

Boston 40th International ABAA Book Fair OCCULT short list

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1. Gooch, Richard ["Cassiel, the Norfolk Astrologer"]. **The Last Legacy, or Key, Scientiphically [sic] to unlock, and clearly unfold, the other Mystical and Occult yet sympathetical and secret Cabinet of Nature and art combined...** United Kingdom: Unpublished, 1845. Unique. Rebound in half calf; covers diced and patterned, banded and gilt lettering and flora; marbled sides and edges; blue cardstock pastedowns. 8vo; 192pp [136]; illustrations. Handwritten in brown ink. End pastedown reveals binder ticket fixed to the upper side [upside down]: "Jarrold & Sons, Booksellers & c., 3 London Street, Norwich." and two newspaper clippings for discussing case studies for epilepsy and consumption. Also revealing is the bookplate on the front pastedown: "Ex Libris R.C. Fiske Nth. Walsham" and including fixed inventory identifier ticket: "MS RCF94." Additionally, two tipped in printed advertisement tickets for sealed packets from Rabba Solaman's [Health Preserver] or Cabalistic and Sympathetic Talisman and lastly, a newspaper enclosure folded in back written by Rebecca Gooch [assuming a relative] on Phrenology. Some foxing throughout, binding intact, otherwise legible and an undeniable idiosyncratic specimen. Very Good+. Half Calf. (#9132) **\$7,500.00**

Authored at the end years of his life, this handwritten manuscript is the culmination of the magickal practice Richard Gooch wanted to summarize in a final publication, the text was never published before his death in 1849. The title front first page of the notebook continues: "Containing a great variety of the choicest rarities both chemical, Natural and Medical research from the labour and strenuous exertion, with a valuable collection of more than thirty years trial, bound in the firm and beautiful band of experience and valuable above price, to all who it may concern - Richard Gooch practitioner in Astrology an Hygiea, Lakenham 1845."

The manuscript is parsed into several possible sections: Preface, Remarks, On the Sympathies, Suffumigations, Talismans, Apothecaries Weights, and Remedies. Gooch was clearly writing an instructional occult grimoire or rather like many of his contemporaries like Nicholas Culpeper, an herbal with an astrological or "astrophysiological" slant. He also is writing for a sympathetic community of like

practitioners, as he states he is not writing out of ambition, "for peculiar reasons I am a length come to the determination to commit my secret to paper as a grand memorial on and in the form of this little manuscript as an everlasting seal and key [illustrated with a clipped engraving of a key and red wax seal]...this book shall not, or may not become a book for the public gaze nor to fall into the hands of the unlearned, the imbecile or careless beholder that would or could not appreciate the value of its pages..." Like many self-learned men of the time, he studied the natural sciences, in addition to phrenology, palmistry, and materia medica. It is also evident from the inclusion of the talismanic, Cabalistic charts and sigils, he was influenced from occultist, Heinrich Cornelius Agrippa and Abramelin the Mage. He discusses both the uses of calendarium and plants in alliances with astrological elements, planetary hours, and archangels [Genii]. The tone of the manuscript is both instructional and confessional, as it seems his daughter, Susannah Smith, may have added some entries near the end of the manuscript. The handwriting becomes less legible in the remedies and diagnosis section, which might indicate Gooch's failing health or his daughter taking over the writing. Some sources indicate Richard Gooch was an eccentric and a quack doctor around Norwich, as many non-university individuals might say, but seemed to practice as many folk healers historically practiced through intuition and observation. His remedies for maladies as: burns, bruises, chapped lips, and colds, use many common household products and regional flora. This manuscript is painfully remarkable illustrating a distinctive study of folk magick and healing in 19th century England.

This manuscript also has an amazing provenance, originally bound at a local binder, Jarrold & Sons, famous binder and bookseller, as well as, from the extensive occult book collection of British businessman Ron Fiske.

