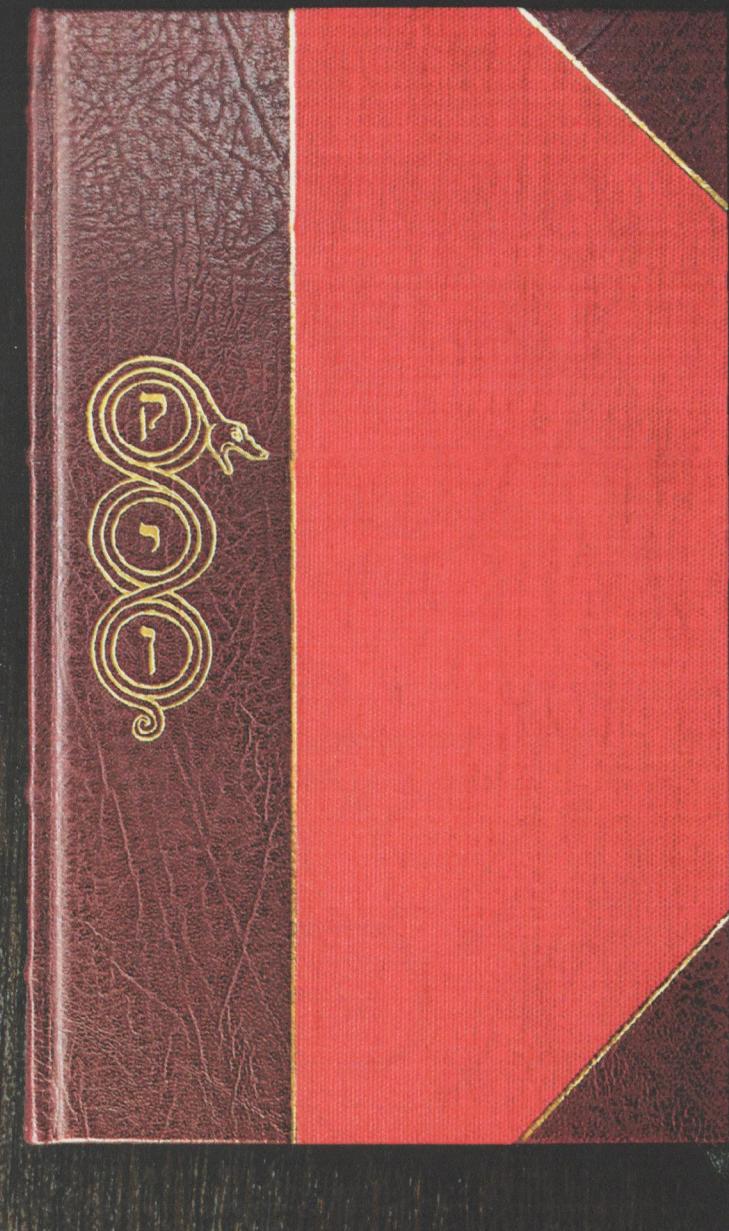
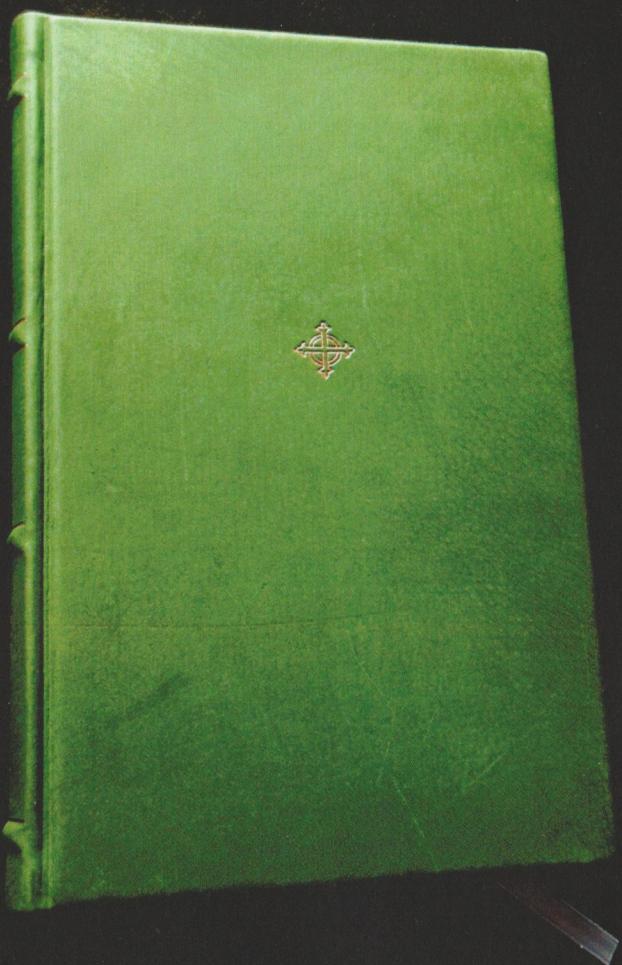


