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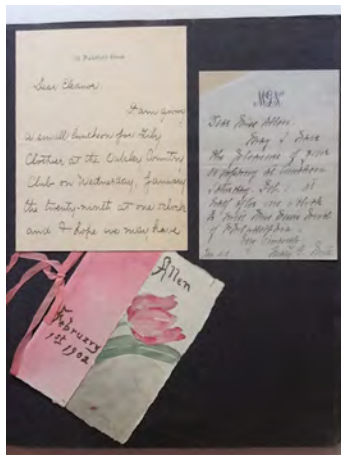
Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections is diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

A Selection of Currently Available Archives and Collections

1. Allen, Eleanor Whitney (1882-1973). **Boston Brahmin Album of Correspondence and Social Invitations.** Boston, MA, c. 1900-1915. Unique. Singular unbound collection of personal correspondence and social invitation announcement cards and letters in excellent condition on grey matte craft paper, 52 pages, [17 unnumbered pages]. Contains over a hundred handwritten letters and signed and printed announcement and/or invitation cards. No visible damage, unique, and unmarred. Very Good+. Original Wraps. (#6695) \$850.00

Eleanor Whitney Allen, daughter of Thomas and Eleanor Goddard (Whitney) Allen, as born in Econen, France on April 18, 1882. Sadly due to the complications of child birth, her mother passed away about a month after her birth. Whitney Allen came from a long line of highly educated, adventurous, and of a good social standing family members, including her grandfather, Josiah Dwight, Professor of Geology at Harvard University. Her first known ancestor, Samuel Allen, came from England in 1630, and settled in Northampton, Massachusetts. Her father, Thomas Allen, Jr., did remarry and went on to become the president of the Boston Museum of Fine Arts.

Like many wealthy children in New England at the time, she received her early education in private schools in Boston. She became very involved in her later years in social activities of the Boston socialite society including



the Massachusetts League of Girls Clubs; Saturday Morning Club and the Girls City Club of Boston in the early 20th century. Until the passage of the 19th Amendment she was active in anti-suffrage work, despite her consistent volunteer efforts for young women and girls.

The album reflects records her activities in and around the Boston area mainly; her circles included both academic and art related events, but also stately ceremonies like the inauguration for the Governor of Massachusetts in 1901 and a birthday celebration held in Boston for the Emperor of Japan, on request by Baron Kentaro Kaneko, diplomat to Japan during the Meiji period. Other notable invitations are included from Richard Cabot, educator and physician; Charles S. Sargent, founding director of the Arnold Arboreteum of Harvard University. It seems her (step) mother was a patroness for the Copley Hall Dances the Hasty Pudding Club, as well and Eleanor received numerous personal wedding invites, Harvard Class Days, and recognition ceremonies. Many of invitations have handwritten annotations and include several die-cut Victorian era style designs. This is an excellent example of early 20th century documentation of social events and mores for a young girl/woman in New England, specially Boston.

2. [Various]. **Dangerous Women [Vernacular Photographs from the Collection of Peter J. Cohen].** nd [circa 1905-70]. Originals. Some show evidence at rear of rough removal from an album, some notations at rear, otherwise bright and clean. Silver prints, 4x2 1/2 to 6 3/4x4 1/2 inches (10.2x6.4 to 17.1x11.4 cm.), and the reverse. Very Good to Near Fine. (#8705) \$4,500.00

Group of 26 photographs of powerful women. Various figures and scenes, ranging from a beckoning femme fatale, a woman offering a man an apple, a brunette lighting up a cigarette for the photographer, a tall dark-haired maiden in a sado-masochistic costume, a beautiful nude femme, an aviatrix, a lion tamer, a crossdresser, a tomboy climbing onto a freight car, a well-dressed hiker wielding an ax, a number of farmers and fancy ladies aiming pistols or rifles at family members (or unseen targets), and more. Two have notations at rear: "A holdup somewhere in Montana" [two women holding pistol/rifle on a



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man]; "Louise + Georgia take aim at John" [two women with rifles aimed at suited man who appears restrained]. From the Collection of Peter J. Cohen. In the spring of 2015, Rizzoli will be publishing a book of select photographs drawn from Cohen's collection entitled "Dangerous Women."

3. **Collection of Early New England Grave Rubbings.** Some rumpling around edges, pencil notations, else clean. Various sizes, blue and black rubbings. Good to Very Good+. Loose sheets. (#8708) \$7,500.00



61 various grave rubbings from early New England graveyards collected by one man between 1968-1980.

4. LaChapelle, David. **Collection of David LaChapelle proofs and contact sheets.** New York: self, 1990-09. Unique. Bright and clean, Photographic prints. Color and b/w. Near Fine . Loose Sheets. (#8902) \$2,500.00



Includes: 2 The Beautiful & the Bizarre exhibition cards; one email hardcopy (Armando Daniel to Sharon Gault, 1999); 28 color contact sheets and/or proofs; 27 b/w contact sheets and/or proofs.

5. Ondine, Susan ["The Cat-Fight Queen" (pseudonym)]. [Manuscript: Cat-Fighting Transvestites]. **Collection of 22 unpublished short stories (typescripts), including "I Fight Female," "My Maiden Girl Fight," "The Tress Tugger" [Cat-Fights / She-Fights].** [Sydney]: Susan Ondine, nd [circa 2005]. Original Printing. Some

marking from paperclips, else bright and clean. Typescripts, together 151 sheets (typed on rectos), containing 22 stories, each story enclosed within an acid-free sleeve, the whole collection preserved in a burgundy cloth drop-spine archival case. 8vo. np. Near Fine in Archival Box. Original Sheets.(#8968) \$3,500.00

Highly curious collection of manuscripts, being 22 unpublished Cross-Dressing Catfight fetish stories written by one "Susan Ondine, the Catfight Queen," a pseudonym for an unidentified Australian (?) transvestite male. We have uncovered instances of Susan Ondine's participation in, and contributions to, online Catfight forums and chat-rooms, including some fictional stories. Apparently none of the stories in the present collection were ever published (online or in print). The terminal date of 2005 is supported by the fact that most of the manuscripts were typed on sheets of Eaton's "Corrasable" typing paper which by 2005 was no longer manufactured. From his online postings we have learned that Susan Ondine is (or was?) an erstwhile "family man" and "professional." In one post Susan Ondine reveals that "I don't want to actually hurt anyone but it's one more step in being really female, if you can fight that way too." While the above statement suggests that Susan Ondine is a transgendered woman, technically he is a transvestic fetishist who is sexually arousal by dressing as a woman and fighting women. Thus the present collection explores transvestism and transgender roles through fiction, often pornographic.

