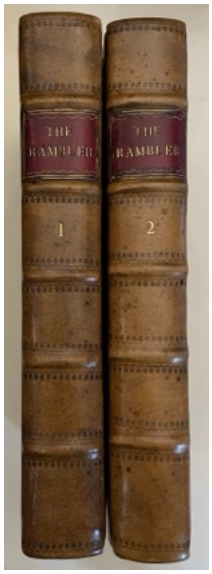
Lux Mentis, Booksellers

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.

Boston ABAA Highlights 2026

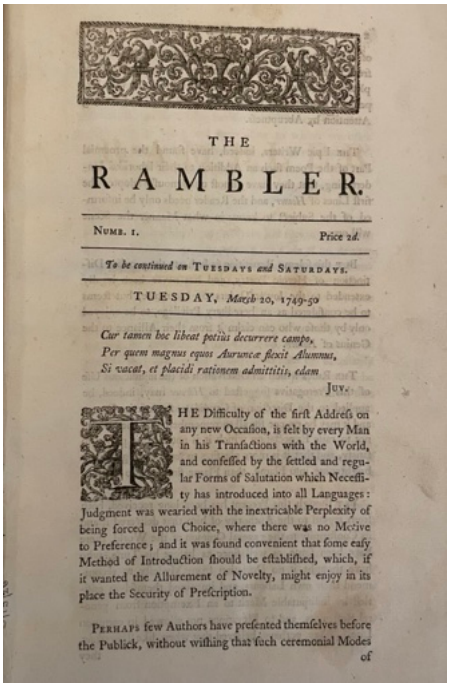


1. Johnson, Samuel. **The Rambler [complete in two volumes].** London: J. Payne and J. Bouquet, 1750-52. First Edition. Light shelf/edge wear, professionally rebacked retaining original boards, ownership plates and marks at pastedown and ffep, else tight, bright, and unmarred. Full leather binding, raised bands. fo. 1244pp. Woodcut decorative elements. Very Good. Hardcover. (#11226) $7,500.00

From the library of Oliver Sacks [sold to him by Eric Korn]. Plates and marks of interesting prior owners. Three plates are mounted: [Sir] J. W. H. Brydges [Irishman]; noted Cleveland businessman, author, and scholar Munson Aldrich Havens; and the gift plate of Western Reserve College (now CWRU) indicating it was a gift of Munson (deaccessioned around the time of the merger with Case)

Two volume set of all parts 1-208 (March 20, 1749/1750 through March 17, 1752) with first issue title page (1751) in both volumes. With 1751 reprint of No. 1 with "preceding numbers" reference in colophon [Fleeman I, p. 196]. Some show faint fold from original delivery manner.

"The Rambler, a twopenny sheet issued twice weekly in London by the publisher John Payne between 1750 and 1752, each issue containing a single anonymous essay; 208 such periodical essays appeared, all but four written by Samuel Johnson. Johnson's intention in this project was that of a moralist aware of his duty to make the world better. This sense of responsibility determined the style of his Rambler essays, a majority of which deal with the disappointments inherent in life and with the setbacks to ambition. Many of the titles reflect this: "Happiness not Local"; "The Frequent Contemplation of Death Necessary to Moderate the Passions"; "The Luxury of Vain Imagination." The Rambler, in short, is of fundamental importance in any estimate of Johnson's



THE
RAMBLER.

Numb. 1. Price 2d.

To be continued on Tuesdays and Saturdays.

TUESDAY, March 20, 1749-50

Cur tamen hoc libeat potius decurrere campo,
Per quem magnus equos Auruncæ flexit Alumnus,
Si vacat, et placidi rationem admittitis, edam.

Juv.

THE Difficulty of the first Address on any new Occasion, is felt by every Man in his Transactions with the World, and confessed by the settled and regular Forms of Salutation which Necessity has introduced into all Languages: Judgment was wearied with the inextricable Perplexity of being forced upon Choice, where there was no Motive to Preference; and it was found convenient that some easy Method of Introduction should be established, which, if it wanted the Allurement of Novelty, might enjoy in its place the Security of Prescription.

Perhaps few Authors have presented themselves before the Publick, without wishing that such ceremonial Modes of

approach to literature itself: though shot through with mournful humour, it was written to instruct and chasten. For the most part Johnson was a detached and generalizing commentator, the essays bearing little relation to current events or current literature, even though they contain much acute literary criticism. They do, however, reflect the social and literary conditions of the time.

Johnson's immediate incentive in contributing The Rambler essays was to keep the wolf from the door ("No man but a blockhead ever wrote except for money"). He was in his 40s, at work on his Dictionary, and had little in the way of regular income. He was paid two guineas for each paper. The Rambler did not sell well as a periodical, however, though it was an immense success after being reissued, with the essays revised, in volume form in 1753." [Britannica]

Overall, a very handsome copy of one of the great serial publications in English literature, representing a "watershed in English periodicals, standing between the "Tatler," "Spectator," and "Guardian" of Addison and Steele on the one hand, and the group of publications inspired by it on the other. With the "Spectator," it is one of the two great periodicals of the 18th century. The original numbers were not especially popular, a fact resulting from (and/or contributing to) the publication's small press runs of no more than 500. But, as Graham says, "it elevated Johnson in the opinions of his contemporaries, as an author and moral philosopher, and made its way slowly to a secure place in the world of letters.""

From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound impact of neurological disorders on human identity and experience. His library is a reflection of this remarkable polymath's questing mind.



2. Koethe, John; Porter, Fairfield [artist]. **Domes // A Frank O'Hara Award Book [Original DJ Art].** New York and London: The Frank O'Hara Foundation and Columbia University Press, 1973. Unique. Light shelf/edge wear, else tight, bright, and unmarred; watercolor bright and unmarred. Printed paper wraps. Frame and matted original art. Approx. 10 1/4 x 16 7/8"; frame: 21 5/8 x 16 1/8". Fine. (#13871) $25,000.00

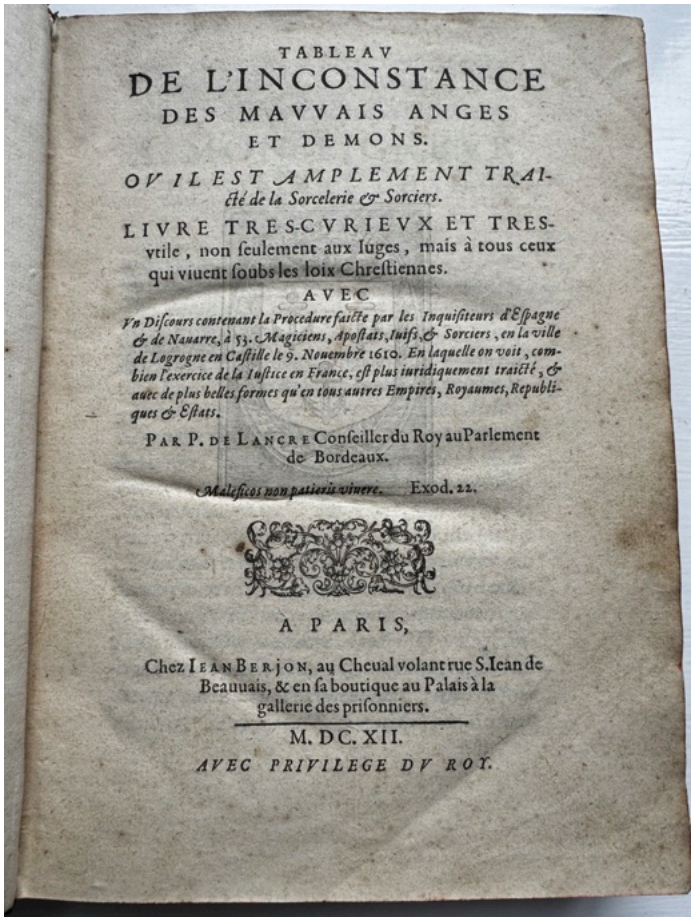
A collection of Koethe's poems that won the Frank O'Hara Award. The dust jacket features a design by Fairfield Porter. Here, framed, is the original art by Porter for the work.

