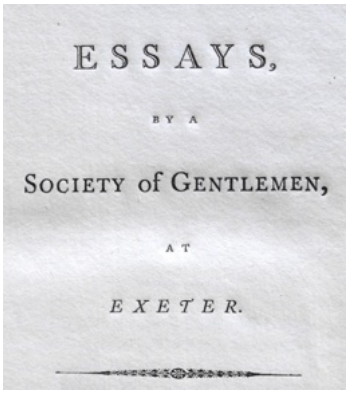
Lux Mentis, Booksellers

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 Fair Highlights


ESSAYS,

BY A

SOCIETY of GENTLEMEN,

AT

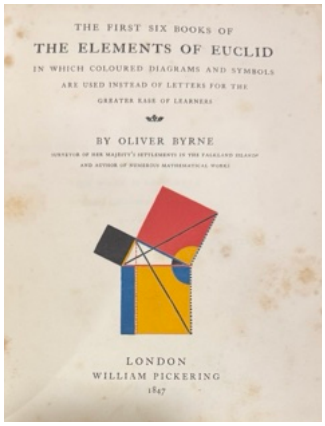
EXETER.

1. **Essays, by a Society of Gentlemen, at Exeter.** London: Trewman & Son, [1796]. First Edition. Light shelf/edge wear, corners bumped, tips through, small closed split near tail of front joint (tight), ownership bookplate at front pastedown, inscribed at title page by an author, else tight, bright, and unmarred. Brown leather binding, red leather spine label, gilt lettering/decorative elements, marbled endpages. 8vo. viii, 573pp. Illus. (mono). Errata. Very Good. Hardcover. (#12683) $2,750.00

First edition of the first published collection of essays written by this Society (thought to have first been convened in 1792). This copy with the anonymous authors identified in contemporary manuscript on contents leaf and with numerous typographical errors corrected by hand. Includes Richard Polwhele's "Historical Outlines of Falconry," and William Swete's "On some of the more remarkable British monuments in Devon," "Of sepulture in general, and sepulchral single stones erect" and "On the Valley of Stones and country near Linton."

Includes 5 plates, 4 of which depict megaliths.

Also includes a teasingly unclear inscription at the title page, "From one of the authors" in an early hand. Bookplate of Sir William Montagu Manning (1811 – 1895)...an English-born Australian politician, judge and University of Sydney chancellor. The plate is overwritten by what appears to be "Edward Lyre"


THE FIRST SIX BOOKS OF

THE ELEMENTS OF EUCLID

IN WHICH COLOURED DIAGRAMS AND SYMBOLS ARE USED INSTEAD OF LETTERS FOR THE GREATER EASE OF LEARNERS

BY OLIVER BYRNE

LONDON

WILLIAM PICKERING

1847

2. Euclid; Byrne, Oliver. **The First Six Books of the Elements of Euclid in Which Coloured Diagrams and Symbols Are Used Instead of Letters for the Greater Ease of Learners.** London: Charles Whittingham at the Chiswick Press for William Pickering, 1847. First Edition. Light shelf/edge wear, occasional offsetting and scattered spotting as typical with issue [but much cleaner than most others], else tight, bright, and unmarred. Full brown calf, gilt lettering at spine, marbeled edges. 4to. [i-Jii-xixI-xxx], 1-1268pp. Illus. (color plates). Near Fine. Hardcover. (#13639) $12,500.00

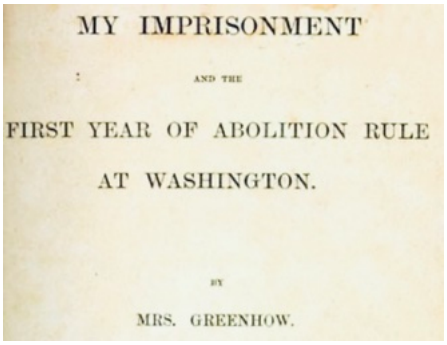
'One of the oddest and most beautiful books of the whole century' [McLean] Numerous crible initials, most text in black, but the text interspersed with a plethora of illustrations, diagrams, figures and symbolic elements printed in 4 colours.

A self-educated mathematician and engineer, Byrne 'considered that it might be easier to learn geometry if colours were substituted for the letters usually used to designate the angles and lines of geometric figures. Instead of referring to, say, "angle ABC", Byrne's text substituted a blue or yellow or red section equivalent to similarly coloured sections in the theorem's main diagram' (Friedman).

Exhibited at the Great Exhibition in London 1851 with a price of 25 shillings, the work was exceedingly expensive and unaffordable for educators who could have put the new teaching method to practical use. Regardless, it is considered a landmark example of Victorian book production and a technical tour-de-force. Its innovative graphic conception and style prefigures the modernist experiments of the Bauhaus and De Stijl movements,

The contemporary appeal remains such that the publisher Kroncker Wallis has initiated a Kickstarter campaign to complete all thirteen books of Euclid in the style of Byrne's production. [Friedman, Color Printing in England 43; Ing, Charles Whittingham Printer, 46; Keynes, Pickering, pp.37, 65; McLean, Victorian Book Design, pp.50-51]

3. Greenhow, Mrs. **My Imprisonment and the First Year of Abolition Rule at Washington.** London: Richard Bentley, 1863. First Edition. Minor shelf/edge wear, small


MY IMPRISONMENT

AND THE

FIRST YEAR OF ABOLITION RULE

AT WASHINGTON.

BY

MRS. GREENHOW.

closed tear at tail, bookseller's ticket at FFEP (Galignani, Paris), ownership inscription of A. D'Albine, minimal scattered foxing, else tight, bright, and unmarred. Patterned blue cloth boards, gilt lettering and decorative elements. 8vo. 252pp. plus 2pp Publ. Advertisements. Near Fine. Hardcover. (#13641) $3,500.00

Engraved frontispiece portrait of Mrs Greenhow.