"Catfighting" devotees are usually male, and have a fetishistic appreciation of (and perhaps participate in) real or simulated female-on-female fighting. Susan Ondine belongs to a very small number of males who either engage in these activities, or long to do so. Susan Ondine's website was apparently abandoned in 2002. He states that "This site is hosted by Susan Ondine for those who enjoy the sight and sounds and feelings of women in their unique feminine battles. Because I have enjoyed reading, writing about and viewing catfights between women on video, film and watching real or simulated action over many years. I am much more than an ordinary fan. I now dress as a woman to take part in catfights myself in full street clothes, high heels and all, before the clothing suffers the inevitable damage to reveal the glamorous undies which add so much to the spectacle. I am 5'6" and weigh 140 pounds and like nothing better than the traditional slapping, hair-pulling, roll-around catfights as typified in the early Stanton artwork and the videos of California Wildcats and Crystal Films." The name Stanton refers to Eric Stanton (1926-1999), an artist primarily known for 1960s sleaze paperbacks and comics ("Stantoons"), in which are depicted dominant women and fighting femmes.

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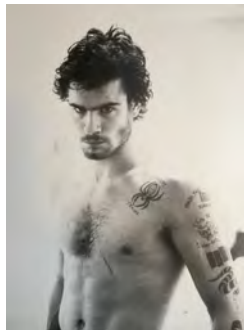
Concerning his fighting techniques, Susan Ondine states that he "learned from watching women going at it in the movies and the occasional real fight, before graduating into fights of my own with the help of a Sydney, Australian professional woman in her studio. At special sessions I watch and video real women in catfights and often challenge the woman or another cross-dresser. Now I know what our favorite girls go through in their feminine free-for-alls."

References the work of J.T. (John Thomas) Edson (1928-2014), a prolific English author of escapism adventure and police-procedural novels, almost all of which described catfights in considerable detail. While the name "Susan Ondine" appears as the author of the first story, but not the others, it seems probable that all were written by him; but if not, who were these authors, and why was the present collection assembled?

CONTENTS OF THE COLLECTION: *I Fight Female* (4 pages) *Pull Her Hair, Honey!* (2 pages) *Powder-Room Cat-Fight* (1 page) *Bedroom Battle* (3 pages) *Susan and Kitty Go West* (2 pages) *Peggy and Debbie* (5 pages) *The Thompsons Meet The Petersons* (28 pages) *Lady's Companion Required* (9 pages) *High School Hasslers* (3 pages) *Elevator Encounter* (5 pages) *Quiet Village* (10 pages) *My Maiden Girl Fight (As Told to a Sixteen-Year-Old Schoolgirl)* (7 pages) *A Countess Speaks* (7 pages) *Picking a Roommate* (6 pages) *Mexican Holiday* (10 pages) *Taking the Pill* (8 pages) *Barbi's Dream* (2 pages) *One of a Kind* (18 pages) *The Tress Tuggers* (6 pages) *The Stepdaughters* (8 pages) *The Matrons* (4 pages) *Latin-American Tango* (3 pages).

6. Ginn, Greg, Pettibon, Raymond, et al. **SST Records Collection [inclusive dates c. 1979-1996]**. Los Angeles, CA: SST, Various (1979-1996). Most items in near fine to fine condition, some showing light edge-wear/soiling, etc, largely bright and unmarred. Various sizes, materials, etc (see attached list). (#8981) \$45,000.00

SST Records is one of the most pivotal and seminal self-starter record ventures in the history of hardcore punk music. SST was originally started in 1966 by Greg Ginn (Black Flag), as an outlet to distribute his records under the punk rock group Panic. Ginn also operated his own radio parts company, Solid State Transmitters (SST), out of his parents' house in Californian suburb Hermosa Beach. In January 1978, Panic had recorded their debut EP, Nervous Breakdown (a session financed with revenues from Ginn's company), with another well-known Los Angeles indie label Bomp! offering to release



it. Despite financial issues with that release, Panic renamed themselves Black Flag, financed the EP independently by Ginn, and pressed on his own new label, SST Records. SST would release all Black Flag's records

until their split in 1986, in addition to key players in the formation of the 1980s American hardcore and underground rock scenes, including the Minutemen, Hüsker Dü, Meat Puppets, Sonic Youth and Dinosaur Jr. Punk rock in the 1980s in Southern California had an increasing disposition towards

aggressive content and reactionary politics, a clear departure from the glamorous and fashion inspired punk of the late 1970s. Unlike many other punk labels of the time, SST bridged the gap between hardcore punk and the melodic "college rock" punk sound heard in bands as the Violent Femmes, Sonic Youth, and Dinosaur Jr. Another aspect to distinguish SST Records in punk history is the DIY (do-it-yourself)



code of ethics with self-produced releases and the uncompromising art and illustration design work of Greg Ginn's brother, Raymond Pettibon (Ginn). Pettibon's stark black and white comic book-like record cover illustrations and flier art marked the brutal violence of the hardcore punk scene and provided blatant commentary on social and political issues of a society under Reaganomics. Pettibon is considered one of the most prolific punk artists of day and his 4 bar logo design for Black Flag is perhaps the most recognizable logo in hardcore punk history.

The SST Records collection is a reputed snapshot into punk history and gathers a collection of unique ephemera, photographs, correspondence, publications, and the administrative inner workings of running a punk label, an attribute not generally preserved in punk archives. Notable features to the collection include rare fanzines and Black Flag's My War original album insert art work created by Raymond Pettibon, manuscript correspondence penned by Gordon Gano of the Violent Femmes, and a large selection of original fliers, posters, and fanzines created in the 1980s. The administrative portion of the collection includes press releases, correspondence, contracts, and fan mail characterizing

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the ground-up business elements of a punk record label from distribution to management. Punk businesses rooted in the pre-digital age were sheer testimony to reuse, cut-n-paste, and operated exclusively on scores of handwritten communiqués, a solid collection of social records created only a few decades ago, unlike the ephemeral nature of digital surrogates in the present.