The significance of Fairfield Porter's dust jacket designs is best represented as a bridge between the intimate, everyday realism of his paintings and the modernist, intellectual literary world of his contemporaries, such as poets John Ashbery, Frank O'Hara, and James Schuyler. His covers are known for being non-illustrative, standing alone as decorative, painterly designs rather than literal interpretations of the text, often capturing a "casualness" that reflects the spontaneity of his art.

Porter, both an art critic and a painter, was close with the New York School of poets, and his designs for their books helped represent a shared aesthetic that was deeply influenced by everyday life, intimate interiors, and a painterly sensibility. The covers functioned as "stand-alone designs" rather than illustrative scenes, often emphasizing color and abstract form over direct storytelling, in keeping with his philosophy that "when you arrange, you fail". [Parrish Art Museum]

A beautiful example of one of Porter's very uncommon commerial works.

3. Lancre, Pierre de. **Tableau De L'Inconstance des Mauvais Anges et Demons. Ou Il Est Amplement Traieté de la Sorcellerie & Sorciers.** Paris: Jean Berjon, 1612. First Edition. Light shelf/edge wear, light rubbing to hinges, ownership stamp at the front pastedown, a handful of marginal annotations in an old hand, else tight, bright, and unmarred. Full brown mottled calf binding, five raised bands, gilt lettering and decorative elements at spine, head and tailpieces, woodcut printers devices, inhabited initials, two folded plates inserted, aer. 4to. [28], 568pp. Illus (b/w plates) Very Good+. Hardcover. (#14004) $17,500.00



TABLEAV
DE L'INCONSTANCE
DES MAVVAIS ANGES
ET DEMONS.
OV IL EST AMPLEMENT TRAIcté de la Sorcelerie & Sorciers.
LIVRE TRES-CVRIEVX ET TRESvtile, non seulement aux Iuges, mais à tous ceux qui viuent soubs les loix Chrestiennes.
AVEC
Vn Discours contenant la Procedure faicte par les Inquisiteurs d'Espagne & de Nauarre, à 53. Magiciens, Apostats, Iuifs, & Sorciers, en la ville de Logrogne en Castille le 9. Nouembre 1610. En laquelle on voit, combien l'exercice de la Iustice en France, est plus iuridiquement traicté, & auec de plus belles formes qu'en tous autres Empires, Royaumes, Republiques & Estats.
PAR P. DE LANCRE Conseiller du Roy au Parlement de Bordeaux.
Maleficos non patieris viuere. Exod. 22.
A PARIS,
Chez IEAN BERJON, au Cheual volant rue S. Iean de Beauuais, & en sa boutique au Palais à la gallerie des prisonniers.
M. DC. XII.
AVEC PRIVILEGE DV ROY.

"... the last author on this subject who possessed judicial authority and himself carried out violent repression" - Julio Caro Baroja.

First Edition of the first, and most influential, of de Lancre's work on demonology. Lancre's Tableau is a foundational text in early modern European demonology and the history of witch-hunts for a number of critical reasons:

***It is the Chronicle of a Major Witch-Hunt:** it is a detailed firsthand account of the massive 1609 Basque witch-hunt in Labourd (French Basque Country);*

***It is an Early Ethnographic Study:** De Lancre can be viewed as an early anthropologist, recording granular observations of Basque culture, language, dress, dances, and social life—abet filtered through deep cultural bias and suspicion;*

***It Embodies Comparative "New World" Framing:** The text famously compared the Basque people to indigenous populations of the Americas ("savages"), using the lens of Christian expansion and colonial-style state control to*

justify asserting central French power over a semi-autonomous border region;

It is a Detailed Account of the Witches' Sabbath: *It contains some of the most comprehensive and influential descriptions of the Witches' Sabbath, demon pacts, and alleged cannibalism in early modern literature;*

It Offers Insight into Early Modern Obsessions: *The work sheds light on elite psychological and judicial mentalities of the era, blending religious zeal, profound fear of female sexuality/independence, political centralization, and even early modern accounts of lycanthropy (such as the case of Jean Grenier).*



"Born in 1553, Pierre de Lancre studied in Toulouse and Turin. In 1583 he joined the Bordeaux parliament as a magistrate. De Lancre was one of the immensely learned lawyers who, towards the last third of the sixteenth century, gave a destructive twist to the witchcraft debate. He was entirely convinced of women's inclination toward witchcraft and their universal threat to the individual, the community, and the state. He felt especially convinced that such practices threatened the political and economic stability in the French border regions, especially since the French religious wars had made it imperative to secure French territories.

In 1609 King Henry IV of France appointed him head of a commission to investigate the activities of witches in the Labourt, the Basque region of France. According to de Lancre, most of these people engaged in active satanic associations and practices. During the course of a visit that lasted just four months, de Lancre, by his own account led investigations against forty-six suspected witches, among them twelve priests, and thirty- five informants. At least two dozen suspects were executed. This judicial operation had significant repercussions on both sides of the border with Spain. Accused witches fleeing south triggered the final witch-hunt undertaken by the Spanish Inquisition, ending in a major auto-da-fé in 1610.

De Lancre's frequent comments on the antisocial and antinationalist behaviours of the Basque people make it clear that the witch prosecutions had not only religious but political motives as well. These prosecutions clearly formed part of the French move toward the absolutist state. The rampage was finally stopped by de Lancre's own colleagues, the judges of the Parlement of Bordeaux. In Spain, the episode soon led the Inquisition to stop executing witches altogether. In France, similar scepticism provoked de Lancre to publish 'Tableau De L'Inconstance des Mauvais Anges et Demons'. A report on his extraordinary stay in the Basque country, de Lancre based the 'Tableau' on the original trial records.



Since these records were destroyed in the eighteenth century, de Lancre's report is the only surviving account of the proceedings of the trials. 'Tableau' is divided into six books, which deal with the more important problems which confronted him during his investigation. First he establishes the inconstant nature of demons, their number, and their special appeal to women. Books II and III enlarge the sabbath; de Lancre then returns to themes already suggested at the beginning: the ability of demons to change their shape, either in fact or through illusion. Book V enumerates the cures a man might adopt to counteract the wiles of the Devil. De Lancre concludes his work with an important discourse on priests and witchcraft, a learned rebuttal of the Canon Episcopi which leads him to stress the need to exact the severest punishment for crimes of witchcraft.

