

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.

New and Interesting Things from Nearly All Categories

1. Anon. **Flagellation in France: From a Medical and Historical Standpoint [Fine Binding]**. Paris: Charles Carrington, 1898. First Edition. Light shelf/edge wear, minor foxing (image pages), else tight, bright, and unmarred. Halfbound, black leather spine and tips, five raised bands, gilt lettering, marbled paper boards, marbled endpages, original wrappers bound in. Title and publisher printed in red and features a vignette of a Greek mask with the motto "Riez, et le monde rit avec vous." 8vo. 164pp. Illus. (b/w plates). Very Good+. Hardcover. (#10278) \$545.00

Eight exceptional engravings. Includes the oft-missing frontis piece, "The Flagellation of Venus". Published as part of the "Pathological Studies of the Past"



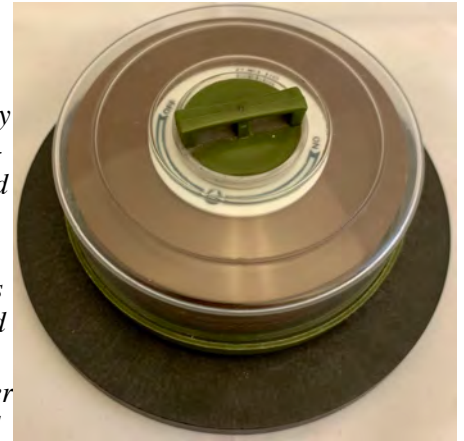
series. A scarce and highly collectible text, as the first edition sold out immediately in the 19th century. Produced for highly voyeuristic British readers of French sadomasochistic taboos. Uncommon generally...genuinely scarce in as fine condition as presented here.

2. **Bakelite Hard Disc Stack**. Japan: Jupiter Corp., nd [circa 1967]. First Edition. Minor shelf wear, else bright and clean. Clear plastic lid, stack of six discs in brown and white, base in dark green and grey. Approx. 6" in diameter. Near Fine. (#9797) \$350.00

Early example of trade-show swag, this by one of the first removable hard-drive manufactures (following IBM and

BASF). No other copies located in any collections.

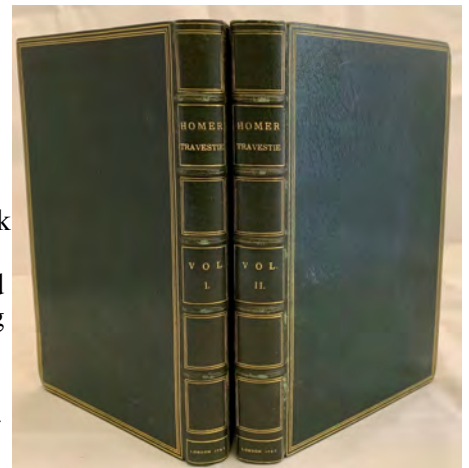
Caelus was an early IBM-San Jose spin-off in 1966, founded as the first supplier of "IBM Clone" 14 inch magnetic disks and disk packs used initially in IBM's



1311 and 2311, later including 2314 and 3330. The company obtained an IBM patent license, and worked with IBM to obtain special test equipment. Due to the "clone" nature of the disk (same materials and process as IBM) it was favored by many drive makers who had designed equipment around the properties of IBM media. Other suppliers [e.g. BASF a month or so earlier] often invented their own processes, and not all disks behaved exactly like IBM product, so Caelus had a short term compatibility advantage.

3. Brydges, Thomas. **A Burlesque Translation of Homer (Two Volumes) Homer Travestie: The Fourth Edition Improved [Fine Binding]**. London: G. G. and J. Robinson. Printed by S. Hamilton, 1797. Fourth Edition/First Thus. Minor shelf/edge wear, two owner bookplates at front pastedown/ffep, moderate toning to some leaves (focused at plate

pages and preliminaries, bad paper lot), tips bumped, signed fine binding, else tight, bright, and unmarred. Full dark green leather binding, five raised bands, gilt lettering and decorative elements, marbled endpages, teg. 8vo. 360pp; 432pp. Illus. (b/w plates). Very Good. Hardcover. (#9214) \$750.00



Signed Zaehnsdorf binding. Bookplates of Framroze Edulji Dinshaw [died 1936], noted Indian real estate figure, and Philip Pleydell-Bouverie (1788 – 27 May 1872). The second shows "Philip" crossed out and Henry H. added (Henry Hales Pleydell-Bouverie, 1848-1925).

All twelve books of Homer's Iliad are parodied with supporting illustrations of eighteenth century scenes.



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

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

This edition is a collection of new translations of those earliest extant Arabic and Latin versions with accompanying essay and commentary. It is a distillation of the chapter on the Emerald Tablet in my forthcoming book "Alchemy: The Poetry of Matter." There I present a more complete discussion, analysis and experimentation. Here I present it as a Hermetic work of art – a talismanic book in form, function and result. The Emerald Tablet is

not only a fresh contribution to alchemical studies it is also an example of book art at its finest.

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



5. Cummins, Maureen. **Alienation / SepaRation.** Pennsylvania/New York: Maureen Cummins, 2019. Limited Edition. Tight, bright, and unmarred. Printed stiff board; etched acrylic case. fo. 192pp. Numbered limited edition, this being __ of 50 copies. Signed by the artist. Fine in Fine Slipcase. Stiff Boards. (#10219) \$2,600.00



Done as part of Swarthmore College's Friends, Peace, and Sanctuary project. "The project brought five artists into conversation with Syrian and Iraqi individuals resettled in Philadelphia. Cummins interviewed four participating families in 2018. The interviews captured the unspeakable losses experienced by the settlers and bore witness to their struggles to adjust to new countries, cultures, languages, and their separation from loved ones. From the interviews, Cummins selected forty-eight excerpts that she pieced together to create a narrative



arc. To house the text, the artist created a structure that is visually startling, experimental, and conceptually driven. Text blocks are severed, then reprinted as quarto-sections on corresponding pages of four separate books. As in the case of the resettlers themselves, these stories must be reunited in order to be read, understood, and made whole again. Since the structure is two-sided, with half the pages printed upside down, the reader is forced to puzzle out where and how to begin and what order in which to read the pages. In this way (s)he is forced to experience some measure of the confusion, alienation, dislocation, and separation that resettlers struggle with every day. The books were created by first deeply saturating flats of color onto Arches Cover White. Blocks of text were then surprinted over the color fields, a process that required masterful registration. Bound by Lisa Hershey in the Coptic style structure that draws on Middle Eastern binding tradition. Each set of four books is housed in a handsome plexiglass slipcase and laser-etched titling by Sarah Pike." "AlieNation / SepaRation is the most physically and materially ambitious project I have ever produced. The creation of the edition required over a year and a half of intense work, one hundred-plus pages of transcribed interviews, 1,500 sheets of Arches Cover, 192 press runs, and upwards of 50,000 squeegee pulls." [Artist statement]

6. Dickens, Charles; Thackeray, William; Cruikshank, George. **Loving Ballad of Lord Bateman** [Harpers, mss, maquettes]. Var., nd [circa 1900]. Unique. Light shelf/edge wear, age toning to some leaves, creases to some, two bookplates at front pastedown, ephemera laid in, else tight, bright, and unmarred. Full tan leather binding, two raised bands,



gilt lettering and decorative elements, dentelles, marbled endpages. 8vo. np. Illus. (b/w plates). [comprised of three parts, see below] Very Good+. Hardcover. (#10271) \$7,500.00

Bookplate of renowned author and librettist Harry Bache Smith. Also bears armorial bookplate of Claire Mendel, noted German Consul and collector. A bit of background on Lord Bateman: "An adaptation of the traditional ballad attributed to Thackeray (British Library Catalogue) with preface and notes by Dickens. George Cruikshank regaled a dinner of the Antiquarian Society with a rendition of the ballad. On "hearing Cruikshank mournfully intone the word's of the Turks' daughter to the imprisoned Lord... Dickens offered to polish it into an even more solemn absurdity. He told Cruikshank to ask his sister Fanny to take down the music and 'to be sure to mark the shades and the expression.' And although he kept his part in The Loving Ballad secret, he not only wrote a burlesque introduction and notes, but altered lines and substituted a new last verse." (Johnson, p. 260). It has also been suggested that Thackeray arranged the old ballad, Dickens is thought to have contributed the 'scholarly' notes, and Cruikshank provided the illustrations.



This volume is comprised of four parts, the first is an engraving of Thackeray of unknown origin, the second is Dec. 1892, Harper's Magazine article by Anne Thackeray Richie considering the history of the story's origin and arguing that her father was responsible without Dicken's contribution. The third part is 4 mss pages in Harry Bache Smith exploring his Bateman holdings and its history (and noting a direct contradiction to Richie's argument). Finally and notably, there are 3, 4-up fo leaves which appear to be maquettes of Cruikshank's illustrations for the 1939 first edition...no other such set is known to exist.

An unusual and genuinely significant collection.

7. Early Talking Books For the Blind Records [together with] WWII US Army Military Phonograph [together with] Related Ephemera.

Washington DC: Library of Congress/Pacific Sound Co., nd [circa 1935-1958]. Moderate shelf/edge wear, few dings to record player, light wear to contents, else bright and unmarred. Record player in wooden box with metal trimwork and buckles, leather handle; Album case in hard board, metal hardware, and cloth strap; various pamphlets in printed wraps, records in sleeves. Var. pag. Illus. (b/w plates). Very Good. (#10350) \$500.00



*Includes a *working* Mechanical Field Phonograph (Portelec Pacific Sound Co Model 9C), albums (on red vinyl), a considerable amount of ephemera laid in related to the development of a later model of the portable player (all elements of this came from the archives of Bowen Manufacturing who produced sound equipment for this program for many years). We have never seen as broad/rich a collection as found here.*

The record player is spring-driven, the crank fitting into a 'home hole' in the top of the main box, which can be removed, threaded into place, and cranked to tighten the spring. Extra needles included (which is good, as the needles only last about 8 albums). The first models, as found here, played 33 rpm records, long before they were available to the general public.

