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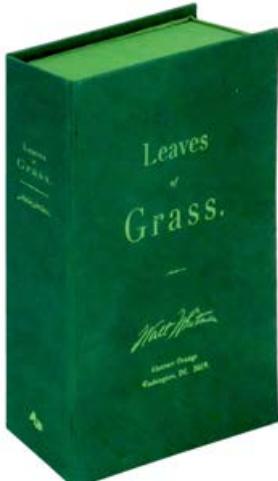


1. [ABBATTOR EDITIONS]

Howard, Ben; E. L. Mayo, introduction; David Sellars, binder
FATHER OF WATERS: POEMS 1965-1976

Omaha: Abattoir Editions, University of Nebraska, 1979. Number 156 of 235 copies. This book is by Ben Howard, an American poet, essayist, scholar and critic. This copy is unique, with a stunning custom designer binding by renowned English bookbinder David George Sellars (1949-2015). Sellars started his bookbinding career at the age of fifteen and quickly became most interested in the artistic side of binding. He had a varied professional life that included setting up his own studio, teaching, and serving as the President of Designer Bookbinders. By the end of the 1990s, Sellars focused on creating design bindings on commission, special designs for limited editions for small presses and publishers, one-off commissions for authors and special presentation bindings for publishers. His work is represented in most major libraries in the world and many private collections.

This beautiful leather binding marries different green and brown shades and varied textures of leather along with copper strands of thread to express the movement of water. The title and author are debossed on the spine. The page edges have a complementary decorative pattern. With suede pastedowns, and Sellars's monogram on rear pastedown. Housed in a custom clamshell box covered in black cloth with white title label to spine. In fine condition. Book measures 5 x 7.5 inches. **\$2,500**

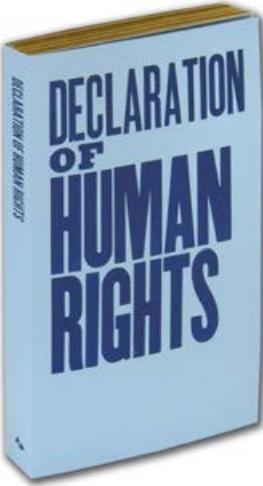


2. [ABSTRACT ORANGE PRESS]

Whitman, Walt; Lauren Emeritz, book artist
LEAVES OF GRASS BY WHITMAN: ABSTRACT ORANGE EDITION

Washington DC: Abstract Orange Press, 2019. Number 6 of 36 copies signed and numbered by the book artist. The book was published on May 31, 2019 in celebration of Walt Whitman's 200th birthday. The book artist writes: "The book explores ideas central to Walt Whitman's *Leaves of Grass* including transcendentalism, or the inherent goodness of nature, and realism, depicting familiar things as they are. It captures both the complexity and simplicity of nature by juxtaposing dimensional paper grass texture and a quote about nature and wonder. The book is not a reprinting of all of Whitman's words, but an art object that encapsulates the feeling of Whitman." Her evocative work is done as a box that opens like a traditional book. The inside front cover and back cover are covered with cream paper that includes quotes from Whitman along with his image. Inside of the box/book are several rows of spiky grass leaves crafted from green paper. The box is covered with green paper with the title, author and press name in a lighter shade of green. In fine condition. Measures 5.25 x 7.25 inches. **\$650**



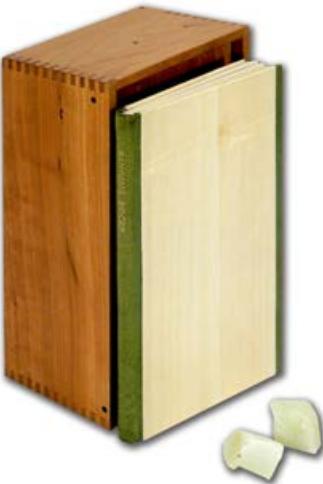


3. [ABSTRACT ORANGE PRESS]
Emeritz, Lauren, book artist
DECLARATION OF HUMAN RIGHTS

Washington DC: Abstract Orange Press, 2020. Number 6 of 20 copies signed and numbered by the book artist. Lauren based this powerful and timely work on the United Nations Universal Declaration of Human Rights from 1949. She has created a set of 30 broadsides, each printed with text from one of the declarations, starting with "all humans are free & equal" through



"no one may deny the rights of others." The text pages feature hand cut wood type printed on brown chipboard using neon ink and printed on a Vandercook 99 proof press. They are housed in a portfolio with the title printed in wood and metal type on blue Keaykolour cover stock. In fine condition. Measures 7 x 11 inches. **\$700**



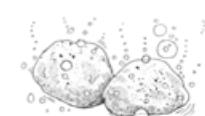
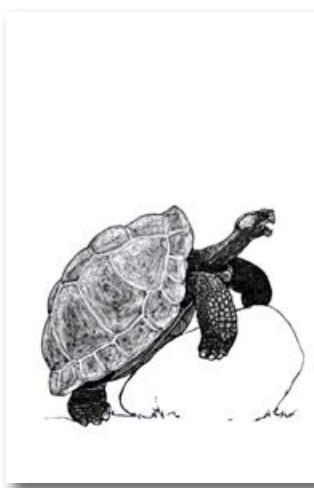
4. [ABECEDARY PRESS]

Carol, Mark Philip; Alan James Robinson, illustrator and book designer

THE BANGING ROCKS: A DISSERTATION ON THE ORIGINS OF A SPECIES OF ROCK DESCENDED WITH MODIFICATION FROM THE ANCIENT PIROBOLI, COMPLETE WITH ELABORATE DESCRIPTIONS OF ITS SEXUAL AND SOCIAL HABITS, INFORMATION REGARDING ITS BEHAVIORS AND ACTIVITIES, AS WELL AS DETAILS PERTAINING TO ITS CARE AND FEEDING

Easthampton, MA: Abecedary Press, 1990. Number 8 of 10 deluxe copies signed by the artist. This Abecedary Press book was written by Mark P. Carol as a contemplation inspired by a trip to the Galapagos Islands to view Haley's Comet. It is a humorous look at contemporary social and sexual values through the guise of rocks (occasionally referred to as the "pet rock turns 30-something"). Alan James Robinson illustrated the book with two handsome wood engravings and seven line drawings depicting the Galapagos Islands, the Galapagos Tortoise and of course, the Banging Rocks. Alan is a

renowned book artist who has been producing fine limited edition books since the 1980s. His work can be found in many institutions nationally and abroad. This engaging deluxe production's book is bound in quarter leather green Moroccan goat with a millimeter leather fore-edge and Japanese Chiri (bark) paper. The book and its set of two actual banging rocks of green Beryl crystals from Connemara, Ireland are "housed" in an elaborate hand crafted cherry dove-tailed jointed wooden box with expansion joints. This geo-stable enclosure was crafted by Allan Wheeler and protects the Banging Rocks, which are of a semi-precious nature. Printed in Centaur & Arrighi types set by Dan Carr at Golgonooza Type Foundry on T.H. Saunders Hotpress Watercolor paper. Printed by master printer H.P. McGrath. Bound in paper over boards by Kim O'Donnell. In fine condition. Book measures 5 x 8 inches. The box is 5.5.x.8.5 x 3 inches. Unpaginated [32 pages]. **\$2,500**



importance, or paternity may be difficult to assign should baby BANGING ROCKS result. In addition, you can never be sure where someone else's rocks have been.

Your BANGING ROCKS like to sleep together and should be placed in their home at night. If their enclosure is located on a stable surface, they can spend the night together out of their nests cushion. They probably won't be able to bang, but they will find comfort in the sensation of snuggling together. When traveling, placing them in their individual nests is highly recommended, especially if each is to look "together" for appointments and demonstrations the next day.

MEDICAL CARE AND DIET

Although your BANGING ROCKS have been genetically bred to bang whenever and wherever

BANGING ROCKS
was written by Mark Philip Carol and was illustrated by Alan James Robinson, they both contributed to the design of the project. It is printed on T. H. Saunders Hotpress Watercolor paper. The type is Centaur and Arrighi set by Dan Carr at Golgonooza Type Foundry. Alan Wheeler crafted the solid cherry wood ge-table "Home" for the Deluxe Edition. Kim O'Donnell of Garreggan Bindery bound all the books and made the lower tray cases. H. P. McGrath printed the text and the project was completed in the spring of 1990. This volume is number

8/10

Mark Philip Carol



Homage to H.P. Lovecraft



5. [ANGEL BOMB PRESS]
Thyberg, Todd, author and
book artist
THE MISKATONIC PAPERS

Minneapolis: Angel Bomb Press, 2020. One of 125 copies signed and numbered by the book artist, Todd Thyberg. He writes in the colophon that the book took over two years to write, create, and print. He states: "This experiential read was

conceived as an ode to H.P. Lovecraft, whose books I had discovered and read profusely as a teenager growing up in a small town in rural North Dakota....I knew I wanted to be a writer, to breathe life into stories that transported the reader to realms unknown." H.P. Lovecraft gifted the world with a style of cosmic horror and weird fiction that was previously unknown. In homage, Todd created a mythical and mystical expedition to the steppes of Siberia to find the temple and artifacts of a mysterious people that supposedly once inhabited this barren and forbidding land. He says, "In the winter of '18, I rented a cabin in the woods of Wisconsin and sequestered myself for a week, sketching, researching and writing down plot points. I took an historic event that fascinates me and turned it on its head, spinning it into the world of old gods and monsters that thrilled me as a kid. I wanted to celebrate and honor the creepy cosmic horror that made Lovecraft's work so unique. One of the men on the expedition is required to document their findings. Odd diagrams and even odder structures are found and recorded for the archives at Miskatonic University. What is it that they find? What happens to the expedition when they find it? It's all hidden within. But be forewarned! Many who have seen the contents of *The Miskatonic Papers* have died horrible deaths or gone completely insane! The valiant quest for knowledge may lead you down a path that branches into dark corners of the night, filled with arcane shadows. Never travel there alone and be cautious where you step. If you hear a wet, rustling noise behind you, you had best run screaming."

After exploring Todd's remarkable and complex production, the reader will indeed understand Todd's warning! The work comes in a foil-stamped grey clothbound clamshell box with three sealed folders inside. Todd urges the reader to break the seals and pore through the contents of the folders. One includes a broadside for the expedition, drawings, two letters, a rubbing, telegrams from the field, and an amazing handwritten expedition journal. All of them letterpress printed, aged, and weathered. The Expedition Broadside appears stained with ale and smudges from the hands of inquisitive sailors. It states that "Professor Tyler Freeborn seeks able-bodied men to risk life and limb for the advancement of science. Do you have a thirst for adventure? Perhaps you should apply." Each piece of the book was made to look as if it was created 100 years ago. Stains, creases, and even burned edges provide the reader with a rich experience when delving through the ephemera and piecing the story together. Printed on a selection of stocks as well as vintage business cards and journal pages, with too many typefaces to name and lots of handwriting as well. Letterpress printed at the Angel Bomb studio. In fine condition. **\$850**



Loss of Love - Unique

6. J.B. [John C. Barney, Jr.]

BOOK OF NEFERTITI

New York: n.p, circa 1991-1992. A unique mysterious and deeply personal artist's book by an unknown man mourning the loss of the love of his life. The author has filled this work with his poetry, profile images of Nefertiti, collage, applied color and designs and more. The texts and images are mounted and framed on multi-



colored matte boards. Bound in black cloth covered boards painted with swaths of orange color with title in purple on front cover. This fascinating book on love and grief measures 10.75 x 13.25 x 2.75 inches. It is heavy in both emotion and actual weight (extra shipping required). In fine condition. **\$1,200**



7. Bagby, Monalisa

THE ART OF RED IN NATURE

Richmond, VA: Monalisa Bagby, 2019. One of 10 copies. In this inventive and interesting work, book artist Bagby describes the importance of the color red in nature for animal, insect, and plant species. She writes that living creatures rely on color for protection, concealment, and sexual selection. She offers many examples, from tree frogs to cardinals to red faced monkeys to various plants and fungi. She provides information on such phenomena as aposematism - the use of color by reptiles, amphibians, and fish to warn predators that they are toxic, dangerous, painful to attack, and difficult to eat. Red is not the only color used to display toxicity, but it is one of the more effective ones.



The artist states: "The natural world as a companion marks my earliest memories and that status has never wavered. With maturity I came to appreciate the physical, psychological and emotional dynamics of the natural world. As a creative person, I can't help but notice details of texture, scale and, of course, color in the environment. Color is a significant part of the equation that brings the natural world into our focus and may even persuade us to care. Color sharpens our senses and enjoyment of the environment, whether it is a spectacular sunset or the sight of a cherry tree laden with its fruit. It is part of Nature's strategy for engaging us. My interest in eco-systems led me to wanting to better understand how color is used in nature so I began researching the purpose of red in the environment. The result is my handmade book, *The Art of Red in Nature*. I learned that red was not dumped from a paint can over the globe and spread indiscriminately. It has been judiciously allocated across nature and each assignment is useful, if not essential, in the Plant and Animal worlds. Everything in nature, including color, is purposeful and this book explores the story of red in Nature. Not only is color, such as red, designed to support life in eco-systems, but red is also available for human beings to discover, in insects or in minerals, to advance our own creative efforts. The art of red in Nature is a wonder indeed."

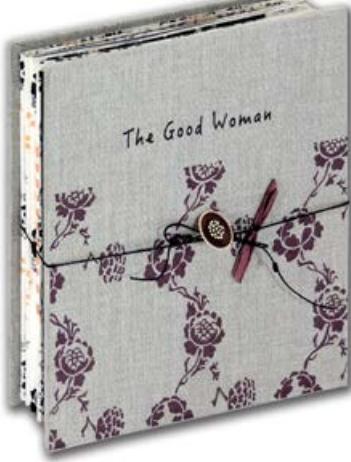
Bagby has creatively illustrated her concertina book with cancelled postage stamps of different species, pen and ink drawings with watercolor applied, linoleum block prints, and cartoons. Additional stamps and descriptions are on the reverse pages. Bound in grey cloth with title label affixed to the front cover. With decorated endpapers and a red and white string closure. In fine condition. Measures 6 x 8 inches. **\$750**



8. Bagby, Monalisa THE GOOD WOMAN

Richmond, VA: Monalisa Bagby, 2020. One of four copies signed and numbered by the book artist. Lisa Bagby describes this intricate and mysterious book as "a magical tale of how beauty enters the world and of how fate and potential are intertwined." She explores her theme by following the journey of an unnamed good woman who realizes that as she responds to circumstances over which she has no control she is realizing her potential in ways she could not have imagined. The artist incorporates

striking visual and



structural designs throughout this book to trace the course of the good woman's journey. They include screen printed patterns of foliage and shapes, the use of colors and various papers to delineate the text, pop-ups and reverse pop-ups, and images from a Lichtenstein print, and a Chagall painting. The backs of the pages of this concertina book are also screen printed using the colors black, orange, and grey. All of the images on the back relate to the story unfolding on the front side. They include the constellation Ursa Major to refer to the mention of a black bear, while an image of a polar bear refers to stories told to the good woman about the North people. Postage stamps of birds pasted in pertain to their cacophony. Printed in Roboto on Rives paper, with insertions of various other fonts. It is bound in grey cloth with maroon floral designs on the front cover, with a black string tie with a maroon and cream button attached. In fine condition. Measures 8.25 x 8.25 x 1 inches. **\$1,200**

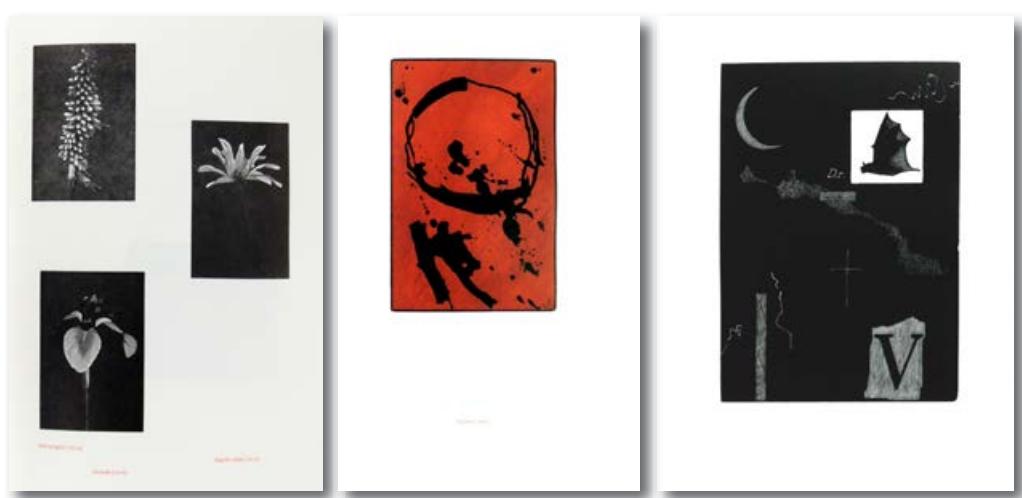


9. [BARBARIAN PRESS] Wagener, Richard

RICHARD WAGENER. A DIALOGUE WITH WOOD ENGRAVING

Endgrain Editions Five. Mission, BC: Barbarian Press, 2019. An edition of 130, of which this is one of 50 copies in the regular edition. Richard Wagener (1944 -) is a Californian wood engraver known best for his depictions of nature and animals, often juxtaposed against abstract imagery. According to the Barbarian Press proprietors Jan and Crispin Elsted: "Our fascination with [Wagener's] work is a response to the meticulous attention to detail which imbues all his engravings, combined with a 'democracy of aesthetic' which allows both realism and abstraction equal weight. In a Parenthesis review of an early Wagener book done with Peter Koch titled Zebra Noise with a Flatted Seventh, Simon Brett said 'No one else I know of is making such avant-garde grand opera in wood-engraved prints.'"

This Barbarian Press edition includes a specially commissioned frontispiece, a new press device, and patterned papers that have been created for this edition. Bound in black and red checkered patterned paper with black cloth spine and red and white title label pasted down to spine. Includes over 100 engravings printed from the original wood plates on Zerkall White Smooth paper. In fine condition. Folio. Unpaginated. **\$1,200**





10. [THE BIG CRANK PRESS]

Anderson, David Carl, author and book artist

THE CROW AND THE RACCOON: A SUBURBAN FABLE

Indian Head Park, IL: The Big Crank Press, 2018. One of 30 copies. David Anderson is a noted Chicago graphic designer with many honors and appointments over the several years of his career. He is now retired and has turned to his enthusiasm for producing fine letterpress printing by establishing The Big Crank Press. He writes about this work: "For 35 years I lived and worked in Oak Park, Illinois....While living there, things would happen - things that spoke to me in more than one way and persisted in my mind. This is the first of 'The Suburban Fables' an interpretation of my observations of those events and ideas." This book relates an incident where a crow is disturbed by the daylight ramblings of a raccoon, normally

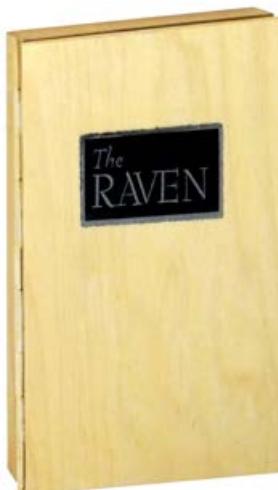
a nocturnal animal and what ensued. The story is told using striking, bold illustrations that fill their pages. Printed on Jannet 125 GSM and grey Rives B.F.K papers using Gill Sans MT Alt One type. Printed on a Vandercook 3 proof Press that Anderson found in an alley twenty-five years ago. Bound in brown cloth with silver title and author to spine and front cover. In fine condition. Measures 9.5 x 12.5 inches. Unpaginated [22 pages]. **\$700**

11. [BITING DOG PRESS]

Alhazred, Abdullah; Martin Llewellyn, translation and introduction

NECRONOMICON: A MANUAL OF CORPSE EATING

Toronto: Biting Dog Press, 2019. One of 35 copies. An examination of the Necronomicon - "a scientific diary of the putatively insane doctor known as Abdullah Alhazred. He was a scientist and an alchemist who believed cannibalistic funerary rites could both appease the spirits of the dead and access the divine" (page 13). It includes a fascinating discussion of previous translations, historical contextualization, medical and philosophical explanations behind Alhazred's practices, biographical facts about the doctor, and new translations of the five extracts. According to Alhazred, if performed using the correct rituals, ingestion of the dead could transfer their energy or life force, thus extending the life of the consumer. If true, perhaps he is still alive, wandering in the desert (or so this book suggests)! Digitally printed on laid paper with an original woodcut made by George A. Walker, signed and numbered 5 of 42, tipped into the front. The book is bound in grey cloth boards with a black dust jacket titled in white on the spine and front panel. A pattern of grey skulls decorates the jacket. Includes color photographic illustrations that depict fragments from the original Necronomicon, a page from the Book of the Dead, and other historical sources. In fine condition. 37 pages. **\$250**



12. [BITING DOG PRESS]

Poe, Edgar Allan; illustrated and printed by George A. Walker; Michelle Hogan-Walker, introduction

THE RAVEN

[Toronto]: Biting Dog Press, 2005. Number 64 of 65 copies. Signed and numbered by the printer and artist George Walker. A beautiful edition of one of Poe's most famous poems, illustrated with four striking black and white wood engravings by master engraver Walker. Ms. Hogan-Walker's introduction describes the mysterious circumstances of Poe's death and the contemporary critical and popular reception of this powerful poem. Printed with Garamond type on lovely St. Armand handmade paper. Bound in grey paper covers with title and crow image on front cover. Housed in a handmade hinged wooden box with paper title label and flying crow image on top and George Walker's signature on paper label on bottom of box. In fine condition. Book measures 6.5 x 10 inches; Box is 7.5 x 11 inches. Unpaginated [24 pages]. **\$650**



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 in 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 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.



13. [THE BIRD PRESS]

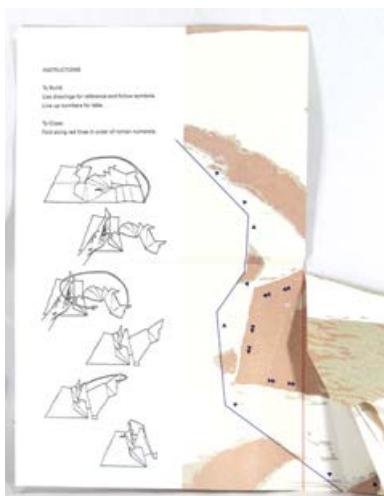
Sgorbati, Susan; Thorsten Dennerline, book artist

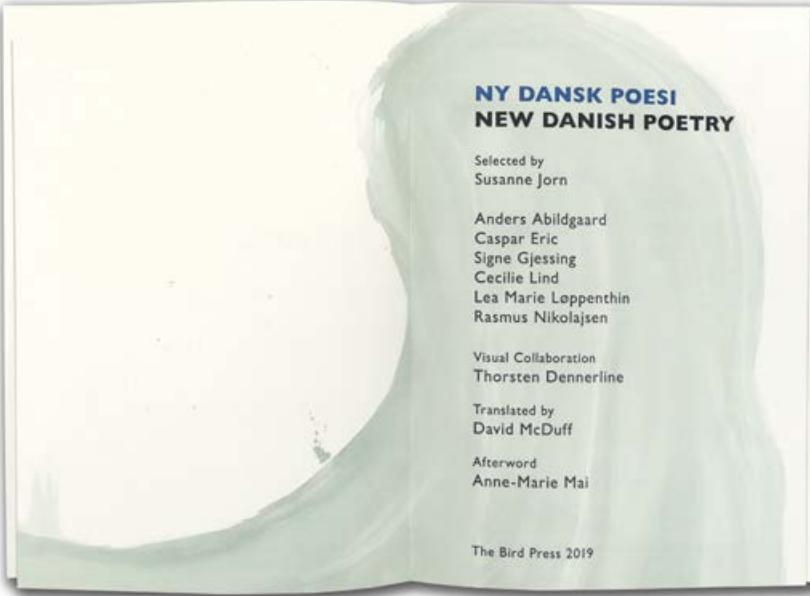
FOUR EMERGENT FORMS: VISUAL IMPROVISATION

Bennington, VT: The Bird Press, 2017. Number 15 of 30 copies signed by the creators of this production. This complex and ambitious work is the result of an exchange between choreographer Susan Sgorbati and Thorsten Dennerline. They take Sgorbati's concept of "Emergent Forms" as their point of departure. "Emergent Forms" grew out of Sgorbati's study of the spontaneous composition of form in complex systems. Elements of order and interaction create recognizable patterns in these systems, but they remain dynamic, engendering differentiations that influence and modify the form.

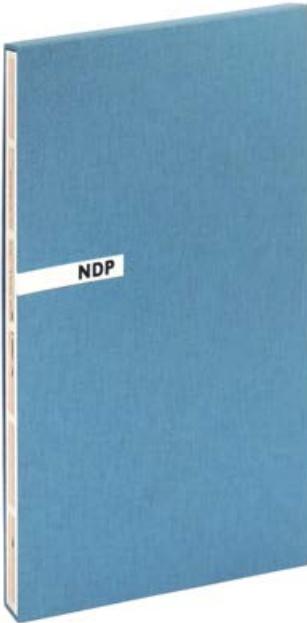
This phenomenon – the creation of order from a rich array of self-organizing interactions – is found not only in dance and music; indeed, it is present throughout the natural world. This project consists of four emergent forms (Pattern, Memory, Landscape, and Dream), each represented by a "volume," a unique print/object. The texture, color and gesture of each form on paper emerged through the process of collaborative dialogue, reminiscent of a shared choreography. Each volume is not only a documentation of this dialogue, but also an interactive visualization of these emergent forms [artist's statement]. Various techniques were used in the creation of the volumes, including letterpress, woodblock, and stone lithography. The four volumes are housed in a CNC milled wooden box with a cloth top. The box in turn is in a stiff paper slipcase. In fine condition. Measurements: Box, 244x390 mm (9.5x15.5 inches) Books inside box: Pattern, 78x152 mm Memory, 206 x151 mm Landscape, 214x94 mm Dream, 151X305 mm. **\$5,500**

Link to Video: <https://youtu.be/0ZkNuAHvIFg>



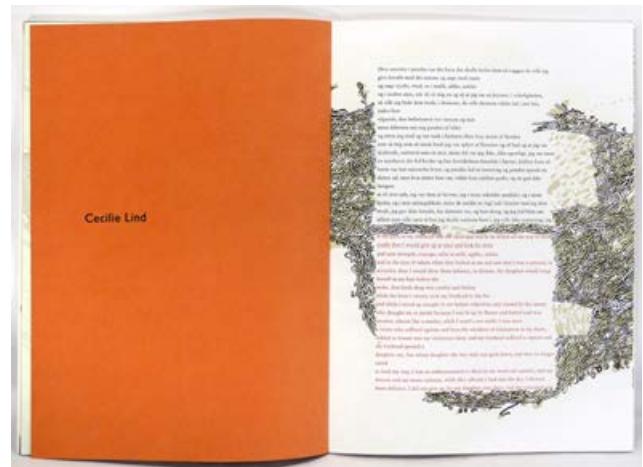
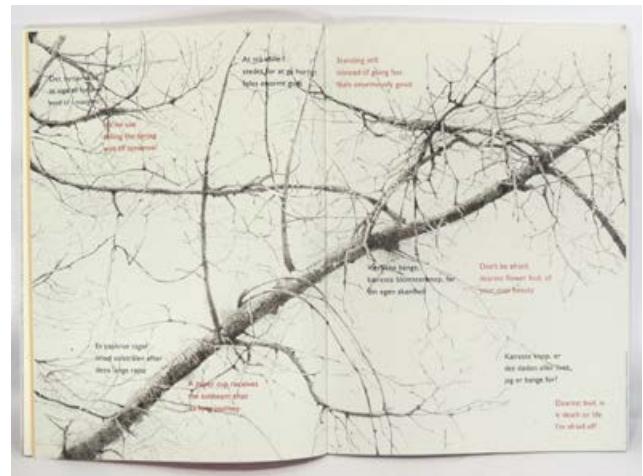


14. [THE BIRD PRESS]
**Abilgaard, Anders; Casper Eric;
 Signe Gjessing; Cecilie Lind;
 Lea Marie Løppenthin; Rasmus
 Nikolajsen; Thorsten Dennerline,
 visual coordination;
 David McDuff, translator;
 Anne-Marie Mai, afterword**
**NY DANSK POESI/
 NEW DANISH POETRY**



Bennington, VT: The Bird Press, 2019. Number 2 of 30 copies, signed and numbered by Thorsten Dennerline. This book contains visual collaboration by Thorsten Dennerline working with six poets, each on a 4 page section. Each section has a stunning visual

inventiveness that complements the poet's words and meaning. Most of the poems include an English translation. Susanne Jorn, who selected the poets included, writes in her introduction: " I have chosen six distinctive Danish poetic voices for an art project in which words and images encounter one another in widely different dialogues. The six poets' diverging views of the world represent new contemporary Danish poetry as a whole." In the afterword, Anne-Marie Mai says: "What Dennerline and the poets have created here is a new artwork, an object in the world, an artist book, where texts and visual elements interact, challenging the book medium." This folio book was created using stone and offset lithography, metal and polymer letterpress, woodcuts, handmade and machine made papers and is hand bound. The colophon cites the several printers, artists, and others who contributed to this beautiful achievement. Bound in white paper covers with an open spine and the letters NDP on the cover. The book is housed in a blue cloth covered slipcase. In fine condition. Measures 13 x 18 inches. **\$5,500**



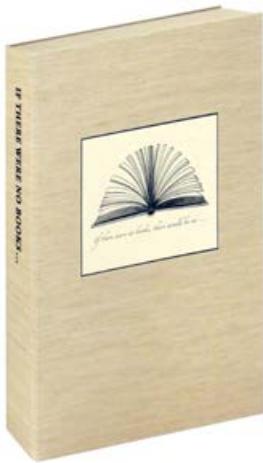


15. Busquets, Carla, book artist

THE KRAKEN

Barcelona: Carla Busquets, 2018. Number 4 of 10 copies. Signed and numbered by the artist on the back of the last leaf. The images in this limited edition book are taken from a unique version of the work that had eight original ink drawings on four folios mounted on five wooden dowels. The piano hinge structure is based on innovations by renowned book artist Hedi Kyle. Busquets is a skilled young paper artist, who opened her own studio, La Frivé, 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 striking 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. Images are digitally printed then hand cut and mounted. Housed in a custom box covered with paste paper. In fine condition. About 6 x 7 inches. **\$525**



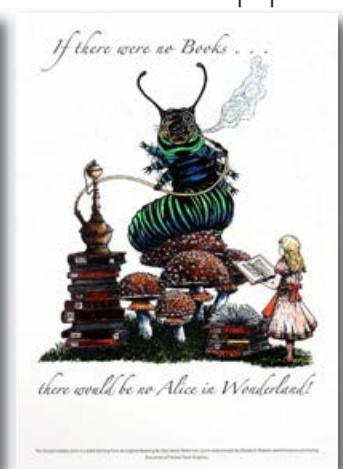
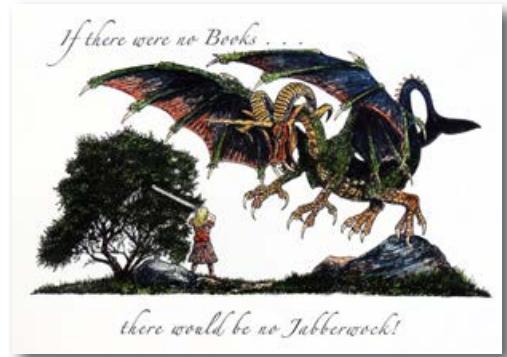
16. [CHELOIIDAE PRESS]

Robinson, Alan James, designer and artist; Charles E. Roberts, quote and concept

IF THERE WERE NO BOOKS.... [PORTFOLIO]

Easthampton, MA: Cheloniidae Press and Wonder Books Editions, 2019. Letter K of 26 lettered portfolios, lettered and signed by the book artist and Roberts of Wonder Books Editions. This portfolio is an impressive new production from Alan James Robinson and his Cheloniidae Press. The press has issued many fine limited edition books since its founding in 1979 by master printer and artist Robinson. Now he and Chuck Roberts and letterpress printer Arthur Larson have collaborated to create this homage to great books and authors that have influenced and changed lives. They did one

hundred broadsides to be sold individually and an additional thirty that are available only in these portfolios, lettered A-Z, and four Artist Proofs. The portfolio first has a suite of twelve letterpress broadsides done from original pen and ink drawings by Robinson, each beginning with the phrase "If there were no books." They honor *Hound of the Baskervilles*, *Tom Sawyer and Huckleberry Finn*, *Unicorns*, "Headless Horseman," "Nevermore," *Black Cat*, *Rime of the Ancient Mariner*, *Ophelia*, *Alice in Wonderland*, *Call of the Wild*, and *Jabberwocky*. This special set also includes copies of two of the illustrations that are hand water colored by the artist - *Alice in Wonderland* and *Jabberwocky*. There is an additional suite of twelve different illustrations for these works that will only appear in print in these thirty portfolios. The type and illustrations are printed from polymer plates on Cranes Lettra paper. The two suites are each in a stiff paper folder housed in a tan linen portfolio and then housed in a linen clamshell box with a paper title label affixed to front cover. They are accompanied by a title page and colophon. In fine condition. Measures 11 x 14 inches. **\$2,950**



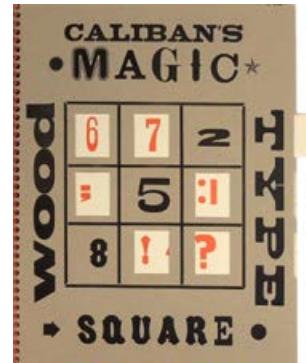
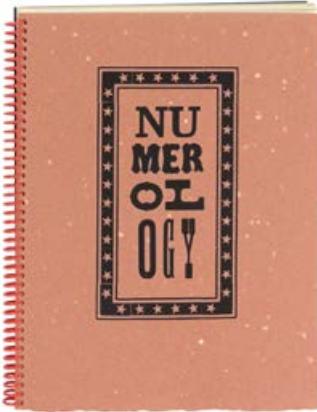
A Book of Numbers in Wood Type

17. [CALIBAN PRESS]

McMurray, Mark, book artist

NUMEROLOGY: CALYBAN'S WOOD TYPE WHIMSY, VOLUME 1

Ogdensburg, New York: Caliban Press, 2020. Number 10 of 100 copies signed and numbered by the book artist. Mark writes of his book: "As it thankfully draws to a close, 2020 has been a year of counting. Counting days, counting votes, counting covid cases, counting hospital beds, counting death, counting lost jobs...so a book of numbers doesn't seem as strange as it did back in January or even back in 2009 when I first began it. Initially conceived as a way to document a growing collection of wood type that eventually filled some 53 cases with some 75 fonts. Then realizing that there was too much type...for a single volume showing alphabets, figures, punctuation marks, as well as whole words. I decided to devote the first volume to figures - what printers generally call numerals or numbers. Volume 2 is planned to be complete alphabets, with volume 3 for words, phrases, and declarations....printed on found, left over, and scrap papers that have accumulated at the press over time. In some instances, a lot of time." Includes papers from many countries and everyone's favorite papermill, La Papeterie St. Armand in Montreal. Printed with black, silver, and red inks. As always with Mark's books a lovely volvelle is incorporated. In a red spiral binding measuring 9 x 11 inches. The book is accompanied by an inserted guide to Volume 1 that describes aspects of type in general as well as more specific descriptions of wood typefaces such as gothics, antiques, romans, etc. A beautifully done, whimsical yet serious work on type and life. In fine condition. \$325