Pierre de Lancre, is perhaps the greatest expert on the witch's sabbath, constructing one of the most vivid descriptions based on the trials and testimonies in the Basque. Few demonologists blended learned and popular beliefs as effectively as he did. He described children being presented with toads in velvet suits, to be guarded while their parents amused themselves with the unspeakable pleasures of the sabbath feast. De Lancre believed that the witches' sabbath was ongoing but only visible to the witches themselves. His 'Tableu' had

celebrated authority in action against witches. De Lancre produced a report that went beyond the established parameters on witchcraft indictments and warnings. The reasons for this departure are two fold; his account is clearly more politically motivated than comparable works of the period. De Lancre is writing for his colleagues to convince them of the need to exercise control. He firmly believed witches to be a threat to the body politic, offering a detailed argument as to why secular magistrates and the government had to move with firmness and vigour against the menace witches posed.

De Lancre dedicated his work to Chancellor Sillery, who set in motion the banishment of magicians, devils and sorcerers. Additionally, his vigorously argued legal tract can be read as an ethnological exploration of the Lambourt region and its Basque inhabitants. His descriptions of the religious, demonological, and judicial aspects of the witchcraft phenomena have much in common with contemporary reports of travel to the New World.

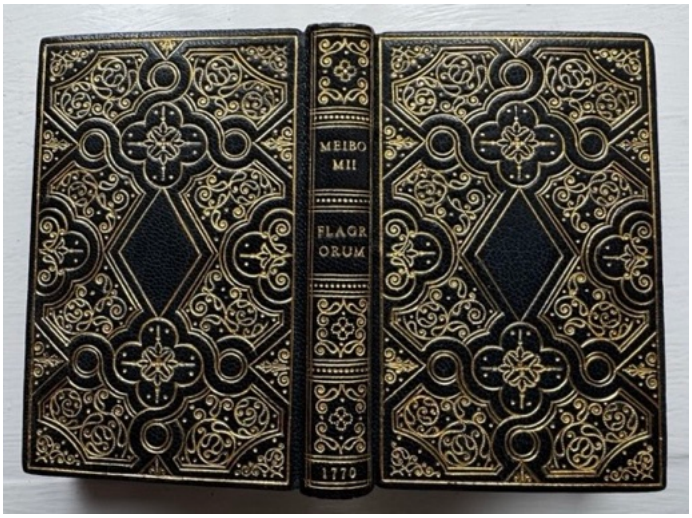
Two eighteenth-century plates have been inserted into this work. The first work is by Jean Crespy, for Laurent Bordelon's 'L'Histoire des Imaginations Extravagantes de Monsieur Oufle' (1735). This satirical work tells the story of a Mr. Oufle who reads so much about ghosts, witches, devils that he begins to have all sorts of strange visions. Mr. Oufle is shown here bottom left observing the bizarre sabbath scene accompanied by a jester. The devil worshipers are banqueting on babies and performing somersaults before the devil who is seated at centre. The work captures all the stereotypes of a witches sabbat including crones riding broomsticks, cauldron magic, dancing and dining with demons. The second engraving is by Claude Gillot, from a pair of engravings titled "Les Sabbats" (1722) depicting a witches' sabbath. In the centre a stag-horned shaman presides over the torture of two men tied to a spinning device. On the left two masculinised crones ride on a broomstick with a small child. An elegant woman mounted on the skeleton of a horse, accompanied by a stag-horned man on a lion-faced horse. In the background hordes of animal-faced demons gather to watch the night's proceedings.

[USTC:6011140; Witchcraft and Catholic Theology, Baroja; Defining Dominion, Williams, 1995; The Damned Art, 2012; The Oxford Handbook of Witchcraft in Early Modern Europe and Colonial America, 2013]"[--Clare Marshall, upon whose prose I could not significantly improve]

4. Meibomius, Henricus [text]; Claes, B. Edgard [binder]; Feinstein, Sam [binder]; Meuter, Roland [binder]. **De Flagrorum Usu in re Veneria, et Lumborum Renumque Officio [On the Use of Flogging in Venereal Affairs, also of the Office of the Loins and Reins] [Design Bindings - Two States].** London: [Edmund Curll], 1665/1770. First London Edition/Early Reprint. Textblock of 1665 shows professional conservation, even toning, else both tight, bright and unmarred. 1635: Bound in exposed faux wood boards, blue snake at spine, tan vellum onlay with a stone inlay about front and rear (onyx and agate), ink decorative element, vellum and suede endpages; 1700: Night-blue morocco binding with a gilt spine title and date, richly gilt spine and covers with fillet-tool decoration, geometric and floral ornamentation, elaborate gilt turn-ins and inner dentelles, gilt top edge, endpapers covered with marbled paper (the flyleaf bearing two signatures, "Feinstein" and "R. Meuter"); dark-blue binding box with gilt spine title, the inside of the lid lined with dark-blue tanned suede (internally bearing the blind-stamped binder's mark "R. Meuter"). 32mo; 16mo. 79pp. 78pp. Signed bindings. Very Good in Fine Bindings in Fine Drop-Spine Boxes. Hardcover. (#13980) $20,000.00



This monumental work on flagellation in all contexts is presented here in two extraordinary bindings: The first edition bound by Brother Edgard Claes, very late in his career and in fact among his last projects, is exquisitely executed in vellum. "Bradel binding according to the technique of Otto Dorfner. Faux wood boards decorated with an abstract decoration of veneered shapes along the back in light relief in Brazilian vellum, with a stone on





each (onyx on the first, blue agate on the second), all enhanced with a horizontal blue acrylic line. Blue snakeskin back." [binder statement]

The second, on the slightly larger 1770 edition, was bound by Roland Meuter, with Sam Feinstein executing the stunning gilt work.

"Tractus de usu flagrorum in re Medica et Veneria" is a 1639 treatise by Henricus Meibomius (1590–1655). The English title is A Treatise on the Use of Flogging in Medicine and Venery. It was published by the English publisher Edmund Curll. It is the earliest printed work on the subject. In it the author, among other things, "rejoice[s]" to know that when someone doing flogging for sexual gratification was found in Germany, they would be burned alive." The work explores the historical, medical, and physiological connection between flagellation (flogging) and sexual stimulation (venery), exploring how physical striking affects bodily fluids, the loins, and the kidneys. It was widely considered a foundational and authoritative text on the subject of flagellation and eroticism in Europe for over two centuries, with subsequent editions and translations appearing well into the 18th century. [see, generally, David Savran].

"An exceedingly rare miniature edition of Johann Heinrich Meibom's famous book on the use of flagellation in medicine and sexual intercourse, first published in Leyden, Holland, in 1629" [Speilmann 360 (reference the 1770 edition and citing the 1665 edition)].

The last copy of the 1635 we find sold at auction over 16 years ago. Beginning his career as an apprentice to a London bookseller in 1698, Edmund Curll [c. 1675 – 1747] was an English bookseller and publisher. Due to a series of attacks by Alexander Pope, his name became synonymous with unscrupulous publication and publicity. Curll rose from poverty to wealth through his publishing by leveraging a particularly mercenary and morally dubious manner...cashing in on scandals, publishing pornography, repeated instances of piracy, and basically exploiting any opportunity to garner publicity...good or bad. Over the course of his career he published a remarkably broad spectrum of material, from erudite and scholarly writing to muck...as long as it sold. "Curlicism" was regarded as a synonym for literary indecency.