[Detailed content list available. N.B. Additional related material available]



7. Patler, John. **American National Party “The White Man’s Working Party”** [Group of eight leaves, including a cover letter signed by John Patler, assassin of Neo-Nazi leader George Lincoln Rockwell]. New York: American National Party, 1961-1962. Unique/First Printing. Single leaves are in excellent condition; graphics are bright and paper slightly worn, but intact and legible. Existence of other ephemera and correspondence from the American National Party is unknown and scarce. Very Good+/Near Fine. Loose Sheets. (#9018) \$750.00

Small collection of materials from the short-lived white supremacist group, American National Party headed by party leader John Patler and later assassin of Neo-Nazi George Lincoln Rockwell, commander of the American Nazi Party [1958-1967]. The collection of material includes six party generated leaflets, with descriptions below, as well as a typed cover letter signed by John Patler to an interested New Yorker requesting literature. The material itself is an aggregation of promotional literature compiled for inquiries about the American National Party, including “Abolish the Reds” flier [1961]; blank application for membership [1961]; a notice for the New York Division, American National Party street meeting against communism outside a peace conference at St. Nicholas Place [February 1962]; “What Price Peace...?” flier with a political cartoon by John Patler with anti-communist rhetoric, “There can be NO ‘peace’ while Communism exists!” [February 1962]; a

two-sided news clipping compilation photocopied flier with selective articles about John Patler various arrests and hunger strike episode [October 1962]; and a two page photocopied, stapled newsletter “John Patler Answers some important questions about the American National Party” postulating Patler’s rampant racist manifesto. The single correspondence letter is a response from John Patler, signed in blue pencil, to Stephen Rover on the official American National Party letterhead with red and black graphics, including the Sun-Wheel Sword logo, also appearing throughout the ephemera. The bottom of the letterhead lists party members: John Patler, National Chairman; Dan Burros, Vice Chairman, Internal Security; E.v. Froreich, Registrar, National Treasurer; R.G. Grandinetti, N.Y. State Chairman, National Organizer; and Paul Dukel, Defense Corps Commander (Party Shock Troops) [January 19, 1962]. John Patler, additionally served as the American National Party purulent cartoonist and editor, expounding racism to the point of overly zealous propaganda and vehement action-based hate. This translated into a very vocal criticism of American Nazi Party leader George Lincoln Rockwell, and then subsequent assassination of Rockwell by Patler in 1967 who claimed Rockwell’s race politics were too “soft.” Additionally, Daniel Burros, also a former American Nazi Party follower, also led the New York branch of the KKK until 1965, until it was revealed by the New York Times that he himself was of Jewish descent and within hours of the publication he shot himself. The film “The Believer” is based loosely on the fanatic anti-Semitism of Burros, as a conflicted Jewish neo-Nazi.

8. Berlam, Arduino. **Collection of Manuscripts and Photographs [Trieste, Italy]**. Trieste, Italy, c. 1926-1931. Original mss and/or first printings. Loose typescript and handwritten in pen and ink manuscripts on questionable bond paper, black and white silver gelatin photographic prints, mailing envelopes, and two folded and oversize printed maps in the original wraps. Very Good. (#9076) \$1,000.00

A unique aggregation of primary and secondary sources documenting Italian architecture, geography, and cultural life during the pre-World War II occupation, specifically in the area of Trieste, Italy. Condition varies by material type, manuscripts are in exceptional and legible condition with some discoloration to the paper and wear and tear; the addressed and annotated, but tattered envelopes served their purpose as protectors for the enclosures; however the majority of the silver gelatin prints are in exceptional condition with little oxidation or paper degradation. Images are clear, bright, and detailed with rich black and white tones. The two maps, although folded, are bright and unmarred, despite some

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discoloration on the original wrapper. Overall, collection is brilliant and distinctive, as an early 1930s insight into a characteristically, unparalleled Italian region with Hapsburg Dynasty roots.

Papers represent a small archive of material created by



Arduino Berlam, prominent Italian architect, in the region of the city Trieste, nestled on the northeastern coastline of Italy, only a few kilometers from the border of Slovenia.

Arduino Berlam was the son of Ruggero Berlam, also an established architect, both known for their collaborative architectural design on the Synagogue of Trieste. Arduino continued to design buildings throughout the 1930s, but also wrote and published several historical and travelogue essays about Trieste. The manuscripts represented in this collection are unpublished and explore more of the cultural and geographic aspects of the area, and uniquely written in English, rather than Italian, presuming to be pitched for a wider market of readership and interest in the area. Evidence of this is recorded in the letter written to James Pond of the Pond Bureau discussing the possibility of publishing the manuscripts (enclosed) into a book or article in a magazine. The Pond Bureau, famously started by James Burton Pond, represented lecturers and writers, mostly on a presentation circuit, and included clients as Henry Ward Beecher, Winston Churchill, and Mark Twain. James Pond, as a correspondent then, to whom Berlam wrote, was undoubtedly, James Burton Pond, Jr. who took over the business when his father (Sr.) died in the 1920s. The letter also indicates Berlam and Pond were in communication previous. The letter alludes to an enclosed handwritten manuscript titled: "A Few Words and Many Photo's about Little Characteristic Churches in Friouli [Northern Italy]. 20 pp. which is included.

Also included in the collection: Handwritten in pen and ink "Mediaeval Castles in Friouli [Northern Italy]" (Doct. Arch. Arduino Berlam. Member of the National Directory of the Syndicate of Italian Architects.)

24 pp. This manuscript has annotations in red pencil that correspond with a numbering system on the photographs [1-29].

"The Grotto of Postumia (formerly Adelsberg)" 4 pp. (1 folio leaf). The handwritten pages in pen and ink are also edited and annotated. Interestingly, this essay describes the many grottos (caves) in the area, formerly part of the Austro-Hungarian empire at one time. Included are nine black and white photographs recording this particular grotto c. 1930s.

Lastly, "Picturesque Trieste, Italy" 24 pp. typescript, including the sections "The Huge Grotto of San Canziano" and "The Dwellers of the Subterranean Metropolis." Heavily annotated, the typescript describes, in travelogue fashion, Trieste and peninsula of Istria written in language to attract curious American tourists, i.e. "day trip of interest." The style of the essay suggests Berlam was writing charismatically, not only for an American audience, but for amateur travelers in mind.

