

Kelmescott Bookshop

Rare Books

CATALOG 16

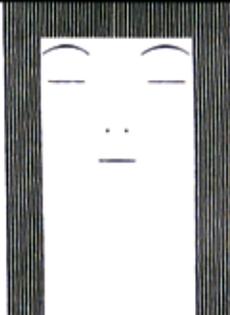
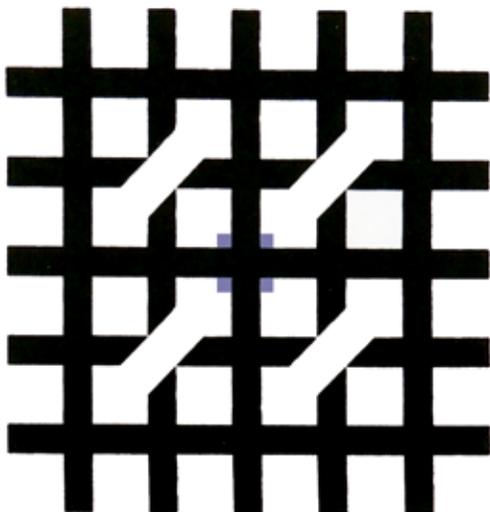


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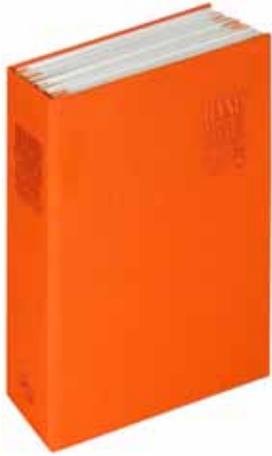


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ABSTRACT ORANGE PRESS

Lauren Emeritz is a book artist, letterpress printer and graphic artist who founded and runs the Abstract Orange Press. She creates prints and books by hand using a Vandercook press and wood type, including type she designs and carves herself. Lauren holds a BFA in Graphic Design from the University of Delaware. She is the President and Creative Director of Abstract Orange, a graphic design firm in Washington, DC, and a letterpress associate at Pyramid Atlantic Art Center in Hyattsville, Maryland.



1. [ABSTRACT ORANGE PRESS]
Emeritz, Lauren,
book artist

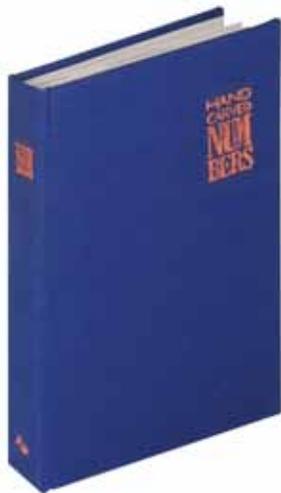
HAND CARVED ALPHABET

Washington DC: Abstract Orange Press, 2016.

Number 15 of 20 copies signed and numbered by

the book artist. This beautifully designed book is in the special collections at the Library of Congress and the University of Maryland. It is one of a series of books that Lauren has done using her handmade type to explore letters, numbers, and shapes. In this accordion style book she has printed her hand carved letters of the alphabet in a bold orange. There is one letter to a page. They have been carved out of linoblock, pine, basswood, and plywood.

Printed on Lettra 220 paper and bound in orange Mulberry paper with debossed titles in gilded orange on front cover and spine. In fine condition. Measures 5.25 x 7 inches. **\$500**

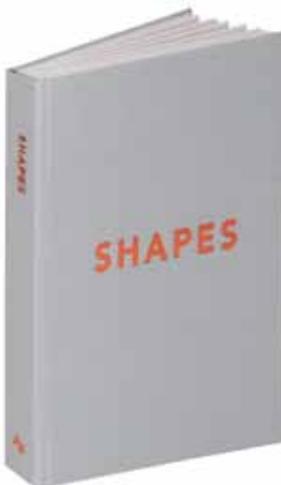


2. [ABSTRACT ORANGE PRESS]
Emeritz, Lauren, book artist

HAND CARVED NUMBERS

Washington DC: Abstract Orange Press, 2017.

Number 6 of 20 copies signed and numbered by the book artist. This boldly designed book is one of a series of books that Lauren has done using her handmade wooden type to explore letters, numbers, and shapes. In this accordion style book she has printed her hand carved wood numbers from 1 to 0 in various bright colors either on a single page or on a fold-out page. Bound in dark blue cloth with title in orange on front cover and spine. In fine condition. Measures 5.25 x 7 inches. **\$375**



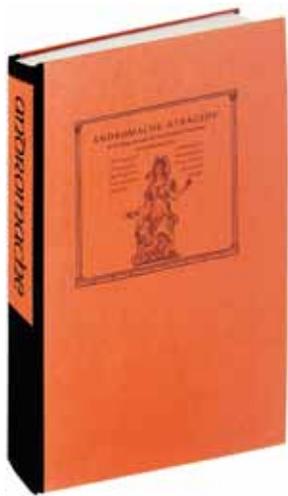
3. [ABSTRACT ORANGE PRESS]
Emeritz, Lauren, book artist

SHAPES

Washington DC: Abstract Orange Press, 2018.

Number 6 of 20 copies signed and numbered by the book artist. This striking book is one of a series of books that Lauren has done using her handmade wooden type to explore letters, numbers, and shapes. This accordion style book juxtaposes a shape as a white space on a blue, grey, or orange background on one page with the shape in that color on a white background on the facing page. Shapes include a circle, square, triangle, arrow, heart, star, and hand. Bound in grey cloth with orange title on front cover and spine. In fine condition. Measures 5.25 x 7 inches. **\$375**





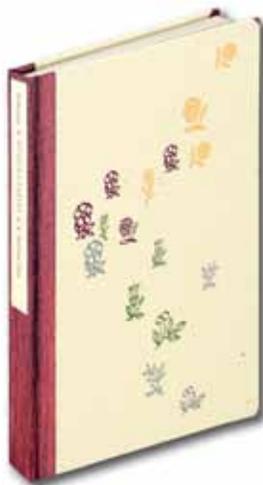
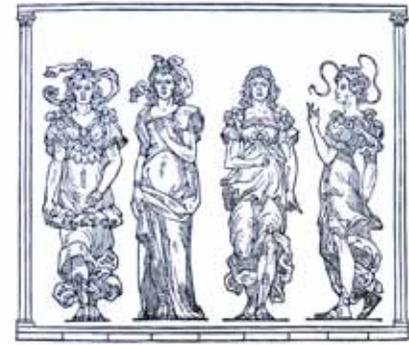
4. [ANVIL PRESS]

*Racine, Jean; John Crowne, translator
Desmond Flower, foreword
Illustrated by Fritz Kredel*

ANDROMACHE: A TRAGEDY. FREELY TRANSLATED INTO ENGLISH IN 1674 FROM JEAN RACINE'S "ANDROMAQUE"

Lexington, KY: Anvil Press, 1986. Number 11 of 100 copies. According to an article by Burton Milward, "Private Press Tradition in Lexington, Kentucky," published in 1992 in the *Kentucky Review*, the Anvil Press was part of the resurgence of fine press printing in Lexington, led by Joseph Graves, who was influenced and taught by Victor Hammer. The Anvil Press was unusual in that it was an association comprised of ten members, inspired and

guided by Hammer and his wife, Carolyn. Their books were printed on any one of the several presses owned by members of the group, and were sold at cost. This Greek tragedy in five acts, written in verse, was composed by Racine at the age of 27 and performed at the Court of Louis XIV. Bound with black cloth spine and red paper covered boards with red paper title label to spine. Pristine with numerous illustrations by Fritz Kredel, a prolific German artist who emigrated to the United States during World War II. In matching red paper dust jacket with black title to spine and front panels. Creasing to jacket and minor wear to edges. Printed in red and black inks at the Windell Press in Victor Hammer's American & Andromaque uncial types. 51 pages. **\$825**



5. [BARBARIAN PRESS]

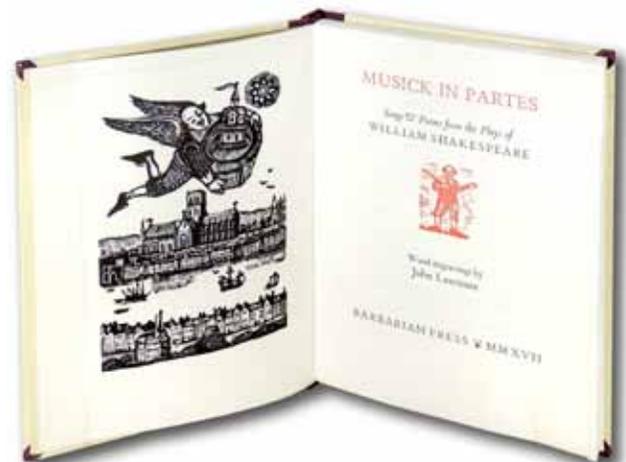
Shakespeare, William

Illustrated by John Lawrence

MUSICK IN PARTES: SONGS & POEMS FROM THE PLAYS OF WILLIAM SHAKESPEARE

British Columbia, Canada: Barbarian Press, 2017. One of 50 regular copies from an edition of 110 copies with 60 deluxe copies. This is the 46th book from this esteemed Canadian private press. Crispin and Jan Elsted write about this charming book: "The sixteenth and seventeenth centuries positively reveled in music. The sudden development of new instruments and styles of musical composition in the early Renaissance had arguably created a profound a shift from the music of the medieval period. The period from 1550 through Shakespeare's life and on into the seventeenth century saw hundreds of composers producing songs, lute music, consort music, dance music, and polyphonic choral music. The first stirrings of what eventually became the orchestra are discernible in the wide range of instruments—viols, rebecs, hurdy-gurdies, lutes, guitars, citterns, trumpets, cornetts, sackbuts, serpents,

recorders, flutes—which were used in multiple combinations. Shakespeare's theatre assumed music to be a natural part of almost any performance. Roughly two thirds of his thirty-eight plays include song texts, and many of those have become established in the canon of lyric poetry in English in their own right. The Elizabethan stage moreover included what was called a 'minstrels' gallery' above the stage, and we know that music was played at dramatic points during performances to create moods or enhance special effects. The texts in the book are in the original spellings of the First Folio or Quarto texts, and there are notes about the poems and a glossary of particularly obscure words." The book is illustrated with tiny thumbnail wood engravings as well as rich full-page black and white illustrations. Printed on Zerkell Smooth White Paper in Poliphilus and Blado types. Quarter bound with a red silk spine and printed paper label. In cream paper covered boards with sprightly small flowers decorating the front cover. Errata slip tipped in rear. In fine condition. 5.5 x 7 inches. Unpaginated. **\$425**



BO PRESS MINIATURE BOOKS

Well known California book artist Pat Sweet, proprietor of the Bo Press, describes herself as creating irresistible miniature books of curiosity, humor, and delight. She creates both miniature (under 3 inches) and macro-miniature (under 1 inch) books. She also makes miniature pocket globes, astronomical instruments, orreries, tellurions, and what she calls occasional oddities.



6. [BO PRESS MINIATURE BOOKS]

Sweet, Pat

STANDING BOOK PRESS

Riverside, CA: Bo Press Miniature Books, (2017). Pat describes this press as: "An imposing standing book press made of oak and basswood, with antique brass accents. Every dollhouse library needs a book press, and this one is worthy of a castle. The screw has four hefty brass handles, and is topped by a terrestrial globe made by me. The "floating" bottom shelf holds a removable bookshelf containing five blank books in a variety of bindings, any or all of which can be placed in the book press. And yes, the press really works!" Size: 7.75 x 3.5 x 2.25 inches. Platen is 2.25 x 1.75 inches with 2 inches of daylight. **\$575**

7. [BO PRESS MINIATURE BOOKS]

Sweet, Pat

MYSTERIOUS BOX

Riverside, CA: Bo Press Miniature Books, 2017. This creation falls into the category of Pat's "occasional oddities" and she told us it is one of her favorites. Pat writes: "I'm sorry to be so vague about this box and its contents, but they defy all my attempts at explanation. The box itself is constructed of painted wood with raised panels of unpolished black shagreen on four sides and the top. The hardware is of antiqued brass. After that, aside from the obvious fact that the box and its mysterious instruments have some scientific purpose, all is guesswork. The top lid, removed, has a paper label of "Jos. Nightengale & Sons, Supernatural and Metaphysical Supplies, Ulm, Yorkshire" on the inside. Lifting the lid reveals an open box lined with turquoise-colored tiles that contain a scroll with what appears to be an astronomical illustration and text in an unknown tongue. The interior of the box holds a pull-out platform (mahogany) holding a celestial globe under a glass dome and on a brass base, and a glass bottle with silver metallic fittings and a red glass top. The label is indecipherable, but the bottle seems to contain fragments of some sort of woody substance. There is an open mahogany drawer holding five rounded brass containers with wooden stoppers and some file cards, and a drawer coming from the roof of the box containing two blank books. The front of the drawer holds several specimen envelopes, each containing a single aromatic leaf. - a glass bottle similar to the one described above, with a brass stopper and containing plant matter. - a slender glass and antiqued brass bottle, empty and unlabeled, a similar brass bottle with a matching brass stopper, a silver metallic square bottle, with a removable stopper or applicator with a sharp pointed end. Perhaps the most curious object in the collections is a silver metallic and glass hemispherical instrument of unknown purpose with an adjustable and removable lens. A sectioned drawer at the bottom holds what appear to be specimens of various kinds, including several keys, a tiny brass bat figurine, some branches of what might be coral, a couple of black shuttlecocks, a metal model of a duck-billed platypus, several gold-colored beads, and other objects. Most of the instruments and specimens are labeled, but even when their characters can be read at all they are not in any language known to me." In fine condition. Measures 3/4 x 2 3/4 x 1 7/8 inches. **\$575**





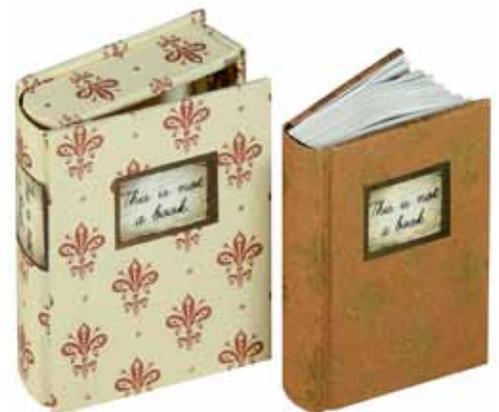
8. [BO PRESS MINIATURE BOOKS]
Sweet, Pat
CHEST OF IMAGINARY MAPS

Riverside, CA: Bo Press Miniature Books, 2017. Unique. Pat writes: "What with fantasy novels and table-top and role playing games, amateur cartography is more popular now than it's ever been in history. Novelists in particular have often delighted their readers with endpaper maps. I've collected thirteen such maps, rolled them up, and put them in a pretty wood and leather case. The maps are: *Treasure Island* - Robert Lewis Stevenson; *Barsetshire* - Anthony Trollope ; *Gulliver's Maps* - Jonathan Swift; *The Land of Kadigan* - Pat Sweet; *Ocean Chart* - Lewis Carroll; *Poictesme* - James Branch Cabell; *Utopia* - Sir Thomas More; *The Pilgrim's Progress* - John Bunyan; *Mercury* - E.

R. Eddison; *Fairyland* - Bernard Sleigh. The chest is made of varnished (but unstained) mahogany with triangular brass decorations on the sides. The chest has inserts of dark blue kid leather taken from an antique glove. I've used the three points on the glove to add some textural interest to the inserts. There is a pull out shelf that reveals a hidden compartment in the bottom of the chest." 2 x 3 x 1.5 inches. In fine condition. **\$365**

9. [BO PRESS MINIATURE BOOKS]
Sweet, Pat
THIS IS NOT A BOOK

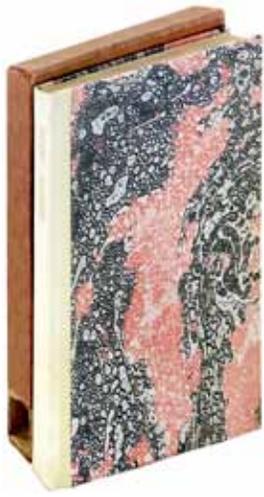
Riverside, CA: Bo Press Miniature Books, 2010. This book is from a small open edition. According to Pat: This is a "book inside books inside a book inside a book-shaped box. This has been called the Droste effect, after their recursive advertisements. The book inside this book-shaped box is a collection of jacket designs for books that only exist inside real books: *The Necronomicon*, *The Whole Art of Detection*, *If On A Winter's Night A Traveler*. Each is presented as if hidden inside a hollow book, for yet another layer of un-reality. The title, of course, is from Magritte's famous painting of *This is Not a Pipe*." Bound in tan paper with gold fleur-de-lis and title label pastedown on front cover. Housed in a matching cream paper covered slipcase with title labels to the spine and front panels. In fine condition. Size: 2 1/4 x 1 7/8 x 5/8 inches. 78 pages. **\$110**



10. [BO PRESS MINIATURE BOOKS]
Hopkins, Gerard Manley; Pat Sweet, book artist
THE WINDHOVER

Riverside, CA: Bo Press Miniature Books, 2017. Unnumbered limited edition. Signed by the book artist. This is another inventive and lovely miniature book by Pat. It received the Annual Distinguished Book Award at the 2018 annual conclave of the Miniature Book Society. She writes of her book: "I saw this morning's minion . . . The kestrel Hopkins saw that May morning in 1877 became one of the most beautiful and breathtaking sonnets of the 19th century. Hopkins, a great technical poet, was inspired by the sight of the hovering bird as a mystical connection with something beyond and above nature, The poem is dedicated "To Christ our Lord. " She continues: "I've tried to justice to the complexity and delight of the poem by using a complicated little dos à dos à dos binding, with the poem in the middle. The two outer folds open to reveal a pop-up pair of foldout wings, their colors taken from the American kestrel. The book is bound in paper printed with a blue sky with fleecy clouds. The book is enclosed in a slipcase bound in the same paper." In fine condition. 2.75 x 1.75 inches; slipcase is 3 x 1.75 x .75 inches. 32 pages. **\$120**





11. [BREMER PRESSE]
Emerson, Ralph Waldo
 NATURE

Munich: Bremer Presse, 1929. Number 237 of 250 copies printed in Germany for Random House. An additional 280 copies were printed for Bremer Presse subscribers. This handsome book provides an excellent example of the fine printing done at the Bremer Presse. The press produced books from 1911 to 1934, with a break during World War I. Stylistically influenced by the English Doves Press, the press was a strong influence on German book arts. Ralph Waldo Emerson's essay, "Nature," was written in 1836. In the essay Emerson put forth the foundation of transcendentalism, a belief system that espouses a nontraditional appreciation of nature. Transcendentalism suggests that the divine, or God, suffuses

nature, and suggests that reality can be understood by studying nature. Bound in grey, white, and red decorated paper boards with a cream vellum spine. Top edge gilt, with deckled fore-edge and bottom edge. Gilt author and title to spine. Letterpress printed on Zanders handmade paper in black and red, with red title and initials designed by Anna Simons. The book is in near fine condition with gift inscription on front free endpaper: "To Mona, in the way of German propaganda, devotedly, Rudy New York - Christmas - 1929." With the scarce red paper dust jacket, very good with small repaired tear on bottom edge. Housed in the also scarce red slipcase with one inch piece torn away from the top of spine, nicks at bottom of spine, some rubbing. 86 pages. **\$625**



12. [CATAWBA PRESS AND KAT RAN PRESS]
Bourbeau, David P., introduction
 PASTE PAPERS OF THE PIONEER VALLEY

[Northampton, MA]: Catawba Press and Kat Ran Press, [2011]. Number 13 of 20 deluxe copies produced for an exhibition of nineteen paste papers done by paper artists from the Pioneer Valley in western Massachusetts, which has been a center for book artists since the beginning of the twentieth century. This stunning production includes a paste paper sample from each of the artists, along with a companion booklet. The booklet includes an informative introduction, originally written in 2005 by printer and bookbinder David Bourbeau, about various printers, binders, illustrators, and paper makers from the area. A good part of the introduction focuses on the art of creating paste papers. The rest of the booklet includes biographies of the artists in the exhibition along with reproductions of their paste papers. There were 300 copies of the softcover booklet

printed. The paper artists included in this exhibition are Carol J. Blinn, Amy Borezo, David P. Bourbeau, Meredith Broberg, Claudia Cohen, Sarah Crieghton, Babette Gehrich, Daniel Gehrich, Peter Geraty, Stephanie Gibbs, Elisabeth Hyder, Sami Keats, Daniel E. Kelm, Kylin Lee, Amy Morris Pickens, Julia Leete Rabin, Mark Tomlinson, Lisa Van Pelt and Arno Werner. Each exhibitor is represented by a gorgeous original paste paper sample. The variety of designs, patterns, and colors they used illuminate the artistic possibilities of this paper art technique. Each of the samples is mounted in a white archival board passe-partout with the artist's name on the front. The paste papers can be removed from their mountings for closer examination. The paste papers and booklet are housed in

a grey cloth covered clamshell box with a paper title label to spine. Paper samples are 8 x 10 inches; passe-partouts are 12 x 14 inches; box is 12.5 x 14.5 inches. In fine condition. **\$2,500**





13. Busquets, Carla
THE KRAKEN

Barcelona: Carla Busquets, 2018. A unique artists' book. Signed by the artist on the back of the last leaf. This one-of-a-kind book includes eight original drawings rendered in black ink on four folios mounted on five wooden dowels. The piano hinge structure is based on innovations by renowned book artist Hedi Kyle. Formerly a conservator in the UK, Canada, and Spain, Busquets, a skilled young paper artist, opened her own studio, La Frivé, in 2017 where she hosts workshops for paper artists of all ages in addition to practicing her craft. In her artist's statement Busquets says: "I mostly work with paper. I love the versatility of

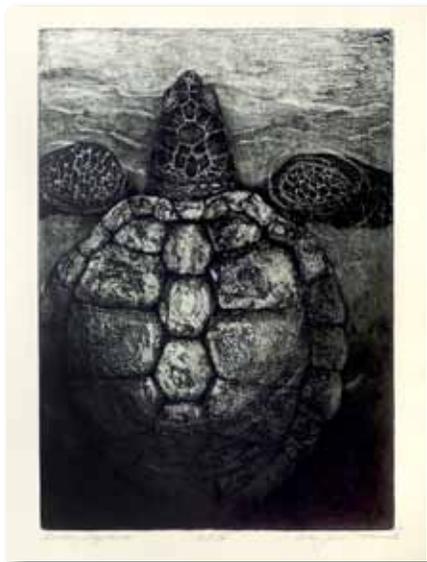
the material, how easy it is to manipulate and also the skill required to turn it into delicate work. I use drawing and paper to explore the boundaries of book structures to create a story. Imagining a picture that goes beyond the illustration with mobile and tri-dimensional parts as in pop-up books gives me new possibilities to transport the spectator." In this beautifully done work Busquets depicts the fearsome Kraken, a legendary creature that resembled a giant squid and was known for destroying ships. Here its massive tentacles rise from the churning waves as it approaches a doomed ship. Drawn on Canson drawing paper mounted on five hand cut 5mm diameter bamboo dowels. Drawn with a Minsubishi Uni Pin black fine line with water and fade proof pigment ink. Size: 17cm x 12.5 cm x 3 cm. In fine condition. **\$600**

CHELONIIDAE PRESS

Alan James Robinson founded the Cheloniidae Press in 1979. All books issued by the press were designed and illustrated by Robinson, who is particularly well known for his depiction of animals, birds, and nature. He has collaborated with many fine artists and craftsmen/women to create beautiful and scholarly books. His fine productions are in many public and private collections worldwide. In addition to his books, Alan is a master printmaker. Below is an offering of several of his scarce prints.

14. [CHELONIIDAE PRESS]
Robinson, Alan James, artist
BALD EAGLE

[Northampton, MA]: Cheloniidae Press, 1979. A stunning black and white print of a majestic bald eagle in flight. This is the last available print of a sold out edition of 50. Signed and dated by Robinson The eagle is shown from the side with his head extended and wings held wide. In fine condition. Image is 17.5 x 23.5 inches; in mat it is 21.5 x 25 inches. **\$500**



15. [CHELONIIDAE PRESS]
Robinson, Alan James, artist
BEACHING LOGGERHEAD TURTLE

Northampton, MA: Cheloniidae Press, [1980]. Artist's Proof IV. Signed, titled, and numbered by Robinson. According to the artist this was an unpublished print with only two ever printed. This striking black and white print depicts a loggerhead turtle looking forward as it transitions from water to sand. It appears to be emerging from the dark, moving toward light. Printed on a sheet of fine heavy paper measuring 21 x 28 inches. The image is 17.5 x 23.25 inches. In fine condition. **\$800**



16. [CHELONIIDAE PRESS]
Robinson, Alan James, artist
TURTLE ARMOR - SELF PORTRAIT

Northampton, MA: Cheloniidae Press, 1978. State Proof. One of only a few copies printed for Robinson's Masters Thesis Show in 1978. With title, state proof, and signature in pencil on the lower margin. This striking black and white print of Robinson in turtle armor and with an image of a turtle and its skeleton next to him anticipates his founding of the Cheloniidae Press the following year. Cheloniidae is the name given to a family of Sea Turtle species. Robinson is shown in profile up to his shoulders and his turtle armor on his head and body giving him the air of a Renaissance man. The turtle images are meticulously and realistically depicted. Image is 17.5 x 23 inches on heavy paper measuring 21 x 27 inches. In fine condition. **\$800**

17. [CHELONIIDAE PRESS]
Robinson, Alan James, artist
FLYING GREAT HORNED OWL

Northampton MA: Cheloniidae Press, n.d. State Proof signed by the artist. A stunning original print, never published and the only copy ever printed. The image depicts an owl flying in the dark of night. Most of the surface is a profound black, with the hunting owl visible by moonlight. The print is 17.5 x 23 inches and measures 22 x 27 inches with the mat. In fine condition. **\$500**



18. [CHELONIIDAE PRESS]
Robinson, Alan James, artist
HIPPO WALK

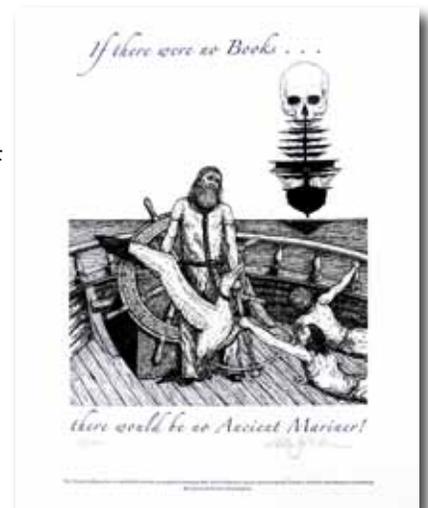
[Northampton, MA]: Cheloniidae Press, n.d. State Proof. This marvelous black and white etching of a walking hippopotamus is a one of a kind print signed by the artist. The hippo appears to be walking toward the viewer with his head etched in particular detail. In fine condition. 22 x 28.5 inches. **\$1,200**

If There Were No Books ... print series:

Robinson has also launched a new series of original prints celebrating the book that are among his first new work in many years. The most recent are featured below. Each is a letterpress printed broadside limited to 100 copies and signed and numbered by Robinson. They were printed by master printer Art Larson from a relief etching by Robinson on archival Cranes Letter paper. Each print is 11 x 14 inches.

19. [CHELONIIDAE PRESS]
Robinson, Alan James (Samuel Taylor Coleridge)
IF THERE WERE NO BOOKS ... THERE WOULD BE NO ANCIENT MARINER!

Easthampton, MA: Cheloniidae Press, 2018. One of 100 signed copies. Broadside featuring an image of the Ancient Mariner on his ship and the quote "If there were no books ... there would be no Ancient Mariner!" This broadside references Coleridge's famous poem "The Rime of the Ancient Mariner." **\$95**





20. [CHELONIIDAE PRESS]
 Robinson, Alan James (Mark Twain)

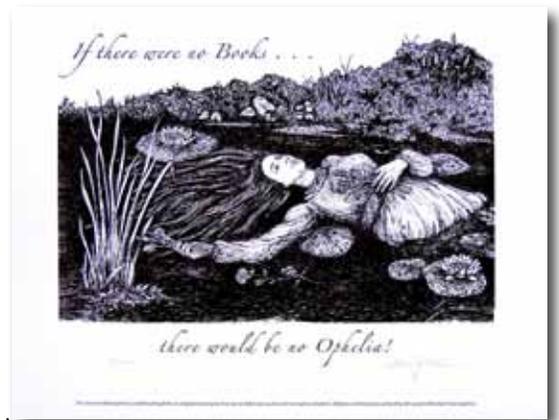
IF THERE WERE NO BOOKS ... THERE WOULD BE NO TOM AND HUCK!

Easthampton, MA: Cheloniidae Press, 2018. Limited to 100 copies. Broadside featuring an image of Tom and Huck and the quote "If there were no books ... there would be no Tom and Huck!" This broadside references Mark Twain's novel *Adventures of Huckleberry Finn*. **\$95**

21. [CHELONIIDAE PRESS]
 Robinson, Alan James
 (William Shakespeare)

IF THERE WERE NO BOOKS ... THERE WOULD BE NO OPHELIA!

