies; we can locate ourselves on a planet of this size, yet cannot pinpoint where we exist within our own bodies?" [Artist Statement]

Keri Miki-Lani Schroeder is a book artist and proprietor of Coyote Bones Press based in San Antonio, Texas. Keri holds an MFA in Book Art & Creative Writing from Mills College, and was a former assistant for Julie Chen at Flying Fish Press, and an edition bookbinder at Craig Jensen's, BookLab II. She was awarded as Helen M. Salzberg Artist in Residence at the Jaffe Center for Book Arts for 2019-2021, and teaches Book Art classes at Southwest School of Art. Keri also produces and hosts Books in the Wild, a podcast about book arts and book history.



19. Smith, Sarah [art]; Patten, Graham [binding]. **News Cycle.** Medford, MA, 2019. Limited Edition. Tight, bright, and unmarred. Dark rust paper binding, unusual structure, Cheloniidae Rag paper, and Hahnemuhle Bugra paper; paper archival box. 9x9x3 cm. np. Illus. (b/w plates). Signed by the artists. Limited numbered edition of of 30. Signed by the artist. Fine in Fine



WESTERN STATES BOOK AND PAPER FAIR

Archival Box. Hardcover. (#10617) \$1,100.00

...in which the binder presents the multiplex carousel structure - a Continuously Convoluting Carousel - an unusual new structure. Designed and developed by bookbinder and conservator Graham Patten, it features artwork by printer, illustrator, and book artist Sarah Smith. It can be inverted on itself indefinitely, revealing a sequence of four different hidden openings or displays. A variation on the Jacob's Ladder toy, the Continuously Convoluting Carousel employs the same double-action hinges that gave the original toy its characteristically illusive motion. "News Cycle comments on our reaction to the news. Through the operation of the book, five groups of people express four different emotions—apathetic, shocked, angry and elated. The cycle continues indefinitely as the viewer manipulates the book and the people experience the news. The images were drawn in pen and ink and then printed with photopolymer plates." [Artist Statement]

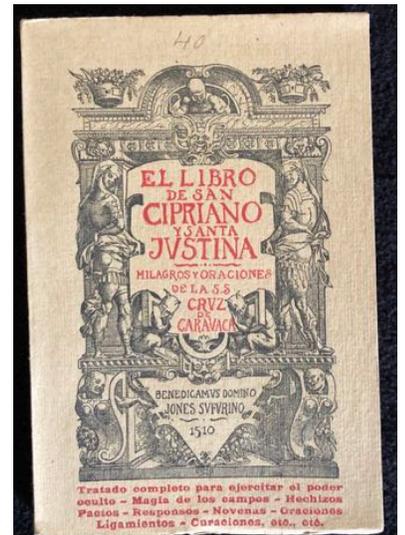


20. St. James, Margo; Robbins, Trina [art]. **The Street Game: Margo St. James [Original Art] [Women's Movement, Activism]**. San Francisco, CA, nd [circa 1975]. Unique. Bright and clean. Red metal frame, black and red beveled matting. Approx 13x10" image size and 18x15" framed. Black pen and ink. Fine in Fine Dustjacket. Framed. (#10406) \$7,500.00

The original drawing by Trina Robbins of a board game embodying Margo St. James' life and activities. From Margo's private library. Trina Robbins is the renowned American comics artist, writer and "herstorian". "She was an early and influential participant in the underground comix movement, and one of the few female

artists in underground comix when she started. She worked at the feminist underground newspaper *It Ain't Me, Babe*. She subsequently established the first all-woman comic book titled *It Ain't Me Babe Comix*. She became increasingly involved in creating outlets for and promoting female comics artists, through projects such as the comics anthology *Wimmen's Comix*. She won a Special Achievement Award from the San Diego Comic Con in 1989 for her work on *Strip AIDS U.S.A.*" She was the first woman to draw *Wonder Woman*. Margo St. James founded the organization C.O.Y.O.T.E. (*Call Off Your Old Tired Ethics*). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.