The photographs in the collection number over 100 and encompass images of architecture, landscape, customary dresses of local folk, and art. All of the photographic processes for the collection are gelatin silver; on varying degrees of paper quality and various size prints. The images of the grottos of San Canziano (now known as Škocjan Caves) are extremely scarce, estimating from the 1930s. Parts of the caves were not quite open to the public at that time. The 8x10" photographs from the San Canziano cave were taken by Professor Antonio Iviani (signed), naturalist and cave explorer, quite well-known and accomplished photographer of natural subterranean landscapes. Berlam probably collaborated with Iviani to acquire and use such photographs, as they are not prolific. Similarly, because this is a 'research' collection, Berlam utilized and gathered secondary image sources to supplement his articles, so many of the photographs are photographic prints processed by 1930s contemporary Italian photographers and the great photographic firms of the time, including Fratelli Alinari, Giacomo Greatti, Oscarre Sanvini, and Pietro Opiglia. There are 14 photographic postcards in the collection by Oscarre Sanvini, embossed with the O. Sanvini logo. Berlam was extremely efficient by documenting the photographs with an annotated description, photographer, and place attached to the photograph. In some cases, the description also includes a number, which corresponds to a grouping of photographs, as written on 3 of the 4 envelopes in the collection.

Also included: Luigi Vittorio Bertarelli, and Boegan (Eugenio). Carta della Distribuzione delle Grotte nella Venezia Giulia, [Milan] 1926. This set of maps illustrates a period of forty years of cartographic exploration producing a cross-section of two thousand caves in the Province of Udine [Friuli-Venezia Giulia] region.

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Annotated with a note from Berlam: "To accompany Arduino Berlam's article "Picturesque Trieste."

The collection is remarkably distinct, outlining and illustrating a small geographic area of Italy, quite unknown to the average American citizen, with a rich natural environment and idiosyncratic Medieval architectural history. This area of Italy was occupied by the Wehrmacht troops in World War II and heavily bombed by the Allies, subsequently. The region saw a turbulent cultural change over the last 50 years and many of these descriptions and photographs in the Berlam collection have evolved to reflect a different demographic of culture and community.

9. Collection of Circus Travel photography albums. c. 1890-1960. A fabulous pair of albums containing upwards of 550 black and white original photographs and clippings of circus vehicles, parades, acts and equipment dating from the late 19th century through the Depression and war years up to the late 1950's and early 1960's. 2 volumes, quarto, approx 34 leaves per volumes, 310 images in volume I, 234 images in vol II with some loose and displaced images throughout. The albums are 1940's rexine bound ring binders with heavy sugar paper leaves, all images in very good condition or better, the majority captioned with typed tape slips either on the image or adjacent to it on the album page. Very Good+. Spiral Bound. (#9077) \$4,500.00

Although arranged in a rather random non-chronological order it is possible to catalogue the albums as containing photographs from the late 1890's (a Lemen Brothers circus parade passing through Detroit, Minnesota in 1897 is one of the earliest images, depicting the glamour of the parade passing down a main street that looks to all intents and purposes as if it hasn't seen its last gunfighter yet), right through to some images from the early 1960's, including one image where roustabouts are shown using an ex army Jeep as a piledriver, eschewing the traditional "7-Up" method of bedding the tent poles and supports.

There is also one small format photograph showing the John Stowes Circus bandwagon, hitched to a team of eight horses and standing in a tent field ready to roll out, from the 1850 season; in the main however the majority of images depict circusses from at least three or four decades later.

The main interest of the collection, obviously not downplaying the sheer toe-curling joy of seeing an array of highly detailed images from the golden era of the American travelling circus, is the wealth of detail depicted in the vehicles, costumes, acts and indeed candid day to day living shots of the travelling circus community. The arrival of Barnum and Bailey in the 1941 season was

by far the most glamorous and magical thing the inhabitants of McCook, Nebraska would see in the course of the year, and the same for most of the small midwest towns that waited in exquisitely romantic excitement for the news that the circus was in town, before crowding main street as the bandwagon and animal cars rolled ecstatically by on their way to whatever previously empty field was temporarily and for three nights only, going to be designated heaven. The fact that many of the photos show not only the triumphal and choreographed cavalcades but also the breakdowns, random feeding stops where a herd of zebras and and overheated



elephant mill about in some New Jersey train yard, catastrophic train wrecks (some of the most devastating rail disasters in US history have involved circus trains) and the everyday routine of circus people and their accoutrements; is really just an added, academic bonus. All of the greats of the circus circuit are represented, obviously Barnum and Bailey, Ringling Brothers and Clyde Beatty Circus (without doubt the archetypal big top lion tamer; Beatty was the man who would enter the big cat cage with a chair, a whip and a pistol at his side, directly affecting the perception of both circuses and animal acts, for better or worse, for most of the 20th century); but also dustbowl circuit giants Sells-Floto, Parker-Watts and the Hagenbeck Wallace outfits. A particularly dramatic sequence of images dated 1903 shows the Great Wallace Circus struggling with aftermath of a massive flood at Bucyrus, Ohio, showing waterlogged tents, onlookers huddled on high ground and wagons up to their axles in floodwater. Carson Barnes, Gentry Bros. Circus (the original "Dog and Pony Show", Pawnee Bill's Wild West Show and a multitude of others are also represented.

Bandwagons and animal cars are a particular focus of the images. Often elaborately carved and decorated, often

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extremely large and ornate (Ringling's had a bandwagon that would process through town to attract customers led by twenty harnessed horses) they were masterpieces of the coachbuilder's art and were jealously guarded and maintained. This collection is a treasure trove of 16 spoke wagon wheels, intricately embellished calliope cars (including Ringling's famous "Carrillion Chimes" bell wagon); the mind boggling carved scenes on the Buffalo Bill Wild West Show bandwagon depicting the man himself above a fresco of what appear to be conquistadors; the Monroe Brothers animal cages and a fair representation of the other more prosaic circus vehicles; generator cars, ticket wagons and water cars that would progress down the street after the main parade making sure that the populous weren't inconvenienced by mountains of elephant and zebra dung. Similarly less dramatic are the scenes showing the circus cars in their winter quarters, paint chipped, boards cracked, awaiting refurbishment and the start of the new season to shake dust again.