Brother Edgard Claes, a member of the Belgian Order of the Holy Cross, in the Kruisherenklooster (Crutched Friars' Monastery) in Diest, is perhaps best known for his use of polycarbonate plastic bindings elegantly heightened with automotive paints. An international prize winning master-binder, he is no longer binder. Roland Meuter is a Swiss master-binder based in Acona, Switzerland and the developer of Ascocolor marbling process.

Samuel Feinstein began bookbinding after an accident left him unable to continue his other pursuits, ending his PhD studies at University of Chicago's Economics Department. He found that binding books by hand was a possibility for him…and the world of binding is better for it. He trained at the North Bennet Street School under Jeff Altepeter and Martha Kearsley. He brings a highly precise and mathematical mind to art and craft of bookbinding, striving to make his dedication and passion evident in his work, with a particular focus on craftsmanship.



5. Meyer, Jean de(1794-1869) **Six Notebooks Of Drawings Of Tombstones And Records Of Dutch Funerary Inscriptions. [EPIGRAPHY].** Ghent: Self-published, 1836-37. Unique. Light shelf/edge wear, one cover loose, else tight, bright, and unmarred. Original sewn paper wraps with mss titles. 4to. np. Illus. (hundreds of manuscript illustrations of tombstones and funerary inscriptions, some heightened with watercolor, most with captions and notes in Dutch. Occasional pencil notations in a different hand. Very Good. Original Wraps.
(#14005) $4,500.00

An extraordinary collection of meticulously detailed records of the tombstones and funerary inscriptions as documented in churches and chapels in Ghent and the surrounding area.

"Jean de Meyer (1794-1869) was an accomplished amateur antiquarian, numismatist and bibliophile. He spent June-September of 1836 and 1837 skillfully illustrating and transcribing hundreds of graves. Each volume is dedicated to specific sites with the names of these sites written on each cover. Some are famous like St Bavo Abbey and St Martin in Ekkergem. Others record



sites that no longer exist such as "Predikheeren" - a Dominican friary, now the "Pand". The earliest of these volumes is the one dedicated to St Bavo Abbey. He spent three days between 5th-15th July 1836 transcribing about fifty graves. He also spent July in Augustijnenkerk and Klein Begijnhof, before moving onto St Catharina and St Jacob "Godshuizen" in August. He visited the groot Begijnhof, and Nieuwenbosch Abbey in mid August, and the Predikheeren on the last day of the month.

In June 1837 he resumed his project by spending two days at Groolbegynh; and over a week at both St Martin in Ekkergem and St Michaels. July was spent at St Laurentiuskirk, Bijloke Abbey, St Agnete and Oosteeklo Abbey. In August he visited Heilig Kersk, Spaegaurds Kastect and St Jacobs.

Many of the tombstones are simple transcriptions with some ornamental details and notes on material and colour, but for others it is clear there has been significant care taken in the rendering, with the use of shading or watercolour, or details like the typography have been emulated rather than just transcribed. Many of the illustrations also have referencing numbers, but it is unclear what these are related to." [Clare Mashall]



J. De Meyer was also a noted book collector of his day. Upon his death in 1869 there was an auction of his books which resulted in Henry Bradshaw publishing "A Classified Index of the Fifteenth Century books in the collection of M.J. De Meyer, Which Were Sold at Ghent in November 1869" (1870).

A remarkable collection, carefully documented, of the significant tombs in Gent in the early nineteenth century…many of which have otherwise been lost to time.



6. Etlinger, Amelia. **Sun Flower / Flower Sun [Fabric Artist Book] [Visual Poetry].** 1973. Silk print on textile, embroidery, and mixed media. Housed in original mailing envelop and includes several smaller textile book art pieces sent to the same person. Fine. (#13998) $6,500.00

Amelia Etlinger began her work as a visual poet, inspired by the poetry of E.E. Cummings. Initially, she created pure typewriter poems (see also no. 39 in this catalogue), but in the 1970s, her work evolved from concrete words to her characteristic language of threads. She started using fabric, threads, costume jewelry, and all kinds of natural materials that she had collected in the woods behind her house. Sun Flower / Flower Sun is a transitional visual poem in Etlinger's body of work, as it combines her typewriter poetry with her mixed-media pieces, in which she transformed words into threads. The piece was conceived as a triptych (size opened 28:38 cm. size closed 28:19 cm.). It was sent to Michael Gibbs, editor of the magazine Kontext, and is kept in the original envelope addressed by the poet. Amelia Etlinger always emphasized that she was a poet, not an artist, and that 'art is the danger to the visual poem'. [para Rene Franken]



"Amelia Lucille (Wanderer) Etlinger, 1933-1987, was born in New York City to a mother who was institutionalized



when Amelia was 6 months old and an absent father. Amelia and her brother, Leonard, who was 3 years older, were placed in foster care with the Goldberg family in Brooklyn. She had a troubled childhood and only obtained a grammar school education.

At the age of 29 she started writing short stories and then, after discovering the poetry of ee cummings, began writing visual poetry. Amelia married Louis Etlinger in her early twenties, had 3 daughters, and moved outside of Albany to Clifton Park, NY, in her early thirties.

Over time her visual poetry evolved into elaborate and collaborative works of natural material collected in the woods behind her house as well as fabric, thread, beads, costume jewelry, Japanese papers, and other found material.

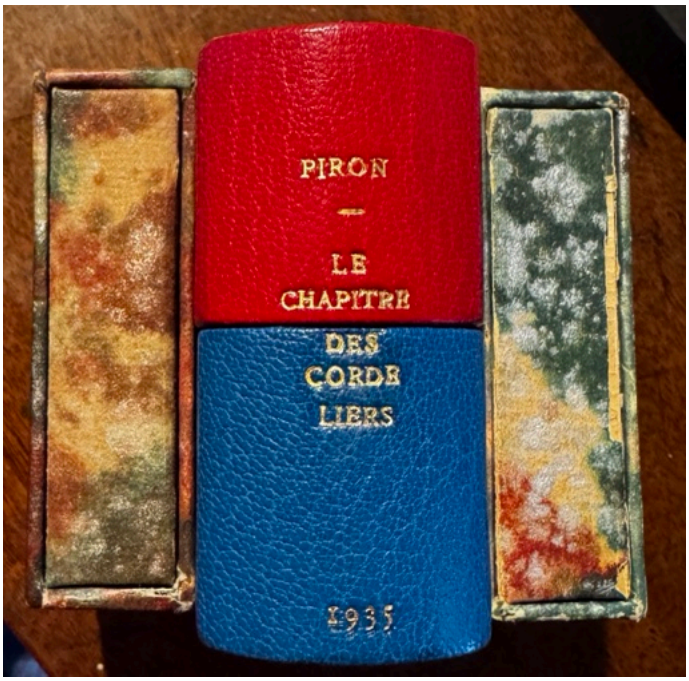
By the early 1970s Etlinger was corresponding with Eugene Grominger, Ugo Carrega, Mirella Bentivoglio, Mary Ellen Solt, Emmett Williams, and Paul de Vrees, and her work was being exhibited internationally. In the mid-1970s she was introduced to and started corresponding with Ellen Marie Helinka [Bissert] and Mike Belt. Etlinger won the 1976 Fels award through the Coordinating Council of Literary Magazines for her poems and interview in 13th Moon, which was the only money she ever accepted for her work. She had her first solo exhibition in Italy with the help of Ugo Carrega and Mirella Bentivoglio in October 1976. In 1978 she was included in Mirella Bentivoglio's exhibition Materialization of Language for the XXXIX Biennale di Venezia.