Alice in Wonderland

18. [CHESHIRE CAT PRESS]

Carroll, Lewis; illustrations by Harry Furniss;

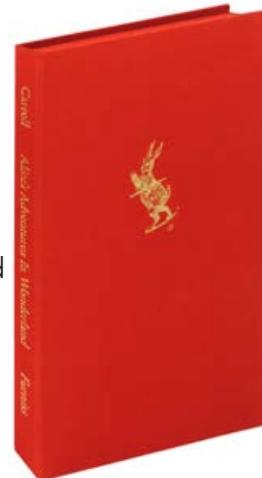
Edward Wakeling, introduction; George Walker, book artist

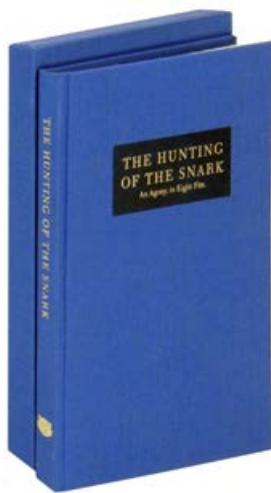
LEWIS CARROLL'S ALICE'S ADVENTURES IN WONDERLAND:

ILLUSTRATIONS BY HARRY FURNISS

Toronto: Cheshire Cat Press, 2015. Number 16 of 66 copies signed by the publisher, Andy Malcolm, the writer of the introduction, Edward Wakeling, and the printer, George A. Walker. The press calls this fine production their Sesquicentennial Edition of Alice's Adventures in Wonderland. Edward Wakeling, who wrote the introduction, is an internationally known authority on Carroll. He writes: "Harry Furniss was born in Wexford, Ireland on March 26,

1854. He was a prolific artist and illustrator, best remembered for his humorous illustrations published in *Punch*, to which he contributed over 2,600 drawings from 1880 to 1894. Furniss was eleven years old when *Alice's Adventures in Wonderland* was published. He regretted not being old enough to illustrate the *Alice* book for himself. He was delighted when Carroll later singled him out to illustrate the *Sylvie and Bruno* books. Carroll recognized Furniss's ability to draw both character likenesses and grotesques; an essential ingredient for his new book. But *Sylvie and Bruno* was nothing like *Alice's Adventures*. Furniss said that this was a bitter disappointment to him. Inwardly, he nursed the ambition to do his own illustrated version of *Alice*. When the copyright ran out in 1907, he drew twenty illustrations for the book. But few people have seen *Alice* as illustrated by Harry Furniss. The illustrations first appeared in three installments of *The Children's Encyclopaedia* edited by Arthur Mee in 1908." This edition offers for the first time enlarged, high resolution copies of the original Furniss art. The portfolio of loose illustration leaves is made available for sale as a hand printed folio. The polymer plates of the illustrations were made from high resolution scans; sixteen of these images are from the original drawings from the archives of the Fales Library in New York City. Printed on Arches Velin Cream French 100% rag archival paper with Janson type. The portfolio is housed in a clamshell box made from the finest quality materials, with red cloth covers and a gilt illustration of the white rabbit on the top cover and gilt title on spine. In fine condition. Paper sheets measure 11 x 15 inches. \$1,000





19. [CHESHIRE CAT PRESS]

Carroll, Lewis; Mark R. Richards, introduction

Illustrated by Andy Malcolm; designed by George Walker

THE HUNTING OF THE SNARK: AN AGONY IN EIGHT FITS

Toronto: Cheshire Cat Press, 2018. Number 20 of 42 copies signed by the printer, illustrator, and the author of the introduction. The illustrator writes: "This edition in your hand is one of three interations of *The Hunting of the Snark* published by Cheshire Cat Press, all of them very different in concept while sharing the same aesthetic, inflecting the narrative in different ways without in the least altering Lewis Carroll's original text." The Cheshire Press was formed by book designer and printer George Walker in 1991. The press began when he and two colleagues produced new editions of *Alice's Adventures in Wonderland* and

Through the Looking Glass. For this edition of Snark, Malcolm created new illustrations inspired by contemporary carte-de-visite photographs that were so popular in Victorian England. He has one for each character in the poem, adapting images from actual photographs. He chose images that to him bring to life the imagined crew men on the hunt for the snark. They are ideal depictions for this fantastical nonsense poem by Carroll, written when he was forty-four years old. Bound in dark blue cloth with title in gilt to spine and on cover label. With "The Snark Map" inserted in a sleeve on the front pastedown. Handprinted in New Caledonia type on Velin Rives paper. Housed in a slipcase in the same blue cloth with gilt title on cover. In fine condition. 6.5 x 10 inches. 71 pages. **\$550**



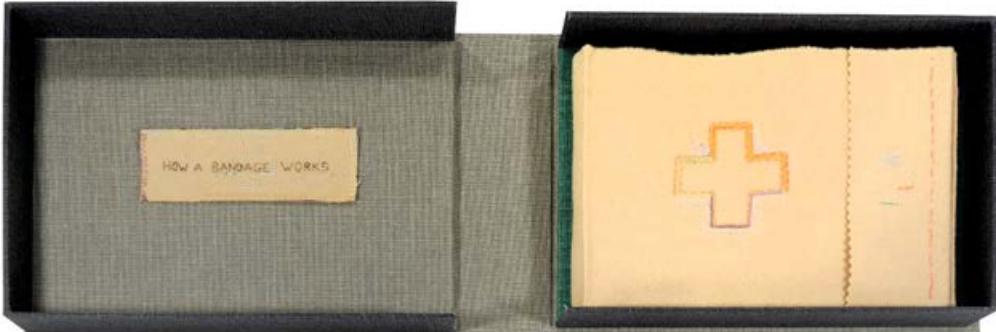
Hand Embroidered

20. Childs, Lucy

How A BANDAGE WORKS

Martinez, CA: Lucy Childs, 2017. A unique embroidered artist's book. Lucy's exquisite embroidered books are inspired by her "exploration of the history, craft, and culture of early American and British sewing samplers, made mostly by young girls to learn the practical craft of sewing but also to learn letters and spelling." Lucy's beautiful and painstakingly created books are a fitting tribute to and continuation of the craft she honors. Her previous unique books can be found nationally in several artists' book collections. She states: "Embroidery is the medium I've used for my artwork since 2014. Before that I made and exhibited artist's books, drawings, paintings, and

sculptures using a variety of materials." This intricate and superbly realized book, *How a Bandage Works*, shows the progress of healing over time. Lucy writes: "You can imagine the bandage wrapped around a bleeding wound: a big red patch growing smaller and browner with each layer away from the cut. Imagery sewn over and around each blood patch symbolizes the healing taking place. The book is about patience and optimism." The book has a cream wool case enclosure and a grey wool cover. Both case and cover are embroidered; the book's interior is linen embroidered with various colors of cotton, silk, and rayon threads. Open the work is 6 x 28 inches; closed it is 6 x 8 inches. Housed in a custom grey cloth covered clamshell box with a cream wool label. In fine condition. **\$2,400**



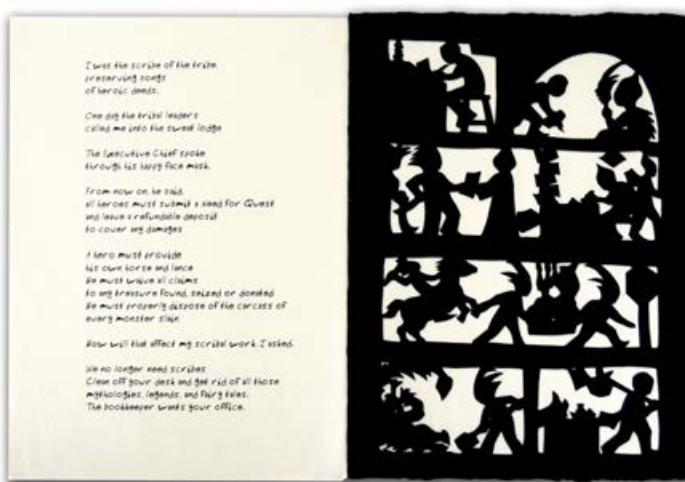
BÉATRICE CORON

French born Béatrice Coron is a renowned artist whose work includes book arts, fine art, and public art. Her work can be found internationally in major museum collections, libraries, as well as private collections. Her books are fascinating creations made primarily through cutting images in paper or Tyvek. Coron describes her book work: "For the last 20 years, I have been exploring visual storytelling in artist books, paper cutting and public art. Collecting memories from individuals and communities, I stage narrative allegories in silhouette to create a dialogue with the viewer in playful fantasies. These visual chronicles record archetypal stories that transcend time and space. I have been fascinated by the relation of people to their space and the sense of belonging. Using papercutting where everything is cut from a single piece of Tyvek, the profusion of individual stories makes a coherent whole world." [From her website]. Cristina Favretto, Head of Special Collections at the University of Miami describes her work in Coron's "artfragments" portfolio: "There is a palpable joy in the work of Béatrice Coron, the kind of joy we felt as children in unwrapping a particularly enticing holiday gift. But...for Béatrice the gift is a sheet of Tyvek...or paper, and the stories to be unearthed and unleashed within and through the medium."



**21. Coron, Béatrice, book artist
ALPHABET ANIMAL/ANIMAL ALPHABET**

New York: Béatrice Coron, 2001. One of 15 copies. This is an animal related alphabet in French and English with one word per letter. As Coron describes this book: "Graphically both shapes of the silhouette are kept (the full and the empty shape) to be able to use every part of the paper. The perception of an English and/or French book echo the perceptions of silhouette by complementary effects. Just as my silhouettes divide the visual plane, my French and/or English word divides the linguistic plane." This book was created with Arches paper, hand-cut silhouette paper, and stencils. It measures 5.5 x 5.5 x 5.5 inches. In fine condition. **\$1,200**



**22. Coron, Béatrice, book artist; Mick Stern, poet
SCRIBE OF THE TRIBE**

Béatrice Coron, 2014. Number 3 of 3 copies. Poet Mick Stern and book artist Béatrice Coron have collaborated on a number of books over the past several years. This work has a short rather humorous poem on the fate of the scribe of a tribe who is relieved of his duties by the tribal leaders. Coron had created an intricate panel cut from black Arches paper with eight wood cuts depicting the scribe's sad story. The poem and wood cut are loose and housed in a dark brown textured folder. **\$700**



**23. Coron, Béatrice, book artist; François Villon, poet; Mick Stern, translator
LA BALLADE DES PENDUS**

New York: Béatrice Coron, 1997. One of 5 copies plus 2 APs. This is a powerful work created by Béatrice Coron in response to François Villon's sorrowful poem, translated as "The Ballad of the Hanged." In it he describes in their words the fate that hanged men know they are facing both before and after death. This production comprises a shadow box and a handwritten copy of the poem and its translation. They are both housed in an original binding structure covered in light green and brown papers. When the binding is opened it reveals an amazing papercut in a shadow box of three hanged men, surrounded by birds and a desolate empty background. This interior box with the papercut scene has a plexiglass cover. The poem and its translation by Mick Stern are handwritten on straw paper pages in brown ink, with a string binding. Hand-cut on paper with hand-written text. In fine condition. Size: 10 x 11 x 2.5 inches. **\$700**

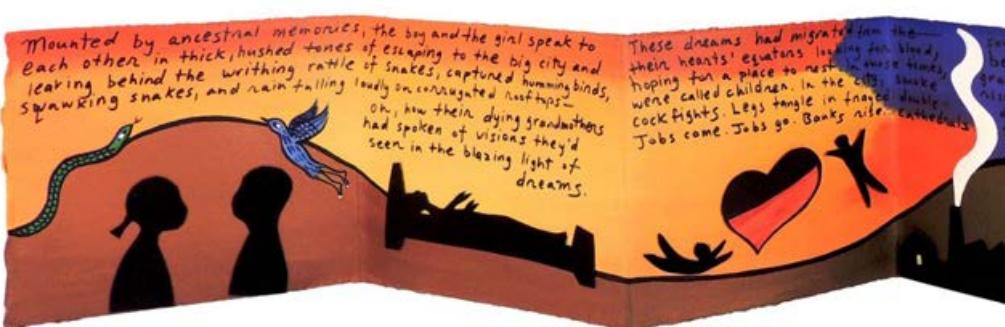


COVID Escape
**24. Coron, Béatrice (book artist)
NOWHERE NOW HERE**

New York: Béatrice Coron, 2021. Unique. A accordion book that exuberantly displays book artist Béatrice Coron's paper cutting artistry and skill. According to Coron, this book "is about escaping the reality of COVID and any other realities. The "secret garden" is a space of freedom when there is nowhere to go and still the imagination can carve an internal dimension to grow roots



to a nourishing and peaceful universal beyond the self. I have always been fascinated by the mental strength of individuals surviving in jails, wars, illnesses and/or climatic conditions. Some people have extreme resilience for years despite lack of everything. I like to cultivate these inside spaces as a security insurance for darker days even I'm not sure it would work but it's worth to try." Bound in black cloth with a paper title label to the front cover. The pages are cut from one extended sheet of cream colored paper. When closed the cut pages reveal a dense forest. As the pages are turned one can spy a man in a balloon, another on a bridge, an elephant, two deer, a bird, and more amid the foliage. Hand-cut on Arches paper. In fine condition. Size: 8 x 5.5 x .75 inches. **\$1,200**

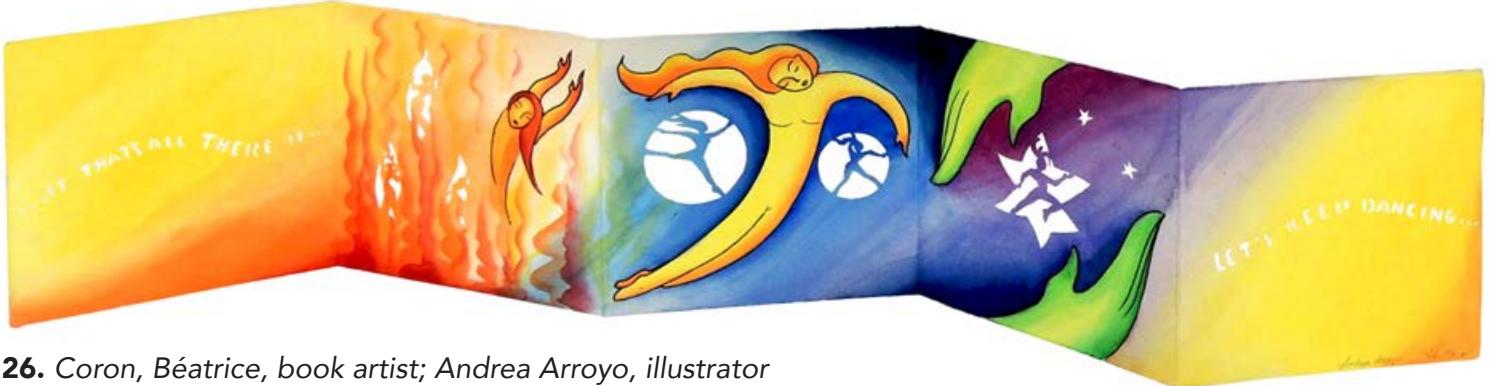


Immigration

**25. Coron, Béatrice, book artist;
Tiffany Osedra Miller, poem; Laura
James, painting and lettering
A BETTER LIFE**

New York: Béatrice Coron, 2014. Number 2 of 6 copies. This poignant yet also exuberant book is a collaboration by well known book artist Béatrice Coron with painter,

Laura James, and poet, Tiffany Osedra Miller. In this accordion book, Coron's evocative papercuts are married to Laura James's colorful painted pages, with Miller's poignant poem of hopes for a better future handwritten across the pages in black ink. Miller's poem addresses the hopes, hardships, and disappointments of immigrant families during their journey to new lands. Coron and James's illustrations of a barren land, a dying grandmother, a lone rooster, and a severed hand in the desert paint a disturbing backdrop for this quest to a better life. The covers are black with a white and red title label to the front and colophon on rear cover. The backs of the pages are painted gold. Hand-cut and painted on Arches paper with hand-written text. Housed in a yellow cloth covered book case. Size: 66 x 6 inches when open. 5 x 5.5 inches closed. Unpaginated [10 pages] In fine condition. **\$1,300**



26. Coron, Béatrice, book artist; Andrea Arroyo, illustrator

LET'S KEEP DANCING WITH ANDREA ARROYO

New York: Béatrice Coron, 2015. Number 3 of 4 copies. "Let's keep dancing if that's all there is! This is a lively and engaging book that award winning artist Andrea Arroyo and Béatrice Coron did in collaboration. It features Arroyo's color illustrations of dancers and Coron's paper-cuts of dancers. It was created using Arches paper. The book is housed in a red cloth folder with the silhouette of a dancer affixed to the cover. The book slides into an interior sleeve within. In fine condition. It measures 6 x 30 inches when extended. **\$800**

27. Coron, Béatrice, book artist; Mick Stern, poet

SENSES

New York: Béatrice Coron, 2019. Number 2 of 3 copies. Poet Mick Stern and book artist Béatrice Coron have collaborated on a number of books over the past several years. This recent work has a short poem on the five senses written by Stern. Coron had created six panels in hand-cut Tyvek that skillfully represent each of the five senses through the depiction of a woman focusing on one of the senses, and then a final panel that celebrates the complexity of humans. In fine condition. Measures 7 inches x 36 inches when extended. **\$800**



28. Coron, Béatrice, book artist

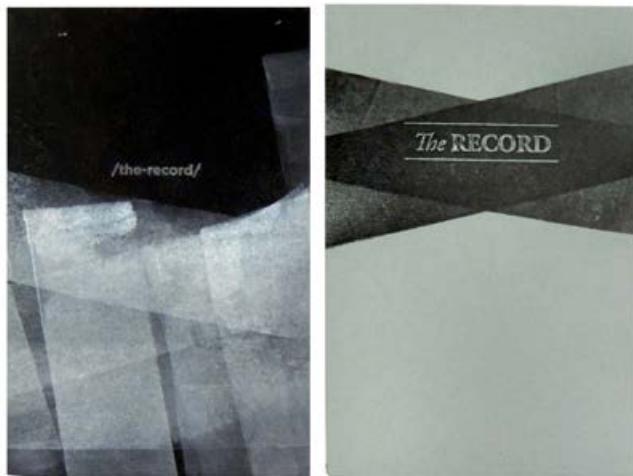
ALL WALKS OF LIFE

New York: Béatrice Coron, 2008. Number 3 of 4 copies. An intriguing paper cutout book that depicts over a dozen legs and feet of various people walking. It exemplifies Coron's philosophy when creating her books to depict the relation of people to their space. Made of hand cut black Arches paper. It measures 6 x 44 inches when extended. Housed in a silver box with a black spine and image of a shoe on the cover. In fine condition. **\$680**



ANNE COVELL

Anne Covell's work can be found in collections across the world including Columbia University, San Francisco MOMA, RIT, the National Library of Chile, and Yale. She makes paper as well as books and teaches book arts workshops. Her work often address interactions between humans and nature. According to her artists' statement: "I am interested in the human capacity to physically shape environment, to make claim to earth that must inherently be shared, and the subtle, observable ways nature adapts and responds. Through this lens, I attempt create beauty from perceptibly ugly acts as an entry for exploring complex human response to transience and decay."



Trump Administration

29. Covell, Anne THE RECORD

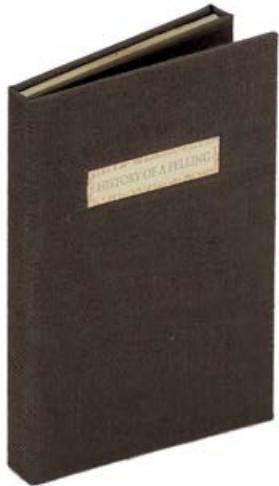
La Mesa, CA: Anne Covell, 2017. Number 21 of 60 copies. "On January 20th, 2017, Donald J. Trump was sworn in as the 45th president of the United States. That same day, the official White House website (whitehouse.gov) began the digital transition to archive and replace Obama's policies with those of the new administration. Immediately, people began to notice that key issues such as health care, education, and immigration were nowhere to be found. Keyword searches for terms such as "climate change," "LGBT," and "civil rights" all returned 404 errors. Even more conspicuously, the Spanish-language version and the disabled-accessible version of the site were no longer

available. Internet Archive, a non-profit digital library that has been archiving webpages since 1996, captured 167 snapshots of whitehouse.gov that day. This book records the last snapshots taken of Obama's policies before they came down, the 404 errors that followed, as well as the Internet Archive timestamps for when the information was last available and when it disappeared" (Anne Covell).

The first layer of this accordion book reveals text from webpages from whitehouse.gov covering topics like "equal pay," "criminal justice," "climate change," "disabilities," from the Obama era. Each of these pages has a tab at the top edge, which the reader can pull down to reveal the content (or lack thereof) of the same page from the day of Trump's inauguration on January 20, 2017. The contrast is startling. Government webpages once filled with useful, empowering information, were eradicated in a single day. Covell fills these blank spaces with the haunting outlines of book-like shapes to represent a lost library and consequently imparting a feeling of emptiness and loss of hope. *The Record* presents a powerful visualization of the turmoil that the Trump administration has imposed since its first day in office. Bound in black and white paper wrappers with title to front cover. Letterpress printed accordion on Masa paper with sumi wash and hand brayering. Housed in grey cardstock case with red twine legal closure to rear. In fine condition. Size: 6.5 x 4.25 x .25 inches (closed); 13 x 42.5 x .25 inches (open). **\$400**



Environmental & US/Canada Border



30. Covell, Anne *HISTORY OF A FELLING*

San Diego: Anne Covell, 2019. Number 12 of 18 copies signed and numbered by the artist. Anne writes: "*History of a Felling* was first conceived during the winter of 2014 while at the Penland School of Crafts on a winter residency in letterpress. The images were made on-site from polymer plates created from film ink hand-painted on Yupo paper." The project was filed away while the concept evolved into a body of work that would become Covell's graduate thesis, "Towards a Just Landscape," in 2015. "In the intervening years, the US/Mexico border would draw global attention for the deeply contentious debate over the compulsion to secure the southern border though the construction of a border wall. It seemed a particularly poignant time,

by comparison, to revisit the history of the US/Canada border felling (tree removal), and so the project came out of storage. In many ways the southern and northern US border conflicts remain as isolated as their geographical latitudes; however,

their ethical and environmental costs deserve equal scrutiny. Over 150 years later, the deforestation continues. Nature inevitably begins to rebound - trees, shrubs, and grasses grow - and every six years the swath is cleared through exhaustive manual labor."

Anne has created a lovely tunnel book that opens to reveal a multi-layered forest of delicate trees printed in light brown on a cream background of Sakamoto paper. The images were printed from photopolymer plates made from original drawings by the artist. Housed in a brown cloth portfolio with a discussion and description of this book. In fine condition. 5.75 x 4.75 x .5 inches (closed) 5.75 x 4.75 x 18 inches (open). **\$650**



31. Covell, Anne *LEAVINGS*

San Diego: Anne Covell, 2017. Number 9 of 20 standard copies. There were also five deluxe and two artist copies of this beautifully conceived and executed work. In her colophon Anne writes: "I first became interested in the Japanese beetle in 2012 during a particularly hot and dry summer in Iowa City. Perhaps it was a result of the season or of my having moved to a new home ripe with some of the beetle's most preferred foods, but I became overwhelmed by its pervasive, relentless assault on my garden. As the summer wore on, I began finding leaf remains

gathering at the bases of trees...as if it were fall. Their presence was out of place; out of season. But when I began to look more closely, what struck me was the beauty of form that the beetle had inadvertently left behind. Starved of oxygen and drained of color, these leaf skeletons would soon crumble and return to the earth. But, for a moment they existed between realms and reflected a loss that spoke to the complexity of the natural world."

The book contains 12 folios of 100% Japanese Gampi hand-dyed with persimmon tannin and treated with konnyaku to mimic the sound and texture of withering foliage. The illustrations of leaves, berries, and twigs were letterpress printed from drawings by Anne. Housed in a stiff brown paper envelope, with paper handmade, hand dyed, and hand burnished with persimmon tannin by the artist. Measures 4.5 x 10 inches. Fine condition. **\$400**



MAUREEN CUMMINS

Maureen's work is strongly influenced by her interest in books, history, and the social construction of knowledge. Her books often address society, cultural, and gender issues. She states: "I often work with found printed matter, making use of photographs, documents, and everyday ephemera to create new and disturbing meanings. I seek to ambush my audience, to generate an experience of surprise, wonder, and revelation that is both personal and political." Maureen's work is held in over one hundred permanent public collections internationally.

Holocaust Survivor Story / Anti-Semitism



32. Bergas, Hans; Maureen Cummins, book artist

UNPUBLISHED MANUSCRIPT, 1946

Kingston, NY: Maureen Cummins, 2019. Number 13 of 15 copies signed and numbered by the book artist. This powerful production was initially realized as a unique object in the spring of 2019. The book was later editioned in the fall of 2019. Throughout the piece, Cummins uses simple typographic means to explore issues of anti-Semitism, denial, and the erasure of cultural memory. *Unpublished Manuscript, 1946* came out of the research phase of the Friends, Peace and Sanctuary Project, in which artists were asked to spend two weeks in the Special Collection archives at Swarthmore College. Cummins was immediately drawn to a collection of materials relating to the life of Hans Bergas, a survivor of the Buchenwald concentration camp. Cummins writes: "Following the war he and his family relocated to the United States, to the town of Chester, Pennsylvania. It was

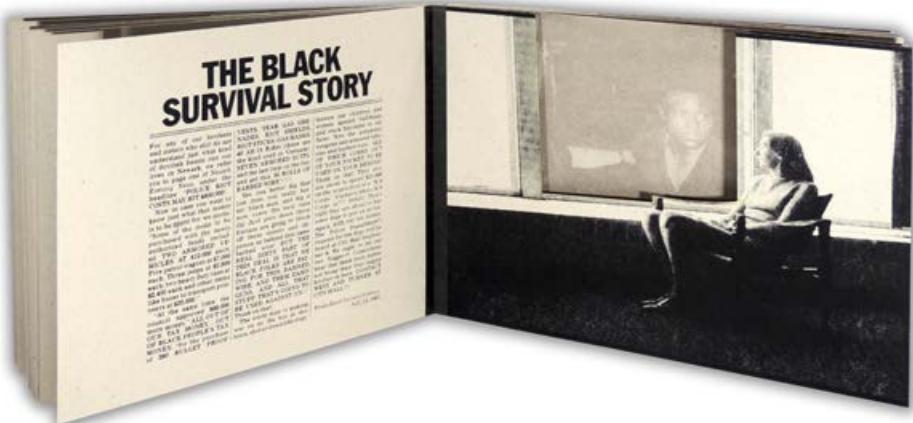
there that he met Gertrude Weaver, a German language high school teacher. In response to her request, Bergas began corresponding with Weaver's students, a process that led to his writing a full-length memoir. Hoping to see the manuscript published, Weaver sent the manuscript to Grace Naismith, a senior editor at *Reader's Digest* magazine. In a brief, typewritten response, Naismith thanked Weaver for her submission while unequivocally rejecting it as unsuitable for publication: "...the day has passed," she wrote, "when people will read any more about Buchenwald or German atrocities...we have been so surfeited with Fascist horror stories, movies, and Nuremberg trial testimonies, that I'm afraid a present sale is most difficult." In this artist's book, Cummins painstakingly superprints Naismith's letter, using no more than a few words at a time, over copies of Bergas's manuscript. In this way, Naismith's decision to reject the manuscript is given the full weight and consequence it deserves. Reading the texts side by side also highlights the contrast between the editor's polite, patrician language and the horrific events and experiences described in the memoir: 'Death by starvation. Death by illness or execution.'" Both visually and emotionally, the reader/viewer is invited to witness the collision of worlds. Printed on a variety of translucent papers, including vintage onionskin. The memoir was digitally reproduced, while Naismith's letter was printed letterpress using photoengraved plates. Also included are two documents contained in Bergas's original manuscript: a map of Buchenwald that he drew for the Chester high school students, and a page of family photographs. The pages are held together by a vintage clip board. The book measures 8.5 x 11 inches. In fine condition. 79 pages. **\$1,000**

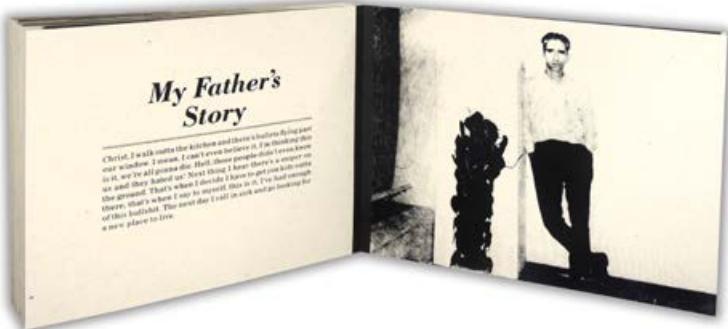
Racism / Newark Riots

33. Cummins, Maureen

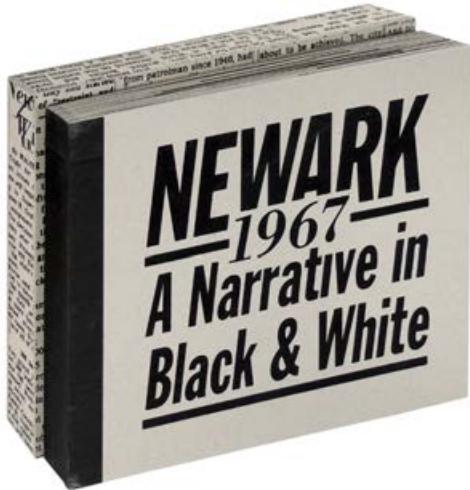
NEWARK 1967: A NARRATIVE IN BLACK & WHITE

Mt. Tremper, NY: Maureen Cummins, 2021. Number 15 of 30 copies signed and numbered by the book artist. In this forceful new work Cummins confronts the issues of systemic discrimination and police brutality against African-American citizens. From the prospectus: She began this project about the 1967 Newark racial protests in the aftermath of the killing of George Floyd and the Black Lives Matter protests across the country - the Newark events offering a surreal parallel to the racism of our time. The events in Newark that Cummins set out to document





arose out of decades of discrimination—in housing, education, and government, not to mention long-standing police brutality—all of which culminated on the night of July 12, 1963. When a black cabby, John Smith, was seen dragged into police custody and rumored to be dead, an angry crowd of residents gathered outside the precinct, and violence broke out. What followed was five days of mayhem—businesses looted, buildings in flames, and crossfire from multiple armed forces—that left 26 people dead and hundreds injured. *Narrative in Black and White* reads as history, memoir, current events, and cautionary tale. The text of the book is comprised of ten stories, most of them a chorus of voices, many dramatically different. On facing pages, images of events transpiring on the ground are viewed through cutout openings within quiet-seeming domestic scenes. In this way, two realities are depicted: black and white, “high” and “low,” the protected and the targeted. Within the pages of the book, which mimic newspaper stories and photos, the artist uses color to comment on color: while the white characters are foregrounded and printed in bold black ink, the black characters are viewed from afar—ghostly, barely there, an allusion to Ralph Ellison’s *Invisible Man*. A closer read of both sets of photos, however, reveals a more nuanced and parallel story: the double meaning behind the phrase “domestic unrest.”



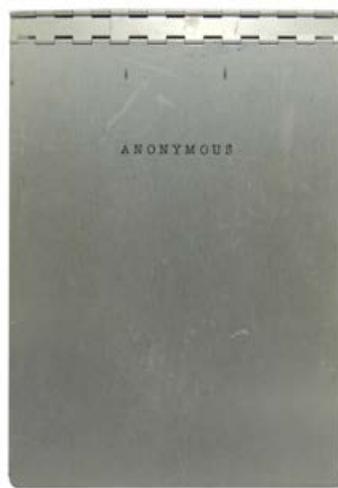
Housed in a graphic board slipcase with text mimicking newspaper articles on the covers. All text and imagery were silkscreen-printed onto Schaeffer Graphic Board, with laser cuts by Sarah Pike of Freefall Laser. The book was bound by Lisa Hersey using hand-dyed Yukyushi paper for spine-lining and hinges. Includes period photographs of Cummins and her family that are from the artist’s personal collection. Original press photographs have been reproduced by kind permission of the Associated Press and *The Newark Star Ledger*. In fine condition. Measures 10 x 12 x 1 inches. 22 pages. **\$2,500**

Stories from Syrian & Iraqi Asylum Seekers

34. Cummins, Maureen, book artist

ANONYMOUS

Mt. Tremper, NY: Maureen Cummins, 2019. Number 4 of 20 copies signed and numbered by the book artist. A striking work by well-known book artist Maureen Cummins. She produced this work as part of Swarthmore College’s Friends, Peace, and Sanctuary Project, with major support by the Pew Center for Arts and Heritage. Additional support was provided by the Lang Center for Social Responsibility, the William J. Cooper Foundation, and the Andrew W. Mellon Foundation. The project brought five artists into conversation with Syrian and Iraqi individuals resettled in Philadelphia. Cummins interviewed four participating families in 2018. The text of this book was compiled based on interviews that she conducted with three of the resettled Middle Eastern refugees and their families. The power of this work is that most of the texts of the interviews were heavily redacted to protect the families and their relatives still in the Middle East. *Anonymous* was typed by the artist using a vintage Smith-Corona typewriter, then later redacted by hand with water based black ink. The loose sheets are held on a commercially produced clip board with metal covers with the title in black on the front cover. Measures 9 x 13.25 inches. In fine condition. Unpaginated [9 pages]. **\$750**





35. [ELECTIO EDITIONS]
Campbell, Marion May
Illustrated by Miriam Morris

IF NOT IN PAINT

Malvern East, Victoria, Australia: Electio Editions, 2011. Number 29 of 40 copies of which 31 were for sale. This is the second book in Alan Loney's Electio Edition "alphabeta series." Alan Loney (1940 -) is a well-known New Zealand writer, poet, editor, publisher and letterpress printer. His work has been published by University and private presses in New Zealand, Australia and North America. His own presses have

printed and published many of New Zealand's most noted poets. He has also produced books himself, and in collaboration with artists and printmakers in New Zealand and overseas. His partner Miriam Morris enjoys a dual career as a visual artist and professional musician. For this book Morris contributes two original pen and acrylic drawings, each one unique for each copy. Marion May Campbell is better known as a contemporary Australian artist, but the book's prospectus describes her as also a poet of brilliance, sensitivity and skill. Bound in hand stitched tan paper covers with title in yellow and author and artist names in red. Designed and printed by Loney with Dante and Libra types printed on dampened BFK Rives paper. Housed in a bright yellow clamshell box and accompanied by the prospectus. In fine condition. Measures 5 x 9.25 inches. Unpaginated. **\$400**

JULIE CHEN

The Flying Fish Press was established in 1987 by internationally known book artist and book arts educator Julie Chen. The press focuses on the design and production of limited edition artists' books with an emphasis on three-dimensional and movable book structures and fine letterpress printing. Works from the press are known for combining meticulous attention to craft, intricate structural design, and inspired artistic vision.