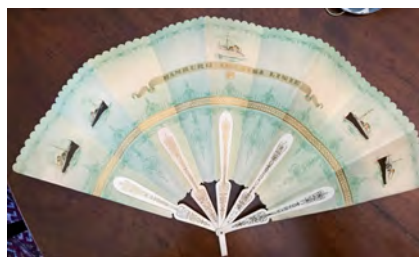
There is ample historical evidence here of the massive expenditure of both money and physical labour necessary to maintain a travelling circus in the the early 20th century US. The crowds of roustabouts and roughnecks unloading at remote rail stops shows a weary, tenacious diversity of races, ages and dress. Some circuit points would have been better than others for the numerous African American workers shown strapping down rail loads and posing beside newly erected tents; Redlands California was probably just another railyard, main street and field; Birmingham, Alabama and Savannah, Georgia might have been an entirely less straightforward labouring gig in the early years of the 20th century.

A considerable number of images of circus rail crashes are also present, including images of the Hammond Circus Train Wreck in 1928 which all but destroyed the Hagenbeck-Wallace Circus and in which 86 circus performers and workers were killed. A splendid collection of images depicting the height of the travelling show, its victories and disasters and and insight into day to day routine.

10. Archive Encompassing the Golden Age of the Great Ocean Liners. Various: Various, nd [circa 1880-1930]. Approximately 850 items of ephemera from the golden age of ocean liner travel; including a cloth ticket wallet, numerous menus and passenger list cards from a wide variety of ships and routes, a souvenir handkerchief, deck plans, agent's timetables etc. All in very good or better condition, minor edgewear to some of the more fragile pieces, essentially forty years or more of

historical material, spanning the closing years of the 19th century and two world wars. Very Good to Near Fine. (#9174) \$32,000.00

The history of ocean liners is the history of western prosperity, the lure of emigration and the race for technology to catch up with both. The roots of passenger liners are based in 1818, when the Black Ball shipping line of New York started offering a regularly scheduled passenger service across the Atlantic and realised very swiftly that ticket prices could be increased in accordance



with the level of comfort they were capable of offering. Previously buying a transatlantic ticket had relegated the hardy traveller to the same status as whatever other

cargo the ship was carrying, indeed often slightly lower status; livestock and produce needed to be carefully nursed through the often perilous journeys, passengers were largely expected to fend for themselves.

The proliferation of steamships after the 1830's, larger, faster creatures altogether; sometimes able to make the enormous journey in a little over two weeks, led to new and creative methods of utilising space and maximising profit. History changed on July 4th, 1840 when the very first ship to bear the legendary Cunard name, "The Britannia" left Liverpool on a ground (or perhaps sea) breaking 14 day journey to New York. It was for the times the very height of luxury, it travelled with a live Jersey cow on board, and chickens, to provide the passengers with fresh milk and eggs.

The advent of the tourist based pleasure cruise didn't really take off until the 1860's and the first cruise voyage to originate in America carried none other than Mark Twain, who characteristically immortalised the experience in "The Innocents Abroad." By the 1880's, a decade before the earliest items in this collection, the ocean cruise industry was in full swing; doctors regularly advised sea air and ocean voyages for the improved health of their patients, and the allure of foreign continents was proving irresistible to many as companies started offering "steerage" tickets as a very rough and ready way for the huddled masses to make their way to new opportunity.

The final years of the 19th century saw the advent of the first super liners, Germany initially led the field in creating enormous, painfully



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luxurious vessels that were effectively the floating luxury hotels we have come to expect today. Able to forge through any weather without hardly spilling a first class passengers cocktail, they became the preferred mode of travel for the super rich; reaching their zenith with the Cunard Line's floating masterpieces "The Mauritania" and "The Lusitania", the ships that required their



passengers to dress for dinner and offered the romance of fine dining rooms where dinner suited elegance and mouth watering menus were accompanied by string quartets, whilst immaculately turned out stewards glided around supplying every need.

This particular collection contains representative ephemera from the largest and most luxurious lines of the period, and some of

their flagship vessels, the one notable exception being, of course, The RMS Titanic, firstly because it should be remembered, Hollywood notwithstanding, that it failed, through little fault of its own, to do what transatlantic liners are supposed to do and secondly because all Titanic material is by definition mementos mori and therefore exists rather beyond its socio-industrial context...drifting more into the sargasso of legend. In the manner of such things however, the phantom of the Titanic is unavoidable and present here are pieces of material related to ships who in any number of ways were influenced and overshadowed by their relationship to the largest and most evocative maritime disaster of the time. The period covered by this material (1896-probably the 1940's in the case of a couple of deckplans) encompasses the successes, failures and tragedies of the largest passenger shipping lines in the world; Cunard, White Star, Norddeutscher Lloyd Bremen, the Hamburg Amerika Line (notwithstanding the blanket ownership of J P Morgan's "IMM" after the early 1900's) and a number of others. It was a period of fierce competition in the arenas of sheer size and speed, and the degree of luxury which could be attained. Norddeutscher Lloyd's "Kaiser Wilhelm der Grosse" was built to rival Cunard's "Campania" and "Lucania"; White Star's "Oceanic" was put into play to combat "Kaiser Wilhelm" and so on. It was a period of fierce continental competition; at times the fabled prizes rested with the German lines, at others with the British Cunard liners and eventually the laurels passed to the American lines as more and more US

ingenuity and drive was brought to bear on what was essentially the "space race" of the era. The mighty giants of the period; Mauretania, Deutschland, Lusitania, Olympia, Normandie have passed into the mists of ocean going myth, all of them are represented here; in fact, in the case of many of these pieces, this collection will represent their sole representation anywhere. Hardly any of the items in the collection were intended to last longer than the duration of a single voyage and their survival within this archive offers a unique record of the Golden Age of ocean travel. Similarly, outside of the realm of international business rivalry, shadowy political preoccupations began to affect the industry, with the British Admiralty quickly cottoning on to the concept that every ocean liner was a potential warship and subsidised lines like Cunard to build ships like "Lucania" and "Campania" in such a way that would make them swiftly convertible to battle stations in time of war. These two ships alone at that time had the largest triple expansion engines ever built, signifying the summit of achievement in that realm of technology until the inception of the turbine engine.



This archive represents a porthole into a period of unprecedented elegance, prosperity and innovation.