2. Crowley, Aleister (here as George Archibald Bishop). **White Stains: The Literary Remains of George Archibald Bishop, A Neuropath of the Second Empire [Fine Binding]**. Amsterdam: Leonard Smithers, 1898. Limited Edition/First Edition. Minor shelf/edge wear, minor sporadic foxing, owner bookplate at front pastedown, in fine binding, else tight, bright, and unmarred. Full black leather binding, 5 raised bands, gilt lettering, teg. 8vo. Numbered limited edition, this being 3 of 100. Near Fine. Hardcover. (#9154) **\$7,500.00** "Written by magician and occultist Aleister Crowley and published clandestinely in 1898, *White Stains* is a collection of verse tracing the demise of a fictitious poet, George Archibald Bishop. His biography is given in the Preface. Crowley wrote *White Stains* as a refutation of the psychiatrist and pioneering sexologist Richard von Krafft-Ebing's contention in *Psychopathia Sexualis* that sexual perversions are a consequence of disease. Crowley's verse, which is modelled on Decadent and Symbolist poetry, explores a range of ostensible sexual aberrations. Excerpts from several poems appear in another clandestine classic, *Raped on the Railway* (c. 1899)."

Printed in Amsterdam, on hand-made paper, in a limited edition of 100 copies. Many of

these are said to have been destroyed by British customs officials in 1924. It is well known in the trade that most of the run was unnumbered and most appear so, making this "3" just that much more pleasing.

3. Aubin, Nicolas. **The Cheats and Illusions of Romish Priests and Exorcists. Discover'd in the History of the Devils of Loudun: Being an Account of the Pretended Possession of the Ursuline Nuns and of the Condemnation and Punishment of Urban Grandier a Parson of the Same Town.** London: Printed for W. Turner, at the Angel at Lincoln-Inn Back-Gate, and R. Bassett, at the Mitre by the Inner-Temple-Gate in Fleet Street, 1703. First English Language Edition. Title page toning, toning throughout, p49 shows untrimmed printer's dog-eared mistake, end papers intact, tight, bright, and unmarred. Contemporary [20th century?] brown quarter decorative stamped and embossed leather over paperboards, gilt stamped red leather title label and gilt decorations between raised bands on spine. 8 vol. 331pp. (vpp. publisher's advertisements) Very Good. Hardcover. (#9121) **\$1,500.00** *Falsely attributed to M. Des Niau. Translation of Histoire des diables de Loudun, by Nicolas Aubin. Includes the Epistle Dedicatory to the Archbishop of Canterbury, reiterating that the English language edition was published to bear witness to "the Malice and Revengeful Spirit of Popish Priests," a letter from Reverend Father Surin (one of the exorcist priests for the Ursuline nuns) to his friend, and a list of questions proposed to the University of Montpellier, in addition to the three volumes (Books I-III) summarizing the case and history against the Jesuit Priest Urbain Grandier. There are scarce copies on the market and only few housed in major research libraries. This compilation of 17th century witchcraft history is a clear reminder of the folly of the justice system, due to political power and corruption. Father Urbain Grandier was appointed parish priest of St. Pierre-du-Marché on 1617. His troubles started shortly after his appointment, not only because of his devilish looks, but he scoffed at the politically powerful Cardinal Richelieu, a demagogue of religious power. Grandier was accused of many things, the first not summoning the devil, but fathering an illegitimate child with the daughter of the Loudun public prosecutor. The accusations of witchcraft originated in the abbey of Ursuline by a consortium of wanton nuns, spoon-fed a palette of faux possession charges. Upset by his behavior and possibly political popularity, the local parish headed by Father Mignon and Father Pierre Barré created a devil driven possession stunt created from Grandier's relationship with the demons of Asmodeus and Zabulon. The Ursuline nuns were coerced into verbal acts of possession by their superiors and tried to deceive a court with their depraved performances. Unfortunately, the priest was also tried and tortured with piercing devices trying to proof his guilt with the appearance of the black mark "X" or the devil's mark on his flesh. (see black mark, Aubin, 243). The court remained unconvinced initially, yet over a period of time, and enough blackmailing, the non-secular parish judicial system found Grandier guilty of the crime of magic, maleficia, and of causing demonical possession upon the nuns of*

Ursuline abbey, as well as several other women. He was burned alive on August 18, 1634. Aubin's account is critical, as it pieces together circumstantial evidence for and against Grandier, narrating an elaborate plot of deception and a dose of French liturgical politics in the 17th century.