36. [FLYING FISH PRESS]
Chen, Julie, book artist and author
WAYFINDING

Berkeley: Flying Fish Press, 2019. Number 23 of 50 copies, signed and numbered by the artist/author. This book was inspired by a series of conversations between Julie Chen and her daughter, Eleanor Chen-Ranstrom about pattern, texture, perception, and learning. Artist's statement: "Wayfinding examines the relationship between physical and mental learning through the context of navigation through time and space. The piece focuses the reader's experience on the physicality of the book as object with the inclusion of three-dimensional cast paper panels and pages that rattle when turned, all housed in a series of shallow boxes that are hinged together in layers. The inclusion of a three-dimensional alphabet abstracted from diagrams of flag semaphore addresses the activities of signaling, translation and gesture, highlighting how information is taken in by all the senses and

not just through the eyes." Letterpress printed using pressure printing and photopolymer plates on handmade papers from the Morgan Paper Conservatory and Hahnemuhle Bugra. Measures 9 x 16 x 4.5 inches when closed, opening to a full width of 41 inches. **\$3,000**

Mortality & Loss



37. [FLYING FISH PRESS]

Julie Chen

[VIEW](#)

Berkeley: Flying Fish Press, 2007.

One of 100 copies. A fascinating and personal production from Julie Chen's renowned press. "Based on a personal experience of loss, View is a bookwork that deals directly with ideas of coming to terms with mortality" (Julie Chen). View includes two books and a miniature three dimensional landscape scene enclosed within an innovative box structure. One book contains poignant text about a dream of a recently deceased loved one wading through water



towards a distant shore. The second book describes the haunting after-image of the dream and the author's interpretation. Appropriately, the miniature scene, which the reader can view through a window in the box, depicts a portion of the dream. The box is enclosed in a cloth covered outer case with a magnetic closure featuring the title of the book. Letterpress printed and beautifully crafted. In fine condition. Outer case size: 6 3/4 inches x 14 inches x 5 inches; Box Size: 6 3/8 inches x 13 5/8 inches x 4 1/2 inches; Book size when closed: 3 5/8 inches x 6 1/8 inches x 1 1/8 inches. **\$2,000**

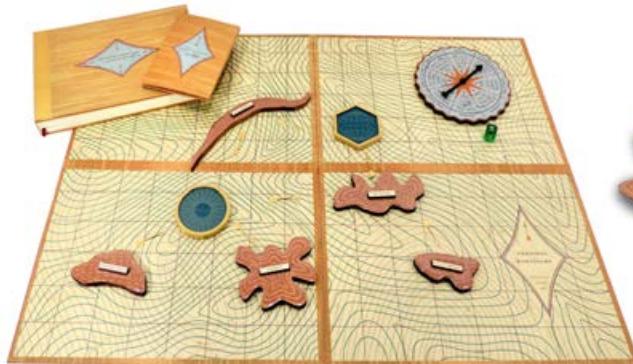


38. [FLYING FISH PRESS]

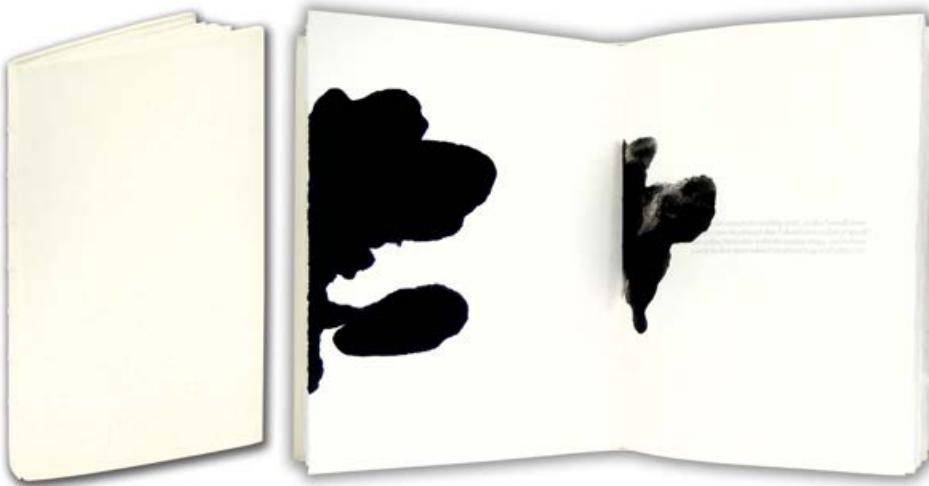
Chen, Julie

[PERSONAL PARADIGMS: A GAME OF HUMAN EXPERIENCE](#)

Berkeley: Flying Fish Press, 2003. Number 61 of 100 copies signed and numbered by the book artist. At the time this book work was first created, Julie Chen described it as "by far the most ambitious and extravagant piece ever to be produced at Flying Fish Press. Personal Paradigms presents a truly interactive experience for the reader in the form of a game that is played and the results then recorded in a collaborative ledger book. The object of the game focuses on the player's own life experiences and perceptions at the moment that the game is being played." Presented in an elegant cloth covered box, the set includes a letterpress printed game board and a multitude of beautiful laser cut game pieces. In fine condition. The game board opens to a full size of 21 x 30 inches. Box measures 15 x 11.25 x 4.75 inches when closed. **\$2,400**



Objectified Women / Women as Possessions



39. [HEIRLOOM PRESS]
Mauro, Melanie
CURIO

Philadelphia: Heirloom Press, 2017. Number 4 of 5 copies. Signed by the artist. "Curio is a collection of quotidian objects that speaks to the idea of woman as domestic curator and as weaker vessel. Images of household vases, cups and bowls are paired with inkblots that evoke the trappings of middle-class existence"

(artist's statement). Includes text adapted from the 1868 collection of articles, *Modern Women and What Is Said of Them* and the Kate Chopin novel *The Awakening*. Many of the excerpts that the artist has chosen to include objectify women, likening them to jewelry, tables, and other precious possessions. For example: After scolding his wife for sun bathing, Mr. Pontellier looks "at his wife as one looks at a valuable piece of personal property which has suffered some damage." Also "The mind ought to be developed a little, and in such a way as to make the body more piquant and attractive. Like the candle inside a Chinese lantern, it may serve to lighten up and show to advantage the pretty devices outside. But the outside is the important thing, and the inside only incidental" (from *Modern Women* ...). Others comment on how wives should be controlled or "managed" and the power dynamics within the home.

A powerful book about the subjugation of women. Bound in full white alum-tawed leather with seven raised bands to the spine. Printed using letterpress, screenprint, and lithography on paper handmade by the artist. In fine condition. Size: 22 (wide) x 14.5 (tall) inches when open. **\$1,500**



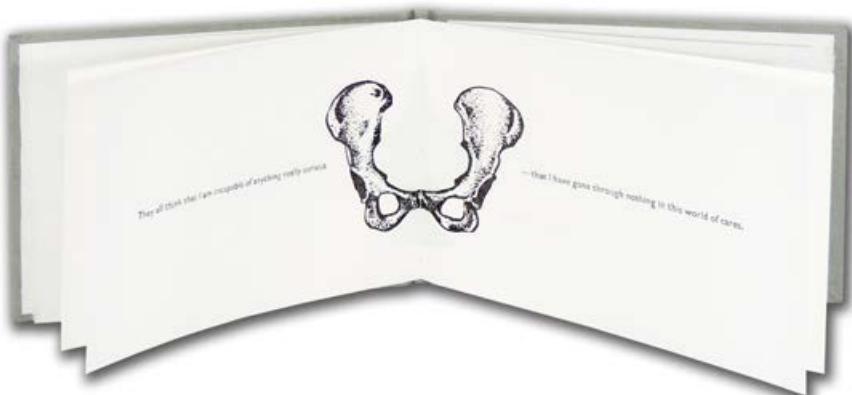
Women's Domestic Roles

40. [HEIRLOOM PRESS]
Ibsen, Henrik; Melanie Mauro (printer and book artist)
WAGGING HIS FINGER AT HER

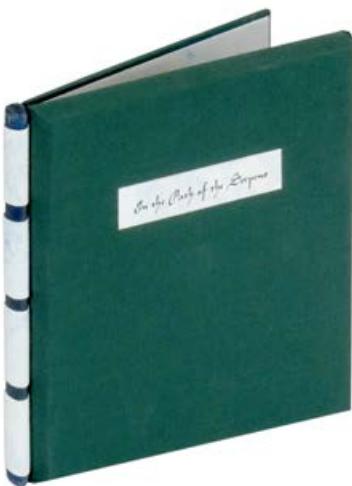
Penland School of Crafts, 2017. Number 12 of 16 copies. Signed by the artist. An exploration of women's domestic roles in the late 19th century through the language of Henrik Ibsen's play, *A Doll's House* juxtaposed with pastel renderings of domestic objects. The text oscillates between a husband's dialogue to his wife and her inner dialogue, including: "Has my little spendthrift been wasting money again?

... They all think that I am

incapable of anything really serious - that I have gone through nothing in this world of cares.... My little songbird must never do that again. A songbird must have a clean beak to chirp with - no false notes!" Grey cloth boards with silhouette of a vessel to front board. Text and images are letterpress printed on cotton and Japanese papers. Size: 7 x 5 inches. **\$275**

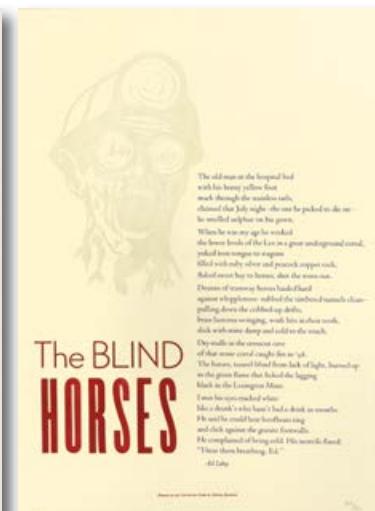
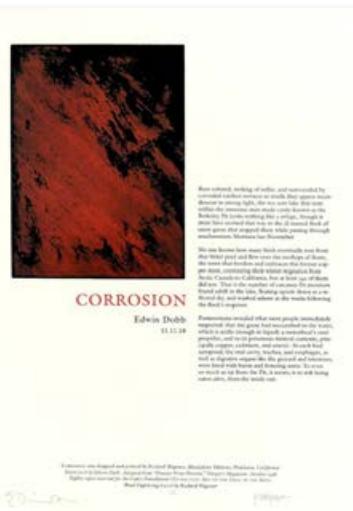


41. Iluzada, Ben IN THE PATH OF THE SERPENT



Philadelphia: Ben Iluzada, 2018. Limited to 3 copies. The artist describes this piece as a "haptic artist book." Bound in green cloth covered boards with paper title label to front cover. A removable blue wooden dowel threaded through paper loops binds the book. A linocut printed grey snake is coiled between the boards. Printed in gold lettering on the snake is: "Thus it came to pass that some stayed beyond the confines of the whirls: but others took their leave and descended into it." This book opens as a codex or the wooden rod holding the binding together can be removed and inserted into holes in the boards to create a sculptural book.

Linocut, lead type & photopolymer letterpress printing, gold dusting on handmade paper. In fine condition. Assembled size: 9.5 x 9.5 x 9.5 inches. Open size: 9.5 x 19 x 8 inches. [2 pages.] **\$275**



42. Koch, Peter, editor; Edwin Dobb, Jane Hirshfield, Jan Zwicky, contributing editors; Robert Hirshfield, Robert Bringhurst WORDS ON THE EDGE

Berkeley: The Codex Foundation, 2019. Number 32 of 50 copies. The CODEX Foundation, a premier organization devoted to promoting and supporting the book arts, recently published *WORDS on the Edge*, a limited edition portfolio of poetry and lyric prose in broadside format. This portfolio, consisting of twenty-six poems and lyrical texts that powerfully address themes of nature and its irresponsible destruction, is a part of an international artists' intervention—EXTRACTION: Art on the Edge of the Abyss that is sponsored by the CODEX Foundation as a commitment to art and the environment. It is a multimedia, multi-venue, cross-border art intervention that will investigate extractive industry in all of its forms, from mining and drilling to the reckless exploitation of water, soil, trees, marine life, and other natural resources. For this important project, twenty-six notable poets, artists, and writers were paired with an equal number of highly regarded letterpress printers from four countries to produce an editioned broadside/print especially for this portfolio. Poets and writers include Margaret Atwood, Wendell Berry, Peter Coyote, Jo Harjo, and Barry Lopez among many others. Printers include Peter Koch, Ninja Press, Taller Martin Perscador, Barbarian Press, Foolscap Press, and Midnight Paper Sales. The broadsides have all been signed by the writer and the printer. They of course vary greatly with the use of different papers, types, and illustrations and all display a beautiful mastery befitting the importance of the effort. The broadsides are housed in a handsome custom box. In fine condition. Size: Folio, about 19 x 12.5 inches. **\$3,500**

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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."

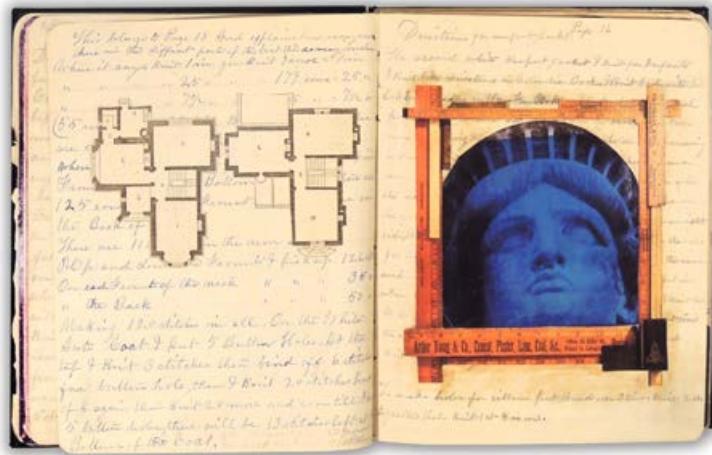


Women's Work / Women's Rights / Suffrage

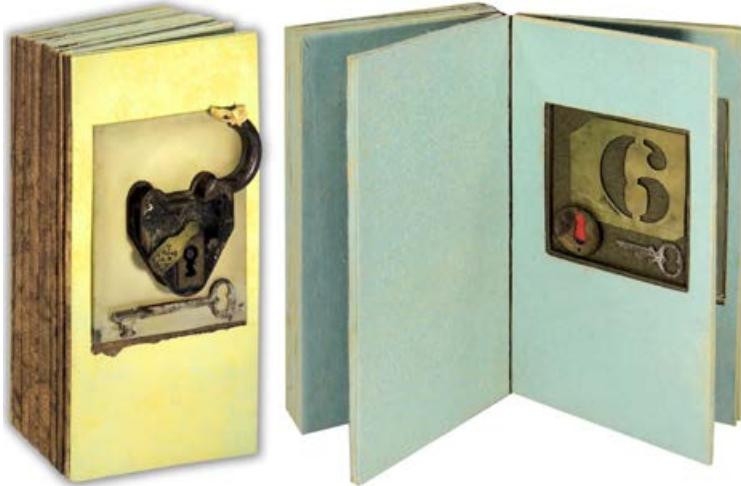
43. Krause, Dorothy Simpson

COMPOSITION

Ft. Lauderdale: Dorothy Simpson Krause, 2010. This is an inventive unique artist's book from noted book artist Dorothy Krause. Krause has altered a rebound 1907 paper covered composition book that contains a seamstress's written knitting instructions and business records and collaged it / overprinted it with various images from the first quarter of the 20th century. The supplemental items reference women's rights issues and include a WRC ribbon from 1901, images of suffragettes, and a newspaper clipping about women in politics. Additional imagery of women from art history, religious iconography, advertising media, news articles, literature and politics, and original photographs is also included. Bits of ephemera relating to needlework, domestic life, and other "women's work" have been added as well. An interesting juxtaposition between a seamstress's business journal and the events and people of the time period that may have been of particular interest to an aspiring young woman. The original owner of the composition book was Mary B. Gibson of Gloucester, MA. It is housed in a custom black clamshell box that also contains a small collection of vintage knitting implements. The box is held closed by a wooden crochet hook. In fine condition. Measures 8.5 x 7 x .875 inches, 70 pages. **\$3,500**



Life of a Woman / Shakespeare Influence



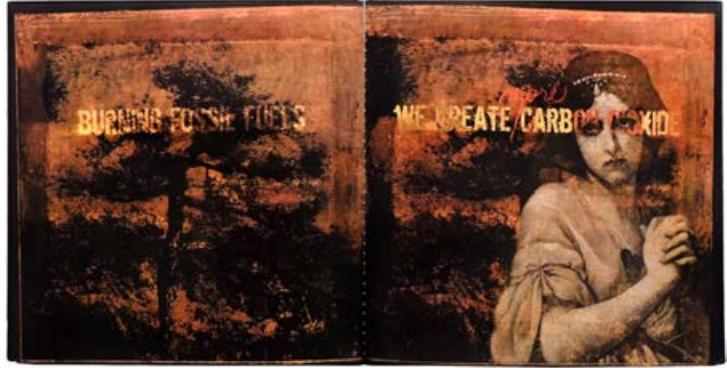
silk, with a vintage linen napkin hemmed to the size of book and tied with tea-dyed trim that enables the book to be removed from box. Shakespeare's "Seven Stages of

Man," rewritten for Woman, is printed digitally in olive green ink on a sheet of vegetable vellum paper and laid in the box below the book. The stages have been rewritten to include: infant, schoolgirl, lover, mother, matriarch, Sixth Age (of forgetfulness), and Seventh Age (a return to childishness - without teeth, sight, taste, etc.) Following is an excerpt: "... Then a mother. Full of strange oaths, and aware of her children's needs. Jealous in their honour, sudden, and quick in response. Seeking their good reputation even in the tempting life. And then the matriarch in fair round belly. With good capon lin'd with eyes severe. And dress of formal cut. Full of wise saws. And modern instances. And so she plays her part ...". In fine condition. Measures 9.75 x 5.875 x 2.25 inches. [14 pages]. **\$3,500**

44. Krause, Dorothy Simpson, book artist

7 STAGES OF WOMAN

Ft. Lauderdale: Dorothy Simpson Krause, 2010. This is an intriguing unique artist's book from noted book artist Dorothy Krause. This unusual work beautifully demonstrates Krause's approach to creating artists' books. It is made from Katie MacGregor's lime green handmade paper over multiple layers of mat board in which dimensional objects, including brass stencils for numbers 1 through 7, unexposed glass negatives, padlocks and keys are embedded. It is housed in a vintage green silk dome lidded box embroidered with cream and dark green threads. It is lined with ivory



Environmental - Climate Change



45. Krause, Dorothy Simpson LOSING GROUND

Ft. Lauderdale: Viewpoint Editions, 2009. This is number 20 of 100 copies in the limited edition. There is also a deluxe edition and a softcover trade edition. In its content, *Losing Ground* is a plea for awareness of our role as stewards of the environment with bleak depictions of wildfires, burning fossil fuels, rising sea levels, etc. In its production, it is an example of how exceptional artists' books can be made by combining traditional processes and digital technology. Using images spanning more than a decade and text from the Intergovernmental Panel on Climate Change, it combines traditional processes and print-on-demand technology to share its important message. This book was one of 50 selected for the Guild of Book Workers Traveling Exhibitions, "Marking Time" (2010 - 11). Fine in black cloth boards with embossed copper title plate affixed to the cover. Includes tipped-in details and handwork on some pages. Printed on an HP Indigo Press

5500 by Acme Bookbinding on Mohawk Options 65 cover paper. Housed in a black cloth clamshell box with small copper decoration to edge. Fine in fine box. Unpaginated [41 pages]. **\$900**

LUMINICE PRESS

Book artist and printer Thomas Parker Williams began creating artists' books in 1998 while also painting. As of 2009 he has limited his art practice exclusively to artists' books. In that year he also began collaborating with his wife, photographer Mary Agnes Williams. In 2013 they started Luminice Press, incorporating letterpress printing into artists' books and broadsides. Their artists' books draw on a range of conceptual sources in their creation, including mathematics, music, literature, theology, philosophy, astronomy, natural sciences, and Eastern thought. Books by Williams or the Luminice Press may be found in over 50 public collections around the country.

Alchemy & Scripture

46. [LUMINICE PRESS]

Williams, Thomas Parker, book artist and printer

TRANSMUTATION TRANSFIGURATION

Philadelphia: Luminice Press, 2019-20. One of 10 copies. This fascinating and intricate work by highly regarded book artist Williams is about two forms of transformation: alchemy, a physical process, and written scripture, a codification of religious beliefs. Alchemists believed that a method could be found to transmute base metals into gold. After centuries of trying, they never discovered such a method. The beliefs of some early societies were transformed from pantheistic to a concept

of a single god figure, whose stories were collected in written form and used to codify new faiths. This book looks at the failure of alchemy and also how early faiths were corrupted and then used by dominant groups to subjugate and harm those who differed. The front cover is a pentagram with five triangles. The pentagram symbolized both good and evil and had many interpretations. For example, the single point up indicated the five wounds of Christ; both points up had an occult meaning. The triangles represent the base metals of alchemy. From top left in a clockwise rotation they are: silver, lead, tin, iron and copper with the sixth metal, mercury, represented by the silver dust surrounding the pentagram. Gold, the primary objective of alchemy, is at the center. The rear cover represents the four elements identified in antiquity: air, fire, earth and water. Each base metal has been associated with a planet in our solar system. Lead with Saturn, tin with Jupiter, iron with Mars, copper with Venus, silver with the moon, and mercury with its namesake planet. As the book progresses, each etching is aligned with one of the metals. The symbol for each metal, or planet associated with it, is found on the text page. With 11 original etchings from zinc plates on Twinrocker hand-made paper, 12 letterpress printed pages from polymer plates with alcohol based stains on Mohawk text weight paper, marbled endpapers.

Covers are bound with paper over binders

board. Front cover has onlays of thin

steel and copper with metal pigment
coatings and patina as well as silver

leaf and gold leaf. Rear cover has an
onlay of embossed aluminum foil
from an engraved polycarbonate
plate. Closed with three flaps and
magnet closure bound with book
cloth over binders board with

Tyvek hinges. In fine

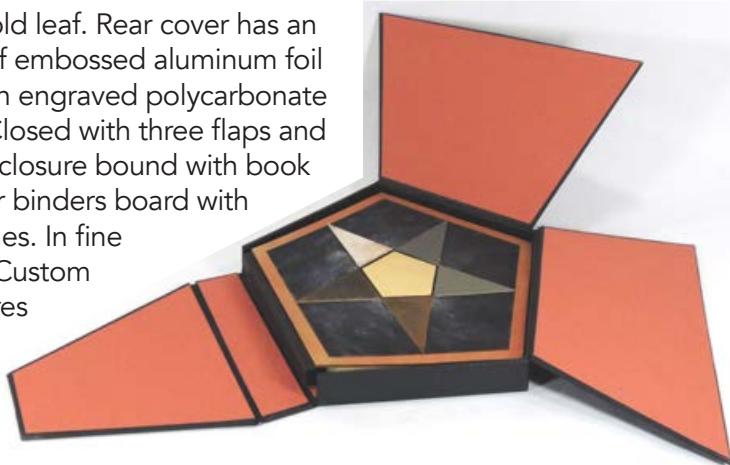
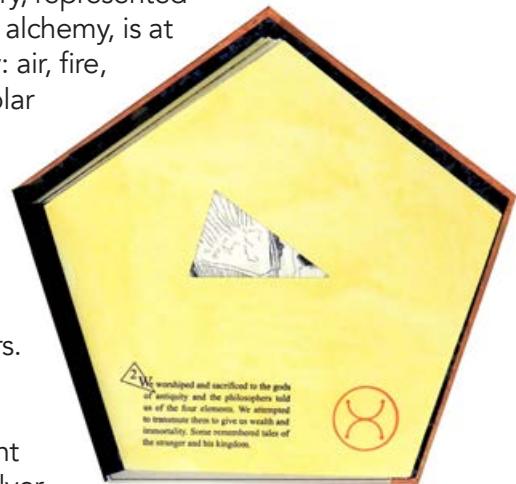
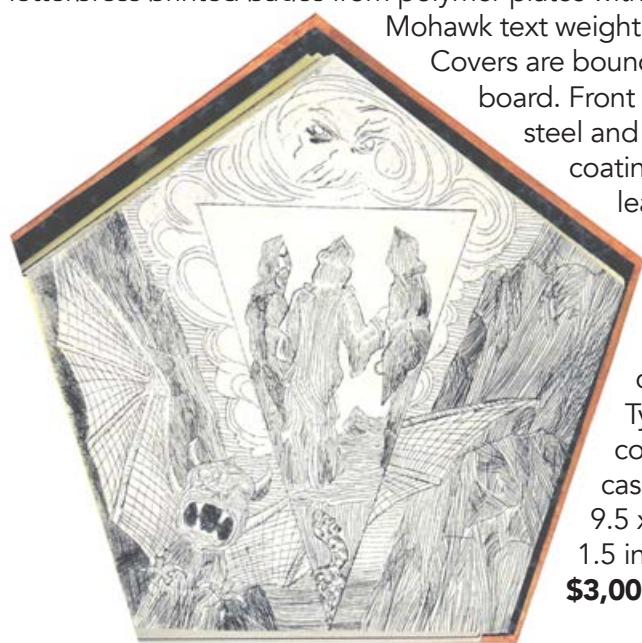
condition. Custom

case measures

9.5 x 8.75 x

1.5 inches.

\$3,000





47. [LUMINICE PRESS]

Williams, Thomas Parker

REASON, BELIEF, TRUTH

Philadelphia: Luminice Press, 2017. Number 7 of 12 copies. This inventive and provocative book is one of philosophical investigations that begin with three statements: "The truth can be found by...; The truth can not be found by...; The truth can only be found by..." These statements are illustrated on three flaps inside the cover which open to reveal 21 double-sided triangular cards with terms that may be used to complete the investigations or initiate further debate. On the back of each statement is another statement: "Reason is the search for evidence to support a proposition; Belief is the reliance on a personal conviction; Truth is found only if what is found is true." Bound in French split goatskin laser-cut binder's boards. The wood onlays are laser cut and painted with ink and watercolor. The text is letterpress printed with hand-set type and polymer plates. Four different marbled papers from Alberto Valese are used. In fine condition. Measures nine inches on each side and two inches deep. **\$2,000**

48. Hänni, Romano

ITI AMOTYTOMA MUXUM. A MANUAL OF TYPOGRAPHY FROM UTOPIA

Basel: Romano Hänni, 2021. Number 24 of the 54 copies of the standard edition. There are 10 additional copies of the deluxe edition. Each copy of the book comes with a pamphlet with photos of the manufacturing process and a soft cover book with Romano's explanation of this new work. Swiss book artist and typographer Romano Hänni (1956 -) has been experimenting with unusual compositions of letter forms and symbols since the early 1980s. His designs can seem somewhat whimsical but often are reactions to society, politics, and traumatic events. Creating things manually with the participation of all of the senses is very important to him. A master of visual poetry, he enjoys teaching to pass on his knowledge and skill.



In this book, Romano states that he is reprinting the original text of the *Iti Amotytoma Muxum* that arrived in England from Utopia in 1535. The book was purportedly soon "lost in the darkness of history" until 2019, when it was revealed to be in the Vatican Secret Archives. The book artist says that he was able to get possession of the book for a few weeks. Although not able to translate the mysterious lost language of Utopia, he was able to recreate the harmonious overall impression of the book with its deliberately used proportions and its classical and elementary typography. According to his book of explanation, Romano created this work in response to his own ethical, moral, and political beliefs about our modern world. The book is an intriguing production that beautifully displays his mastery of symbols and letter forms. It was hand set in lead type with brass lines and letterpress printed in black and four-colors. There were approximately 52 printing forms. The book is bound in green linen with gilt titling to front cover. It is housed in a grey paper covered slipcase along with the pamphlet of photos. In fine condition. Measures 5 x 7.5 inches. Book: 56 pages; Explanation volume: 23 pages. **\$700**



Fractured American Politics

49. Maret, Russell; Amy Borezo, binder

THREE CONSTITUTIONS

New York: Russell Maret, 2021. Number 60 of 90 copies of which 87 were numbered and 3 were proofs. Signed and numbered by the book artist. This work comprises three volumes housed in a custom clamshell box. It is a powerful response from one of our most acclaimed contemporary book artists to the alarming state of the country and the fractured state of political discourse in America. Maret writes in his colophon: "This book was designed and printed between November 2020 and February 2021. During that time Joe Biden defeated Donald Trump in the presidential election by a margin of 74 electoral votes and more than 7 million popular votes. Rather than concede defeat, Trump has continued to promote the baseless claim that the election was rigged by the Democratic party and its "deep-state" operatives. At a rally on January 6, 2021, Trump incited a violent insurrection of the United States Capitol building, an action that is clearly described in the Constitution as treasonous (Article III, Section 3). Despite this, the mob that carried out Trump's failed coup attempt overwhelmingly identified as people willing to die or, more likely, kill to defend the Constitution.....*Three Constitutions* is my response to these events and the culture that bred them. It is well known that Trump does not read, but the glaring disconnect between basic constitutional principles and the actions of Trump's followers raises the question of whether these self-described patriots have read any part of the constitution besides the second amendment.

The large volume contains the full text of the Constitution and its amendments. It is set in a typeface that, though difficult to read, is legible once one becomes accustomed to its forms. The texts of the two smaller volumes were arrived at via the two most prevalent modes of constitutional interpretation: algorithmic skewing and selective redaction. The text of the volume titled *Constitution. United States.* was arrived by feeding the text of the Constitution through Google Translate, going from English to Esperanto to Russian to Chinese and back to English. The final printed version differs significantly from the original version. The other small volume was set in metal type and subsequently redacted by physically turning key words and phrases over and printing the underside of the type. The resulting text is not the hopeful re-write I would conceive; it is intended to reflect the cynical, ineffectual state of political discourse in the United States."

WE THE PEOPLE OF THE UNITED STATES, IN ORDER TO FORM A MORE PERFECT UNION, ESTABLISH JUSTICE, INSURE DOMESTIC TRANQUILLITY, PROVIDE FOR THE COMMON DEFENSE, PROMOTE THE GENERAL WELFARE, AND SECURE THE BLESSINGS OF LIBERTY TO OURSELVES AND OUR POSTERITY, DO ORDAIN AND ESTABLISH THIS CONSTITUTION FOR THE UNITED STATES OF AMERICA. (ARTICLE I, SECTION 1.) ALL LEGISLATIVE POWERS HEREIN GRANTED SHALL BE VESTED IN A CONGRESS OF THE UNITED STATES, WHICH SHALL CONSIST OF A SENATE AND HOUSE OF REPRESENTATIVES. (SECTION II.) THE HOUSE OF REPRESENTATIVES SHALL BE COMPOSED OF MEMBERS CHOOSEN EVERY SECOND YEAR BY THE PEOPLE OF THE SEVERAL STATES, AND THE ELECTORS IN EACH STATE SHALL HAVE THE QUALIFICATIONS REQUISITE FOR ELECTORS OF THE MOST NUMEROUS BRANCH OF THE STATE LEGISLATURE. NO PERSON SHALL BE A REPRESENTATIVE WHO SHALL NOT HAVE ATTACHED TO THE

We the People, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States.

Article I
Section 1: All legislative Powers herein granted shall be vested in a Congress of the United States, which shall consist of a Senate and a House of Representatives.
Section 2: The House of Representatives shall be composed of Members chosen every second Year by the People of the several States, and the Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature.
No Person shall be a Representative who shall not have attained to the Age of twenty five Years, and been seven Years a Citizen of the United States, and who shall not, when elected, be an Inhabitant of that State in which he shall be chosen.
Representatives and direct Taxes shall be apportioned among the several States which may be included within this Union according to their respective Numbers, which shall be determined by adding to the whole Number of free Persons, including those bound to Service for a Term of years, and excluding Indians not taxed, three fifths of all others. The actual Enumeration shall be made within three Years after the first Meeting of the Congress, and within every subsequent Term of ten Years, so long as they shall be necessary. The Number of Representatives shall not exceed one for every thirty Thousand, but each State shall have at Least one Representative; and until such enumeration shall be made, the Number of Representatives shall be entitled to choose one Representative for every

All of the typefaces were designed by Russell Maret. Printed on Zerkall and Twinrocker Handmade papers. The large volume is 10 x 14.25 inches and held in a clear acrylic box. The two smaller volumes measure 7 x 10 inches and have black cloth covers with white titling to front cover. All three are housed in large clamshell box covered in gray cloth. It measures 16 x 11.25 x 2.75 inches. Accompanied by the prospectus. In fine condition. **\$5,500**

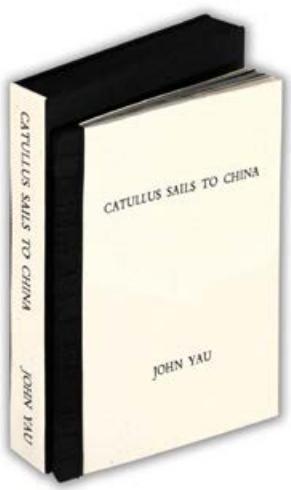
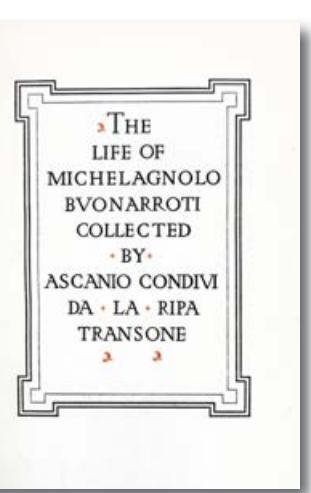
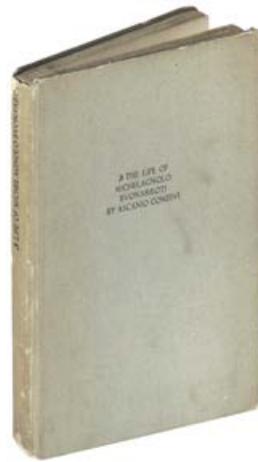
50. [MERRYMOUNT PRESS]

Condivi, Ascanio; Herbert P. Horne, translator

THE LIFE OF MICHELAGNOLO BUONARROTI COLLECTED BY ASCANIO CONDIVI DE LA RIPA TRANSONE

Boston: Daniel B. Updike at the Merrymount Press, 1904. A first edition of a scarce and lovely book. From the colophon: "Here ends the life of the divine Michelagnolo Buonarroti, written in Italian by Ascanio Condivi, and first printed at Rome, on XVI July, MDLIII, by Antonio Blado, printer to the Camera, and now done into English by Herbert P. Horne, and newly printed at Boston in the United States of America, at the Merrymount Press, by Daniel Berkeley Updike, I September, MCMIII, with the types and ornaments designed for him by the translator." In original paper grey boards.

Wear to spine and torn along rear cover. Soiling and rubbing. still a nice copy of a fragile book with interior pages in very good condition. With bookplate of author William Greenough Wendell. Small octavo. x, 85 pages. **\$200**



Institute. Poet John Yau (1950 -) has published over 50 books of poetry, fiction, and art criticism. His first book of poetry was published in 1976. Since then, he has won acclaim for his poetry's attentiveness to visual culture and linguistic surface. His poems frequently pun, trope, and play with the English language [Poetry Foundation]. Catullus (c. 84 – c. 54 BC), was a Latin poet of the late Roman Republic who wrote chiefly in the neoteric style of poetry, focusing on personal life rather than classical heroes. His surviving works are still read widely and continue to influence poetry and other forms of art [Wikipedia].