Comprising of a tremendous number of items (we believe this to be one of the largest collections of material to come to market for a very long time), spanning a breadth of

periods, lines and purposes; from beautifully chromolithographed menu cards to deck plans and passenger lists, souvenir programmes, handkerchiefs and fans, ticket wallets and books of postcards; an enormous and attractive collection of postcard and promotional material spanning not only most of the world but most of the world's significant shipping lines and a treasure trove of other ephemera and memorabilia.

[Detailed content list available]:

11. Small collection of punk rock and rock'n'roll ephemera and fliers. California, c.1980-1990s. Unique. Selection of punk rock fliers and small press publications from the Northern California region [mostly San Francisco], circa 1980s and 1990s. Obvious, wear and tear on posted fliers and use of self-produced zines and magazines. Very Good. (#9336) \$175.00

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Collection contains a selection of material published in and around the Northern California [San Francisco and Berkeley] punk scene between 1980-1995. Includes a few fanzines, including the "Punk Globe: 6th Anniversary Issue," 1984 and approximately 40-50 live show fliers. One notable flier: San Francisco's Lewd, playing with Big Boys, The Dicks, and the Stains in Austin, 1987.

12. Collection of World Tour Travel photography albums: Views from a female photographer.

1935-1936. Unique. 19 volumes bound in quarter calf with raised bands and linen boards, photographs mounted on kraft paper. Excellent condition, tight, bright and unmarred. Photographs are crisp and clear, well-executed and clean. Consists of approximately 500+ black and white photographs. Very Good+. Hardcover. (#9303) \$6,500.00



Comprehensive collection of a world travel tour speculated to have been taken and compiled by a Jewish-American woman with families and companions to China, Japan, India, Africa, Thailand, Java, Indonesia, and California, etc. Not an untypical gathering and compilation for the time, many middle and upper class families travelled together by ship and rail beginning at the turn of century through the 1920s-1930s, as passenger travel became more affordable and convenient.



Given the images are around the beginnings of World War II and near the end of the Great Depression, it is unknown the purpose of the travel of the individuals, but certainly lends to the possible class status of the photographer. Having said that, the complete set gathers a glimpse of cultural sites and communities through a rather professional lens. The photographer has a profound eye and the images are somewhat composed,

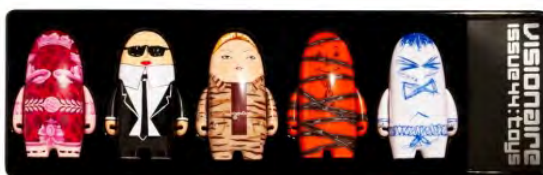
rather than awkward family vacation snapshots. Additionally, because the albums are carefully bound and arranged, the extensive collection garners unintentional meaning for posterity and documentation. Images include: Admiral Scheer; German battleship with the Kriegsmarine destroyed during World War II, grave site of Leander Starr Jameson in southern Africa, Darjeeling and Himalayan railway in India....etc.



Albums appear to have a stamp on end papers with "J.H. Waser, Zurich..." which is speculated to be the Swiss painter's stamp. Also included are various annotations below individual people and handwritten notations involving the order of photographs.

13. Various. Visionaire Collection [Near Complete].

New York: Visionaire, 1991-2016. Limited Edition(s). A few show minor shelf/edge wear, many still sealed, nearly all tight, bright, and unmarred. Various binding/organizational styles. Var. sizes. Var. pag. Illus. (color and b/w plates). Numbered limited editions. Near Fine to Fine in various Bindings. (#9347) \$35,000.00



57 of 65 works (plus two duplicates and two in both states). See related list for specifics and images. Missing 1, 4, 11, 13, 20, 49, 57, 59, most of which could be relatively easily secured. There are also a handful of issues that had more than one state, two of which are here in both/all states.

"The multi-format art-and-fashion quarterly was founded by Stephen Gan, Cecilia Dean, and James Kaliardos in 1991 as a platform for artists and photographers to present work that would otherwise have gone unseen.

"Visionaire is really about a personal desire to do

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something. These are some of our friends who are artists' favorite images," says Gan.

The New Yorker called Visionaire "a gallery in print," while W Magazine dubbed it as "the couture version of a magazine." Contributors include Steven Meisel, Mario Testino, Bruce Weber, Steven Klein, Inez & Vinoodh, John Baldessari, Mert & Marcus, Raf Simons, Alexander McQueen, Kate Moss, Gigi Hadid, Demna Gvasalia, Shirin Neshat, Yoko Ono, Vik Muniz, Maurizio Cattelan, and Marina Abramović, among many more. It is one of only two still remaining out of a 1994 Vanity Fair list of 10 "upstart" magazines to watch, alongside Surface."

"For "Larger than Life," we had planned to have all 1,500 copies, seven-feet tall—that was the concept. And when we did our presentation to our distributor, they freaked out. Like, "Are you insane?" Which is their usual question to us every time we do a presentation to them. They're like, "There's no way bookstores can handle this." So we actually made a smaller one, that was only five-feet tall, and then we did the seven-feet tall as an edition of 250. So sometimes we have to like make some compromises. But still I thought five-feet, that's pretty good." (Cecilia Dean on limitation size)

A monumentally important art and design journal, extraordinarily difficult to secure in large runs...found here very close to complete.

[Detailed content list available]

14. Sherlockiana Collection. 1946-2014. Materials include various monographic and serial journals, in addition to scarce self-published "zine" pamphlets, parodies, and other 'pastiche' produced by individual fans and self-motivated scholars of Sherlock Holmes and Dr. John Watson. Most of the publications are two-fold, stapled booklets. The entire collection encompasses 3 linear feet and numbering over approximately one hundred titles. Majority are first edition publications and in very good condition. Very Good+. (#9358) \$950.00

Collection of Sherlock Holmes enthusiast related and miscellaneous "Sherlockiana" materials, 1946-2014. The Arthur Conan Doyle Encyclopedia website describes

"Sherlockiana" as: People interested in Sherlock Holmes and who enjoy sharing their interest with others are baptized

sherlockians or holmesians. Their purpose is to keep green the memory of the detective. The literary activity of the sherlockians is called the Sherlockiana. The study is limited to the Sherlock Holmes saga in the work of Sir



Arthur Conan Doyle, including all the characters appearing the stories (their lives, their activities, the places where they live, etc.). The sherlockiana is practiced by writing articles, studies or conferences (serious or humorous) on the most diverse topics.