In the same year her brother, Leonard Wanderer, took his own life, which greatly affected Amelia. In 1985 and 1986, two collections in which her work is well represented were relinquished to archives:13th Moon to the New York Public Library and Jean Brown's Fluxus Collection to the Getty.

Mike Belt died of AIDS on November 8, 1986, and shortly after on January 1, 1987, Etlinger passed away.

Amelia Etlinger was relatively unknown in the United States during her lifetime, but her work has been exhibited widely internationally, and most notably in Italy, where it was well received by concrete theorists and the Italian Poesia Visiva community. Throughout her career, this community of avant-garde artists, curators, and critics including Mirella Bentivoglio, Franca Zoccoli, Betty Danon, Paula Claire, and Ugo Carrega befriended her and supported her work. While she has been critically assessed within the realms of Fluxus, Poesia Visiva, mail, fiber, book, conceptual, and feminist art, Etlinger was adamant in correspondence and interviews that she was a poet, not an artist, and that "art is the danger to the visual poem." By the 1970's, her poetry had evolved away from words as the primary medium and she began writing her poetry in her language of threads." [Exhibition catalogue]





7. Piron, Alexis [author]; Collet, André [engravings]; Lock, Rolf [calligraphy/art]; Meuter, Roland [binding]; Sello, Carlo [jewler]. **Ode a Priape [together with] Le Chapitre Des Corde Liers [4 Volumes: 2 in original state, 2 in design binding] [Design Binding].** Paris: [after Maurice Duflou], 1935[2026]. Limited Edition/ Rebound/Unique. Two volumes in original state: bright and unmarred; wrappers and glassine as new; slight shelf/ edge wear to original slipcase and wallet with one showing minor loss at a hinge. Two rebound volumes: each includes 4 of the called for 12 copper etchings, augmented by 26 original works by Lock, else tight, bright, and unmarred; archival box bright and unmarred. Original printed wrappers under original glassine, loose

sheets in the French style, housed in portfolio and slipcase; full French dos-à-dos bindings in red and blue morocco leather, raised front and bottom edges, sewn with three cords, teg, leather headbands, title in hand-gilt ink on the spine, in blind and hand-gilt lettering, hand-gilt lettering on the pastedowns, relief sculpture with genuine 18k gold rods, fixed with gold pins through the cover, leather endpapers and leather flyleaf, slipcase in blue and red leather, rounded on both sides, with both titles on the rounded edge, two letters A – M / N – Z each in blind on the front and rear. Fine in Fine/Near Fine Boxes. Original Wraps/Hardbound. (#13981) $15,000.00



Two important and achingly scarce editions in two states.

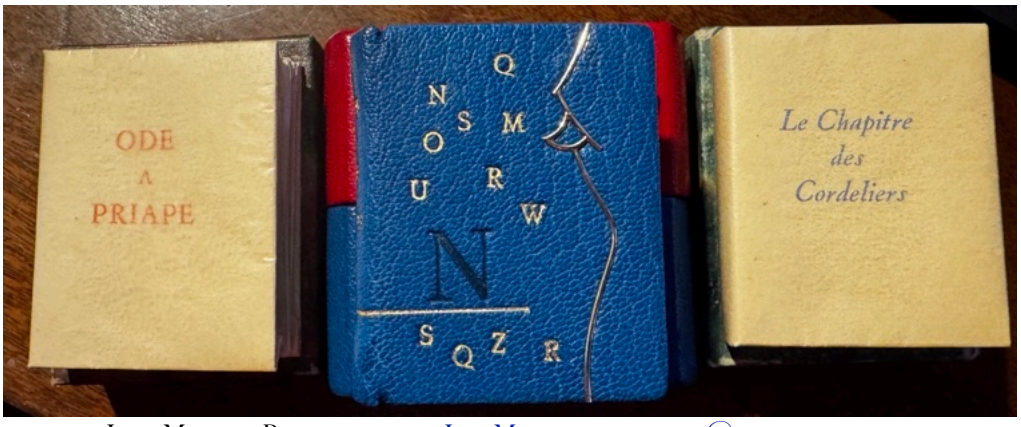
The original state volumes are notable in part for not being bound, as was common, nor subsequently colored, as was more common. They are as issued in 1935, loose signatures in printed wrappers and their original glassine, housed in protective boxes.

The other pair are uniquely bound by Meuter in a stunning dos-à-dos binding with matching archival box. Though the two bound copies lack 8 of 12 plates each, artist and calligrapher Rolf Lock created a unique 'nude alphabet', with 13 originals bound into each volume. The result is beautiful, bawdy, and brilliant. Importance of the Works: Ode à Priape and Le Chapitre des Cordeliers are both attributed to Alexis Piron, written circa 1710 when he was about 20 years old. Both were published (and republished) for over many years and among the most renowned were the two clandestine editions, illustrated by André Collet in Paris in 1935.

Historical editions and modern reprints of the poem remain sought-after collector's items due to their explicit critique of religious orders Ode à Priape [Ode to Priapus] parodies classical grand style to celebrate epicurean and carnal pleasures under the banner of Priapus. "Priape" is the French translation for 'Priapus', the ancient Greek and Roman god of fertility, gardens, and male genitalia, famed for his for an oversized, permanent erection, which led to the medical term 'priapism'.

Decades after its publication, this scandalous early poem was used by his rivals and religious authorities to prompt King Louis XV into issuing a royal veto against Piron's election to the Académie Française in 1753. The work uses classical mythological references (mocking figures like Jupiter, Narcissus, and even Socrates) in an exaggerated, irreverent, and bawdy style to champion epicurean physical pleasures over societal and religious hypocrisy. Frequently revisited by 20th century fine press and erotic publishers creating numerous miniature and/or illustrated limited editions, the Collot editions are among the most sought after…issued with 12 copper plate engravings.

Le Chapitre des Cordeliers [The Chapter of the Cordeliers] is renowned, satirical, highly obscene, and libertine poem noted for its irreverent and erotic humor. The work fits into the tradition of playful and facetious poetry of the period, often circulating clandestinely alongside other satirical texts. It is widely considered one of Piron's most notorious and well-known works, frequently cited alongside other 18th-century erotic or antireligious texts (such as his own Ode à Priape). It satirizes religious orders (specifically the Franciscans, or Cordeliers) through a humorous, bawdy, and taboo-breaking lens typical of the French Enlightenment's underground literature. It's place has been noted by literary historians, ""Le Chapitre des cordeliers est une des œuvres les plus immorales et en même temps les plus connues de Piron." ["The Chapter of the Cordeliers is one of Piron's most immoral and at the same time the best known works."]" (UANL)