Rose Greenhow (1813-1864) was a Confederate spy in the American Civil War. High-born and well-connected, she was adept at wheedling secrets from the powerful which she then passed on to Southern military leaders via a spy network based in Washington. Jefferson Davies claimed that the South's 1861 victory at the First Battle of Bull Run was due to information passed on by Greenhow. On discovering that information was being leaked out of government, the authorities traced the source to Rose who was arrested and imprisoned for five months in Washington before being exiled to the Confederate South. She later moved to Europe to drum up Confederate support in France and Britain where she published this account of her work and imprisonment. She died in 1864 in bizarre circumstances. While in a boat off North Carolina, she tried to escape a vessel carrying Union troops. She and two other Confederates climbed into a lifeboat but Rose had a significant amount of gold sewn into her dress. The boat turned over and she, weighed down by the gold, drowned.

A rather handsome copy in the original cloth of a genuinely scarce book. JISC Library Hub locates six copies. Worldcat adds a further four copies worldwide. To our knowledge, quite rare in commerce, five copies appearing in the last sixty years.


THE CAT AND THE CUCKOO BY TED HUGHES PAINTINGS BY R.J. LLOYD

4. Hughes, Ted [poetry]; Lloyd, R. J. [illus]. **Cat in the Cuckoo.** Exeter, UK: Sunstone Press, 1987. First Edition. Minor shelf/edge wear to drop spine case, else bright and unmarred. Green cloth archival box, printed handmade paper inlayed into front board; each loose plate in a cut-frame sleeve with mounted tissue guard. 4to. np. Illus. (color plates). Numbered, limited edition...each sheet numbered 1/200. Each sheet signed by Lloyd and Hughes. Fine in Near Fine Archival Box. Cased broadsides. (#13235) $12,000.00


CAT

A series of 28 separate broadside poems by Ted Hughes, each with an offset printed color illustration of animals by R.J. Lloyd. All 28 broadsides are present and in fine condition. The first publication by the Sunstone Press, founded by Ted Hughes and R. J. Lloyd.

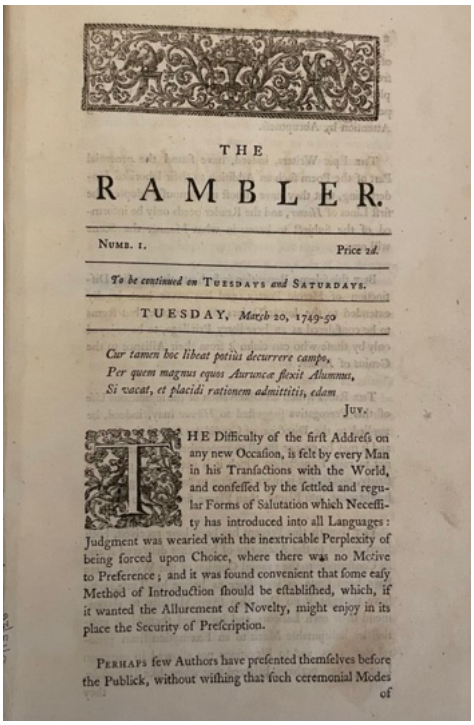
This is likely a unique set. Each broadside was printed in an edition of 200 copies, most/nearly all unnumbered, preceding the book publication under the same title. The full set of broadsides were originally offered in a grey paper portfolio for 450 Pound Sterling OR 20 Pound Sterling for each individual broadside poem. There are very few known complete sets, with OCLC showing a only one set.

This set is the only copy we know of in which each plate is signed (1/200) and with each signed by both Lloyd and Hughs [and it has been stated that Hughes signed only a limited number of the series]. It appears the front of the original portfolio is laid in at a protective 'front' sheet. Further, and unseen with other sets, each plate is housed in a separate cut-frame sleeve with a mounted protective tissue guard. The entire set is then housed in a drop spine archival box with an inlayed printed sheet with a unique printing of the portfolio label in tones of green ink (with what appears to be color tests at the lower corner). While the provenance of this set has been lost, its number, treatment, and condition suggests it belonged to either Hughes or Lloyd. [N.B. a set that belonged to Hughes was donated for a charity auction some time ago…and while it suggests this was perhaps Lloyd's, the origin remains an unknown].


THE RAMBLER 1 THE RAMBLER 2

5. 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



THE

RAMBLER.

Numb. 1. Price 2d.

To be continued on Tuesdays *and* Saturdays.

TUESDAY, *March* 20, 1749-50

Cur tamen hoc libeat potiùs decurrere campo,
Per quem magnus equos Aurunca 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

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.

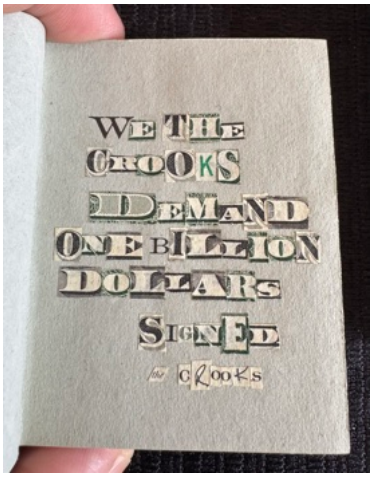
"The Rambler, a twopenny sheet issued twice weekly in London by the publisher John Payne between 1750 and 1752, each issue containing a single anonymous essay; 208 such periodical essays appeared, all but four written by Samuel Johnson. Johnson's intention in this project was that of a moralist aware 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 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.