This lovely book marries Yau's evocative poem to Reisen's thoughtful and beautifully executed artist's book. She writes in her prospectus: "If Catullus is going to sail to China he better have a boat that floats. John Yau's words take a poet to his destination, but words are impermanent. Printing, in particular letterpress, give words physicality, it forms and protects them. Printing creates text. It was the mission of this book to not impede the words' journey by making sure the text was equally seaworthy. First, there needed to be a sea. The element of water was introduced by the flexible fibers of kozo paper. Kozo was the right substrate, but in turn it created problems of buoyancy. Another characteristic of the paper, transparency, sunk the text into a puddle. To open the route and keep the text afloat, a rig and a crew were implemented. The structure of the book, the materials, and printing techniques were developed to fill these roles. Once the text was secure on the surface, the book granted the text more liberties. It was able to rise and fall, fly and dive as it journeyed eastward. Hopefully the reader enjoys the ride more than Catullus. Nine poems are printed on Sekishu and color kozo from Hiromi Paper and stab bound in a shop-made muslin bookcloth to construct a fluid and strong book. The texts are set in cold metal Bembo in tandem with prints crafted with ornamental letterpress, wood and resingrave block, and pochoir. The applied colors are distemper inks derived from historic recipes for pre-industrial wallpaper production." Housed in a black archival box with a white spine with black titling. In fine condition. Book measures 6 x 7 inches; Box is 7 x 8 inches. **\$1,200**

51. [OLCHEF PRESS]

Yau, John, poet; Sydney Jean Reisen, book artist

CATULLUS SAILS TO CHINA

Maplewood, NJ: Olchef Press, 2020. Number 12 of 55 copies. Signed by the poet and signed and numbered by the book artist, Sydney Jean Reisen. Reisen studied at Rutgers and at the Corcoran College of Art and Design. Her books can be found in several collections nationally including the Library of Congress, the Brooklyn Museum, and the Getty



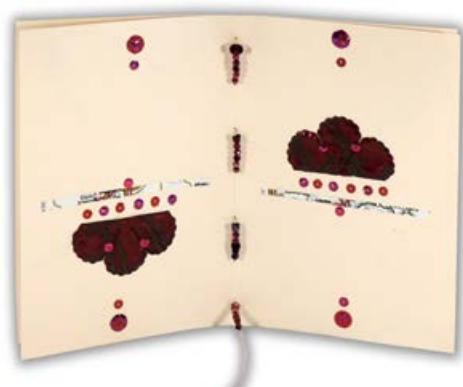
CLAIRE JEANINE SATIN

Claire Jeanine Satin is a well known book artist, sculptor and designer of public art installations. 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, and The Victoria and Albert Museum. She is known especially for her conceptual works influenced by the ideas of her friend and mentor the composer/visual artist John Cage, and the conversion of ordinary industrial materials into environmental constructions and book works of layered transparent mass.

52.



53.



52. - 57. Satin, Claire Jeanine

DECORATED CORDENONS PAPER BOOKS

Dania Beach, FL: Claire Jeanine Satin, 2020. Claire has created a series of lovely unique works each created with Cordenons paper, a fine paper that has been manufactured in Italy since 1630. Each of these books features a collage of various papers and other items including pieces of maps, sequins, crystals, stamps, and plastic pieces to create precise and inventive designs on the cover and on each interior page. Each book in this series is bound with beaded monofilament and is housed in a white gauze bag. In fine condition. Each measures 5 x 7 inches. Unpaginated [Each book is about 8 pages]. **\$500 each**

54.



55.

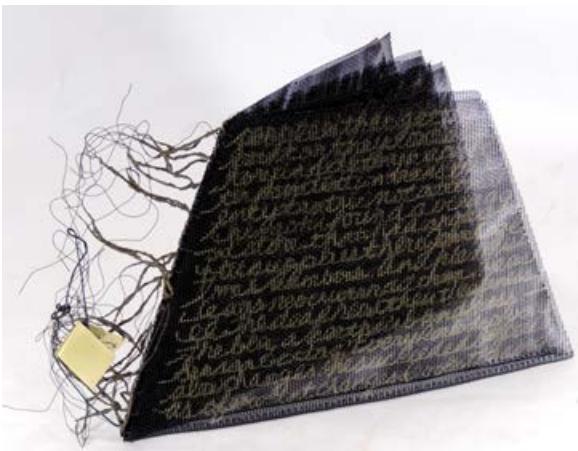


56.



57.





**58. Satin, Claire Jeanine
TETRAHEDRON BLACK SCREEN Book III**

Dania Beach, FL: Claire Jeanine Satin, 1996. A unique artists' book from Claire Jeanine Satin. This work from Claire beautifully exemplifies her conceptual approach to creating books. The title of the book - *Tetrahedron* - describes a solid having four plane triangular faces - a triangular pyramid. The shape is associated with fire and perpetuates balance and stability. The book is a powder coated aluminum black screen



with gold and silver ink/handwritten script (reassembled text from the book *M* by John Cage). Includes fine wire; brass filings from grinding keys Signed by the artist inside a miniature gold book attached to the complex wire structure emerging from the "spine" of the book. In fine condition. Measures 7 x 12 x 1.5 inches. **\$3,000**

CAROL SCHWARTZOTT

A highly regarded book artist who has been creating books for over thirty years, Carol says: "a book for me is like a journey - curiosity, investigation, observation, objects, words + images, intention and connections accompany me. I love the processes involved in researching, writing, designing, drawing, printing, constructing, and binding.

Endangered Species



**59. Schwartzott, Carol, book artist; Tony Juniper, author
SPIX'S MACAW**

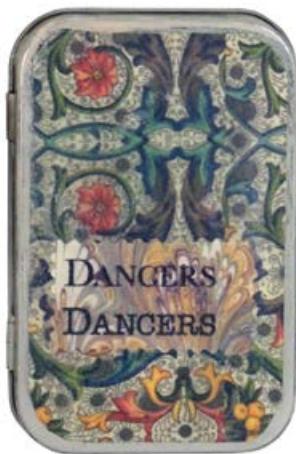
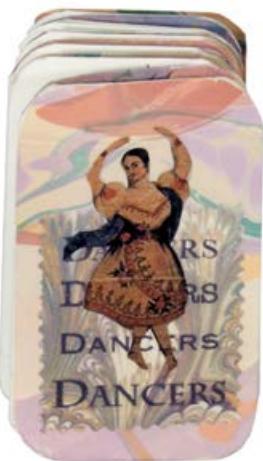
Freeville, NY: Carol Schwartzott, 2008. Number 6 of 7 copies signed and numbered by this noted book artist. She writes of her beautifully conceived and executed production: "This work was originally created for a fund-raising auction. 'Faces in the Wild' is an annual artist auction aimed at raising awareness and funds for wildlife protection. When I came across Spix's Macaw I immediately thought of presenting this endangered species within a cabinet, a technique that I began using early on in my career as a book artist and continue to enjoy. I frequently find small stashes of interesting materials and am also the recipient of many delightful hand-me-down gifts from friends and very often they seem to find a use in my art. So, the Spix's Macaw project soon housed not only the remaindered book I found on eBay, but a collection of molted feathers from a parakeet, nuts and seeds from some old potpourri, dried moss from last summer's flower arrangements, and any

number of stencils and paper trimmings that I recycled from past projects." She describes the work as: "A modern curiosity cabinet, I like to think of it as a contemporary 'time machine' that visualizes the environment and habits of Spix's Macaw, an endangered and extinct in the wild bird."

The assemblage is housed in 8 x 10 x 4 inch painted wooden box. Materials include a used picture frame, paper cut-outs of Macaws, glass bottles containing an assortment of found and collected items including the birdseed, parakeet feathers, nuts, dried moss, remaindered book, paint, thread, ribbon. Original maps and bird illustrations from the artist's personal collection of old books were scanned and printed on an Epson

Photo 2000 using archival inks and paper. These scans were later hand-embellished using paint, colored pencils, graphite, and inks. Stencils are the artist's hand-cut original designs, printed using water based paints. Shelves and stops are constructed of archival foam core, covered first with Japanese paper and recovered with a variety of printed and hand modified papers. The box houses two layers: above is the book [*Spix's Macaw: The Race to Save the World's Rarest Bird* by Toney Juniper (Atria Books, 2002)] and below is the cabinet with the contained ephemera and three-dimensional exhibit. In fine condition. **\$475**



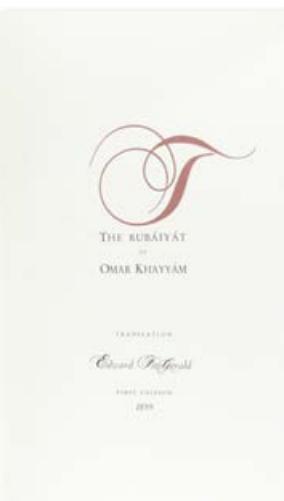
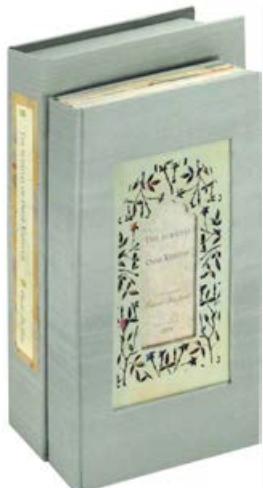


**60. Schwartzott, Carol, book artist
DANCE**

Freeville, NY: Carol Schwartzott, 2019. Number 1 of 10 copies. Signed by the artist. Bound in an accordion structure with hand colored, collaged elements including decorative papers and images of dancers on each page. Includes ten illustrations of dancers, a page of text, and colophon. Hand written quotes about dancing have been added in pencil by the artist to several pages. Housed in an altered Altoid metal box that has been collaged with decorative papers on both interior and exterior. The box is titled in black on the front panel. The book and box both come in a handmade purple and green felt carrying case with blue ribbon pull ties. In fine condition. Size: book is about 3.5 x 2 inches; box is about 3.75 x 2.25 inches. Unpaginated [13 pages]. **\$200**

**61. Schwartzott, Carol, book artist
A BRIEF HISTORY OF THE
JAPANESE KIMONO**

Freeville, NY: Carol Schwartzott, 2019. Number 3 of 12 copies. Signed by the artist. Digitally printed with hand-colored prints on Hannemuhle archival paper, with the addition of fine Japanese and Chiyogami papers. Bound in blue and white stiff Japanese paper wrappers with five signatures sewn into accordion folds. Includes ten hand-colored prints. Housed in a blue and white folding paper covered box with paper / plastic rod closure and paper title label to spine panel. In fine condition. Size: 4.25 x 4.25 inches. Unpaginated. [30 pages.] **\$500**



**62. FitzGerald, Edward, translator; Carol
Schwartzott, book artist
THE RUBAIYAT OF OMAR KHAYYAM**

Freeville, NY: Carol Schwartzott, 2007. Number 24 of 25 copies signed and numbered by the book artist. This is a particularly beautiful version of the famous Rubaiyat. In her artist's statement Schwartzott writes that as a collector of Rubaiyats she began to toy with creating her own version in 2006. "The book is divided into seven segments, each separated by a divider of hand-marbled Japanese paper. The first contains the title page and introduction

and the last an artist's statement, bibliography and colophon. The remaining five are dedicated to the seventy-five quatrains of FitzGerald's first edition. Each contains a vellum window, reminiscent of a Persian archway that opens to reveal my version of a miniature painting." Bound in light blue Japanese cloth with an intricate wood cut out to front board. The pristine interior was laser printed with archival ink onto Mohawk Via vellum and Moab Entrada paper. The prints were then finished with color pencil, paint, and gold and silver leaf. Housed in clamshell box covered in the same cloth as the book. In fine condition. Unpaginated. **\$725**

JUDITH SEREBRIN

Well-known artist Judith Serebrin received a master's degree in fine arts from the University of Utah in 1990 and has been making limited edition and unique books since then. Her work can be found in public and private collections in the United States and abroad. She states: "All my life I have observed, listened and looked at the world around me and have tried to make sense of it. I am concerned with issues of social justice, and liberation. Art for me is a way to learn about the world and to challenge oppressive mores, to make interesting connections that I can share with others. I hope to make others think as well, to grin, to perhaps gain insight and to spark new thoughts. Interrelations between people, animals and the planet are explored in my work--I hope in ways that are accessible. Using book arts as a format is part of that for me as you can have an intimate experience holding a book and looking through it." Judith often creates her artists' books by combining ceramic structures with mixed-media paper books for striking effect.

These four unique works are part of a series of porcelain figures called "Soul Books." Figures with books in them represent a symbolic and tactile way of being able to reach into someone's soul without embarrassment, censorship, or fear. Both human and animal-like figures—all represent the importance of every creature to the world.



63. Serebrin, Judith BOOKHEAD I

Redwood City, CA: Judith of Serebrin Books and Prints, 2015. Unique artist's book. She says of this work: "'Bookheads' are a twist on my sculptural series, Soul Books. The Soul Books are intended to bring heart to living creatures. In the Bookhead sculptures I'm looking more to the intellect. Even though this Bookhead's interior drawings are abstract, my thoughts are moving up to the mind, to sorting information, reason and understanding." The figure is made of stained porcelain and measures 2 x 6 5/8 x 2 inches. The book is made with handmade paper from Taiwan with silkscreen ink and a binding of exposed link and kettle stitches. It measures 7/8 x 1 1/4 x 1/2 inches. In fine condition. **\$650**



64. Serebrin, Judith SOUL BOOK, ANONYMOUS I

Redwood City, CA: Judith of Serebrin Books & Prints, 2015. Unique artist's book. The sculptural figure is made of stained porcelain and measures 8.25 x 2 x 2 inches. The book has monotypes on paper with a binding of exposed link and kettle stitches and measures 7/8 x 1 3/8 x 1/2 inches. In fine condition. **\$850**



65. Serebrin, Judith SOUL BOOK, KAVAH

Redwood City, CA: Judith of Serebrin Books & Prints, 2011. Unique artist's book. The sculptural figure is made with stained porcelain and measures 6.5 x 2.25 x 1.75 inches. The book was created with paper, watercolor and ink, and linen thread with a binding of exposed link and kettle stitches. It measures .75 x 1.25 x .75 inches. In fine condition. **\$800**





66. Serebrin, Judith SOUL Book, Two TOGETHER

Redwood City, CA: Judith of Serebrin Books & Prints, 2017. Unique artist's book. She says of this work: "This figure has two books symbolizing the many facets of a person's soul. We are complex creatures, all valuable, and maybe not fully knowable" The figure is made with stained porcelain and measures 8.25 x 2.5 x 2.5 inches. Book I has monotypes on paper and measures 1 7/8 x 3/4 x 3/16 inches. Book II has ink drawings on hand made paper and ecoprints and measures 1 7/8 x 3/4 x 3/16 inches. Both books were created by Velma Bolyard and have bindings with exposed link and kettle stitches. In fine condition. **\$850**

Environmental - Endangered Rhinos

67. Shattuck, Carolyn

SAVE THE RHINOS

Rutland, VT: Shattuck Studios, 2000. Number 1 of 5 copies signed by the book artist. This is an inventive work from well-known artist Carolyn Shattuck that displays her skill in using various book structures to convey meaning and context in the books she creates. She writes: "Save the Rhinos was designed to bring awareness of their struggle as the population is rapidly declining due mainly to poachers." Her text describes the ongoing loss of these magnificent animals and the desperate efforts of those trying to save them. "Despite these efforts, the Rhino Recovery Fund in South Africa estimates a rhino is killed every fifteen hours. They are sought after because it is believed that powdered rhino horn has medicinal value and because the horn is valued in traditional Chinese culture as a symbol of wealth." Her design uses a flag book structure from which three origami rhinos, a giraffe, and three wildebeests are walking the grasslands of Africa when the book is opened. They are made with Lofta origami papers as well as Canson Mi Teinte, and Strathmore watercolor papers. The binding is grey with an orange spine title label and a white title label, signed and numbered by Carolyn. The work is housed in a black stiff paper slipcase with an orange title label to cover. In fine condition. Measures 13.5 x 7.5 x 3 inches in slipcase. **\$1,500**



Letterpress Celebration of Chicago

68. [STARSHAPED PRESS]

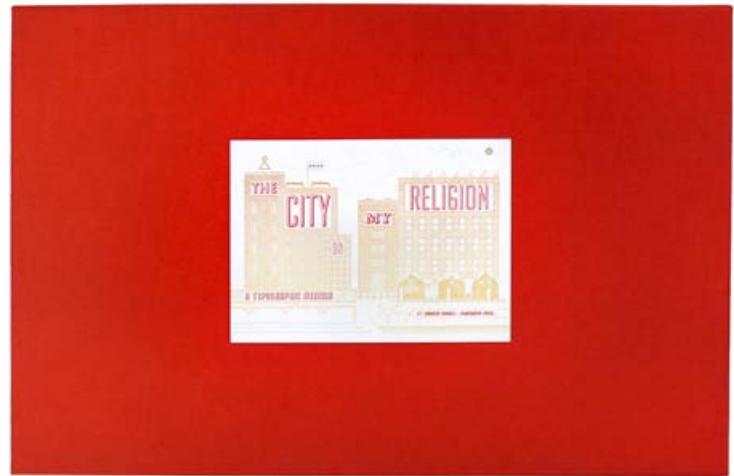
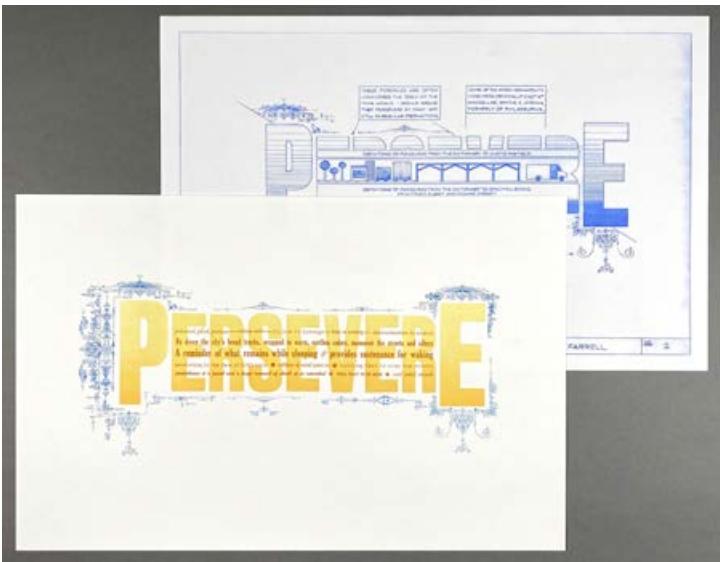
Farrell, Jennifer, book artist and printer

THE CITY IS MY RELIGION: A TYPOGRAPHIC MEMOIR

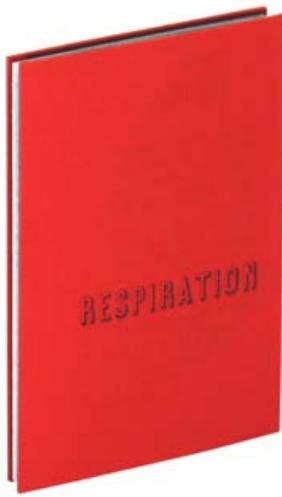
Chicago: Starshaped Press, 2020. Number 10 of 40 copies signed and numbered by the book artist. This splendid production from Jennifer Farrell's Starshaped Press celebrates her love for Chicago and showcases the impressive type and ornament collection that she has amassed and uses for her work. For this work she created ten multi-colored prints, or ELEVATIONS, that cover the themes of printing, women, labor, music, neighborhoods, architecture, motherhood and perseverance. Each



tells a story in image and anecdote while featuring a grouping of typefaces based on her approach to the subject. Ten CONSTRUCTION DRAWINGS designed to resemble traditional architectural bluelines explain and document the text and typography of the prints. Each set is held in an archival folder and housed in a clamshell box. She writes: "Since 1999, Starshaped Press has stayed true to the original craft of letterpress, disregarding



popular trends by showcasing the beauty and relevance of well-designed, historic type. Unlike most letterpress shops, Starshaped focuses on reusing existing materials (some over 150 years old) for all projects, meaning no plastic is ever used in production. The substantial metal type collection at Starshaped Press is constantly growing and evolving alongside my life experiences that are deeply rooted in Chicago. The urban environment is the backdrop for this typographic memoir that showcases the studio's type collection and serves as a pictorial representation of the first 25 years of my life in the city." Printed on Mohawk Superfine Cover paper. The clamshell box is covered with red cloth with a pictorial title label affixed to the cover. Fine condition. Prints measure 11 x 17 inches. Box is 11.75 x 18 inches. **\$1,250**



A Mother's Struggle with Her Daughter's Breathing Problems

69. [STARSHAPED PRESS]

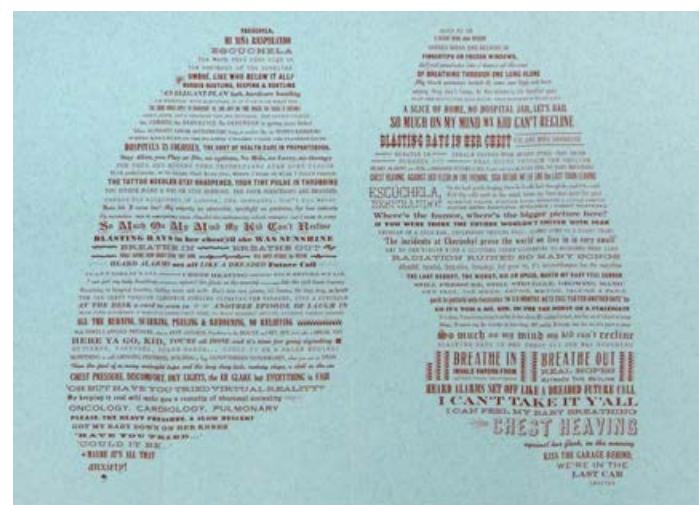
Farrell, Jennifer, book artist and text; Black Star, original lyrics

RESPIRATION

Chicago: Starshaped Press, 2019. Number 6 of 50 copies. Signed and numbered by the book artist. This powerful book was created by book artist and printer Jen Farrell to describe the pain and anguish she experienced as Jo, her young daughter, was treated in 2018 to stem the growth of tumor nodules around her right lung. She writes: "While the treatments were challenging, the fallout that followed over the winter was unbearable. The chest pressure, pneumonitis and inability to breathe sent us to the hospital repeatedly, with unsatisfactory results. By 'unsatisfactory' I mean punching-a-hole-in-the-wall angry at the lack of understanding about why Jo had these side effects and the weeks, sometimes months, it took to get appointments with specialists. I sought solace in songs that directed my frustration away from people around me. One of these

was Black Star's "Respiration," with lyrics that expressed a metaphorical difficulty to breathe in an urban environment. Many of the words applied to our reality; rewriting the lyrics was an outlet for acknowledging the trauma....*Respiration* is a rewrite of the song, but in this case applied to watching my child struggle to breathe."

The book unfolds as a poster measuring 20x14 inches that folds down to approximately 5x 7 inches within red paper covered boards. The covers are printed in two colors on Mohawk Keakolour and the interior text is printed on Fabriano Tiziano paper with 'fuzz' in the texture as a nod to the scarring fuzz in Jo's lungs. The book is accompanied by a white folded paper reference guide to the lyrics with notes on Jen's rewrites. In fine condition. **\$250**

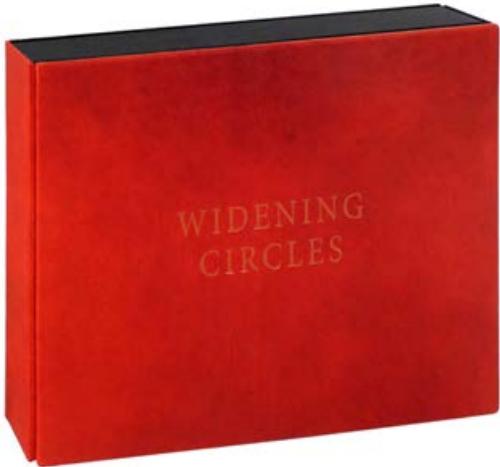




Falconry

70. Turrentine, Terry, photographer and book artist; Rainer Maria Rilke, poet; translated by Anita Barrows and Joanna Macy

WIDENING CIRCLES



San Francisco: Terry Turrentine, 2020. One of ten copies, signed by the photographer and book artist Terry Turrentine. Two copies are artist's proofs and one is a handling copy. Although she grew up in a family whose traditions included guns and hunting, as an adult Terry became an esteemed artist and wildlife photographer, specializing in capturing spectacular photographic images of birds. Her previous artist's books were of snowy owls, egrets, and gannets. This latest work offers magnificent images of falcons and a message of hope at this challenging time in our history. She writes in her colophon: "Widening Circles celebrates the

ferocious beauty of the falcon, and the interdependent relationship of all beings to each other. Some may see the portraits of falcons in their protective hoods as disturbing. But those familiar with the ancient art of falconry know the hoods are a means to protect the bird from the assault of outside stimuli, as they are extremely sensitive to light, sounds, color, and motion. This is why falcons are such fearsome predators. All predators and their prey maintain the balance of nature and are essential for the world as we know it to exist. It is the natural order of things that there is destruction and rebirth in every second of every day. The ultimate predator, mankind, however, often abuses the privilege of living off the resources of this planet, and upsets the natural balance, causing extreme destruction. As a result, we are witnessing a death spiral of the climate, of the social order, and of the basic balance we need to survive as a species." Terry says of the Rilke poem, "Widening Circles," printed in the book in both English and German: "Over 100 years ago, this was also the observation of Rilke, as he saw the degradation of some of the cities he visited. He could only find solace in God and the wonder of nature - and he dedicated his timeless love poems to both." She concludes: "Life, death, and renewal - each stage is fluid. I believe the sublime gift of living is its

constant change, its eternal cycles, and our capacity for transcending destruction through creativity."



The credits for this beautiful production: Photographs and creative direction by Terry Turrentine; Book and text design by Dana F. Smith; Editorial consulting by Susan Gangel; Typography and letterpress printing by Dina Pollack; Bound by John DeMerritt Bookbinding; Images printed at Electric Works by Noah and Kris Lang. The stunning images are printed in brilliant colors against a black background, with a line from the poem appearing on each page out of the dark background. The work is housed in a custom black cloth box with a red leather cover. Measures 10.5 x 14.5 x 1.5 inches. In fine condition. **\$3,800**

ANN TYLER

Ann is a noted book artist and print maker whose works have been exhibited at many galleries across the United States. Her artist's books are in several permanent collections including the Tate Gallery, London, the Museum of Contemporary Art, Chicago, and the Joan Flasch Artists Book Collection, School of the Art Institute of Chicago.



How people process violence in the media Military Violence in Syria

71. Tyler, Ann

CATASTROPHIC GEOMETRIES FOUR VOLUMES

Chicago: Ann Tyler, 2018. Number 4 of 5 copies. Signed and numbered by Ann Tyler, the book artist. She says of this powerful and complex work: "Catastrophic Geometries emerged from my research on Syria and the government military violence against the citizens. These books focus on one particular detention and torture site: Hospital 601. Hospital 601 is part of a military complex in Damascus.

In news articles, aerial images of the site were published

along with descriptions of what occurred at the site; images were smuggled out of Syria and provided to human rights organizations; testimony and documentation were provided by human rights organizations and in turn published in the media. The aerial images of building exteriors and roofs and shadows cast provided the basis of the abstractions I developed for this book *Catastrophic Geometries* requires explication, as the sequencing of the text content underpins the viewer's understanding of/ relation to the abstractions – even though the abstractions comprise the bulk of the pages." The texts for each volume discuss visual and psychological factors that affect perception and understanding. For example, in volume IV: Car Garage Addendum: "The greater the distance the less detail. This tells us we are far away. Additionally, the greater the anticipated effort required then the greater the perceived distance. In tests, people within our own group are perceived to be closer while people out of our group are perceived to be farther away because of the anticipated effort to understand that culture. Someone is sitting in a chair in the United States looking at a satellite image taken approximately 500 miles above Damascus, Syria reading a description of the site as told by another person who was standing at the scene photographing bodies but who has now fled to London carrying the evidence. The dead are strewn on the concrete floor of a car garage — some are isolated, some are slightly touching one arm on another, some are piled onto each other with no space in between. How do we determine distance in this scene? And what is the effort required?"

This work is a four volume set housed in a custom slipcase. The books are casebound in red and magenta linen cloth and are hand-sewn with gold foil stamped titles and volume numbers on their spines. The graphite notations on one of the last pages of Volume IV are individually hand-drawn lines and numbers. Being hand-drawn this page varies slightly with each set. Type set in Futura and Adobe Garamond and printed on MOAB Entrada Rag Natural paper. In fine condition. Books measure 9 3/8 x 12 1/8 inches. Slipcase is 9.5 x 12.5 x 3.5 inches. Volume I: 90 pages; Volume II: 52 pages; Volume III: 48 pages; Volume IV: 32 pages. **\$1,500**



Fossils & Nebulae



connects time and space — the micro of life forms and the macro of universe. The images on the surface of the papers was created by scanning and greatly enlarging the surface of stones collected in the southwest." The result is an imaginative and beautifully produced work.

The interior 'pages' are comprised of 4 layers of corrugated cardboard. The cover and back 'pages' are comprised of 3 layers of corrugated cardboard. There are nine fossil/nebula forms that are embedded in the cardboard pages. Each form is 10-15 layers of Canson Infinity, ink jet prints, and hand punched with a 1/8" punch. Their edges are painted with calligraphic ink. On the cover is a layered form of hand punched black Canford paper. Each book has a different cover form mirroring one of the interior forms. The back cover is rubber stamped with the title *Bloodstone Bloodstar*. In fine condition. The book measures 7 1/4 inches wide x 7 3/8 inches tall x 4 inches deep. There are 12 'pages.' **\$500**

72. Tyler, Ann

BLOODSTONE BLOODSTAR

Chicago: Ann Tyler, 2021. Number 4 of 5 copies. Signed and numbered by Ann Tyler, the book artist. She says of this new book: "Bloodstone Bloodstar is an accordion fold book with hand punched, layered forms embedded in corrugated cardboard 'pages.' The corrugated edges reference geologic strata. The abstract forms I created reference fossils and star explosions (nebulae). Material

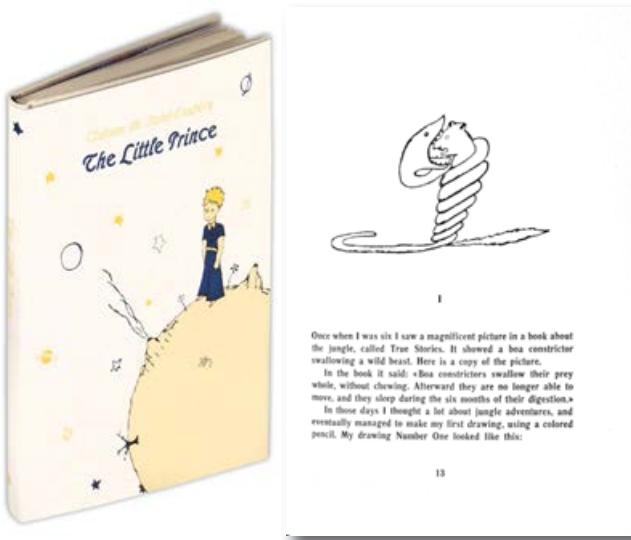


73. [TYPA]

de Saint-Exupéry, Antoine; Richard Howard (translator); Mana Kaasik (book design and layout)

THE LITTLE PRINCE

Tartu, Estonia: TYPA, 2019. Number 27 of 150 handbound copies. An additional 150 copies were machine bound. This is a letterpress edition of the classic children's story. It was printed at TYPA, a print and paper art centre in Estonia, specializing in letterpress publications. In 2020 TYPA won the Europa Nostra, Ilucidare Special Prize for heritage-led innovation. It is a unique museum and studio as every item of their machinery is still in use, and they continue to create fabulous hand-printed publications using traditional techniques.



Hand bound by Pauline Rummel in natural linen with black title and illustration silk screened to front cover. In full color illustrated dust jacket with yellow title to spine panel and blue title to front. The illustrations were re-drawn for letterpress and the layout was redesigned by Mana Kaasik. Body text composed with Literaturnaya Bold on a Linotype machine. Title page and dust jacket set by hand with Admiral typeface. Composed and printed on Holmen Book Cream paper by pressman Jörgen Loot. 95 pages including a two page epilogue by Lemmit Kaplinski, former director of TYPA. Size: About 8 x 6 inches. **\$500**

The Little Prince

was printed at TYPA in three hundred copies using historical letterpress equipment. The illustrations were re-drawn for letterpress and the book was designed by Mana Kaasik. The body text was set in Literaturnaya Bold, 10 point, a typeface from the late 1930s, and printed on Holmen Book Cream 80 gsm paper.

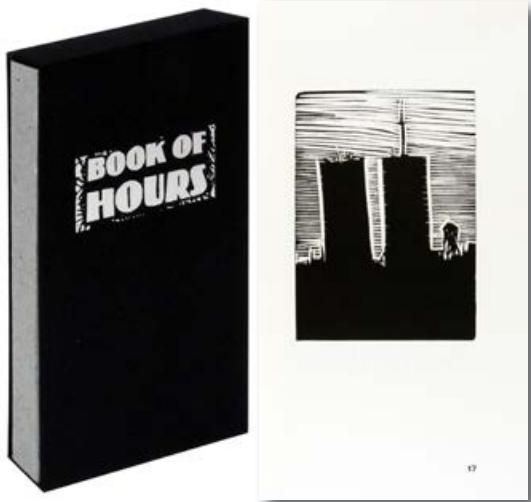
The typesetter and the pressman was Jörgen Loot. The first one hundred and fifty copies were hand bound by

Pauline Rummel.

This is copy
number

27

September 11th - in Wood Engravings



74. Walker, George

BOOK OF HOURS: A WORDLESS NOVEL TOLD IN 99 WOOD ENGRAVINGS

Toronto: The Porcupine's Quill, 2010. "Although international politics is often central to discussions of 9/11, this book's focus on innocent life lost adds emotional urgency to the issue of who and what is responsible ... [It] is called *Book of Hours* because it is an exploration, condemnation, and celebration of our culture's devotion to time, and the way our regimented routines can reassure and also stifle us" (George Walker, Preface). Bound in grey paper covered boards with black title to front cover. Housed in a black cloth slipcase with silver title to front panel. Clean and bright. 189 pages. **\$150**

Silent Movie Star: Mary Pickford

**75. Walker, George A.; Cari Beauchamp, introduction;
Tom Smart, afterword**

MARY PICKFORD: THE QUEEN OF THE SILENT FILM ERA

Toronto: George A. Walker, 2020. Number 4 of 35 copies signed and numbered by the book artist. An additional 10 hors commerce copies were made and lettered A–J. In this handsome pictorial biography, noted wood engraver George A. Walker celebrates the life of Mary Pickford (1892–1979), a silent film star whose groundbreaking contributions to the motion picture industry earned her the title 'Queen of the Movies.' Toronto-born Gladys Louise Smith, who would later come to be known as Mary Pickford, first burst onto the silent-film scene at the tender age of 17. But Pickford was more than just 'the girl with the curls'. In addition to her acting career—a brilliant success that spanned 52 features—Pickford also helped establish the Academy of Motion Picture Arts and Sciences as well as United Artists studio. In this edition Walker tells the story of Pickford's life in a sequential narrative not unlike the silent films of old, complete with inter-titles. The 87 black-and-white wood engravings recall the monochromatic media of Pickford's films, and echo the experience of interpreting stories visually. The number 87 was Pickford's age when she died and the number 35 (copies of the limited edition) refers to the 35mm film on which silent movies were shot. The engravings are hand printed on 250 gsm Revere Felt mouldmade paper created at the 600 year old Cartiere Magnani mill in Italy.