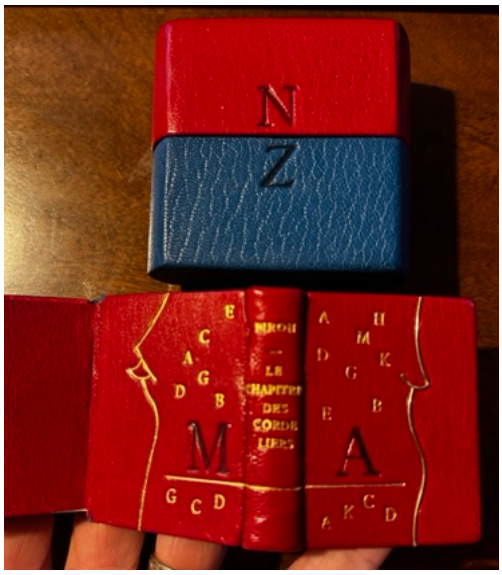
Alexis Piron [1689-1773]



was a French dramatist and wit best known for his epigrams and for his comedy La Métromanie (1738; "The Poetry Craze"). Starting his career as secretary to a banker and studying law, in 1719 he moved to Paris in an effort to 'enter the world of letters', emerging as a playwright. He achieved modest fame, such that he acquired noble patrons and the entree to several literary salons…yet continued to live an independent, carefree life, becoming known for his ready wit and his epigrams. Noted among such was his reply to a reproof for being drunk on Good Friday, stating that such a failing must be excused on a day when even a deity succumbed. Blindness in his old age appears to have affected his piety and led to a minor literary tragedy: "Worried by his confessor about a Bible in the margin of which he had written parodies and epigrams as the best commentary, he threw the whole book in the fire."

Piron was eventually granted a royal pension, though King Louis XV famously vetoed Piron's election to the French Academy in 1753 because of the licentious Ode à Priape ("Ode to Priapus"). He took his ultimate revenge on the Academy in one of his most-celebrated epigrams ("Here lies Piron, who was nothing, / Not even a member of the Academy."): Ci-gît Piron, qui ne fut rien, Pas même académicien. André Collot was a prolific, original and innovative illustrator. Born in rural France, he moved to Paris in the early 1920s to study painting and drawing. Pascal Pia [Pierre Durand], already established for such erotic work as Les Princesses de Cythère, introduced Collet to his publishing circle. In very short order, Collet evolved into one of Paris' most renowned illustrators…both mainstream and clandestine.

From the 1920s until the 1950s Collot was constantly busy creating engravings and illustrations for a remarkable range of work from such classics as Molière and Daudet to more risqué clandestine editions, including his favourite Pierre Louÿs. His more conventional painting work led to exhibitions at the Salon d'Automne in 1942 and the Salon of Independent Artists in 1943, but it is for his graphic yet stylish erotic work for which he is best remembered.



Rolf Lock is a modern, creating artist and calligrapher based in Germany. Lock currently best known as a calligrapher whose work stands out with a wonderful blend of good humor, detail, and…at times…a touch of erotism. In 2019, he drew the central motif of the 'Book Ships' for the BuchDruckKunst and the bonus material, 'Maritime Alphabet'.

Roland Meuter is a Swiss master-binder based in Acona, Switzerland and the developer of Ascocolor marbling process.

5 gramm Gold rods made and curved by the Swiss jeweller Carlo Sello.



8. Pushkin. A. S.; Meuter, Roland [binder]. **Evgeny Onegin [Smallest Published Edition].** Warsaw, Poland: Scholz, 1899. Limited Edition. Light edge wear, else tight, bright, and unmarred; housed in a locket case with magnifying lens. Full leather binding, portrait printed at front, text at rear, frontispiece; locket in 'Russian silver' with glass magnifying lens; both housed in full tan leather archival box with gilt lettering. 2.5x1.8cm. 234pp. Illus. (b/w plates). Very Good+ in Near Fine Locket and Fine Archival Box. Limp Leather. (#13982) $7,500.00

The 1899 "Evgeny Onegin" miniature edition published by Menachem/Scholz in Warsaw is one of the most



famous and highly sought-after rarities in the world of micro-book collecting.

Released to commemorate the 100th anniversary of Alexander Pushkin's birth, it remains the smallest known historical edition of this Russian masterpiece. The book was issued housed in an ornate locket in 'Russian silver' (brass lockets were also made). The front lid of this locket features an embedded magnifying lens, enabling the owner to read the text directly through the case. Scholz utilized a specialized photomechanical zincography (zinc engraving) method. This allowed full-sized text and drawings by illustrator Scholz to be radically scaled down and printed by the Warsaw typography team of P. Laskauer and W. Babitsky. The Russian auction house Litfund notes that it is a "Great rarity. Jubilee and most miniature of all known editions…".



Aside: The novel was so profoundly beloved in Russia that students routinely memorize select stanzas or entire segments and, apparently many Russians memorize all 5000 of its rhyming lines… [Russian History Museum]

Scholtz (Szolc) was a notable printing house operating in 19th and early 20th-century Warsaw, Poland. They specialized in high-quality typography, micro-printing, and novelty formats. This particular works was likely a collaboration with Menahem Mendel Shaltz, a Warsaw-based Hebrew printer and publisher most renowned for producing miniature religious texts. He usually paired his micro publications with custom-made protective metal cases—frequently featuring built-in miniature magnifying lenses to aid in reading the microscopic Hebrew script. It believed Shaltz provided the lockets for this edition.



9. Traynor, Jessica; Murphy, Jamie. **Carbon [Deluxe Edition] [Artist Book].** Dublin, Ireland: The Salvage Press, 2026. Limited Edition. Tight, bright, and unmarred. Quarterboound, brown leather spine, decorative paper boards, printed on 200gsm Losiny handmade paper commissioned for this project. Fo. [spreads 17 by 24"]. np. Limited edition of 80 copies. 54 numbered copies on 200gsm handmade paper from the Losiny mill in goat & carbon painted paper over boards, housed in a solander box. The deluxe edition of 26 lettered copies on 200gsm Losiny handmade, bound in full (carbon altered) goat, is accompanied by a second copy of the book on & in blackened, diamond infused 200gsm Losiny handmade paper, along with a portfolio of extra printed materials and artifacts, all presented in a cloth covered solander box. Signed by the author and printer. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13883) $15,500.00