4. Anon. **Sumatran Batak divination book [pustaha]**. Indonesia, Early 20th century. Unique. Twelve (two-sided) panel concertina fold; fastened on handcarved alim (or agarwood) tree-bark original boards; inscribed and drawn on smoothed and pressed alim tree-bark; 4.75 x 39" (unfolded); illus. Handwritten in red and black ink pigments. Boards stained with natural pigments, in remarkable condition, less one split in bark panel. An exceptional and critical book for Indonesia history and culture. Very Good. Hardcover. (#9148) **\$1,200.00** *The 'pustaha' [named by the Batak people of interior province of northern Sumatra, Indonesia] are manuscript books constructed and composed by their "datu" or magicians and healers. Origins of the pustaha remain somewhat clouded to non-indigenous research, although, records of provenance date to the 18th century. The Batak people settled mainly in the Lake Toba region of North Sumatra, and included three dominant dialects: Toba, Angkola, and Mandailing.*

The books themselves are frequently made with alim tree-bark; written and illustrated with other natural ink pigments. The pustaha is significant for the Batak, as the texts are idiosyncratic to the datu, meaning they are didactic tools for apprentices, but also for members of the community to interpret important decisions and advise on community issues, as reconciled by the datu. The books are often written in note-like script. The script is almost illegible for most members of the community, and indecipherable to Western scholars, however the syllable script is thought to be derived from East Indian Sanskrit or to some scholars, Indian Palava script. Many contemporary pustaha were made and sold to tourists of the region, as well. The content of the books vary, but generally are divination books, including diagnosis of illness, protective/destructive magic, and acts of cult. Many of the books are also astrological in nature and contain solar and lunar charts and tables, and in the case of this particular pustaha, which contains animistic figures. This book features four carved lizards in low relief on one of the boards, which is associated with fertility and fertility rites. The verso has a carved image of star or a floral symbol. Many of the figurative illustrations in the book [a child] [a goddess figure with serpents] [star], also allude to creation myth, as the 'tendi' manifestation of 'life' and 'death' represented these symbols. The text is inscribed and illustrated on both sides of the bark. Although colonized by the Dutch government in the 19th century, many Batak people retain indigenous religious beliefs, although increasingly marginalized.

Voorhoeve, P. "Batak Bark Books," *Conservator, University of Leiden, John Rylands Library and the Manchester University Press, 1951. Teygeler, Rene. "Pustaha. A Study*

into the Production Process of the Batak Book," 1993.

5. Culpeper, Nicholas. Gent. Student in Physic and Astrology. **The English Physician Enlarged with Three Hundred and Sixty - Nine Medicines, Made of English Herbs, That were not in any Impression until This. Being An Astrologo - Physical Discourse of the Vulgar Herbs of this Nation containing a complete Method of Physic, whereby a Man may preserve his Body in Health, or cure himself, being Sick, for Three - pence Charge, with such Things only as grow in England, they being most fit for English Bodies.** Herein is also shewed, 1. The Way of making Plasters, Ointments, Oils, Poultices, Syrups, Decoctions, Juleps, or Waters, of all sorts of physical Herbs, that you may have them ready for your Use at all Times of the Year. - 2. What Planet governeth every Herb or Tree (used in Physic) that groweth in England. - 3. The Time of gathering all Herbs, both Vulgarly and Astrologically. - 4. The Way of drying and keeping the Herbs all the Year. - 5. The Way of keeping their Juice ready for Use at all Times. - 6. The Way of making and keeping all Kinds of useful Compounds made of Herbs. - 7. The way of mixing Medicines according to the Cause and Mixture of the Disease, and Part of the Body afflicted. London: Printed for J. Barker, 1790. First Edition. Wear at spine, loose inner hinger (but intact), minor shelf/edge wear, cornerfolds, ffep missing, else tight, bright, and unmarred. Full leather binding, five raised bands. 8vo. 348pp. Index. Good+. Hardcover. (#9092) **\$350.00** *Nicholas Culpeper (1616-1654) is one of the most influential writers and researchers of Western herbalism since the 1600s. Culpeper popularized astrological herbalism, or what he called "astrologo-physical discourse of the vulgar herbs." The English Physician originally published in 1652 describes plants and their uses intertwined with readings of the stars and planets. The text is also a literal how-to for making syrups and tinctures for certain health ailments. The book also references the common and Latin names of plants for the common users, unmistakably a reason why the Puritan community was fond of the text. Culpeper followed the Galen method of diagnosis, but more critically, was a model folk herbalist, putting the plant formulas into the hands of the common folk, emphasizing bioregionalism, and using unconventional methods of astronomical diagnosis. Culpeper died shortly after publishing The English Physician, however his work is still used today by students of Western Herbalism continuously.*