O' HAND OF II GIVE FORTH.
THE SACRED ALPHABET IN ITS
PERFECTION OF FORM,
TRANSLATED IN EKSTASIS
UNTO THE PARCHMENT OF MAN
GIVE FORTH THE BOOKS THAT
ARE YET IN SHADOW. GIVE FORTH
THE SACRED GESTURES OF
THE ELDER GODS, WHEREBY
IN SILENCE I WILL SPEAK.

E I K O Σ Τ Σ

ΖΖΖ

Xoanon Publishing
1992-2012





Xoanxx 7/16, 95

Vox Baetyla XX

Xoanon Publishing
1992-2012

ESOTERIC BOOK CONFERENCE
September 15-16, 2012



VOX BAETYLA

XX

CONCEPT

Xoanon Publishing Limited

EXHIBITION DESIGN

Daniel A. Schulke and Kaitlin Reeves

HOST

Esoteric Book Conference

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FRONTISPICE DRAWING

Nasr al-Aswad II, Andrew D. Chumbley, 1996

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William Kiesel

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Estate of Andrew D. Chumbley

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250

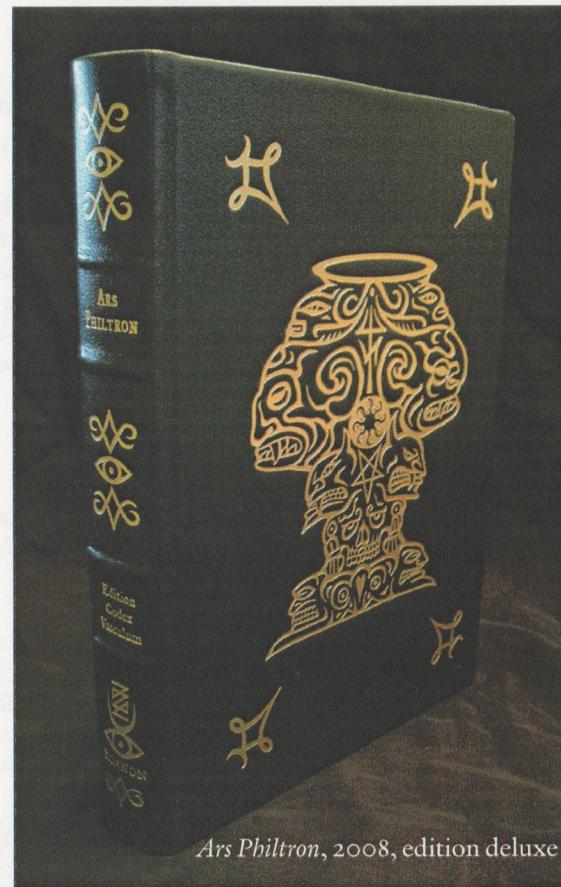
VOX BAETYLA, 'The Voice of the Fallen Stone' is the motto of Xoanon Limited, sole publisher of the Sabbatic Craft Tradition. The phrase references the *Baetylus*, the ancient idol formed of a meteorite set upon a column or pole and venerated. The *Baetylus* also relates to the ancient Greek *xoanon*, the cultic 'Effigy Fallen from the Sky'. The phrase conceals a manifesto of representation of that which originates *beyond*: the preternatural, the transmundane, the powers exterior to everyday experience, borne of the Faceless Void, given temporal form as experienced by present flesh of the magical practitioner. Just as the *eidolon*, its books function as a mediator between otherworldly and worldly, inner and outer: the Mirror of Spirit reflecting an ethereal arena of power. These forces and forms have been an ongoing revelatory process since the Design of Xoanon was first revealed and incepted by its founder, Andrew D. Chumbley, in 1992.

The books produced by Xoanon follow in the venerable traditions of old spell-books and healing formularies, and the so-called *grimoires* or 'black books' whose function was to summon angels for the favour they might provide, or to bind and command demons, that they might work miracles. Relating as well to the genres of religious visionary accounts and mystical poetry, these works all partake of the experience of Divinity, but in an acutely Gnostic sense —for though the seed of this *sacrality* originates *beyond*, it is realized within the practitioner, though the sacred marriage of Self and Other. Beyond this historical resonance, the *Vox Baetyla* emanates from multiple zones of origination which may be categorised as '*beyond*'. The inspiration of the artists and authors are certainly represented, but these are deeply impressed from the liminal and crepuscular states of dreaming,

magical practice, trance, and ritual ecstasy wherein the Book itself, even in its nascent and pre-bound forms, is an active participant. The emergent nature of Xoanon is thus the *Magical Book*, so defined by the power it possesses and conveysm—in and of itself—to that which it comes in contact with.