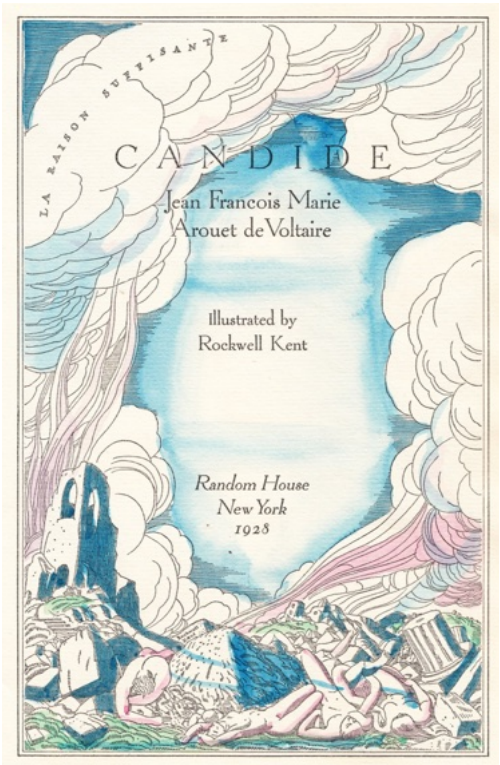
6. Kearsley, Martha; Carrera, Johnny . **Get Me The President.** Frederick, MD: Quercus Press, 1999. Limited Edition. Bound in 18th century style on raised cords and housed in an altered antique safe deposit box, letterpress printed on recycled currency made by Crane & Co. and illustrated with altered legal US currency in varying denominations, pen and ink, and stamp art, uncut currency boards, calfskin, 23 karat gilt edge, hand-tied silk headband. 32mo. 162pp. Illus. (b/w illus). An edition of 12, lettered A-L…one for each of the Federal Reserve Banks...this being Copy K (for Kearsley. Fine in Fine Slipcase and Fine Safe Deposit Box Housing. Hardcover. (#13547) $7,500.00



"The book is constructed entirely of money (USD), and chronicles an absurd tale of the kidnapping and drugging of Abraham Lincoln, the efforts of "The Crooks" to extract a ransom from the US Senate, and some less-than-sincere reactions from Hamilton, Franklin and Ulysses S. Grant in the face of a Constitutional Crisis. We were so naive." [Artist Statement]



The book describes the 'finger-biting crisis of Washington's abduction by The Crooks." [Artist Statement]

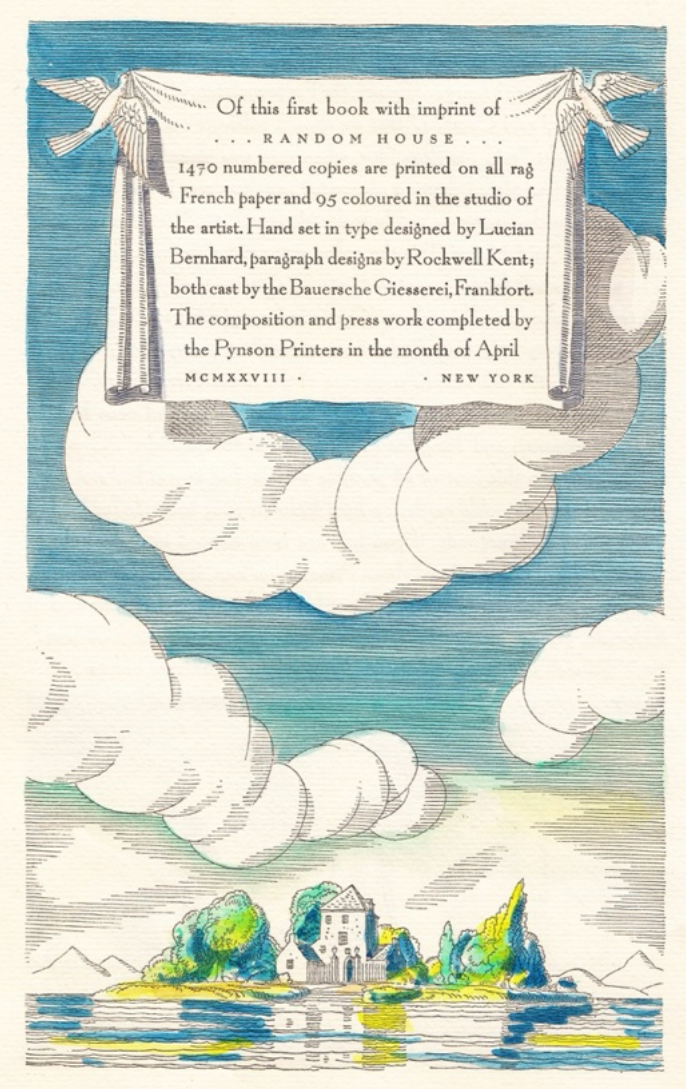


7. Kent, Rockwell. **Candide Maquettes - Hand Colored by Artist.** New York: Random House/Pynson Press, 1928. Unique Edition. Two sheets show light toning, two sheets missing (29-32; 69-72), else clean and bright. Custom-made portfolio, dark turquoise-navy Levant goatskin spine and rail, navy Bancroft bookcloth boards, color reproduction of title page recessed in front flap, medium blue grosgrain silk ties, lined with Arches laid rag paper (identical to paper used in this edition). fo. 27 loose double-sided sheets. 102 hand-colored illustrations. Laid in, hand-colored, invitation to a publication event: "Candide - Original Drawings Made by Rockwell Kent - For the Random House edition of Candide, with specimen printed pages coloured by hand, will be displayed in the exhibition room - Pynson Printers • TimesAnnex - through May • nineteen twenty-eight - 229 W 43 • New York" [in original envelop]. Near Fine+ [though missing two sheets].. Loose Sheets. (#13616) $25,000.00