6. Greer, John Michael. **The Weird of Hali: Innsmouth.** Oregon: Arcane Wisdom Press, 2016. Limited Edition. Tigh, bright, and unmarred. Custom bound in green faux alligator laminate cloth boards with gold foil inlay embossed Lovecraft image, smythe sewn, and signed, hand-numbered by author with hand-printed ink stamp image of H.P. Lovecraft. Colored endpapers with image of Old Ones and include high gloss print insert of Lovecraft inspired artwork. 9.5x6.25". 276pp. Limited edition of 500 copies. Fine. No DJ,

as Issued. Hardcover. (#9096) **\$75.00** Cover art by Caniglia and book design by Larry Roberts. *"Like every other grad student at Miskatonic University, Owen Merrill knows about the Great Old Ones, the nightmare beings out of ancient legend that H.P. Lovecraft unearthed from archaic texts and turned into icons of modern fantasy fiction. Then a chance discovery—a lost letter written by Lovecraft to fellow Weird Tales author Robert Blake—offers a glimpse into the frightful reality behind the legends, and sends Owen on a desperate quest for answers that shatters his familiar world forever.*

As he flees across the witch-haunted Massachusetts landscape toward the mysterious seaside town of Innsmouth, Owen finds himself caught up in a secret war between the servants of the Great Old Ones and their ancient enemies, a war in which yesterday's friend may be tomorrow's foe and nothing is as it seems. The history of the world is not what he has been taught—and the tentacles reaching out for him from the shadows of a forbidden past may hold not only his one chance of escape from the terrifying forces closing around him, but the last hope of life on Earth..."(publisher's note)

7. Mystic Order of Veiled Prophets of the Enchanted Realm (M.O.V.P.E.R.). **"Welcome Prophets" Meeting Tapestry.** [Unknown], c. 1940s. Bright and clean. 18" X 12". Offset printed image and text in yellow and blue ink on white linen cloth. Near Fine. (#9095) **\$300.00** *Freemason tapestry circa 1940s from a social organization for Master Masons, known as The Mystic Order of Veiled Prophets of the Enchanted Realm (M.O.V.P.E.R) founded in 1890, also known as The Grotto. The order was originally called the "Fairchild Deviltry Committee," and at the first meeting it was decided to restrict membership to Master Masons in good standing with a humanitarian character. The flag bears the image of 8th century Persian mystic Al Mokanna or al-Muqanna (The Veiled One) and prophet, the logo of the order. The image of the bearded man is still used in contemporary iconography. The date of the tapestry appears to be post-1930s, as the font of the "Welcome" text is in Playbill which was not invented until 1938, however, judging from the fabric and condition, the pendant seems like wartime or post-World War 2 synthetic fabric. Extremely scarce.*

8. Anonymous. **Secrets of the Black Art - The Devil's Legacy to Earth's Mortals, or The Sciences of Magic, Witchcraft, Alchemy, Demonology, Omens, Mesmerism, Necromancy, etc.** Detroit, MI: Johnson Smith & Co., nd. Reprint. Minor shelf/edge wear, else tight and unmarred. [32pp.] Very Good+ in Wraps. Staplebound Wraps. (#9021) **\$150.00**