The essence of the Magical Book resists easy definition, but we may say without hesitation that its materials, design, and content exist as a unified Body, with distinct presence and ambience, eversomuch as an individual person. It is thus capable of generating its own unique relationship with the reader, as well as its own mythology, through time. The light it emanates is of a distinct and precious quality, having accreted the layers of veneration, meaning, cipher and belief that gave rise to its birth: it is distinguished from its imitators by being the source of that light, where all else is refraction.

Certain modern books, purporting to explain the secrets of the spirit world, as well as the means of manipulating the material world through occult power, are produced cheaply in trade editions of 250,000. Yet their very style and substance fail to evoke the magic they claim to represent, betraying at their foundation a corrupt intent. By contrast we may sense great power, and a sense of the 'magical' or numinous from a single well-worn Bible, passed hand to hand over generations, or the sublime majesty of a *Qur'an* hand-tooled in gold calligraphy, its very form evoking the treasury of the Prophet. Here we encounter a paradox: certain books of monotheistic religion, often the sworn enemy of magic and its practitioners, contain a greater sense of the magical than the groceries themselves. This is a reflection of a sacred relationship between Text and that which it embodies; these strata give rise to the Sacred Bibliomorph - the spirit bound in paper, ink, skin and cloth.



Ars Philtron, 2008, edition deluxe

The books produced by Xoanon for the past twenty years are not representative of religion, nor religious in any conventional sense, but rather objects of power and mystical sacrality drawn from a deep well of collective magical experience. Each is an artifact with a history and a future trajectory, that has transcended the identity of its author and come to embody not only its attendant mysteries, but also its array of potentialities. It is with this perspective that the present work is offered, as a single moment of reflection, and as a vista of works yet undreamt.

Exhibition Objects

Azoëtia: Sethos Edition Andrew D. Chumbley, 2002

A decade after its first publication as a trade edition paperbound, *Azoëtia* was released as the *Sethos Edition* in 2002, named for the informing Daimon of the Book. The grimoire was revised with additional texts not present in its 1992 forbear, including a new introduction and the magical names of each letter of the Sacred Alphabet. Supplementary images not present in the first suggestion issue were also included.

1. Special Edition

Full fair gilt-blocked goat. Green and yellow endbands, green English Marbled endpapers, pale gold ribbon-marker. Slipcased in green cloth over boards gilt-blocked on both sides with the Map of Possibility.

2. Hand-Sigillised Talisman, Special Edition

One of 11 such pieces to accompany the Special Edition, each bearing the Tricephalic God of the Witch-Cult and dedicated to one one of the 11 Aatic alignments of Azoëtic sorcery.

3. Twin Lions 'X-Series' edition

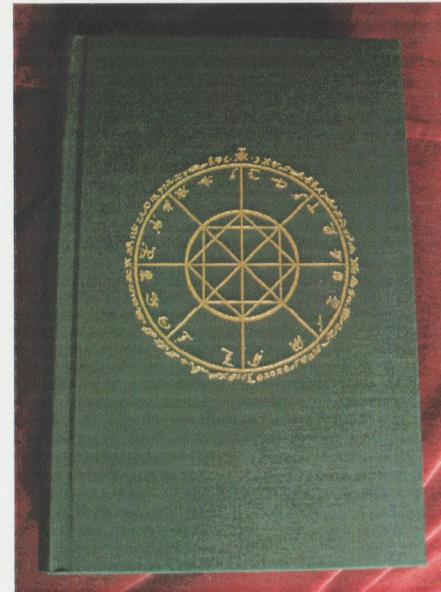
Full holly-green cloth, the double-headed Lion and Seth-headed Wand stamped in gold blocking on the front boards as per the 1992 edition's cover. Red and black endbands, black-on-black endsheets with a serpent-skin pattern. Slipcased in holly green cloth over boards. Limited to 22 hand-numbered copies.

4. Sethos-Behena Edition

Full black cloth-covered boards, stamped in silver and bearing the aright and averse Masonic Square. Limited to 77 hand numbered copies.

5. Silver- Stamped Slipcase

The slipcase bears the Map of Possibility, one of the mystical rubrics of the grimoire, showing magical tessellations between points of Aatic power or individual zones of witchcraft- arcana.



Azoëtia: Sethos Edition, standard edition

6. *The Rite of Amethystine Light*

Small booklet handbound in marble papers, containing an additional ritual by the author appertaining the witchcraft arcanum of the number 77, the Daimon Sethos, and the manifestation of the 'shadow' or 'averse' form of *Azoëtia*.