"The Pratt-Smoot Act became law on March 3, 1931. The Librarian of Congress was authorized to arrange with other libraries "to serve as local or regional centers for the circulation of such books, under such conditions and regulations as he may prescribe." On the following day, a Joint Resolution was passed appropriating \$100,000 for fiscal 1932 to carry out the provisions of the act to provide books for blind adults. The "Project, Books for the Adult Blind" was established. This program would become the National Library Service for the Blind and Print Disabled (NLS).

Two important developments occurred in 1933: the establishment of a uniform system of braille (Standard English Braille) for all English-speaking countries and the development of the talking book. The second development is described as "the recording on a disc of the voice of a good reader, and its reproduction at will through the instrumentality of a reproducing machine or phonograph."

Experimentation on the development of sound recordings for the blind had begun many years earlier. Aided by the Carnegie Corporation, AFB and the Braille Institute of America had been researching the development of suitable records and reproducers. Finally, in 1933, AFB produced two types of machines – one spring driven and the other a combination electric radio and phonograph. A durable record was perfected, recorded at 150 grooves to an inch, so that a book of 60,000 words could be contained on eight or nine double-faced, twelve-inch records. The turntable ran at 33-1/3 revolutions per minute, which permitted thirty minutes of reading time on each record.

...

The basic Act was amended several times, not only increasing appropriations, but also deleting the word "adult," on July 3, 1952, thus opening the service to blind children. And in 1962, the program was authorized by Congress to collection and maintain a library of musical scores and instructional texts for the use of blind residents of the United States." [National Library Service, LoC]



This program...and these machines...represented a monumental shift in 'book access' for the blind. While the WWII phonographs turn up on the market occasionally, early Talking Book albums rarely do. This combination of the player, a set of Talking Books, and manufacturing ephemera is unique and quite remarkable.

8. Ely, Timothy. Approach to the Site [Unique Binding]. Brooklyn, NY: Waterstreet Press, 1986. Limited Edition. Tight, bright, and unmarred. Boards covered in remaindered leaves and fragments from the printing (partially revealed) and then given a crusticular treatment using various sands and aggregate compounds from many high desert landscapes, conventional sewing. Housed in a custom clamshell box by the artist. fo 27.5cm x 37cm. Numbered limited edition, this being 42 of 49. Fine in Fine Archival Box. Hardcover. (#9757) \$4,000.00

Ten folios, offset printed on Arches cover buff. This copy bound in 1998 in a unique binding by the author/illustrator Timothy C. Ely.

"Approach to the Site' is one of the very few editioned books I have made. In itself it is a departure from my other editioned books because the printing was done

using commercial offset lithography. I made this choice having seen some impressive examples of work produced by Waterstreet Press in Brooklyn, a fine book and art printer. My paper choice suggests oxidation and entropy. We all go yellow in the end. I received a grant from the Pollock-Krasner Foundation which funded the printing and supplies for the binding.

'Approach to the Site' is a reflection on my ideas of libraries and how those ideas both inspired and directed some of my work at that time.

In the early 80's, when this book was produced, a core idea for me rippled out from the image of Library as Island. I had visited national libraries in England, Italy and France and, of course, the Library of Congress and the New York Public library. I always look in on any library I pass for they seem to me to be like ponds of influence and all you have to do is throw in a stone. I am one of those stones. In addition to the visits, absorbing architecture and the direct influence and inspiration of physical books, I read a book on the history of the early Christian Church called 'THE LIVES OF THE DESERT FATHERS'. I became intrigued with the idea of an archetypal library as a radiant island or colony of thinkers and seekers. North Africa seems to be a string of beads, a constellation of sorts, each bead or star a monastery, many with a library. For some forgotten reason I set the archetype in central Turkey. The library was not Atlantis-like or special beyond just being an amazing repository of world knowledge, perhaps concealed or requiring clearance like the Vatican Library and its veiled basement.

I began a small series of now lost sketches mostly done in the American Museum of Natural History in New York. These would guide my ideas as I drew each mylar color separation by hand. A few images used 4 colors, some two, and many were monochromatic reflecting a set of



subjects I would have liked to have found in this secret library.

The edition took decades to complete as I am a reluctant edition binder. With my work on unique manuscript books and other projects there has always been something more compelling to do. I tended to bind a few copies of 'Approach to the Site' at a time or when a client showed some interest." [Timothy C. Ely, February 2017]

As often happens with editioned books, copies of 'Approach to the Site' were not completed and numbered sequentially. Ely retains copy #1, unbound. Over time, many of the case bound copies were repurposed. Far fewer than the stated edition of 49 copies were issued or actually exist.

Timothy C. Ely is a renowned and enigmatic figure in the book world.

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

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

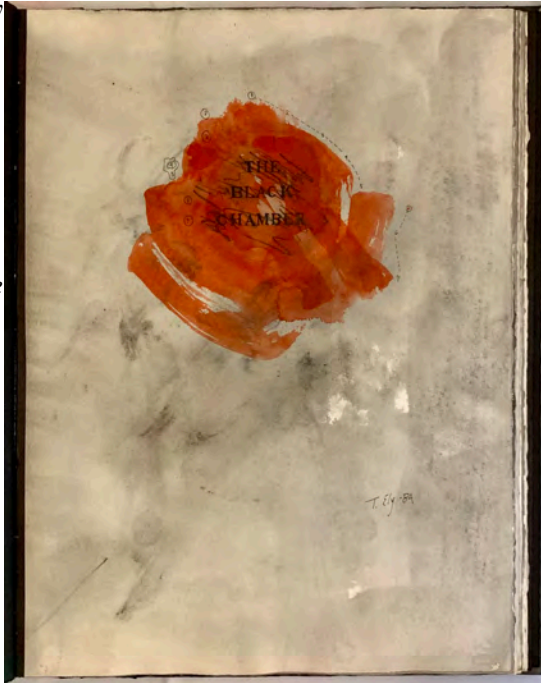
Much of Ely's work is richly annotated with his own glyphs he calls "cribriform." While they are made up of a finite set of marks, they take on many different "meanings" depending on the tool with which they are

drawn. He has written and spoken often about the roots and evolution of these drawings. Gestural in their formation, these trailings evoke a sense of language and meaningful discourse. Though suggestive, they never yield up a firm translation.” [A. Schoolman]

9. Ely, Timothy. **The Black Chamber.** Portland, OR: Timothy Ely, 1984. Unique. Minimal shelf/edge wear, else tight, bright, and unmarred. Quarterbound, black leather spine, exposed black cords, black pigment and resin covered board (highly textured); painted pastedowns, heavy black paper free endpages. to. np. Illus. (b/w plates, colored plate). Signed and dated by the artist. Near Fine. Hardcover. (#9855) \$6,500.00

This work, from early in Ely's career, has been in his ex-wife's private collection until now. Printed and mss elements, nearly all in tones of black (the only color is a clot of red over the title on the title page). Overall, a more organic feel than much of his later work.

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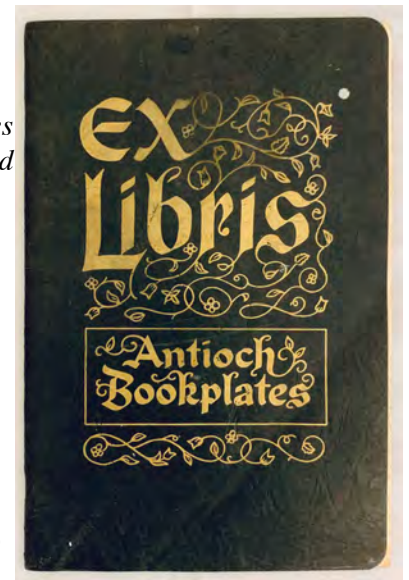
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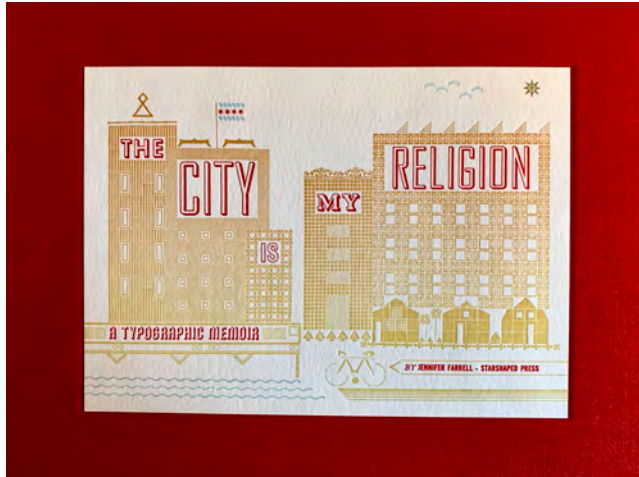
10. **Ex Libris: Antioch Bookplate Company catalog and promotional material.** Yellow Springs, OH: Antioch Bookplate Company, c. 1955. First Edition. Minor shelfwear, rubbing on catalog (first work) and minor toning to fore-edges, shelfwear on promotional material (second work), else clean and unmarred. First work includes two sample bookplates tipped-in on verso of front cover, hundreds of sample bookplate illustrations, printed textured black softcovers, gilt lettering on front cover, rounded corners, second work printed in sepia, several illustrations. 32 pp., 4 pp. (unpaginated promotional material) Very Good. Original Wraps. (#10333) \$180.00