The book is beautifully bound in blue Asahi silk cloth and is housed in a clamshell protective box with a drawer that contains ephemera related to Pickford's career. The ephemera included with this copy include a limited edition engraving that was featured in the book; Two small and one larger photograph of Pickford; two postcards of Pickford's birthplace in Toronto and her Beverly Hills home when she was married to actor Douglas Fairbanks; a postcard sized copy of a Pickford movie poster; and an early 20th century Charlie Chaplin film cell. The book features hand marbled end leaves and bevelled cover boards with a wood engraved print sunk into the cover. In fine condition. Book size: 6.25 x 7.5 x 1.75 inches. Unpaginated (160 pages printed recto). **\$1,500**

Unique Design Binding by Robert Wu



76. Wu, Robert, book artist and binder

VICTORIAN CALLING CARDS

Toronto: Robert Wu, 2020. A wonderful unique book by Robert Wu, 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 beautiful 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. His eight years of architectural training are evident in the quality of his designs and the precision of his execution.

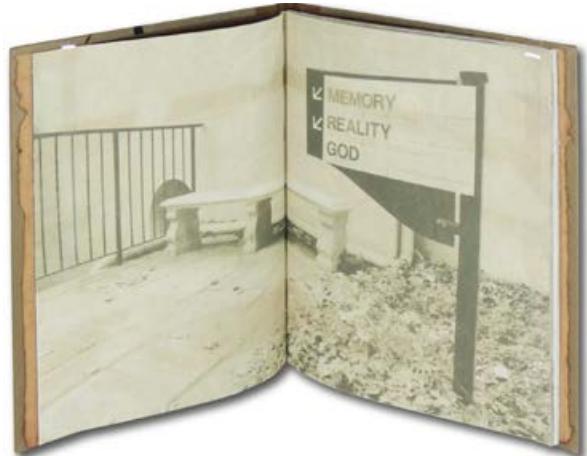
The concept of this exquisite book was taken from rare sales agents' sample books and catalogues with mounted specimens of the company's latest card selections available for customers to order. Robert describes his book: "A French-style design finely bound album that I created using a collection of Victorian calling cards I have collected over the years. It's bound in full French technique with beautiful jade green leather. Hand sewn silk headbands in red, yellow and green. Onlays and inlays with various coloured/textured leathers. Gilding and titling with 22k gold leaves and palladium. Covers are inset with embossed white alum tawed leather panels and mounted with six "faux ivoire" panels I invented. Endpapers and flyleaves are covered with cork skins and my own purple / gold marbled paper. Pages are made with red Japanese fine art paper. Housed in my invented "cradle box" lined with purple suede. A cradle box features the pull out folding easels within the folding box for storage and display purposes. The whole binding measures 13 x 11 x 2 inches closed. The album contains 291 pieces of antique Victorian calling cards with antique chromolithograph scraps. 95% are hidden name calling cards and the title page is salvaged from an old Victorian scrapbooking album." **\$5,750**



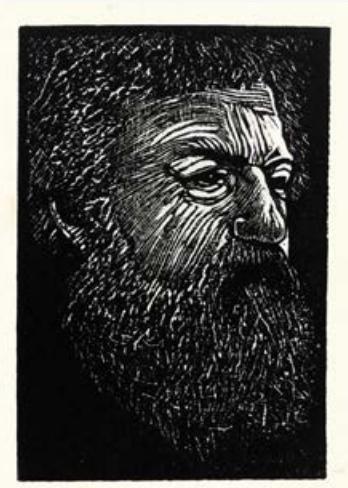
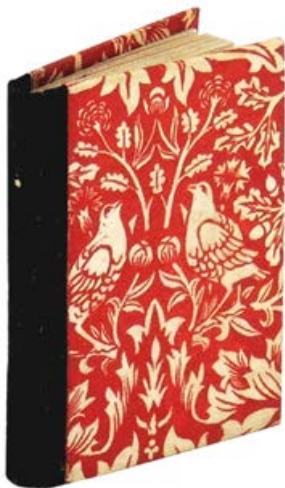
77. Zussman, Na'ama A SURVEY OF A WORLD

Washington DC: Na'ama Zussman, 2015. Number 7 of 12 copies. A beautifully conceived and produced book from Na'ama Zussman, a powerful young book artist originally from Israel. She describes her book: "A Survey of a World scrutinizes interactions between map and territory, along with memory and reality, whether of the surveyor herself - the creator of this artist's book - or of other people. It surveys and seeks to capture the doubt in the role of the surveyor, and the inevitable immersion in this role. A Survey of a World portrays

the endeavour of grasping the moment ahead of the impression of the territory, when doubt turns into representation." Na'ama's exquisite images are interwoven with her evocative text as she ponders interactions, memory, and reality. Bound in brown Cialux book cloth, with a goatskin leather spine. The images throughout the book were created through the screen printing process and are done on lovely Thai Kozo paper. The text is composed in Meta Capitals and Constantia. The book is housed in a surveyor's bag made out of grey cashmere, with a leather string. The colophon is in a pocket on the back of the bag. 7 1/4 x 9 3/4 inches. Fine. Unpaginated. **\$1,500**



MINIATURE BOOKS



78. [BEAVERDAM PRESS]
Walsdorf, John J., editor
PRINTERS ON MORRIS

Beaverdam, OR: Beaverdam Press, 1981. Number 78 of 326 copies. This miniature book has a collection of quotations by printers and others about William Morris - all from books in the collection of prominent Morris collector (and editor of this volume), Jack Walsdorf. Most are complimentary, but some are critical. Bound in red and white patterned paper with black leather spine. A single gilt dot marks the head of the spine, but no title is present on the binding (as issued). Clean overall with foxing to endpapers. Includes frontispiece portrait of Morris by Barry Moser. Printed on Strathmore text paper in Garamond type. Bound by Gretchen Esping-Swanson at the Mute Swan bindery. Very good condition. 3 x 2.5 inches. 32 pages. **\$125**



Pop-Up Toy Theatre

79. [Bo PRESS]
Sweet, Pat
THE ENGLISH TOY THEATRE

Riverside, CA: Bo Press Miniature Books, 2020. Number 15 of 24 copies. Signed and numbered by Pat Sweet. She writes: "The English Toy Theatre is the first book devoted to this charming souvenir of the Victorian stage since George Speaight's *A History of the English Toy Theatre* in 1946. With texts by artist and toy theatre enthusiast Tom Knechtel and illustrations drawn from Knechtel's extensive collection of toy theatre sheets, it is a beautifully detailed portrait of the 19th century English stage as seen through the lens of a children's pastime. The book is,

itself, a theatrical performance, as it moves from surprise to surprise, from tableau to spectacle. It is the most ambitious book in Bo Press's history of creating books that entertain us while challenging our preconceptions of what the book is.

The three-volume set is in a limited edition of 24, with the first volume (the one with the history) produced as an unlimited edition. Three volumes are in a black moiré silk-covered slipcase, with each volume bound in the Union Jack with black moiré silk spines. The first volume provides a history of the toy theatre and its publishers, a short memoir by Knechtel of how he fell in love with the theatre, and a fragment from a toy theatre play. There are numerous black and white illustrations with colored endpapers drawn from the theatre. The second volume is an elaborate set of black and white pop-up scenes from toy theatre plays, which culminates in an anarchic recreation of one of the surreal pantomimes that are such a feature of toy theatre plays. The third volume is a portfolio which, when opened, reveals a complete toy theatre in glorious color. The theatre includes a curtain which can be raised and a trick in the pantomime taking place on stage. (The proscenium was painted by Knechtel and includes an orchestra of cats.) Below the stage is a small pocket containing a tiny book, *The Toy Theatre in Performance*, which describes how the theatre actually worked." The books are 2 7/8 x 2 1/8 inches. The slipcase is 3 3/8 x 2 5/8 x 2 1/8 inches. In fine condition. **\$350**



EMIL GOOZAIROW

Emil Goozairow is a Russian artist who paints and draws, produces movies, and creates exceptional miniature handmade books that are printed on rare types of paper and published in limited editions. His techniques create unique designs that often are made with natural materials alone or in combination with relief decorations made from metal or polymeric clay. He creates books that he describes as "pop up," "kinetic carousel," "liporello" or "3D origami." He also writes fairy tales, stories and mystical scenes.



polymer clay artistic design on the front cover. A wonderful and imaginative book. In fine condition. Measures about 2.25 x 3 inches. **\$225**

80. Goozairow, Emile, book artist and illustrator *CAROUSEL OF MIRACLES: ADVENTURES IN THE DREAM*

Moscow: Emil Goozairow, 2016. "A carousel is spinning, and golden sand like snow slowly falls. I saw a strange mysterious alphabet and all the characters fly into the sky" When each page is turned the revealed pages pop open with Emil's beautiful illustrations and text describing the fantastical dream. The covers are brown velvet with a relief



81. Goozairow, Emile *AGATHON'S BOOK OF DREAMS: ALPHABET WITH DRAWINGS AND INITIALS*

Moscow: Emil Goozairow, (2020). Small unnumbered limited edition. A playful alphabet book with something embedded in both covers, causing it to rattle when read. Delightful illustrations with alliterative phrases (many comical) for each letter such as: Angel's Acorns for A, Creeping Cats for C, Delightful Desire for D, and Ugly Unicorn for U. The book has a special folding design that seems to unravel as you open each page. The book must be turned and flipped as you read in order to see all of the letters in order. Both boards are pyramid shaped relief designs in colored polymer clay. The book is held closed with braided brown cord straps that fasten with a metal clasp. Each side of this triangular shaped book measures about 2.25 inches. The depth of the book is about 3 inches. The book is painted white and blue. In fine condition. **\$230**





**82. Goozairow, Emile
AGATHON'S APPARATUS**

Moscow: Emil Goozairow, (2020). A miniature book. "Everyday - walking along the deserted shore of glimmering sea, Agathon finds strange instruments and apparatus. Then he brings the finds in his room on top of the tower and it adds to its extensive collection." Both boards are covered in padded brown velvet and attached to red felt spine. Metal gears are embedded in the front cover and sewn in place with copper wire. Each

spread features illustrated pop-ups and text about Agathon and his devices. In fine condition. Size: about 2.75 x 2.75 inches. [10 pages.] **\$240**



**83. Goozairow, Emile
CRYSTAL BLOSSOM**

Moscow: Emil Goozairow, 2020. A miniature book. Bound in geometric sculptural 3-D printed covers that have been hand-painted in metallic bronze. The book is held closed with a black cord strap and metal hook. This accordion style book can be unfolded in such a way that half of the pages are visible

at one time, revealing a

large image of a tree with a crystal blossom growing from it. On the other

side, the image depicts a crystal exploding from a volcano while the faces of two feminine spirits look on. The book can also be "read" as a codex as each page features an interesting illustration; however, to understand the full story, one must unravel the book and fit it together to see the whole illustration in its complete form. This is a book of images with only one panel of text. In fine condition. Size: 2.25 x 1.5 x 1.25 inches. **\$230**

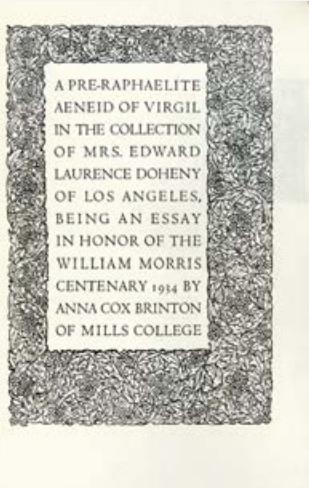
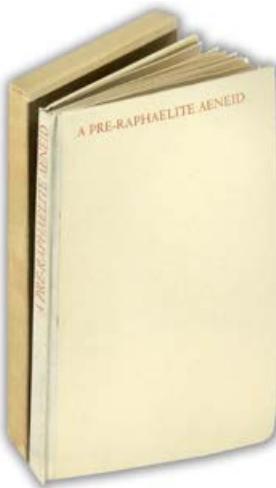


**84. Goozairow, Emile
EMERALD CONTINENT**

Moscow: Emil Goozairow, 2020. A small book by this Russian book artist. Both covers are three-dimensional and are made from sculpted,

carved, and hand-painted polymer clay. The book is held closed with green cord and a metal clasp. An accordion structure features black and white illustrations of this jagged, rocky landscape - which incorporates letterforms in both the rocks and negative spaces. An imaginative design in fine condition. Size: about 4 x 2.5 inches. [36 pages.] **\$230**

WILLIAM MORRIS & THE KELMSCOTT PRESS



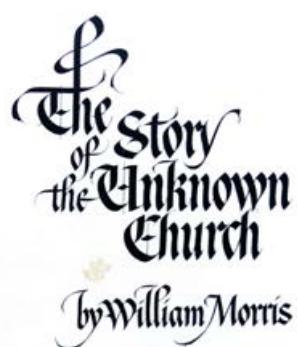
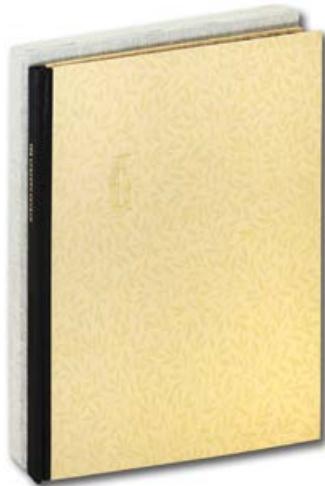
85. Brinton, Anna Cox

A PRE-RAPHAELITE AENEID OF VIRGIL IN THE COLLECTION OF MRS. EDWARD LAURENCE DOHENY OF LOS ANGELES, BEING AN ESSAY IN HONOR OF THE WILLIAM MORRIS CENTENARY 1934

Number 136 of 150 copies printed for private distribution only. With the signatures of Estelle Doheny, Anna Cox Brinton, and the printer Ward Ritchie. Tipped in front is a card "with the Compliments of Mrs. Edward Laurence Doheny." This lovely book is a handsome collaboration by Doheny, Ritchie, and Brinton in honor of the great William Morris. Estelle Doheny, the wife of a multi-millionaire oilman became probably the greatest woman book collector ever, and one of the greatest without regard to gender. Much of her collection, which included a Gutenberg bible, was left to a small seminary in California after

her death in 1958, and would be sold 30 years later for almost \$38 million. Her Morris holdings, which included Morris's calligraphic manuscript of the Aeneid and a Kelmscott Chaucer printed on vellum, alone brought more than \$2 million when sold by Christie's in 1987.

Harry "Ward" Ritchie (1905 - 1996) was an important American printer, book designer, book-collector and writer of around 100 books. He was part of the "Golden Age" of fine printing that took place during the 1920s and 1930s in Southern California. Anna Shipley Cox Brinton was an American classics scholar, college administrator, writer, and Quaker leader, active with the American Friends Service Committee. She has credited with being one of those who "reinvented Quakerism" for the 20th century. At the time that she wrote this work she was on the faculty of Mills College, where the centenary exhibition was held. She writes in *A Pre-Raphaelite Aeneid*: "The reader is less near to the versatile genius of William Morris in turning the triumphant pages of his Kelmscott Chaucer than in poring over the illuminated leaves of the *Aeneid*." Bound in cream paper boards with red titling to spine and front cover. Housed in a slipcase covered by the same cream paper. Book and slipcase are in near fine condition. Measures 6 x 8 inches. 39 pages plus colophon. **\$575**



THE HILL PRESS · AT GRAVELLY HILL · BALTIMORE · MMI

86. [HILL PRESS]

Morris, William

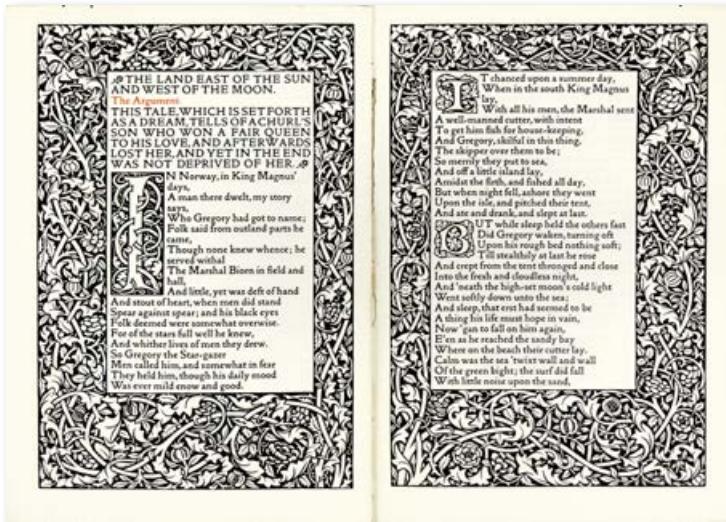
Illustrated by Simon Brett; Theo Rehak, introduction
STORY OF THE UNKNOWN CHURCH

Baltimore: The Hill Press, 2001. One of 40 copies. Signed and dated by the printer, Stephen Heaver, owner of The Hill Press. This passionate and beautiful tale was written by William Morris at age twenty-one and published with many other of his writings in the short-lived *Oxford and Cambridge Magazine*. In his introduction, Morris scholar Theo Rehak quoted fellow Morris scholar Joseph Dunlap

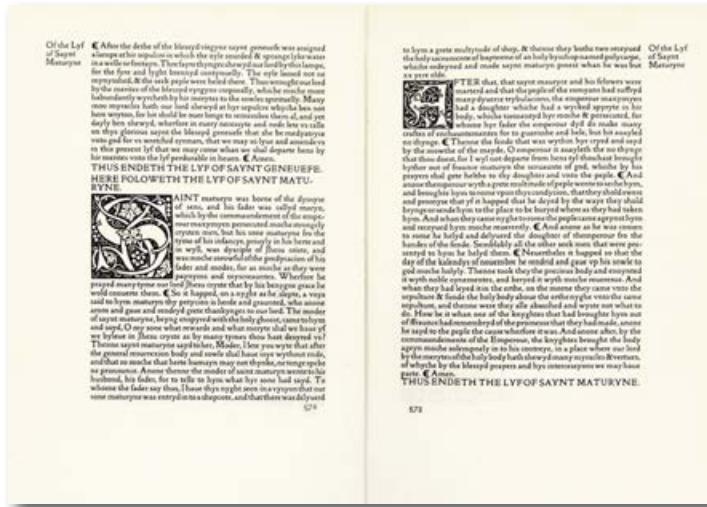
as having observed that this particular story was the most perfect example of the works published, "a separate thing, better than the rest of the lot." Rehak also said that Morris did not allow these early pieces to be reprinted during his lifetime, and that he does not recall ever seeing an instance of their being done in a fine press book. The story tells of the journey of a Mediaeval stone cutter, his sister and her husband-warrior, all now departed. The prose is lyrical as it tells their story, and the land on which the church sat is described in all its beauty through the seasons. Morris writes of how beautiful the church is "in the solemn starry nights, so solemn that it almost reached agony - the awe and joy one had in their great beauty." This book was printed in Cloister Old Style type



on paper made by Twinrocker for this book. Renowned engraver Simon Brett's engravings are printed from the blocks and include a full-page frontispiece of a cathedral interior, overlayed by an image printed on transparent Japanese paper, and an historiated initial. The title page calligraphy by Sheila Waters was printed from an electro-plate. Bound in quarter black leather and tan decorated paper boards. Housed in grey cloth slipcase. In fine condition. Unpaginated [nine pages of text and three of introduction]. **\$650**



17 - 32. Pages 17-29 are the final pages of "The Death of Paris." Pages 30-32 are the first three pages of "The Land East of the Sun and West of the Moon." Pages 30-31 are the gorgeous double spread title page and first lines with beautiful borders by Morris and a 12-line first initial. They are collected as one signature. The beautiful text pages have two 10-line decorated initials, two 6-line initials and three 4-line initials. Printed on Apple paper in Golden type using red and black inks. This was the first book in which Apple paper was used. Pages measure 6.5 x 9.5 inches. Except for some light browning to page edges the leaves are in near fine condition. An excellent example of the typography and printing of the Kelmscott Press and a wonderful addition to a teaching collection. Near Fine. **\$425**



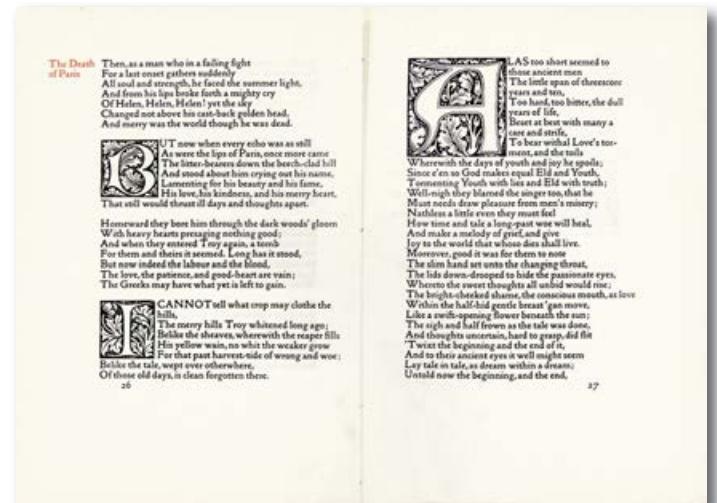
The book was completed in three volumes and a celebratory dinner was held in October 1892 (Bibliography pages 19-24). It was printed in Golden type on Flower paper. These 6 leaves comprise pages 563-574. There are twenty-three 6-line initials and two 10-line initials. They are attached as in a signature. The pages are in very good condition with slight aging to margins. A nice addition to a teaching collection for the printing arts and history of the book. Very Good. **\$350**

87. [KELMSCOTT PRESS]

Morris, William

EIGHT LEAVES FROM THE EARTHLY PARADISE

Hammersmith: Kelmscott Press, 1896-97. *The Earthly Paradise* was a collection of epic and romantic poems by William Morris (1834-1896) that first appeared in 1868-1870 when he was still in his thirties, and established Morris's reputation as an important poet. He planned to do an edition elaborately illustrated by his great friend, the artist Edward Burne-Jones but it was never realized. This Kelmscott Press edition had eight volumes that were issued between July 1896 and September 1897. There were 225 paper copies and 6 copies on vellum. These eight leaves are from volume five and contain pages



88. [KELMSCOTT PRESS]

Voragine, Jacobus de; William Caxton, translator and printer

SIX LEAVES FROM THE GOLDEN LEGEND

Hammersmith: Kelmscott Press, 1892. William Morris greatly admired *The Golden Legend*, a medieval collection of saints' lives. It was one of the first books printed in England by William Caxton, (1422- 1491), the first English printer, who, as a translator and publisher, exerted an important influence on English literature. In his bibliography of the Kelmscott Press, William Peterson writes that *The Golden Legend* was intended to be the first book produced by the press, but because of its length and some problems with paper delivery, Morris was forced to issue several shorter volumes before it was completed.

MONT BLANC: LINES WRITTEN
IN THE VALE OF CHAMOUNI

THE everlasting universe of things
Flows through the mind, and rolls
its rapid waves,
With a sound like the glittering, now
reflecting gloom,
Now lending splendour, where
its secret springs
The ceaseless strength in tribute brings
Of waters, with a sound half its own,
Such as a feeble brook will oft assume
In the wild woods, among the mountain lone,
Where none but eagles leap for ever,
Whose woods and streams around it form a vast river
Over its rocks ceaselessly burns and raves.

Then there, Ravine of Arve, dark, deep Ravine,
Thou many-coloured, many-voiced vale,
Over whose pines, and crags, and caverns sail
Fast cloud-shadows and sunbeams' awful scene,
Where Power in likeness of the Arve comes down
From the ice gulf that girds her secret shane,
Bursting through these dark mountains like the flame
Of lightning thru' the tempest; thou dost lie,
Thy giant flood of waters around thee clinging,
Gush forth in foam, and roar, and dash, and ring.
The chafing winds still come as ever came
To drink their odour, and their mighty swinging

52

To hear an old and sullen harmony.
The earthy rainbow strewed her sweep
Of the ethereal waterfall, whose veil
Rakes some unsculptured image; the strange sleep
With which the sunbeams' lightest ray
Wraps in its own deep sleep
Thy caverns echoing to the Arve's commotion,
A foul, low sound no other sound can tame;
They are pervaded with that ceaseless motion,
The sound of the Arve's ceaseless flood,
Dusky Ravine! and when I gaze on thee,
I seem as in a trance sublime and strange
To muse on my own separate phantasy,
My own, my human thoughts, which passively
Now here, now there, receive fast interchanges,
Holding an unremembering interchange
With the clear universe of things around;
One legend of wild thoughts, whose wandering wings
Now here, now there, like falcons, now rest
Where they are, or on unlodged guest,
In the still cave of the wild Poesy,
Seeking among the shadows that pass by
Ghosts of all that were, that are, some left of her,
Some phantoms, name faint in me till the blast
From which they fled recalls them, those there!

Some say that glooms of a sombre world
Vast and in sleep, that life is slumber,
And that it shapes the busy thoughts outwander
Of those who wake and live. I look on high;

393

89. [KELMSCOTT PRESS] Shelley, Percy Bysshe

EIGHT UNTRIMMED PROOF PAGES FROM THE POETICAL WORKS OF PERCY BYSSHE SHELLEY: "INTELLECTUAL BEAUTY" AND "MONT BLANC"

Hammersmith: Kelmscott Press, [1895]. This uncut proof with portions of Shelley's poems "Mont Blanc" and "Intellectual Beauty" is a lovely example of the fine printing of the Kelmscott Press. The uncommon proof comprises pages 389-396 from the poems and is printed in Golden type on Flower paper. It includes the last seven stanzas of "Intellectual Beauty" on pages 389-391 and several stanzas from "Mont Blanc" on pages 392-396. "Mont Blanc: Lines Written in the

Vale of Chamouni" is an ode written by Shelley between 22 July and 29 August 1816 during Shelley's journey to the Chamonix Valley, and was intended to reflect the scenery through which he traveled. "Mont Blanc" was first published in 1817 in Percy Shelley and Mary Shelley's *History of a Six Weeks' Tour through a Part of France, Switzerland, Germany and Holland*, which some scholars believe was to use "Mont Blanc" as its culmination. After Percy Shelley's early death in 1822, Mary Shelley published two collected editions of her husband's poetry; both of which included "Mont Blanc." Mary's promotion of his poetry helped to secure his enduring reputation and fame. Unfolded the sheet is 21.5 inches long and 8 inches high. Measures 5.5 x 8 inches. **\$400**

90. [KELMSCOTT PRESS] Keats, John

EIGHT UNTRIMMED PROOF PAGES FROM THE POEMS OF JOHN KEATS

Hammersmith: Kelmscott Press, [1894]. This uncut proof of Keat's famous narrative poem, "Isabella; or, the Pot of Basil" is a lovely example of the fine printing of the Kelmscott Press. The uncommon proof comprises eight pages 181-188 and stanzas 40-63 from the poem and is printed in Golden type on Flower paper. Printed in red and black with red stanza numbers and red shoulders with title. Unfolded the sheet is 21.5 inches long and 8 inches high. This poem was written by a poet important to William Morris, who had a personal copy of Keats's poetical works and had admitted that the poetry of Keats had influenced his own poetry. This poem is a poignant one adapted from the *Decameron* about a young woman intended to marry a noble but falls in love with an employee of her brother. It doesn't end well for her or her lover. In fine condition. **\$400**



KELMSCOTT PRESS, UPPER MALL, HAMMERSMITH.

June 1st, 1896.

Note. This is the Golden type.
This is the Troy type.
This is the Chaucer type.



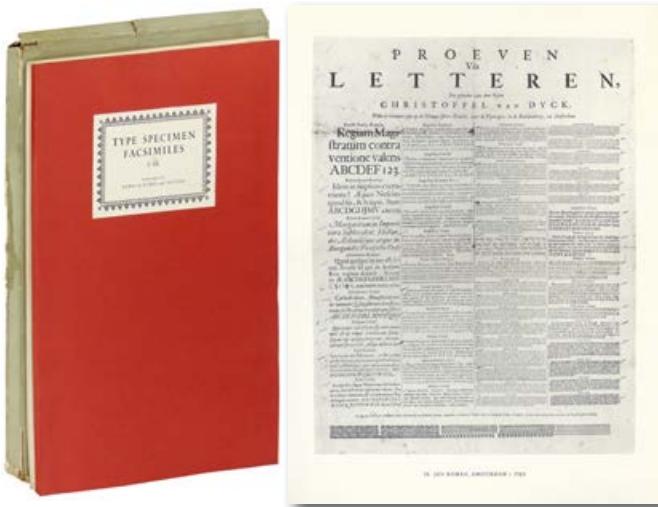
Secretary:
S. C. Cockerell, Kelmscott Press, Upper Mall,
Hammersmith, London, W., to whom all
letters should be addressed.

91. [KELMSCOTT PRESS]

KELMSCOTT PRESS, UPPER MALL, HAMMERSMITH. JUNE 1ST, 1896 [ADVERTISING CIRCULAR]

Hammersmith: Kelmscott Press, 1896. One of 1500 copies. A four leaf advertising circular from the Kelmscott Press listing books in the press, books already printed of which a few copies remain for sale, books out of print, and books in preparation. Although there is a list of books in preparation, Chaucer's *Works* was appended to the list of books out of print with "to be ready this month" in parentheses. Sadly, the books in preparation, Froissart's *Chronicles*, the poems of Theodore Watts-Dunton, and a catalogue of Morris's library were eventually aborted as the press only finished books actually in progress at the time of Morris's death in October 1896. Printed in red and black in Golden type on Flower paper, with the Kelmscott printer's mark on the front cover. Slight creasing but otherwise in very good condition. Measures 6 x 8 inches. [Peterson Kelmscott Press Bibliography C44] **\$325**

Books About Books, PAPERMAKING, AND PRINTING



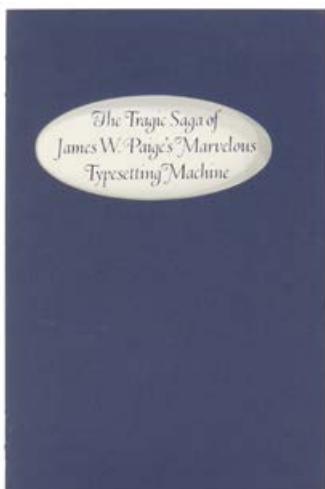
92. Dreyfus, John, general editor; Stanley Morison, introduction

TYPE SPECIMEN FACSIMILES: REPRODUCTIONS OF FIFTEEN TYPE SPECIMEN SHEETS ISSUED BETWEEN THE SIXTEENTH AND EIGHTEENTH CENTURIES

London: Bowes & Bowes Putnam, 1963. According to the editor, John Dreyfus, this scholarly work had its origins in a proposal put forward in 1937 by Graham Pollard to a few fellow bibliographers and typographers. At that time the scope of the project was defined but it could not move forward until after WWII. The fifteen type specimens identified were pre-1800 type designs of known origin.

Stanley Morison's introduction to the book gives an historical account of the classification of typographical variations. The

remainder of the text gives a detailed description and analysis for each of the collotype reproductions. These notes are mainly derived from the research of A.F. Johnson, Harry Carter, Matthew Carter, Netty Hoeflake, and Mike Parker. The facsimiles are housed in a separate black portfolio. The book is bound in red soft covers with a paper title label affixed to the front cover. The label has a small stain as does the free front endpaper but the book is otherwise in near fine condition. The book measures 12 x 18 inches. The specimen reproductions measure 12 x 18 inches when folded and 18 x 24 inches when unfolded. The specimens are also in near fine condition. Both are housed in a rather battered grey cardboard box. Pagination: v-xxvii; 1-23 pages. **\$200**



93. [HILL & DALE PRIVATE PRESS AND TYPEFOUNDRY]

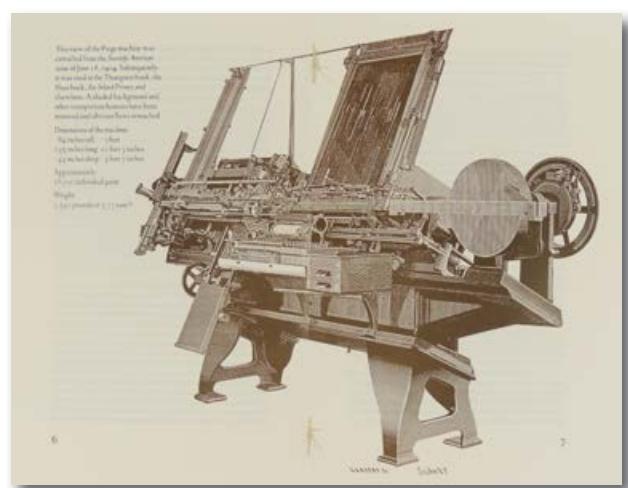
Hopkins, Richard, author and printer

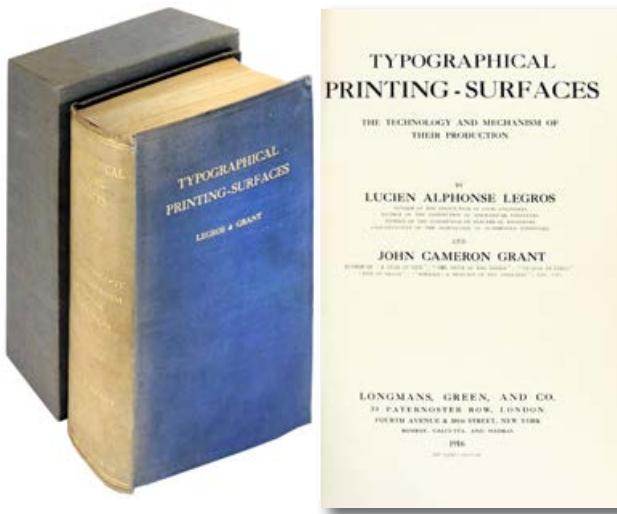
THE TRAGIC SAGA OF JAMES W. PAIGE'S MARVELOUS TYPESETTING MACHINE

Terra Alta, WV: Hill & Dale Private Press and Typefoundry, 2014. Very scarce. Richard L. Hopkins is a leading authority on the Monotype and is proprietor of the Hill and Dale Private Press and Typefoundry. Hopkins originally wrote this piece for the Whittington Press's Matrix, published in 2014. After getting permission from the Whittington Press, he extensively reworked the manuscript for this production. He recounts the long and tortured history of James Paige's efforts to develop an automatic typesetting machine, starting in an era that still required the laborious process of setting type a letter at a time by hand. It

is a fascinating story that directly involved Samuel Clemens, already famous as Mark Twain. Twain had worked in a printing house in his early days and was quite familiar with the labor and boredom involved in setting type. He was very interested in Paige's invention and invested a great deal of money for its development, which was ultimately lost as Paige's machine was overshadowed by the Mergenthaler's Linotype machine. Mergenthaler ultimately bought out Paige.