Easthampton, MA: Cheloniidae Press, 2018. Limited to 100 signed copies. Broadside featuring an image of Ophelia from Shakespeare's *Hamlet* and the quote "If there were no books ... there would be no Ophelia!" **\$95**



22. [CHELONIIDAE PRESS]
 Robinson, Alan James (Edgar Allan Poe)

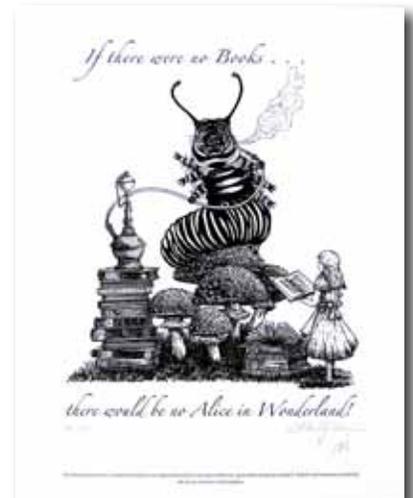
IF THERE WERE NO BOOKS ... THERE WOULD BE NO BLACK CAT!

Easthampton, MA: Cheloniidae Press, 2018. Limited to 100 copies. Broadside featuring an image of a cat and the quote "If there were no books ... there would be no Black Cat!" This broadside references Edgar Allan Poe's classic short story "The Black Cat." **\$95**

23. [CHELONIIDAE PRESS]
 Robinson, Alan James (Lewis Carroll)

IF THERE WERE NO BOOKS ... THERE WOULD BE NO ALICE IN WONDERLAND!

Easthampton, MA: Cheloniidae Press, 2018. Limited to 100 copies. Broadside featuring an image of Alice with the hookah smoking caterpillar and the quote "If there were no books ... there would be no Alice in Wonderland!" **\$95**



24. [CHELONIIDAE PRESS]
 Robinson, Alan James (Lewis Carroll)

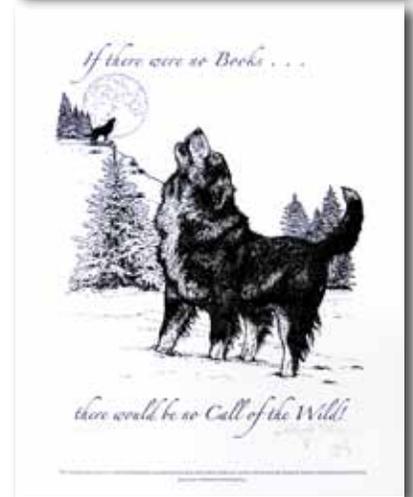
IF THERE WERE NO BOOKS ... THERE WOULD BE NO JABBERWOCK!

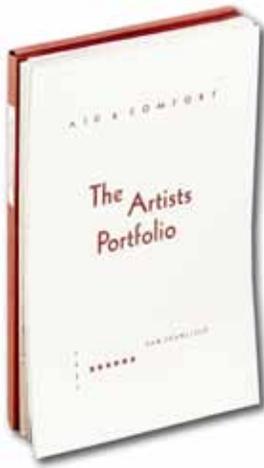
Easthampton, MA: Cheloniidae Press, 2018. Limited to 100 copies. Broadside featuring an image of the Jabberwock and the quote "If there were no books ... there would be no Jabberwock!" This broadside references Lewis Carroll's *Through the Looking-Glass*. **\$95**

25. [CHELONIIDAE PRESS]
 Robinson, Alan James (Jack London)

IF THERE WERE NO BOOKS ... THERE WOULD BE NO CALL OF THE WILD!

Easthampton, MA: Cheloniidae Press, 2018. Limited to 100 copies. Broadside featuring an image of the dog Buck, a wolf, and the quote "If there were no books ... there would be no Call of the Wild" This broadside references Jack London's novel *The Call of the Wild*. **\$95**





[AIDS BENEFIT]

26. Curtan, Patricia and Will Powers

AID & COMFORT: THE ARTISTS PORTFOLIO. SAN FRANCISCO, 1987

One of 500 copies. Scarce. This is the first and only edition of this artists' portfolio that was conceived as an additional fundraising effort to supplement a benefit dinner performance held June 8, 1987 to raise money for people fighting AIDS. The initial effort was spearheaded by a group of San Francisco restaurateurs. The portfolio drew upon the talents of chefs, artists, writers, and printers. Fine artists selected current works to be reproduced. Restaurants contributed recipes, and food writers also contributed recipes and essays. The result was the production of twenty-three stunning broadsides. They delight with their diversity and fine printing. Among the well-known restaurants of the time participating were Campton Place, Chez Panisse, China Moon Cafe, Fog City Diner, Greens at Fort Mason,

Square One, Stars, and the Zuni Cafe. Food writers included Diana Kennedy, James Beard, M.F.K. Fisher, Richard Olney, and Calvin Trillin. Printers included Arion Press, Matrix Press, Moving Parts Press, Stinehour, Peter Koch, and the Artichoke Press. All of the work was donated. This portfolio includes four pages of preliminaries, the 23 broadsides, and 10 color reproductions on glossy paper of artwork by contemporary artists. Housed in a stiff red paper portfolio with printed spine label. All in fine condition. 9 x 13.25 inches. **\$825**



[MOVABLE BOOK]

27. [FLYING FISH PRESS]

Chen, Julie and Lois Morrison

A RECUERDO FOR STE. OSTRICH

Berkeley: Flying Fish Press, 2017. Number 13 of 50 copies. Written and illustrated by Lois Morrison. Designed and printed by Julie Chen. Book artists Julie Chen and Lois Morrison have been friends for 40 years and have worked together on three artists' book collaborations including *Ste. Ostrich in Manhattan: The Visitations of a Martyr* (1990) and this, their most recent work — *A Recuerdo for Ste. Ostrich*. Julie Chen is an internationally known book artist who has been publishing limited edition artists books under the

Flying Fish Press imprint for over 30 years. She is also a professor of book art at Mills College in Oakland, California. Lois Morrison has been producing both paper and fabric books for more than 30 years. A recuerdo is a memento, which in this work is a votive offering to a saint or divinity given in gratitude or devotion. In Mexico there is a long tradition of these offerings that give thanks for a miracle or favor. This house-shaped votive with a triptych structure recounts several stories about Ste. Ostrich. The outside tells about and shows the intercession of the Sainte when a breakdown strands a mother and daughter in the desert. Inside are a series of connected stories recounting the ostrich's saga – her unappreciated and refused gift of sand, first at the birth of the baby Jesus, then by the sisters in a convent, then by the people of the Mexico. All this leads to her martyrdom and later beatification. This work seems to be looking through a glass darkly – the gift from the ostrich is rejected by all and the ostrich is depicted here within the triptych as a movable creature who breaks her neck trying to bury her head at the bottom of a swimming pool. But ultimately it is seen that even the seemingly most unworthy, even the lowly ostrich who "God hath deprived ... of wisdom ...[and] understanding" (Job 39: 13-17) is valuable and able to perform miracles. Ex-voto painting on front covers created by Elizabeth Collins. Printed letterpress on a variety of papers including paper made at Papeterie Saint-Armand. Book and artifacts made and assembled at Flying Fish Press. *Ste. Ostrich* is made to move by pressing a lever extending from the right side of the book. There is a pullout drawer that opens in the front that houses related artifacts and the colophon. Text in English and Spanish. The house-shaped structure measures 9.25 x 12 x 3 inches. In fine condition. **\$1,200**





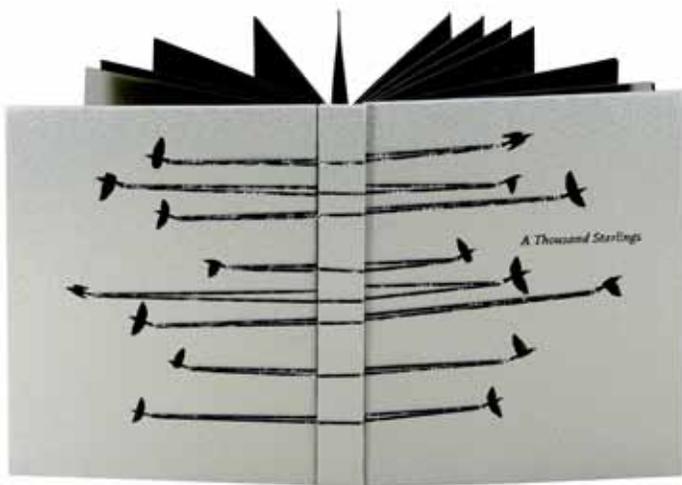
[MOVABLE BOOK]

28. [FLYING FISH PRESS]

Chen, Julie, book artist

TRUE TO LIFE

Berkeley: Flying Fish Press, 2004. Number 96 of 100 copies signed and numbered by the book artist. Julie Chen is one of the foremost book artists practicing today. Since she established the Flying Fish Press in 1987 her books have been recognized for their meticulous craftsmanship and their imaginative interweaving of content and structure. Her books emphasize three-dimensional and movable structures and fine press printing. In her artist's statement, Ms. Chen says that her work is heavily rooted in the idea of the book as a physical object and time-based medium. "True To Life is about the subtle yet powerful influence that memory has on daily life. Personal history, while seemingly rooted in fact, may contain more meaning as narrative than it does as documentation of truth. In the form of a tablet with sliding pages, *True to Life* offers an innovative physical structure that corresponds to the shifting nature of memory, allowing the reader to create different combinations of text and image and thus alter the content of the piece, deliberately or by chance, with each reading" [from Julie's description]. The image that appears on each page is one section of a long continuous visual timeline that can never be viewed all at once. This intricate work is letterpress printed using a combination of pressure plates, woodblocks, and photopolymer plates. It was assembled and bound at the press with expert assistance from book artist Macy Chadwick. The maroon cloth covered tablet, with wooden handles and plexiglass window, measures 9.5 x 14.75 inches. Housed in a maroon cloth box that contains a lifting floor with a built-in prop that can hold the tablet in an upright position for reading and display. The box dimensions are 10 x 15 x 2.5 inches. In fine condition. **\$1,800**



29. [GAZELLE AND GOAT PRESS]

Alpers, Rhiannon

A THOUSAND STARLINGS

San Francisco: Gazelle and Goat Press, 2016. Number 12 of 30 copies. Signed and numbered by Rhiannon Alpers, the book artist and its author. She is a papermaker, letterpress printer and book artist, with an MFA in Book and Paper Arts from Columbia College Chicago and a BA in Book Arts from UC Santa Barbara. In addition to creating books and providing custom commissions from her California studio, Rhiannon has taught book arts at numerous institutions and has been exhibited nationally. The artist says "this book was inspired by sleep-deprived dreams as a new mother

in the summer of 2016. It explores an imagined journey, being carried through the comfort of one's dreams. A journey guided by a murmuration of a thousand starlings, undulating and wisping through the evening sky, their soft voices calming and cooing as they head into the unknown." She further states that the book abounds in metaphors and symbolism. This lovely work is letterpress printed with an underlayer of hand painted stars, on Somerset Velvet Black. The endpapers are Fabriano Tiziano Anthracite and the book is bound in Asahi Grey Crepe bookcloth. With foil stamped birds and title. In fine condition. Unpaginated. **\$440**





[WOMEN'S RIGHTS / FOOT BINDING]

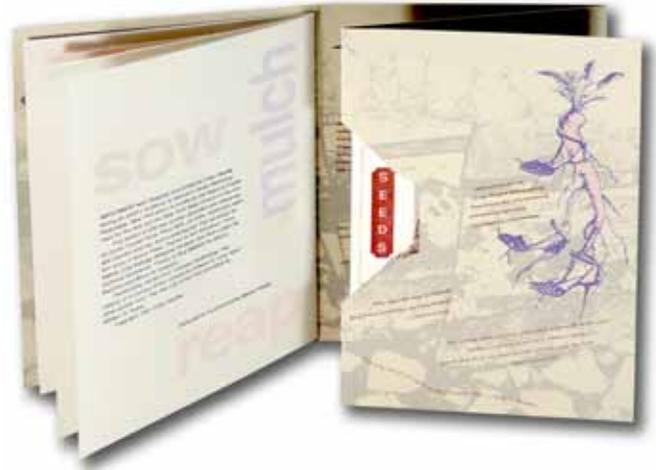
30. Gaulke, Cheri

IMPEDIMENT

Rosendale, NY: Women's Studio Workshop, 1991. Limited to 200 copies. California visual artist, Cheri Gaulke (1954 -), is best known for her role in the Feminist Art Movement in southern California in the 1970s, including performance art pieces. She has received numerous awards and grants and has exhibited her work around the world. This is an artist's book about women's feet and the abuse of their footwear including the Chinese custom of footbinding and the Western tradition of wearing high heel shoes. Features quotes from *Chinese Footbinding: The History of a Curious Erotic Custom* by Howard S. Levy and *The Sex Life of the Foot and Shoe* by William A. Rossi.

Silkscreen and letterpress printed on

various papers including a handmade paper created with toenails and hair embedded. With one pop-up that holds a seed packet (pop-up designed by Kim Knox of Nexus Press). The packet (which includes a small metal high heeled shoe) instructs gardeners to plant the "seed" using their feet, being sure to "wiggle your toes in the dirt." The packet also includes a card measuring 4 inches long that reads, "This card is the approximate size of a bound foot. Hold the card up to your own foot. Imagine your foot being that size. Have you ever diminished yourself to fit the will of another?" Approximately 16 pages. **\$150**



KAREN HANMER

Karen Hanmer's artist-made books are physical manifestations of personal essays that intertwine history, culture, politics, science and technology. She utilizes both traditional and contemporary book structures, and the work is often playful in content or format. Karen is also a noted binder and won the winner of the Jury Prize for Binding in the 2009 Helen Warren DeGolyer American Bookbinding Competition. One of only ten graduates of the American Academy of Bookbinding's Fine Binding program, she has studied with many notable fine binders. She exhibits widely, and her work is included in collections ranging from Tate Britain and the Library of Congress to UCLA and Graceland. Her masterful bindings wed the ancient art of book binding with the high tech use of the computer to aid her process.



[DESIGNER BINDING]

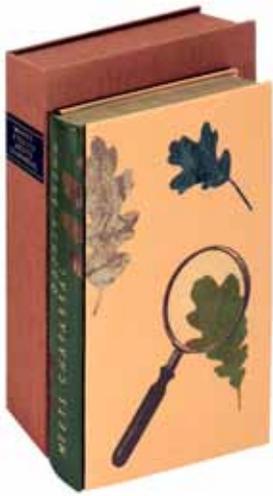
31. [KAREN HANMER]

Wolfe, Tom; Karen Hanmer, binder and book artist
THE RIGHT STUFF

New York: Farrar, Straus and Giroux, 1979, 2011.

This spectacular signed unique designer binding for a first edition of Tom Wolfe's *The Right Stuff* was inspired by Wolfe's notion of single combat warriors battling the Cold War in the heavens on behalf of the US and USSR. Further inspiration was taken from space-themed advertising of the era. The binding thus incorporates various patriotic and space race icons from the US and USSR, portrayed as constellations, planets and spacecraft. In full black goatskin binding with laced-in boards, edge-to-edge black goatskin

doublures, and black suede flyleaves. The boards are decorated with the space related images; some are back pared and cushioned onlays, some laser-printed, and some areas sprinkled with gold leaf. The page edges are graphite and gold-sprinkled, and there are hand-sewn silk headbands. The book's original dust jacket is bound in. A beautiful exemplar of Karen's meticulous and creative work. Housed in a black cloth clamshell box with red leather title label to spine. Book measures 8.5 x 5.5. x 1.75 inches. In fine condition. **\$3,500**



[DESIGNER BINDING] 32. [KAREN HANMER]
Chamlee, Rebecca; Karen Hanmer, binder and book artist
WHERE STUCCO MEETS CHAPARRAL

Simi Valley, CA: Pie in the Sky Press, 2014, 2016. The book's writer and illustrator, Rebecca Chamlee, states: "Like the self-taught naturalists of the Victorian era, my recent work examines the intersection of my artistic and scientific interests by collecting and cataloging the natural world. I am inspired to record, interpret and celebrate nature. My new letterpress printed artist book project records and observes the natural world around me." Her creative aesthetic is beautifully complemented by Karen's own. This unique, beautifully executed binding was done from a few printer's proofs that the writer left in sheets for hand bookbinders. Karen's binding uses a design of *Quercus lobata* (valley oak) leaves and vintage botanical instruments that reference the author's documenting of the native flora



surrounding her home in an arid inland valley in Southern California. In a German Bradel binding with a green goatskin spine, boards covered in orange Khadi handmade paper with Cave paper onlays and pigment inkjet printed illustrations. With three-color hand-sewn silk endbands, and the top edge decorated with sponged gilt acrylic, with acrylic pochoir on spine, and hand-titling in gold foil. Roma endpapers. The book measures 9 x 6 x 1 inches. Housed in a brown cloth bound clamshell box with leather title label to spine. In fine condition. **\$3,000**

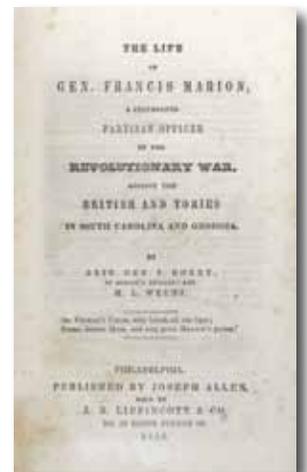
[DESIGNER BINDING] 33. [KAREN HANMER]
Melville, Herman; Barry Moser, illustrator; Karen Hanmer, binder and book artist
MOBY DICK; OR, THE WHALE

Berkeley: University of California Press, 1981, 2018. Karen designed and constructed this exquisite unique signed binding for this first trade edition of the famous Arion Press's 1979 edition of *Moby Dick* with its striking illustrations by renowned illustrator Barry Moser. Her binding is based on the non-adhesive "clip-on cover" structure developed by UK binder Kathy Abbott. Bound in white limp calf vellum case with tabbed corners. Hand titling to spine is done in 22k moon gold, with a blue acrylic line applied through stencil along the bottom edges of the front and rear covers. The endpapers are of handmade Ruscombe Mill pale wove paper in a single folio with hooked flexi endleaf. The top edge of the text block is covered with graphite. Karen writes: "The pale vellum references the white whale, and the blue line a turbulent sea. The stark contrast between these elements mirrors the horror steadily building in anticipation of the Pequod's encounter with Moby Dick. Use of blue inside and out also references the color of the initial caps in the Arion Press and Deluxe California editions of this text." This impressive binding pays honor to one of the great American novels. Book measures 10.5 x 7 x 1.5 inches. Housed in a dark blue clamshell box with a white gilt and blue title label to spine. In fine condition. **\$2,500**



[DESIGNER BINDING] 34. [KAREN HANMER]
Horry, Brig. Gen. P. and M.L. Weems; Karen Hanmer, binder
**THE LIFE OF GEN. FRANCIS MARION, A CELEBRATED PARTISAN
 OFFICER IN THE REVOLUTIONARY WAR AGAINST THE BRITISH AND
 TORIES IN SOUTH CAROLINA AND GEORGIA**

Philadelphia: Joseph Allen, 1855, 2016. Karen writes about this work: "This binding was created for an exhibit in Charleston, SC. As a Midwesterner unfamiliar with the area, I inquired about local icons and incorporated several: an antiquarian text block on the local Revolutionary War hero "The Swamp Fox" decorated with South Carolina's palmetto motif, on a background of the once ubiquitous "Charleston green." The result is this masterfully constructed and executed unique designer book binding that perfectly befits the text.

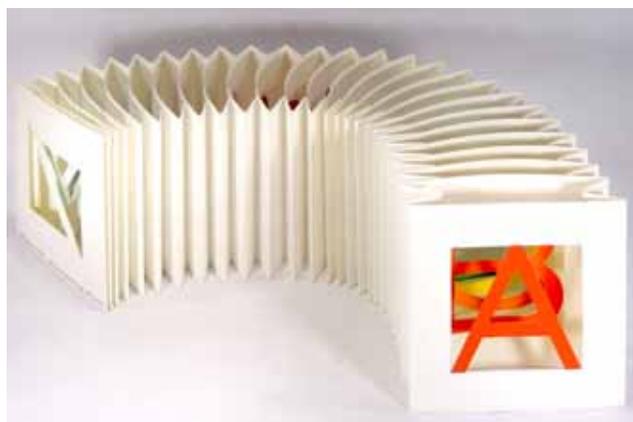


Bound in full green goatskin with back pared onlays in several shades of green, tooling and hand-titling in blind along bottom edges of the boards. With three-color hand-sewn endbands and three edges sprinkled in three colors of acrylic. Marbled endpapers by Pamela Smith. Measures 7.5 x 4.5 x 1 inches. Housed in green cloth clamshell box with green leather spine label. In fine condition. 252 pages. **\$3,500**

[TRUMP ADMINISTRATION]

35. Hanmer, Karen
#GREAT AGAIN #BELIEVE ME

Glenview, IL: Karen Hanmer, 2018. Number 7 of 30 copies. In this small but powerful work, Karen Hanmer offers a scathing look at what has been happening in the United States since January 2017. From Access Hollywood through the Mueller investigation to white nationalist support, #Great Again #Believe Me documents contemporary American personalities, pronouncements, slogans, scandals, policies and crimes, complemented by the metaphor of a deconstructing US Capitol. The text is printed in inkjet on binders' board and juxtaposed with black and white photos of the US Capitol as it was constructed, but shown in reverse order to seemingly deconstruct. The book is bound in the Jacob's Ladder artists' book structure, which is borrowed from a folk toy traditionally made of blocks of wood held together with ribbons. The structure is held from one end and allowed to dangle vertically. When the block being held is tilted, the remaining blocks flip over in succession, producing a cascading visual effect. Housed in clamshell case of archival board. In fine condition. 21.5 x 2.5 inches extended; 3.5 x 2.5 x .75 inches closed. **\$300**

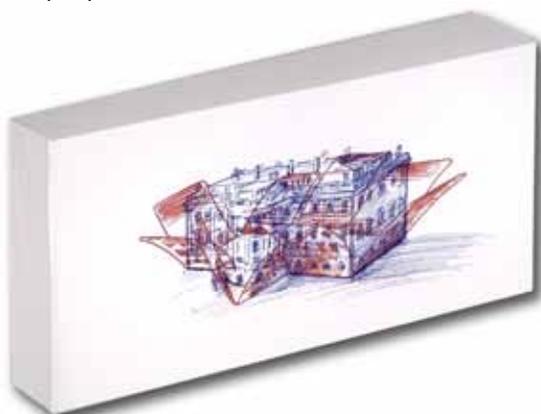


36. Hanmer, Karen
THE SPECTRUM A TO Z

Glenview, IL: Karen Hamner, 2003. Number 13 of 20 copies. Signed and numbered by the book artist. An engaging tunnel book by Karen Hamner who is well known for her expertise with various book structures. For this playful work she created paper cut-outs of the letters of the alphabet that were colored using pigment inkjet prints to run through the color spectrum and back. Book is 5 x 5 x 18 inches when expanded; 5 x 5 x 1 inch when closed. Housed in an archival square grey box with title label giving the book artist's address and number of this copy. In fine condition. **\$400**

37. Hanmer, Karen
CRYSTALS

Glenview, IL: Karen Hamner, 2000. Number 7 of 20 copies. This engaging book is done with an intricate carousel (also known as star) structure. This carousel book tells the story of the sensuous pleasures of a straight-laced child's twilight summer walk to the candy store to purchase caramel "bull's eyes," in the company of the free-wheeling children from the family next door. It incorporates family and neighborhood photographs with the text, printed on spiral forms, relating the memory - walking to the candy store called Crystals. The final image is of nostalgic pieces of candy popular at the time. Images were reproduced from pigment inkjet prints. Book is 7 x 7 inches when closed, and a 7 inch tall carousel when opened. Housed in an archival stiff paper storage box. In fine condition. **\$600**



[G.W. BUSH ADMINISTRATION]

38. Hanmer, Karen
THE HOUSE THAT GEORGE BUILT

Glenview, IL: Karen Hanmer, 2009. Number 50 of 100 copies. Signed and numbered by the book artist. In this flip book an image of the White House deconstructs to represent blunders and evil-doings after the 2001 inauguration. Created with pigment inkjet prints. The illustration was done in collaboration with Henry Maron. In fine condition. Measures 2.5 x .5 x .75 inches. **\$40**



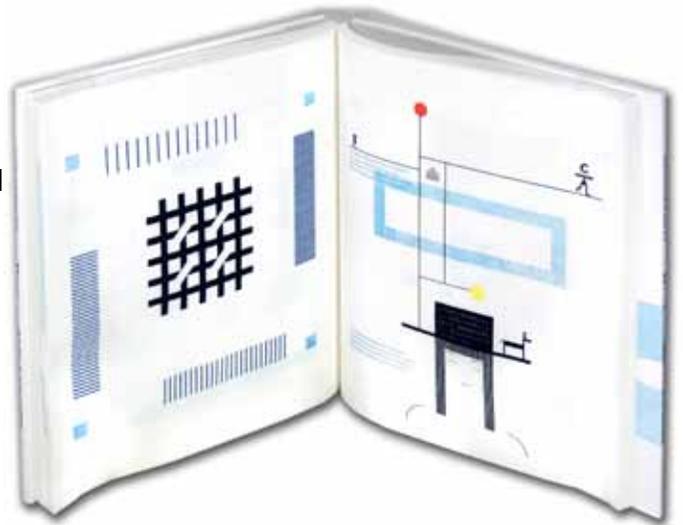
[FUKUSHIMA NUCLEAR DISASTER]

39. Hänni, Romano

ES IST BITTER, DIE HEIMAT ZU VERLASSEN: EINE WAHRE GESCHICHTE IN TYPOGRAFISCHEN BILDERN
[IT IS BITTER TO LEAVE YOUR HOME: A TRUE STORY DEPICTED IN TYPOGRAPHIC IMAGES]

Basel: Romano Hänni, 2017. Number 64 of 87 copies of the standard edition. The text is in German, English, and Japanese. Master book artist Hänni has passionately spoken out through some of his books about the devastating effects of contamination from nuclear facilities. This powerful work is about the Fukushima nuclear disaster in Japan in 2011 that occurred after a severe earthquake and its accompanying tsunami. It was the most significant nuclear incident since the 1986 Chernobyl disaster. He writes in the text appearing on the inside of the book's stiff paper covers that claims made by nuclear scientists "that no health consequences are to be expected from contamination are unscientific, immoral, and criminal." He further states "there is no peaceful use for nuclear energy. It is repressive, criminal and deadly. Only nuclear plants that have

not been built can offer absolutely safety." Hänni writes much more to detail what happened and the dire effects. He believes that the catastrophe in Fukushima is a "disaster beyond human imagination in both time and scope." The title comes from parts of the text where Hänni writes about the many people permanently displaced in order to escape the contamination resulting from the disaster. The book itself is printed in five colors on paper towels, an innovative technique that Hänni has successfully used in a previous work. On the pages small selections of text are juxtaposed with letters, images, and symbols to communicate the event and its aftermath. The results are stunning and thought provoking. Hand composed and hand printed letterpress. Most of the pages required several printing forms and runs. Books are handbound. The production took about 1400 hours to complete. Housed in a grey paper covered slipcase with title in the three languages on a white spine. The book is accompanied by a glossy 12-page color pamphlet with 108 photographs documenting the production process. In fine condition. Book has 64 unnumbered pages. 9.25 x 10.25 inches. **\$900**



40. Holman, Shireen

TIME

Montgomery Village, MD: Shireen Holman, 2013. Number 15 of 20 copies signed and numbered by the artist. This complex and beautiful artists' book explores time from the viewpoints of religion, literature, science, and philosophy. The book artist, Shireen Modak Holman, has been a printmaker for more than thirty-five years and a book artist for more than twenty. She was born in India, and her work often involves the interaction of her Indian and American cultures. She states that she is fascinated by time and spent several years reading, sketching, and selecting texts to illustrate the imagery she was creating as she tried to visually express time. She has used texts from the writings of Shakespeare, Tagore, Einstein, Thoreau, Hawking, and others. As the design of the book came together, she created a full-sized colored pencil mock-up. The finished book consists of



woodcuts printed onto pulp-painted handmade paper. The text was letterpress printed on gampi paper and then pasted onto the handmade sheets. The pages are folded in such a way that one can see a little of each of the subsequent pages from the current page. Thus from the beginning to the end of the book one can see a little of the future from the present. Each page has semicircular areas cut out so that the calendar at the bottom right of the colophon page is visible at all times. Housed in a cream paper clamshell box with the title *Time* in raised letters affixed vertically to the cover. Linen spine. In fine condition. Accompanied by a softcover book titled *The Making of the Artist Book 'Time.'* Unpaginated. [16 pages]. 13.75 x 19.25 inches. **\$2,000**



[WOMEN'S RIGHTS / FACTORY FIRES]

41. NOTIONS: PIECE WORK BY 20 ARTISTS ABOUT FACTORY GIRLS, FATAL FIRES, AND THE COMMON THREADS THAT BIND US ALL

Charlottesville, VA: Virginia Arts of the Book Center, 2014. 15 of 20 copies (20 additional copies were created and exchanged between the participants). This remarkable collaborative artists' book tells the tragic stories of the 1911 Triangle Shirtwaist factory fire in New York City and the 2012 Tazreen Fashions Factory fire in Bangladesh through the powerful assemblage in a "sewing box" of artifacts and mementos ostensibly collected over three generations that document the two tragedies.