First editions of these inventive sample catalogues for bookplates, with samples from such artists as Lynd Ward, Rockwell Kent, Masha Stern, Ed Emshwiller, and even includes the bookplate for Howard Philips Lovecraft. "Originally, the Antioch Bookplate Company specialized in printing personalized bookplates for its customers, promising to keep the designs on file



for future printing. The earliest beginnings of The Antioch Company were forged in the halls of Antioch College of Yellow Springs, Ohio--a college well known for its free thinkers and liberal learning environment. Ernest Morgan

and Walter Kahoe were students who worked part-time in the college print shop. Urged on by ingenuity, an aversion to waste, and a propensity for hard work, the two created bookplates from recycled scrap material and launched what was to come to be known as The Antioch Bookplate Company (ABC) in 1926."--The-antioch-company-history/web



11. Farrell, Jennifer. **The City is My Religion**. Chicago, IL: Starshaped Press, 2020. Limited Edition. Bright and unmarred. Two archival folders contain loose prints and bluelines; 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

"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 bluelines explain and document the text and typography of the prints." [Artist statement]

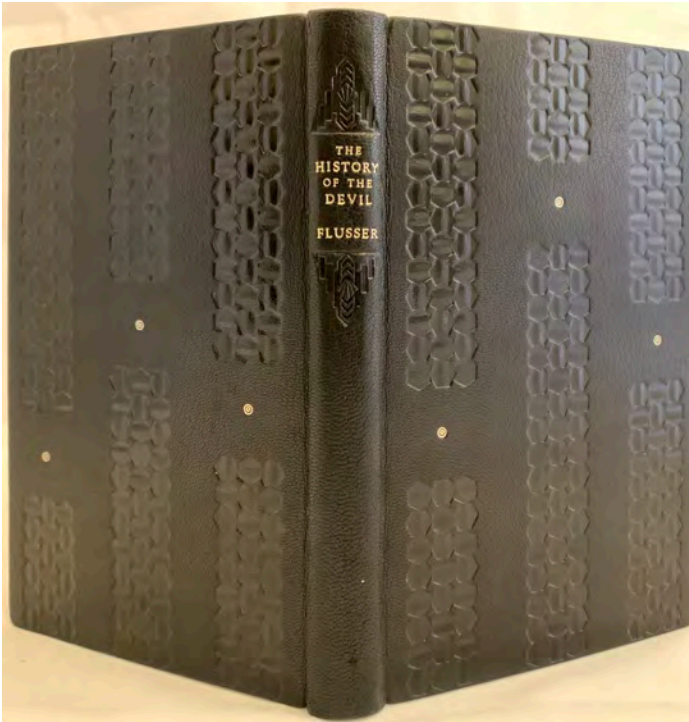
13. Fitzgerald, John; Cross, Dorothy (artist). **Darklight [Deluxe Edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Tight, bright, and unmarred. Full leather binding; photoreactive elements. Small 4to. Fine in Fine Archival Box. Hardcover. (#9870) \$3,000.00



"Darklight is a series of new poems by John Fitzgerald surrounded with an etching by Dorothy Cross. Designed, typeset and letterpress printed by Jamie Murphy, assisted by Sarah O'Neill, Lauren Shannan O'Brien and Lorcan Rush at Distillers Press, NCAD, Dublin. The type will be hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger, cast here by Rainer Gerstenberg. The image by Dorothy Cross has been produced in two variants; the etching that covers the standard book was printed by Suzannah O'Reilly Mullaney, the phosphorescent images that accompany the deluxe book were first screen printed by Jordan McQuaid before intaglio printing by Suzannah. Both image variants were printed on 54gsm Japanese Tosa Shi. Darklight has been printed in an edition of 80 copies. The bindings have been executed by Tom Duffy in Dublin's Five Lamps area. Housed in a transparent Perspex slipcase, copies marked 1 — 50 will be printed on and bound in handmade paper commissioned for this book from the Velké Losiny Mill in the Czech Republic. Copies marked A — Z will be printed on the Velké Losiny paper, bound in full black Pentland goat, presented in a Japanese cloth covered solander box.

JUNE 2020 – NEW AND SHINY

Housed in a phosphorescent etching-lined solander box, copies marked A – Z make up the deluxe edition." [artist statement]



14. Flusser, Vilem; Maltez Novaes, Rodrigo [trans]; Feinstein, Samuel [binder]. **The History of the Devil [Design Binding]**. Minneapolis, MN: Univocal Publishing, 2014. Limited Edition. Tight, bright, and unmarred. Full black leather binding, endpages with Diane Bond handmade paste paper, fore-edge and tail decorated with graphite, head decorated with graphite and 22K moon gold; leather headbands with silk wrapping, boards covered in black Harmatan goatskin leather, infilled turnins, in blind tooling with a multi-faceted hexagon tool cut by the binder, gilted tooling in moon gold; archival cloth clamshell box, printed spine label, ultrasuede lining [detailed treatment description laid in]. 8vo. 218pp. Signed binding. Fine in Fine Archival Box. Hardcover. (#10275) \$2,500.00

"Flusser's History of the Devil takes us through a wild ride of what the Devil is, how humanity is influenced, governed, and seeks to make sense of the world, and uses the seven deadly sins (in six chapters: Lust, Wrath, Gluttony, Envy & Greed, Pride, and Sloth and the sadness of the heart) as the lenses of exploration. For Flusser, the Devil is the Promethean qualities that push forth history and progress, and exploring the symphony of civilization, "all the progress of humanity against the limits imposed on us by the divine, and our daily struggles for the Promethean fire of freedom, is nothing but the majestic

work of the Devil." I wanted to make a tactile binding to pay homage to the structure of good and evil explored, and how Flusser structures his arguments, with a multi-faceted, six sided tool comprising six pillars on the binding, representing each of the chapters of the deadly sins. The endpapers and edge decorations touch on the chaos that humanity has caused in search of meaning. I'll end here with the first sentences I read of this book that I just happened to pick up and flip to, which drew me into Flusser's world: "In order to devour nature, it is necessary to cut it up into slices. Not even gluttony can devour the whole of nature in one gulp."



15. Ghríofa, Doireann Ní (poetry); Maher, Alice (art). **Nine Silences [Deluxe Edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Printed in an edition of 80 books. Copies numbered 1 – 50 have been bound in marbled paper over boards, housed in a transparent perspex slipcase. Four similar copies marked i – iv are for collaborators. Copies lettered A – Z have been half-bound in salmon leather and marbled paper and are presented, accompanied by a folded down printing of the complete woodcut (on 120 gsm Zerkall), in a cloth covered solander box. Presented in a cloth covered solander box, accompanied by a folded print, copies A — Z make up the deluxe edition. Fine in Fine Archival Box. Hardcover. (#9868) \$2,500.00

"In this series of poems, Doireann Ní Ghríofa responds to art by Alice Maher. Nine Silences is a consideration of the embodiment of female silence, mermaids, and the monstrosity of the feminine, deepening into an exploration of the otherness of female desire and domesticity." [artist statement]

Designed, typeset and letterpress printed by Jamie Murphy with great assistance from Sarah O'Neill, Lorcan Rush and Lauren Shannon O'Brien at Distillers Press, NCAD, Dublin. The type is hand-set in 14 and 24 point

Méridien, designed by Adrian Frutiger in 1954 (this foundry type released by Deberny & Peignot, Paris, 1957). Alice Maher's fragmented woodcut has been printed from scorched and brushed ash. The 150gsm Hodgkinson handmade paper was produced for the Stanbrook Abbey Press in 1974 and kept dry until now by John Purcell in London. The marbled paper design has been prepared by Jemma Lewis using Irish Carrageen Moss. The bindings were executed by Tom, Pat, Tommy and Patricia Duffy at their workshop in Dublin's Five Lamps area.

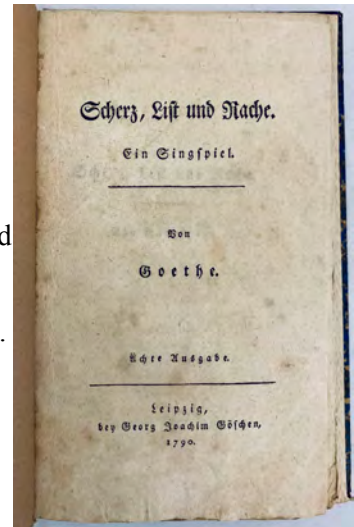


16. Gilligan, Rich [photos]. **Town [Deluxe]**. Dublin: The Salvage Press, 2018. Limited Edition. Copies marked 1 – 50 are bound in painted cloth over boards, housed in a cloth slipcase. Similarly bound, copies marked i – iv are intended for collaborators. Copies lettered A – Z are bound in full alum tawed goat and are each housed, accompanied by a portfolio containing eight additional photographic prints, in a painted cloth covered solandar box. Presented in a painted cloth covered solandar box, accompanied by a portfolio of prints, copies A – Z make up the deluxe edition. 4to. Printed in an edition of 80 copies. Fine in Fine Archival Box. Hardcover. (#9869) \$4,500.00