7. Sethos-Behena Talisman

Hand illustrated talisman for binding the Daimons of the Book, in red snakeskin paper.

8. Stamped Envelope Enclosure

9. Standard Edition

Full holly-green cloth over boards, limited to 484 hand-numbered copies.

10. Leaves from various draft manuscripts, 1988-1990

Toner or ink on paper.

11. Early Illustrations for first edition, 1990

Pen and ink on paper.

12. Standard Edition

Midnight-blue boards and gold-printed heavy blue paper dust wrapper, limited to 475 copies.

13. Deluxe Edition

Midnight blue boards with black quarter Morocco, midnight blue endpapers and slip-case; limited to 36 copies. Each copy signed by the author and accompanied by a numbered hand-drawn colour talismanic card binding one pair of goetic demons.

14. Hand-drawn Bookmarks by the Author

Red, white, gold and black inks on card.

15. Talisman binding Two Goetic Demons

Pen and ink on paper with coloured pencil on card. One of 36 original demon-telesmata drawn to accompany the deluxe editions.

16. Leaf of early handwritten manuscript, 1993

Pen and Ink on paper.

17. Original prospectus from Fulgor Limited

18. Goat Hide

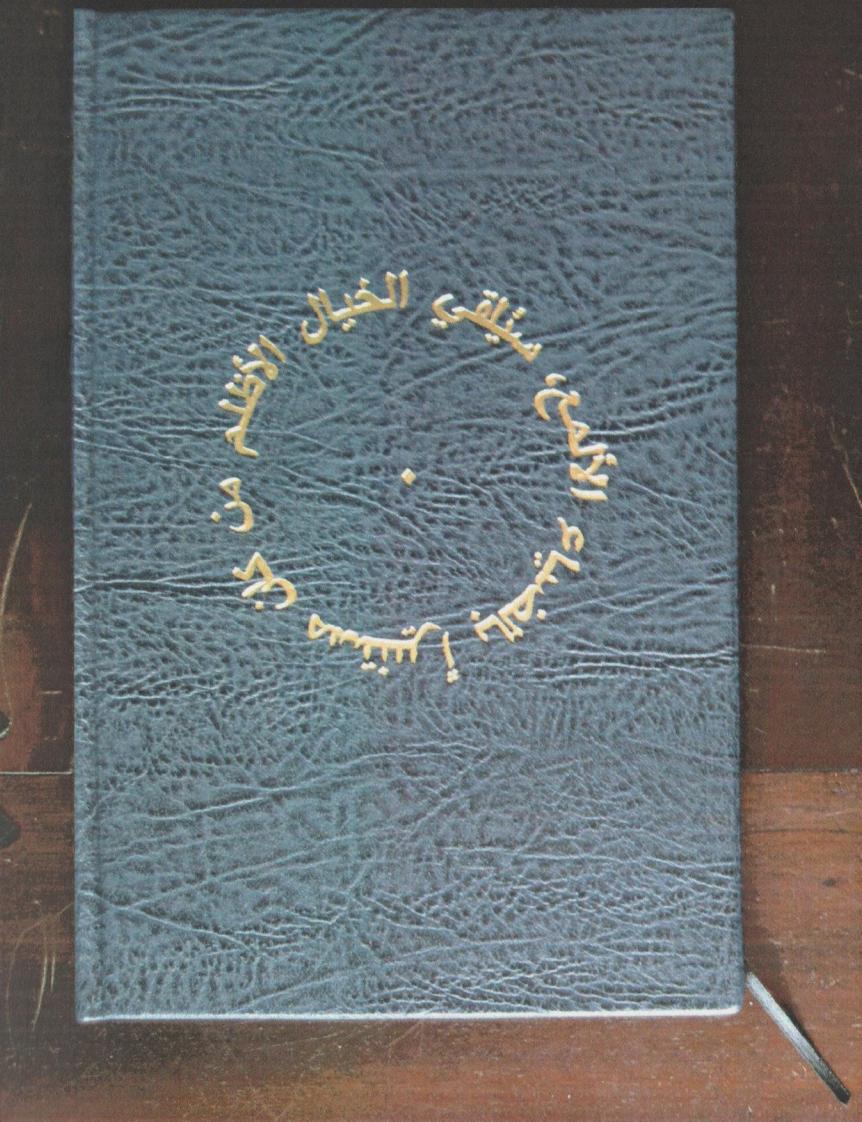
Midnight blue goat leather, a remnant from the 2008 deluxe edition.

19. Second Edition, standard hardcover, 2008

Full black cloth with gilt point stamped on cover, blue endsheets, gold or blue endbands, and gilt-stamped spine, limited to 700 hand-numbered copies.