From the introduction: "In creating the contents of this box, we decided we would create a story to convey some of our own notions about greed and the value of a human life, about women's changing roles at home and in the workplace and about the increasing distance between consumers and producers. ... We named our primary character Rosie ... Rosie, her sister Kate, niece Rose, grandniece Rachel, and great-grandniece Katya, and other associated with them are composites of other historical and invented characters. *Notions* is best read through the objects and the stories we've imagined that gather around them. It is framed like a quilt--an assemblage of many small pieces that stitched together tell a human story about workers here and elsewhere, now and in the past, who sew the clothes we wear. It is also an artists' book that expresses some of our own notions about how and why we make art, and how and why we use art to explore our humanity and comment on the human condition."

The 23 objects in the sewing box, each by different artists, include postcards, an embroidered shirtwaist collar, a jar of buttons with modern label, reprints of historic news articles about the fire, letterpress printed cards, a paper doll, quilted lace, a vintage photo, a sewing booklet, and numerous other art objects. The sewing box itself has a pair of scissors and an empty thread spool laid in along with the art objects. It is a Kraft papier mache box painted with red acrylic, wrapped with a giclée-printed band of advertising art, and lined with sewing pattern tissue; original art on lid is letterpress printed. It also includes a small book describing the history of the tragedies and each of the items in the collection inside the box. In fine condition. Box is 12 inches in diameter and 6 inches high. **\$1,500**

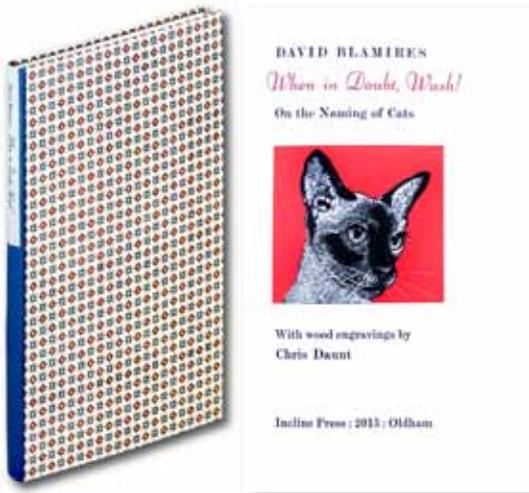
[MINIATURE BOOK]

42. Hutchins, Ed
RAINBOW GALAXY

Cairo, NY: Editions, 1999. Number 20 of 32 copies. Signed by the book artist. Ed Hutchins is known for his inventive and fanciful books that are made from found materials and that use untraditional methods and structures. This miniature tunnel book exemplifies his work. The book's theme is stars and although they are seemingly the same, in fact each really is unique - like humans. A star cutout on the cover reveals a tiny galaxy of varied color stars floating in the air when the tunnel is expanded.

The sides of the tunnel are made with different bright colored papers and have the words of the text printed that are also revealed as the tunnel expands. Black covers with yellow title label on front and green label on back with quote about stars, Hutchins's signature, and edition number in pencil. In an orange slipcase and both housed in a purple slipcase with star cutout and title on front. In fine condition. 2 x 3 x .5 inches. **\$225**





43. [INCLINE PRESS]

Blamires, David

Illustrated by Chris Daunt

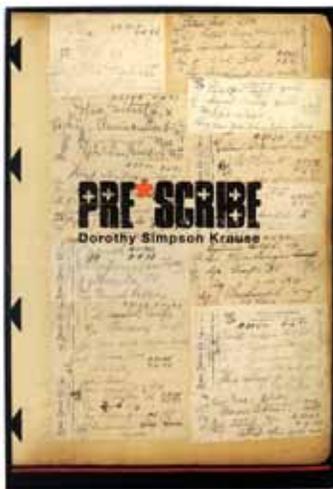
WHEN IN DOUBT, WASH! ON THE NAMING OF CATS

Oldham, England: Incline Press, 2015. Number 15 of 200 copies in the standard edition, signed by the printer Graham Moss. There are an additional 40 copies in the deluxe edition. "David Blamires's charming monograph is concerned with the naming of cats in poetry and prose, from the 9th-century *Pangur Ban* to Patricia Highsmith's *Ming*, from the Tybert of Caxton's *History of Renart the Fox* to Paul Gallico's *Jenny*, whence we take the title of our book. Not to forget, of course, 'Puss in Boots!'" (press). There are seven wood engravings by Chris Daunt inspired by the text. Each engraving shows a different breed of cat.

The standard edition is case-bound in an original 1946 Curwen blue, red, and white patterned paper over boards designed by Elizabeth Friedlander with a blue cloth spine. Printed on archival quality Zerkall paper in Bell and Bold Madonna types. 8 x 11 inches. In fine condition. **\$160**

DOROTHY SIMPSON KRAUSE

Dorothy Krause is a painter, collage artist and printmaker who incorporates digital mixed media into her art. Her work is exhibited regularly in galleries and museums and featured in numerous current periodicals and books. Krause is Professor Emeritus at Massachusetts College of Art where she founded the Computer Arts Center and is a member of Digital Atelier®, an artists collaborative, with Bonny Lhotka and Karin Schminke. She is a frequent speaker at conferences and symposia and a consultant for manufacturers and distributors of products that may be used by fine artists. In her artist's statement she describes her work: "My work includes large scale mixed media pieces, artist books and book-like objects that bridge between these two forms. It embeds archetypal symbols and fragments of image and text in multiple layers of texture and meaning. It combines the humblest of materials, plaster, tar, wax and pigment, with the latest in technology to evoke the past and herald the future. My art-making is an integrated mode of inquiry that links concept and media in an ongoing dialogue - a visible means of exploring meaning. "



[PHARMACOLOGY]

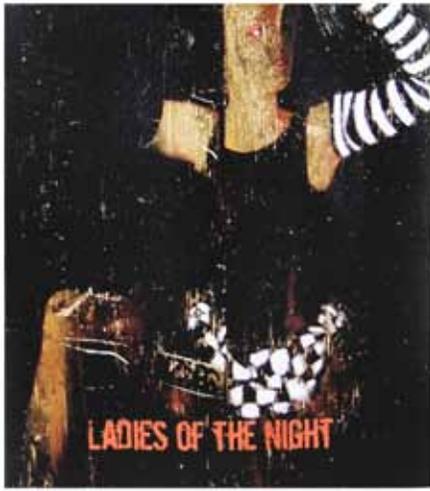
44. *Krause, Dorothy Simpson*

PRESCRIBE

Ft. Lauderdale, FL: Viewpoint Editions, 2015. Number 2 of 10 copies signed and numbered by the book artist. This handsome and intriguing work is from well-known artist Dorothy "Dot" Krause. *PreScribe* exemplifies her artistic philosophy. This work perhaps offers a statement on the medical and pharmaceutical professions and also the impact of opioid drugs in our current society. As Dot states on the title page, prescribe "is from the Latin prae +scribere to write previously, to recommend, advise, authorize or order the use of a drug or other remedy." In this portfolio, images are printed on pages from a prescription ledger kept by a pharmacy in the late 1800s and housed in a black paper box covered with prescription images and lined with red handmade paper. The imagery is taken from work that was produced during an Artist-in-

Residency at Harvard's Countway Library, one of the world's leading collections of medical history. Photographs of their anatomical specimens, medical artifacts, rare books and manuscripts are incorporated. The processes include prints onto the ledger pages using Pronto, Toray and Solar intaglio and planographic plates and Gocco screens. The title page, introduction, and colophon are letterpress printed on Rives BFK tan. The font used for the title is "Ambulance Shotgun" by Guillaume Seguin. Completed at the Jaffe Center for Book Arts, Boca Raton, Florida. The book measures 11.5 x 17.25 inches and is housed in a box 12 x 18 inches. 9 pages + title/ introduction and colophon. **\$900**

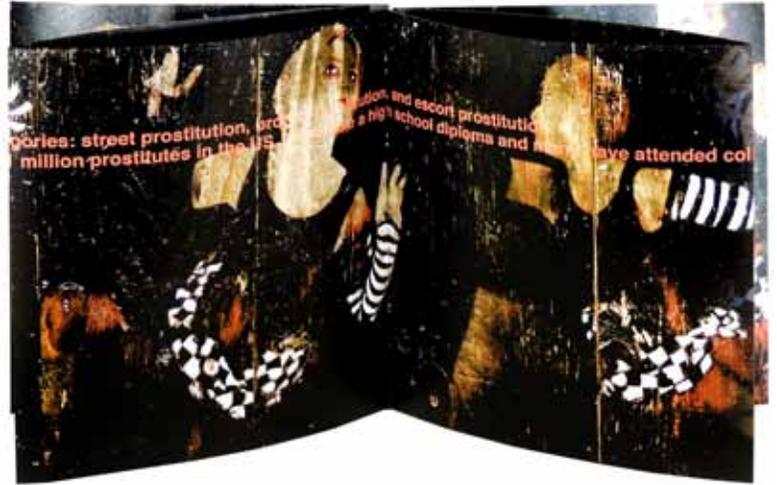




[WOMEN'S RIGHTS / PROSTITUTION] 45. Krause, Dorothy Simpson
LADIES OF THE NIGHT

Ft. Lauderdale, FL: Viewpoint Editions, 2017. Number 8 of 10 copies. Signed and numbered by the book artist. This is a powerful book about prostitution with striking altered photographs of twin performance artists, Abigail and Emily Taylor, depicting ladies of the night. Their color photographs appear on the front pages of this accordion structure book. They are printed in glossy inks against a black glossy background. The text on the back of *Ladies* has a long list of facts about prostitution, which can be divided into three categories: street, brothel, or escort prostitution. The text goes on to provide disturbing facts about the treatment of prostitutes working in the US, such as statistics about how often they are physically assaulted, raped, arrested,

and murdered. According to this book "prostitution in the US is estimated to generate \$14 billion a year, more than drugs and guns combined." The book was printed at Roland DGA, with the text pages done on their VersaUV LEC-330 and the aluminum box in which the book is housed done on their LEF-300, a flatbed printer with white and gloss inks. The box's cover has one of the glossy images from the book on its top panel. Size: 57 inches when open and 9.5 x 11.5 when closed. The aluminum box measures 10 x 12 x .5 inches. In fine condition. [12 pages] **\$750**



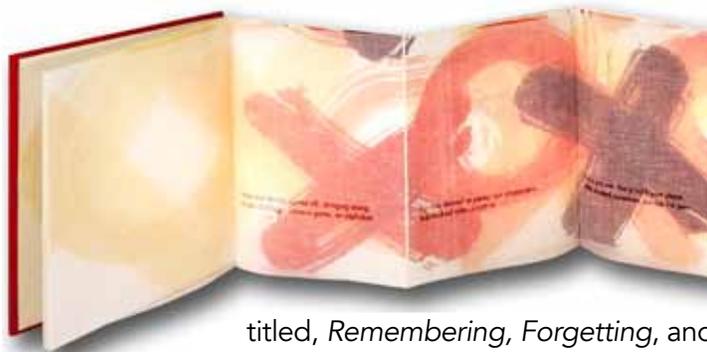
[POLITICS / WAR] 46. Krause, Dorothy Simpson
WARZONE

Ft. Lauderdale, FL: Viewpoint Editions, 2017. One of 10 copies. With this book, Krause makes a strong statement about the folly and tragedy of warfare. "WarZone: a traveling board game with no winner" is designed to be played anywhere other than in your own country. Instructions, game board, spinner board and game pieces are housed in a clear plastic suitcase. In the top of the suitcase, an image of the first atomic bomb blast is overlaid with a definition of war as "armed conflict, prosecuted with military forces aiming to enforce the political will of the victor upon the defeated." It also contains information about human aggression from prehistory to the present and questions whether war is noble or morally problematic and destructive of lives and property. The Spinner Board, printed

onto stiff board and contour cut to fit into in the bottom of the suitcase, allows you to choose the country in which to play and gives information on ongoing conflicts around the world. The countries shown on the map in black and around the outer edge of the circle have ongoing military conflicts that result in more than 1,000 violent deaths per year, including both military and civilians. Other conflicts are shown in red on the map. You can turn the spinner to select a country in which to participate or choose from the list of additional war zones. The Rules of Engagement state that you can place your soldier on any square of the game board and move randomly any number of spaces in any direction. You need not take turns and can remove the soldiers of any other player at will, unless you are removed first. If you are on a square with information and instructions, do as you are told. The Game Board resembles a checkerboard with squares which give instructions such as "no weapons found: look again," "tour of duty extended: start over" and "peace negotiations begun: pray for success." The red and black checker-like pieces are "us" and "them." The game never ends, but may move to a different place of engagement. There are no winners, only losers." The *WarZone* game boards and suitcase were printed at Roland DGA on the LEF-300. a flatbed printer with white and gloss inks. Housed in a plastic suitcase measuring: 10 3/8 x 12 7/8 x 1 1/2 inches. In fine condition. **\$600**

SUSAN LOWDERMILK

Susan Lowdermilk is a book artist and printmaker working in traditional processes such as woodcut, wood engraving and intaglio etching as well as digital media. Her artist's books involve movable parts, pop-ups and LED circuitry. She is a professor at Lane Community College in Eugene, Oregon, teaching courses in printmaking, artist books and graphic design. Her work has been collected by over 60 public institutions including, the Getty Museum, the Library of Congress and the New York Public Library. She earned her Master's of Fine Art from the University of Oregon. Her artist's statement: "Our experience of reading books is increasingly changing from being physical and tactile to digital and virtual. My artist books are hand printed and hand constructed and feature low-tech movable elements that are meant to be technologically transparent. I view my artist books as a counterpart to the flood of mass-produced, digital imagery that we contend with constantly. I am interested in the dualities that complicate our human condition—chance versus strategy, faith versus reason, serendipity versus design, peace versus war, winning versus losing and our relationship to and separation from nature."



47. [SUSAN LOWDERMILK]

Hathaway, Jeanine, poet; Susan Lowdermilk, book artist
XO, ON WHAT MIGHT HAVE BEEN OUR ANNIVERSARY

Eugene, OR: Susan Lowdermilk, 2007. Number 7 of 15 copies. Signed and numbered by the book artist. Susan met the poet Jeanine Hathaway several years ago at a show of her prints in Eugene and they became friends. She states: "Jeanine was inspired by my woodcut diptych

titled, *Remembering, Forgetting*, and wrote the poem, "XO, On What Might Have Been Our Anniversary." I created my artist's book, inspired by her poem, printed with the woodblocks from *Remembering, Forgetting*, thus continuing our circle of creativity and inspiration." Bound accordion-style with red paper covered boards. The text is laser printed with Futura Book and Bernhard Modern Italic type on organdy fabric that overlays the woodblock designs printed on Zerkall Frankfurt paper. In fine condition. 6.5 x 4.5 x .75 inches. **\$400**



48. [SUSAN LOWDERMILK]

Shakespeare, William; Susan Lowdermilk, book artist
MEMENTO MORI

Eugene, OR: Susan Lowdermilk, 2005. Number 8 of 12 copies. Signed and numbered by the book artist. The text of this book is a quote from Shakespeare's *As You Like It*: "It is ten o'clock: Thus may we see how the world wags: 'Tis but an hour ago, since it was Nine; and after an hour more, 'twill be Eleven: And so, from hour to hour, we ripe and ripe, And then, from hour to hour, we rot and rot, And thereby hangs a Tale." The poem is printed on eight Stonehenge paper panels and is in an Indonesian palm leaf style construction with sewn thread binding. When untied, the book can be opened to reveal all of the panels and the text. Bound in black corrugated paper covers with grey title label on front. In fine condition. 12.75 x 4.5 inches. **\$400**

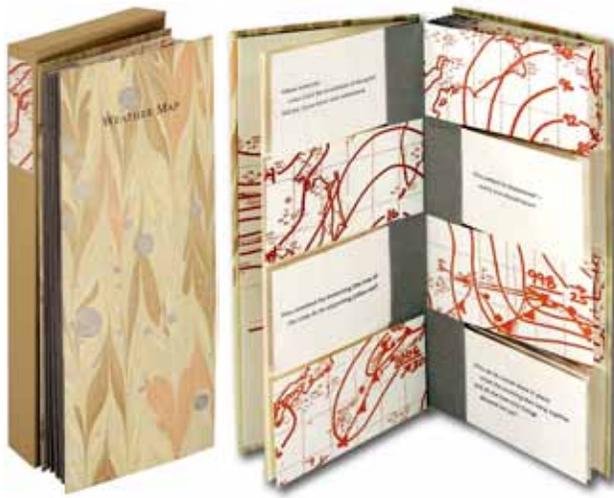


49. [SUSAN LOWDERMILK]

Lowdermilk, Susan, book artist
POWER PLAY

Eugene, OR: Susan Lowdermilk, 2002. One of 35 copies. This inventive book uses a six panel Jacob's ladder structure with the panels connected by black ribbon. Images of rock, paper, and scissors appear in each panel and are printed from black and grey woodcuts. The panel backgrounds are carved to imitate wood grain. Housed in a grey and black chemise. In fine condition. 4 x 4 inches closed. **\$200**

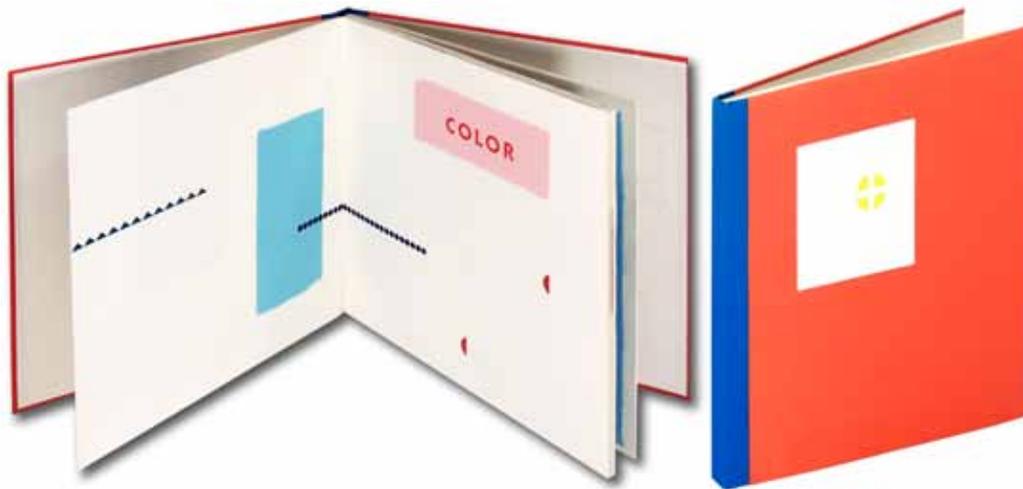




50. [LUNATION PRESS]
Bytheriver, Marylee, book artist; Sam Houston, text
WEATHER MAP

[Oakland, CA]: Lunation Press, 1996. Number 28 of 30 numbered copies, with five additional copies hors commerce. Signed by the book artist and writer. Book artist Marylee Bytheriver designed, printed, and bound this thoughtful and engaging book. Her father, Captain Sam Houston, who retired as the Director of Naval Oceanography and Meteorology wrote "The Reflections: On a Half Century of Pondering Weather Maps" for this book. Marylee said that her first artistic experience was coloring old weather maps. This flag structure book can be opened and viewed in two ways. When turning the pages to see the flags, the text alternates

with sections of a reproduction of a 1995 weather map from the Naval Pacific Meteorology Center at Pearl Harbor, Hawaii. The text is from the Book of Job where the Lord berates Job for his impertinence in questioning His fairness while also bragging about His own control of nature. This section is followed by "The Reflections," where Houston shares insights gained during fifty years of creating and reading weather maps. The second way to experience the book is to gently grasp the front and back covers and pull them apart. The emerging weather map charts the weather over the northern Pacific hemisphere. Bound in cream marbled Mohawk Superfine paper in an accordion structure. Text is set in Palatino type and printed on Lenox cotton and Superfine Letterpress papers. Housed in tan linen slipcase with paper spine label from weather map. In fine condition. Measures 5.25 x 12.75 inches. Unpaginated. **\$200**



51. [LUNATION PRESS]
Bytheriver, Marylee
COLOR

Oakland, CA: Lunation Press, 1992. Number 2 of 45 copies, signed and initialed by the book artist. The late Marylee Bytheriver was a skilled book artist and print maker. Her focus on book arts came later in life. After a twenty-year break between her sophomore and junior years in college, Marylee return to school to complete her B.A. in

Book Arts at Mills College, Oakland, California. She graduated with honors in 1991. She established Lunation Press in Oakland where she created books that were a tribute to her creativity and dedication to the environment. Her books can be seen in public collections nationwide including the National Gallery of Art, the Museum of Modern Art, and the San Francisco Museum of Modern Art. This personal work about the effects of color on one's life is excerpted from "The Tyranny of Color," first printed in July 1986 in the monthly *Mendocino Country* journal. After a childhood and early adulthood with wardrobes limited to blue and brown, Marylee writes that she realized that she enjoyed wearing and decorating in bright colors and began to do so. She further realized that "when we surround ourselves with dull dark, neutral colors, we live dull, dark, and neutral lives." This transformation is visually shown by "swatches" of color on the pages to accompany the text. Printed on white Johannot French paper that is collaged with color Moriki papers from Japan (the swatches). The text was composed in Kabel Medium on a Macintosh computer and then transformed into polymer plates. The plates and various rules and ornaments were printed on a Vandercook Proof Press. Bound in red paper covered boards with a blue linen spine. In fine condition. 9 x 9 inches. Unpaginated (about 17 pages). **\$200**

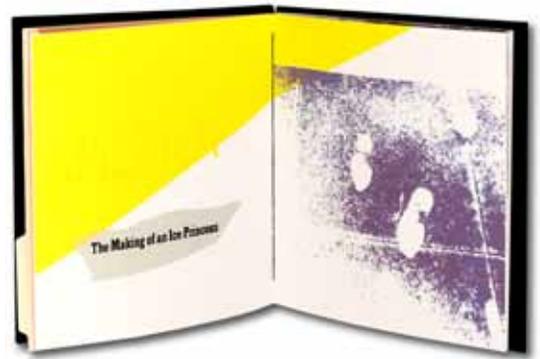




52. Pearson, Jennaway
A LADY'S CHAMPION

Washington DC, 2017. Number 5 of 10 copies. Initialed and numbered by the book artist. Jennaway Pearson is a printmaker and book artist residing in Washington, DC. She teaches at American University and George Washington University. Her work is held in institutional and private collections across the US including the Museum for Women in the Arts, the Library of Congress, and UCLA. In this provocative work, Jennaway explores the meaning of "champion" by connecting figure skater Tonya Harding

with the goddess Juno, protector of women. Despite being a record-breaking skater, Harding was a victim of her family, a demanding sporting organization, a tragic marriage, and an insatiable tabloid culture. Pearson suggests that Harding, like many women, would have benefited from the protection of Juno, whom the Romans saw as presiding over all aspects of a woman's life. The book begins with three pages of text printed as handwritten script on yellow tablet sheets. It offers a sympathetic telling of Harding's life, drawing from an early documentary and later media reports. This is followed by striking images representing both her life and the themes of the book. The text and images are each in a gathering with a cover sheet with two white squares and black numbers representing skating competition scores. Bound in black cloth with title in blue script on front cover. In a coptic-style stitched binding. Housed in a black cloth slipcase with title on front. In fine condition. Measures 11.5 x 13.25 inches. **\$1,900**



[POP-UPS]

53. [POPULAR KINETICS PRESS]
Barton, Carol

LAND FORMS AND AIR CURRENTS

Glen Echo, MD: Popular Kinetics Press, 2014. Number 9 of 25 copies, signed by the artist. Carol Barton is a book artist, curator, and teacher who has published several works and has organized both local and national shows. Her work is exhibited internationally and is in numerous collections, including the Library of Congress, the Museum of Modern Art, and

the Victoria and Albert Museum in London. She has been on the faculty of the University of the Arts in Philadelphia and Corcoran School of Art and Design in Washington, DC. She has also had several international residencies. Her workbooks on paper engineering, *The Pocket Paper Engineer* series, have garnered numerous awards for their effective instruction on how to design and construct pop-up sculptural pages. Carol says about this new book: "*Land Forms and Air Currents* is my most ambitious work to date. This accordion book travels across time and space, through beautiful layered landscapes accompanied by spare, image-filled poems. Stretching over 250 inches in length when fully opened, it incorporates scanned images of my original watercolors with floating pop-up additions. This limited edition of twenty-five copies is the culmination of 3 years of work." This is a fanciful, sometimes poignant collection of poetry about volcanoes, hills, storms, caves, the earth, and more. "The coastline dances along the main highway, sometimes following the road's straight-line lead, then moving in and away in a jitterbug step, twice dipping under a stretch of bridge - a tango flourish. On a map the shore's edge is a fixed line. But in reality she's a ballerina, gliding, then rising on her toes with the tide." It is illustrated with a somber watercolor of a road and a pop-up spiral representing the undulating coastline. In tan cloth boards with colored paper pastedowns to front cover and spine. Bound in an accordion structure, the book can either be read as a traditional codex or expanded to its full length with all pages viewed at the same time. Archivaly printed in full color after the original watercolor and gouache illustrations on acid-free Strathmore paper. Includes eleven pop-ups. Size: 8 x 12 x 1.5 inches closed. **\$2,000**

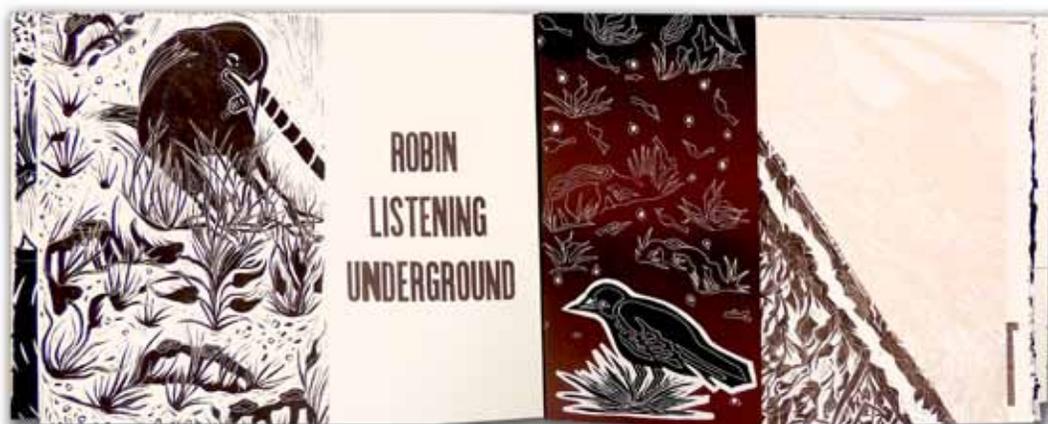
[ENVIRONMENT]

54. [PLOTZING PRESS]

Wofsey, Tammy

SOIL AND WATER

Bronx, NY: Plotzing Press, 2015. Number 5 of 7 copies signed and numbered by the book artist. This is a powerful and complex book from Tammy Wofsey's Plotzing Press. A graduate from SUNY College Purchase, Tammy lives and works in the Mott Haven section of the South Bronx, New York. She studied with Antonio Frascioni and printed at Robert Blackburn's Printmaking workshop before establishing her own studio. Her work has been exhibited around the world and is held in several institutional collections including Yale University, the Library of Congress, and Duke University. She has won several awards including the BRIO Award from the Bronx Council on the Arts. She says about her book: "Soil and Water is an artist's book I have created that celebrates our planet's most precious resource, soils. This was a five year long project completed during the same year as the United Nations International Year of Soil 2015. This book brings to light what is often overlooked and not always appreciated. Soils host a quarter of the earth's biodiversity and it is a non-renewable resource. To bring facts



back to my home in the Bronx I see our waterfront that has cement and industry instead of soil. We need soils and plants to help mitigate storm floods from happening again such as Hurricane Sandy." Tammy's work forcefully addresses the importance of soils for food security, agriculture, as well as in mitigation of climate change, poverty alleviation, and sustainable development. She created striking images using linocuts and lineoleum with interspersed text printed letterpress with wood type on Gampi, Cave and Rives de lin papers. The pages are loose and some pages are folded or fold out to create sound, texture, and movement. The book is housed in a portfolio box. The box created for each artist's book is unique. The linoleum that was used to create the book's images was collaged together and glued down on the top of the box. This allows the portfolio box to portray a story before the reader even begins to turn the first page. A beautiful production in fine condition. The portfolio box is 23 x 18 inches when closed. The book is 23 x 17 inches. 71 pages.