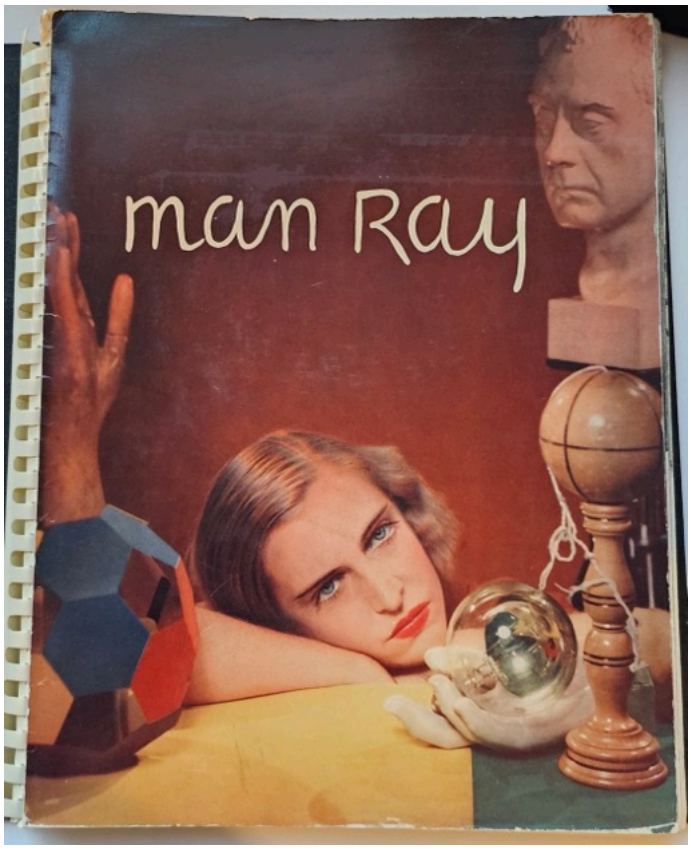


Remarkably important on several fronts. This work was Random House's first imprint and bears the now-famous emblem, designed and hand-colored by Kent. It includes a small, but significant, rarity in the form of the hand-colored invitation (also by Kent) to the release event. Most importantly, it is the only known copy of the four exemplars created by Kent, containing 102 watercolors by Kent's hand (103, including that on the invitation).

It is known that Kent personally painted four copies to serve as exemplars to the four women who painted the illustrations for the Limited Edition. One of those four was Kent's daughter, Kathleen (two of the others were studio artists Ione Robinson and Wanda Gag, the fourth is unknown). It is presumed that this copy was the one that was given to his daughter as it was in Kent's home at Sable Forks, NY at the time of the fire (thought to have been triggered by lightning). There was some damage to this set, as 2 of the leaves were either burned or water-damaged beyond salvaging (though nearly all others are in Fine condition). The set was given to Robert Paulson, a personal friend and sometime dealer who, it is understood, was involved in salvaging works from Kent's home after the fire. The set was sold by Paulson to a prior owner, from whom we acquired it. Paulson and the prior owner concur that the lost leaves are very minor in the totality of the unique collection and that all the major aspects are present and in exceptional condition (the bastard title page, main title page and colophon upon which the first appearance of the Random House imprint

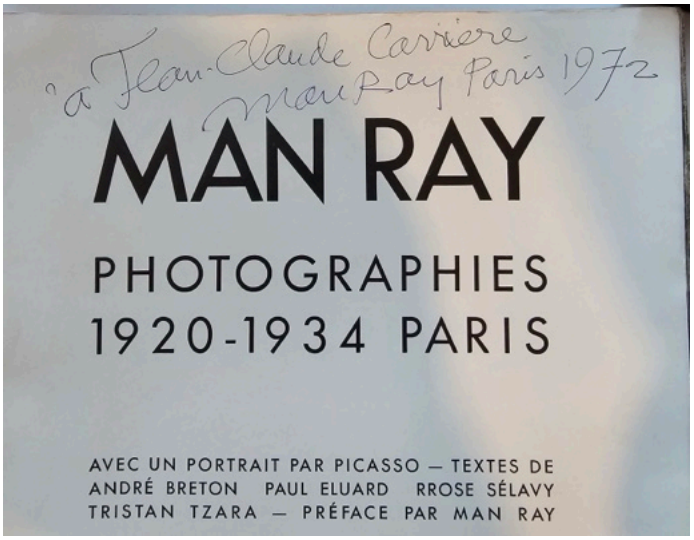


appears). The missing sheets were interior pages with artwork on them (as does every page in this work), but were not artistically "important". It is worth noting that this collection is not noted in any auction record or bibliography, it is a genuine rarity. In the end, this is the only known copy, containing literally dozens of pages of Kent's famed illustrations, each hand-colored by Kent, himself. Its importance and significance are hard to overstate.

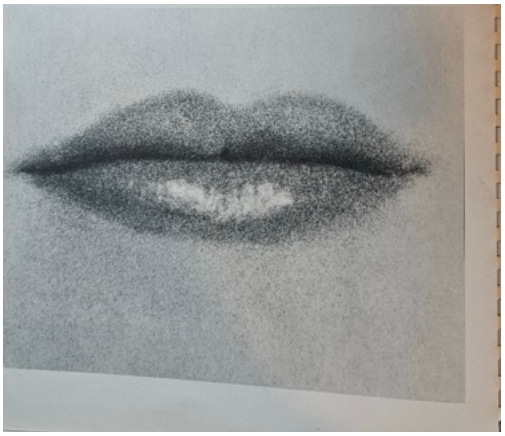


8. Man Ray [pseud. Radnitzky, Emmanuel]; [Jean-Claude Carrière]. **Photographs by Man Ray 1920 Paris 1934 [Association Copy].** Hartford/Paris: James Thrall Soby, 1934. First Edition/Second Issue. Light shelf/edge wear, a few tabs/split tender, plastic comb missing top tooth but otherwise perfect, else bright and unmarred. Colour photo-illustrated wraps, plastic comb binding executed by Draeger Frères. 4to. 104pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#13640) $20,000.00

Man Ray's first monograph, this a first edition, second issue, with the 'deuxième édition' replaced title page. Inscribed by Man Ray to noted surrealist filmographer and literary figure, Jean-Claude Carrière [Paris, 1972]. B/W photographs printed in gravure by The Néogravure Company with texts in English and French by Andre Breton, Paul Eluard, Man Ray, Rrose Selavy [Marcel Duchamp] and, Tristan Tzara.