20. Second Edition, deluxe hardcover

Full midnight blue goat, cover gilt-stamped with the Point and compassed with gilt-stamped sigillic talisman encompassing the Silent Mystery of the Opposer in Arabic. This exemplar is anomalous, as the 72 deluxe copies of the 2008 edition feature the Arabic compass blind-stamped.



Qutub, deluxe edition 2008, anomalous exemplar.

Viridarium Umbris

Daniel A. Schulke, 2005

The *Viridarium* is a volume of occult herbalism, magical plant-lore, formulae, and praxis. The occult powers of individual angelic herb-sentiences manifest in the sigillic forms of 71 cross-seals with accompanying incantations.

21. *Arbor Infernis* Edition

Moss-green cloth, gilt-blocked with Skull and Mandrake device, with black endsheets and endbands. Limited to 77 copies.

22. Papyrus Talisman and Envelope Enclosure

Coloured inks on papyrus. One of 77 hand-drawn talismans depicting the genii of the *Arbor Infernis* or 'Infernal Paradise'.

23. Skull Fetish

Mandrake Root, 2004. Carved by the Author at the summation of the *Arbor Infernis* ritual cycle which gave birth to the *Viridarium Umbris* edition of the same name.

24. Herb-Gathering Knife

Bronze, 2005. Made by the author as a dedication to his guardian angel and patron of the botanical work.

25. Mistletoe (*Viscum Album*)

Essex, England and Mount Diablo, California. Gathered by the author on auspicious dates as part of the sections pertinent to that Herb.

26. Leaf from *Arbor Infernis* magical operations

Colored Inks on Papyrus, 2006.

27. *Viridarium Umbris*, deluxe edition

Full antique smooth brown goat blocked with Serpent and Tree device on front board, green endsheets, brown and gold endbands, olive green grosgrain ribbon marker, slipcase in maroon cloth over boards, limited to 72 hand-numbered copies.

8. *The Epistle of the Tree*

Green card-covered booklet, hand-sewn by Soror S.I., limited to 72 copies accompanying the deluxe edition. A unique mystery-text adjunctive to the book.

29. *Angelos Tricephalos*

Pen and ink illustration from the work, 2004.

30. *Viridarium Umbris*, standard edition

Full iridescent sage green cloth, front boards blocked in bronze foil with emblem of Tree, Serpent, and Kerubim of Midnight's Eden; black endsheets, brown and gold or black endbands, limited to 576 hand-numbered copies.

31. Tree and Serpent die

Engraved Magnesium alloy, for the cover debossing, 2004.

32. Prototype Title Plate

Pen and Ink, 2003.

ONE: *The Grimoire of the Golden Toad*

Andrew D. Chumbley, 1999-2000

One emerged as a private textual emanation of Chumbley's undertaking of 'The Waters of the Moon', the toad-bone ritual known amongst the horsemen, farriers, farmhands and cunning folk of East Anglia. According to Essex lore, the bone obtained by the rite's successful exaction conferred the power of the Devil, and the ability to control or 'witch' animals. In other streams of lore it was a love charm, a medicine, or an angelic lamp to cure or curse. The subject formed the core of Chumbley's undergraduate dissertation at the University of London's School of Oriental and African Studies (SOAS) and has recently been published as *The Leaper Between* (Three Hands Press).

33. *One*, initiatic edition

Full black Morocco with full inset toad on front and back boards, bound by Jytte Beatte of Dansk bog Bindery. Accompanied by large toadskin talisman, blackthorn spine, and toad bone, together with pages from the *Sabatraction*.

34. Hand-painted Talisman of Sabatraxas

Ink and gold leaf on toad leather.

35. Thorns

Whitethorn (*Crataegus monogyna*) and Blackthorn (*Prunus spinosa*), Chelmsford, Essex, England. Both types are employed in the Toad-Bone ritual, but also in witches' bottles and in protective magic.

36. ^{standard}One, ~~initiatic~~ edition

Faux black leather, silver-stamped, with buff endsheets, printed on flecked Birch paper. Limited to 77 numbered copies.

37. Leaf from *The Sabatrachion*

Metallic Ink on Midnight Blue Paper.

The Sabatrachion is a shadow-book of *The Grimoire of the Golden Toad*, composed in an edition of one. Single pages of the book are enclosed with selected copies of *One*, so that its pages are scattered amongst many owners, creating a state of the Book as perpetually unmanifest.

38. Invocation of the Houses of Azha-Christos-Cain

Black and gold ink on red paper, hand decorated by author.

39. Envelope Enclosure

Black ink on white paper.

40. *One*, First Draft Manuscript

Toner on A4 paper, August 1999.

41. Toad Hide

Species unknown, France, early 1960s.