\$7,000

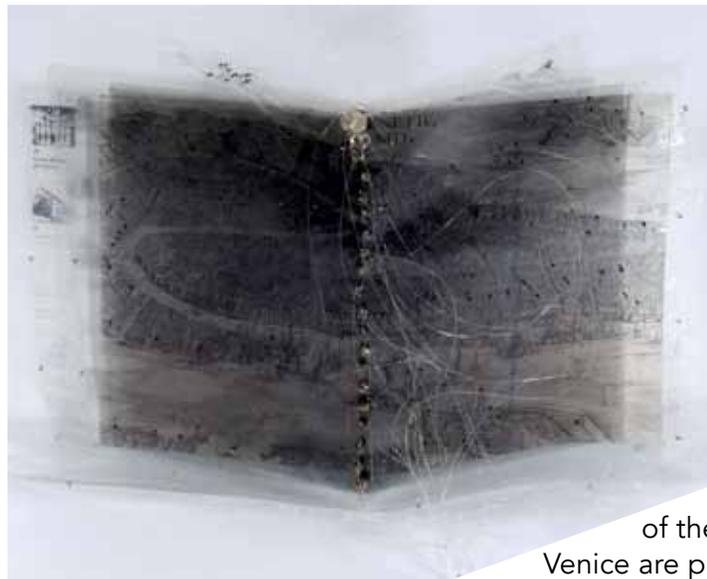
CLAIRE JEANINE SATIN

Claire Jeanine Satin is a well-known book artist, sculptor, and designer of public art installations. A native of Brooklyn, Satin's talent was first recognized when she was just 8 years old. After high school she continued her education at the Brooklyn Museum of Art School and Sarah Lawrence College. Her mentor, Theodore Roszak, shepherded Claire into the MFA program at Pratt Institute, and recommended her for a Louis Comfort Tiffany Foundation grant in sculpture, which she was awarded. In the late 70s, while teaching in the Art Department at Broward Community College (now Broward College), she met the composer John Cage in 1979, the minimalist composer Steve Reich, and the avant garde filmmaker Stan van der Beek. Claire became a follower of Cage's theories and his concept of indeterminacy and her work has been largely devoted to the concept of chance/indeterminacy, allowing this idea to take precedence over other pursuits of art making in bookwork and related objects. To date, she has created 250 bookworks. Satin's work has been extensively exhibited and collected in the United States and in Europe, including at The Library of Congress, the National Museum of Women in the Arts, The Getty (CA), MOMA, The Victoria and Albert Museum, and the National Institute of Design (India).

55. Satin, Claire Jeanine

PENTIMENTO: ART TYPING #3

Dania Beach, FL: Claire Jeanine Satin, 2004. A unique artists' book from Satin, signed by the artist. She writes: "Pentimento refers to the idea of re-appearances manifested by employing the use of transparency, multiplicity, interpenetration. These factors result in the concept of indeterminacy influenced by my association with John Cage. The work includes excerpts from a reassembled 1939 typing workbook. The workbook belonged to my father, who taught typewriting and stenography. He used this workbook in his classes. It illustrates the designs that can be created on the old typewriters where one could control the carriage for desired effects. Included are corrective strips from my mistakes on the typewriter. Images are printed on transparencies with metallic overlays with crystal beads and monofilament." In fine condition. Size: 8.5 x 6.5 inches closed. **\$2,000**

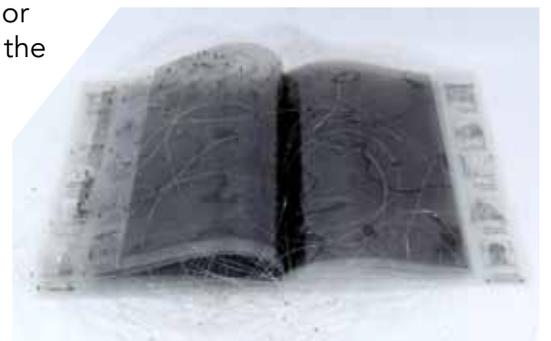


56. Satin, Claire Jeanine

PENTIMENTO: MAPPA ANTICA VENEZIA

Dania Beach, FL: Claire Jeanine Satin, 2009. A unique book created as part of a series about Venice. The book artist describes this beautiful and mysterious work as homage to the city of Venice, Italy, where she was awarded three residencies in 2009, 2012, and 2015. During these residencies, she pursued her research on the waters and gardens of the city. The *Mappa Antica Venezia* images are printed on transparencies, with embedded monofilaments and small crystals on the filaments or embroidered on the pages. Images

of the churches of Venice are printed on the side edges of two of the pages with metallic overlays. Claire states: "PENTIMENTO refers to the idea of reappearances manifested by employing the use of transparency, multiplicity, interpenetration. These factors result in the concept of indeterminacy influenced by my association with John Cage." **\$1,800**





57. *Satin, Claire Jeanine*

ALPHABOOK: ARABIC

Dania Beach, FL: Claire Jeanine Satin, 2012. Number 6 of 11 copies. This work was inspired by the artist's 1997 public art installation project, ALPHAWALK, for the New Tampa Regional Library, Hillsborough County, Florida. She writes: "I have had a long term commitment and fascination, as a book artist, with letters and script from ancient characters and the The Chancery Scripts. *The Alphabook: Arabic* is photoetched and printed on 360 gm/m2 Fabriano Murillo with inks and metallic colors. The sets of pages are grouped in four segments: three consist

of alphabetic notations, images, phrases and poetry from history. The fourth set consists of accompanying texts describing the alphabets from prehistoric North Africa, Italy, Spain, Portugal, Southern France, Egyptian Hieroglyphics, Greek, Hebrew, Chinese, Mayan, Arabic, Tibetan, Cyrillic, Cherokee and Roman. The pages form circles when fully opened. The box containers were constructed and bound in Italian Ciralux cloth and topped with a water-jet cut tile. A Latin phrase is gold-stamped on the rim: "Verba Volent, Scribna Manent [spoken words fly away, written words remain]." Two of the *Alphabooks* are in the Library of Congress Collection of Rare Books. Size: 14 inches in diameter with 1.5 inch depth. In fine condition. **\$4,000**



58. *Richey, Michael, author and illustrator; Libby Purves, introduction*
A TASTE OF THE ANTARCTIC

n.p.: Nicholas Scheetz, 1997. Number 11 of 80 copies. Signed by the author. Printed for Nicholas Scheetz at the Martin Art Yonno Press in honor of Michael Richey's 80th birthday. Michael Richey (1917-2009) was an English sailor and navigator, and the author and editor of books and journals about navigation. This text was written during a 1943 voyage of an armed British merchant cruiser for which he was the assistant navigator. The ship was ordered to the Falkland Islands in the South Atlantic to ensure Britain's control and to see if any German ships were using the islands for refueling. Their ship ventured into the South Shetland Islands off the coast of Antarctica, and Richey describes the cold and the desolation, yet still expresses the yearning to return. In white and

blue hand marbled paper boards bound with white ribbon. With a black & white wood engraving of a ship done by Richey on the title page. In fine condition. Size: 9.25 x 6.25 inches. Unpaginated [18 text pages]. **\$135**

[POP-UPS] 59. *Shattuck, Carolyn*

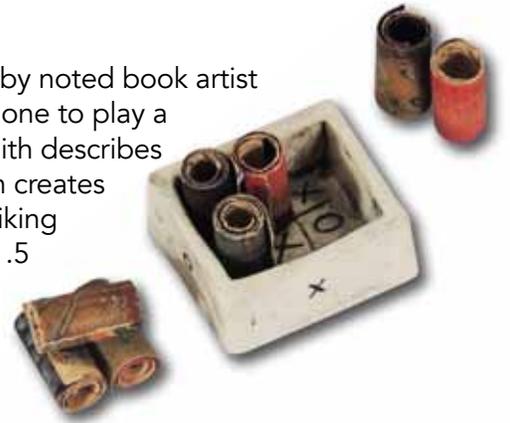
EXCESS IN MODERATION

Rutland, VT: Carolyn Shattuck, 2016. Number 4 of 10 copies. This is a stunning work from noted artist Carolyn Shattuck that uses the carousel structure and includes origami figures resting on brightly patterned Art Nouveau style papers. In addition to making artists' books, she is a painter and creator of paper art. Carolyn exhibits her work nationally in numerous juried exhibitions and has received many awards. Her books have been collected by a number of special collections libraries at universities throughout the country. She teaches book art workshops in New England and Florida. She describes this work as "an expression of living life to the fullest while being aware of its risks." She writes of the book: "I love patterning and design so I explored combining two different art forms, Art Nouveau and Japanese Origami. Each origami figure, including the turtle, the butterflies, carp, and the peacock signify the mystery, complexity, and variation of life on earth. The interior spine is a collection of quotes describing approaches to living life in excess." Printed with original origami paper and Red River paper. Housed in a black slipcase made with Lama Li paper. In fine condition. 5.5 x 8.75 inches. **\$500**



[MINIATURE BOOK] 60. Serebrin, Judith
TICK-TACK-TOE

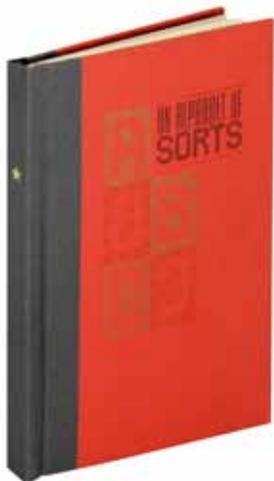
Glenview, IL: Judith of Serebrin Books and Prints, 2017. A one-of-a-kind work by noted book artist Judith Serebrin. This is a tiny porcelain box with nine unique scrolls that allow one to play a form of tic-tac-toe. The scrolls are decorated with mixed-media drawings. Judith describes this piece as a cynical metaphor for life - fun to play but hard to win. She often creates her artists' books by combining a ceramic structure or cover with paper for striking effect. White porcelain box measures 1.5 x 1 x .5 inches. Each scroll measures .5 inches. Signed and dated on the bottom of the box. In fine condition. **\$225**



[MINIATURE BOOK] 61. Serebrin, Judith
NEMATODA

Glenview, IL: Judith of Serebrin Books and Prints, 2018. A one-of-a-kind artist's book from book artist Judith Serebrin. The title, *Nematoda*, is the name of the phylum nematoda, which includes over 25,000 species of roundworms that can be found around the world. Judith describes them as "a class of microscopic worms that exist underground that inspire excitement for thriving, living, soil, and these odd watercolor & ink drawings." The 35 unique watercolor and ink drawings of worm-like shapes are in a zoptic bound book with covers of original marbled paper. The book is in a white ceramic box signed on the bottom by Judith. The book is 1 x .5 x .5 inches. The box and book together measure 1 3/4 x 1 1/8 x 7/8 inches. In fine condition. **\$260**

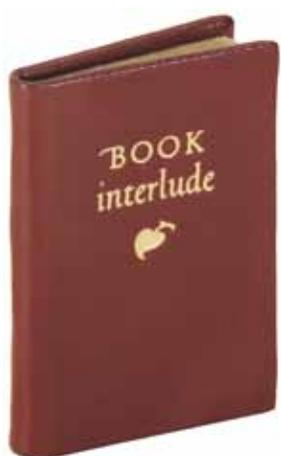
SOLD



62. [STARSHAPED PRESS]
Farrell, Jennifer and Richard Kegler
AN ALPHABET OF SORTS

Chicago: Starshaped Press / Wells College Press, 2015. Artist Proof. Limited to 100 copies. Signed by both authors and numbered AP 24. A beautifully printed alphabet book. "Each letter is made up of printers' ornaments composed by hand and letterpress printed from metal ... All patterned cover papers, end papers, title page, text, and colophon are also hand set and printed. The body of the book begins and ends with a translucent vellum page showing the metal forms from which the first and last pages were printed. An introductory note by Paul F. Gehl of the Newberry Library gives historical context to this contemporary abecedarium. Jennieffer Farrell's

exuberant celebration of printers' ornaments evokes the print work of Bruce Rogers and Albert Schiller" (prospectus). Grey cloth spine with red paper covered boards titled in black on the front cover with a gilt star to the spine. Includes prospectus. Size: 5.25 x 7.25 inches. [64 pages.] **\$150**

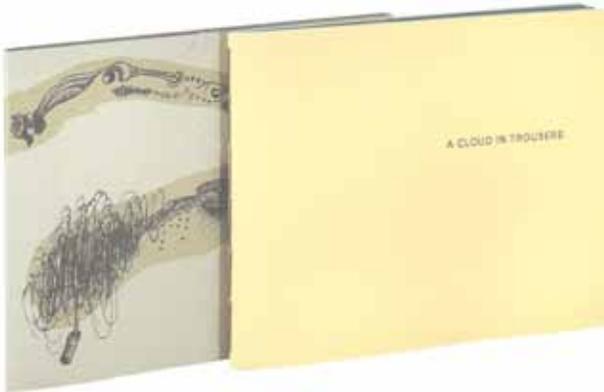


[MINIATURE BOOK] 63. [TAMAZUNCHALE PRESS]
Smith, Charlotte M.
BOOK INTERLUDE

Newton, IA: Tamazunchale Press, 1983. Number 221 of 250 copies. Author and publisher Charlotte M. Smith had been a long time collector of miniature books when she decided to start publishing them as well. She and her husband founded Tamazunchale Press in 1983 (named after a town in Mexico where they spent a night of their honeymoon) and *BOOK interlude* was the first book they produced. This book describes a book-filled 1977 visit the Smiths made to England. They toured the home of William Morris, visited antiquarian bookshops, toured the bindery of Sangorski and Sutcliffe, and bought marbled papers from Cockerell, run by the nephew of Edward Cockerell. This beautiful book was bound by Reliure d'Art de Centre in full maroon leather with gold stamping and all edges gilt. With decorative Cockerell end papers. in fine condition. Measures 2 3/4 x 1 7/8 inches. 44 pages. **\$145**

THE BIRD PRESS

Artist Thorsten Dennerline founded The Bird Press in 1997 as an artist-run publishing project that has focused on hand printed artists' books. All projects utilize some inherent aspect of the book and often take the form of open-ended collaborations with writers. Each project is a response to the last, both in form and content, in order for the work continually to evolve. Poetry, broadly defined, is a major inspiration for most of the work. Editions are between 15-40 copies and utilize various print media including: offset and stone lithography, etching, letterpress, wood blocks, and digital pigment printing. The Bird Press books are represented by many library collections, including The New York Public Library, Stanford University, Smith College, Yale University, The Library of Congress, The Getty Research Foundation, and The National Gallery. Dennerline also produces paintings and drawings as well as artists' books. The main focus of all his bookwork originates from an interest in poetry and the relationship between text and image.



64. [THE BIRD PRESS]
Mayakovsky, Vladimir; Michael Dumanis, translator
Thorsten Dennerline, book artist and illustrator

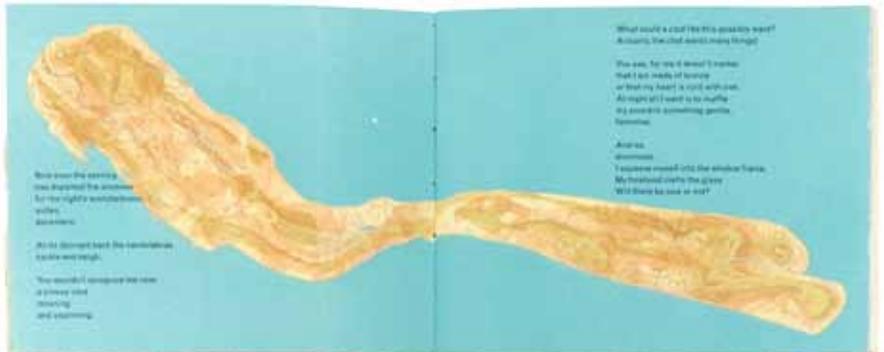
A CLOUD IN THE TROUSERS. PROLOGUE AND PART ONE

Bennington, VT: The Bird Press, 2016. Number 12 of 38 copies, signed and numbered by the artist and translator. A collaboration between the illustrator / book artist and translator, this is a new translation of the prologue and first part of Mayakovsky's first long poem, originally published in 1915. The Russian modernist poet and cultural icon Vladimir Mayakovsky (1893 - 1930) committed suicide in Moscow 15 years after

publishing this piece. According to the translator: "Thorsten Dennerline's twisting artworks suspended against a blue-sky backdrop seemed fitting for the existential crisis in this poem. Mayakovsky writes in verbal cartwheels and associative flights of language, allowing wordplay, sonic riffs, and rhyme to drive his rhetoric and imagery. I sought to preserve both each line's intended meaning and Mayakovsky's rhythm and music. I also attempted to make the poem's diction smooth, accessible, and idiomatically modern to a 21st century American ear."

Fascinated with the intensity of Mayakovsky's work and life as well as the historical happenings that influenced him, Thorsten decided to illustrate his work with "monsters." As the drawings developed with layers of ink and detail he "began seeing [them] as bodies, less as monsters and more as physical, mortal, vulnerable beings."

Bound in yellow paper wrappers with black title to front cover and binding sewn with red thread along spine. Printed with lithography and letterpress at the Working Dog Press and Horton Tank Graphics. The plate lithographs were printed in sixteen layers of ink. Housed in a grey handmade paper wrapper featuring one of Thorsten's illustrations snaking around the front and rear panels along with another on the inside flap. In fine condition. Size: 8.5 x 7 inches. **\$1,780**



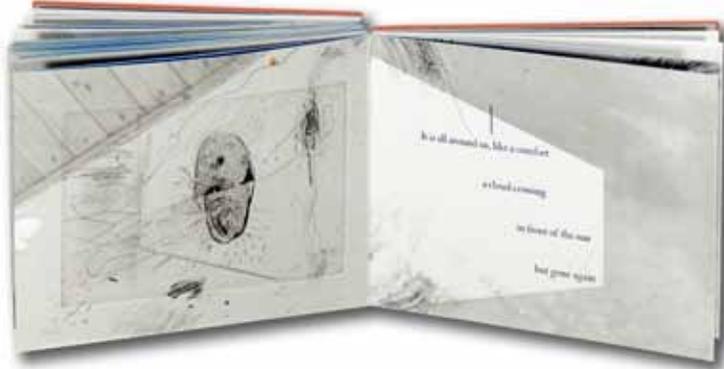
65. [THE BIRD PRESS]
Wunderlich, Mark
Thorsten Dennerline, book artist and illustrator

THE WIND

Bennington, VT: The Bird Press, 2014. Number 18 of 30 copies, numbered and signed by the artist. A collaborative project between poet, Mark Wunderlich and artist, Thorsten Dennerline. Wunderlich describes the process: "I receive[d] a maquette of the book with the photographic images - devoid of drawings and voids which were added later - and in response to the images and the limitations of these pages, I would write a poem." A few months after he received the images, the poet's twenty-one year old nephew died, which altered his initial response from "hopeful and rather lonely" to melancholy - as if the images were "inhabited by a ghost." His poem "became a meditation on [his] nephew ... an elegy." While Wunderlich composed his poem, Dennerline drew the illustrations



- neither knowing how the other was interpreting the photographs or how the three components would come together. According to Dennerline, they chose to work in this manner "in order to create an element of unpredictability, as well as a sense of improvisation and openness to the artistic process." The book is accordion bound in orange cloth with an illustrated paper pastedown to front cover. The illustrations were printed by the artist from lithographs and etchings. The text was



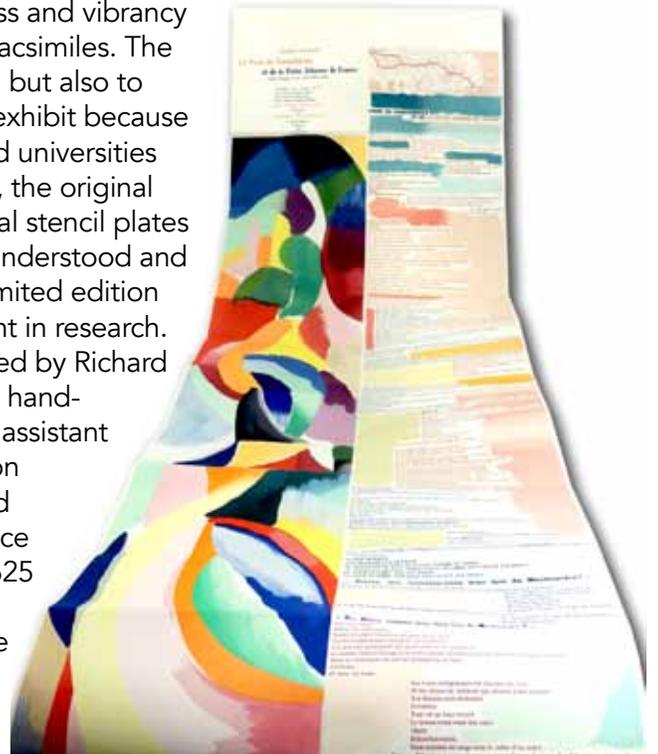
letterpress printed at Wild Carrot Letterpress on paper produced by the Saint Armand Papeterie of Montreal. Bound by Mark Tomlinson. Housed in a grey cloth slipcase. In fine condition. Size: 7 x 5.5 inches, closed; 210 x 5.5 inches, open. **\$3,110**



66. [TWO HANDS PRESS]
Cendrars, Blaise, poet; Sonia Delaunay, artist; Kitty Maryatt, book artist
LA PROSE DU TRANSIBÉRIEN [A RE-CREATION]

Playa Vista, CA: Two Hands Press, 2017. Number 45 of 150 copies signed and numbered by the book artist Kitty Maryatt, including 30 hors commerce. Kitty is the Director Emeritus of the Scripps College Press and the proprietor of the Two Hands Press. Her research interest for several years has been the 1913 book *La Prose du Transsibérien* by Blaise Cendrars and Sonia Delaunay, a milestone in the evolution of artists' books. It is viewed as perhaps the greatest illustrated book of the 20th century. Kitty decided that she would undertake the grand project of making a pochoir recreation of *La Prose*, which heretofore has only been reproduced in offset and facsimile. Kitty's aspiration was to re-create *La Prose du Transsibérien* as closely as possible to the original book by using letterpress and pochoir stencils. She had several compelling reasons for undertaking this project. First, a faithful copy of the original would reveal the brilliance of the brushwork and the correctness and vibrancy

of color of the pochoir, which is muted or altered in photo-offset facsimiles. The re-creation would be attractive not only to collectors and libraries, but also to institutions reluctant to bring out an original copy for research or exhibit because of the value and fragility of the original. Kitty wanted colleges and universities to have a copy available for students studying the book arts. Also, the original methods of pochoir using pomes (short, wide brushes) and metal stencil plates are not well-known. She wanted to revitalize pochoir as a widely understood and useful technique for the production of vibrant color imagery for limited edition books. Kitty's work has taken several years including the time spent in research. This book is the magnificent result. The type was letterpress-printed by Richard Siebert with photo-polymer plates, and the gouache imagery was hand-painted using the original 1913 pochoir techniques. Kitty and her assistant Chris Yuengling-Niles produced the pochoirs under the supervision of Christine Menguy of Atelier Coloris in Ploubazlanec, France and completed the edition at Two Hands Press. The book is folded once down the center and 21 times across to result in a book that is 3.625 by 7.25 inches when closed. On one side you see the Delaunay image and on the facing side you see the Cendrars poem with the pochoir surrounding the type. The book is held unattached in its vellum cover. A booklet accompanies *La Prose* with a description of the processes. In fine condition. **\$3,500**



ANN TYLER

Ann is a well known book artist and print maker whose works have been exhibited at many galleries across the United States. Her artist's books are in the permanent collections of the Tate Gallery, London, the Museum of Contemporary Art, Chicago, and the Joan Flasch Artists Book Collection, School of the Art Institute of Chicago. She is Professor Emeritus at the School of The Chicago Art Institute where she taught book arts for many years. Her beautiful books offer powerful and thought provoking statements on issues and events.

[WAR]

67. Tyler, Ann

NEBULAE

Chicago: Ann Tyler, 2017. Number 4 of 20 copies.

Signed and numbered by the book artist. The artist says:

"This book has seven views of nebula in the 'night sky.'

Nebulae are comprised of gas and particles formed when portions of interstellar media undergo a gravitational collapse. In *Nebulae* the beauty of the destructive and formative aspects of the universe is posed against a 'gravitational collapse' on earth during warfare. Bombing reduces the solid matter of human lives to particles. The nebula images were created by observing many NASA images and then selecting newspaper source pictures of skies taken during bombings, altering the images digitally. The actual source of the base photograph is revealed at the end of the series — Gaza, Syria, Ukraine,

Yemen. The text on each page is from a Rainer Maria Rilke poem titled "Death." The Rilke quote builds through each sequence to amplify both its original meaning and also to provide additional interpretations in juxtaposition with the images. The images when seen only as nebulae serve as an elaboration of the poem's intended meanings. When one realizes the source of the images, the poetry fragment assumes additional meanings. For example, the pages containing only 'not to forget' and 'you' - in the Rilke poem one can read 'you' as the wonderful world making life worth living. When connected to the bombings, 'Not to forget / you' becomes a chilling statement directed toward the perpetrators of the bombings." There are nine loose pages with the images on seven leaves. Inkjet printing on Hahnemühle Museum Etching with deckle edges 350 gsm paper. They are housed in a black paper case with a slip and tab closure of Murillo by Fabriano 360 gsm paper. In fine condition. Pages are 13 x 19 inches. Case is 19.25 x 13.25 x .25 inches. **\$425**



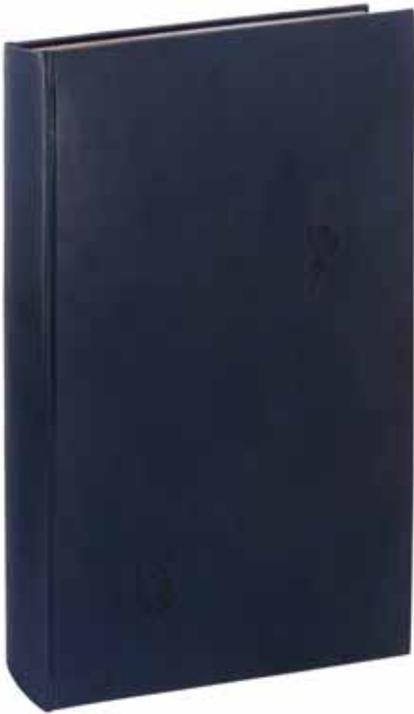
[LYNCHING]

68. Tyler, Ann

SOUVENIRS

Chicago: Ann Tyler, 2007. Number 39 of 50 copies. Signed and numbered by the book artist. This is a powerful artists' book on the history of lynching in the United States. In creating this provocative and disturbing book, Ann, along with her colleague Constance White, researched the history of lynching within the United States and "engaged in a critical analysis of the effects of torture on language, the body, and the body politic." The verso of each page features a shocking quote about a lynching from original sources. The quotes are juxtaposed with full color glossy photographs of innocent rabbits that are attached to the recto of each page with white

photo corners. While each quote is disturbing in itself, it is not apparent until you reach the bibliography on the last page that the quotes are about the lynching of human beings. The result is a shocking book with horrifying text such as "the teeth were knocked out and the fingernails cut off as souvenirs." Fine in pink cloth boards with silk screen black design on front cover and bound with black ribbon. It is letter press printed in Snell Roundhead and Caslon types on Cranes Lettra acid free paper. Includes a one page bibliography of research sources. In fine condition. Unpaginated [32 pages]. **\$425**



69. Tyler, Ann

IN THE UNRELENTING LIGHT AT THE EDGE OF CONSCIENCE

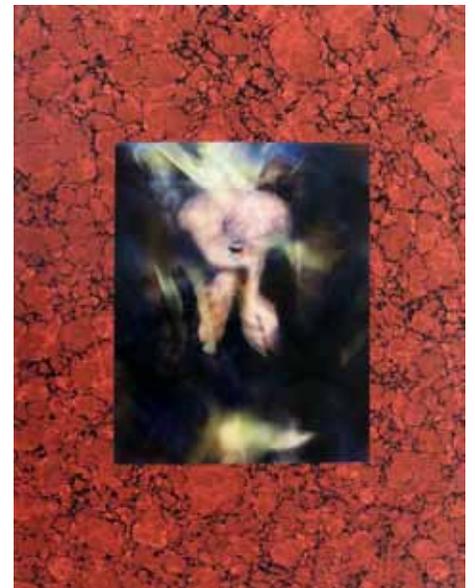
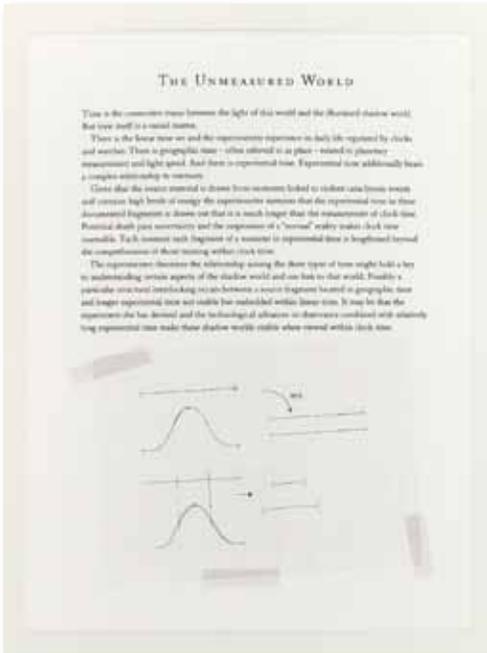
Chicago: Ann Tyler, 2013. Number 2 of 3 copies, signed and numbered by the book artist. She says of this book, which took her five years to complete: "It was a major culmination/combining of so many parts of my work and influences. After the work I've done specific to particular events I really wanted to develop a book that would speak to overarching and recurring issues." The result is this elegantly bound elephant folio in dark blue calfskin with embossed decoration to both boards. The book, which combines elements of a sci-fi novel, sketchbook, and scientific research log takes the reader on a mysterious and puzzling journey that examines time, space, parallel universes, and the subconscious. It includes a mixture of quotations, striking imagery of newly discovered life forms, science fiction prose about another dimension, details of experiments relating to space and time, and more. According to Ann: this book "is a science fiction tale in which the violent actions of governments in our world have created new life forms in a world somewhere in deep space. The new species and their relationship to violence are discovered through space / time laboratory investigations carried out by an 'experimenter.' The narrative is structured for the viewer to also undergo a process of discovery as he/she moves through a narrative combining stream of conscious rumination, traditional description, imagery, poetry, and scientific

information. The narrative and imagery move between the possible and the impossible, from the outer world to the inner world. After establishing this causal relationship between the two worlds – human actions and new life forms in the universe – the narrative then shifts and begins to allude to the possibility that this other world may not be an

exterior universe but may instead be the universe of the mind. This other world is possibly a result of larger human actions upon individual memory...