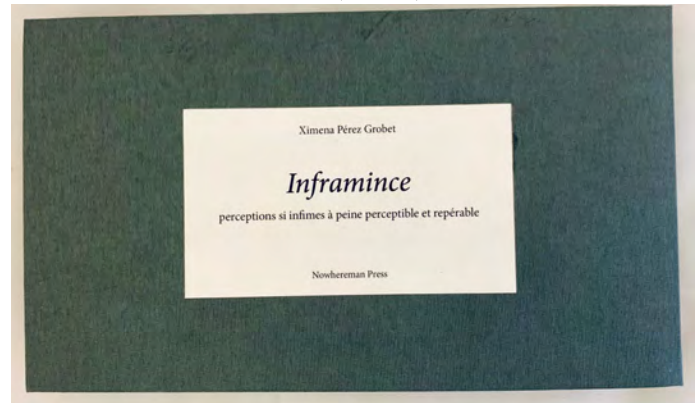
"Designed, type-set and letterpress printed by Jamie Murphy at Distillers Press, NCAD. The type is Adrian Frutiger's *Méridien* printed here in 14 and 24 point (the 'normal' weight was released by Deberny & Peignot in 1957 followed by the italic in 1966). Rich Gilligan's photographs were captured in Dublin city over the last days of 2017. They have been enlarged by hand from the 35mm negatives onto resin coated Ilford MGIV by Barbara Wilson at her darkroom in London. The water-marked 200 gsm handmade paper was commissioned for this book from the Velké Losiny Mill in the Czech Republic. The bindings were executed by Craig Jensen, assisted closely by Marc Hammonds, at BookLab II, San Marcos, Texas." [artist statement]

17. Goethe. **Scherz, List und Rache. Ein Singspiel. [Joke, Cunning and Revenge. An Opera]**. Leipzig: G. J. Göschen, 1790. First Edition Thus. Tight, bright, and unmarred. Brown printer's wrappers, untrimmed and uncut; archival portfolio case, cloth spine, marbled boards, gilt lettering, owner bookplate. 12mo. 96pp. (#10258) \$500.00

Completely unsophisticated copy in original printer's wraps and uncut. Archival housing bears armorial bookplate of Claire Mendel, noted German Consul and collector. First single edition of the work that first appeared in Volume 7 of Goethe's writings in the same year. [Hagen (1983) 210]

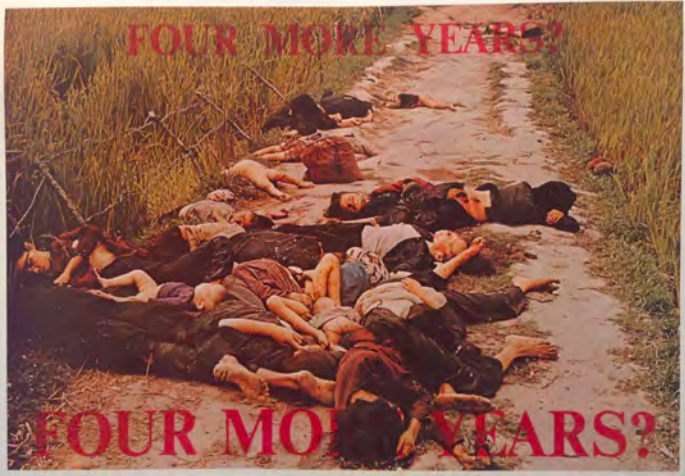


18. Grobet, Ximena Grobret. **Inframince**. Barcelona, Spain: Nowhereman Press, 2018. Limited Edition. Tight, bright, and unmarred. Grey cloth boards, printed paper label, gatefold binding structure, inner 'booklets', digitally printed. Oblong 4to. np. Illus. (color and b/w plates). Numbered limited edition, this being 3 of 6. Signed by the artist. Fine. Hardcover. (#9935) \$1,500.00



"*infra mince* is a term used by Marcel Duchamp to describe perceptions so tiny you can barely see, feel and repair. This book is divided in two parts, each of them contains two smaller books in with a sequence of photographs of nature phenomenon that we have seen frequently but not repair on the sequence that doesn't stop because of time. Like a water fall that converts water into breeze or a wave that leaves a mark in the sand, or the light that leaves a reflections which is really doesn't exist. The form of the book also has a sequence way of reading it." [artist statement]

19. Haeberle, Ron L. (photographer); Artists and Writers' Protest. **Four More Years? [Infamous 1972 Anti Vietnam War Nixon Reelection My Lai Poster]**. New York: Colorcraft, Inc., 1972. First Printing. Minimal wear, else bright and clean. 25x39". Photographic image. Near Fine. (#9271) \$325.00



"This propaganda poster was issued by artists and writers united in protest against U.S. government policies under President Richard M. Nixon, who was elected in 1968. In 1972, Nixon ran for re-election, defeating the Democrat George McGovern. The Nixon campaign slogan was "Four More Years." This poster subverts the slogan, asking instead whether Americans really wanted four more years of Nixon presidency. Printed over Ron L. Haeberle's well-known and disturbing image of the My Lai massacre in Vietnam, the message creates a stark association between controversial American foreign policy and savage brutality. The image supplies its own answer to the leading question, implying that four more years under Nixon's administration could lead to further violence and subjugation. Later in 1972, Nixon's Watergate scandal emerged, eventually forcing the President to resign." (V&A description) A very handsome copy of a remarkably strong piece of political commentary/protest.

20. Hammons, David. **Global Fax Festival. Arkeestado por David Hammons**. New York: Museo Nacional Centro de Arte Reina Sofia Palacio de Cristal Parque del Retiro, 2000. First Edition. Bright and unmarred. Plastic folding enclosure printed in red and black, glossy wraps exhibition catalogue, printed ephemera, loose xeroxed sheets. 8vo. np. Illus. (color and b/w prints). Fine. (#7659) \$5,500.00

The Global Fax Festival was an event conceptualized and created by American artist David Hammons and held at the Crystal Palace in Madrid, Spain from June 1st



through November 6th, 2000. Hammons suspended fax machines from the ceiling of the Crystal Palace and, during the event, faxes were sent by various artists from all over the world where they rained down from the sky to paper the floor. This work includes the exhibition catalogue and related ephemera and a several hundred sheets of loose sheet, reproducing the various faxes that artists sent Hammons during the event.

Included is a full color brochure describing the location of the festival, as well as the concept behind it, as engineered by Hammons, related ephemera, and poster. A DVD is included with the binder packet, which documents both a live musical performance by Butch Morris during the event and the Global Fax Festival in general. Morris is an acclaimed African American experimental composer who also composed the accompanying music for the installation in collaboration with Hammons.

David Hammons was born in 1943 in Springfield, Illinois. He is an African American artist known primarily for his works in and around New York City, including his renowned African American Flag painting which is in the permanent collection of the Museum of Modern Art. He won a MacArthur Fellowship Award in 1991. Many of his works center around racial themes and he is an active member of the civil rights and Black Power movements in the United States. Scarce generally, very uncommon signed. [N.B. Available unsigned for \$2500.]

21. Henningham, David. **An Unknown Soldier**. London: Henningham Family Press, 2011. Deluxe Limited Edition. Bright and unmarred. Screen-printed wooden box, loose printed sheet, bound pamphlet. Oblong 8vo. Illus. (b/w plates). Edition of 30 (first 10 are in screenprinted oblique wooden box including 13 screenprints and two pamphlets) Fine in Fine Box. Mixed Forms. (#9426) \$1,250.00

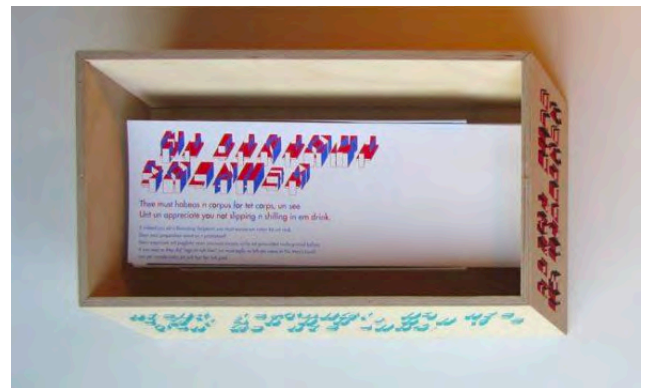
“Henningham’s mordant wit and avant-garde flair is part of another poetic tradition stretching back to Wyndham Lewis, Ezra Pound and the Dada pranksters of Zurich, although the first truly modernist treatment of the conflict in English emerged only in 1937 with the publication of David Jones’s *In Parenthesis*.” – David Collard, *The Times Literary Supplement*



"Scientists have recently identified First World War casualties using saliva gleaned from the postage stamps on their letters home. Samples taken from their teeth, cross-referenced with a simple swab taken from living relatives, are also identifying soldiers' remains. These events mean that DNA technology has unintentionally transformed the memorial to the Unknown Soldier in Westminster Abbey forever. This unidentified casualty was greeted by thousands of mourners in 1920, aware that he might be their loved-one, and that in his anonymity he stood for all of the lost. For these mourners he represented the hubris of industrial war, which has destructive power beyond our comprehension as the phrase 'Known Unto God' testifies. Yet now, thanks to DNA science, he can be known to us again, which means he is the only soldier we would deliberately refrain from identifying.

Does this mean that the Unknown Soldier has become a symbol for our failure to learn from the past? Do rituals of Remembrance actually enable us to forget? The million that marched through Westminster in 2003 to protest against the proposed Iraq War may well agree with that. Yet nobody is exempt from the difficulties and ironies that surround Remembrance. The politicians who lead us in Remembrance rites seem to be the first to forget. Often the rough sleepers who are shifted from the pavements before the parade takes place are, in fact, veterans. And there are people who cannot forget even if they want to, caring as they do for the wounded and missing their dead. These Unknown Soldiers continue to be a 'regiment of warning' stationed all around the world.

Military technology was not the only thing that caused the First World War to become so destructive. Such a vast body of men could not have been collected without advances in print technology and propaganda. In the light of this, Henningham Family Press created *An Unknown Soldier* in the form of printed poetry. Our generation only has third-hand knowledge of the First World War. The text of *An Unknown Soldier* includes many anecdotes passed down through the family, but many horrors were never put into words. There is a void at the heart of these stories like no-man's land itself. Therefore the poem is interrupted by distorted letter forms that cut through the page like trenches in a battlefield. They allude to the dazzle camouflage created by Modernist artists like Edward Wadsworth. This was a war that artists of every stripe were a part of, from Kipling to Wyndham Lewis via the Artist Rifles. These screenprints shout dumbly from the wall. If only all propaganda were this difficult to read.