Part of the remaining *materiel* of the book's production. The skins came into the possession of the publisher through ominous circumstances, and their use.

42. Talisman of Sabatraxas

Gold and green ink on Toadskin.

43. Talisman Envelope Enclosure

Hand decorated by the Author, black ink on white paper.

44. Leaf from *The Sabatrachion*

Metallic Ink on midnight blue paper.

45. 'Unum Adversus Omnia' symbol

Engraved Magnesium hot-stamping die for cover of standard edition.

46. Spine Titling Element

Engraved Magnesium Alloy.

47. Image of three initiatic editions of *One*.

Colour photograph taken in December, 2002, when the owners of the three initiatic copies of the book, Andrew Chumbley, Robert Fitzgerald, and Andrew Chumbley, gathered to perform a ritual invoking Sabatraxas, the patron Daimon of the book. This is the only photograph depicting all three copies in one location; the toad-skin talisman is seen in the midst of the three books.

Monadic Transmissions

The *Monadic Transmission* series consists of private works of magic and devotion used solely amongst initiates, usually in an edition of one. Most are authored by the presiding Magister of the Cultus Sabbati. Some of the Monadic Transmissions have, over the years, been ultimately released through Xoanon and thus become public, such as *The Satyr's Sermon*. In rare cases, the Monadic transmissions have been made available to private parties.

48. *The Green Gospel* - early recension

Andrew D. Chumbley, 2002

Folio, black paper-covered boards, drilled binding, with linen paper. 3 copies.

The first incarnation of *The Green Gospel*, an interior work of Andrew Chumbley, consisted of a book of 33 verses incorporating the mystical understandings contained in *The Dragon-Book of Essex*. In August of 2003 the final recension was more than twenty times this length, and unified concepts of all of Chumbley's written works.

49. Blank Book, 2012

Small format, 3/4" high x 3.5" wide. Red, black, and gold on red paper covers. Carefully bound from the hand-marbled endpaper trim from the special edition of *The Psalter of Cain*, it awaits its purpose.

50. *Grammy of Holy Letters*, 2003

Miniature Binding with string and bead closure, edition of one. Mnemonic book for memory and tessellation of the 22 Sacred Letters of the Witch's Alphabet.

51. *The Rite of Qym A-Lum*

Daniel Schulke, 2012

Handbound coptic-stitch book by Soror S.I., decorated with coloured inks by the author. An angelic text subtitled *The Altar of the Most High, being the Writ of the Sovereign Intelligences of the Void Outcast*.

52. *Qol-Qina (The Green Book)*

Andrew D. Chumbley, 2002

Small format, green paper-covered boards, Japanese stab-binding, with handmade paper, hand-written text with coloured illustrations and sigillisation throughout. The Text *Qol-Qina* formed a part of Chumbley's final Great Work, *The Auranon*.

53. Leaf from *A Book Without Pages*

Andrew D. Chumbley, 1996

Black and Gold ink on paper. The text concerns *principia* of magic which are actuated and negated in a single incantation. The text will be published by Xoanon in the near future.

54. *The Recover'd Book of Hosts*

Daniel Schulke, 2006

Small format, full red goat, raised spine bands, ribbon book marker, edition of 1. Concerning the axis of Angelic and Diabolic

guardians of Herbs, the entire book—appearance, contents, size, shape— was discovered and read in a single dream, then transcribed upon waking, hence its 'recovered' state.

55. *Liber Abyssus*

Daniel Schulke, 2010

Hand bound in the style of 18th-century leather trade binding with Cambridge panels, by Soror S.I. in an edition of one. The text concerns the Way of Infernal Descent and the "Shadow-Parades" of the Witches' Sabbat. A portion of this book will appear in the author's forthcoming outer work *The Wayfarer's God*.

56. *A Rite Unto Ghuede*

Andrew D. Chumbley, 1994.

Stapled booklet, word-processor toner on paper.

An ancillary part of the large corpus of work which gave rise to The Draconian Grimoire, the rite was composed with fellow initiate Frater A.D.

57. *Eye of Gnosis*, 2001.

Robert Fitzgerald, from *Eleven Shades of Darkness*.

Metallic ink on paper.

58. *The Gospel of the Sojourner*

Daniel A. Schulke 2000-2001

Moss-Green cloth over boards, gilt stamped coved and spine, gilt endpapers with peacock and swan motif, gold satin ribbon page marker, edition of 2.

Incorporating a Cainite understanding of the Sabbatic Mysterium, the book exposit the foundational meta-structure of 'Midnight's Eden' which underlies *Viridarium Umbris*, its trees, and its magical and metaphysical divisions. This structure, and components from the *Sojourner*, was later used by Chumbley in his interior work *The Green Gospel* (2003).