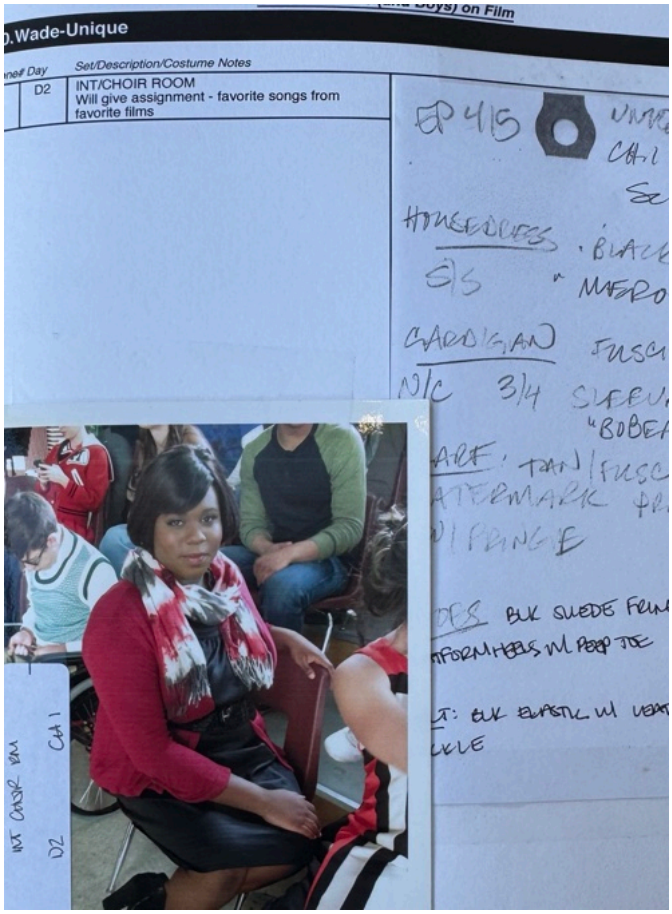


Man Ray had hoped that royalties generated from this book would enable him to make a long-overdue trip back to New York. The edition was well received in Europe, but in the United States it was rather poorly received. Lewis Mumford wrote in The New Yorker that Man Ray had 'done almost everything with a camera, except use it to take photographs… photographing Calla lilies so that they will look like drawings by a second-rate academician.' It is generally accepted that the publishers recalled unsold copies and then replaced the title pages of all with the 'Second Edition' ["deuxièmeédition"], leveraging the success in France and giving the impression of greater demand than was present.

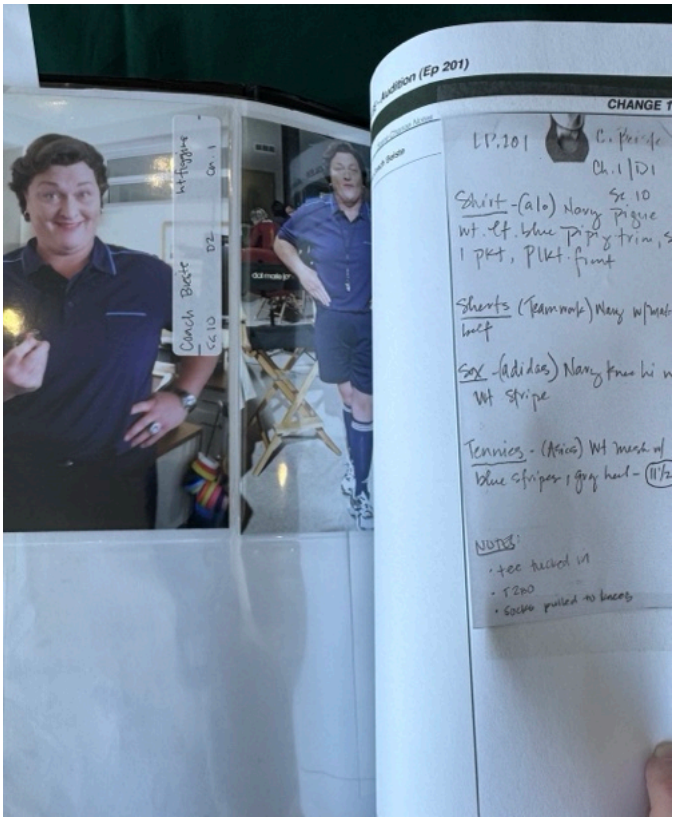


"Part art, part illustration, [Photography] was meant to be an inventory of his work, a kind of grand promotional catalogue ... Man Ray's album was a virtuoso presentation of modern European-style photography. Close-up views, distorted angles, double exposures, night photography, negative prints, rayographs, still lifes, nudes, portraits, fashion photographs, and even a painting ... the album was Man Ray's means of presenting his career to a homeland that had rarely seen his work." [Perpetual Motif: The Art of Man Ray, pp. 35-39] "Photographs ... was Man Ray's most cogent statement to date, an assembled chorus of statements and images, a summary that was also a valedictory" [Baldwin, Man Ray, American Artist].