There is a stunning image of Paige's marvelous machine. There were only two ever built. One is currently on display at the Mark Twain Museum. The other was donated to Cornell University but was donated by them to a scrap metal drive during World War II. Hopkins printed the machine's image via offset - the rest of this book is letterpress. The image is reproduced on a two-page spread and clearly shows its intricacy and beauty. The machine was 7 feet tall, 11 feet long and 3+ inches deep. It weighed 7,550 pounds. Bound in a stitched dark blue paper cover with an oval opening showing the title on the half-title. Laid in is a note from Hopkins to printer Roland Hoover thanking him for his help. In near fine condition. Measures 8.75 x 13 inches. 15 pages. **\$150**



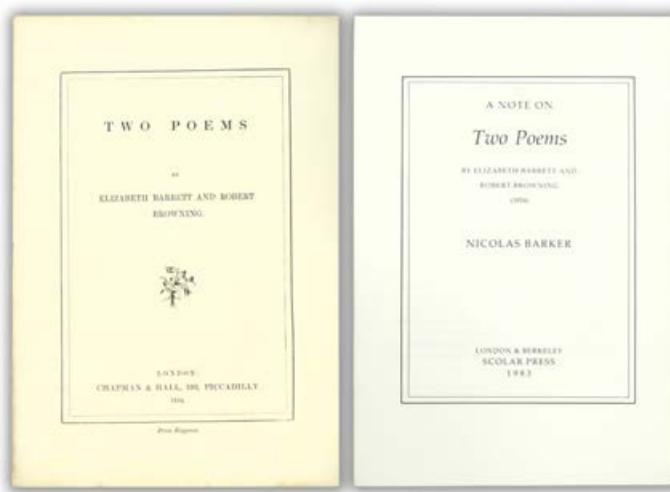
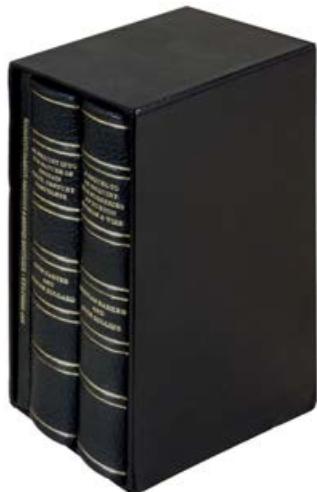
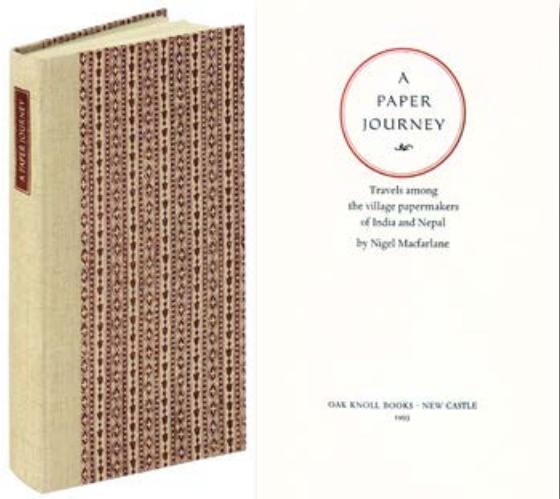


**94. Legros, Lucien Alphonse and John Cameron Grant
TYPOGRAPHICAL PRINTING-SURFACES: THE TECHNOLOGY AND MECHANISM OF THEIR PRODUCTION**

London: Longmans, Green, and Co., 1916. Scarce. A comprehensive and scholarly treatise on all aspects of typographical printing surfaces and the processes and mechanisms of their production with the goal of making it the standard text book on the subject. The authors acknowledge the considerable trouble they had in producing the book but call it a labor of love. The work first covers various aspects of type - dimensions, faces, proportions and weight, legibility, punch cutting, matrices, and moulds. In following sections the authors discuss various ways of creating texts - keyboards, casting machines, composing and distributing machines, and much more. The final sections cover ancient and modern scripts; British and American patents by date issued; a technical vocabulary in English, French and German; a list of illustrations; and an extensive index. Bound in the original blue cloth with gilt titling to spine and front cover. Spine is faded, corners bumped. pastedowns and free endpapers appear to be more recent. Interior pages are in very good condition. Altogether an excellent copy of this monumental work. Housed in a grey cloth slipcase. 732 pages. **\$650**

**95. Macfarlane, Nigel
A PAPER JOURNEY: TRAVELS AMONG THE VILLAGE PAPERMAKERS OF INDIA AND NEPAL**

New Castle, DE: Oak Knoll Books, 1993. Number 71 of 210 copies. A fascinating account by papermaker and historian Nigel Macfarlane of his travels to visit papermakers and paper mills throughout India and Nepal. He describes their processes and products and includes several photographs of papermaking in North India. The text is followed by 20 beautiful paper samples. He includes a papermaking chronology for the two countries and a short bibliography. Bound in a red and cream paper with an intricate design, with cream linen spine with a leather title label. The book was composed in Dante types by Golgonooza Letter Foundry and printed on Arches Mouldmade paper at the Bird & Bull Press. Bound by the Campbell-Logan Binder. In fine condition. Measures 6 x 9.25 inches. 103 pages. **\$190**



the landmark 1934 work by Carter and Pollard in which they outline the detailed and laborious process by which they determined that the illustrious bibliophile Thomas J. Wise had actually produced a large number of forgeries of the writings of many major Victorian writers. The sequel describes their continuing efforts over the next many years to expand their disclosure of Wise's forgeries. This examination revealed that another noted

Forman & Wise Forgeries

96. John Carter and Graham Pollard; Nicolas Barker and John Collins; Elizabeth Barrett and Robert Browning

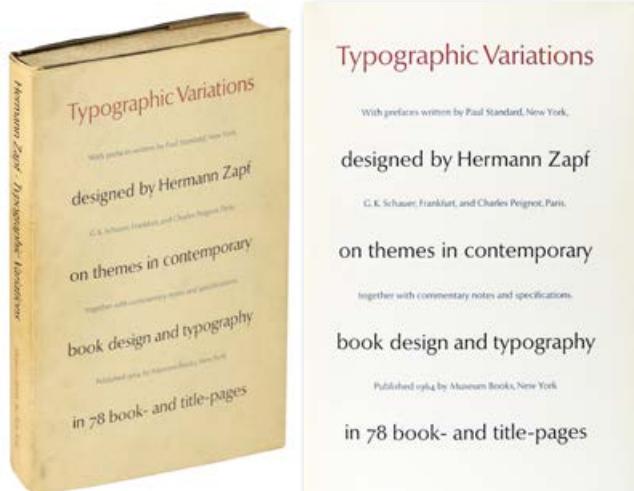
AN ENQUIRY INTO THE NATURE OF CERTAIN NINETEENTH CENTURY PAMPHLETS, A SEQUEL TO AN ENQUIRY: THE FORGERIES OF BUXTON FORMAN & WISE, & TWO POEMS 3 VOLUMES
London and Berkeley: Scolar Press, [1983].

Volume I of this set reproduces

bookman, H. Buxton Forman, was also involved in producing the fraudulent works. Both volumes are fascinating and elegantly written. Volumes I and II are bound in full black morocco with gilt titles to spines. the 3rd volume is a portfolio that holds two pamphlets and is bound in quarter black morocco with grey paper boards and gilt title to spine. All volumes are housed in a black cloth slipcase. The two pamphlets are an original copy of "Two Poems" by Elizabeth Barrett and Robert Browning (Chapman & Hall, 1854) and "A Note on Two Poems" by Nicolas Barker (Scolar Press, 1983). The "Note on Two Poems" is printed in an edition limited to 80 copies, of which this is number 64. "An Inquiry into the Nature..." is the second edition while the other volume is the first edition. Fine. Volume I: 400 pages plus 31 pages of corrections and notes: Volume II: 394 pages. "Two Poems" is 15 pages and "A Note on Two Poems" is 27 pages. **\$900**



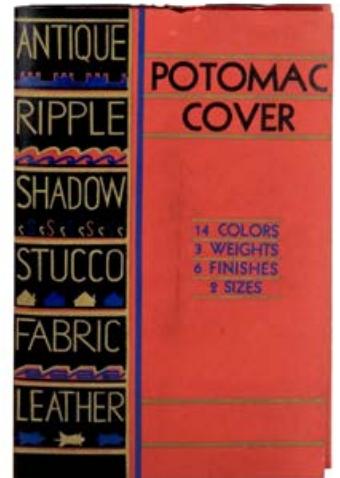
known for their fine papers, producing them in their mill in Washington DC. Their 1924 publication, *Designs & Typography for Cover Paper*, features samples created by esteemed designers, demonstrating how the company's paper could be used for advertising, taking into consideration color, size, paper weight and other features, such as deckling. This paper sample book demonstrates their quality and many of the papers they produced. This booklet was issued by the Karl C. Franklin Company to advertise available papers to their customers. The Franklin Company became the Franklin-Cowan Paper Company in the 1930s and is still in business today. The papers include antique heavyweight, antique and ripple, 65 pound antique, and special finishes. Each paper type came in a variety of colors. The folding sample booklet measures 9 x 18 inches and is folded twice to create three sections to show the paper types. The red outer wrappers are decorated with an art deco design and contain the relevant printed information. A near fine copy. **\$185**



production details. Bound in half-vellum with grey board covers. With a brown paper dust jacket with titling to spine and front cover. Printed in color throughout on Hahnemuhle handmade paper at the house printing-office of the D. Stempel AG type foundry in Frankfurt am Main. In very good or better condition save for speckles left by dust along the top edge of the pages. Prospectus inserted. Measures 8.25 x 12 inches. **\$350**

97. POTOMAC COVER

Buffalo and Rochester, NY: The Karl C. Franklin Paper Co., n.d. A scarce piece of paper ephemera that is likely from the 1920s. This booklet advertises papers made by the District of Columbia Manufacturing Company for the Karl C. Franklin Paper Company. Both The Karl C. Franklin Company in New York and the District of Columbia Paper Manufacturing Company were active dating from the early twentieth century. The DC company was well



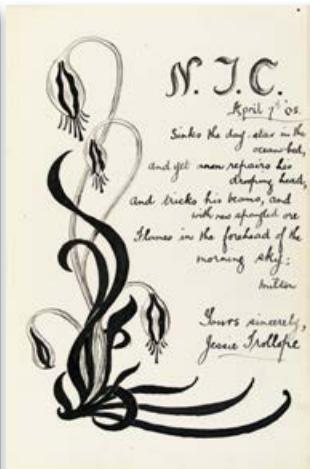
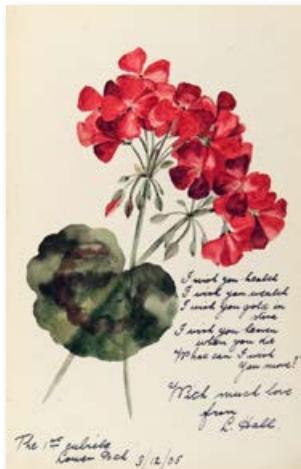
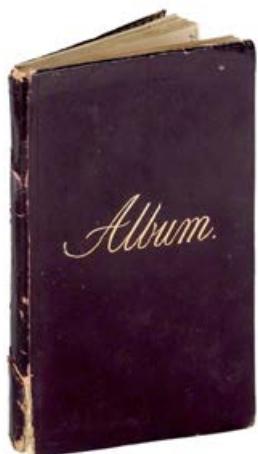
98. Zapf, Hermann; prefaces by Paul Standard, G.K. Schauer, and Charles Peignot

TYPOGRAPHIC VARIATIONS

New York: Museum Books, 1964. Number 49 of 500 copies of the American edition signed and numbered by Hermann Zapf. Zapf (1918-2015) was a German typographer, book designer, and calligrapher who is considered one of the most influential figures in these fields. This work showcases Zapf's designs of 78 title and text pages of both projected designs and published books. "Each shows what can happen when by good fortune an impassioned reader happens also to be a supreme typographer - a conjunction of talents still, alas! uncommon in our book-manufacturing world" [Prospectus]. At the end of the volume is a four-page analytical table of contents citing each item's

production details. Bound in half-vellum with grey board covers. With a brown paper dust jacket with titling to spine and front cover. Printed in color throughout on Hahnemuhle handmade paper at the house printing-office of the D. Stempel AG type foundry in Frankfurt am Main. In very good or better condition save for speckles left by dust along the top edge of the pages. Prospectus inserted. Measures 8.25 x 12 inches. **\$350**

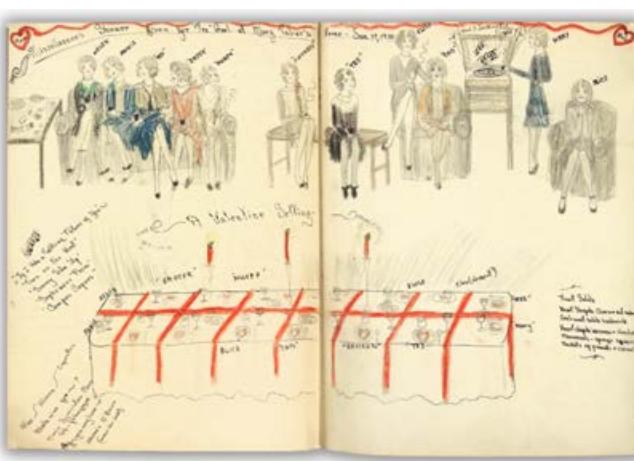
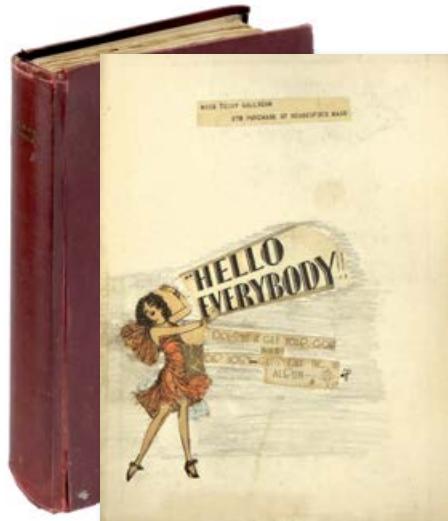
ORIGINAL SCRAPBOOKS / ALBUMS



are the 32 illustrations interspersed throughout. There are 12 watercolors, 13 pen and ink drawings, and 6 pencil sketches. They include men and women, flowers, animals, and scenery. The quality of the illustrations varies from basic and naive through competent to a few that are quite accomplished. Bound in brown leather with the word Album in gilt to front cover. Bumping and chipping, with the backstrip still attached but in fairly poor shape. All edges gilt. A few pages have come loose but the book is otherwise a lovely keepsake of the time. Measures 5 x 8 inches.
[44 pages] **\$250**

99. TURN OF THE CENTURY AUTOGRAPH BOOK

[Ipswich, England] 1905-06. A unique and charming autograph book of a young college woman, filled with handwritten drawings, quotes from various writers and good wishes from friends and acquaintances at the college. The initials N.T.C. are on many of the pages. It is unclear whether these are the initials of the album's owner or a reference to the school they all attended. References to Ipswich and Burton on Trent place the book as English. The most delightful features of the autograph book

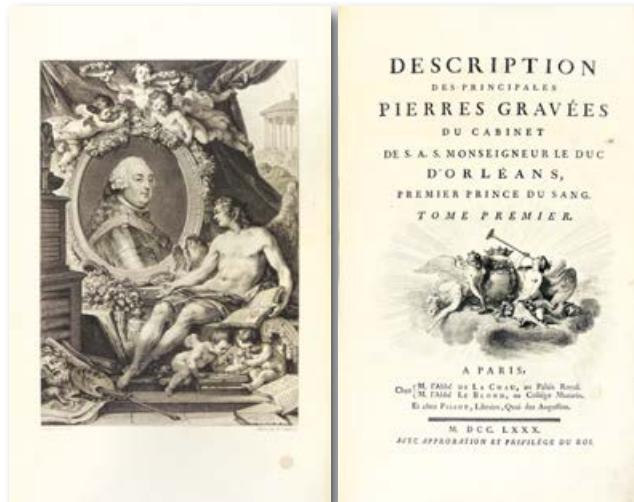
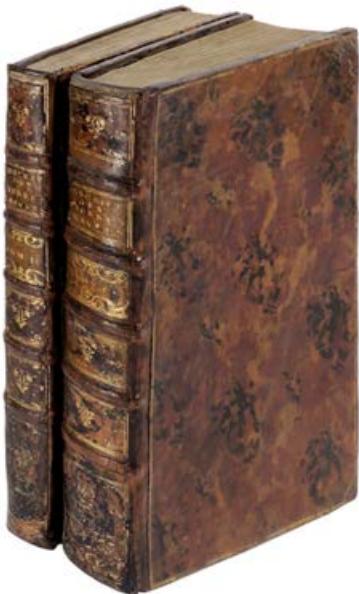


Scrapbook from Teenage Girl in 1920s

100. [Galligan, Theresa] (Teddy)

ORIGINAL SCRAPBOOK OF A HIGH SCHOOL STUDENT IN NEW BEDFORD, MA

New Bedford, MA, 1928-1930. A winsome and unique full scrapbook assembled and kept by Teddy Galligan, a high school student in New Bedford, of her life and experiences while in school. She kept everything from programs for cultural events, holiday cards, postcards, newspaper clippings, and much more. She was also a talented amateur artist and her drawings of flappers and their young men appear on several pages. There are also a few ephemeral items such as ribbons and a small pouch. She provided detailed information about the engagement and shower for the first in her circle to be engaged, including a two page hand drawn depiction of the shower attendees, the table decorations, and the menu. A few tears here and there, occasional offsetting, and perhaps an item removed from a few pages. Several pages have been removed, likely by the creator - because as we all remember, boyfriends come and go as do friendships. This is a fun and engaging account of high school life in the late 1920s. Very good condition. **\$350**



magnificent collection of pierre gravées - "engraved stones or gems" - that was acquired over the years. This was the collection of Louis Philippe (1725-1785) that was inherited by his son Louis Philippe II (1747-1798),

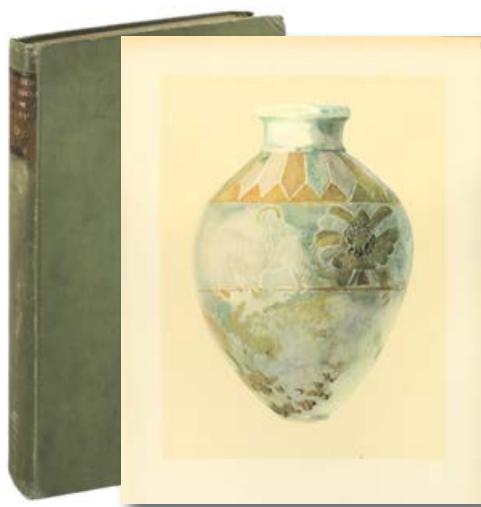
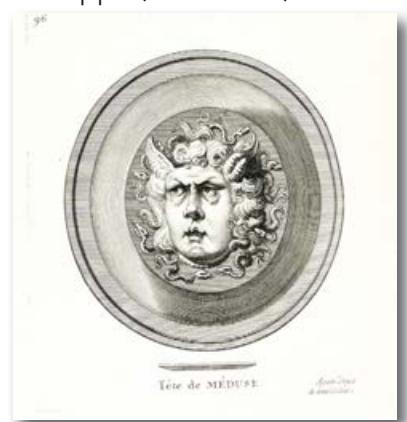
The son had the collection for two years but it was sold to Catherine, Empress of Russia in 1787. The volumes include descriptions of every stone along with beautiful and intricate engravings of each. Most of the subjects are the Greek and Roman divinities. There are a number of vignettes and cul de lampes throughout the text. There is also an engraving of the Duc designed by the artist Charles-Nicolas Cochin. The two folio volumes are bound in brown speckled calf skin, with gilt rulings to edges of covers, and gilt titling and ornaments to spine compartments. Leather is scuffed and mottled, and gilt has faded in places, with a skillfully rebacked spine on both volumes. Marbled paper endpapers. All edges gilt. Interior pages are in very good to near fine condition. Volume I, published in 1780, is 303 pages; Volume II, published in 1784, is 215 pages. Small folios measuring 8 x 12.5 inches. **\$2,500**

Engraved Stone Collection of Louis Philippe II, Duke of Orléans

101. DESCRIPTION DES PRINCIPALES PIERRES GRAVÉES DU CABINET DE S.A.S. MONSEIGNEUR LE DUC D' ORLÉANS, PREMIER PRINCE DU SANG TWO VOLUMES

Paris: Abbé de la Chau and Abbé Le Blond, 1780 and 1784. These two sumptuous French volumes describe the Duc of Orléans's

Paris: Abbé de la Chau and Abbé Le Blond, 1780 and 1784. These two sumptuous French volumes describe the Duc of Orléans's



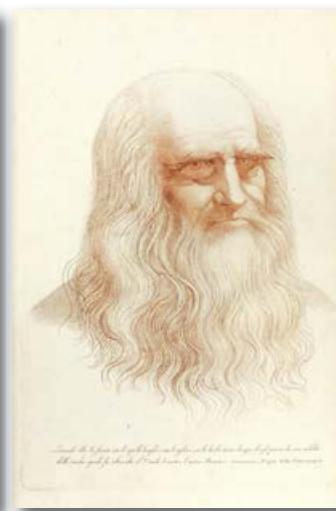
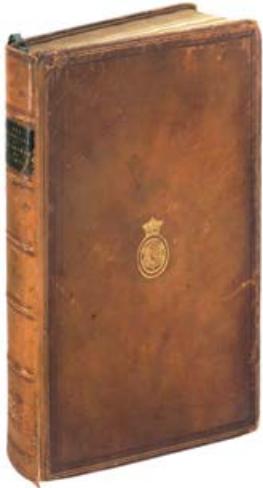
we were excavating Ashur the wish became stronger, with every new find of this coloured Assyrian art, one day to convey the discoveries to posterity complete and as unaltered as possible. Photography alone did not suffice for this; as far as possible every piece was copied in water-colours immediately after being found, and later we took the trouble to take colour photographs with Lumière plates" (page 77). A folio bound in olive green buckram boards with gilt and leather title label to spine. Bumping to corners, wear to spine ends, wear to edges, minor soiling to boards, and rubbing to spine. Chipping to leather spine label. Bookplate to front pastedown. Evidence of removed library sticker to foot of spine and evidence of removed library marking to rear free endpaper. Clean, bright interior aside from occasional light finger smudges to margins and minor browning to margins of plates. Tissue guards are present; however, some have creases and tears. 78 pages of text plus plates to rear. **\$395**

102. Andrae, Walter (editor)

COLOURED CERAMICS FROM ASHUR AND EARLIER ANCIENT ASSYRIAN WALL-PAINTINGS FROM PHOTOGRAPHS AND WATER-COLOURS BY MEMBERS OF THE ASHUR EXPEDITION ORGANISED BY THE DEUTSCHE ORIENT- GESELLSCHAFT

London: Kegan Paul, Trench, Trubner & Co., Ltd, 1925. Includes 36 color plates and 48 text illustrations. "In these days it is unnecessary to say how bold a German publisher must be, to give so many coloured plates, at a time when with us all economic ideas are upside down. I hope this boldness will be rewarded. When

London: Kegan Paul, Trench, Trubner & Co., Ltd, 1925. Includes 36 color plates and 48 text illustrations. "In these days it is unnecessary to say how bold a German publisher must be, to give so many coloured plates, at a time when with us all economic ideas are upside down. I hope this boldness will be rewarded. When

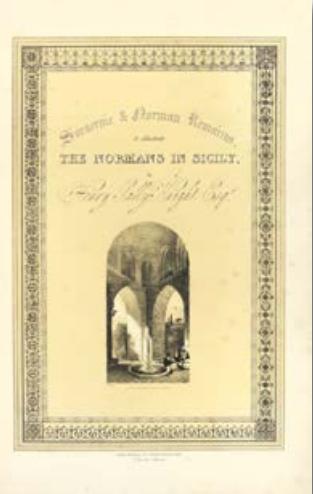
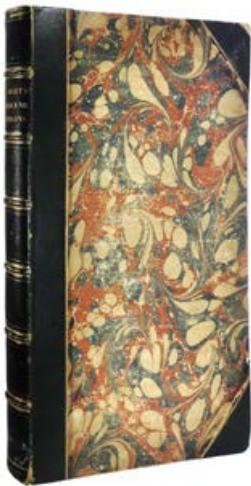


Leonardos, and his last work was a series of drawings in monochrome representing incidents in the life of that great master. He left unfinished a large cartoon in black chalk of the Dead Christ in the bosom of Mary, with John and the Magdalene. In 1810 he published this monumental work titled *Del Cenacolo* [the Last Supper] *di Leonardo da Vinci*, which had the merit of greatly interesting Goethe, who shared Bossi's urgent dream of saving Leonardo's fresco [Wikipedia].

This volume comprises four books dealing with different aspects of Da Vinci's life and art. Large folio bound in full brown leather with gilt ornament to front cover, raised spine bands and gilt titling to black leather spine label. Leather is scraped, rubbed, soiled and bumped, and spine has been rebacked. Evidence of library call number at bottom of spine and glue remnants on rear pastedown where signout card removed. All edges gilt. Text pages are generally clean and bright with some age toning to margins and occasional light foxing. With engraved frontispiece of Da Vinci's only self portrait and five additional plates, with the sixth one unfortunately missing. In Italian. 263 pages. **\$1,000**

103. Bossi, Giuseppe DEL CENACOLO DI LEONARD DA VINCI

Milan: Dalla Stamperia Reale, 1810. Giuseppe Bossi (1777 – 1815) was an Italian painter, arts administrator and writer on art. He ranks among the foremost figures of Neoclassical culture in Lombardy, along with Ugo Foscolo, Giuseppe Parini, Andrea Appiani or Manzoni. Bossi devoted a large part of his life to the study of the works of Leonardo, whose drawing manner he imitated accurately enough for his productions to have passed as

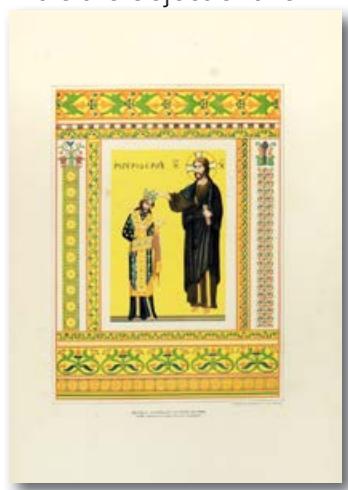


104. Knight, Henry Gally SARACENIC AND NORMAL REMAINS TO ILLUSTRATE THE NORMANS IN SICILY

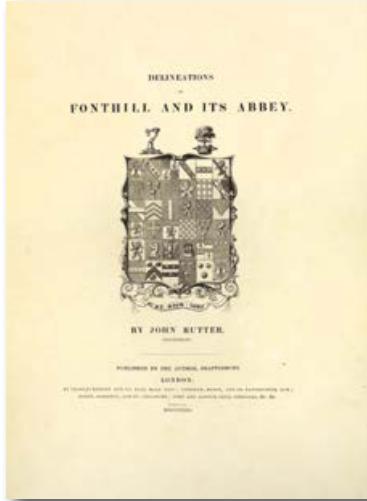
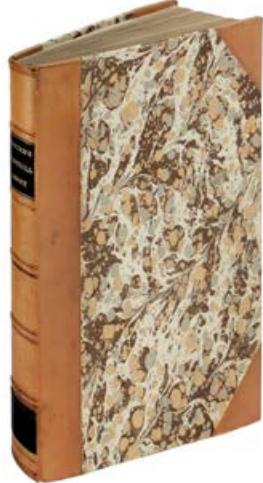
London: John Murray, (1840). First edition of this impressively beautiful folio of thirty plates illustrating the author's theories about Norman architecture in Sicily. Henry Gally Knight (1786-1846) was a Member of Parliament, traveler, and writer. After early unsuccessful attempts to write poetry, he studied and wrote about architecture. He made tours of Sicily and Normandy to study the architecture of those regions. Knight wrote in his preface: "It is the object of this Work to afford a view of the Architecture of the Normans in Sicily, of the singular difference of the style which they employed in Sicily from that which they

employed in any other country, and to explain how that difference arose. The Drawings were taken from the buildings themselves by a professional architect and have, at least, the merit of exact fidelity." He believed that the Normans adopted the pointed arches of Sicily rather than building the round arches of France.

The stunning lithographic plates include illustrations of landscapes, buildings, details of exteriors and interiors and doors. Three of the plates are hand-colored. Bound in contemporary three quarter black leather with multi-colored marble boards. Leather is chipped, rubbed, and bumped. Gilt ruling and titling to spine. Marbled boards are scuffed and rubbed. Evidence of label having been removed from spine and glue



remains from signout card on rear free endpaper. Light spotting to interior pages generally not affecting images. The front pastedown provides some provenance information. Bookplate of Frances Mary Richardson Currer (1785-1861), A British heiress and important book collector in her time. She died at Eshton Hall There is a handwritten note affixed under her bookplate saying the book was bought by Sir John Horsfall at the sale of the Eshton Hall collection at Christie's London 1916. Given by Sir John to Mr. FW Petty, Given by Mr. Petty to Geo Turner Conoley (?) in 1916. A very good copy. Measures 15 x 22 inches. Pages 1-6 with preface, list and description of plates. All plates present without original tissue guards. **\$2,200**



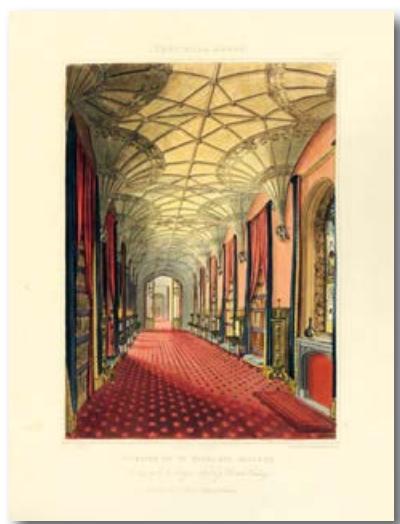
105. Rutter, John

AN ILLUSTRATED HISTORY AND DESCRIPTION OF FONTHILL ABBEY OR DELINEATIONS OF FONTHILL AND ITS ABBEY

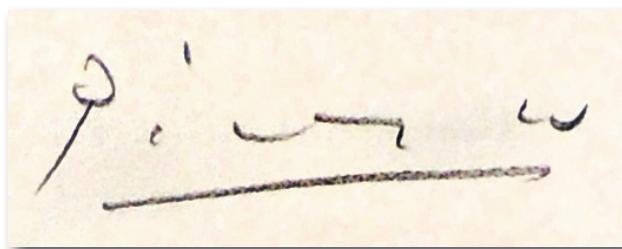
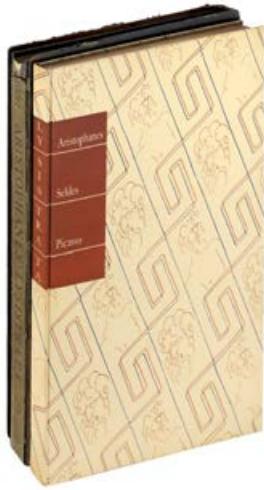
Shaftsbury and London: by the author / Charles Knight and Co., Longman, Hurst, and Co., et. al., 1823. Fonthill Abbey was an extravagant neo-gothic country home built on William Beckford's Fonthill Gifford estate in Wiltshire between 1796 and 1813. In 1771, the 10 year old Beckford inherited a vast sum of money from his father and once he reached his majority, began to pursue a lavish lifestyle. Following a scandal involving William Courtenay in 1784, Beckford fled into exile in Europe. Upon his return to Britain, Beckford hired the renowned architect James Wyatt to design his new home.

The house was arranged in a cruciform pattern with a large octagonal space in the center that supported an enormous cathedral-like tower. Following numerous delays and tower collapses, in 1813 Beckford declared the house complete. In paying for the venture, Beckford squandered vast sums of money and the haste with which the construction was finally completed meant that the building was incredibly unstable. In 1822, the house and estate was sold to the Scottish arms dealer James Farquhar and Beckford settled in Bath where he died in 1844. The central tower collapsed for a third time in 1825 and badly damaged part of the building. Following this, the house was abandoned and eventually demolished.

This book, printed shortly after Farquhar's purchase of the estate describes the house as it was before the collapse. It is apparent from the text that the building was an impressive structure and contained several valuable works of art. [Royal Collection Trust]. In an attractive modern binding of three quarter tan leather over marbled paper covered boards with black and gilt title label to spine. Rubbing and a few small chips to leather on spine ends, edges, and corners. Bookplate of Lothar Strauss to front pastedown. Ex-library embossed stamp to title page, partially removed. Evidence of removed bookplate to rear free endpaper. Includes chapters on the interior of the abbey (with notes on paintings and furniture), exterior, a walk within the barrier, a walk without the barrier, and a ride through the domain; as well as three appendices covering: historical notices, memoranda on the origin and progress of the abbey, and genealogical tables of William Beckford, Esq. A list of subscribers is also included. Illustrated with 13 plates including color frontispiece, color half-title page, one additional color plate, folding map of Fonthill, and 10 uncolored plates as well as numerous wood cut vignettes. Creasing to bottom corners of several pages. Occasional small spots of soiling / smudge marks to margins and very light foxing, but clean and bright overall. Folio. 127 pages plus plates. **\$900**



Picasso's *Lysistrata* - Signed



106. Aristophanes

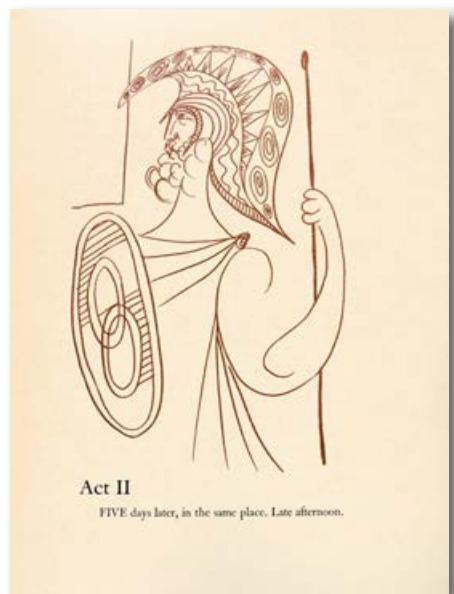
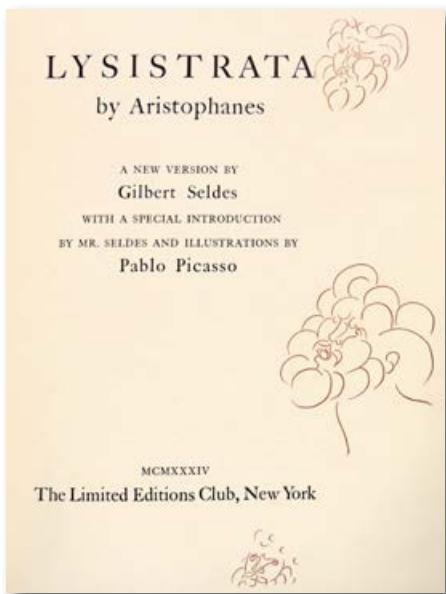
Illustrated by Pablo Picasso
Gilbert Seldes, translator

LYSISTRATA BY ARISTOPHANES: A NEW VERSION BY GILBERT SELDES WITH A SPECIAL INTRODUCTION BY MR. SELDES AND ILLUSTRATIONS BY PABLO PICASSO

New York: Limited Editions Club, 1934. Number 930 of 1500 copies signed by Pablo Picasso. This famed edition of Aristophanes's play *Lysistrata* is considered by many critics to be one of the very finest books published by Limited Editions Club. It is one of the most ribald works of antiquity, illustrated with Picasso's magnificent etchings and drawings. It is the only American publication with original etchings by Pablo Picasso and signed by him. Many scholars feel his etchings in this volume are among his most important in the classical style. This edition contains the translation of Gilbert Seldes who translated the text for a stage revival. Seldes was an American writer and cultural critic who served as the editor and drama critic of the seminal modernist magazine *The Dial*.

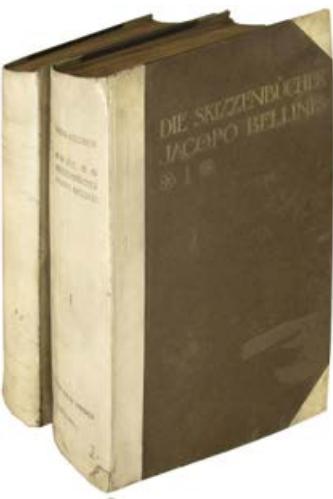
George Macy, the founder of Limited Editions Club, wrote of this edition, which he designed: "To illustrate *Lysistrata*, Picasso has given us six etched copperplates and forty pencil drawings. Each plate, each drawing, bears witness to his mastery of method and technique. His line is sure, confident; it cries out to the world that the man who drew it knows what he was about. And the line is pure, it is that sort of line of which even the Greeks used to say that this is 'pure Grecian line.' The etchings which Picasso did for the edition were printed by hand by Charles Furth of New York." [George Macy Imagery Blog].