An Unknown Soldier is composed of three documents housed in an oblique wooden box. It begins with a book containing a screenprinted poem of instruction, *Preparatory Oratory*, which satirises official Remembrance with a voice like the bastard-child of *BLAST* and *The Book of Common Prayer*. The second part is a screenprinted text of thirteen panels. This body of text is *An Unknown Soldier* himself. His dialect is from no-man's-land, it is corrupted, the conjunctions decaying to leave the more solid vocabulary like disjointed bones. The lines of poetry never make it to the other side of the page, it is typeset like a body superimposed on a battlefield. The position of the stanzas on the wall reflects the human frame like a mirror. The poem has a head, a footnote and the phrase 'Red Giant' where his heart used to be. Yet the poem also resembles a network of trenches seen from the sky, and the soldier takes the reader on a walk through 'The Capital' at his belly, then to 'The Nobiskrug' in his stomach, which is the

tavern on the road to hell. This is where he spent the ferryman's wages. Then on to the 'Semen's Mission', where we hear about a lost generation, and finally the 'Labour Exchange' where Miners exchanged pits for trenches for a period.

Part three, *Funeral, March*, is a triptych of verses that reflect on the author's family on the home front and in peacetime, bound as a small *Order of Service*. It concludes with an affirmation of enduring hope in technology; the tale of *Grandad Jack*, a veteran, making a copying machine. [artist statement]

22. Hiebert, Helen. **Prism**. Edwards, CO: Helen Hiebert Studio, 2010. Limited Edition. Tight, bright, and unmarred. Paper wraps, embroidered elements, handmade paper; grey cloth archival box, printed labels. 4to. Numbered limited edition of 25, this being 10. Signed by the artist. Fine in Fine Archival Box. Original Wraps. (#10233) \$2,400.00

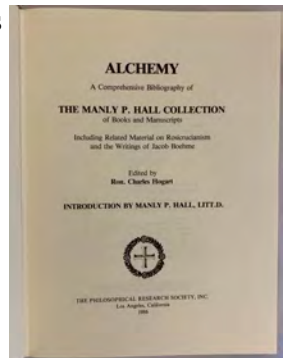


I've been fascinated with light for as long as I can recall. As a child, I always looked for rainbows, and I enjoyed trying to identify every color, from red to violet. This book explores the wonder of that interaction between color and light. As you flip through the pages, you will see 24 analogous colors (each new hue sharing some of the color of the page next to it). It's my attempt, as a paper artist, to capture the essence of a rainbow within the pages of the book. [artist statement]

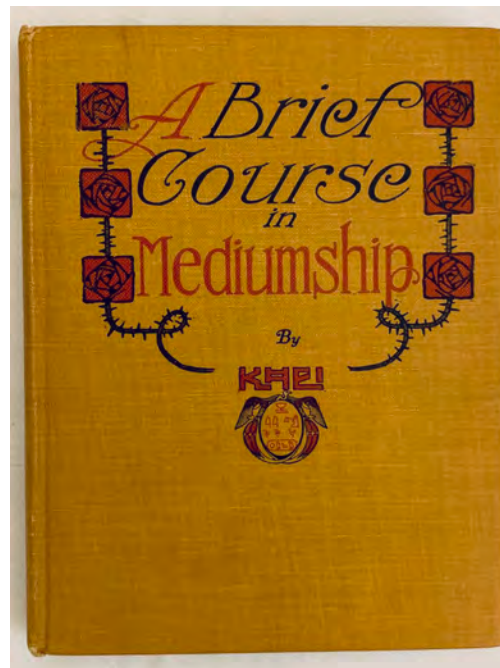
23. Hogart, Ron. Charles [editor]. **Alchemy, A Comprehensive Bibliography of the Manly P. Hall Collection of Books and Manuscripts. Introduction by Manly Hall**. Los Angeles, CA: The Philosophical Research Society, Inc., 1986. Limited Edition. Several small smudges and bumps, evidence of a label removed and former owner book plate of Dennis E. Sharier, else tight, bright, and unmarred. Halfbound, tan cloth boards, maroon cloth spine, stamped in gilt on the spine and front. Small folio, 9x12". 314pp. Illus. (eight full-color

plates and facsimiles of title pages and frontispieces). Limited to 1000 copies. Very Good+. Hardcover. (#10291) \$200.00

Extensive biographical and bibliographical descriptions of 164 books and 245 manuscripts from the PRS Library, assembled over a period of sixty-five years and the repository for many rare and scarce esoteric items. Related material on Rosicrucianism and Jacob Boehme's writings are included, as well as the Bacstrom manuscripts in eighteen volumes with English translations of early alchemical books, a volume of manuscripts from Count Cagliostro's library, Comte de St. Germain's triangular manuscript on vellum, a portion of Ripley's Scroll in full color, the William Law edition of Jacob Boehme with manikin plates attributed to Rubens, and more.



24. Khei [George Wilson Plummer]. **A Brief Course in Mediumship**. New York: Macoy Publishing and Masonic Supply Co., 1915. [First Edition]. Bumped head and end caps, slight rubbing to extremities, open hinge, else tight, bright, and unmarred. Bound in gold and red decorated tan cloth, 79 pp. with advertisements. "Appears to be signed by the Praemonstrator." following title statement. Very Good+. Hardcover. (#10318) \$150.00



Khei's "Brief Course in Mediumship" is a collection of material on the basic concepts of both physical and strictly spiritual phenomena associated loosely with what is now normally termed "psychic phenomena"- such as levitation,

telepathy, and the trance state. It gives a basic, broad overview of some methods involved and a few resources

are mentioned for further study. The work is strictly from the background of Rosicrucianism.

25. Milkowski Dahlgren, Sarah; Cooksey, Gabby [binder]. **Little Book of Fae [Design Binding]**. Portland, ME, 2017/2020. Unique. Tight, bright, and unmarred. Bound in pale/tan goat skin, leather hinges and flyleaf/pastedown paper by Velma Bolyard, the wing is blue chicken feet skin, gold metal and abalone shell attached with the gold metal, in a case binding sewn in the style of montage sur onglets with hand sewn silk end-bands; custom clamshell box with ribbon pull; wing cover on box is chicken feet and gold metal. 64mo. np. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#9611) \$1,200.00



"When asked, why I do what I do it is really because I love it. There is nothing quite like holding a physical book, especially when the person who made it has spent so much time lovingly putting it

together. Craft is important to show where I have come from (past binders), and the design is important because that's where I'm headed (myself as an artist).

I design books in a peculiar and unexpected way that makes it enticing to hold/open. I think of my books as art that you can use." [Gabby Cooksey, on her work]

26. 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

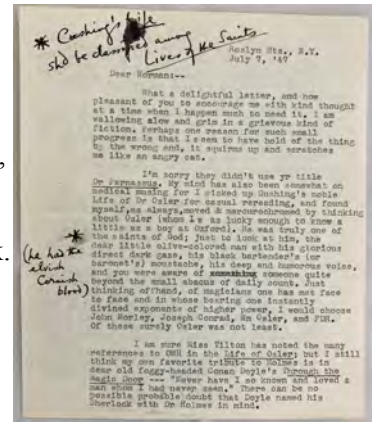


A brilliant and rather famed art deco bakelite binding by Jotau. In the late 1920s this sort of industrial binding emerged from studio of Brodard and Taupin [N.B. the term JOTAU is derived from JOseph TAUpin] and does

not appear to be used again after 1933. Renowned binder Pierre-Lucien Martin has participated in the binding's 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 exercise. Regardless, this is the finest copy we have seen.

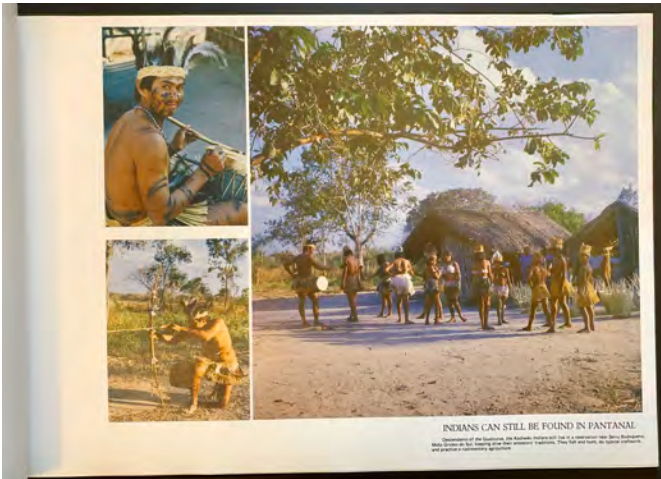
27. Morley, Christopher. **Typed Letter Signed (with holographic marginalia)**. Roslyn Heights, New York, July 7, 1947. Christopher Morley. Typed Letter Signed. Roslyn Heights, New York. July 7, 1947. Two Pages. (#3391) \$8,500.00



Morley's holograph notes on letter. It is currently unclear as to whether it was written to Norman Cousins (editor and close friend) or Norman Dodge (ed. of Goodspeed's This Month). The prior owner and renowned Sherlockiana collector believed it was sent to Cousins. Contextually, however, it seems to be speaking to Dodge (including the reference to This Month on the second page). As another renowned Sherlock collector noted, "Morley's relationship with Cousins was really warm, while he was very fond of Dodge and respected his knowledge."