Jean-Claude Carrière was a French novelist, screenwriter, and director, acclaimed for his collaborations with filmmakers like Luis Buñuel and his own extensive literary and theatrical works. While the two operated in different artistic spheres and with little overlap in timelines, = both were critical figures in the surrealist movement. Man Ray was primarily active as an artist and photographer in the early to mid-20th century, while Jean-Claude Carrière's career gained prominence later, notably in film and literature. There is no evidence of a collaboration between the two, this presentation inscription from Man Ray to Carrière is perhaps the only evidence they met. A challenging volume to find in good condition generally, quite remarkable as a captured moment in the evolution of the surrealist movement.



9. [Murphy, Ryan; Falchuk, Brad; Brennan, Ian]. **Glee [Large Archive Documenting the Trans Journey of Glee's two transgender characters: Wade/Unique Adams [Alex Newell] and Coach Beiste [Dot-Marie Jones].** Los Angeles, CA: 20th Century Fox, [2010-15]. Unique. Minor shelf/edge wear, else bright and clean. Large black 3 ring binders, tipped in photos. 4to. np. Illus. (color photos). Near Fine. Hardcover. (#13637) $7,500.00



Gender Affirmation on the Small Screen.

Two large black binders containing approximately 300 wardrobe department test photographs, with extensive departmental notes and indexing.

These volumes document the transition of Glee's two transgender characters, Wade/Unique Adams and Coach Beiste. There are extensive notes and indexing by costume designers Elizabeth Martucci and [Emmy Award winning] Lou Eyrich. Very well documented and preserved.

Over six seasons in as many years, Glee followed a group of diverse students bonding over singing…truly fabulous singing…while navigating identity crises, relationships, and high school drama. While not without its missteps (e.g. a school shooting episode only four months after Sandy Hook was not a high point) Glee was notable for its sympathetic portrayal of the coming out process of LGBTQ+ people and its accurate portrayal of gender affirmation, all at a time when most of America was still against gay marriage.

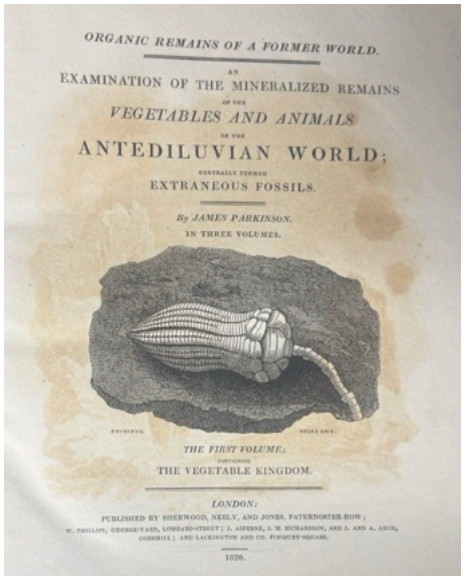
The two transgender characters on Glee, Wade/Unique Adams (Alex Newell) and Coach Beiste (Dot-Marie Jones), serve significant roles in promoting diversity, acceptance, and representation in media.

Wade's character, who identifies and transitions as Unique, highlighted issues faced by transgender youth, such as self-acceptance and identity…and, critically, challenged gender stereotypes and encouraged viewers to recognize and embrace individuality and authenticity.

Coach Beiste's storyline as a transgender woman undergoing transition was groundbreaking for mainstream TV, emphasizing that transgender individuals can hold diverse and prominent roles while addressing personal and professional challenges.

Both characters' journeys shed light on the emotional and social challenges faced by transgender people, promoting empathy and understanding. Broadly, the storylines contributed to the normalization of transgender identities in popular culture, encouraging empathy, awareness, and acceptance…especially among younger viewers.

This large costuming archive is testament to the show's determination to portray the transition process as accurately and sensitively as possible, and to its commitment to telling the stories of underrepresented minorities, all in the full glare of a primetime show.


ORGANIC REMAINS OF A FORMER WORLD.

AN EXAMINATION OF THE MINERALIZED REMAINS OF THE VEGETABLES AND ANIMALS OF THE ANTEDILUVIAN WORLD; GENERALLY TERMED EXTRANEOUS FOSSILS.

By JAMES PARKINSON.

IN THREE VOLUMES.

THE FIRST VOLUME, CONTAINING THE VEGETABLE KINGDOM.

LONDON:

PUBLISHED BY SHERWOOD, NEELY, AND JONES, PATERNOSTER-ROW;

1020.

10. Parkinson, James. **Organic Remains of a Former World. An Examination of the Mineralized Remains of the Vegetables and Animals of the Antediluvian World; Generally Termed Extraneous Fossils [Three volumes].** London: Published by Sherwood, Neely, and Jones; Printed by Whittingham and Rowland, 1808; 1811; 1820. First Edition. Near fine, three volume set. Light soiling and foxing, minimal shelfwear, bumping; joints and hinges very solid, crisp, tight, bright, and unmarred, as are the hand-colored plates. 8vo. [vol. 1, xii, 461, [4] p., title-page vignette, frontispiece plate of Noah's Ark, and 9 hand-colored plates; vol. 2, xiv, [2], 286, [8] p., colored frontispiece, title-page vignette and 19 colored plates with explanatory leaves; vol. 3, xv, 479, [7] p., colored frontispiece, title-page vignette, and 22 colored plates with explanatory leaves]. Illus. (b/w, color). Index. Rebound in uniform brown quarter calf over marbled boards with blind-ruled strips with gilt-lettered and decorated panels, four raised

bands, and red leather title compartment, red speckled edging. Near Fine. Hardcover. (#12168) $5,500.00



Best known as the physician who distinguished the palsy disease that now bears his name, James Parkinson (1755-1824) was also a well-read amateur paleontologist. This pioneering treatise introduced the ideas of Lamarck, Cuvier, John Farey and William Smith to the educated public, and was one of the earliest systematic attempts to identify and interpret fossils. Many well-known fossil types are superbly described and illustrated with striking hand-colored engravings.