Bound in heavy boards covered with a three color patterned paper of cream, red, and blue with a design made by LeRoy Appleton from the Picasso drawings. The binding is very good + with very slight edge wear. In a glassine cover that is split along spine and torn along edges. The interior text pages and original etchings are clean and bright in near fine condition. Housed in a blue cloth chemise slipcase that unfortunately is soiled, stained, and worn, with top and bottom edges of chemise missing. Title spine to slipcase is partly detached and soiled. Printed in Caslon types in black and sanguine on Rives paper. Prospectus laid in. Despite problems with slipcase and glassine wrapper the book itself is beautiful. Near Fine in Poor Slipcase. Quarto. 117 pages plus colophon. **\$8,000**



Act II

FIVE days later, in the same place. Late afternoon.



**107. Golubew, Dr. Victor, ed.
DIE SKIZZENBUCHER JACOPO BELLINIS**

Brussels: G. Van Oest, 1912. Folio. Bellini (c.1400-c.1470) was a key figure in the development of Renaissance painting in northern Italy. He also founded something of a dynasty, with his sons and son-in-law, Andrea Mantegna, all becoming famous painters in their own right. Most of Bellini's paintings have disappeared, and his two surviving sketchbooks, one at the Louvre and one at the British Museum, are how

he is best remembered. These two oversized folio volumes lavishly reproduce the masterful drawings from each sketch book along with a facing description of each. Volume I has 134 plates and Volume II has 100. Many are on double pages and fold out. Very good in the original half vellum with brown paper boards and gilt title to spine and front boards. As with most heavy books, the joints show some splitting but have been repaired and are holding tight. The vellum has some soiling and spotting, and there is minor scuffing to the paper boards. The interior is bound tightly and is very clean. Very Good. **\$550**



**108. Wilkins, William
ANTIQUITIES OF MAGNA GRAECIA**

London: Printed at the University Press in Cambridge by Richard Watts for Longman, Hurst, Orme and Rees, 1807. Scarce first edition of this influential work that was based upon studies undertaken by Wilkins during a four year tour of Greece, Italy and Asia Minor from 1801 to 1805. The book was greatly influential in the revival of the Greek Revival style in English architecture. A folio volume bound in later green buckram with tears along spine, bumping, rubbing, and soiling. The book shows moderate wear, with moderate foxing and age toning, particularly in the margins. A few of the plate images are also affected but for the most part the images themselves are clean. There are 73 engraved plates including one fold-out, eleven vignettes, and three in text maps. Twenty-one of the plates are sepia aquatints. Despite some condition issues this is still a very nice copy of this important book. **\$3,000**



LITERATURE, POETRY, & DRAMA

Presentation Copy in Unique Binding



109. Bottomley, Gordon

THE ACTS OF SAINT PETER: A CATHEDRAL FESTIVAL PLAY

London: Constable and Co Ltd, 1933. Author's Presentation Copy. First Edition. Inscription reads: "To the Revd H.M. MacLeod of Killearn, in remembrance of his sympathy and support during the dark hours of August 1st to 4th 1947 with the affectionate regards of Gordon Bottomley. Easter: 1948. Gordon Bottomley (1874-1948) was a notable figure known for his verse drama. He was greatly influenced by the Victorian romantics. In a beautiful dark red morocco binding by binder, E. Garrett with his stamped signature to the rear turn-in. Garrett was associated at the turn of the century with the

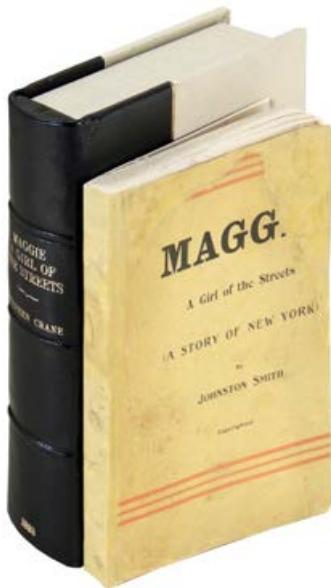


Municipal School of Art. Hand stamped gilt title and author to spine and front board with raised bands to spine. Gilt rules, gilt chalice, gilt flowers, and embossed leaves to boards. Printed endpapers and full edges gilt. The interior is clean overall with occasional spots of foxing, which are most prevalent on first and last few pages. Black and white photographic frontispiece. 85 pages. **\$1,500**

THE ACTS OF SAINT PETER

*To The Revd. H. M. MacLeod of Killearn,
in remembrance of his sympathy and support
during the dark hours of August 1st to 4th.
with the affectionate regard of
Gordon Bottomley.
Easter: 1948*

Ridiculously Scarce Self-Published Copy of Crane's First Novel



110. [Crane, Stephen] Smith, Johnston

MAGGIE. A GIRL OF THE STREETS (A STORY OF NEW YORK)

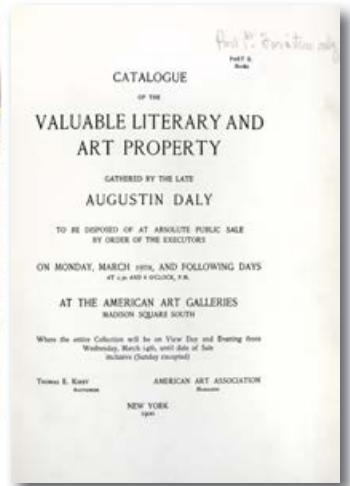
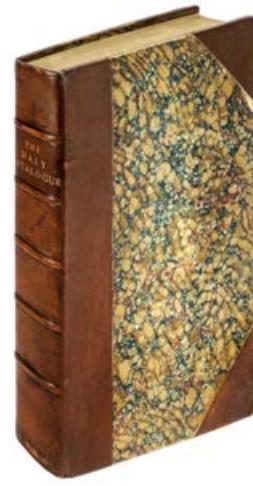
(New York): [printed for author], (1893). FIRST EDITION, SCARCE. A Milestone in the history of American Literature. Crane's first novel. One of only about 35 known copies. Crane had 1,100 copies printed but only two were sold through Bretano's. Bound in paper wrappers, which have been expertly restored. The original front wrapper has been backed and the missing areas have been filled in. The spine and rear wrapper are modern, but have colored to match the original front wrapper. The edges of the first few pages are chipped and several corners are clipped. There are a few spots of foxing to the interior, but otherwise it remains very clean. Housed in a modern clamshell box with rounded leather spine titled in gilt. 163 pages. **\$8,000**

111. [Daly, Augustin]

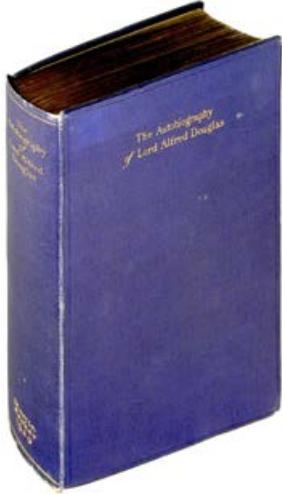
CATALOGUE OF THE VALUABLE LITERARY AND ART PROPERTY GATHERED BY THE LATE AUGUSTIN DALY TO BE DISPOSED OF AT ABSOLUTE PUBLIC SALE BY ORDER OF THE EXECUTORS. PART II. BOOKS

New York: American Art Association, 1900. Scarce. An American auction catalog for part of Augustin Daly's enormous collection of art and books. An auction in 1880 disposed of much of his collection but this auction still includes several thousand items. There were many autographs as well as manuscripts and books. Augustin Daly (1838 –1899) was one of the most influential men in American theatre during his lifetime. Drama critic, theatre manager, playwright, and adapter, he became the first recognized stage director in America. He was the drama critic for several New York papers from 1859, and he adapted or wrote a number of plays, *Under the Gaslight* (1867) being his first success. In 1869 he became the manager of the Fifth Avenue Theatre on 24th St. and in 1873 the Fifth Avenue Theatre on 28th. In 1879 he rebuilt and opened Daly's Theatre at Broadway and 30th Street in New York, and, in 1893, Daly's Theatre in London. Daly formed a permanent company in New York and opened Daly's Theatre in New York in 1879 and a second one in London in 1893. At Daly's Theatre he assembled a company of

players headed by well-known actress Ada Rehan. Some of the best actors of the time owed their training and early successes to him, including John Drew Jr., Maurice Barrymore, Maude Adams, Mrs. Gilbert, Tyrone Power, and Isadora Duncan. Bound in three quarter brown morocco over marbled paper covered boards. Gilt title and raised bands to spine. Top edge gilt with marbled endpapers. Minor wear to edges of boards and corners. Rubbing to boards. Bookplate of Franklin Johnston to front endpaper. Frontispiece portrait of Daly. Pencil annotation on free endpaper says that this was the copy of Douglas Taylor. In very good condition. Measures 8 x 10.5 inches. 381 pages plus 23 page listing of prices realized. **\$200**



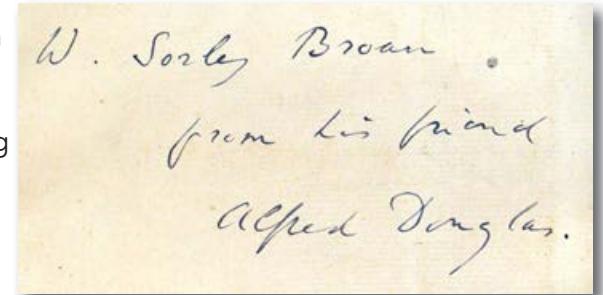
Dedication Copy from Lord Alfred Douglas



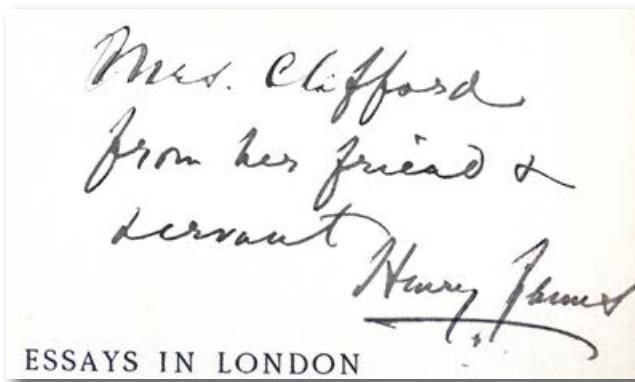
112. Douglas, Lord Alfred

THE AUTOBIOGRAPHY OF LORD ALFRED DOUGLAS

London: Martin Secker, 1929. First Edition. DEDICATION COPY, inscribed "W. Sorley Brown from his friend Alfred Douglas." The printed dedication page reads "To William Sorley Brown," whose ownership stamp is present on the front pastedown. An ardent admirer and long-time friend of Douglas, Brown published a brief work titled *The Genius of Lord Alfred Douglas* in 1913 with the intention of highlighting Douglas's poetical prowess at a time when most people knew him only for his scandalous affair with Oscar Wilde. Editor and owner of *The Border Standard*, Brown was known primarily for being a journalist. He is mentioned on page 268 and 292-3 of this book. Near fine condition in the original blue cloth with gilt title to spine and front board. This book has been expertly recased using the original cloth. Light rubbing to spine ends, hinges, and corners. Browning to a few pages where a bookmark was once laid in and light rubbing to pastedowns; otherwise, the interior is clean. Includes frontispiece photograph of Douglas. Very good condition. 340 pages plus index. **\$1,500**



Presentation Copy from Henry James

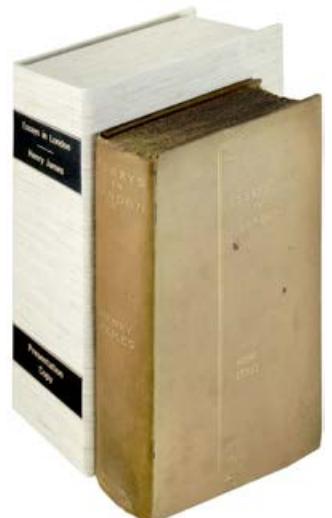


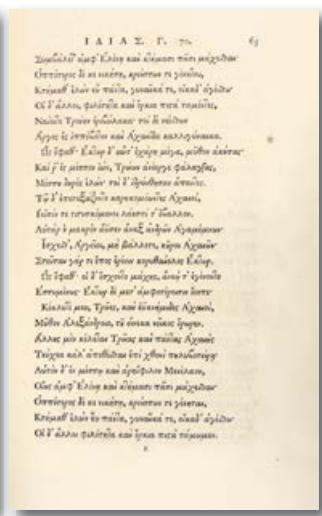
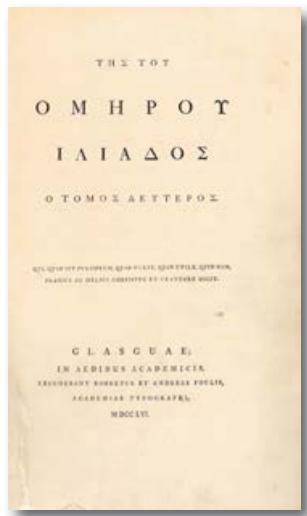
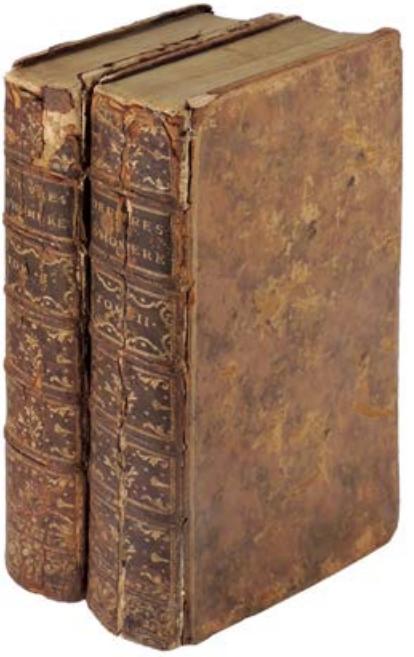
113. James, Henry

ESSAYS IN LONDON AND ELSEWHERE

London: James R. Osgood, McIlvaine & Co., 1893. First edition. An excellent association copy of one of James's major books of essays. It is his presentation copy to Lucy Clifford, "Mrs. Clifford from her friend & servant Henry James." Henry James (1843-1916) was one of the most important writers in American letters as well as one of its most productive and influential. Lucy Clifford (1846-1921) was a British novelist and dramatist

with a wide circle of literary friends, most notably Henry James. From their letters it is clear that she held a special place in his affections and was one of his closest friends and confidantes. (See "Bravest of women, finest of friends": *Henry James's Letters to Lucy Clifford*, ed. Marysa Demoor and Monty Chisholm, 1999). The essays include pieces on James Russell Lowell, Fanny Kemble, Gustave Flaubert, Henrik Ibsen, and Mrs. Humphrey Ward. Bound in original beige cloth with gilt author and title to spine and front cover, and an Art Nouveau style decoration on front. Light rubbing, bumping, and three ink stains on front cover. Interior pages show slight aging to margins but are otherwise clean. A nice copy in very good condition. Housed in a cream cloth covered clamshell box with black and gilt title label to spine. 320 pages. **\$5,500**





Foulis Press Edition of *Iliad & Odyssey*

114. Homer

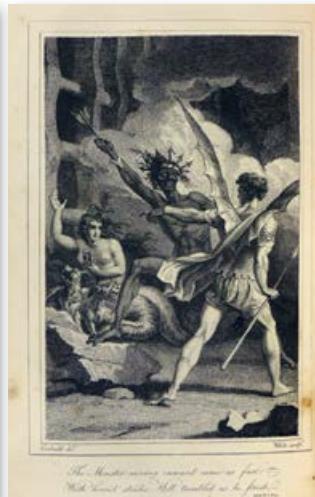
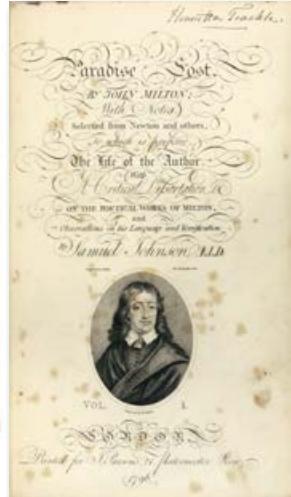
ILIADE AND ODYSSEY [IN GREEK] FOUR VOLUMES BOUND AS TWO

Glasguae [Glasgow]: Robert and Andrew Foulis, 1756-1758. This edition of Homer's *Iliad* and *Odyssey* was published in Greek by the Foulis Press, founded by Robert and Andrew Foulis, and is widely considered to

be its most famous production. Robert Foulis was born the son of a maltman. He was apprenticed to a barber, but was encouraged to become a publisher by Francis Hutcheson who was impressed by his ability. After spending 1738 and 1739 in England and France in company with his brother, Andrew, Robert

set up a publishing business in 1741 in Glasgow, and in 1742 acquired his own press. He bought type from the renowned type-maker and punch-cutter Alexander Wilson. In 1743 he was appointed printer to the Glasgow University. As printers and publishers, the Foulis brothers were famous for their magnificent editions of the classics, such as their splendid folio editions of the *Iliad* and *Odyssey* (1756-58). Though relatively small, the Foulis Press turned out almost 600 editions in the years between 1742 and 1776. Using quality paper and fine typefaces made locally by Alexander Wilson, Robert, and his brother Andrew, who had joined the firm towards the end of 1746, quickly established a Europe-wide reputation as "the Elzevirs of Britain" for their well designed and immaculately executed editions of ancient classical texts.

In one of the rare studies devoted to the brothers and their press, it is claimed that [Hellenist] Johann Winckelmann never travelled without Homer, "his companion at every instant of his life," according to the *Life of Winckelmann*, and that "the edition he had with him on his last journey (in the course of which he died) was that of Foulis, 'very elegantly printed at Glasgow in 1756-58'" [Wikipedia and The Victorian Web]. The two folio volumes are bound in contemporary mottled brown leather. The bindings are quite scuffed, bumped, and rubbed. The spine of Volume I has a large chip at the top and cracking to the joint. The spine of Volume II has a crack from top to bottom and cracked joint. Both volumes have weak hinges. Interior pages have light browning and spotting throughout, particularly in Volume I. Despite this, the beauty of the typography is still quite evident. Splitting to some gutters from books being opened flat. Still a desirable copy of this famous production. *The Iliad*: Volume I: 312 pages; Volume II: 336 pages. *The Odyssey*: Volume I: 297 pages; Volume II: 336 pages. **\$1,200**



115. Milton, John; Newton et. al. (Notes)

Samuel Johnson (Critical Dissertation) PARADISE LOST WITH NOTES. 2 VOLUMES

London: J. Parsons, 1796. Ownership marking from Henrietta Teackle to top of title page of first volume. The name H. Chauncey is written in pencil on rear free endpaper. Bound in modern brown cloth with paper title labels to spine panels. Intermittent foxing and browning to interior. Includes a full page illustration for each of the twelve books. Also includes a list of subscribers, "The Life of John Milton" and "Dissertation on the Poetical

Works of Milton with Observations on His Language and Versification" by Samuel Johnson. An attractively printed edition. 229 pages in Volume I. 226 pages plus Index in Volume II. Very Good. **\$150**

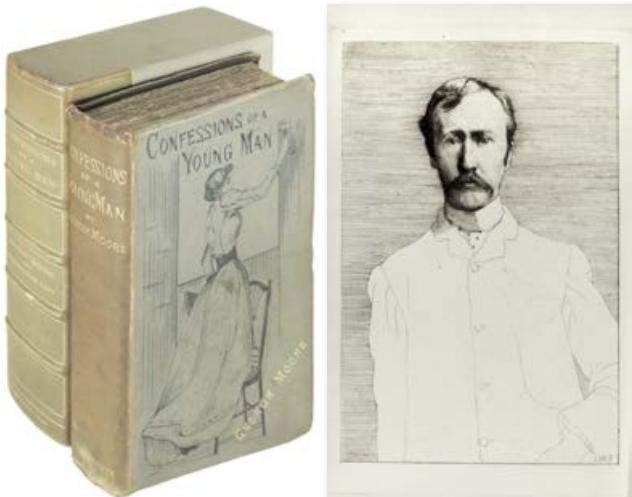
Presentation Copy to Author's Brother

116. Moore, George; William Strang, frontispiece

CONFESIONS OF A YOUNG MAN

London: Swan Sonnenschein, Lowrey, & Co., 1888. First Edition. Author's presentation copy inscribed to his brother, "To Maurice Moore from George Moore." While Moore presentation copies are not hard to find, significant ones inscribed at the time of publication rarely appear on the market. Tipped in at back is an autograph letter from Moore to editor and writer C. Lewis Hind. George Moore (1852-1933) was an Irish novelist, poet, critic, and dramatist who is often regarded as the first great modern Irish novelist. His younger brother Maurice (1854-1938) was also an author as well as a soldier and politician. He was a founding member of the Irish Free State. Maurice was the dedicatee

of *Esther Waters* in 1894. Despite this, relations between the two brothers were troubled through most of their lives. The one page autograph letter to Hinds, dated June 18, 1900 is in regard to the possible reprinting of *Esther Waters*. He thanks Hind for his kind mention of the book and says that he read two "excellent



*To Maurice Moore
From George Moore*

articles in your paper." Bound in original cloth with pictorial illustration of a young woman on the cover. Spine somewhat darkened as usual, corners of book and spine bumped but still nice. Hinges tender but otherwise in very good condition. Tipped in is an advertisement for Moore's *Parnell and His Island*. Housed in a grey cloth chemise and quarter leather slipcase in very good condition. 357 pages. **\$2,000**



(1845-1915) was renowned as an illustrator, artist, decorator, and designer during his career. This was Crane's most elaborate and extensive commission as a book illustrator. It was inspired by the revival of the private press, particularly the Kelmscott Press, as well as by the transition from Art Nouveau to Arts and Crafts, and by the importance of the illustrator in book production.

Bound in white cloth with gilt spine lettering plus a large Art Nouveau design in gilt stamped to the front boards. This was originally issued in 19 parts, and all of their original salmon colored pictorial front wrappers are bound in. There are 88 mostly full page (one double page) black on white and white on black illustrations and 132 head or tail pieces, all from woodcut designs by Crane. The boards show very light wear and spines are slightly darker than covers. The texts are very tight throughout with front hinge to volume I somewhat cracked. Pages with some light aging to the margins and just a few have a light speckle. All volumes are in very good or better condition. 1546 pages. **\$2,200**

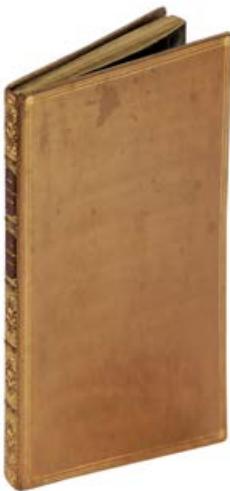
117. Spenser, Edmund. Thomas J. Wise, editor

Illustrated by Walter Crane

THE FAERIE QUEENE. A POEM IN SIX BOOKS WITH THE FRAGMENT MUTABILITIE. 6 VOLUMES

London: Printed at the Chiswick Press for George Allen, 1897. One of 1000 sets on paper (there were an additional 28 on vellum). A magnificent edition of *The Faerie Queene* with Crane's glorious illustrations. Walter Crane





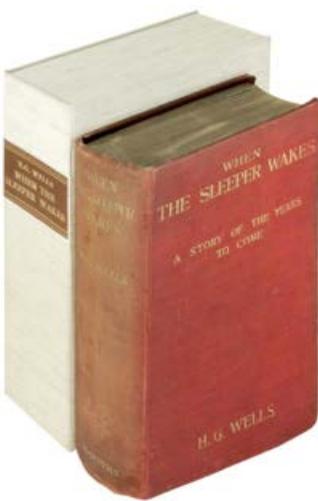
118. [Vanburgh, John]

THE PROVOK'D WIFE: A COMEDY AS IT IS ACTED AT THE NEW THEATRE IN LITTLE LINCOLNS-IN-FIELDS. BY THE AUTHOR OF A NEW COMEDY CALL'D THE RELAPSE, OR VIRTUE IN DANGER

London: J.O. for R. Wellington and Sam. Briscoe, 1697. A unique copy of a first edition Restoration comedy from the personal library of actor and theater manager John Philip Kemble. The volume is initialed, collated, and pronounced perfect on the title page in ink by Kemble along with the date. John Philip Kemble (1757 - 1823) was an important English actor who also achieved fame as the manager of the Drury Lane and Covent Garden theaters. He was also known for assembling a theatrical library that was unrivaled. After he retired in 1819 he sold his collection of 4000 plays and forty volumes of playbills to Cavendish, the 6th Duke of Devonshire. The Devonshire collection is now part of the Huntington Library in San Marino, California. The remainder of Kemble's library was auctioned by Evans in Pall Mall over ten days beginning January 21, 1821 (from the Oxford Dictionary of National Biography).

John Vanbrugh (1664-1726) was an untrained but accomplished architect who designed Blenheim Palace and Castle Howard in conjunction with Nicholas Hawksmoor. He was a popular dramatist and some of his comedies such as *The Relapse* and *The Provok'd Wife* are still performed today.

For this copy each individual page has been meticulously mounted on a slightly larger sheet of contemporary white paper. It has been beautifully bound by Riviere and Son in full tan calf with gold tooling and lettering. The spines have five raised bands with gilt decorated compartments and there are two leather labels, one with the play's title and author, and the other stating "J.P. Kemble's Copy." With gilt dentelles, marbled endpapers, and all edges gilt, with a few splash marks on cover otherwise in near fine condition. The pages of the play are browned with occasional spots of foxing and soiling but text is completely legible. In very good condition. Measures 6.5 x 9 inches. 54 pages. **\$1,000**



When the Sleeper Wakes

By H.G. WELLS, Author
of "The Invisible Man"
"The War of the Worlds"
WITH ILLUSTRATIONS



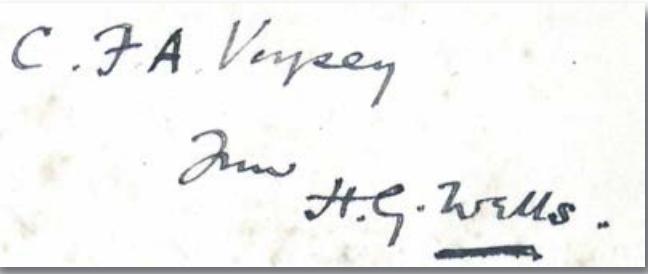
HARPER & BROTHERS PUBLISHERS
LONDON AND NEW YORK
1899

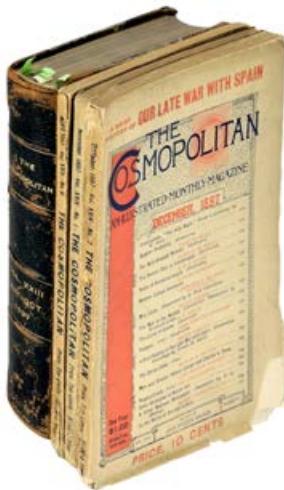
119. Wells, H.G.

WHEN THE SLEEPER WAKES

London and New York: Harper & Brothers, 1899. First Edition. An excellent Author's Presentation Copy, inscribed "C.F.A. Voysey from H.G. Wells." Herbert George Wells (1866-1946) was a prolific writer in many genres but is best remembered for his science fiction novels, of which this is one. This dystopian work was first published in 1899, but Wells revised it in 1910 and published it as *When the Sleeper Awakes*. He was dissatisfied with this first version, saying it was written when he was under time pressures. The recipient is Charles Voysey, an important English architect and designer who was influenced by the Arts & Crafts and Art Nouveau movements. In 1900

he was the architect for Spade House, which Wells built in 1900 and lived in for the succeeding decade. Laid in is a Raphael Tuck and Sons "real photograph" postcard of Wells that is contemporary with the book and signed in ink below the image. Such an early photograph of Wells is uncommon and signed ones are rare. It is very likely that Wells gave this one to Voysey. Bound in original red cloth with gilt title and author to spine and front cover. Spine is faded, bumping to corners. Hinges tender, endpapers smudged, light spotting to half title page not affecting the inscription. An accession number is written in ink on the free front endpaper and there is a blind stamp "W.H. Smith and Son London" below it. Bookplate of John Richard Sofio to front pastedown. Housed in handsome beige cloth box with leather title and author label to spine. Very good condition. 329 pages. **\$7,200**





First Appearance - War of the Worlds

120. [Wells, H.G.; Illustrated by Warwick Goble]

THE WAR OF THE WORLDS - IN THE COSMOPOLITAN, VOLUME XII: No. 6 (APRIL 1897); VOLUME XXIII: Nos. 1 - 6 (MAY - OCT 1897); VOLUME XXIV: Nos. 1 - 2 (NOV - DEC 1897)

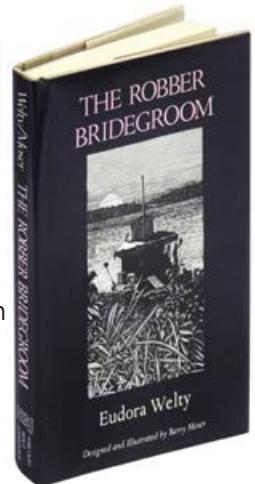
Irvington-on-the-Hudson, NY: Cosmopolitan Press, 1897-1898. Scarce. The complete first appearance of Wells's famous science fiction novel. It was its serial publication in 1897-1898 in *Cosmopolitan* magazine in the United States and in 1897 in Pearson's in England. The first hardcover book was published 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 October 1897 in Volume XXIII. The last two parts appeared in November and December 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 as well as additional pieces of literature by other authors. Included in this collection are three individual *Cosmopolitan* issues in the original paper wrappers as well as one bound complete volume of six issues. The three issues in original wrappers (Vol. XII: No. 6, Vol XXIV, Nos 1 and 2) are all in very good condition with chipping and wear to the edges of wrappers and spines. Browning to margins of wrappers, occasional spots of soiling and smudge marks to interiors, and occasional small closed tears to pages. The bulk of the issues are contained in a bound collection of six issues from Volume XIII (Nos 1 - 6). This volume is bound in three quarter dark brown leather over marbled paper covered boards. The leather is heavily worn and chipped with both hinges cracked. Rubbing and wear to boards. Occasional smudge marks to margins but clean and bright overall. All 22 chapters of *War of the Worlds* are included in this collection of issues. **\$700**

**121. Welty, Eudora
Illustrated by Barry Moser
THE ROBBER BRIDEGROOM**

Eudora Welty
Eudora Welty

Designed and Illustrated by Barry Moser
Barry Moser



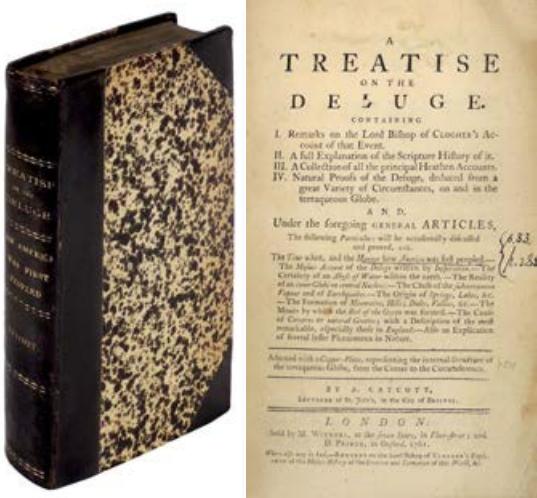
New York: Harcourt Brace Jovanovich, 1987. Signed by both Eudora Welty and Barry Moser on the title page. First edition thus of Welty's debut novel, published in 1942. Eudora Welty (1909-2001) is a famed author and photographer who wrote about the American south. This novel was inspired by a story by the brothers Grimm. Moser's evocative black and white illustrations capture the romantic nature of the story. Bound in cream paper covers with a tan linen spine with titling to both cover and spine. In a dark blue pictorial dust jacket with Moser illustrations on both covers. Book and jacket are in fine condition. Measures 6 x 9.5 inches. 134 pages. **\$250**

**122. Yeats, William Butler
LAST POEMS AND PLAYS**



New York: The Macmillan Company, 1940. This book "brings to work of William Butler Yeats to a full close, comprising over fifty poems written from 1936 to his death in 1939, and two plays, *The Death of Cuchulain* and *Purgatory*. This is a book both gay and thoughtful. Were Yeats still living, it would be welcomed as an exciting and vigorous contribution from a mind still in mid-career. As the product of his last years, it is amazing; both poems and plays are rich in individuality, in wit, and in romantic passion" (book jacket). Turquoise cloth boards with gilt title to spine and embossed illustration to front board. In matching turquoise jacket with dark blue title to spine and front panels. Minor wear and bumping to spine ends and corners of boards. Previous owner gift inscription in pen to front free endpaper. Browning to endpapers and penciled tick marks to a few lines of poetry, but clean and bright overall. Chipping to edges and spine ends of jacket, which is now protected in removable mylar cover. Minor sunning to spine of jacket. Very good condition. 126 pages. **\$200**

RELIGION



123. Catcott, A.[Alexander]

A TREATISE ON THE DELUGE. CONTAINING I. REMARKS ON THE LORD BISHOP OF CLOGHER'S ACCOUNT OF THAT EVENT. II. A FULL EXPLANATION OF THE SCRIPTURE HISTORY OF IT. III. A COLLECTION OF ALL THE PRINCIPAL HEATHEN ACCOUNTS. IV. NATURAL PROOFS OF THE DELUGE, DEDUCED FROM A GREAT VARIETY OF CIRCUMSTANCES, ON AND IN THE TERRAQUEOUS GLOBE

London: M. Withers and D. Prince in Oxford, 1761. First edition of this uncommon book. The title page continues with a much more detailed summary of the contents that include: the time when and manner of how America was first peopled, the certainty of an abyss of water on the earth, the origin of such natural phenomena as springs, lakes, mountains hills, caverns and grottos etc. There is a detailed table of contents as well. The Reverend Alexander Catcott (1725–1779) was an English geologist and theologian born in Bristol, who became the vicar of Temple Church, Bristol and the author of numerous works on science and theology. His views on the Bible as a scientific source were influenced by the ideas of John Hutchinson (1674–1737) and are expressed in this treatise.