59. Photo of Wooden Reliquary for Monadic Transmission

Carved Yew, 19th century.

Printed Prospecti

Xoanon announces its works privately to a small and valued clientele through a private subscriber list. Simple printed advertisements have played a minor but important role in the prefiguration of each book's presence in the world. A small selection is included in the present exhibition.

60. *Azoëtia*, first edition, 1992

61. *Qutub*, 1995

Fulgor Limited early prototype.

62. *Viridarium Umbris, Arbor Infernis Edition*, 2006

63. *The Satyr's Sermon*, 2009

64. *Lux Haeresis*, 2011

65. *Eikostos*, 2012



Veneficium, Ars Philtron, 2001.

Ars Philtron

Daniel A. Schulke, 2001

Ars Philtron is a potion-formulary employing the symbols and powers of Furnace, Cauldron, and Cup. A series of 24 watercolour paintings were executed for the book, showing the progression of power from one potion hypostate to the next. Only the special editions contained all 24 paintings, and each standard edition contained only one colour plate. The book had its pre-Xoanon beginning in 1999 as a small staple-bound booklet with art paper wraps, limited to 200 copies, and a hardcover issue limited to 25 copies.

66. Standard edition

Full brown cloth, gilt blocking of eightfold potion wheel on front boards, gold headbands, marble-embossed maroon endpapers of heavy art paper. Limited to 144 hand-numbered copies. All copies signed and sigilised by author.

67. 1999 edition

Stapled booklet in terra cotta heavy paper wraps.

68. Special edition

Dark green skiver, blocked with eightfold potion wheel on front boards, with reversed design on back boards, green and gold endbands, saffron endpapers with embedded grass fibres, satin ribbon book marker with vibrant leaf-green and silvery moss-green faces. The edition was limited to nine copies, though the limitation statement in the book reflects only eight.

69. *Arbor of the Wise*, 2001

Watercolour on cotton rag, Image XI from *Ars Philtron* 24-painting series.

70. *Petition of the Wayfarer to Midnight's Eden*, 2001

Watercolour on cotton rag, Image II from *Ars Philtron* 24-painting series.

71. *Seven Special Editions prior to shipment*, 2001
Colour Photograph.

72. *Preparation of Essence of Bone*, 2007
Colour Photograph.

Ars Philtron: Edition Codex Vasculum

Daniel A. Schulke, 2008

Seven years after the first edition, a second and much-expanded version of *Ars Philtron* was released, in consideration of the scarcity and brevity of the former incarnation.

73. Special Edition

Full brown heavy sheep leather evocative of the brown cloth of the 2001 edition, cover gilt stamped with lunar crescent, three drops and potion cup device, raised spine bands; red gilt endsheets, red tailbands, red satin ribbon page marker, in brown cloth covered felt-lined slipcase limited to 11 hand-numbered copies.

74. *The Vineyard of the Resurrection*

20-page booklet with metallic gold card covers.
A mystery-text appertaining the 'Wine of Midnight'.

75. Poison Cup from the 2005-2007 series of Operations

Bronze, 2007.

76. Endsheets bookmarker

Gilt on red paper with thread, binder's sample.

77. Deluxe edition

Full bottle-green smooth goat, cover gilt-blocked, four raised bands, hand-marbled endpapers in gold, blue, and rust; black endbands, with black cloth-covered slipcase, limited to 72 hand-numbered copies.

78. Potion Cup stamping plate

Engraved Magnesium, used for cover stamping.

79. Standard Edition

Rust cloth-covered boards blocked in dark pewter with potion cup device, heavy café brown endpapers, black tailbands limited to 720 hand numbered copies.

80. *Nectareum Succubus*

Pen and Ink on Paper, 2007

81. *Flask and Bellows*

Pen and Ink on Paper, 2007

The Psalter of Cain

Cultus Sabbati, 2012

Conceived by Andrew Chumbley in 1996, the *Psalter* proceeds from a rich variety of textual and folkloric sources, most notably the foundational root-teachings of the inceptive lineages of the Cultus Sabbati. These teachings concern Cain as the ancient forbear of sorcerers, and the carrier of Witchblood, the magical legacy of the fallen angel Samael and Eve. The textual and graphical content of the book, as well as the unitive design, was a collaboration of many initiates.

82. Special edition

Full crimson goat, gilt stamp of the Trident Cross of Azha-Cain. Red, black and metallic gold hand-marbled endpapers, gilt-blocked spine with Stang-Cross device, title, and publisher's name and six raised bands, gold satin ribbon page marker. Enclosed in a felt-lined slipcase, with black crush-textured paper over boards. Limited to 16 hand-numbered copies.