Edge of Conscience refers to what lies just out of reach in our memory. While unseen it still plagues us. Conscience contains the multiple meanings of the conscious mind and morality. *Unrelenting Light* refers to parts of our memory that are difficult to examine and when once illuminated are understood to be a relentless part of individual experience...From a metafictional perspective the author is the 'experimenter.' The artist book itself is an experiment – an attempt to understand the impact of history on the individual and society and how we absorb the history we live through."

Includes 14 plates of newly discovered species, each framed with a marbled paper border and preceded by a captioned vellum tissue guard. Archival inkjet printed on archival Hahnemuhle Photo Rag Duo paper. All edges have been handpainted with acrylic. A beautiful and thoughtful achievement. Size: 14 x 18 inches. **\$3,250**





70. [WALKING BIRD PRESS]
 Bryan, Tara and Duncan Major
 HENRY AND ROSE MAKE CONTACT

Newfoundland: Walking Bird Press, 2015. Number 17 of 30 copies. Signed by the artists. *Henry and Rose Make Contact* is a sequel to *Henry and Rose Go to Camp*. In this story, Henry makes a crystal radio as a Scout project, and gets it to work only to hear a distress call. Rose figures out where the signal is from, and Henry, his friend Ben, and Rose manage to save the day. The book is handset in Bembo Roman and Baskerville monotype and letterpress printed on Environment Text paper,

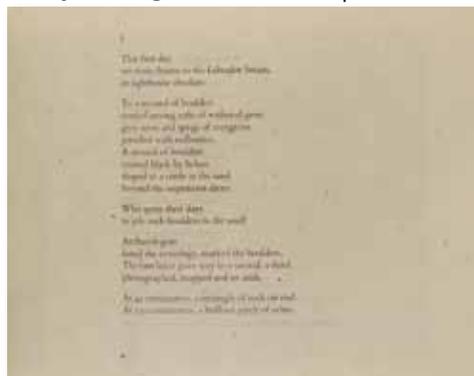
with letterpress and inkjet illustrations. The wrappers are St. Armand handmade paper. The book and the accompanying functioning radio are housed in a wooden box made by Garry Quinlan and laser printed at the College of the North Atlantic. The radios for the edition were assembled by the authors with the invaluable assistance of Joe Craig. In fine condition. Book is 4 x 5 inches; box is 5 x 6 x 2 inches. **\$250**

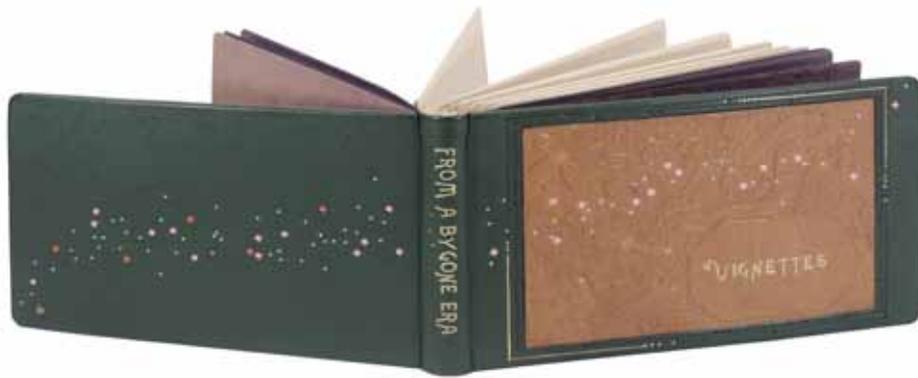


71. [WALKING BIRD PRESS]
 Major, Kevin, poet; Robin Smith Peck, artist
 Tara Bryan, book artist
 L'ANSE AMOUR / L'ANSE AUX MORTS

Newfoundland: Walking Bird Press, 2006. Number 26 of 30 copies. Signed by the artists. This exquisite and evocative book is described by the press as follows: "On a southern shore of Labrador lies the inlet of L'Anse Amour, once known to French fishermen as L'Anse aux Morts. Inland, at the edge of a nest of stunted spruce, not far from a rim of sandy beach, is found one of the oldest burial mounds in North America. Seventy-five hundred years ago, the Maritime Archaic, the first people to reach what is now Newfoundland and Labrador, put to rest, in a broad pit deep in the sand, the body of a 12-year child...

face down, with a slab of rock across the child's lower back. Near the head they placed a cache of knives and spear points, and an ivory walrus tusk. Below the neck was set a whistle made from the hollow bone of a bird. All the while, on either side of the body, the funeral fires blazed into the night. For its age and complexity, this burial mound has few to equal it anywhere in the world." It led artists Robin Smith Peck, Kevin Major, and Tara Bryan to visit the site together in the fall of 2004. The result is this striking artist's book, a collaboration that captures both the mystery inherent in the site and the humanness of the child it enclosed. Smith Peck's earth-rich print images overlay each other as well as the lines of Major's poetic reflection on the mound. Bryan's choice of papers and book structure hold the elements in balance, allowing the journey through the book to parallel the excavation of the site itself. The text is handset in 16-point Bembo Monotype and printed on Japanese machine-made Gampi paper. The mixed media images by Smith Peck combine digital, relief, chine collé and stencil printing, using various Japanese and North American handmade papers. The cream paper covers are stab-sewn with synthetic sinew into tan St. Armand hand-made paper. In fine condition. 8.75 x 12 inches. 32 pages. **\$900**





[DESIGNER BINDING WITH TUNNEL BOOKS]
72. Wu, Robert, book artist and binder
VIGNETTES FROM A BYGONE ERA

Toronto: Studio Robert Wu, 2018.
 Robert Wu is an exceptionally talented Taiwanese-Canadian designer bookbinder and paper marbler from Toronto, where he has lived since 2006. He began binding books in the 1990s and studied with several master binders. His stunning

bindings can be found in public and private collections in Canada and the United States and he has received several awards. His specialization is in the grand tradition of French Art binding - Reliure d'Art. In addition to hand bookbinding, Robert makes one-off or small editions of books, presentation boxes, jewelry boxes and decorative papers for individual collectors, libraries or institutions. His eight years of architectural training are evident in the quality of his designs and the precision of his execution. This splendid unique pop-up tunnel book is inspired by Robert's love of Victorian albums, tunnel books and elaborate greeting cards. It is bound in green leather with an inset relief brown leather panel with an Art Nouveau design and the title is stamped in gold. The endpapers are his own hand marbled multicolored paper. The book contains six charming and nostalgic pop-up scenes. Robert produced and did all of the die cutting, embossing and the bookbinding. Housed in a linen moire lined folding box with a leather label stamped in gold. The leather bound album measures 9 x 6 x 1 inches. In fine condition. **\$3,500**



73. Wu, Robert

MARBLED GRAPHICS, SOLD INDIVIDUALLY

Toronto: Studio Robert Wu, 2018. Wu has been experimenting with paper marbling for many years and has developed a unique take on this traditional art form that he calls "marbled graphics." His graphics are held in many collections including Harvard University. The designs below include Oak Tree, Dragon, Daisy Garden, and Peacock. Additional designs by Robert can be viewed on our website. Please note that as the sheets are done individually, each varies slightly and is unique. Sizes vary somewhat, but are about 17 x 23 inches. **\$75 each**



DUDLEY ZOPP

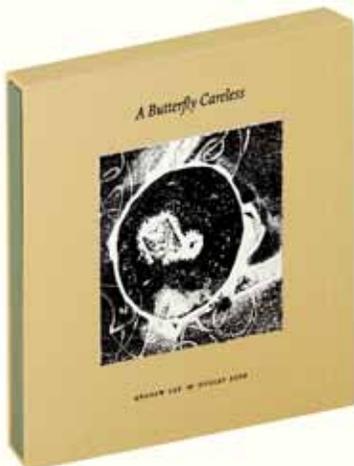
Ms. Zopp graduated from the University of Kentucky with a B.A. and M.A. and completed postgraduate studies in Drawing and Painting at the Hite Art Institute, University of Louisville. She now lives in Lincolnville, Maine. Zopp finds inspiration in geological processes and cultural histories of place. Her engagement with restoring habitat where she lives feeds directly into her work, which ranges from site specific installations to paintings, woodcuts and limited edition books. She has completed residencies at geologically significant sites in Newfoundland, Spain and Italy. She has exhibited widely at galleries, universities and museums in New England and the Midwest. Her work is included in university and museum collections nationally.



74. Zopp, Dudley *IS THERE SOMETHING WE CAN DO*

Lincolnville, ME: Dudley Zopp, 2017. Number 8 of 25 copies of a new limited edition book by artist and scholar Dudley Zopp. Signed and numbered by the book artist. The book is offered as both a limited edition deluxe set with one of the original signed drawings housed in a box and as a slipcased set with a limited edition print. This is one of the 25 deluxe sets with the original drawing for Day Three and an

actual blue marble. The book considers our relationship to the Earth in a sequence of annotated watercolors. It was originally presented digitally for a 2014 exhibition "Turning in Your Hand: The Blue Marble Project," at Waterfall Arts in Maine. Twenty artists were given a blue marble and asked to respond to the pale blue dot we call home. Dudley's images and notations provide a unique look into the oldest of concerns: our place in this world (artist's statement). The drawings began with a month-long daily ritual of erasing an earlier charcoal drawing and, using watercolor and ink, creating a new drawing in its place. As part of this Dudley noted the weather and the color of the ocean as seen from her studio. She also added a few lines adapted from ancient Buddhist texts. The resulting 31 watercolors were collected in a mystical and magical book that beautifully captures Dudley's artistic consideration of our place in the world. Design, typography, and assembly of books and cases are by Richard Reitz Smith. Text and images are printed as offset lithography by Penmore Lithographers. The book is presented in an accordion format and can be read in the round or displayed as sculpture. The book, watercolor drawing, and marble are housed in a dark blue cloth clamshell box. Book measures 5 x 7 inches. 82 pages. In fine condition. **\$1,000**



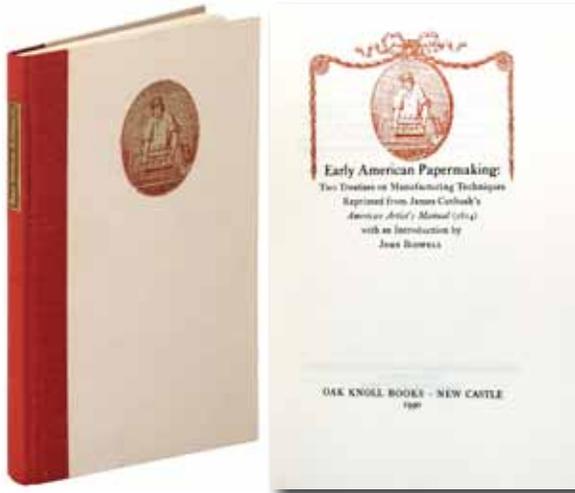
75. Zopp, Dudley, book artist and illustrator Gay, Andrew, author *A BUTTERFLY CARELESS*

Belfast, ME: Dudley Zopp, [2001]. Number 124 of 175 copies. Signed by the author and artist. *A Butterfly Careless* includes 37 haiku-like poems by Andrew Gay and four monotypes by artist Dudley Zopp. The two met during meetings of a local writers' group, and discovered they had similar artistic interests. "I think he wanted to talk to me about doing the book because my sensibilities about the natural world were similar to his," Zopp said. "He was just so very intensely involved with people and with the natural world." Gay, both a physician and poet, died in 2004 and Zopp's words are

taken from his obituary. Poems are typeset in Dante and printed on Mohawk Ultrafelt Text paper. Images from original ink monotypes are printed as offset duotones. Printed at the renowned Stinehour Press in Lunenburg, VT. Bound in a green Fabriano Ingres paper with title in black. Housed in a tan cloth slipcase with an original monotype laid into a debossed panel. A lovely book in fine condition. 7 x 7 inches. Unpaginated. **\$215**



BOOKS ABOUT BOOKS, PAPERMAKING, AND PRINTING



76. Cutbush, James; John Bidwell, introduction
EARLY AMERICAN PAPERMAKING; TWO TREATISES ON MANUFACTURING TECHNIQUES REPRINTED FROM JAMES CUTBUSH'S AMERICAN ARTIST'S MANUAL (1814)

New Castle, DE: Oak Knoll Books, 1990. One of 180 copies, this being a review copy. It is accompanied by an original specimen of Gilpin handmade paper from 1829. From the introduction: "This tercentenary year presents an appropriate opportunity to consider how papermaking came to America and how it came to be American.... The text reprinted here, *Cutbush's American Artist's Manual* (Philadelphia 1814) contains the earliest known account of the American contributions to the papermaking trade.... Cutbush should be acknowledged for recognizing and recording the special features of local mills." Octavo volume bound in grey paper boards

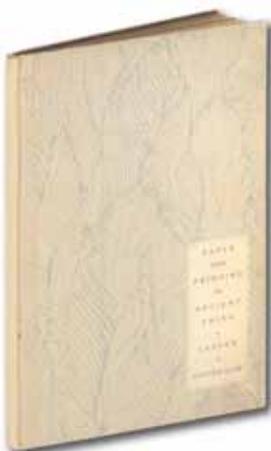
with red linen spine with brown leather spine label. Oval illustration of papermaker on front cover. Printed with Caslon types on Frankfurt paper at the Bird & Bull Press and bound by the Campbell-Logan Bindery. In fine condition. Missing clamshell box. 90 pages. **\$250**



77. Field, Dorothy; Michael Durgin, introduction; Steve Miller, designer
HANDMADE PAPER IN NEPAL: TRADITION AND CHANGE

Tuscaloosa, AL: Hand Papermaking / Word Way Press, 1998. Number 91 of 150 copies. "Between 1984 and 1996, Dorothy traveled to Nepal four times. She sought out those who have preserved Nepalese papermaking and she visited new mills, some of which practice traditional Nepalese methods, others using adaptations and imported techniques. While in Nepal, she met with papermakers, discerned their methods, and collected their papers. The samples she assembled, many made using traditional lokta fiber, make up the specimens in the portfolio" (introduction). This is a portfolio of 18 sheets of handmade paper created in Nepal with an accompanying booklet that supplies descriptions for each sample as well as an introduction and an extensive essay about Nepalese paper. The yellow paper wrapper covering the booklet is letterpress printed. The images within are from traditional Nepalese woodblock prints and were designed by Berinji Narayan Shrestha.

Each paper sample is mounted within a folder and labeled from A to P. The accompanying booklet and mounted samples are all housed in a red clamshell box with paper title label to spine. In fine condition. Each paper sample is approximately 7 x 10 inches or smaller. The box is 11.5 x 9 x 1.5 inches. The booklet is 40 pages. **\$235**



78. Laufer, Berthold
PAPER AND PRINTING IN ANCIENT CHINA

Chicago: The Caxton Club, 1931. One of 250 copies. This book was prepared as a lecture for members of the Caxton Club, a bibliographical society, and was read to them in 1930. Berthold Laufer was a well-known anthropologist and historical geographer who was considered the foremost sinologist of his generation. This work neatly describes China's invention of paper and its essential role in the progress of civilization. This invention allowed the Chinese to be the first civilization to print books centuries before Gutenberg, the German inventor of the printing press. Prepared from type by the Pynson Printers of New York under the direction of Elmer Adler. Bound in blue and cream paper boards with cream linen spine. Paper title label affixed to front cover. In near fine condition with bookplate of The Lakeside Press on the front pastedown. 7 x 9.25 inches. 34 pages. **\$225**

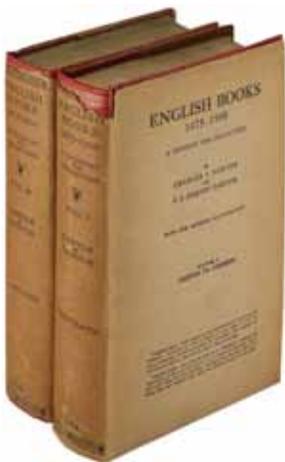
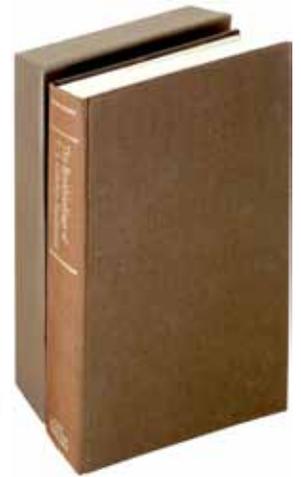


79. [PLOUGH PRESS]
Wakeman, Geoffrey
TWENTIETH CENTURY ENGLISH VAT PAPER MILLS

England: The Plough Press, 1980. Number 54 of 102 copies. This interesting book gives short accounts of all of the English paper mills that were still making paper by hand in 1900. The author used records assembled by H.E.S. Simmons and made available at the Science Museum where they are deposited. He was also helped by the managements of the surviving mills and libraries in the mills' areas. Maps and illustrations are inserted throughout. A pocket in the rear holds samples of papers from several mills. The text was set and printed by hand on T.H. Saunders mould made paper. The illustrations were printed at Skelton's Press, and the binding was done by Weatherby Woolnough. Bound in blue, brown, and cream marbled paper boards with a blue leather spine with gilt titling. Spine is faded from the sun but book is otherwise in very good condition. A desirable copy of this scarce title. 7 x 8.75 inches. 123 pages. **\$575**

80. *Tidcombe, Marianne; John Dreyfus, foreword*
THE BOOKBINDINGS OF T.J. COBDEN-SANDERSON: A STUDY OF HIS WORK 1884-1893, BASED ON HIS TIME BOOK (BRITISH LIBRARY ADD. MC 49061)

[London]: British Library, [1984]. Edition limited to 1000 copies. A comprehensive study by renowned fine binding scholar, Marianne Tidcombe, who has spent over thirty years researching Cobden-Sanderson's Doves Press. As explained by Oak Knoll Books: "This work is based on Cobden-Sanderson's "Time Book," in which he recorded the volumes he bound between 1884-1893. However, it has been greatly expanded and updated to include full bibliographical descriptions of all known bindings." In addition to these descriptions, the book also includes facsimiles of binding design drawings and a description of the tools used at the bindery. With a full-color frontispiece, almost 200 black and white text illustrations, and a folding plate. In the original brown cloth with gilt titling to spine. Housed in brown paper covered slipcase. In fine condition. 8.5 x 11 inches. xii, 407 pages. **\$225**



81. *Sawyer, Charles J. and F.J. Harvey Darton*
ENGLISH BOOKS 1475-1900: A SIGNPOST FOR COLLECTORS. 2 VOLUMES

Westminster and New York: Charles J. Sawyer Ltd. and E.P. Dutton, 1927. One of 2000 copies. This informative and entertaining book has been cited as one of the best guides ever written on collecting English books. Subjects discussed are book collecting, early printers, private presses. children's books, and the graphic arts. There are 100 illustrations and facsimiles throughout, mostly full-page. A fine, bright set in the original red buckram, with gilt lettering to spines, and in the scarce original dust jackets. Some chipping to spines of jackets. Light offsetting to end pages, otherwise interior pages are clean. Volume I: 368 pages; Volume II: 423 pages including index. In near fine condition. **\$300**

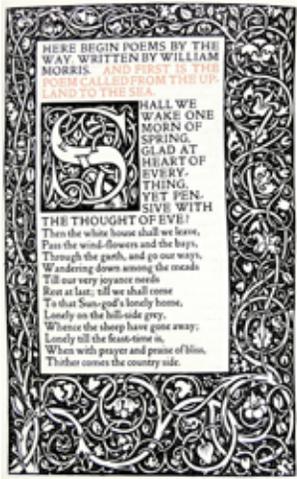
82. [WHITTINGTON PRESS]
Bidwell, John
FINE PAPERS AT THE OXFORD UNIVERSITY PRESS

Herefordshire, UK: The Whittington Press, 1999. Number 10 of 300 copies. "In 1986 the Whittington Press acquired from the Oxford University Press a collection of about 20,000 sheets of 50 hand- and mould-made papers, dating from the turn of the century. This book describes each of the 50 papers in detail, as well as the mills that made them. It is a unique account of the final flowering of the English (and some European) mills that continued to make hand-made papers until well into the twentieth century" (prospectus). The author is currently the curator of printed books at the Morgan Library, and is a noted expert on the history of paper-making. Bound with green cloth spine and edges with light green paper covered boards, titled in gilt on the spine. Clean and bright. Housed in a dark green paper covered slipcase with green cloth covered panels on the top and bottom. Minor rubbing / scuffing to slipcase. Inserted are the "Whittington Press Newsletter" dated 1998 (Number four) and "Specimen Page" (prospectus) for this book. Size: Folio. 85 pages plus paper samples. **\$475**



WILLIAM MORRIS & THE PRE-RAPHAELITES

Kelmscott Press Presentation Copy



83. [KELMSCOTT PRESS] Morris, William POEMS BY THE WAY

Hammersmith: Kelmscott Press, 1891. One of 300 copies. Presentation copy inscribed by Morris to Theodore Watts-Dunton on the front free endpaper. Best known as the rescuer of Swinburne, Watts-Dunton was a respected literary critic and a friend to many in the Pre-Raphaelite circle, especially Dante Gabriel Rossetti. He was also a steady patron of the Kelmscott Press. In his bibliography of the press, William Peterson cites several presentation copies given to Watts-Dunton, including this one. An edition of Watts-Dunton's first book of poetry, *The Coming of Love*, had been planned for the Press, but it was never carried out (Peterson B4). This copy belonged to English poet and

playwright John Drinkwater, with his leather bookplate on the front pastedown and his ownership inscription in pen dated 1920 beneath Morris's inscription. Drinkwater published a critical study of William Morris in 1912. *Poems by the Way* was the second book printed by the Kelmscott Press, and the first printed in red and black. This marks the first appearance of many of the poems, one of which, "Goldilocks," was written especially for this book. Fine in limp vellum boards with gilt title to spine. Ribbon ties are detached, but three of the four are laid in. As Peterson notes in his bibliography, the book ties are the most fragile part of Kelmscott books, and they are broken on many copies (Peterson xxxvi). Slight darkening to spine and light spotting to boards. Offsetting from bookplate to facing page, else the interior is clean and bright. The first page features a wide vine border and large initials are featured throughout the text, all designed by Morris. Printed in Golden Type. A beautiful copy with a fine association. 197 pages. **\$7,000**

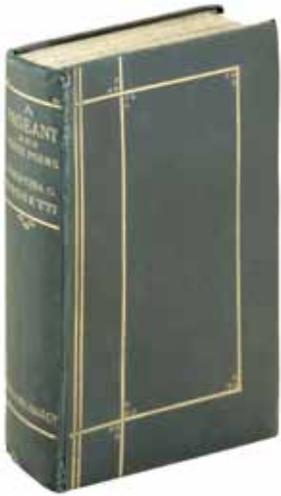


84. Millais, John Everett MILLAIS 1862

[1862]. A beautiful and possibly unique collection of forty superb wood engravings by Pre-Raphaelite artist John Everett Millais. Millais was one of the most important and prolific nineteenth century painters and illustrators. He illustrated texts by Anthony Trollope, Harriet Martineau, Alfred Lord Tennyson, among many others, working closely with important wood engravers such as the Dalziels. This rare volume is likely a private compilation by an admirer or even a close associate of Millais. The illustrations are from various sources including "Sister Anna's Probation" from a novella by Harriet Martineau and first appearing in *Once a Week* on March 22, 1862 as well as an illustration for Rosa Mulholland's "Irene" appearing in the *Cornhill Magazine*, 1862. A large folio bound by well known binders Hayday and Mansell in full pebbled black morocco

binding with gilt lettering "Millais 1862" on cover, concentric gilt rules on covers, dentelles and spine. Light scuffing. There is a vellum sheet just preceding the engravings, which are mounted on thick card stock pages, each surrounded by a single gilt-ruled border. The pastedowns and free endpapers have some foxing and offsetting from the dentelles. The first two plates have some light spotting but the others are near fine. A lovely collection in very good condition. **\$1,400**



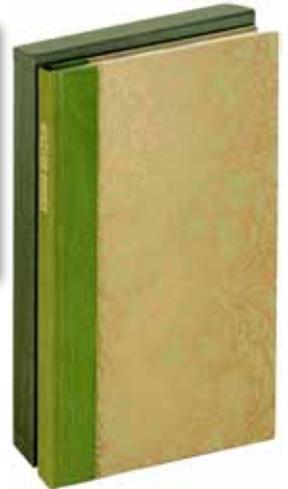
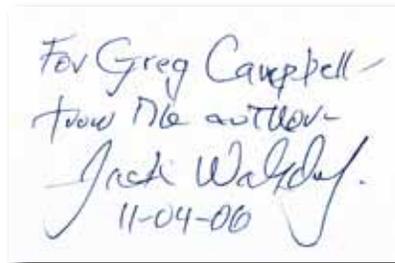


85. Rossetti, Christina G.
A PAGEANT AND OTHER POEMS

London: Macmillan and Co., 1881. First Edition. Christina Rossetti (1830 - 1894), one of the most important Victorian poets, was the sister of the artist Dante Gabriel Rossetti and writer William Rossetti. She wrote poetry throughout her life, but was not published until her famous *Goblin Market and Other Poems* appeared in 1862 to much praise. This later collection of her poetry includes one of her most important poems, "Monna Innominata." In original dark blue binding with gilt designs by Dante Gabriel Rossetti to front cover and spine. Some rubbing and slight chipping to spine and bumping to corners but still very nice. Front and rear hinges tender but text block is tight. Interior pages are in very good condition. A handwritten copy in pencil of Rossetti's poem "Bird Raptures" is tipped in before the half title but unfortunately is not in Christina's hand. With ownership signature of Mary Ellen Waller dated 13th September 1881 on free front endpaper. Very good condition. 198 pages. **\$325**

86. Walsdorf, Jack
ON COLLECTING WILLIAM MORRIS: A MEMOIR. TOGETHER WITH AN ORIGINAL LEAF FROM THE 1895 KELMSCOTT EDITION OF CHILD CHRISTOPHER & GOLDILIND THE FAIR

Kirkwood, MO: The Printery, 2006. Number vii of ix copies reserved for the author. (There were 150 copies in the edition.) Inscribed by Jack Walsdorf to Greg Campbell, who bound the book at his Campbell-Logan Bindery: "For Greg Campbell from the author, Jack Walsdorf, 11-04-06." Laid-in is a thank you note from Jack to Greg for the gift of another finely bound book. This beautiful work is fitting homage to the great William Morris for his impact on the history of printing and the renaissance of the private press. This book was a runner-up for the prestigious Carl Hertzog award for outstanding achievement in the book arts. The engaging text describes the collecting experiences of the late Jack Walsdorf, one of the most significant collectors of books by or about Morris in the past half-century. Walsdorf, in fact, formed not one but three major Morris collections over a period of more than thirty years, selling each and then setting out to build another of equal merit. This version of the book is bound in green quarter leather with gilt titling and with Morris inspired green and gilt floral paper boards. Set in Jenson and Italian Old Style types and printed on a hand press in six colors on Somerset Book, a mould made paper from England. The book has an original leaf from the Kelmscott Press's *Child Christopher* (pages 247-248). There are also tipped-in facsimile photos of Morris and of his study and five illustrations of items from Walsdorf's collection. Housed in a green silk cloth covered slip-case. In fine condition. 37 pages. **\$825**



87. [YELLOW BARN PRESS]
Peterson, William S., editor; John de Pol, illustrator; Jack Walsdorf, afterword
THE KELMSCOTT GOLDEN LEGEND: A DOCUMENTARY HISTORY OF ITS PRODUCTION TOGETHER WITH A LEAF FROM THE KELMSCOTT EDITION

Council Bluffs, IA and College Park, MD: The Yellow Barn Press and the University of Maryland at College Park, 1990. Number 29 of 170 copies. With an original leaf from the *Golden Legend* (pages 1075-1076). The University of Maryland received its William Morris collection from Jack Walsdorf in 1985. It included leaves from a disbound copy of the Kelmscott Press *Golden Legend*. Each copy of this leaf book by Kelmscott Press scholar William Peterson includes a leaf from that collection. Following Peterson's history of the history and production of the *Golden Legend*, Walsdorf writes about how he acquired the disbound leaves. Because these leaves contained autograph marks and typographic dissimilarities with the published Kelmscott version, it suggests that the Walsdorf leaves "may be very late proofs, assembled in the pressroom, possibly as a first copy of the book" (Foreword). The foreword also includes facsimiles of the original prospectus and a letter to bookseller Quaritch from Morris. Frontispiece wood engraving of William Morris by renowned wood engraver John de Pol. Bound in grey cloth with black and gold spine label. Printed on Batchelor Paper from 1940 with Monotype Bembo type. Press work by Neil Shaver using a Vandercook III. In fine condition. 9 x 12 inches. 44 pages. **\$575**



ART



88. Christo CHRISTO: RUNNING FENCES

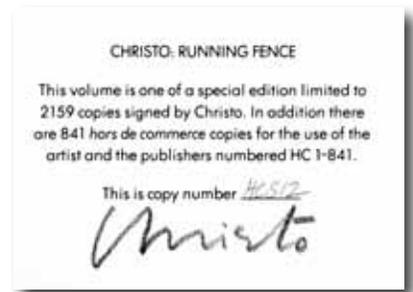
New York: Harry N. Abrams, Inc., 1978. Limited edition of 2159 copies plus 841 additional copies issued for the use of the artist and publisher.