Either way, it has exceptional literary content, as Morley was wont. Important material relating to Dr. William Osler, Dr. Oliver Wendell Holmes, Dr. Arthur Conan Doyle and Sherlock Holmes. This is an unpublished and largely unknown letter of great significance to both the Holmesian and Oslerian communities. Morley, a prolific writer and one of the founders of the Baker Street Irregulars, revered Doyle and his Holmes and was well aware of Doyle's admiration of Oliver Wendell Holmes. The letter includes an early and charming missive linking the Holmes. Of equal significance is Morley's recollections of Dr. Osler upon his death. The letter ends with a not so subtle Whitman

reference. It is an wonderful letter and an exceptional addition to either a Sherlockian or Oslerian collection.



28. Muraski, Jonas D. [ed]. **Pantanal - Santuário Ecológico Mundial [World Ecological Sanctuary]**. Brazil: Equiplan, 1987. First Edition/Limited Edition. Presentation inscription, else tight, bright, and unmarred; box shows split at hinge (repairable) but joint holding), else clean. Olive green velvet cloth covered wooden boards, metal onlaid title, post binding. Oblong fo (14 1/2x23"). np (6 prelim leaves and 56 plate leaves). Illus. (color plates) Fine in Good+ Box. Hardcover. (#5479) \$1,500.00

Texts and photographs by various authors. 56 color plates from photographs. Issued in both Portuguese and English. "An elaborate publication featuring the flora and fauna of the Brazilian Pantanal, encompassing the world's largest tropical wetland area. Published by the Comite de Defesa do Pantanal, presumably to further efforts in the preservation of the region's threatened ecosystems." Uncommon generally...genuinely scarce in English and in the condition found here.

29. Parcero, Tatiana. **Natura et Corporis**. Mexico City: Arts & Graphics with Giovanni Troconi, 2017. Limited Edition. Bright and clean. Black cloth box, unbound contents: 6 archival prints at 30x30 cm; 3 archival prints at 30x60 cm; 1 photo-transfer on Kiri wood at 20x20 cm; 1 Poem by Alberto Roy Sanchez; Contained in folio box, 4to. np. Illus. Numbered limited edition of 20. Fine. (#9877) \$6,500.00



"This lovely portfolio-style artist book with work by Tatiana Parcero includes a striking cross-section of images: 9 prints on photo-paper and a photo-transfer on wood, for a total of 10 works with a poem by Mexican writer, publisher, and educator Alberto Roy Sanchez and certificate. Not only is this a wonderful representation of an established body of work by Parcero, it bridges series, and foreshadows future works.

Most of the work included in the folio is from the Artist's established *Universus* series, which explores the body and its connections to the world through naturalists drawings and broken landscapes in



diptych form. It also includes a work on wood; this piece is a link to newer and still evolving series and experimentations, so the folio should prove to be a pinnacle and a pivot piece; it marks a shift in the artist's work and visual investigations.

Yet undefined, the new work seeks to make connections between wood and bone. The artist's choice to work on Kiri (or Paulownia) wood is interesting due to its properties. The Paulownia tree is common across Eastern Asia, and can grow even in poor soil. It is the fastest growing hardwood, but is light, warp-resistant, and won't quickly dull a blade. Nearly every bit of this wood is useful. The wood is commonly used to make trunks or carvings. Charcoal for drawing can be made from its ashes, and powder for fireworks can be made of its sawdust. The artist finds the history of the material interesting, and is intrigued by qualities she sees it has in common with bones." [publisher's statement]

30. Pinzon, Dulce. **The Real Story of the Superheroes**. Mexico City, 2018. Limited Edition. Tight, bright, and unmarred. Blue cloth boards, 12 tipped-in photographs (archival digital prints). Numbered limited edition of 20. Fine in Fine Archival Box. Hardcover. (#9874) \$7,500.00

"After September 11, the notion of the "hero" began to rear its head in the public consciousness more and more frequently. The notion served a necessity in a time of



national and global crisis to acknowledge those who showed extraordinary courage or determination in the face of danger, sometimes even sacrificing their lives in an attempt to save others. However, in the whirlwind of journalism surrounding these deservedly front-page disasters and emergencies, it is easy to take for granted the heroes who sacrifice immeasurable life and labor in their day to day lives for the good of others, but do so in a somewhat less spectacular setting.

The Mexican immigrant worker in New York is a perfect example of the hero who has gone unnoticed. It is common for a Mexican worker in New York to work extraordinary hours in extreme conditions for very low wages which are saved at great cost and sacrifice and sent to families and communities in Mexico who rely on them to survive.

The Mexican economy has quietly become dependent on the money sent from workers in the US. Conversely, the US economy has quietly become dependent on the labor of Mexican immigrants. Along with the depth of their



sacrifice, it is the quietness of this dependence which makes Mexican immigrant workers a subject of interest. The principal objective of this series is to pay homage to these brave and determined men and women that somehow manage, without the help of any supernatural power, to withstand extreme conditions of labor in order to help their families and communities survive and prosper. This project consists of 20 color photographs of Mexican and Latino immigrants dressed in the costumes of popular American and Mexican superheroes. Each photo pictures the worker/superhero in their work environment, and is accompanied by a short text including the worker's name, their hometown, the number of years they have been working in New York, and the amount of money they send to their families each week." [publishers statement]

Dulce Pinzón (born 1974) is a Mexican artist currently living in Brooklyn, New York, U.S. Her work is influenced by feelings of nostalgia, questions of identity, and political and cultural frustrations. The goal that she pursues through her art activism is cultural consumption, customization, and intervention. Some of her projects are: "Viviendo En El Gabacho", "Loteria", "Multiracial", and "Real Stories of Superheroes." Her work has been published and exhibited in Mexico, the United States, Australia, Argentina, and Europe.



31. [Reagan, Ronald]. "We Begin Bombing in 5 Minutes" New York: Artists Poster Committee, 1984. First Printing. Bright and unmarred. Glossy color print. Approx. 22.75x35" Fine. (#9809) \$155.00

"On August 11, 1984, United States President Ronald Reagan, while running for re-election, was preparing to make his weekly Saturday address on National Public Radio. As a sound check prior to the address, Reagan made the following joke to the radio technicians:

"My fellow Americans, I'm pleased to tell you today that I've signed legislation that will outlaw Russia forever. We begin bombing in five minutes."

The joke was a parody of the opening line of that day's speech:

My fellow Americans, I'm pleased to tell you that today I signed legislation that will allow student religious groups to begin enjoying a right they've too long been denied — the freedom to meet in public high schools during nonschool hours, just as other student groups are allowed to do.

Contrary to popular misconception, the joke was not broadcast over the air; instead it was leaked later to the general populace. But the Tokyo newspaper Yomiuri Shimbun reported in October 1984 that the Soviet Far East Army was placed on alert after word of the statement got out, and that the alert was not withdrawn until 30 minutes later. Congressman Michael Barnes (D-Md.) confirmed that information with then Defense Secretary Caspar Weinberger. There was no report of any change in the DEFCON level for the United States.

Though this was not the first time Reagan had joked prior to giving a speech or address, the Soviet official news agency, TASS, condemned the joke, declaring that "USSR condemns this unprecedentedly hostile attack of US President" and that "this kind of behavior is incompatible with high responsibility the heads of nuclear states are bearing for the destinies of their own people and the mankind".



32. Rieke, Sialia; Cooksey, Gabby [binder]. **A Fable [Design Binding]**. Carpe Noctum Press, 2003/2018. Limited Edition/Unique. Tight, bright, and unmarred. Bound in tan goatskin with laced-in boards and Pergamena vellum set into the cover with gilt ornament

corners, sewn in the style of montage sur onglets with hand sewn silk end-bands, brown paper pastedowns and flyleaves with leather hinges. 4to. Illus. (color plates). Numbered limited edition, this being 24 of 27. Signed by the author. Fine and Fine Archival Box. Hardcover. (#10252) \$2,000.00

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

33. 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.

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 diary...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.

34. Senior, William ["Red Spinner"]. **The Thames from Oxford to the Tower [Fine Binding]**. London: John C. Nimmo, 1891. Limited Edition. Minor shelf/edge wear (focused at hinges), touch of sun at spine, owner bookplate at front pastedown, touch of foxing (focused at tissueguards), else tight, bright, and unmarred. Full green leather binding, gilt lettering and decorative elements,



five raised bands, printed endpages, frontispiece, tissueguards, aeg. 4to. 120pp. Illus. (b/w plates). Numbered, limited edition, this being 53 of 260 copies printed on superfine paper from a complete edition of 310. Very Good+. Half Calf. (#9209) \$350.00

Signed binding by Bickers & Son, London. A handsome copy.

35. Simpson, James [text]; Trant, Carolyn [art]. **The Untenanted Room**. London: Parvenu Press, 2018. Limited Edition. Tight, bright, and unmarred. Black leather spine, textured cloth boards, black endpages. fo. np. Illus. (colored and handcolored plates). Fine. Hardcover. (#9578) \$6,500.00

"These books I am printing are trying to combine being painted and printed; I always print like a painter anyway – the blocks are just another way of getting colour and image onto the paper – and each book, of a very small edition will be slightly different.

I want it to be quite rough and immediate, not pretty at all – I am not sure my skills stretch to tragedy so rough and raw will have to do....

The text flickers between current events and concerns, structured around the medieval story of Perceval, The



Holy Fool, and yes – *The Ruin*. I am trying to mirror the metaphors of the writing with the way I print – shreds of allusions and references in the imagery, cut shapes. Fragmented printing styles. The covers, if I ever get them dry in time, are trying to gather up and meld some of the whirling detritus of the world, both natural and man made – and compact it into a surface; I did this once for a unique volume, *The Artists Book*, done for a Millennium exhibition in 2000, which is now in the USA and I never took a photo of the cover, so it is an idea revisited from memory nearly two decades on.