A short popular guide to the magical arts originally written at some point in the late 1870's by a chap called Herman, although his name seems to have disappeared off the cover by the 1880 Wehrman Bros. edition, the Wehrman imprint suggests a reprint of an earlier work as they were most notably a clearing-house for other publishers seeking to

bucket their leftover sheets to a mass distributor. The name of Herman was most likely a *nom de plume* adopted in reference to Hermann The Great, at that point one of the most important and well-known magician-illusionists on the international vaudeville circuit, with an audience that numbered in the hundreds of thousands. I can find no record of the title actually being written by Hermann, although anything is possible, the text is predominantly in the first person, and he is known to have penned a number of works. This is most likely a 1930's reprint from the original 19th century sheets, the paper quality is as low as it is possible to get without being either a Tijuana bible or a bus ticket and shows uniform browning. There's a closed tear to one page midway through but despite the forces of light being resolutely aligned against it there's a surprising degree of durability, it's a stubborn little item with some fraying along the spine and a little edgewear but is essentially very good indeed. Primarily the kind of text that could easily be subtitled "Dark Arts for Dummies" (many thanks to Kim Schwenk for that reference) this is an early example of the type of slightly lurid pamphlet floating around in large quantities at the turn of the 20th century, usually in conjunction with the rising popularity of stage magic; some examples however crossed over into what might be referred to as "real" magic. This actually serves as a primer (albeit populist) in the fields of alchemy, a spot of witchcraft and some pretty sketchy demonology. An intriguing survival.

9. Blavatsky, Helena Petrovna. **"Alchemy in the Nineteenth Century,"** *La Revue Théosophique*. Canada: Marillion Publishing, 1891-1892 [2015]. Limited Edition. Minimal shelf/edge wear, else tight, bright, and unmarred. Full bound leather copy is hand tooled with gold foiling on cover and on book spine and a blind tooled, embossed symbol on cover with hand marbled end sheets. 8vo. 61pp. Near Fine. Hardcover. (#8989) **\$50.00** Translated by Thomas Williams, reprinted from "Theosophical Sifting" Volume 4, Theosophical Publishing Society. Text is reprinted on a common stock, medium weight cardstock. This book was privately bound using a custom printed edition of the book based upon the Theophania Publishing [Canada] edition, 2015.

It is not uncommon for books on the occult to be reprinted and rebound in special edition format, Marillion Publishing, [Canada] created this example. Helena Blavatsky, renown Theosophist and often, outlandish spiritual author, professed her views and erudition in "Alchemy" to further ideologies about man and divinity in the search for the Secret Doctrine of archaic chemistry. Blavatsky wrote, sometimes under the influence of hashish, several books filled with esoteric lore, which owed a great deal to Hindu and Buddhist systems of thought, and brought to public awareness in the West such concepts as karma, prana, kundalini, yoga and reincarnation. This treatise, originally published immediately after her death, was perhaps one of the last illuminations she wrote after establishing her own publishing house, Theosophical Publishing Society in 1888.

10. Cooksey, Gabrielle. **The Book of Penumbra**. Tacoma, WA: [Artist Book], 2016. Limited Edition. Tight, bright, and unmarred. Black paper boards, grey lettering; hinged wooden box, inlaid metal coffin in lid, ribbon lift. 8vo. np [19pp]. Illus. (b/w with gilt plates). Numbered limited edition of 23. Fine in Fine Box. Hardcover. (#9157) **\$1,000.00**
A book of small stories of death gods from around the world.

"Death has always fascinated me because it happens to all of us yet no one talks about it. I wanted to see what other cultures personified death as through myths and legends. The gods in this book are very hushed and for some, even if you speak the name, you'll be cursed. I wanted this book to be shadows, to be played in the light. I chose a delicate paper so one could see through to the page behind it. The text is in all sorts of shapes because I wanted each story to represent the god being told about. For instance, Sedna is in the shape of drowning, Anubis is his eye, Mac is a pit with someone at the bottom. The borders are all plants, roots, and things found on the earth. Some represent death like the poppy, and the yew tree." [artist statement]

"These stories are told using pen and ink, then tidied up in Illustrator. Photopolymer plates were combined with handset Packard, then letterpress printed and hand colored." [colophon] Thai Mulberry Black and Tenju-jo Japanese Kozo. Photopolymer plates from sketches; handset metal type. Signed and numbered by the artist.