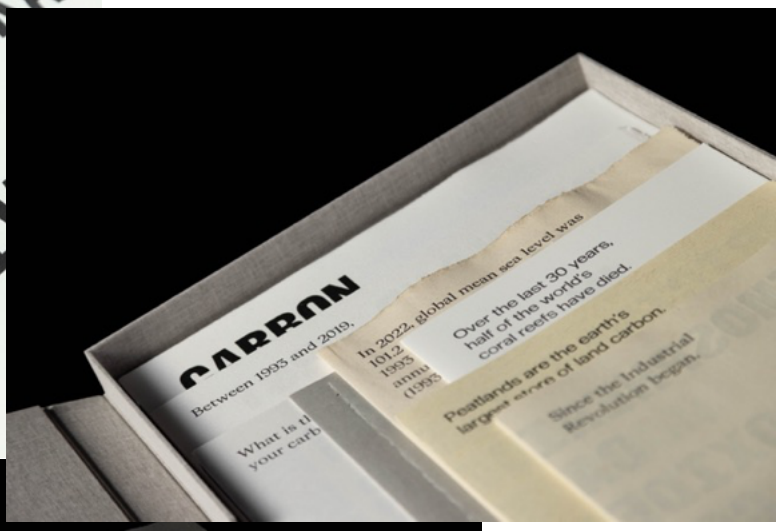


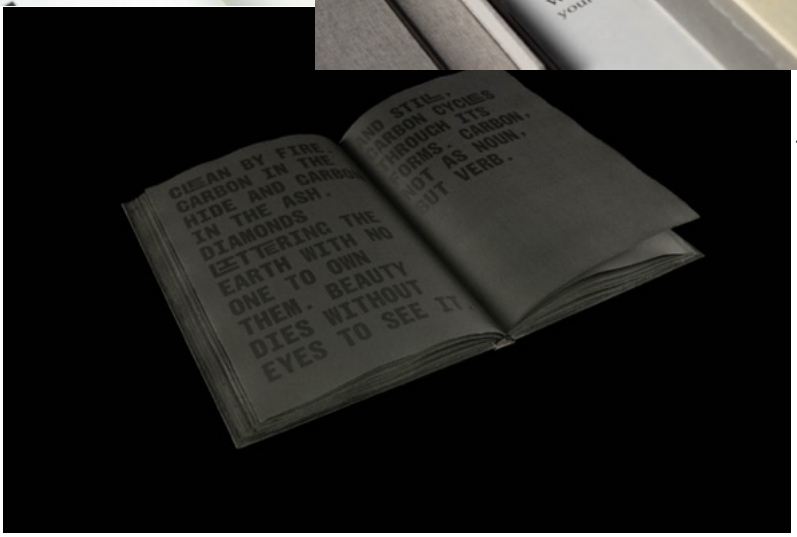
A prose poem by Jessica Traynor, concept, design and letterpress printing by Jamie Murphy at The Salvage Press, Dublin. Printed on 200 gsm handmade paper impregnated with graphite and diamond dust from Losiny Mill in Czech Republic, using wooden type Carbon Mono, specially designed by Bobby Tannam and cut from endgrain beech by Scott Cameron.

This exquisite prose poem by Jessica Traynor contemplates the element carbon, the building block of

life, in some of its many forms. Two lines resonated: "Imagine a hand, raising a soft stone, marking a line upon animal hide" and "Dive into the black lake. Swallow the stars reflected in its great devouring mirror." "Carbon is the basis for all life on earth, and the harbinger of our demise. In this hypnotic prose poem / essay Irish poet Jessica Traynor contemplates this element in its many forms, following a meteor's flight, picking through WWII bombsites, visiting geodesic domes, seventeenth century laboratories, Plato's cave, and pushing ever deeper below the earth's crust in search of wild spirits, and the black lake at the heart of all things. Inspired by the aesthetics of hand-typed scientific reports and woodtype printed protest posters, book artist and fine printer Jamie Murphy has interpreted the text by employing a new mono-spaced typeface developed specifically for this project in collaboration with type designer Bobby Tannam, made into a woodletter by Scott Cameron. In an effort to capture the materiality of the subject, evidence of carbon rich matter emerges throughout the book in the form of special inks made from candle smoke, lampblack, chimney and car exhaust soot, Irish charcoal, dulse and peat, graphite and diamond. Designed & letterpress printed by Jamie Murphy at The Salvage Press, Dublin. Bound by Roger Grech in Shipley, Yorkshire." [Artist Statement]



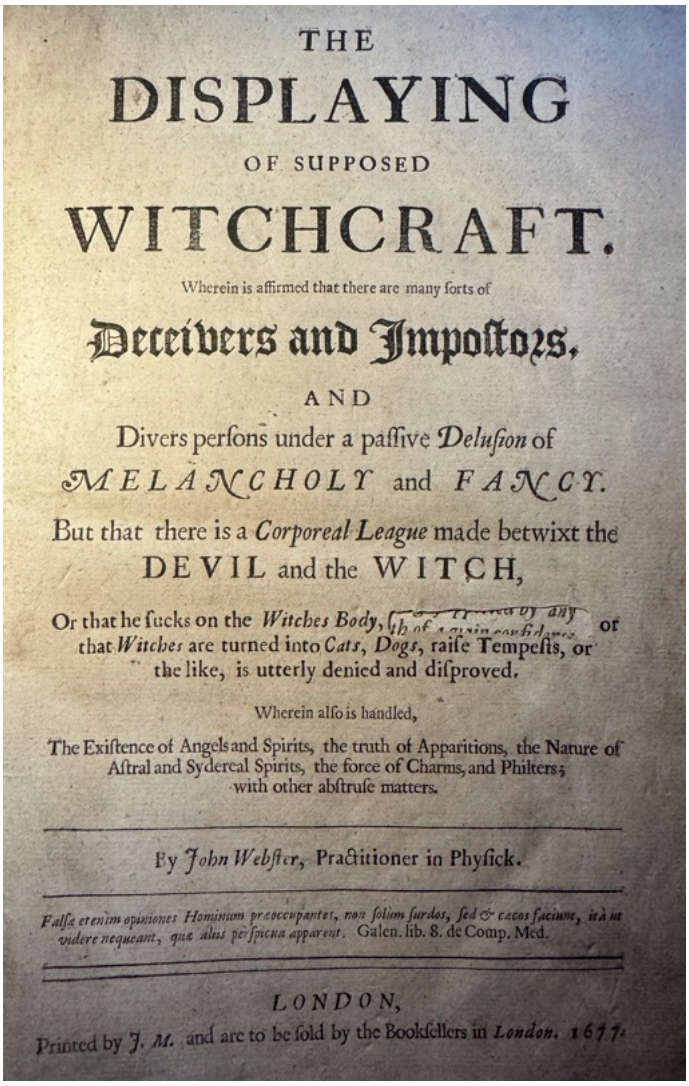




The third layer of the deluxe edition contains ephemeral material. "The role of this portfolio is to present some findings from our research into the effects of the human impact on carbon and what that means for the planet. It also afforded me the opportunity to reach into my paper collection and work with some very beautiful, and conceptually relevant, examples; Zerkall Ingres (RIP), Rives Arches, Velin Cuve (1970s), Bachelor's Kelmscott (1930s), Saunders Waterford, Hahnemühle Bugra-Bütten, paper made by C. Taylor (handmade in the 1770s, early industrial revolution) and others. Lastly we printed the materials index for the fourth layer in the lettered edition; the carbon materials from which we made the inks. These will be contained in little glass vials and housed in dark recesses that will be CNC cut into this base layer. Printed on the black paper which itself contains diamond and graphite in the recipe." [Artist statement]



10. Webster, John [1610-1682]. **The Displaying of supposed Witchcraft. Wherein is affirmed that there are many sorts of Deceivers and Impostors. And Divers persons under a passive Delusion of Melancholy and Fancy. But that there is a Corporeal League made betwixt the Devil and the Witch, Or that he sucks on the Witches Body, [has Carnal Copulation], or that Witches are turned into Cats, Dogs, raise Tempests, or the like, is utterly denied and disproved. Wherein also is handled, The Existence of Angels and Spirits, the truth of Apparitions, the Nature of Astral and Sydereal Spirits, the force of Charms, and Philters; with other abstruse matters.** London: Printed by J.M. [Jonas Moore] and are to be sold by the Booksellers in London, 1677. First Edition. Light to moderate shelf/edge wear (focused at the head, tail, and tips), outer hinges slightly cracked, but still holding firmly, some rubbing at spine, first leaf with reinforced lower outer corner, first leaves soiled and dark due to age, small cut-out to title page with loss of three words 'has carnal copulation' [which clearly was shockingly daring!], pp. (15/16) with some stains in outer margin, pp. 225/226 with a small (1x3 mm) hole with loss of a single letter, p 283 with a brown stain in lower margin, minor sporadic foxing, professionally repaired long tear in last leaf, missing last blank leaf. 19th cent 3/4 bound with brown leather spine and tips, 5 raised bands, black leather spine label, gilt lettering, marbled paper boards, 4to. Imprimatur leaf + (14) + 346 + (4)pp [complete]. Very Good. Half Calf. (#14000) $8,500.00