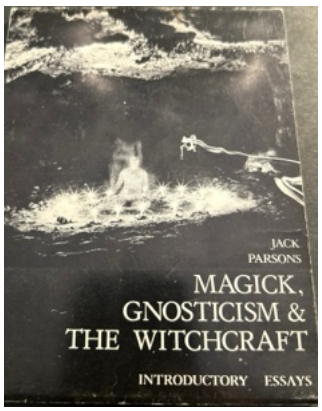
Volume I is devoted to the plant kingdom and describes coal, lignite and peat as well as petrified wood, ferns, stems, leaves and fruits, mainly from Carboniferous and Tertiary strata. A short history of paleontological knowledge is also provided.

Volume II treats corals, sponges and crinoids, and introduces the Linnaean system of taxonomic nomenclature. Volume III describes a variety of higher fossil animals: echinoderms, mollusks, trilobites, arthropods, fishes, reptiles and mammals, and includes a splendid frontispiece of an Ohio mastodon tooth.

Parkinson's evolving theoretical views were expounded in the third volume; he became increasingly convinced that many fossils belonged to extinct species. He boldly expressed his conviction that the "days" of the Biblical account of Creation actually represented very long periods of Earth's history. This work was a monumental contribution to the understanding of British paleontology.

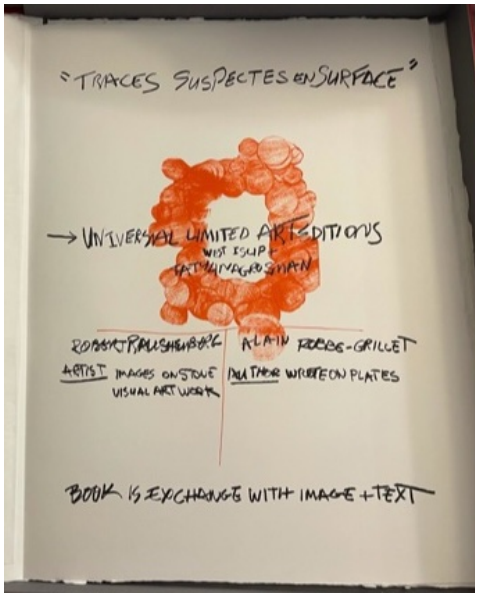
From the library of Dr. Oliver Sacks, the renowned neurologist, author, and educator. He was, in his life, celebrated for his contributions to the understanding of the human brain and his ability to communicate complex scientific concepts to a broader audience. In doing so, he highlighted the profound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

11. Parsons, Jack. **Magick, Gnosticism & The Witchcraft...Introductory Essays.** Quebec, Canada: 93 Publishing, 1979. First Edition. Light shelf/edgewear, else bright and unmarred. black and white image wraps with French folds. Oblong 12mo. 38pp. Illus. (b/w). Very Good+ in Wraps. Original Wraps. (#13549) $1,200.00

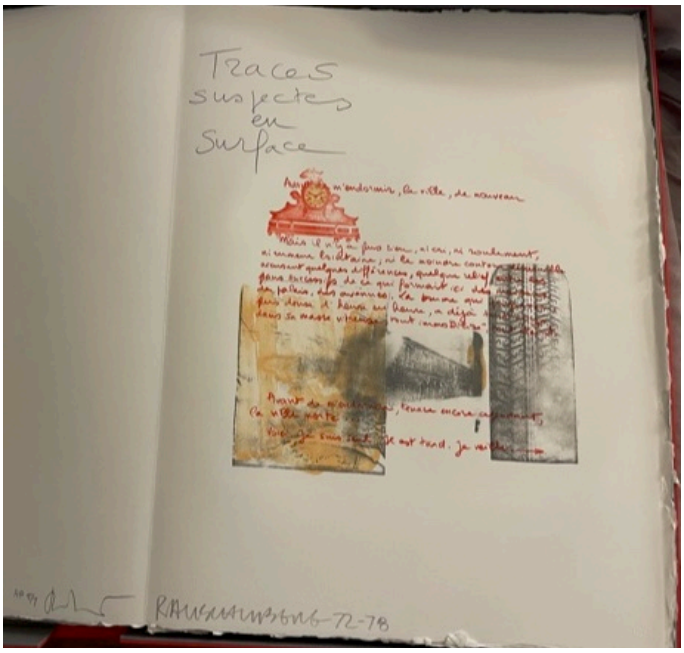


John Whiteside "Jack" Parsons was an American rocket propulsion researcher at the California Institute of Technology. He was one of the principal founders of the Jet Propulsion Laboratory and the Aerojet Corp. He was also an occultist and one of the first Americans to take a keen interest in the writings of English author and Thelema's founder Aleister Crowley. A strange angel. In three sections - "Magick" (the essay "On Magick" in 6 parts), "Gnosticism" ("The Gnostic Creed," "The Gnostic Doctrine" and "Witchcraft" (and part one of Parson's essay "Basic Magick: Fundamental Theory and Practice".) "Parsons may have seen magick as being in the early stages of transitioning into natural science. As described in the previous section, Parsons played an instrumental role in transforming rocketry into a respected discipline. In light of his success there, it would not have been irrational for him to have hoped to be a pioneer in the field of magick as well."--Medium. Extremely scarce.