This copy is number HC-512 of HC-841 copies.

Signed by Christo. Many of the additional copies (including this one) were distributed to volunteers

and employees who worked on installing the fence. This book documents the installation of Christo's famous fence project including details about the initial vision, ensuing legal battles, environmental concerns, construction, and completion. "Running Fences was a 24.5 mile long art work that traversed pasture land in parts of Marin and Sonoma counties in northern California during

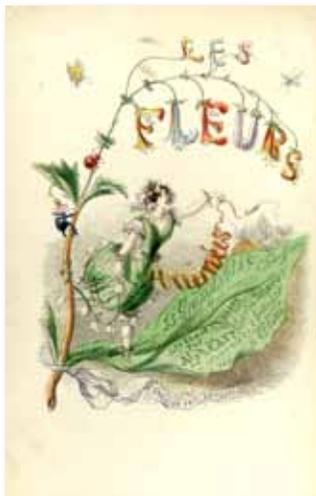
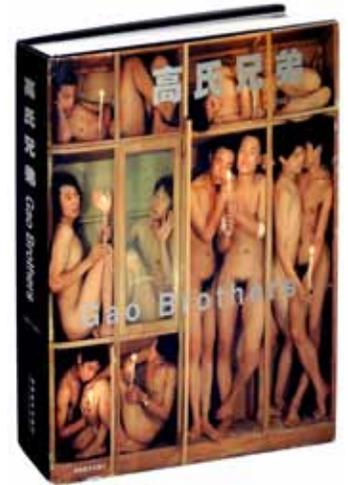
14 days of September 1976. The 18 foot high white fabric fence ... intersected 12 public roads... and 11 private roads." Printed in full color with multiple foldout photographic illustrations and a piece of the fabric from the fence tipped in. Bound in cream cloth boards with silver title to spine. Housed in original illustrated glossy paper covered slipcase. A few small scuff marks to case, else fine. 694 pages. **\$250**



89. Gao Brothers

GAO BROTHERS: 1985 - 2005

Hunan Fine Arts Publishing House of China, 2006. The Gao Brothers, Zhen and Qiang (born 1956 and 1962) are Chinese artists known for their installations, performance art, and photography that often make social and political statements about China, the Cultural Revolution, humanity, spirituality, and sexuality. "Through nearly 20 years of artistic creation the Gao Brothers are implementing a self-determined course of action ranging from passive discussion to a call to action. Breaking free from mere tabletop, dust collecting art - and then once again from traditional installation art - the Gaos employ a full spectrum of recording arts and environmental stimuli to define their realm" (jacket). Dark grey cloth boards with silver title to spine and front cover. Clean and bright. Text in Chinese and English. Filled with full color photographic illustrations of their performance art, much of which involves male nudity. In black illustrated dust jacket with silver title to spine panel. Minor wear to edges and corners of jacket. Near fine condition. 320 pages. **\$250**



90. Grandville, J.J. LES FLEURS ANIMÉES. 2 VOLUMES

Paris: Garnier Freres, 1867. Nouvelle Edition. French artist J. J. Grandville (1803 -1847) is best known for his anthropomorphic drawings featuring both plants and animals with human features.

This set has 52 color plates (including 2 color title pages) and 2 black and white plates. Both volumes are bound with red

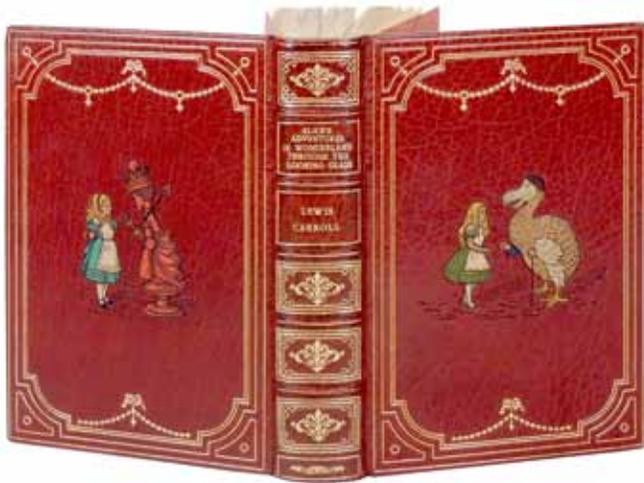
leather spines over marbled paper covered boards and titled in gilt. The spines are decorated with five raised bands and gilt floral devices. Wear to edges of boards and corners. Rubbing to covers. Front hinge of Volume 2 has been archivally repaired (evidence

of the repair is visible only at the head of the spine). Crease to rear board of Volume 1. Occasional smudge marks and spots of soiling to interiors of both volumes. Minor foxing to both volumes, heaviest on first and last few pages. Closed tears to edges of a few pages. Lacks most tissue guards and also the rear endpaper in Volume 1. Marbled endpapers and top edges gilt. An attractive set despite the noted condition issues.

Volume 1: 339 pages; Volume 2: 321 pages. **\$550**



CHILDREN'S LITERATURE



91. Carroll, Lewis
Illustrated by John Tenniel
ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING GLASS

London: Macmillan and Co., 1932-1933. Two later volumes bound as one in a magnificent Riviere & Son binding. *Alice's Adventures* is the one hundred eighty-sixth thousand from 1932. *Looking Glass* is one hundred and twenty-fourth thousand from 1933. Red morocco with gilt rulings and ribbon garland to front and rear covers. The spine has six compartments with five raised bands with title, author and fleur de lys designs. The front cover has a beautiful embossed illustration with color inlays of Alice and the Dodo bird. On the back is a color illustration of Alice and the Red Queen.

Light rubbing to corners and edges. All edges gilt. End pages are red marbled paper. The interior is also in fine condition with John Tenniel's famous illustrations. 183 pages; 211 pages. **\$4,000**



[MOVABLE BOOK]
92. SWEETS FROM FAIRY LAND

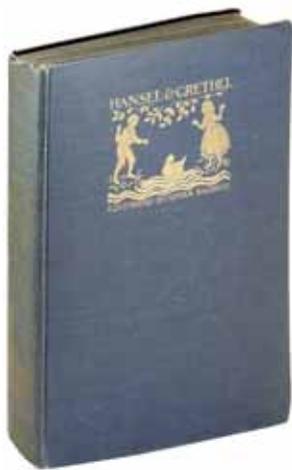
London and New York: Ernest Nister / E.P. Dutton and Co., [1896]. Ernest Nister was a well-known publisher of movable books for children. This charming book of poetry is illustrated with eight delightful chromolithograph movables operated by pull-tabs, all in working order (although one of the pull-tabs has been archivally repaired with Japanese mending tissue). Red cloth spine with full color illustrated paper covered boards and red title to front cover. Minor wear to edges of boards and minor rubbing / scuffing / marking to rear board. Previous owner gift inscription in pen to front free endpaper: "Lilian O. Towson from Papa, Dec 25, 1896."

Binding is a little loose, but holding. Occasional smudge marks and spots of foxing, but interior is clean overall. Browning to endpapers and to margins with offsetting to title page. Short closed tears to edges and hinges of some pages. Front free endpaper is chipped along edges. Printed in Bavaria. Very good condition. Size: 13 x 10 inches. [20 pages.] **\$250**



93. [Illustrated by Florence Hardy and Ernest Aris]
THE STICK BOOKS. A FOUR VOLUME SET IN BOX INCLUDING: THE STICK BOOK, THE WOOD BROWNIES, HOLLOW TREE HOUSE, THE WOODEN SOLDIER

New York: Hodder and Stoughton, (circa 1906 - 1913). A scarce set, very uncommon in the original box. Each volume is bound in color illustrated paper covered boards. Each has a three-hole stab binding with cord sewn through. The paper covering the spines of each volume remains in some places, but is mostly no longer present. The bindings all remain secure thanks to the cords. The middle cord of *The Wood Brownies* has come loose. Each volume is printed in green ink with illustrations. Small spots of foxing are scattered throughout each volume. All four volumes are housed in the original brown paper covered box with dark brown title to front cover. The box is heavily worn with closed tears along the hinges and pieces of the top flaps missing. The paper covering the box is rubbed and worn. Each book is 29 - 32 pages and measures 5.5 x 2 inches. The box measures 9 x 6 inches. **\$300**



[ARTHUR RACKHAM]

94. [Grimm, Jacob and Wilhelm]
Illustrated by Arthur Rackham

HANSEL AND GRETHEL AND OTHER TALES

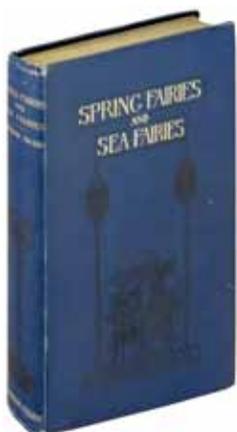
London: Constable and Co. Ltd, 1920. First edition in this format. Originally published with Rackham's illustrations in 1909 as part of *Grimm's Fairytales*. A collection of 30 stories including: "The Frog Prince," "Tom Thumb," "Red Riding Hood," "Rumpelstiltskin," and "Rapunzel." Includes 20 full page color illustrations, and 28 black and white illustrations. Bound in dark blue cloth boards with gilt title and decoration to spine and front cover. Fading to gilt on spine. Rubbing and wear to edges of boards, spine ends, and corners. Previous owner's

signature in pen dated 1927 to front free endpaper. Offsetting to endpapers, bumping to top corners of most pages and to top corners of boards, short closed tears to bottom edges of some pages, minor foxing to margins of some pages, and a few small stains to margins of several pages. Clean and bright overall. 160 pages. **\$425**

95. Kimmel, Margaret Mary
Illustrated by Trina Schart Hyman

MAGIC IN THE MIST

New York: Athenaeum, 1976. Signed and inscribed by the author and the illustrator: "For Philip, a believer in magic and friend to dragons! with thanks, Margaret Mary Kimmel - and love - Trina Schart Hyman." First edition, second printing. Includes laid in notecard featuring an image from the book - Boy Studying with Animals. A sweet story about a boy named Thomas who lives in west Wales and is studying to be a wizard. With noted illustrator Trina Schart Hyman's charming black and white illustrations. Fine in tan cloth boards with dark brown title to spine and illustration of a toad to front cover. In brown illustrated dust jacket. Light rubbing to panels of jacket, else fine. Unpaginated. **\$150**



96. Mockler, Geraldine
Illustrated by Nellie Benson

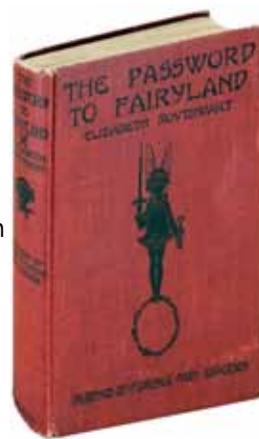
SPRING FAIRIES AND SEA FAIRIES

London: George Allen, 1897. Scarce. A delightful children's book by prolific children's book author Geraldine Mockler. The charming tales are accompanied by the equally charming black and white illustrations throughout by Nellie Benson. Her style in this work is somewhat reminiscent of the delicate illustrations of Jessie M. King. Bound in dark blue cloth with gilt titling to spine and front cover and black stamped ornaments to front and back covers. Lightly bumped and slight fraying to spine edges but still very good. Interior pages are clean and bright with occasional small brown spots to pages and fore-edges. t.e.g. Very nice condition. 5 x 7.25 inches. 192 pages. **\$100**

97. Southwart, Elizabeth
Illustrated by Florence Mary Anderson

THE PASSWORD TO FAIRYLAND

New York: Frederick A. Stokes Company. Scarce. A sweet story about ten year old Elaine, her talking mule, and their adventures in Fairyland. English illustrator Florence Mary Anderson (1874 - 1930) was best known for her watercolor paintings and wood engravings of fairies. This volume is bound in variant red cloth boards with black title to spine and front cover. An illustration of a fairy holding a sword and key while standing on a ring of leaves is printed on the front cover. There is chipping / wear to edges of boards, corners, and spine ends. The cloth along top few inches of rear hinge has worn away; however, the boards remain firmly attached. Includes eleven charming full-page illustrations of which eight are in full color. 187 pages. **\$225**



LITERATURE, POETRY, & DRAMA

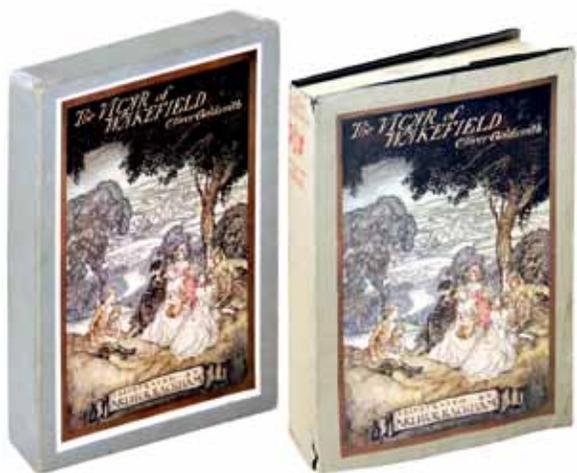
[ARTHUR RACKHAM]

98. *Goldsmith, Oliver*
Illustrated by Arthur Rackham

THE VICAR OF WAKEFIELD

Philadelphia: David McKay, (1929). First American trade edition in original dust jacket and box. (Publisher McKay's name to spine; however, the title page cites the English publisher - George G. Harrap.) Fine in original grey blue cloth boards with gilt title to spine and front cover. Gilt rose design to front cover. Includes twelve full color, full-page illustrations and many black and white line drawings in the text done by Rackham. Illustrated endpapers. Minor soiling to the fore-edge of the text block, else clean and bright. In grey dust jacket with dark red title to spine and full color illustration pasted down to front panel. The jacket has a few small chips to the edges

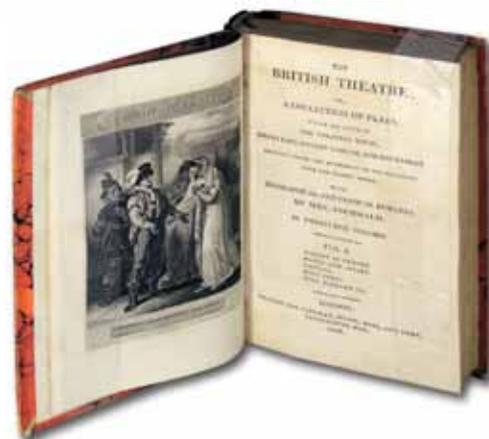
and a few creases. Housed in the original grey paper covered box with full color illustrated pastedown (that matches the jacket illustration) to front cover. The corners of the top of the box have been repaired / reinforced with archival mending tape. Rubbing and wear to the edges of the box. Very good condition. 232 pages. **\$350**

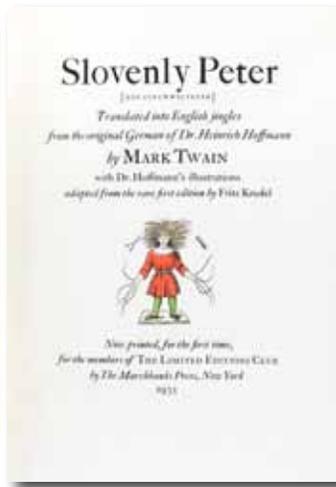
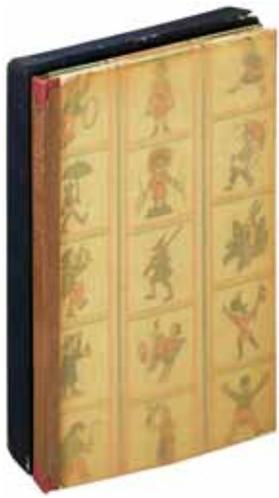


99. *Inchbald, Mrs. [Elizabeth]*

THE BRITISH THEATRE; OR, A COLLECTION OF PLAYS, WHICH ARE ACTED AT THE THEATRES ROYAL, DRURY LANE, COVENT GARDEN, AND HAYMARKET.
25 VOLUMES

London: Longman, Hurst, Rees, and Orme, 1808. A scarce complete set of this important collection of 125 British comedies, dramas, and tragedies by 45 playwrights. The plays range from the 17th through the early 19th centuries. Many of the writers are still well known today, such as Shakespeare, Beaumont and Fletcher, Dryden, Addison, Steele, Sheridan, and Congreve. Many of the others were quite popular in their day but are seldom remembered today, such as Ambrose Philips, Mrs. Centlivre, Charles Macklin, Colley Cibber, George Colman, and Hall Hartson. The plays were gathered by Mrs. Inchbald, who provided biographical and critical remarks about each. Mrs. Inchbald (1753-1821), born Elizabeth Simpson, included five of her own plays. She was in fact a prolific and popular writer and actress in her day. After writing her last comedy in 1805, she turned to critical and editorial work, producing *The British Theatre* and later *The Modern Theatre*. There are five plays in each volume. Each play has its own title page and separate pagination, and each has an engraved frontispiece depicting a scene from that play. Each volume is quarter bound in brown leather with orange and black marbled paper boards and with gilt tile and ruling to spines. Leather on most volumes is rubbed to some degree, and paper boards have bumped corners and rubbing. Some volumes have lighter or darker spots although these do not affect their overall appearance. Volumes 10 and 20 have shallow holes along the edges of the leather spines. The interior pages are generally clean. There is offsetting to the pages facing the engravings, and a few volumes have additional browning, foxing, or an occasional water stain. The pastedowns and free front and rear endpapers have small rectangular stains from exposure to the leather binding. Despite noted defects, this is a handsome set in very good condition. Each volume measures 4 x 6.25 inches. **\$1,600**





100. [LIMITED EDITIONS CLUB]
Hoffmann, Dr. Heinrich, original German and illustrator;
Mark Twain, translator

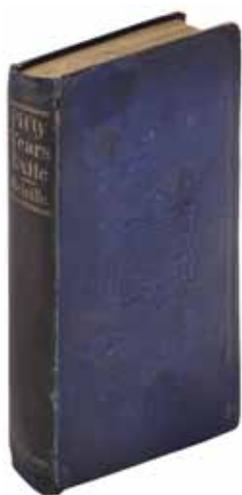
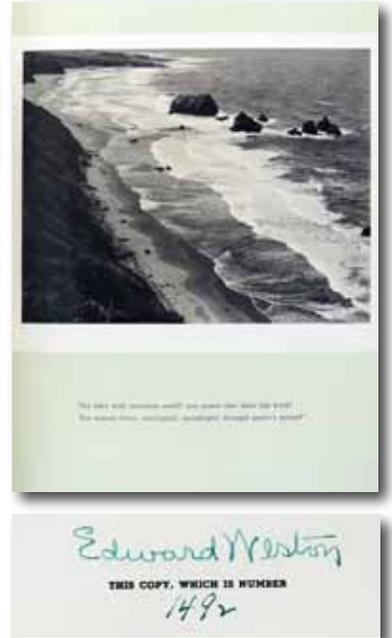
SLOVENLY PETER [DER STRUWWELPETER]

New York: The Limited Editions Club, 1935. Number 9 of 1500 copies. The original German book, which was first issued in Frankfurt-am-Main in 1845, was later translated into English jingles by Mark Twain in Berlin in 1891. This version includes the text from the first edition of Twain's translation. The illustrations were reproduced through stencils, by hand. For this edition, the original drawings of Dr. Hoffmann were re-drawn in 1934 by Fritz Kredel in Frankfurt-am-Main. Printed by The Marchbanks Press. Bound with red leather spine titled in gilt and illustrated cloth covered boards. Light wear to spine ends and small marking to

bottom corner of last few pages. Each page includes full color illustrations. In original glassine, which is browned and worn along the edges with several tears and chips. Housed in a blue suede portfolio that slides into a blue suede slipcase. The edges of both the portfolio and slipcase are worn, chipped, and faded. The portfolio is titled in gilt, which is rubbed. Near fine in very good slipcase. Size: Thin quarto. 34 pages. **\$200**

101. [LIMITED EDITIONS CLUB]
Whitman, Walt; Mark Van Doren, introduction
Illustrated by Edward Weston
LEAVES OF GRASS. TWO VOLUMES

New York: The Limited Editions Club, 1942. Number 1492 of 1500 copies, signed by Edward Weston. Includes many photographic illustrations by famed American photographer, Edward Weston (1886 - 1958). Both volumes are bound in green and white paper covered illustrated boards with brown leather title labels to spines. Browning to spines, chipping and wear to title labels, and light wear to corners of boards. Offsetting to endpapers and pages facing illustrations. Light toning to top margins and occasional small spots of soiling / smudge marks, but clean and bright overall. Housed in a brown cloth covered slipcase with green and gilt paper title label to spine. Wear to edges of slipcase including splits to the cloth along both spine ends, wear to opening edges, and rubbing to title label. A desirable set despite noted condition issues. 264 pages. **\$850**



102. *Melville, Herman*
ISRAEL POTTER: HIS FIFTY YEARS OF EXILE

New York: G.P. Putnam and Co., 1855. First edition, first issue (with Chapter 14 misstated as Chapter 16). Rare in the original binding. This novel was loosely based on a real person. Israel Potter recounts the life of a young American who fights in the Revolution, is captured at sea by the British Navy, and has a series of adventures in England involving King George III, Benjamin Franklin, John Paul Jones, and Ethan Allen. The work ends sadly, with Potter exiled in poverty in England for fifty years, finally returning to America shortly before his death. The book was a commercial failure in its time but garnered critical appreciation. The novel includes vivid portrayals of actual battles and events of the American Revolution such as the Battle of Bunker Hill, George

Washington's rousing speeches, and spying missions for Benjamin Franklin. Bound in the original blue cloth boards with gilt title to spine and embossed designs to both covers. Head and foot of spine have been expertly repaired with new material added. Darkening to spine. Spots of dampstaining to covers and to margins of most pages, else clean interior. 276 pages. Very Good. **\$1,800**

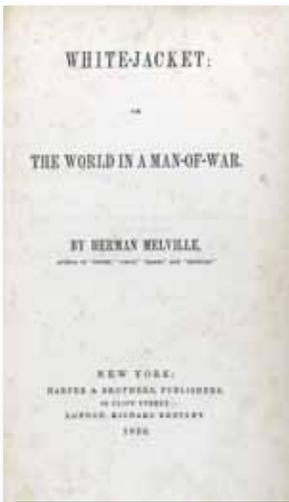
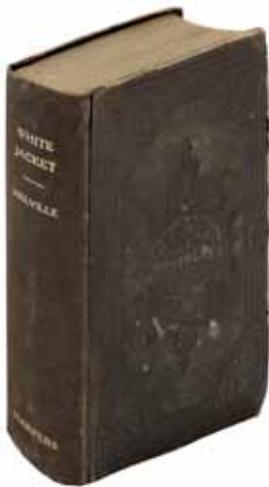
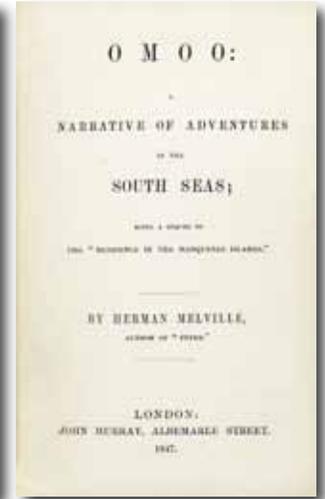
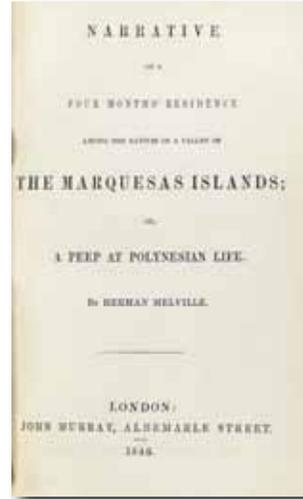


103. Melville, Herman

NARRATIVE OF A FOUR MONTHS' RESIDENCE AMONG THE NATIVES OF A VALLEY OF THE MARQUESAS ISLANDS; OR, A PEEP AT POLYNESIAN LIFE BOUND TOGETHER WITH OMOO: A NARRATIVE OF ADVENTURES IN THE SOUTH SEAS; BEING A SEQUEL TO THE "RESIDENCE IN THE MARQUESAS ISLANDS"

London: John Murray, 1846 / 1847. First Edition. An unusual pairing of Melville's first two books with the two volumes bound as one. Both English editions of the *Narrative of Four Months' Residence* and *Omoo* preceded the American editions. The *Narrative* was published in the U.S. as *Typee* and became one of Melville's most popular works. Both

books were based on Melville's adventures and experiences during his years at sea between 1839-1844. The two books are bound together in contemporary three quarter brown leather over marbled paper covered boards. Heavy rubbing to boards and leather. Wear to edges of boards and corners. Both hinges have been professionally repaired. Interior pages are clean and bright overall. Very good condition. *Narrative*: 285 pages; *Omoo*: 321 pages. **\$1,000**



104. Melville, Herman

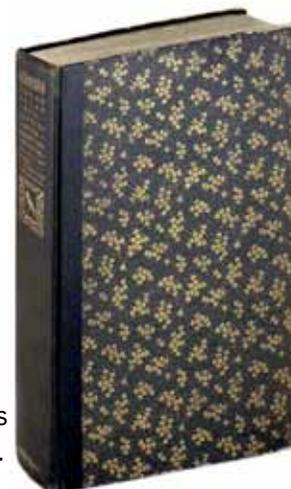
WHITE JACKET; OR THE WORLD IN A MAN-OF-WAR

New York: Harper and Brothers, 1850. First American edition of Melville's fifth book, based on his fourteen month service in the United States Navy from 1843-1844. Bound in the original brown cloth boards with heavily blind-stamped covers and with modern linen spine titled in gilt. Minor rubbing to boards and heavy wear to edges. Original glossy yellow endpapers. Has all of the first issue points called for (BAL 13662). Signature of previous owner to front free endpaper dated 1850. Foxing throughout. 465 pages plus 6 pages of advertisements. Very Good. **\$1,800**

105. [POE, EDGAR ALLAN]

Stanard, Mary Newton, introductory essay and commentary
EDGAR ALLAN POE LETTERS TILL NOW UNPUBLISHED IN THE VALENTINE MUSEUM, RICHMOND, VIRGINIA

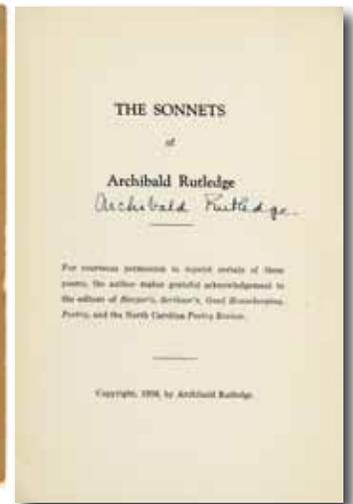
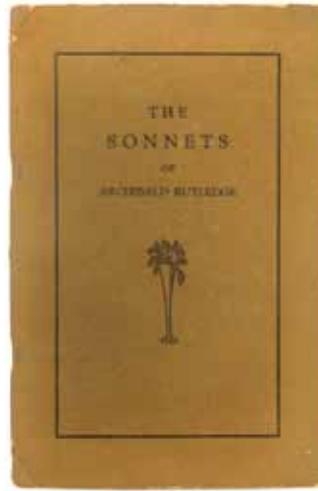
Philadelphia: J.B. Lippincott Company, 1925. First edition. Number 170 of 325 copies. Includes 15 black and white illustrations, 31 letters reproduced in facsimile with typed transcription and comments, and 3 facsimiles of bills from the Manor House School. Most of the letters are addressed to Poe's foster father, John Allan and date from 1826 to 1833. Black cloth spine over gilt and black patterned paper covered boards. Gilt title to spine. Wear to corners and edges of boards. Frontispiece portrait of Poe with tissue guard. Pages remain unopened. 327 pages. **\$250**



106. Rutledge, Archibald

THE SONNETS OF ARCHIBALD RUTLEDGE

Self-published (Archibald Rutledge), 1938. Scarce. Signed by the author on title page. American poet, Archibald Rutledge (1883 - 1973), was the first poet laureate for South Carolina. He wrote over 50 books and numerous poems, mostly about his life and experiences in South Carolina. Bound in the original brown suede flexible covers with black title to front cover. Stapled binding. Minor chipping to edges of covers and creasing to top corners. Clean and bright. 39 pages. **\$300**



[ARTHUR RACKHAM]

107. Shakespeare, William
Illustrated by Arthur Rackham

EIN SOMMERNACHTSTRAUM (A MIDSUMMER NIGHT'S DREAM)

Munich: F. Bruchmann, 1909. First German Edition. Number 24 of 1001 copies. Includes 40 full color illustrations by Arthur Rackham, each mounted on brown cardstock with captioned tissue guards. Also includes numerous black and white illustrations, some full page and some within the text.