THE
DISPLAYING
OF SUPPOSED
WITCHCRAFT.
Wherein is affirmed that there are many sorts of
Deceivers and Impostors,
AND
Divers persons under a passive Delusion of
MELANCHOLY and FANCY.
But that there is a Corporeal League made betwixt the
DEVIL and the WITCH,
Or that he sucks on the Witches Body, [illegible] of
that Witches are turned into Cats, Dogs, raise Tempests, or
the like, is utterly denied and disproved.
Wherein also is handled,
The Existence of Angels and Spirits, the truth of Apparitions, the Nature of
Astral and Sydereal Spirits, the force of Charms, and Philters;
with other abstruse matters.
By John Webster, Practitioner in Physick.
Falsæ etenim opiniones Hominum præoccupantes, non solum surdos, sed & cæcos faciunt, ita ut
videre nequeant, quæ aliis perspicua apparent. Galen. lib. 8. de Comp. Med.
LONDON,
Printed by J. M. and are to be sold by the Booksellers in London. 1677.

First edition of this important book balancing issues of witchcraft and early psychiatry.

Webster did not completely deny the existence of witches, but insisted that most of the accused women were not possessed by or interacting with demons, but were mentally ill and needed treatment and care more than burning at the stakes. He noted that hard evidence of witchcraft is nonexistent, and that most often claims were made by witnesses [who could hold a grudge against the accused woman] or by finding so-called Devil's Marks (birthmarks and/or blemishes) on the witches body… which most people have. [Wing W1230. Hunter & Macalpine pp. 209-211. Norman Catalogue 2191. Robbins 'The Encyclopedia of Witchcraft and Demonology' p. 453-454. Kernot 'Bibliotheca Diabolica' p. 9 (1665 ed.). Sallander 'Bibliotheca Walleriana' 20250 (1665 ed.)]

From the library of the psychiatrist Denis Leigh, with his name label on fly-leaf. Some contemporary annotations at outer margin occur.

The book continues to be the subject of extensive research, writing, and theoretical work, as embodied in the relatively recent opening: "The Displaying of Supposed Witchcraft, the treatise published in 1677 by the former Parliamentarian chaplain, medical practitioner and natural philosopher, John Webster, has been the subject of various treatments in recent years. The argument put forward by Thomas H. Jobe in 1981 that the work is to be seen as a political statement in a post-Restoration debate between an ongoing radical tradition represented by Webster and a more conservative position exemplified by the Anglican divine and demonologist,

Joseph Glanvill, has not met with widespread support. Instead, Webster's attempt to argue for a naturalistic explanation of witchcraft and related phenomena in terms of his avowedly Helmontian standpoint has often been seen as a slightly paradoxical one, a typical outcome of the mixed intellectual trends that are now seen as characterizing the natural philosophical scene in the late seventeenth century." [Hunter, Michael. 'John Webster, the Royal Society and The Displaying of Supposed Witchcraft (1677)'. Notes Rec. Royal Society Publishing. 2017. 71 (1): 7–19 .]

John Webster was a schoolmaster and polemicist born in Yorkshire, England in 1611. He went on to study chemistry in the 1630s, making his lifelong occupation that of science and medicine. Having been made a

minister in 1632, Webster advocated for a reconsideration of religious/social life and advocated for the ability to interpret the scriptures freely. He notably challenged the conception of the Devil, suggesting it was .not a physical being that could tempt humans on earth as many clergymen believed, but was rather a mere metaphor for the evil inside all human souls. "John Webster spent much of his time in The Displaying of Supposed Witchcraft criticizing the absurd physical evidence used to prove the existence of witches. It was believed that a formal ceremony took place after the Devil revealed himself to a witch where she would reject her Christian faith and baptism, trample over a cross, and bend over backwards before the Devil to kiss his buttocks in allegiance to him. In return, the Devil would give the witch a 'distinctive mark' on a 'concealed' spot of her body before equipping her with the power and potions she needed to wreck havoc on humanity. Thus, examiners would check for the witches' mark on the bodies of the accused in order to achieve physical evidence that proved guilt. John Webster stated that if every human body was to be examined for a witches' mark, 'few would go free'. He expressed that there are 'Nodes, Knots, Protuberances, Warts, and Excrescences' upon the bodies of all men and women, some 'from their mothers wombs' and others becoming more prevalent with old age. Strange occurrences were also attributed to witchcraft such as those who vomited up 'pins', 'needles', 'hair', and 'nails'; the person who vomited thought to be bewitched and the situation used as more physical proof of witchcraft's existence. According to Webster, the peculiar objects could have somewhat easily been inserted down a person's throat in an attempt to trick authorities and should not be used as credible evidence to prove the existence of witches."

Webster sparred with a number of 'witchcraft believers' of the day, notably Joseph Glanvill (1636-80), who Webster believed used mistranslations of the Bible to authenticate his own opinions and validate the existence of witches. According to Webster, "Glanvill was a 'witchmonger' on the hunt to incriminate innocent people on witchcraft charges based on biblical mistranslations and 'general accusations without particular proofs'. Joseph Glanvill fought back against Webster in his book, Sadducismus Triumphatus, which defended the reality of witches and supported the continuation of the witch hunts. While Webster stated in his book that words such as 'maleficus', 'magus', 'prastigias faciens', and 'Incantator' had been mistranslated from the original languages the Bible was recorded in to mean 'witch' in the vernacular languages, Glanvill stated that the translations were correct as there are 'several names of a Witch'. Glanvill, ahead of his time, implied that Webster was "too soft on women and that his lack of masculinity is why he refused to believe in witchcraft, later calling witches Webster's 'beloved Hags'". [see generally, Higgins, Emily, Edward Worth Library] It is also worth noting that the fact that it was published under the auspices of the Royal Society raised eyebrows...then and now.

'Broadly, Webster utterly rejected the idea that a physical or corporeal compact existed between the Devil and witches, along with claims of carnal copulation, shape-shifting into animals, storm-raising, etc. He argued that many accused persons or accusers were not supernatural agents, but rather impostors, fraudsters, and/or individuals suffering from psychological delusions, intense fancy, or the physical effects of melancholy (severe mental or emotional distress). He boldly condemned standard courtroom proofs [e.g. "witches' marks," forced confessions under torture, or the testimonies of unreliable witnesses and children] as baseless. He also advocated for a reconsideration of scripture, claiming that vernacular Bible translations had mistranslated ancient Hebrew terms [e.g. Praestigiatores to mean "witches" when they actually meant "jugglers" or tricksters].

Fundamentally, Webster did not deny the spiritual world altogether, rather he (a physician and natural philosopher) affirmed the existence of God, angels, and spirits…but insisted that supposed witchcraft phenomena could be explained through natural causes rather than demonic intervention.

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



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