21. Sufurino, Jonás, [attributed]. **El Libro de S.(an) Cipriano y Santa Justina. Para conseguir el maravilloso poder genio del Bien y del Mal...** Roma-Via-Caprera: Imprenta de la Sociedad de Ciencias Ocultas, c.1909. Reprint. Tight, bright, and unmarred, uncut pages, some foxing, otherwise in very good condition. Perfect bound with letterpress wraps on brown kraft, 8vo, 192pp + illus., ornamentation. Text in Spanish, translated from the German. Very Good+ in Wraps. Original Wraps. (#10619) \$325.00



To speak of the Book of San Cipriano is to speak of one of those mythical texts whose presence becomes effective in many works of scholars of the occult sciences. It is one of the known grimoires or forbidden books that were the result of the interest of many readers throughout history. Jonás Sufurino supposedly transcribes the texts that some spirits have dictated to him. This book includes mythical

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texts such as *Solomon's Clavicle*, various invocations, pacts with the devil, exorcisms, the red dragon and the infernal goat, the black hen, the school of spells, the great grimoire and the blood covenant, the magic candle to discover enchantments, a compilation of Chaldean and Egyptian magic, enchantments, sorceries and other spells. The edition is adorned with many illustrations of Saints spread throughout the text. Saints Cipriano and Justina carry behind them a legacy, not only because of their life and martyrdom, but also because of Cipriano's relationship with sorcery and black magic. The legend of Cipriano and Justina is also an example of the confrontation between the magician and the Saint. The popular imagination does not know Saint Cyprian so much for his martyrdom, but for his works of black magic and for attributing to him in large part the authorship of a grimoire known as the *Book of Saint Cyprian*. A type of book is known as a grimoire where magical knowledge and instructions to perform enchantments are mixed, as well as astrological predictions, spells, spells against the evil eye, invocations to find hidden secrets along with various magic formulas to achieve certain ends.

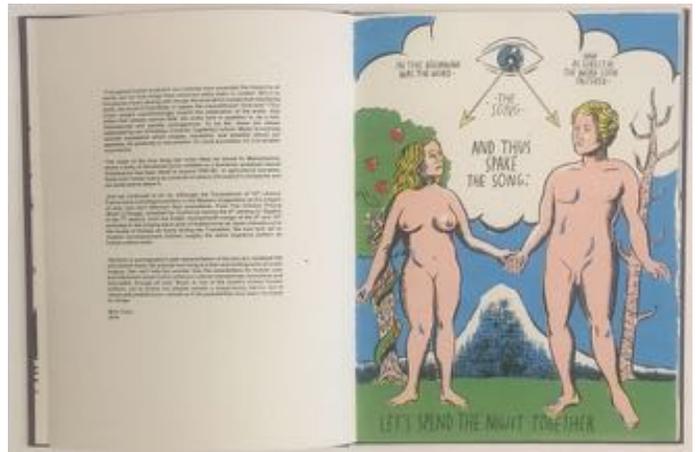
The *Book of San Cipriano*, in its many versions, is also known as *The Sorcerer's Treasure*, *The Secrets of Hell*, or simply as *El Ciprianillo*. This treatise has been copied, reissued, added or deleted throughout the winding history of its editions. There are many editions of the 19th century, both from the Iberian Peninsula and from Latin America (especially in Brazil, where more than twenty different reworked and updated versions are known). The success of the book in Brazil is explained by the profusion of Brazilian black magic, while in Spain it is still a kind of bibliographic rarity, although in Galicia and in the north of Portugal it finds a greater diffusion, since in some versions some supposed lists of hidden treasures appear in those lands.--*Almanaque*. Respectively, this is folk Catholic liturgy and is compatible with many faith-based religious traditions that blur spiritualism and magic.

From cover: *Tratado completo para ejecutar el poder oculto. magia de los campos. hechizos pactos. novenas. ligamientos. curaciones, etc. etc.* [Complete treatise to exercise occult power. magic of the lands. pacts and spells. prayers for the dead. bindings. healings]



22. Taylor, Mike. **Love Song**. St. Augustine, FL: Mike Taylor, 2016. Limited Edition. Tight, bright, and unmarred. Pink printed cloth boards, purple and red ink lettering, silkscreened. fo. np. Illus. (color plates). Limited edition of 14 copies. Laid in sheet with Citations. Fine. Hardcover. (#10519) \$2,000.00

"A history of the love song, how the contemporary western concept is a decimated shadow of the possibility." [artist book] "Love Song is a complexly layered silkscreened artist book with a handsewn cover. The text and rich imagery explore and critique the heterosexual, monogamous and eroticized underpinnings of the concept of love, starkly juxtaposing romantic sentiments with commodification. Mike Taylor layers pop culture love song crooners such as Justin Bieber and the Supremes with historical figures depicting love, such as Degas, 16th century religious paintings and ancient Mesopotamia, exploring the constructed concept of love." [Booklyn]



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