'Current events and concerns' are the perennial ones – man's inhumanity to man and the continual degradation of the planet. The first image is of an unspecified bombed building, in the Middle East maybe; later bodies hang like meat from the trees, the woodcuts try to flicker like TV screens, dead birds are strung up, trees look blasted. But art ultimately makes things look aesthetic, cosy: I try to be raw but pages inevitably become cooked – our conscience and consciousness makes things acceptable so that we can carry on. I hope this is an angry book all the same." [artist statement]

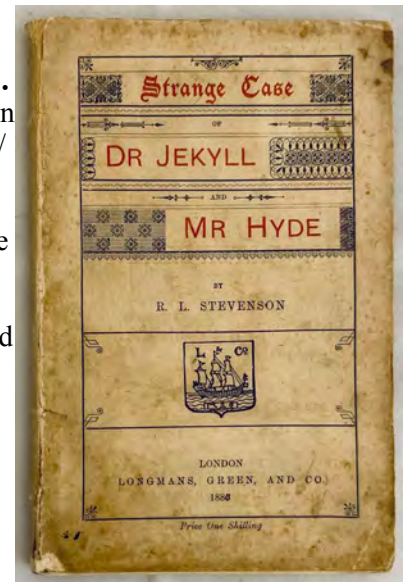
36. Skinner, Stephen and David Rankine. **The Goetia of Dr. Rudd: The Angels & Demons of "Liber Malorum Spirituum seu Goetia Lemegeton Clavicula Salomonis" With a Study of the Techniques of Evocation in the Context of the Angel Magic Tradition of the Seventeenth Century (Sourceworks of Ceremonial Magic)**. London: Golden Hoard Press, 2007. First



Edition. Minimal self/edge wear, else tight, bright, and unmarred; DJ shows very minor shelf wear, else bright and clean. Black cloth, gilt lettering. 448pp. Illus. (b/w illus). Index. Bibliography. Appendixes. Near Fine in Very Good+ DJ. Hardcover. (#10295) \$175.00

Contains the complete text, with diagrams, sigils of a previously unpublished manuscript version of the Lemegeton, or Lesser Key of Solomon, one of the most famous of the magical grimoires. This manuscript source was owned by Dr. Thomas Rudd, a seventeenth century scholar, and practitioner of the magical arts. It comprises four complete grimoires, Liber Malorum Spitiuum seu Goetia, Theurgia-Goetia, Ars Paulina (Books 1 & 2), and Ars Almadel. Coffee table type book of ritual and black magick.

37. Stevenson, Robert Louis. **Strange Case of Dr. Jekyll and Mr. Hyde**. London: Longmans, Green & Co, 1886. First Edition/First State. Light, even toning/soiling to the wrappers, publication date corrected (1886), else tight, bright, and unmarred. Original printed wrappers, red ink text, black ink text and decorative elements, advert at rear. 12mo. 141pp. Early catalogue clipping laid in. Very Good [textblock Fine]. Original Wraps. (#10257)



\$6,500.00

One of the unspecified number of copies which had the date hand-corrected in ink by the publisher from 1885 to 1886. Initially scheduled to be released for Christmas, 1885, it was delayed until 1886 due to the glut of new work being released for the holidays.

"If [Bram Stoker's] Dracula leaves one with the sensation of having been struck down by a massive, 400-page wall of horror, then Dr Jekyll and Mr Hyde is like the sudden, mortal jab of an ice pick." [Stephen King].

38. Sudo, Reiko; Birnbaum, Alfred (trans); McQuaid, Matilda (intro). **The Nuno Box • Textiles of Reiko Sudo**. Seattle, WA: Marquand Editions, 2018. Limited Edition. Bright and unmarred. Cloth and wooden nestled boxes. Published in an edition of 50 copies, all signed and numbered, plus five lettered hors commerce copies.

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Designed by Ed Marquand and Reiko Sudo. Fine. Hybrid Bento-box. (#9859) \$5,000.00



Foreword by Matilda McQuaid, Deputy Curatorial Director at Cooper Hewitt, National Design Museum. Texts by Alfred Birnbaum, writer and translator based in Tokyo, and Reiko Sudo.

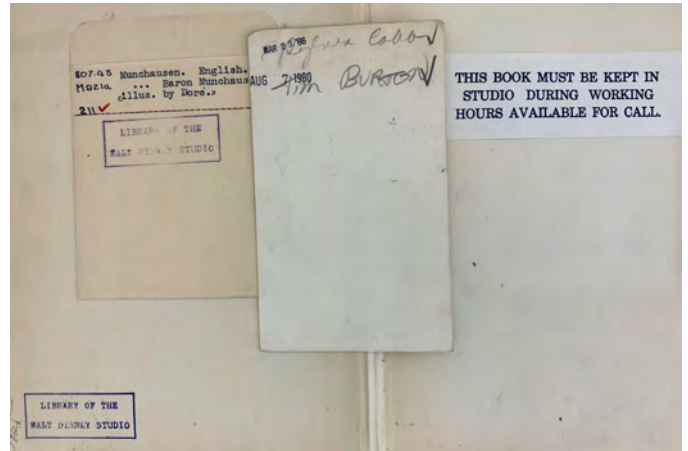
Reiko Sudo is one of the great textile designers working today. Her talent is admired internationally, and her innovative designs are part of permanent collections around the world. Over 140 distinct textiles are represented in this bento box-style book/object: three scarves, a notebook of cloth samples, and collages assembled by Sudo. Tools and raw materials used in her practice are featured in the bottom tray.

The Nuno Box is in the permanent collections of the Metropolitan Museum of art, Los Angeles Museum of Art, Cooper Hewitt, Museum of Fine Arts Boston, Asian Art Museum, UCLA Libraries, Textile Museum, Library of Congress, Bainbridge Island Museum of Art, and Tokyo Zokei University, as well as many private collections.



39. [Tim Burton] [Walt Disney Studios] Dore, Gustave [illus]. **The Adventures of Baron Munchausen.** De Luxe Editions, nd [circa 1935]. First Edition Thus. Moderate shelf/edge wear, closed splits at hinges, library marks, pocket and label typed in, else tight, bright, and unmarred. Quarterbound, green cloth spine, beige

textured cloth boards, gilt lettering and decorative elements, black ink labels. 8vo. 206pp. Ephemera laid in. Good+. Hardcover. (#9659) \$750.00



Anon, but written by Rudolf Erich Raspe. Wonderfully illustrated by Dore. This copy was part of the "Library of the Walt Disney Studios." According to the library card in the front pocket, it was first taken out in 1945 by famed writer/ animator Ray Patin. Thirteen other's took it out before it was withdrawn, all in handwritten signature (except one, typed), many quite notable. Of particular interest and note is the last...in 1980, a young Tim Burton took it out while he was at Disney on an internship. As a student at CalArts, Burton made the shorts *Stalk of the Celery Monster* which caught the attention of Disney and he was invited as an intern, working on *The Fox and the Hound*, *The Black Cauldron*, and *Tron*.

40. Titmarsh, M.A. (Thackery, William Makepeace). **Doctor Birch and His Young Friends [Fine Binding].** London: Chapman & Hall, 1849. First Edition. Owners bookplates at front pastedown, else tight, bright, and unmarred. Signed full dark brown leather binding, 5 raised bands, gilt lettering and decorative elements, dentelles, printed silk endpapers, frontispiece, tissue guards, aeg. 8vo. 49pp. Illus. (colored plates). Fine. Hardcover. (#10259) \$750.00



Original pink wrappers bound in at rear. Binding signed by Samuel Tout. The Victorian binder worked in London from 1868-79 and later partnered with William Coward in a

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bindery in Whitechapel, returning to an independent shop in 1880 at the same location.

14 hand colored plates plus preliminaries. First edition of the third of Thackeray's Christmas books.

Bookplate (ex libris) designed by famed designer Konrad Cramer (well-known American-German abstract/cubist artist, 1888-1963) for Elsa Simonson Milius (painter, d1933). Also bears armorial bookplate of Claire Mendel, noted German Consul and collector.



41. **Two US Capitols Photography Albums** [764 Original Photographs]. nd [circa 1930s]. Unique Edition. Light shelf/edge wear, tips through at heads, one image apparently missing from front pastedown of Vol. 2, else tight, bright and unmarred. Black textured paper boards (faux-leather), in blind decorative elements, gilt lettering, stringbound. Oblong 4to. np. Illus. (b/w plates). Very Good+. [Images Fine]. Hardcover. (#6010) \$1,500.00

The collection consists of 764 b/w images of the 48 US state capitols and that of the US Capitol in Washington, DC. Vol. 1 (364 images) starts with Washington, DC and covers Alabama through Montana. Vol. 2 (400 images) covers Nebraska through Wyoming. The last 3 pages of Vol. 2 shows images of the interior of the various capitol domes. Each state capitol includes one 5x7 or 4x6 inch image surrounded by smaller images of varying sizes (most 2.5x2.5 or 4.5x2.5 inch). Each image mounted with black corner-tabs and includes a stamped number at verso (no handwritten notations). Several of the dome images show blue stamp of "Omaha, Nebraska / Sept. 25, 1937 / Kodatone". State pages also show what appears to be a later state stamp (removable).

These volumes embody a remarkable collection of images. The unknown photographer traveled the country

collecting images of the (then existing) state capitol. The photographer captured not only the facade of each building but, in most cases, all sides and the interior of the various domes. The images capture, if you will, the body politic of American governmental architecture. An exceptional and unique collection of images.