Bound in the original vellum boards with gilt title and floral decoration to spine and small emblem of Shakespeare to front cover. The spine design is by Ottomar Starke. Rubbing and light soiling to covers, edges of boards, and spine, as is common. There is a three-inch split to the vellum along the bottom of the front hinge; however, the split only affects the

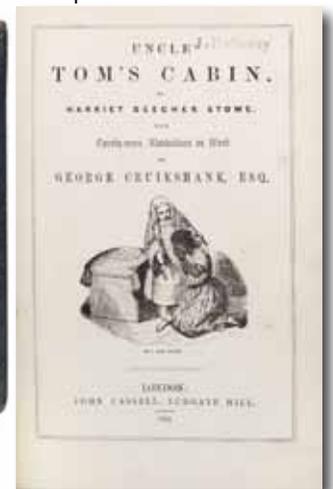
top layer and the board remains firmly attached. Light dampstain to top edges of both covers, which also affects the top edges (top margins only) of multiple interior pages. Lacks ribbon ties. Text in German. A few pages have small spots of soiling or finger smudge marks and a few have chips to the edges, but the book remains very clean and bright overall. A beautiful book despite the noted condition issues. 132 pages plus plates. **\$550**



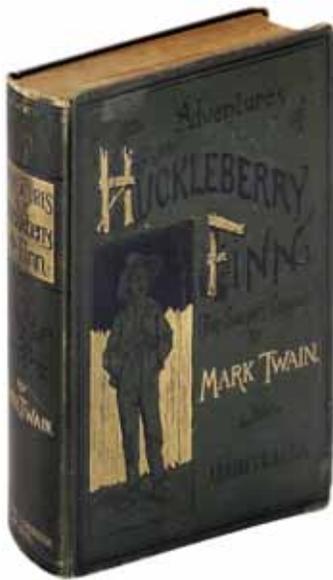
108. Stowe, Harriet Beecher
Illustrated by George Cruikshank

UNCLE TOM'S CABIN

London: John Cassell, 1852. First illustrated edition, printed in the same year as the first American edition. This anti-slavery novel, written before the Civil War by abolitionist and teacher, Harriet Beecher Stowe, was a best seller during the nineteenth century, with only sales of the Bible exceeding it. Includes 27 woodcut illustrations by famed illustrator Cruikshank. This book has been expertly rebaced using the original dark blue cloth covered boards and spine. The spine is titled in gilt with a gilt device above and below the title. The repair is visible along the spine ends, hinges, and joints. Wear, rubbing, and minor fraying to boards, hinges, and edges of boards. Previous owner's stamp to endpaper and title page. Occasional spots of foxing, offsetting to endpapers, and smudge marks to margins. A previous owner has traced several of the illustrations in pencil on the tissue guard preceding the image. Several tissue guards have been removed, but all illustrations remain present. Very good. 391 pages plus one page advertisement. **\$300**



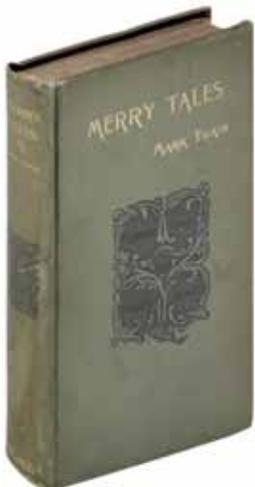
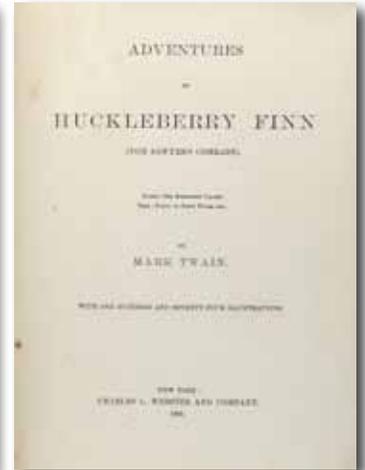
First edition of this American classic



109. Twain, Mark
Illustrated by E.W. Kemble
ADVENTURES OF HUCKLEBERRY FINN

New York: Charles L. Webster and Company, 1885. FIRST EDITION, later state. The great American classic, Huckleberry Finn, is noted for a rather complex history of the first edition, with various issue points and corrections. This volume has a mix of first and second state issue points. It is bound in the original green cloth with the author and title in black and gilt on the spine and front board. The cover also has a blind-stamped illustration of Huck in black and gilt. Minor wear and fraying to spine ends, edges of board, and corners. There is a photo-engraving portrait bust of Twain with facsimile signature and frontis illustration with tissue guard between, and 174 text illustrations by E.W. Kemble.

The interior is clean overall with occasional spots of foxing and a dampstain to the first few pages. Creasing to tissue guard and rear free end page. Previous owner signature in pen to front free endpaper. Altogether a desirable copy of this milestone of American literature. In very good condition. 366 pages. **\$4,000**

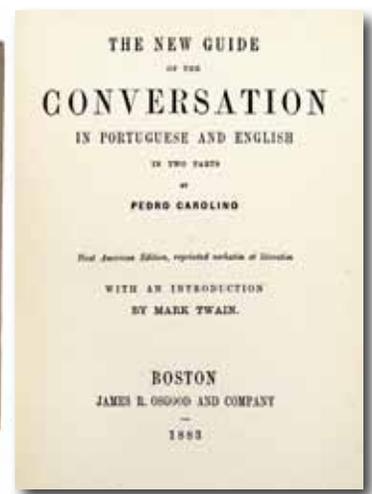
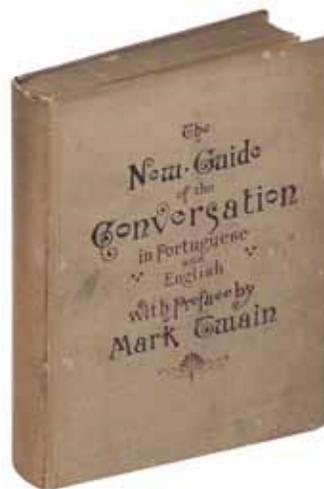


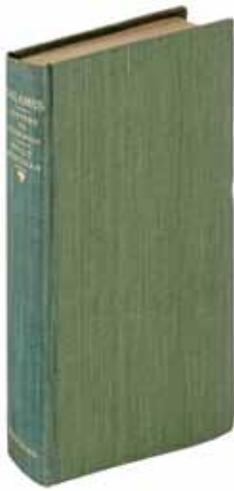
110. Twain, Mark
MERRY TALES

New York: Charles L. Webster & Co., 1892. First edition, second state of this collection of seven short works by Twain. It has the patterned endpapers of the first state but also the inserted frontispiece portrait of Twain called for in the second (BAL3435). Issued as part of the publisher's projected series of works by American writers to be called the "Fiction, Fact, and Fancy Series." Bound in grey-green cloth with titling in gilt to front cover and spine and stamped ornament to front surrounding Fiction Fact and Fancy Series. Light bumping. Front hinge tender, interior pages clean and bright. Bookplate on front pastedown of Jacob Bunn (1814 – 1897) an important Illinois industrialist, financier, and close friend of Abraham Lincoln. Light stamp to free front endpaper "J. Bunn Library Springfield Illinois." A nice copy in very good condition. 210 pages plus seven pages of advertisements. **\$250**

111. [TWAIN, MARK]
Carolino, Pedro; Mark Twain, preface
THE NEW GUIDE OF THE CONVERSATION IN PORTUGUESE AND ENGLISH IN TWO PARTS

Boston: James R. Osgood and Company, 1883. First American Edition, reprinted verbatim et literatim. Scarce. Twain wrote an amused and amusing preface to this guide, enjoying the "richness" of the often erroneous and sometimes ridiculous translations from Portuguese to English provided by Carolino. He writes: "Many persons have believed that this book's miraculous stupidities were studied and disingenuous; but no one can read the volume carefully through and keep that opinion. It was written in serious good faith and deep earnestness by an honest and upright idiot who believed he knew something of the English language and could impart his knowledge to others." Bound in brown cloth with title in black to front cover. Soiling, bumping, chipping to covers and faded spine. Interior pages show light aging but otherwise clean and bright. Ownership signature to front pastedown. Very good condition. 4.75 x 6 inches. 182 pages. **\$350**

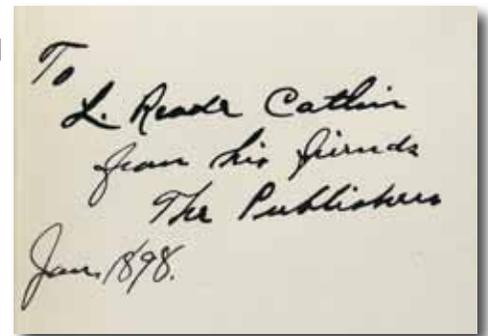




112. Whitman, Walt;
 Richard Maurice Bucke, M.D., editor and introduction
CALAMUS: A SERIES OF LETTERS WRITTEN DURING THE YEARS 1868-1880 BY WALT WHITMAN TO A YOUNG FRIEND (PETER DOYLE)

Boston: Laurens Maynard, 1897. First trade edition, first issue, following a limited edition of 35 large-paper copies, signed by Dr. Bucke, of which 25 were for sale. Inscribed on free front endpaper: "To L. Reade Catlin from his friends The Publishers Jan. 1898." The publisher of *Calamus*, Laurens Maynard, partnered in late 1897 with fellow literary figure Herbert Small to found Small, Maynard & Co. They began by publishing new editions of *Leaves of Grass*. The recipient of this book, L. Reade Catlin, was a pioneer of the early recording industry. He joined forces with another early industry figure Edward Leeds in 1899 to form the Leeds & Catlin Company to

manufacture phonographs. Peter Doyle, who exchanged letters with Whitman for almost twenty-five years, first met Whitman in 1865. Peter Doyle's importance in the emotional life of Walt Whitman is well established. The romantic friendship that sprang up in 1865 between the streetcar conductor and the poet spanned the years of Whitman's residence in Washington, D.C., and continued nearly up through Whitman's death in Camden, in 1892 [The Whitman Archive]. This book's title, *Calamus*, comes from the "Calamus" poems - a cluster of poems in *Leaves of Grass* that first appeared in the third edition. These poems celebrate and promote "the manly love of comrades". Most critics believe that these poems are Whitman's clearest expressions in print of his ideas about homosexual love. The introduction to this compilation of Whitman's letters includes an interview with Doyle. He describes the affection he felt for Whitman and talks of their many activities and experiences together without anything explicit about a romantic relationship. Bound in original green publisher's cloth with gilt titling to spine. Very slight wear to spine edges and slight wear to front hinge. Interior pages clean with the lightest age toning to margins. The frontispiece illustration of Whitman and Doyle and the facsimile letter at page 112 are quite toned as usual. Ownership signature of Gordon Crouter on front free endpaper. Otherwise near fine condition. 5 x 7 inches. 173 pages. **\$475**

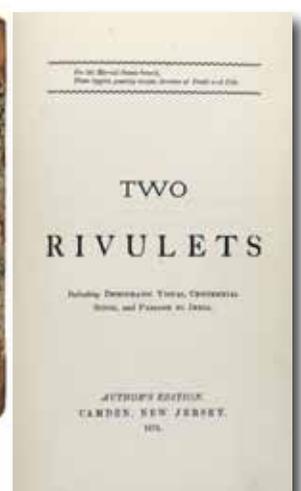
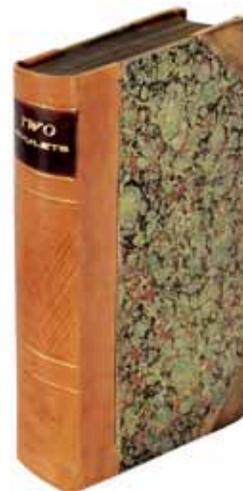


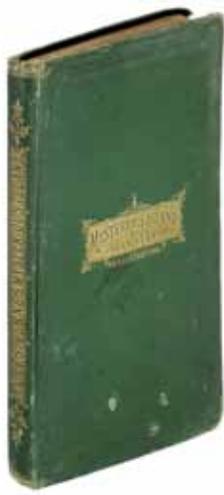
113. Whitman, Walt
LEAVES OF GRASS

Lunenburg, VT: The Stinehour Press / Collectors Reprints Inc., 1992. Limited edition. One of 2500 copies. Bound in green cloth boards with gilt title and decoration to spine and front cover. Letterpress printed on acid free paper from plates made directly from a copy of the first issue of the first edition. Slight rubbing / wear to boards and spine. Smudge mark to margin of frontispiece, else clean and bright. All edges gilt and marbled endpapers. In very good condition. 95 pages. **\$175**

114. [Whitman, Walt]
TWO RIVULETS, DEMOCRATIC VISTAS, CENTENNIAL SONGS - 1876, AS A STRONG BIRD ON PINIONS FREE AND OTHER POEMS, MEMORANDA DURING THE WAR, AND PASSAGE TO INDIA

Camden, NJ, 1876. Author's Edition. One of about 650 copies. Lacks frontispiece photograph of Whitman, which is usually signed. Six collections of prose and poetry bound together, as issued. This volume has been rebaked using modern tan leather with gilt title to spine. The boards are original with marbled paper and tan leather corners. Wear to edges of boards and leather corners. The endpapers are modern. Clean interior overall with toning to margins of some pages. Pagination: "Two Rivulets" - 32 pages; "Democratic Vistas" - 84 pages; "Centennial Songs" - 18 pages; "Strong Bird" - 16 pages; "Memoranda" - 68 pages; "Passage to India" - 120 pages. One page of advertisements to rear. Very Good. **\$1,000**



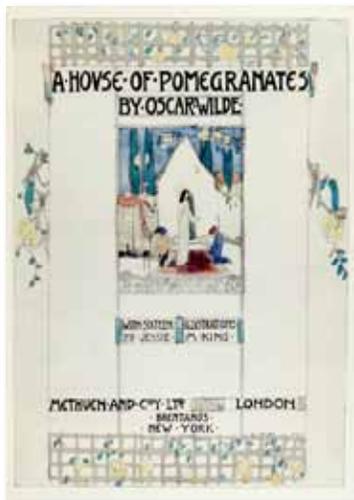
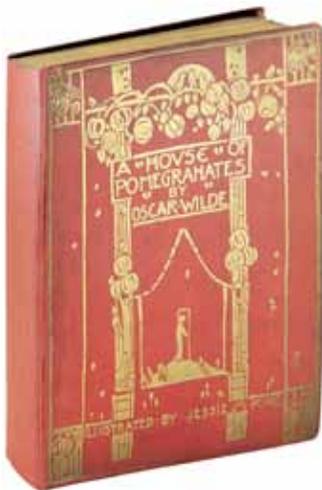


115. Verne, Jules

THE MYSTERIOUS ISLAND: WRECKED IN THE AIR

New York: Scribner, Armstrong, and Co, 1875. Authorized Edition. First American Edition, in double-columned format. This is the first part of a three part series about five Civil War soldiers who escape the siege of Richmond by hijacking a hot air balloon and flying to an uncharted island in the South Pacific. Includes 48 illustrations. Bound in the original green cloth boards with gilt title to spine and front cover. Wear to spine ends, corners, and edges of boards. Dampstaining to edge of rear board and pastedown; however, the interior remains clean. A few small stains to front cover. Previous owner signature "John Wigelsworth" in pencil to front free endpaper. Interior is clean overall with occasional pencil notations, underlines, and cross outs in margins - possibly from Mr. Wigelsworth. The notations seem to indicate

corrections / inconsistencies with another edition. There is a small pencil doodle of a face to the verso of the frontispiece. Very good. 110 pages plus map and one page of advertisements. **\$175**



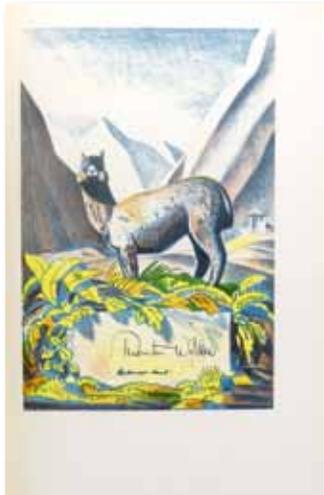
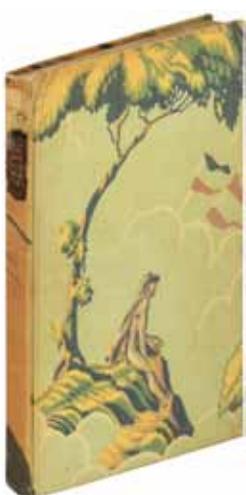
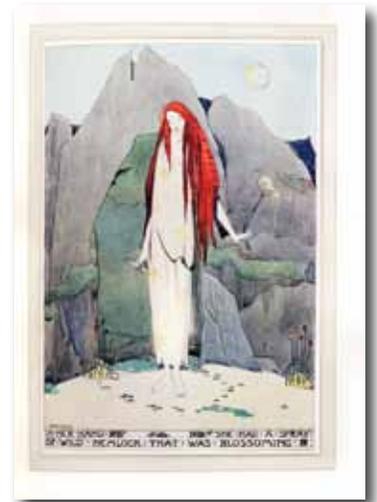
116. Wilde, Oscar

Illustrated by Jessie M. King

A HOUSE OF POMEGRANATES

London and New York: Methuen and Co. Ltd. and Brentano's, [1915]. First edition thus. Includes 16 tipped in color illustrations done by Jessie M. King along with the title page, endpapers, and initials. Scottish illustrator Jessie Marion King (1875 - 1949) also designed jewelry and fabric, wrote books, and painted pottery. Discouraged from creating art due to her family's strict religious beliefs, she often hid drawings when she was a

child. She ultimately attended the Glasgow School of Art anyway - at which she received many awards. Her work is still acclaimed today. This book has been expertly restored using the original red cloth boards with gilt title and decoration to the front board. The spine is of matching modern red cloth without title or gilt work. Wear to the edges of the boards, especially the right edge of the front board, and corners. Dampstain to cloth on rear board. Offsetting to endpapers and occasional smudge marks to margins, but the interior is clean and bright overall. Minor creasing to edges of front endpapers. Attractive despite noted flaws, and priced accordingly. 162 pages. **\$750**



117. Wilder, Thornton

Illustrated by Rockwell Kent

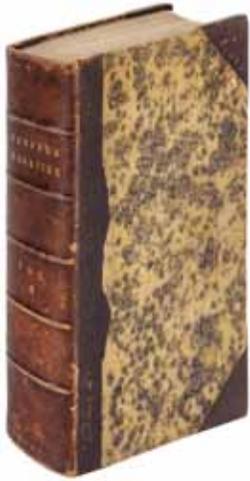
THE BRIDGE OF SAN LUIS REY

New York: Albert & Charles Boni, 1929. Number 803 of 1100 copies, signed by both the author and illustrator. This was Wilder's second novel and winner of the Pulitzer Prize for fiction in 1928. Bound in full color illustrated cloth boards with leather and gilt title label to spine. The top half of the title label is no longer present, leaving only "San Luis Rey." The bottom portion of the label is rubbed and worn. Browning to spine panel and minor rubbing to boards. Clean, bright interior, with bookplate to front pastedown. Size: thin quarto. 120 pages. **\$200**

FIRST APPEARANCES IN PERIODICALS

Many nineteenth century authors including Herman Melville, Edgar Allan Poe, Mark Twain, H.G. Wells, and Walt Whitman, first published their writings in the magazines, newspapers, and annuals of their time. Longer pieces often appeared across multiple issues in a serialized format. These first appearances in periodicals are often more scarce and even more collectible than the first editions printed in book form.

HERMAN MELVILLE



First printing of Melville's "Town Ho's Story" (from Moby Dick)

118. [MELVILLE, HERMAN]

HARPER'S NEW MONTHLY MAGAZINE VOLUME III

New York: Harper & Brothers, Publishers, 1851. The "Town Ho's Story" appeared on pages 659-665 in the October 1851 issue of *Harper's New Monthly Magazine*. It was the first appearance of any part of the great novel *Moby Dick* and became chapter 54 in the book. A publisher's note on page 659 says: "From *The Whale*, the title of a new work by Mr. Melville, now in the press of Harper and Brothers, and now publishing in London by Mr. Bentley." The chapter concerns a potential mutiny and the appearance of *Moby Dick* that thwarted the uprising. It was a first report of the white whale while at sea. The volume is bound in contemporary quarter brown leather with marbled paper boards and gilt titling to spine. Light bumping and wear with chipping to edges of paper, but very nice. Interior pages are clean and bright with occasional light foxing and browning. Very good condition. 864 pages. **\$450**

First printing of Melville's "Bartleby the Scrivener"

119. [MELVILLE, HERMAN]

PUTNAM'S MONTHLY MAGAZINE. VOLUME II

New York: G.P. Putnam & Co., 1853. "Bartleby the Scrivener," Herman Melville's famed short story, was first serialized anonymously in two parts in the November and December 1853 issues of *Putnam's Monthly Magazine*. It was reprinted with minor textual changes in *Piazza Tales* in 1856. The story has been called the unquestionable masterpiece of Melville's short fiction and is among the most noted American short stories. Volume II included July - December 1853. The story appeared on pages 546-557 in November and pages 609-615 in December. Bound in contemporary three quarter brown leather with maroon cloth boards. Leather spine with gilt titling is chipped, browned and fraying along top edge. Corners of covers bumped and chipped and some wear to cloth. Light foxing to endpapers and to occasional text pages. Pages with "Bartleby" are clean and bright. Name of previous owner, A.C. Snyder in gilt on spine, and his property ownership plate is affixed to front pastedown. Embossed bookseller stamp on free front endpaper. Very good condition. 690 pages. **\$345**

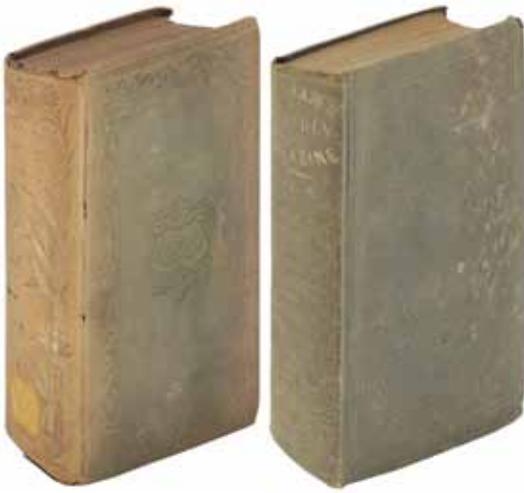


First printing of Melville's Encantadas or Enchanted Isles

120. [MELVILLE, HERMAN]

PUTNAM'S MONTHLY MAGAZINE. VOLUME III

New York: G.P. Putnam & Co., 1854. The first appearance of Melville's novella, *The Encantadas*, appeared in three parts in *Putnam's Monthly Magazine* in March, April, and May of 1854. It was published under the pseudonym Salvator R. Tarnmoor. It was later included in *Piazza Tales*, his only collection of short stories. Neither the book nor the individual stories were reprinted in Melville's lifetime. This work, a series of philosophical "sketches" draw from Melville's whaling years. It was the most critically successful of the works in *Piazza Tales*. Bound in publisher's original green cloth with embossed design to covers and gilt titling to spine. Cloth is worn and frayed, with bumping to edges, tears to spine edges. Foxing to endpapers and on several interior pages. The text pages for *The Encantadas* are clean and bright: 311-319; 345-355; 460-466. Very good despite noted flaws. 684 pages. **\$350**



First printing of Melville's *Israel Potter and more*

121. [MELVILLE, HERMAN]

PUTNAM'S MONTHLY MAGAZINE VOLUMES IV AND V. TWO VOLUMES

New York: G.P. Putnam & Col, 1854-1855. Scarce. The first appearance of *Israel Potter*, Melville's novel about the Revolutionary War, was published in six parts in *Putnam's Magazine* between July 1854 - March 1855. It was published in book form in March 1855. Loosely based on a real person, Israel Potter recounts the life of a young American who fights in the Revolution, is captured at sea by the British Navy, and has a series of adventures in England involving King George III, Benjamin Franklin, John Paul Jones, and Ethan Allen. The work ends sadly, with Potter exiled in poverty in England for fifty years, finally returning to America shortly before his death. The book was a commercial failure

in its time but garnered critical appreciation. Volume IV also includes Melville's "The Lightning-Rod Man." Both volumes are bound in the original green cloth with embossed designs to covers and gilt titling to spine. Volume IV is stained, bumped, and rubbed, with faded gilt design and titling to spine. Remnants of spine label, hole in back cover not affecting interior and small tears to joint. Ownership stamp of D.F. Tillinghast to front and rear pastedowns. Interior pages clean and bright with age darkening to some pages. Covers of Volume V have soiling and bumping. Foxing to endpapers and occasional light foxing to text pages but otherwise clean and bright. Overall in very good condition. Volume IV: 672 pages; Volume V: 668 pages. **\$475**

First printing of Melville's *Benito Cereno*

122. [MELVILLE, HERMAN]

PUTNAM'S MONTHLY MAGAZINE VOLUME VI, JULY - DECEMBER 1855

New York: Dix & Edwards, 1855. Very scarce. The first appearance of Melville's novella, *Benito Cereno*, a fictionalized account of a revolt on a Spanish slave ship captained by Cereno. It was published anonymously in the magazine in three parts. A revised version of the story was included in his first and only short story collection, *The Piazza Tales*, published in the United States in May 1856 and in England that June. It was never reprinted during Melville's lifetime. This novella has often been considered one of Melville's finest achievements. It appears in the magazine on pages 353-367, 459-471, and 633-644. Bound in publisher's original green cloth with embossed design and gilt titling to spine. Minor wear to edges of boards, chipping to cloth along spine ends, fading to spine and edges of boards, and a few discolored spots to spine and boards. Ex-library marking that has been covered over to foot of spine, library call number stamped to several internal page margins, and previous ownership stamp to both front and rear pastedowns. No other ex-library markings. There is a one inch split to the bottom of the front hinge. Interior pages are generally clean, with occasional foxing, smudge marks, small spots of soiling, and browning. Split after title page, but binding remains secure. Otherwise very good condition. 6 x 9.5 inches. 668 pages. **\$900**

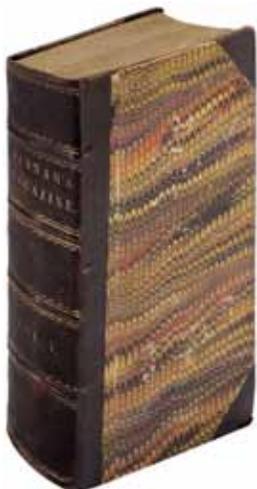


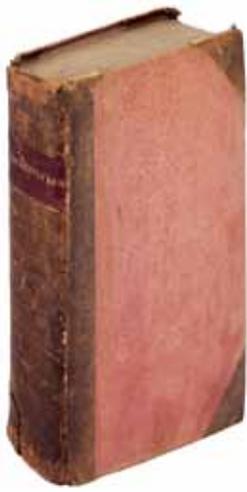
First printing of two of Melville's lesser known short stories

123. [MELVILLE, HERMAN]

PUTNAM'S MONTHLY MAGAZINE. VOLUME VII, JANUARY - JUNE 1856

New York: Dix & Edwards, 1856. This volume contains two of Herman Melville's less well-known short stories, "I and My Chimney" (pages 269-283) and "The Apple Tree Table: or Original Spiritual Manifestation" (pages 465-475). The stories were not reprinted until 1922 when Princeton University published them in a collection of Melville stories in a limited edition. "The Apple Tree" was unusual for Melville as it is a topical satire of the Spiritualist movement of his time. "I and My Chimney" describes his beloved home Arrowood. Bound in contemporary three quarter brown leather with marbled paper boards. Wear to leather and to boards with bumped corners, rubbing, and scratches. Interior pages are generally very good with occasional foxing, soiling to page edges. Page 20 has a piece neatly cut out. Still a very good copy of a scarce volume. 668 pages. **\$300**





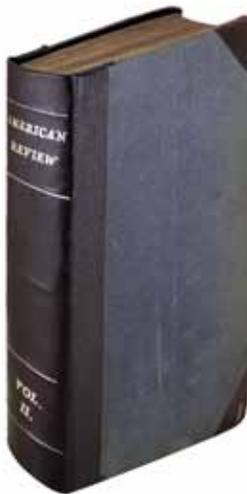
First printing of “Mocha Dick,” Melville’s main inspiration for *Moby Dick*

124. [MELVILLE, HERMAN]
Reynolds, J.[eremiah] N.
THE KNICKERBOCKER. VOLUME XIII

New York: Clark and Edson, 1839. Rare copy of this important literary work. In May, 1839, *The Knickerbocker* magazine published an account by explorer Jeremiah N. Reynolds titled “Mocha Dick: Or The White Whale of the Pacific: A Leaf from a Manuscript Journal” (pages 377-392). During his travels Reynolds had gathered first-hand observations about the famed creature from whalers. This account is widely credited for influencing Melville’s great classic *Moby Dick*, published in 1851. Melville worked as a seaman from 1839-1844.