83. Deluxe edition

Half crimson goat with red linen, gilt blocking of Cainite serpent device on the front edge, and brown endsheets embossed with a serpentine pattern. Red and black endbands, four raised spine bands, and black satin ribbon marker. Gilt trim-outlines on spine-bind and corners on front and rear boards. Slipcased in gray metallic paper over boards, the edition is limited to 171 hand-numbered copies.

84. Serpent-Device test blocking on fabric, 2011

85. Pages from press sheets, two colour letterpress



The Satyr's Sermon

Andrew D. Chumbley, 2009

The Satyr's Sermon may be understood as a witch's poetic treatise on magical liberty, the initiate poised at the fulcrum between license and restraint. Then book unfolds in parable form as a dialogue orated by the twin sexual hypostases of the Sabbatic Agapae – the Satyr and the Virgin. Though the shortest of all of Chumbley's published works, the *Sermon* is a potent testimonial to his powers as mystic, and as magical poet.

86. Original edition

Coptic-stitch small-format book with sapphire-blue boards handbound by Soror S.I. of the Cultus Sabbati. Text written, sigillised, and illustrated with pen and ink by Andrew D. Chumbley, 2003. Accompanied by perfumed silk wrap as originally issued in an edition of one.

87. Box-Reliquary.

Wooden box, hand-illustrated in metallic inks by the author, as issued with Original Edition.



Original *Corpus Satyri* talisman

88. Letterpress Talisman.

Circular talisman emulating the *Corpus Satyri*, a sigillized communion wafer which accompanied Original Edition. Cream ink on heavy paper, issued with the Xoanon release of the Deluxe and '13 Maxims' edition in 2009 and 2010 respectively.

89. Standard edition.

Quarter burgundy morocco and maroon cloth blocked with a satyr's head in black; gilt-blocked spine, with two raised bands, heavy black endsheets, black endbands, in brown cloth-covered slipcase, limited to 333 hand-numbered copies.

90. Thirteen Maxims Edition

Full burgundy morocco blocked with a black-stamped satyr's head; spine gilt-blocked with two raised bands; gold, silver and black hand-marbled endpapers, black endbands. Black cloth slipcase gilt-blocked with a device of a Satyr's head. The unblocked side of the slipcase is pocketed, to contain the *Corpus Satyri* letterpress Talisman. Limited to 13 hand-numbered copies.

91. Satyr-Head Die

Engraved Magnesium alloy, digitally transferred from Chumbley's original drawings.

Lux Haeresis

Daniel A. Schulke, 2011

Lux Haeresis is the first of a two-volume work entitled GAMMÆAS, concerning the arcana of the Witch's Eye and its mutual interaction with sentient luminosity. Treating the twin mysteries of ocular malediction (the so-called Evil Eye), and seership or 'The Sight' as it is known to witches, the book proceeds beyond this duality unto the realm of Telaesthesia –the unique perceptual modalities of the Witches' Sabbath.

92. Standard edition

Iridescent gray cloth over boards, blocked with Gorgon device in black on front board and blocked in black on spine, maroon endsheets, black endbands, limited to 729 hand-numbered copies.

93. Deluxe edition

Halfblack goat with iridescent gray cloth over boards, blocked with Gorgon device in black, three raised spine bands, silver blocking on spine, hand-marbled endpapers, gold endbands, burgundy satin ribbon marker, limited to 81 hand-numbered copies. Slipcase: iridescent gray cloth over boards.

94. Special edition

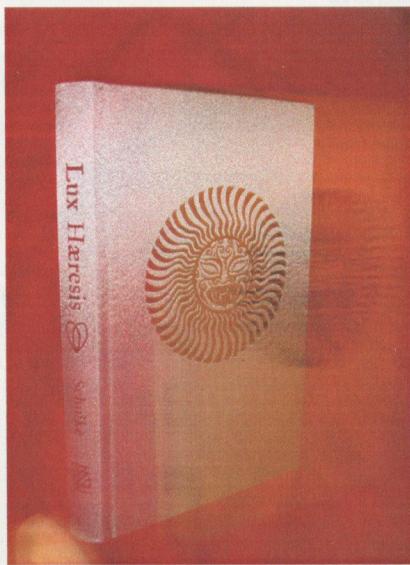
Full two-tone ashen goat with unblocked cover, three raised spine bands, black stamping on spine, maroon gray and black hand-marbled endpapers in reverse bouquet pattern, black endbands, with silver satin ribbon marker, limited to 27 hand-numbered copies.

95. Talisman of *Zha-Baetylon*

Two-colour talisman printed letterpress on heavy cotton rag, from a device drawn by the author, accompanying the 27 Special Edition copies.

96. Unbound press sheets, *Lux Haeresis*.

Two colour lithograph on Mohawk Superfine paper.



Lux Haeresis, standard edition, 2011