Notable serials include "Baker Street Journal," "An Irregular Quarterly of Sherlockiana" [almost complete run, 1946-2014], "Pontine Dossier" [8 issues], "Sherlockian: A Quarterly Journal" [first 6 issues], "Third Pillar," "Newsletter for the Thespian Pursuits in Sherlockiana" [issues 1-4 with correspondence], and the "Baker Street Miscellanea" [12 issues]. The collection isn't without its peculiarities, which include the limited edition reprint of the Irregular Feast foldout menu and the Mansion Murders mystery tabletop game complete with map and clue book. Other unique and scarce titles include: Watsoniana, Holmes and the Theory of Games, Sherlock Holmes Cook Book, Parlour Games of Sherlock Holmes, Some Unaccountable Exploits of Sherlock Holmes. Extremely distinctive and well-rounded assemblage of materials accounting for fan-driven scholarship and examples of dedicated pop culture iconography with literary pursuits. [Complete spreadsheet with brief main title entries available].

15. Jenny Lens Punk Archive: Photographic and Ephemera Collection.

The photographic collection of the Jenny Lens Punk Archive contains original black and white and color 35mm negatives, produced mainly between 1976-1980.

The collection also contains photo proofs (contact sheets) and 35mm slides. The negatives document the punk rock lifestyle and development of the Los Angeles punk rock music scene, but not exclusively, as the images include bands, fans, celebrities, and prominent figures in the era from New York, San Francisco, and the United Kingdom. The negatives are originals, un-reproduced and are critical to documenting, not only punk rock music, but fashion, women as artists, sexuality, social commentary, youth movements, and the print publication business from the beginning of punk rock.



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The negatives are in excellent condition, housed appropriately in sleeves or Mylar sheets, and organized alphabetically by individual or band name. In some cases,

there are categories that document fashion and social parties. The 35mm, also housed, in preservation Mylar, also document live shows and social gatherings.

The collection is extremely important to the social history of punk rock, but also records

Jenny Lens' body of work, as a woman artist and photographer in the 1970s. Lens captured the evolution of punk and culture in Los Angeles before any other. The vision of Lens' work is incomparable to any other photographers of the time, as she did not just record, but framed relationships between people, promoted women in the social scene as artists and creators, and represented inclusivity to youth of color and queer identities.

(#9999) \$200,000.00 [negotiable]

Photographic Material

Negative strips, contact sheets, proofs, and 35mm slides The photographic materials number in the thousands and feature but not limited to the following artists and events (selection: full list on inventory): AC/DC, Avengers, The Bags, Blondie, Boomtown Rats, Clash, Cramps, The Damned, Dictators, Fashion shows, Germs, Go- Go's, The Jam, David Johansen, The Masque (venue), Monkees, Mumps, The Nuns, various social parties, PIL, Iggy Pop, Queen, The Ramones, The Runaways, Screamers, Sex Pistols, Patti Smith, Television, X, and the Weirdos.

Individual prints and collected prints in binders Collection contains various prints on photographic paper both in black and white and color. Includes prints from photographic film processes and digital print processes. Prints are in excellent condition.



Print number approximates 1000 prints. Materials also include various ephemera and Polaroids mixed with print collection.

Biographical Materials

The biographical materials contain personal and administrative papers collected by Jenny Lens related to her photography and artistic production. Includes portfolio materials, business and legal paperwork, correspondence, and invoice/receipt documentation for photography. The material is in excellent condition.

Ephemera Collection

The ephemera collection contains unique and scarce items created, owned, collected and gifted to Jenny Lens, with the bulk of the dates between 1975-1985. The collection includes serials (magazines, fanzines, and newspapers) published between 1975-2004.

The serials represent the publications of Jenny Lens' photographs and also materials collected during this time. Many of the publications are out-of-print, scarce, and rare, for example: (Slash magazine, New York Rocker, Punk Magazine), but do not represent full runs.

Other parts of the collection include extremely rare fanzines, unknown holdings. The serials are in very good condition with normal wear and toning on newspapers, creases, and some spotting.

Other parts of the ephemera collection include tear sheets from publications that represent Jenny Lens' published photographs, punk rock concert miscellany: ticket stubs, press passes, fliers. The bulk of the collection contains extremely unique and scarce material produced by preeminent punk bands in Los Angeles, New York, and the United Kingdom. Material is in very good condition, as stored in bins and boxes.

Books (Published Monographs)

All of the books in the collection are either first editions or first printing in very good condition and the majority of the publications contain the photography of Jenny Lens. Inscriptions and autographs indicated in each book when present.



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Audio recordings and Video recordings

All audio and visual recordings are in very good condition, some with identification cases and others in sleeves. CDs and DVDs are commercially produced. VHS cassette tapes are magnetic tape in very good condition with some tapes identified and others are not. Some VHS are commercially produced, while others are filmed hand-held or tripod recorded.

16. Collection of original designs for Kuhnle's cremation urns. c.1930s. Unique. Collection of 17 designs for cremation urns, housed in cloth clamshell custom box. Exemplary condition, slight curl to mats (watercolors), otherwise bright and no age wear. Twelve designs are original watercolor and five are chromolithographs, hand colored with pencil, interleaved with tissue guards. Each specimen has annotations in pencil. Drawings are 6x10" and mounted on cardboard sheets, 11x16". Very Good+. (#9439) \$2,500.00

The original designs are speculated to be prototype designs for funerary urns, cremation receptacles, illustrated by "Kuhnle." All of the illustrations are handcolored, despite part of the collection is original drawings and the other are hand touched chromolithographic prints. No tracings of a designer, company, or individual owner named "Kuhnle." The style is consistent with post-Art Nouveau design for funerary pieces with influences of the Greek and Roman revival period. Annotations to the pieces suggest sketches were created for a larger print catalog or inclusion for prototypes for manufacturing.