12. Rauschenberg, Robert; Robbe-Grillet, Alain . **Traces Suspectes en Surface [Artist Book].** West Islip, NY: Universal Limited Art Editions, 1972-1978. Limited Edition. Box shows minor shelf/edge wear, else bright and clean. Red cloth dropspine box, loose prints laid in. fo. [52 x 69 cm. folded] Illus. (color plates). Numbered limited edition of 36 plus 7 AP



copies. This is AP 5/7. Signed by artist and author. Fine. Boxed Loose Sheets. (#13617) $35,000.00



This work is widely considered to be Rauschenberg's magnum opus of book illustration.

"Long enamored of French literature and language, [publisher] Tatyana Grosman attended a lecture by Alain Robbe-Grillet in April 1972. When the writer mentioned Robert Rauschenberg's work, Mrs. Grosman, already aware of stylistic similarities between the two, felt that a collaboration was fated. Two days later, it was underway. During the next four years, Mrs. Grosman sent offset plates to Paris and proofed and translated Robbe-Grillet's text in West Islip; Rauschenberg added images one chapter at a time. The completed pages were sent back to Robbe-Grillet with plates for the next chapter. It soon became clear that Robbe-Grillet was not working in the spirit of sympathetic collaboration but providing a massive text that presented great problems in page design. Rauschenberg responded with images that are much more aloof than in previous books yet responsive to the elegance of the text." [Esther Sparks, Universal Limited Art Editions, pp. 447-459]

Put another way:
"Alain Robbe-Grillet, the French author and filmmaker, and Robert Rauschenberg have collaborated on an "image-text." The collaboration was difficult, in part because of the procedure (Rauschenberg blocked out where the text would be, Robbe-Grillet wrote it in longhand on plates, and Rauschenberg set the image down on stones) and in part because of one-upsmanship (the images, all taken from French magazines, referred to the text but had a visual logic that often intruded upon it and Robbe-Grillet would complain. Page by page this went on, mostly by mail, for six years. The tension of image and text and of the two artists is evident, and the result is extraordinary." [Foster, Hal. ArtForum]

Portfolio with 36 lithographs by Rauschenberg with text by Robbe-Grillet. Printed on unique Twinrocker paper, the work consists of 31 pages plus a title page and 4 colophon pages, printed from 37 stones and 27 aluminum plates. Each of the 31 pages is signed and dated by Rauschenberg and signed and numbered by Robbe-Grillet, with each carries the embossed folio number and publisher's seal.



13. Schedel, Hartmann; Wolgemut, Michael, [illus.]. **Dance of Death leaf from Weltchronik / "The Nuremberg Chronicle"** Nuremberg, Germany: [Anton Koberger, for Sebald Schreyer and Sebastian Kammermeister], [1493]. First Edition. Excised woodcut, professionally mounted at edges, else bright and clean. Wood engraving, German text at verso. 8vo. np. Illus. (b/w plate). Very Good+. Single leaf. (#13357) $1,450.00

"Dance of Death": late-medieval allegory on the universality of death. This "Dance of Death" leaf is from the printed edition of the Weltchronik [World Chronicle], very scarce and significant woodcut.. The Weltchronik is a 15th-century illustrated history of the world, combining biblical and secular history. The most famous edition of this work is the Schedelsche Weltchronik, known in English as the Nuremberg Chronicle, published in 1493 by Hartmann Schedel.

14. Speer, Lance. **Requiem ~ Death in Three-Dimensional Stereographs & 600 years of Vernacular Imagery [Complete in 9 Volumes].** Circa Photographics, Ltd., 1905-2024. Limited Edition/Unique. Tight, bright, and unmarred. Various bindings (see below) and related



ephemera, all housed in matching drop spine archival boxes. fo. var pag. Illus. (color and b/w plates). Signed and numbered limited edition(s). Fine. Hardcover. (#13140) $7,500.00

A catalogue raisonné of death in stereographs, vernacular imagery, art history, literature & poetry. Please see printed Prospectus.

Available in three states:
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Requiem Silver Edition *~ limited to 4 signed & numbered sets / 2 artist proofs*
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Includes all elements of the standard edition PLUS: Handmade stereoscope in human bone, with 24k gold cardholders and precision glass lenses. Matching mirror polished stereoscope cast in over 8 pounds (3.8kg) of 24k gold, with precision glass lenses. Hand-built reliquary in solid mahogany, polished glass, and black stained glass. Each bespoke book individually hand-bound in exquisite foil-debossed black or crimson Moroccan goatskin. Starting at $750,000.

Hand delivered anywhere in the world.



15. Starr, Tyler. **Flags, Placards, and Illicit Climbers of the Capitol Insurrection (January 6, 2021) [Artist Book].** North Carolina: Wobble Press, 2022. Limited Edition. Tight, bright, and unmarred. Dropspine case with concealed shadowbox element; foil stamped boards, painted text block edges. 8vo. 72pp. Illus. (color plates). Numbered limited edition, this being 13 of 20 (plus 5 AP). Signed and numbered by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13532)$3,000.00

"Flags, Placards, and Illicit Climbers of the Capitol Insurrection (January 6, 2021) is a 72-page artist's book based on hours of January 6th footage scoured for images of rioters scaling walls to flank security on the Capitol Grounds.

Context is provided with a thorough survey of the flags and placards carried by participants shedding light on their affiliations, motivations, and ideologies, including



those aligned with far-right extremist movements and individuals with conspiratorial views of the election. Examples extracted from the flood of imagery offer sociological insights into the violent insurgency including sign-making aesthetics, physical gestures, and fashion preferences.

The book design is influenced by brochures found at historical sites, presenting accessible nuggets of complex information distilled from primary documentation, inviting viewers to discover and investigate for themselves. A critical contribution to this project comes from the open-source intelligence community, who organized extensive amounts of January 6th footage on websites to assist the FBI with crowdsourcing the identification of perpetrators. This project acknowledges the importance of archival work and the power of open-source intelligence to uncover facts." [artist statement]

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

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