The basis for *Moby Dick* was Melville’s 1841 whaling voyage aboard the *Acushnet*. The novel also draws on whaling literature and on literary inspirations such as Shakespeare and the Bible. The white whale is modeled on the notoriously hard-to-catch albino whale Mocha Dick described by Reynolds, and the book’s ending is based on the sinking of the whale ship *Essex* in 1820. Reynolds described the whale as “an old bull whale, of prodigious size and strength... white as wool.” The history and legends about this great white whale indicate Mocha Dick was most likely first encountered and attacked sometime before 1810 off Mocha Island off the coast of Chile. His survival of the first encounters coupled with his unusual appearance quickly made him famous among Nantucket whalers. Many captains attempted to hunt him after rounding Cape Horn. He was quite docile, sometimes swimming alongside the ship, but once attacked he retaliated with ferocity and cunning, and was widely feared by harpooners. When agitated he would sound and then breach so aggressively that his entire body would sometimes come completely out of the water. Mocha Dick survived many skirmishes (by some accounts at least 100) with whalers before he was eventually killed. In Reynolds’ account, Mocha Dick was killed in 1838, after he appeared to come to the aid of a distraught cow whose calf had just been slain by the whalers. His body was 70 feet long and yielded 100 barrels of oil, along with some ambergris—a substance used in the making of perfumes and at times worth more per ounce than gold. He had nineteen harpoons in his body [Wikipedia]. The twelve monthly issues for Volume XIII are bound together in a contemporary brown half leather binding with orange paper boards and magazine title to spine. Scuffing and bumping to leather. Intermittent foxing throughout including several pages of “Mocha Dick.” Offsetting to endpapers and stamp “Library Patton School” to free front endpaper. There is no other sign of library ownership. Very good condition. 554 pages. **\$2,800**

EDGAR ALLAN POE



First printing of Poe’s “Eulalie,” “The Facts of M. Valdemar’s Case,” and more

125. [POE, EDGAR ALLAN]
AMERICAN REVIEW: A WHIG JOURNAL. VOLUME II

New York: Wiley & Putnam, 1845. This volume of the *American Review*, published by Wiley and Putnam and owned by George H. Colton, includes three first printings of works by Poe. They are the poem “Eulalie – A Song” (page 79); the story “The Facts of M. Valdemar’s Case” (pages 561-565); and his unsigned survey “The American Drama” (pages 117-131). There is also a review of Poe’s *Tales*, just published by Wiley & Putnam (pages 306-309). The review begins by noting that Poe was often a harsh critic of the work of many authors but continues by acknowledging the originality, quality, and probable popularity of Poe’s stories. It continues with detailed discussions of some of Poe’s most celebrated tales, including “The Purloined Letter,” “Murders in the Rue Morgue,” “The Mystery of Marie Roget,” and “The Black Cat.” Bound in three-quarter black leather with grey-blue cloth covered boards, spine with gilt titling and ruling and five raised bands. Light bumping to corners and scuffing

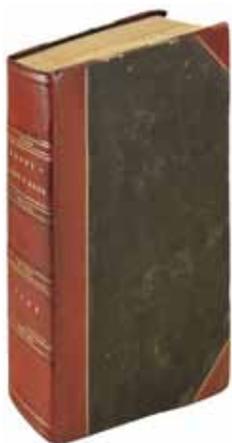
to leather boards. Interior pages are clean with aging to page margins not affecting text. Small scuff to first paragraph of “The American Drama,” not affecting legibility. With two engraved plates, one of Willis Magnum, Senator from North Carolina; the other of politician Hugh S. Legare, whose biography is included on pages 416 - 430. Very good condition. 668 pages. **\$500**

First printing of Poe's "The Domain of Arnheim"

126. [POE, EDGAR ALLAN]

COLUMBIAN LADY'S AND GENTLEMAN'S MAGAZINE. VOLUME VII, JANUARY - JUNE, 1847
AND VOLUME VIII, JULY - DECEMBER, 1847

New York: Ormsby & Hackett, 1847. Includes the first printing of "The Domain of Arnheim" by Poe on pages 123 - 129. Both volumes are bound together in three-quarter reddish brown leather with textured black cloth covered boards. The spine is titled in gilt with three raised bands that are decorated with gilt designs. Minor wear to edges of boards and corners. Rubbing to spine and covers. Small white spot of paint to edge of front cover. Offsetting from plates, sporadic foxing, and occasional spots of soiling to interior. Small open tear to front free endpaper. All edges gilt. Volume 7 has all eighteen full page engravings including six fashion plates of which 3 are colored. Volume 8 also has all eighteen full-page engravings including six fashion plates. An attractive book despite noted condition issues. Volume VII has 286 pages; Volume VIII also has 286 pages. **\$450**



First printing of Poe's "The Oblong Box" and more

127. [POE, EDGAR ALLAN]

GODEY'S MAGAZINE AND LADY'S BOOK. VOLUME XXVIII, JANUARY TO JUNE, 1844
AND VOLUME XXIX, JULY TO DECEMBER, 1844

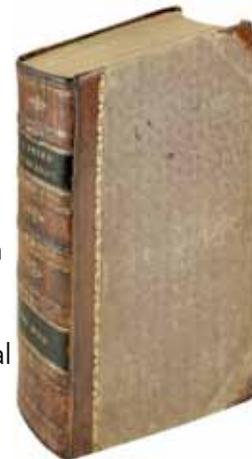
Philadelphia: Louis A. Godey, Publishers' Hall, 1844. Includes the first printing of "A Tale of the Ragged Mountains," on pages 177-181, "The Oblong Box," on pages 132-136, and "Thou Art the Man!" on pages 219-224. Both volumes are bound together in three-quarter red leather with black cloth covered boards and gilt title to spine. Wear to edges of boards and rubbing to cloth on boards. Purple marbled endpapers, probably modern. Spots of foxing and soiling throughout, mostly to margins and to plates. Lacks several plates, mostly fashion plates. Lower corner of page 55/56 torn. Volume XXVIII: 292 pages; Volume XXIX: 284 pages. **\$450**

First printing of Poe's "The Mystery of Marie Roget"

128. [POE, EDGAR ALLAN]

THE LADIES' COMPANION. VOLUMES XVIII, NOVEMBER 1842 - APRIL 1843
AND XIX, MAY 1843 - OCTOBER 1843

New York: William W. Snowden, 1842. Includes the first printing of all three parts of Edgar Allan Poe's short story, "The Mystery of Marie Roget," which is based on the actual murder of Mary Cecilia Rogers. Both volumes are bound together in three-quarter dark brown leather with brown patterned cloth covered boards. Black leather labels to spine with title and volume numbers in gilt. Gilt devices and raised bands to spine. Rubbing to covers and hinges and wear to corners. With numerous full-page steel engravings including several fashion plates. Offsetting from several plates and spots of foxing throughout, but clean and bright overall. Creasing to some pages. Volume XVIII lacks 3 of 19 plates (Abraham and Isaac, The Maid of Narni, and Embroidery) and Volume XIX lacks 2 of 18 plates (Summer Fashions and October Fashions). An attractive book despite noted condition issues. Volume XVIII is 308 pages; Volume XIX is 307 pages. **\$2,750**



Early printing of Poe's "Annabel Lee"

129. [POE, EDGAR ALLAN]

SARTAIN'S UNION MAGAZINE OF LITERATURE AND ART. VOLUME VI, JANUARY TO JUNE 1850
AND VOLUME VII, JULY TO DECEMBER 1850

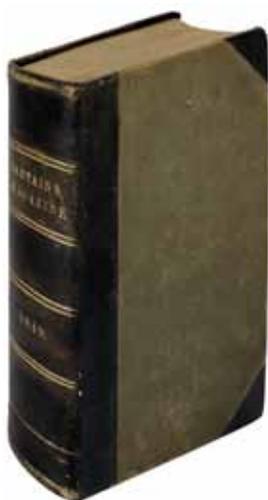
Philadelphia: John Sartain and Co., 1850. Includes "Annabel Lee" on pages 99-100, with a short editor's statement about the history of this last poem by Poe. It first appeared in 1849 as part of the *New-York Daily Tribune* obituary for Poe. Also contains "The Poetic Principle" on pages 231-239, from the unpublished manuscript. Both volumes are bound together in modern three-quarter black leather with marbled paper covered boards. Silver title to spine with five raised bands. Marbled endpapers. Foxing, browning, and occasional stains to interior, but clean overall. Volume VI: 432 pages; Volume VII: 388 pages. **\$500**

First printing of Poe's "The Masque of the Red Death" and more

130. [POE, EDGAR ALLAN]

GRAHAM'S LADY'S AND GENTLEMAN'S MAGAZINE. VOLUME XX, JANUARY - JUNE, 1842 AND XXI, JULY - DECEMBER 1842

Philadelphia: George R. Graham, 1842. Includes the first printing of Poe's "The Masque of the Red Death," on pages 257-259 and "Life in Death" on pages 200-201 (later renamed "The Oval Portrait"), as well as Poe's "An Appendix of Autographs" on page 45 and "A Few Words About Brainard" on page 119-121. Also contains a reprint of Poe's "To One Departed" on page 137 and considerable criticism and reviews. Both volumes are bound together in three-quarter reddish-brown leather with brown textured cloth boards and gilt title to spine. Cracking to leather on spine, wear to hinges and corners, and red "WB" lettering to front board. Marbled endpapers. Repair to interior hinges. A few internal splits to binding. Foxing and light dampstaining to margins of some pages, but clean overall. Volume XXI lacks one plate (Playful Pets), but is extra illustrated with three fashion plates that weren't called for on the table of contents page. Volume XX: 356 pages; Volume XXI: 344 pages. **\$850**



First printing of Poe's "The Bells"

131. [POE, EDGAR ALLAN]

SARTAIN'S UNION MAGAZINE OF LITERATURE AND ART. VOLUME IV, JANUARY - JUNE, 1849 AND VOLUME V, JULY - DECEMBER 1849

Philadelphia: John Sartain & Co., 1849. Includes Poe's "A Valentine" on page 173 of Volume IV and "The Bells" on page 304 of Volume V. Also contains a review of Rufus Griswold's "Female Poets of America," on page 415. This is the first printing of "The Bells"; however, "A Valentine" was originally printed in the *Evening Mirror* in 1846 under the title "To Her Whose Name is Written Below." Both volumes are bound together in three quarter black leather with grey cloth covered boards and gilt title to spine. Minor rubbing to boards and wear to edges of boards. Occasional spots of foxing and soiling. Includes numerous engravings. Volume IV: 416 pages; Volume V: 389 pages. **\$600**

MARK TWAIN

First printing of Twain's Personal Recollections of Joan of Arc

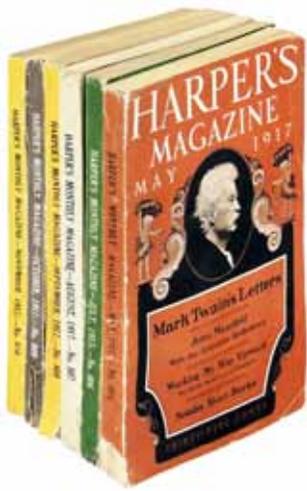
132. [TWIN, MARK]

Sieur Louis De Conte

HARPER'S NEW MONTHLY MAGAZINE, APRIL 1895 - APRIL 1896 (13 ISSUES)

New York: Harper & Brothers, 1895-1896. Rare. First appearance in original wrappers of Twain's *Personal Recollections of Joan of Arc*, which was serialized from April 1895 to April 1896 in *Harper's Magazine*. Complete in 13 issues. Twain, aware of his reputation as a comic, asked that each installment appear anonymously so that readers would treat the work seriously. Regardless, his authorship soon became known, and the book edition published by Harper and Brothers in May 1896 credited Mark Twain. It is Twain's last completed novel, published when he was 61 years old. The novel is presented as a translation (by "Jean Francois Alden") of memoirs by Louis de Conte, a fictionalized version of Louis de Contes, Joan of Arc's page. The novel is divided into three sections according to Joan of Arc's development: a youth in Domrémy, a commander of the army of Charles VII of France, and a defendant at trial in Rouen. The issues are all complete and are generally in very good condition. Several have tears and chips to the spine as well as wear to covers. Interiors are clean and bright. Nine of the issues have a stamp on the front cover: "Withdrawn from Oregon State Library." **\$1,500**





First printing of Twain's Letters

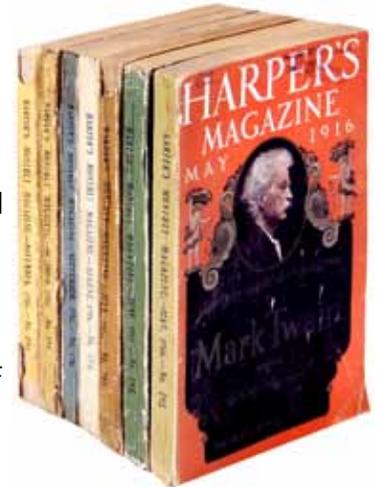
133. [TWAIN, MARK]
HARPER'S MAGAZINE

New York: Harper's, 1917. Rare in the original wrappers. Six issues between May and November 1917. The letters were published by Harper as two volumes in 1917. The letters were arranged with comment by Albert Bigelow Paine. Paine was an important Twain scholar and in addition to the letters, he published several other books about him including a three volume biography. Each issue's cover is printed in a different color paper, most with pictorial front cover and advertisements on rear. Covers are all in very good condition, some with small tears to spine and creases to covers, three issues with Oregon State Library stamp to cover. Interior pages near fine. Wonderful advertisements and illustrations throughout each. Each issue is about 150-175 pages. Continuous pagination for the year's issues. Very Good. **\$1,200**

First printing of Twain's The Mysterious Stranger

134. [TWAIN, MARK]
HARPER'S MAGAZINE

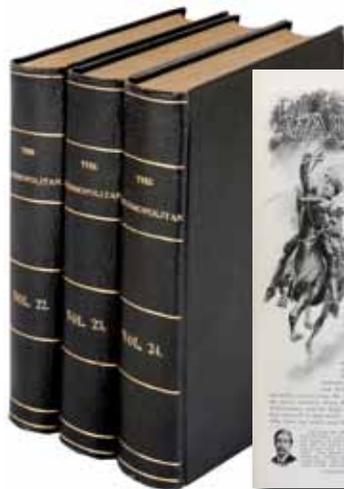
New York: Harper, 1916. Rare in original wrappers, complete in seven parts published May-November 1916. *The Mysterious Stranger* is a novel attempted by the author Mark Twain. He worked on it intermittently from 1897 through 1908. Twain wrote multiple versions of the story; each involves a supernatural character called "Satan" or "No. 44". All the versions remained unfinished. *Harper's Magazine* serialized the work posthumously, basing it on the last version, called No. 44. It was the only one of his four versions of the book to have an actual ending. Despite this, it is considered debatable that it could be called finished. Each issue has a different pictorial cover, including a portrait of Twain on the May issue. Condition is generally very good, with chipping, bumping and creasing to various issues. Interiors clean and bright. "Withdrawn from Oregon State Library" stamp on front of three issues. **\$1,800**



H.G. WELLS

First printing of Wells's The War of the Worlds

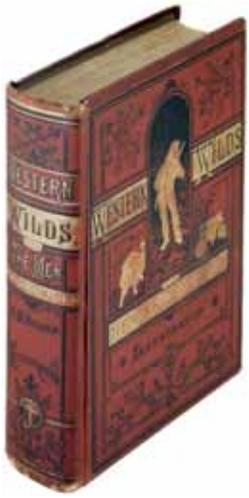
135. [WELLS, H.G.; ILLUSTRATED BY WARWICK GOBLE]
THE COSMOPOLITAN, VOLUMES XXII, XXIII, XXIV



Irvington-on-the-Hudson, NY: Cosmopolitan Press, 1897-1898. Scarce. The first appearance of Wells's famous science fiction novel, *The War of the Worlds*, was its serial publication in 1897-1898 in *Cosmopolitan* magazine in the United States and in 1897 in *Pearson's* in England. The first hardcover book was published in 1898 by William Heinemann in the United Kingdom. The novel about a war between earth and extraterrestrials from Mars was a popular hit and has never been out of print. The book was serialized in nine parts. Part I appeared in Volume XXII in April 1897. Parts II-VII appeared from May to November 1897 in Volume XXIII. The last two parts appeared in December 1897 and January 1898 in Volume XXIV. Each installment was accompanied by several black and white illustrations by Warwick Goble, an English illustrator who became

well known for his illustrations for children's books. However, Wells did not like the illustrations he did for these serial installments. Also included within these volumes are stories about current events happening at the time such as prohibition, plagues and starvation in India, newly released photographs of the Civil War by Matthew Brady, as well as many other pieces of literature and poetry. Bound in modern black cloth with gilt ruling and titling to spine. Light scuffing to spine edges but very good. Interior pages are clean and bright. The first page of each volume has two small black and white stamps - one as property of the Rhode Island School of Design Library and the other its withdrawal notice. No other library markings but slight offsetting from removal of sign-out card on rear endpapers. In very good condition. Volume XXII: 696 pages; Volume XXIII: 698 pages; Volume XXIV: 688 pages. **\$850**

HISTORY & MISCELLANY



136. Beadle, J. H.

WESTERN WILDS AND THE MEN WHO REDEEM THEM: AN AUTHENTIC NARRATIVE

Cincinnati, Philadelphia, Chicago: Jones Brothers & Co., [1877]. It is an exciting account of seven years travel and adventures in the far west. An amazing narrative by Beadle, who traveled "to tell the exact truth about the country west of the Mississippi." With fascinating details about every aspect of the trip, from the people they met, the weather, terrain, and much more. He writes disapprovingly about the Mormons and movingly about the death of Custer. Bound in original reddish brown cloth with ornate black designs to front and back covers as well as spine. The title on the front board is black with a gilt background. Pictured in gilt is a man from the wild west as well as a cow and pig. Bumping and light chips to corners of boards and spine. Otherwise in very good condition. Interior pages show slight aging, and front and back hinges loose from the weight of the book. Black and white illustrations throughout and a fold-out color map of the Indian nations in the new world. Map is fine. 624 pages. In very good condition. **\$450**

137. Catlin, George

LETTERS AND NOTES ON THE MANNERS, CUSTOMS, AND CONDITION OF THE NORTH AMERICAN INDIANS. [CATLIN'S NORTH AMERICAN INDIANS] TWO VOLUMES BOUND IN ONE.

Philadelphia: J.W. Bradley, 1860. With 150 illustrations on steel and wood, some colored. American painter and author George Catlin (1796 - 1872) is today best known for his portraits of Native Americans done when he traveled the American West in the 1830s. Bound in full red leather boards with gilt title and gilt illustration of a Native American on horseback to the spine. The gilt illustration is featured on the front cover as well with a blind stamped version on the rear cover, both surrounded by blind stamped rules and decoration. Minor wear to hinges and edges of boards. A few dark spots to spine and covers. Occasional spots of foxing and spots of soiling to interior, but clean and bright overall. Pen gift inscription dated 1954 to front endpaper. An attractive book. 792 pages with 16 pages of advertisements. **\$275**



138. CIVIL WAR ERA PHOTO ALBUM

Circa 1865. This album contains approximately forty photographs including five tintypes. None of the photographs is labeled; however, many of the photographers (with logos printed on the backs of the photos) are from Trenton, New Jersey. Some photos have an initialed two cent stamp adhered to the back. The presence of these stamps dates the photos to the Civil War period as there was a tax on photographs during that time and the stamps were used to indicate that the tax had been paid. This tax was repealed on photographs in 1866. A two-cent stamp indicates that the original price for the photo was less than 25 cents. The subjects include men, women, children, and one baby. Bound in full leather with two working brass clasps and gilt

title "Album" to the spine. Raised decorative motif to covers and spine. White milk glass nubs affixed to all four corners of both boards. One of these pieces is broken with only half remaining. There is a one-inch split to the leather along both hinges. Spots of foxing to margins of pages and some photos. Minor dampstaining to bottom edges and/or corners of many pages. Full edges gilt with decorative endpapers. An attractive album despite the noted condition issues. [50 pages.] **\$275**





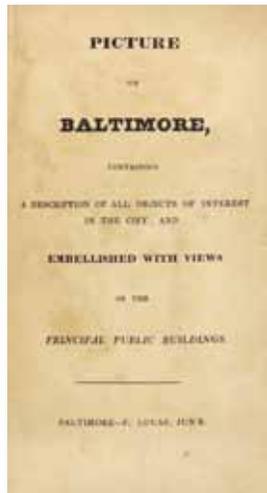
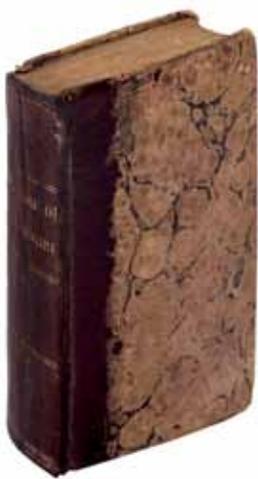
[HANDWRITTEN MANUSCRIPT]

139. [Coyle, Leonidas E.; G.W. Samson]

THEOLOGICAL LECTURES OF REVEREND G. W. SAMSON (MANUSCRIPT)

[New Jersey: 1862, 1867]. A handwritten notebook containing a compilation of Columbian College faculty member and president George Whitefield Samson's theological lectures delivered in October 1862, transcribed by Leonidas Coyle (1840-1906) while he was attending the college. Samson (1819-1896) served as president of Columbian College, later George Washington University, during the critical years of the Civil War. He was also the pastor at DC's E Street Baptist Church. Samson was a noted author of several books and monographs on theology and spiritualism. It appears that the lectures were compiled into this volume later as Coyle signs and dates the free endpaper in December 1867. He also labels the book with his name and the name Princeton Theological Seminary - probably written in the book when Coyle was a tutor at the Seminary. He became the pastor of the

First Presbyterian Church of Bridgeton, New Jersey. He was born in Washington DC and died there at the age of 64 while visiting his sisters. His home in Bridgeton is now a bed and breakfast. The transcribed lectures were first written on the recto side of 6 x 7.5 inch notepaper, then turned over and upside down to continue on the verso. There is also a four-page insert written on 4 x 5 yellow paper. The lectures are written in a fine hand primarily in ink but with a few pages also in pencil. On a few pages a different person has written in large blue pencil the name of the book of the Bible discussed in that lecture. Otherwise the pages are in very good condition save for the free endpapers, which have offsetting in the front and glue stains in the rear including on the title page. There are also a few pencil drawings by Coyle, who was an amateur artist/cartoonist. The book's binding is not in good condition. The boards are detached and the marbled paper covers are chipped, worn, and bumped; the leather spine is mostly worn away, exposing the signatures. Still an interesting piece of Americana. Unpaginated [86 pages plus 4 page insert]. **\$400**



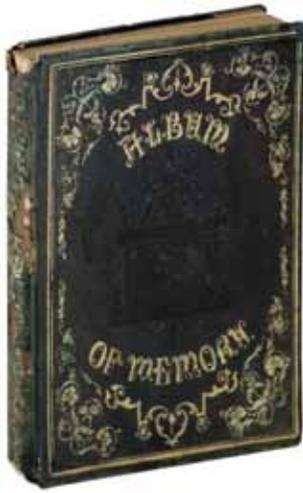
[SCARCE MARYLANDIA]

140. [Latrobe, John H. B.]

PICTURE OF BALTIMORE, CONTAINING A DESCRIPTION OF ALL OBJECTS OF INTEREST IN THE CITY: AND EMBELLISHED WITH VIEWS OF THE PRINCIPAL PUBLIC BUILDINGS

Baltimore: Fielding Lucas, Jun'r, [1832]. This scarce book on the history and development of Baltimore is an important and engrossing piece of Americana. It provides detailed information on the geography, topography, government, civic and religious institutions, and much more about Baltimore as it existed early in the 19th century. The detail extends even to providing the names of the current officers, proprietors, and holders of other positions. There are forty-two engraved plates of various buildings, structures, and monuments. The book also still has the very uncommon fold-out map in the rear. John

H. B. Latrobe (1803-1891) was an American lawyer, writer, architect and inventor. Latrobe was also a member of the American Colonization Society, and succeeded Sen. Henry Clay as its president (1853-1890). He also helped found the American Bar Association and the Maryland Historical Society. Latrobe also achieved some distinction as a poet and painter, and was one of the 3-judge panel that awarded Edgar Allan Poe a prize for his "Manuscript in a Bottle", which was published in Baltimore's *Sunday Visitor* paper and helped launch the writer's career. The publisher, Fielding Lucas Jr. (1781-1854) was a cartographer, artist and a publisher of prominence during the early 19th century. He is known as the earliest successful commercial map-publisher in the city of Baltimore. The first of his atlases was published in 1815-17. His maps and atlases are still highly collectible today. Bound in contemporary quarter brown leather with brown marbled paper boards. Gilt title and ruling to the rebacked spine. Some scuffing bumping and soiling but still very good. Interior pages and plates have light foxing otherwise very good condition. The fragile map is intact. An exceptional copy of this book. 3.25 x 5.5 inches. 249 pages + plates. **\$1,800**



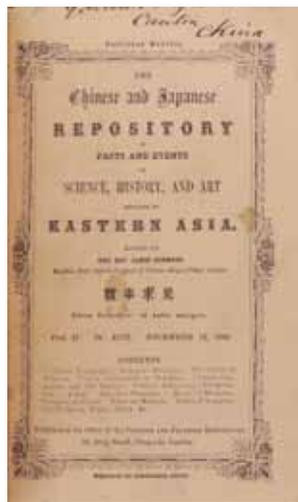
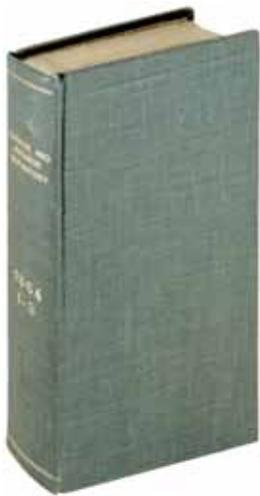
[HANDWRITTEN FRIENDSHIP ALBUM]

141. ALBUM OF MEMORY

Easton, PA: J.C. Riker, 1857. Gift inscription to Annie C. Buckley from her father dated Christmas 1857. Includes multiple entries from Annie's friends and relations, many of which are dated 1858, Easton. Most of the entries are in verse form about friendship, memory, and in some cases death. Most of the verses appear to be original, not copied from printed works. A sample entry: "Never Forget Her: I can never forget you whose Friendship seems as a Boon, Received as a Gift from the Father above. To prove that the Earth 'mid its Sin and its tears, Hath something still left us to Cherish and Love. Forget you! No, No! I hold as a Charm, A Being all Glowing with Genius of Youth, But dearer by far than all Beauty and Grace, Is the thought of that



Heart of Kindness and Truth. - By him who will never forget you, City Cousin Charley." Includes 11 entries, of which one is very light and difficult to read. Bound in full navy blue leather with gilt title "Album of Memory" and gilt and blind stamped floral decoration to both covers. Gilt decoration to the spine also; however, there is heavy chipping to spine leather. Includes five hand colored floral prints, hand colored title page, and presentation page. **\$300**



142. Summers, Rev. J. and Dr. Reinhold Rost, editors
THE CHINESE AND JAPANESE REPOSITORY OF FACTS AND EVENTS IN SCIENCE, HISTORY, AND ART RELATING TO EASTERN ASIA. 8 ISSUES

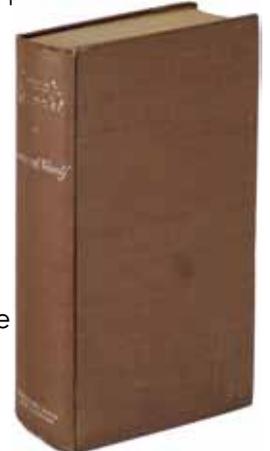
London: W.H. Allen & Co., 1864-5. Scarce. Includes Volume I: No. 12 (June 1864); Volume II: No. 13 (August 1864), No. 14 (September 1864), No. 15 (October 1864), No. 16 (November 1864), and No. 17 (December 1864); Volume III: No. 18 (January 1865), and No. 21 (April 1865). A fascinating publication documenting life in China and Japan from a Westerner's point of view during the mid-1860s. The issues include articles on medical missionaries in Peking, Chinese mathematics, the Chinese Rebellion, histories and fables in Chinese literature, translations of various folktales, events in the Far East, notes on the "Corean" Language, reminiscences of the opening of Shanghai to foreign trade, notes on the royal family of Japan, notes

on markets and silk, the manufacture of porcelain and grass cloth in Japan, and much more. According to the front cover of issue Number 12, this periodical "supplies the most correct information upon China, Japan, and Eastern Asia; the geography, geology, natural productions, the mines, government, science, and literature of these parts; the routes to the East, the actual, possible, and projected railways and telegraphs to the countries; the trade returns and prospects in tea, silk, cotton, etc.; steam navigation, and whatever else may bring the East and the West better acquainted, and tend to mutual benefit and good understanding." This copy is ex-library from the Benjamin Smith Lyman Collection, given as a memorial to the Forbes Library, Northampton, MA (so stated on the bookplate on the front endpaper). Bound in modern blue cloth with gilt title to spine. Small tears to some pages, tape repair to verso of first page, library markings to some pages, and a few pencil notations. Original pink paper wrappers are bound in. Clean overall. Very good. Various pagination. **\$500**

[CRITICISM OF FASCISM FROM 1930s]

143. Woolf, Leonard
QUACK, QUACK!

New York: Harcourt, Brace, and Company, 1935. First Edition. Leonard Woolf (1880 - 1969) was an English author, publisher, and political theorist. This title is a criticism of fascism in which he mockingly compares Hitler and Mussolini to statues of Hawaiian war gods (pictures included). Includes an appendix with a note on anti-Semitism. Brown cloth boards with white title to spine. The title remains legible; however, some of the color has chipped off. Lacks front free endpaper. Old price marking in marker to half title page. Offsetting to endpapers and minor toning to margins, else clean. Very good condition. Includes four photographic illustrations. 201 pages. **\$150**



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