17. [Lovecraft, H. P.]. In Memoriam Howard Philips Lovecraft. Recollections, Appreciations, Estimates by Paul Cook [together with] H.P. Lovecraft, Esquire. Gentleman [and] The Howard Philips Lovecraft We Knew both by Muriel E. Eddy [together with] Related Ephemera and Photographs. Vermont: The Driftwood Press, 1941. First Edition. In Memoriam shows moderate sunning to spine and top of wraps, spine split, several small closed tears (mostly at overlapped top), light sunning to spine of Gentleman, else tight, bright, and unmarred. 8vo. 75pp; 6pp; 10pp. Laid in related photographs. Good to Very Good+ in Wraps. Original Wraps. (#9486) \$750.00

Three very scarce/unusual memorial pieces for H.P. Lovecraft (1890-1937). From the collection of Sir Christopher Lee (though unmarked as such). Cook's In Memoriam was printed by Driftwood Press (VT) in an edition of 94 copies [N.B. Only two copies appear in auction records and OCLC only lists nine institutional copies worldwide]. The two pieces by Muriel Eddy are

undated and show no publication place, but institutional records indicate they were published in Providence, RI, circa 1960-70. HPL Esquire, Gentleman appears in only two institutional collections worldwide. The HPL We Knew is, according to OCLC, held in 5 institutions. Also included are seven b/w photographs (captioned at rear in an unknown hand) showing HPL young and old, family, home, and his grave.

18. Becker, Albrecht; [Morse, Carl]. A Collection of 25 Candid Photographs [Queer Studies; Nazi Germany; Body Art; Performance Art]. Hamburg, Germany: Self-published, 1996. Original. Two images cut, 3 sets of 3 are taped together at rear as a triptych with notation at rear (in Becker's hand, indicating he was 91 at the time), a total of 10 images have notations at the rear, envelope opened at bottom, one image (clothed) mounted to card with mss note, else bright and clean. Mostly 3x5" photographs, triptychs sized to match. Color images. All images appear to be from when Becker was 91 years old (1-2 at 90). Very Good. (#9504) \$4,500.00

A fascinating collection of 25 original photographs sent by Albrecht Becker to Carl Morse in New York on the occasion of Becker's 90th birthday. All of the photographs depict Becker at his birthday party and engaged in anal sex via large prosthetic devices. In all of the photographs (but one) Becker is nude and the viewer can fully appreciate the lengths to which Becker went to decorate his body; from his collar bone down he is entirely tattooed and in many places pierced. In one series of photographs in which Becker is hanging a large weight from his penis we can also see that his penis has been split. In the one photograph where Becker is clothed he comes across as a natty old farmer. All are in color and seven of them bear the text of the letter and various notations from Albrecht Becker to Carl Morse. Original envelope addressed by hand by Becker to Morse in NY. Text of the letter (dated 1997) as follows: "Almost I had forgotten to send you this few photographs. I have done too many photographs in Berlin [...]. I remember just in time, not too late. With love from Albrecht." Becker has included the original collage photograph of him that was used as an invitation (and shows him in various stages of being disrobed). He has written to Morse on the recto: "This was an invitation card for my 90th birthday. 14 November, 1996. Celebration with 120 persons that was a great success." All of the photographs are sharp and in very good condition.

Albrecht Becker, the son of a baker, was born in the town of Thale in 1906. He knew and accepted early in life that he was gay. After graduating high school he moved to Würzburg to study textiles. "In Würzburg, away from his family, Becker was able to live more freely as a gay man. He began his first long-term relationship with Joseph

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Arbert, a professor who was more than twenty years his senior. The older man became Becker's intellectual mentor, introducing him to a world of art and literature. They would remain together until the Gestapo arrested them ten years later in 1935. Becker first tried to work as a sales clerk in a department store but did not do very well, so his supervisors let him try his hand at window dressing, where he showed great promise. Impressed with his talent, they sent him to a design school in Munich. Making decent money, Becker was able to save for trips and to buy his first Leica camera. This marks the beginning of a long career in photography. He traveled to Spain and then on another trip to Italy where he met a young American man his age, Wenderer Brown, from Texas. Ironically, after a month-long visit with Brown in the United States in August of 1934, Becker misses Würzburg too much to stay and returns to Germany, unaware that he would be arrested three months later for violating Paragraph 175. Had he known, he would have stayed safely ensconced in America, but, as Becker notes, his desire to return to Nazi Germany was a sign of how safe gay men felt during that time. This feeling of relative security despite Paragraph 175 was largely due to the well-known fact that the commander of the SA, Ernst Röhm, was gay. He soon moved back to Würzburg and in 1935 received a summons from the police department on the charge of homosexuality. While being questioned Becker loudly claimed ownership of his sexuality. He and a number of other gay young German men were soon on trial. Becker pleaded guilty and was given a three-year sentence. The others all pleaded innocent and were sent to Dachau and were never heard from again. It is estimated some 100,000 were arrested under the Paragraph 175 anti-gay legislation between 1933 and 1945. Those confined in concentration camps were sometimes made to wear a cloth badge sewn onto their clothes in the shape of a pink triangle. Such a badge made them identifiable to the guards and singled them out for extra torment. Becker "eventually volunteered to serve in the war. He is not motivated by patriotism or any allegiance to the Nazi party, however, but simply because there are no more men left in town. He craves the company of men. The interviewer asks him if there is any erotic component to his life in the military. Becker immediately dismisses the notion. The risk of being caught in the military is too high. It would mean being sent to a concentration camp at best; execution at worst. For Becker, he merely wanted to be where the men were. That eventually meant being shipped to the Russian Front, where he worked with the radio corps, which actually kept him from seeing any action since he always needed to remain ten kilometers behind the front line" (Shoah Foundation). He was injured in the arm by shrapnel and sent home.

In 1947 Becker met filmmaker, and his eventual lover, Herbert Kirchhoff. He and Kirchhoff relocated to Hamburg and collaborated on numerous art films. IMDB lists Becker as having 106 credits as production designer, extending all the way up until 1986. On the back of one of the photographs offered here Becker makes note of a Lebrun exhibition of photographs of Becker called Arsh Ficker. Starting in his 40s, Becker also becomes his own work of art, using his body as a canvas for tattoos that will eventually cover his entire body below his neck. He was also a very early advocate of body piercing and decoration. Becker died in 2002 at the age of 95. Carl Morse was American poet and playwright and mainly remembered for his fierce activism for gay rights. "During the 1980s and 90s, he exercised an important influence on a generation of British gay and lesbian writers and performing artists through his inclusion in anthologies printed by Gay Men's Press, the Oscars Press and Gay Sweatshop; performances of his work at the Oval House Theatre in London; and his co-editing of Gay and Lesbian Poetry in Our Time (1988). A selection of his work in Three New York Poets (1987) introduced his poetry to a British audience" (Guardian). At one time he was director of publications at MoMA. He died in 2003 at the age of 73.



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