42. **Urban Assault rave flier collection.** c. 1999-2001. Unique. Affixed collection of good condition rave fliers in three ring binder, 9 unnumbered pages (or 9 loose album sheets) with full color fliers. Decorated album cover with original graffiti tag logo stickers. Includes one photograph, several fliers, and stylized logo stickers. Very Good. (#9663) \$150.00

Appears to be an album collection of rave 'party' fliers laid in from the late 1990s to early 2000s, for the Norfolk, VA and DC area. A common DJ name throughout is "Tasha" who resided, it seems, in both Virginia and San Diego. This is probably the personal scrapbook resident DJ album for Tasha Rodriguez who was a jungle DJ in the area. Urban Assault was a weekly club night in the Norfolk area. Rave culture material is highly undervalued, but critical to youth subculture social studies beginning the late 1980s through early 2000s.



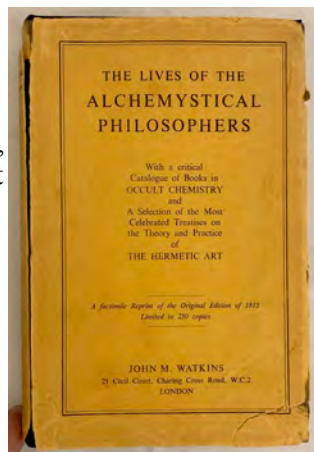
43. Various authors and artists. **Bookmaker's Dozen.** Charlottesville, VA: Virginia Arts of the Book Center, 2013. Limited Edition. Tight, bright, and unmarred. Various bindings and materials; boxed in cream box with printed paper onlay. 32mo. Var pag. Illus. Numbered limited edition, this being 15 of 15. Fine in Fine Archival Box. Stiff Boards, Wraps, etc.. (#9673) \$2,200.00

"This collection of 15 miniature books was created by 27 local artists, employing a variety of printing styles including letterpress, lithography, etching, and giclée. The books also showcase several binding styles, such as Coptic, stiff board, accordion, and non-adhesive. And believe us, "miniature" is no exaggeration! At only 2" wide and 3" long, these books evidence the artists' clear precision and attention to detail. The books are packaged in a handsome collector's boxed set." [publisher's statement]

While 20 to 50 copies of each book were available for individual sale, only 15 sets of this complete collection were created. This is the last of the run. Includes:

- 3Q15, The copper scroll / Garrett S. Queen
- Prime of life / Addeane Caelleigh
- How to draw a cloud / Dean Doss with others
- A map to-- / Stacey Evans --
- These ancient mountains, a poem by Barney Brown / Bonnie Bernstein & Yolanda Merrill
- Poison sisters / Lana Lambert & Frank Riccio
- Trees are the answer / Janet Eden
- Lost & found / Jennifer Wingard
- Temps perdu, lost time / Michael Swanberg, Mary MacNeil, Alysin Lake & Jennifer Wingard
- Emily Dickinson XXIV / Kirsten Miles & Holly Odom
- The gray goo problem / Kriston Adolfsen
- Mother > Bear / Angie Hogan & Roger Williams
- Anticism! Manifesto cries / Kevin McFadden & Katherine McNamara
- Jefferson reappraised / Kevin McFadden & Amber Karnes
- Where are you from? / Jennifer Billingsly & Matthew Gibson.

45. Waite, A.E. [editor]. **The Lives of Alchemystical Philosophers: With a critical catalogue of books in Occult Chemistry and a selection of the most celebrated treatises on the theory and practice of the Hermetic Art.** London: John M. Watkins, 1955 [1815]. Reprint [Limited Edition]. Minor shelf/edge wear, bump at bottom edge of front board, two rubber stamp markings at fep (one partially erased (owner name removal)), touch of foxing at preliminaries and text block fore-edge, else tight, bright, and unmarred; DJ shows moderate shelf/edge wear, several small chips, one

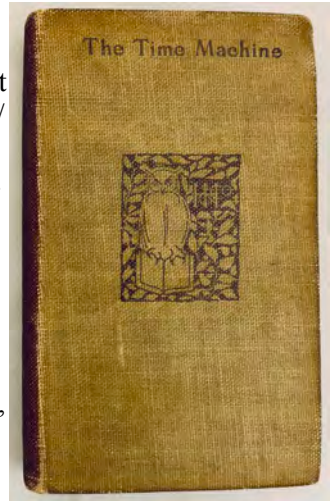


moderate chip at bottom front edge (repaired), partially split at front joint, else clean and bright in a new Brodart jacket. Black cloth boards, gilt lettering. 8vo. 384pp plus Index. Index. Numbered limited edition, this being 64 of 250. Very Good in Good- Dustjacket. Hardcover. (#10290) \$500.00

Facsimile reprint of the original edition of 1815. Limited to 250 copies. The first edition is almost completely different to the reworking published by Arthur Edward Waite under the same title in 1888, and often reprinted. Waite effectively rewrote the biographies, adding some and abandoning others. Commonly attributed to Frances Barrett.

46. Wells, H.G. [Herbert George].

The Time Machine: An Invention. New York: Henry Holt and Company, 1895. First edition/Second issue. Tight, bright, and unmarred. Some staining to cloth, slight unhinging of title page, some wear to extremities, one small stain on p. 216, else a very good text block. Bound in tan buckram with maroon pictorial stamp, vii, 216 pages, half-title page with advertisement on verso, plus illustrations (frontispiece with tissue guard), decorative initials. Small octavo. This issue has author name misspelled on 'author's note page' ["H.S.W."], but includes correction on title page attribution. Illustration by W.B. Russell. Lacks advertisements at end. Former owner name on front flyleaf. Very Good+. Hardcover. (#9773) \$2,500.00



Written as his first science fiction story, the story reflects Wells's own socialist political views, his view on life and abundance, and the contemporary angst about industrial relations...He is attributed with coining the term "time machine" [Pilkington, Ace G. (2017). *Science Fiction and Futurism: Their Terms and Ideas*. McFarland. p. 137.] The earliest draft of "The Time Machine" was serialized in "The Science Schools Journal" in 1888 as "The Chronic Argonauts." While many scholars "rank it as Wells's best book, certainly its qualities are striking and direct ... All time-travel stories since owe a debt to Wells, none has become so acclaimed." - Bleiler (ed), *Science Fiction Writers*, p. 26. Important first work of modern science-fiction and a hard science before the beginning of the Golden Age of Science Fiction.--Summarized from Currey.

During his own lifetime, however, Wells was most prominent as a forward-looking, even prophetic social critic who devoted his literary talents to the development of a progressive vision on a global scale. A futurist, he wrote a number of utopian works and foresaw the advent of aircraft, tanks, space travel, nuclear weapons, satellite television and something resembling the World Wide Web.

47. Whitaker, Shirley Ann; Michael Kuch. **Ashes to Ashes: A Homecoming Celebration for the Unburied.** Connecticut River Valley: SAW Press, 2018. Limited Edition. Tight, bright, and unmarred; box tight and unmarred. Gray paper board, silver gilt lettering; gray cloth archival box with printed paper spine label. 8vo. np. Illus. (color and b/w plates). Laid in portfolio with printed broadside. Numbered, limited edition, this being 25 of 50. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10348) \$3,750.00



On April 30, 2016, Whitaker held a funeral service for the nearly 4000 African Americans murdered by lynching between 1882-1981 and denied their last rites. Recorded here is the order of service and the eulogy together with separate obituaries and engraved portraits of six individuals.

"Ashes to ashes is the inaugural enterprise of SAW Press, published in 2018. Shirley Ann Whitaker created the copperplate portraits. She wrote the eulogies for a 2016 service at the historic St. John's Congregational Church in Springfield, Massachusetts.

forasmuch as
it hath pleased
Almighty God in
his wise providence
to take out of this world
unto himself the soul of
the deceased brother
sister and friend we
therefore commit
his and her body
to the ground
earth to earth
ashes to ashes
dust to dust

These six testimonials of documented lynchings were dramatized to represent thousands of souls that were lost to lynching in the United States of America. Michael Kuch assisted with the book project and its design and printed the etchings at the Double Elephant Press in Northampton, Massachusetts. The type is Bell, which was cast by Michael and Winifred Bixler in Skaneateles, New York. Art Larson printed the

letterpress in Hadley Massachusetts. The gray paper was made by Katie MacGregor in Whiting, Maine. Mark Tomlinson has bound the edition of fifty in Easthampton, Massachusetts. Copies one through seven have covers with a leather painting by artist Winfred Rembert, a lynching survivor." [Colophon] Shirley Ann Whitaker created the images. Michael Kuch assisted with the design of the broadside & printed the intaglio edition. The letterpress is by Art Larson. Katie MacGregor made the paper. The polymer plate is by Boxcar Press.

Mark Tuchman laid out the Bell digital type. The list of names was compiled by Amy Bailey, Stewart Tolnay & E.M. Beck." [Broadside colophon] Broadside consists of a list of names of victims of lynching and housed in gray paper sleeve, with text: "As long as you speak my name I will live forever." A powerful testimonial created a student of Leonard Baskin and renowned community activist, doctor, and artist.

48. **WWII Japan Occupation Photo Album.** Japan, nd [1948-1951]. Unique. Light shelf/edge wear, few scratches at rear, one loose photo, else bright and unmarred. Black enameled wooden boards, painted decorative elements with mother of pearl inlays, black paper leaves, tissue guards, red cord binding. Oblong small 4to. np. Illus. (b/w images) Very Good. Hardcover. (#9807) \$750.00

Approximately 274 images shot by an unidentified American soldier stationed in occupied Japan. The album starts in April 1948 in San Francisco (about 8 images) and the balance of the album documents life in Japan over the next several years. Many images are captioned (location and/or people) and the album includes a rather extensive section of 'every day life' including local children, etc. There is also an interesting section that appears to capture an early state of the Okinawa Air Defense Control Center at Stillwell Park, Kadena AB.



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

Ian J. Kahn

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