Bound in three quarter black leather with gilt titling to spine and marbled paper boards. Chipping and bumping to spine and corner edges. Small bookseller ticket on front pastedown. Half title and title pages are browned but interior pages are clean. Label of the Philomathean Society Library of Pennsylvania on title page. Margin notations on title page and contents pages referring to text pages concerning how America was first peopled. With one copper plate representing the internal structure of the Terraqueous Globe, from the Center to the Circumference (p. 54). The plate and opposite page have brown spotting, mostly not affecting image. A very good copy. Octavo. 296 pages. **\$600**

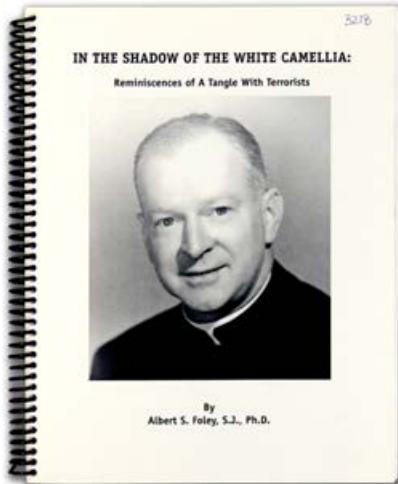
Father Foley vs. the Ku Klux Klan

124. Foley, Albert S. [Sidney, "Steve"]; Sr. Cor Mariae Foley (editor)

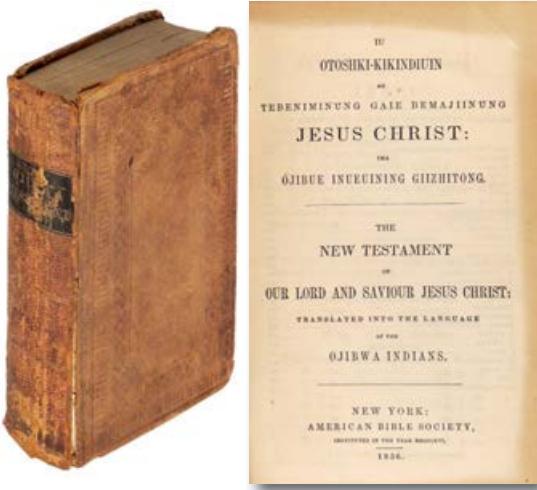
IN THE SHADOW OF THE WHITE CAMELLIA: REMINISCENCES OF A TANGLE WITH TERRORISTS (FAMILY VERSION. UNEDITED)

Mobile, AL, circa 1990. Uncommon. Published posthumously, this is the memoir of author Rev. Albert Sidney Foley (1912 - 1990), a Jesuit priest and professor of sociology who worked for racial integration in Alabama. He also tracked, researched, wrote articles about, and actively opposed the Ku Klux Klan. In addition to personal details about his early life, this memoir discusses encounters with the KKK who called themselves the Knights of the White Camellia in Alabama after they were officially disbanded in 1875. Foley also examines his early racist Southern views and how he came to recognize them, ultimately overcome them, and fight for African American civil rights including stopping segregation in Alabama. In this memoir he recounts lynchings, bombings of African American homes, police brutality to African Americans (which he took it upon himself to personally investigate and document), rifts between himself and the Catholic Church relating to his activism, personal encounters with the KKK, book deals, tv appearances, and more. He wrote and published several books during his lifetime as he worked actively against the KKK.

Not a formally published book, this is spiral bound with clear acetate covers. According to a note from the editor, this memoir was pieced together from several autobiographical manuscripts by Foley which address different events in his life. All were discovered posthumously and combined here despite being somewhat disjointed. It includes several black and white photographic illustrations. A copy of Foley's family tree is taped inside of the front cover. Creasing to rear cover and last few pages of text. Previous owner marking in pen to front pictorial cover. Very good condition. 196 pages. **\$350**



New Testament in Ojibwa (Native American)



125. Iu OTOSHI-KIKINDIUN AU TEBENIMINUNG GAIE BEMAJIINUNG JESUS CHRIST: IMA OJIBUE INUEUINING GIIZHITONG. THE NEW TESTAMENT OF OUR LORD AND SAVIOUR JESUS CHRIST: TRANSLATED INTO THE LANGUAGE OF THE OJIBWA INDIANS

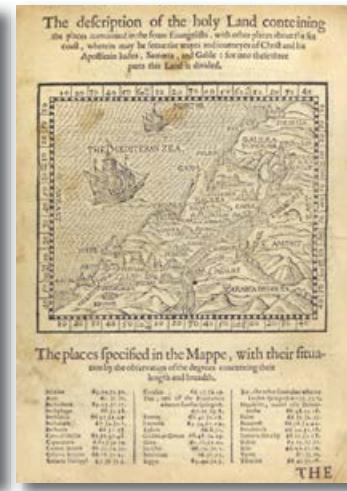
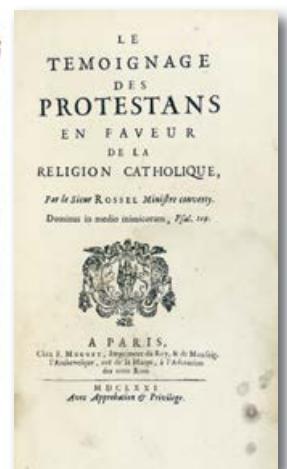
New York: American Bible Society, 1856. Second edition of this scarce book. Except for a one-page index and two-page key to the orthography the text is entirely in the Native American Ojibwa language. Bound in contemporary brown leather with blind design to covers and black title label on spine. Binding is worn, bumped, and rubbed. Crack to spine label. Front cover is somewhat loose but still holding. Text block is tight. Interior pages are generally clean, with browning to edges of first and last few pages and very light browning

to many pages that does not affect legibility. Slight rippling to pages from being tightly bound. Bookplate of George John Abdou, Jr. on front pastedown. A very good copy. About 4.5 x 7 inches. 717 pages. **\$800**

126. Rossel, [Théophile]

LE TEMOIGNAGE DES PROTESTANS EN FAVEUR DE LA RELIGION CATHOLIQUE

Paris: Chez F. Muguet, 1671. Quite scarce. In this work - The testimony of Protestants in favor of the Catholic religion by Rossel, deals in part with his own conversion. Théophile Rossel (1615-1683) was the pastor of the Reformed Church of Cognac in 1653 but converted in 1669 to Catholicism. The book is something of an apology for this conversion. Bound in contemporary leather that is bumped, scraped, and worn. Covers curl and lower front joint is split but holding. Stains to front pastedown and free front endpaper. Title page with stains and some spotting and staining to first several pages otherwise clean. Includes a table of chapters, in the first and second books (bound together, continuous pagination). Text pages include shoulder notes in French and Latin. Pencil notes about the book on the free front endpaper. Very good. Octavo. 468 pages. **\$350**



completed in 1560 as the first mechanically printed and mass produced bible, and there were over 150 editions until the last, probably in 1644. Some editions from 1576 included Laurence Tomson's revisions. Some editions from 1599, including this one, used a new "Junius" version of Revelation translated from the Latin by Franciscus Junius with his annotations. It was printed by the deputies of Christopher Baker, Printer to Queen Elizabeth I.

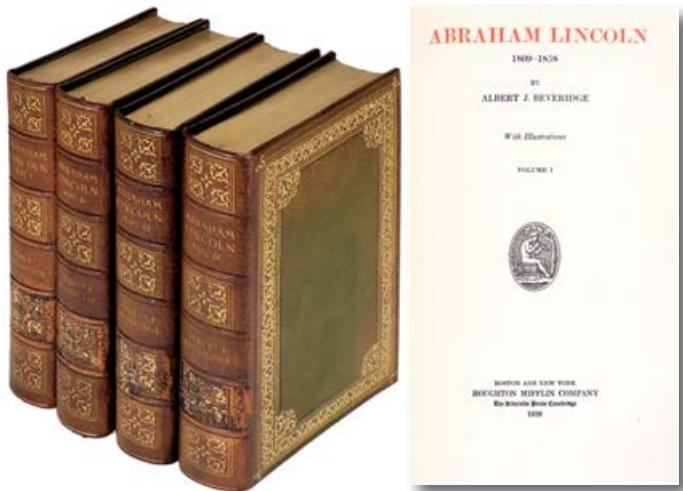
Bound in early brown leather with four spine compartments with gilt titling and decoration. Binding is scuffed, rubbed and corners are bumped. Leather rubbed along joints. Marbled endpapers. Interior pages are browned and have some foxing but text is still quite legible. Some chipping and small tears along margins. It appears that a few pages were trimmed to fit the binding but text is still complete. A scarce and desirable copy of this important version of the Bible. Not paginated. **\$1,000**

1599 Geneva Bible

127. Tomson, L(aurence) Translator THE NEW TESTAMENT OF OUR LORD JESUS CHRIST

London: Christopher Barker, 1599. This is the New Testament text from the noted 1599 version of the Geneva bible. This bible is one of the most historically significant translations of the bible into English - preceding the King James Bible by fifty-one years. The Geneva bible was the primary bible of 16th century Protestantism. It was first

AMERICAN HISTORY



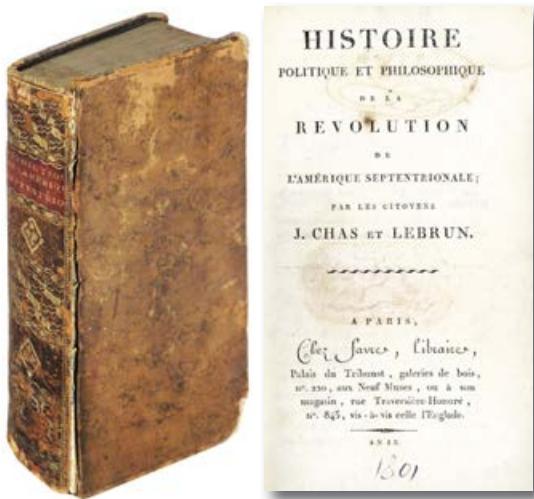
128. Beveridge, Albert J.

ABRAHAM LINCOLN 1809-1858 FOUR VOLUMES

Boston and New York: Houghton Mifflin Company, 1928. Number 4 of the 1000 copies of the Manuscript Edition, printed at the Riverside Press in Cambridge, MA. This is a compelling and detailed biography of Abraham Lincoln. The preface describes the rigorous and painstaking research conducted by the author for the book. Albert Jeremiah Beveridge (1862 – 1927) was an American historian and US senator from Indiana. He was an intellectual leader and a biographer of Chief Justice John Marshall as well as President Lincoln. As his political career was coming to a close in 1922, Beveridge dedicated his time to writing historical literature. His four-volume set *The Life of John Marshall*, published in 1916–

1919, won Beveridge a Pulitzer Prize for Biography or Autobiography. Beveridge spent most of his final years writing a four-volume biography of Abraham Lincoln, but it was unfinished at his death and posthumously published in 1928. It stripped away the myths and revealed a complex and imperfect politician [Wikipedia].

Beautifully bound in full leather with elaborate gilt tooling to covers and gilt titling and ornaments to spines. The spines have darkened and there are some remnants of a call number having been printed at the spine base. There are no other indications that this is ex-library. Some wear along bottom edges of covers. The volumes also have some fading along edges. Top edges gilt. Volume I has a light stain on front cover. Volume IV has small tears along fore-edges of pages 313-316 where book was poorly opened. The volumes have beautiful green and red leather doublures with gilt designs and rulings. The front doublures have a few light marks while the rear ones are near fine. The free endpapers facing the doublures are covered in grey silk. The back of the silk covered page in Volume I has small tears along gutter. Text pages are clean and bright. With 36 illustrations plus four color frontispieces with Washington DC scenes. Volume I has a page from Beveridge's original manuscript tipped in. A lovely set of this important biography in very good condition. Octavos. Volume I: xxvi, 297 pages; Volume II: 310 pages; Volume III: 361 pages; Volume IV: 381 pages including index. **\$1,000**



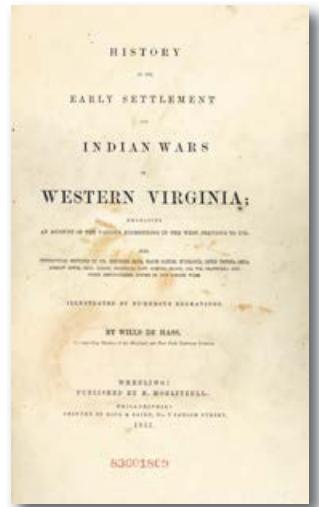
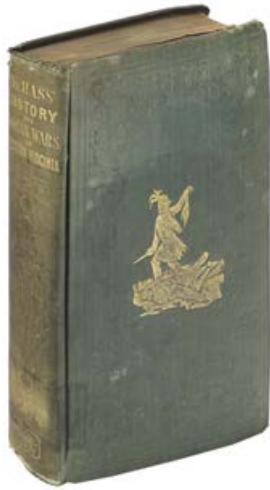
American Revolution from French Perspective

129. Chas, J.[Jean] and M. Lebrun

HISTOIRE POLITIQUE ET PHILOSOPHIQUE DE LA REVOLUTION DE L'AMÉRIQUE SEPTENTRIONALE

Paris: Chez Favre, [1801]. An early French history of the American Revolution, published just two years after the French Revolution ended by two French citizens and historians. The work inevitably compares the two revolutions. Interesting documents in the Founders Archive at the National Archives show that Jean Chas and Thomas Jefferson exchanged correspondence regarding the book. Chas wrote that he met Jefferson when he was the ambassador to France and showed Jefferson the manuscript for the book, and was now honored to send him a copy. Jefferson wrote back to thank him, saying "It is a happy circumstance for our country that its fortunes interest the eloquent writers of your country

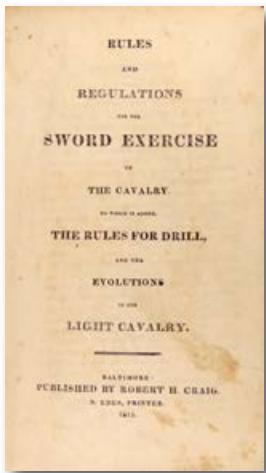
and through them find their way to the notice of the world. The scenes through which we have past were worthy of your pen, inasmuch as to they presented to mankind the first example in Modern times of a people asserting successfully the right of self government, and establishing that government among themselves by common consent." Chas and Lebrun dedicated the book to the then First Consul, Napoleon. Bound in contemporary full brown leather with gilt decoration to spine and red spine label. Leather is chipped, torn, abraded and rubbed. The joints have pulled away a bit to reveal the binding cords. Hinges also weak. Interior pages generally clean with ink spot to fore-edge, ownership signatures to half title and free front endpaper. Bookplate of William Sheffield, probably the U.S. Representative and Senator from Rhode Island in the mid to late 1800s. Binding good, contents in very good condition. Small octavo. 458 pages plus one page advertisement. **\$250**



130. De Hass, Wills

HISTORY OF THE EARLY SETTLEMENT AND INDIAN WARS OF WESTERN VIRGINIA; EMBRACING AN ACCOUNT OF THE VARIOUS EXPEDITIONS IN THE WEST, PREVIOUS TO 1795

Wheeling, WV: H. Hoblitzell, 1851. This interesting work was described in the Howes U.S.iana bibliography as a "Valuable compilation based on reliable sources" Howes D223. In addition to relating the history, the author also provides biographical sketches of those he terms "distinguished actors in our border wars" such as Col. Ebenezer Zane, General Andrew Lewis, General Daniel Brodhead, Captain Samuel Brady and more. Bound in original publisher's green cloth with gilt vignette of a Native American scalping a man. Debossed cloth designs, gilt titling to spine. Binding is bumped, rubbed, with a few light markings. Interior pages generally clean with brown spots occasionally to pages. With frontispiece illustration, three plates and one fold-out. With former owner bookplate to front pastedown, random black number and letters to free front endpaper, and ownership signature of John A Wharton, Liberty VA, 1852. A very good copy of this history. Octavo. 416 pages. **\$550**

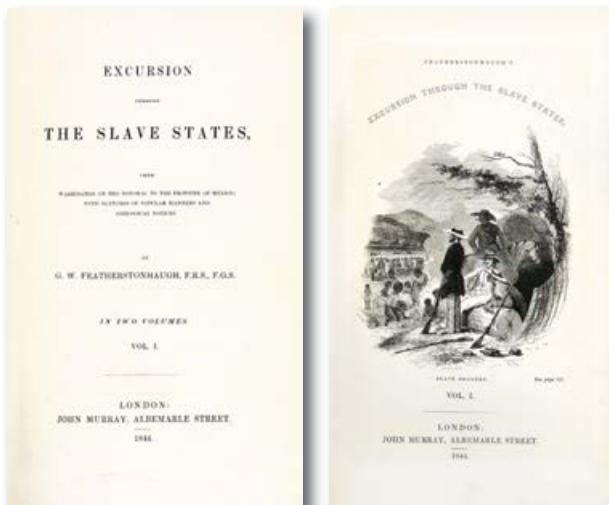
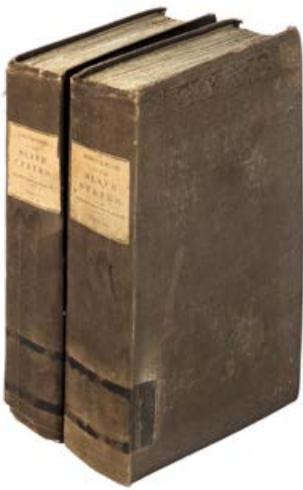


131. RULES AND REGULATIONS FOR THE SWORD EXERCISE OF THE CAVALRY. TO WHICH IS ADDED THE RULES FOR DRILL, AND THE EVOLUTIONS OF THE LIGHT CAVALRY

Baltimore: Robert H. Craig, 1812. Uncommon. Early American edition based on similar British manuals. Robert Craig, Teacher of Military Tactics, says in his preface: "Having examined the different works on the Sword Exercise and the Drill and Evolutions for the Cavalry, I take the liberty of recommending this work to the Cavalry of the United States, as possessing advantages over any other work now in use." The work offers stringent and absolute rules governing formation, movements, drills, and field exercises necessary to ensure that "the horseman has a decided advantage over an enemy that his horsemanship and superiority in the use of his sword will produce."

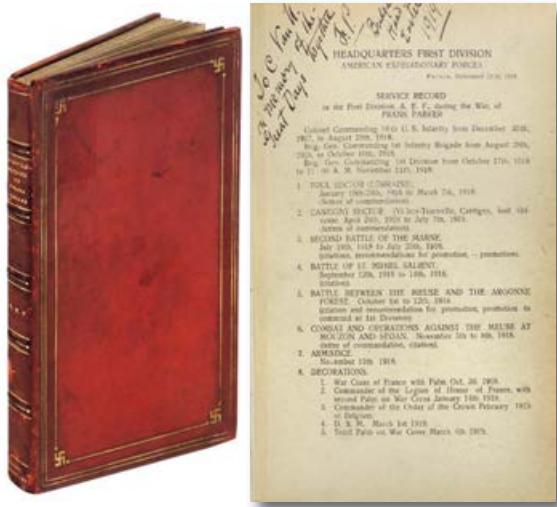
Bound in full brown leather with red title label to spine. Leather is chipped, rubbed, scuffed, and bumped. The front cover is almost detached and the rear joint is tender. The thin and fragile paper is browned and spotted throughout, and there are occasional tears along page margins. There are twenty-six browned and spotted plates showing men and horses performing steps and maneuvers. The simple line drawings have offsetting on their facing pages. Some plates are foldouts and are only in fair to poor shape, with chipping and small tears. One has split in two but both pieces are there. There is also a twenty-seventh foldout chart showing the posts of officers. An early bookseller has written his name and the price of \$3.50 on the free front endpaper. Despite flaws, the book is a scarce and interesting treatise on this specialized branch of the military. Octavo. 215 pages. **\$300**





Schenectady Railroad and was the first geologist to the US government. He surveyed portions of the Louisiana Purchase for the US government [Wikipedia]. His travels for his assignment took place in the 1830s throughout that vast region. Published in 1844, his report on his expeditions, *Excursion Through the Slave States*, is remarkable for reasons beyond the geological observations made by its author. Featherstonhaugh attempted to write much of the dialogue with locals in the dialects he observed. "His observations of the state of living of the inhabitants may be the single best picture of the state of society in Arkansas Territory at the time." [Dictionary of Arkansas]. The book is still eminently readable today, with Featherstonhaugh's both serious and humorous observations of society, culture, nature - both flora and fauna - and much more. He also offers candid observations on the role of slavery in the early years of the country.

Bound in original brown cloth with embossed designs to covers and paper title labels to spines. Spine of Volume I was torn along left side and reattached. Cloth is rubbed, a bit soiled, and lightly bumped. There is evidence that a spine label was removed but there is no other indication that this is ex-library. Bookplate affixed to pastedowns and old ownership signature on free front endpaper. Interior pages are clean and bright. Some gutters visible where books were opened flat. With frontispiece color lithographs, a few text vignettes and a foldout map of the United States. The map has one small crease and a closed tear but is otherwise in very nice condition. With eight pages of publisher advertisements dated April 1844. A very good copy. Octavo. Volume I: 357 pages; Volume II: 394 pages. **\$600**



133. SERVICE RECORD OF BRIGADIER GENERAL FRANK PARKER, AMERICAN EXPEDITIONARY FORCES (A.E.F.)

1918. Rare military service record of Brigadier General Frank Parker (1872-1947). Presentation inscription from Parker "To C. Van U. in memory of the Great Days together - F.P. - Bridge Head, Easter, 1919." Includes service record, facsimiles of orders and telegraphs, as well as a list of decorations of Brig. Gen. Parker from 1918 - 1919 during which he was awarded the War Cross of France with Palm, Commander of the Legion of Honor of France with second Palm of War Cross, Commander of the Order of the Crown of Belgium, D.S.M., and Third Palm on War Cross. Parker served in a tour of Lorraine, the second Battle of the Marne, the Battle of St. Mihiel Salient, the Battle between the Meuse and the Argonne Forest, and more.

Bound in full red leather with gilt title and dates to spine. Gilt rules and swastika shaped designs to both boards. Rubbing and wear to boards, edges, spine ends, and corners. Evidence of a removed sticker to front board (about 1 x 2 inches) with surface sheen of leather removed in this small area. Adhesive remnants to front pastedown where a bookplate was removed. Browning to interior, mostly along margins. Unpaginated with blank sheets bound in at rear to fill out an otherwise thin text. [Approximately 150 pages, of which about 100 have text printed on one side (so, about 50 pages of text).] **\$700**

132. Featherstonhaugh, G.[eorge] W.[illiam]

EXCURSION THROUGH THE SLAVE STATES, FROM WASHINGTON ON THE POTOMAC TO THE FRONTIER OF MEXICO; WITH SKETCHES OF POPULAR MANNERS AND GEOLOGICAL NOTICES TWO VOLUMES

London: John Murray, (1844).

First edition. George William Featherstonhaugh (1780-1866) was a British-American geologist and geographer. He was one of the proposers of the Albany

and Rensselaer Polytechnic Institute.

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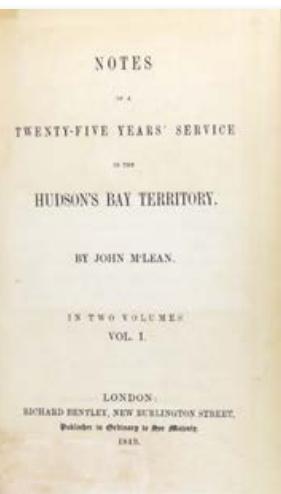
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CANADIAN HISTORY



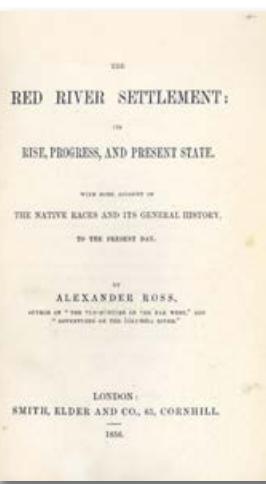
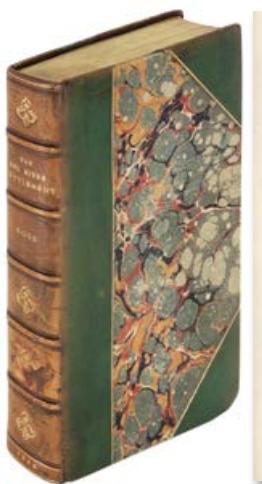
134. M'Lean, John [McLean]

NOTES OF A TWENTY-FIVE YEARS' SERVICE IN THE HUDSON'S BAY TERRITORY TWO VOLUMES

London: Richard Bentley, 1849. First edition of this work, which remains one of the few first person accounts of the fur trade in the early 19th century. It is still considered a major source for historians. John McLean (c. 1799–1890) was a Scotsman who emigrated to British North America, where he became a fur-trapper, trader, explorer, grocer, banker, newspaperman, clerk, and author. He traveled by foot and canoe from the Atlantic to the Pacific and back, becoming one of the chief traders of the Hudson's Bay Company. [Wikipedia].

Bound in quarter brown leather with black pebbled leather covers.

Brown leather is rubbed and chipped, covers have bumped corners. Free front endpapers in both volumes are loose as is the title page in Volume II. Some raggedness to the fore edge of a few pages in each volume not affecting text. Bookplate of the Earl of Orrery affixed to front pastedown of each volume. Very good condition. Small octavo. Volume I: 308 pages; Volume II: 328 pages. **\$700**



135. Ross, Alexander

THE RED RIVER SETTLEMENT: ITS RISE, PROGRESS, AND PRESENT STATE. WITH SOME ACCOUNT OF THE NATIVE RACES AND ITS GENERAL HISTORY, TO THE PRESENT DAY

London: Smith, Elder and Co., 1856. First Edition. An important and compelling history of the Red River Settlement in Canada by a Scotch immigrant who worked and traveled in this region and others for the Pacific Fur Company and the North West Company, later the Hudson Bay Company. "Alexander Ross (1783-1856) emigrated to Upper Canada, present day Ontario, from Scotland about 1805. After several years in the Pacific Northwest, Ross subsequently moved to the Red River Colony, present-day Manitoba, where he served as Sheriff, Postmaster, and a member of the council. Ross published a number of books including this notable book. Ross's work was the first complete

history of the Red River Colony and its inhabitants, economy and development, and the trials and tribulations of this remote settlement. The Red River Colony, a key part of Manitoba's rich history, was a settlement on the Red and Assiniboine rivers whose boundaries crossed parts of what are now Manitoba and North Dakota. Founded in 1812 by Thomas Douglas, 5th Earl of Selkirk, the colony grew through times of extreme hardship into a multiracial society. It was the site of the Red River Resistance before reluctantly joining Canada as the province of Manitoba" [Wikipedia]. Bound in three quarter green leather with green and orange marbled paper covers and marbled endpapers. Spine faded, joints somewhat tender, some bumping. Interior pages in very good condition with occasional brown spots and a few pages with tear to right margin not affecting text. Note in pencil at top of preface and beginning of chapter XX. Octavo. 416 pages. **\$325**



Front view of Upper Fort Garry, Red River Settlement

EUROPEAN HISTORY



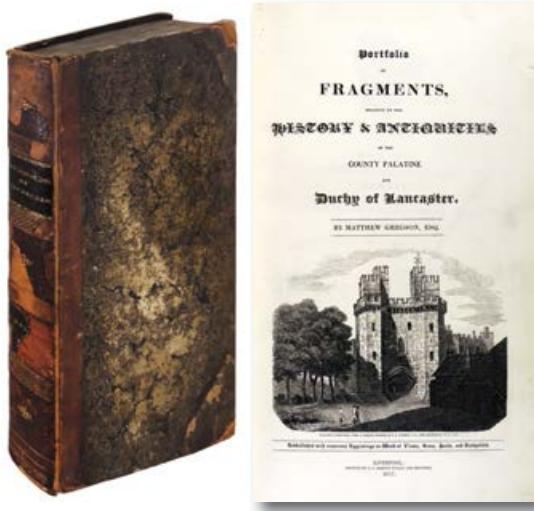
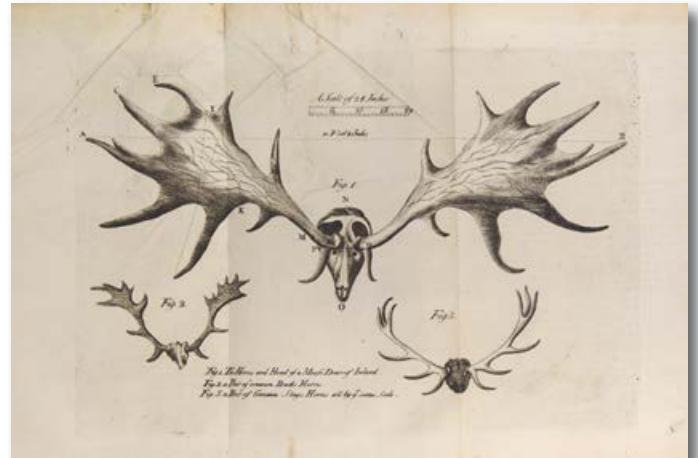
136. Boate, Gerard, Thomas Molineux [Molyneux] and others NATURAL HISTORY OF IRELAND IN THREE PARTS

Dublin: Geo. and Alex. Ewing, 1755. Part I: Being a true and ample Description of its Situation, Greatness, Shape, and Nature..written by Gerard Boate, late Doctor of Physick to the State of Ireland; Part II: A Collection of such Papers as were communicated to the Royal Society, referring to some Curiosities in Ireland; Part III: A Discourse concerning the Danish Mounts, Forts, and Towers in Ireland never before published, by Thomas Molyneux, M.D. in England. Part II is dated 1726 and Part III is dated 1725.

An interesting and detailed account of all aspects of Ireland's natural history is to be found in this scarce eighteenth century title. Gerard Boate (1604-1650) was a Dutch physician who

settled in London. Boate had never visited Ireland, but materials for his natural history were furnished by his brother Arnold and by some of the English who had been ejected from Irish lands sometimes occupied by them. Boate commenced *Natural History* early in 1645 and completed it within the year, but its publication was deferred. Boate attained a position as a physician in Ireland and arrived there at the latter end of 1649, but he survived only a short time. He died in January 1650.

Boate's papers and his *Natural History* left behind him in London came into the hands of Samuel Hartlib who published it in 1652. A quarto edition of the *Natural History* by Boate was published at Dublin in 1726, and reissued there in 1755 [Dictionary of National Biography]. Thomas Molyneux (1661-1733) was the first professor of physic in Ireland's new medical school. He was a Trinity graduate, having studied for his BA from 1676 to 1680. Medical studies followed between 1683 and 1687, when he spent time in England, Leiden and Paris. While he was at Leiden he compiled a catalogue of two collections for the Royal Society and contributed to their Philosophical Transactions. Molyneux was active in the Dublin Philosophical Society and his contributions to it included the first scientific studies of the Irish elk and the Giant's Causeway [historyireland]. Bound in later three quarter brown leather with marbled paper boards. The top of the front cover is sunned, leather with minor scuffing. Interior pages are generally clean and bright. With several illustrations, many of them foldouts, in Parts II and III. Ownership signature dated 1855 on title page. Very good condition. Octavo. 213 pages. **\$800**

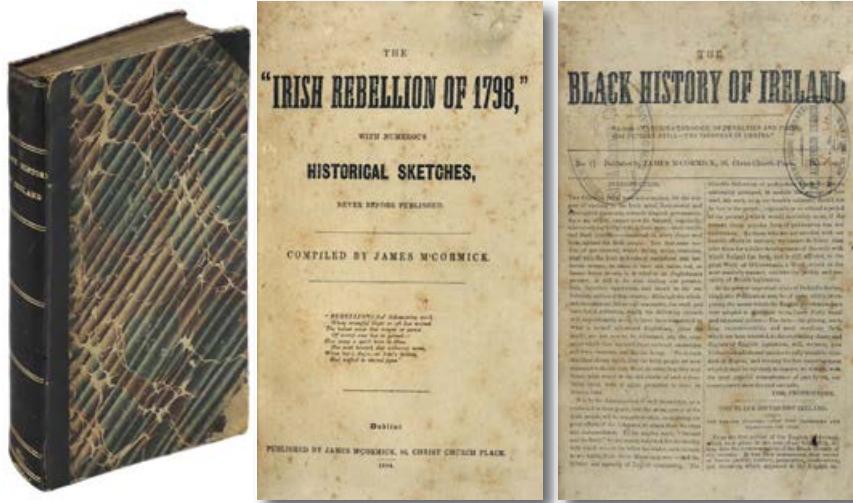


137. Gregson, Matthew PORTFOLIO OF FRAGMENTS RELATIVE TO THE HISTORY & ANTIQUITIES OF THE COUNTY PALATINE AND DUCHY OF LANCASTER

Liverpool: Printed by G.F. Harris's Widow and Brothers, 1817. This is the first edition of an interesting and monumental work that was compiled and edited by Matthew Gregson (1749-1824). He was in business as an upholsterer for many years, and when he retired in 1814 had amassed considerable property. Although he had little education he took a deep interest in literature and science, and especially devoted attention to the collection of documentary and pictorial illustrations of the history of Lancashire. These he used in compiling his *Portfolio of Fragments*, which he brought out in 1817 in three folio parts. This work led to Gregson's election as a fellow of the Society of Antiquaries [Wikipedia].

In his preface, Gregson states that he did not attempt to give his materials for this book the "arrangement which the rules of historical composition require; as he has collected, so he may be said to have published, having in view the value of each individual document rather than the composition of a chain of historical events." Thus the result is a massive collection of information of every kind about the Duchy of Lancaster from textual history, to coats of arms, crowns, coronets, crests, etc. forming a useful basis for the history of that period. Bound in marbled paper boards with three quarter leather spine. The boards are scraped and the corners are very rubbed. The leather is scratched and rubbed with some losses to spine. Two of the spine labels have pieces missing. Except for occasional spotting, the interior pages are quite clean and bright. There are two fold-outs. The one at the front of the book is fine. The rear fold-out has some tears from unfolding but is still of use. With bookplate of Stephen Leslie Norris and ownership signature of Jane Noble Pilkington dated Dec. 1828. Very good condition.

Measures 8 x 13 inches. 302 pages plus appendix with cviii pages. **\$400**



volume is complete. McCormick wrote in his introduction: "The following pages were not compiled for the purpose of exciting in the Irish mind, deep-rooted and unmitigated animosity towards English Government - Such an insult can not be wanted, especially now when every day brings with it fresh woes, fresh insults and fresh cruelties, committed in every shape and form against the Irish people." He prefaced each issue with the words: "'Look Centuries Through, of Penalties and Pains, One Picture Still - the Irishman in Chains.' 160 pages [missing pages 57-65].

The Irish Rebellion of 1798 is a comprehensive history of that important rebellion. "The Irish Rebellion of 1798 was a major uprising against British rule in Ireland. The main organizing force was the Society of United Irishmen, a republican revolutionary group influenced by the ideas of the American and French revolutions: originally formed by Presbyterian radicals angry at being shut out of power by the Anglican establishment, they were joined by many from the majority Catholic population. Following some initial successes, the uprising was suppressed by government militia and yeomanry forces, reinforced by units of the British Army, with a civilian and combatant death toll estimated between 10,000 and 50,000. The aftermath of the Rebellion led to the passing of the Acts of Union 1801, merging the Parliament of Ireland into the Parliament of the United Kingdom. Despite its rapid suppression the 1798 Rebellion remains a significant event in Irish history. Centenary celebrations in 1898 were instrumental in the development of modern Irish nationalism. Debates over the significance of 1798, the motivation and ideology of its participants, and acts committed during the Rebellion continue to the present day" [Wikipedia].

Both volumes have foxing and staining on first few pages of each, but the remainder of the pages are generally clean with light occasional foxing. Bound in three quarter black leather with green and brown marbled paper boards. Binding is bumped with tears along upper and lower spine edges. Leather on lower edges of binding are missing some or most of leather. 256 pages. Small octavo. **\$400**

138. M'Cormick [McCormick], James, editor and compiler

THE BLACK HISTORY OF IRELAND AND THE IRISH REBELLION OF 1798 WITH NUMEROUS HISTORICAL SKETCHES, NEVER BEFORE PUBLISHED TWO VOLUMES BOUND AS ONE

Dublin: James McCormick, (1843) and 1844. Two very scarce 19th century works on Irish history, *The Black History of Ireland* comprises 19 of the 20 issues of an angry and passionate serial history of England's subjugation and treatment of the Irish from the beginnings of the country through the end of the 18th century. Issue number 8 is missing but otherwise the

text is complete.

Fanciful Early History of the Irish People

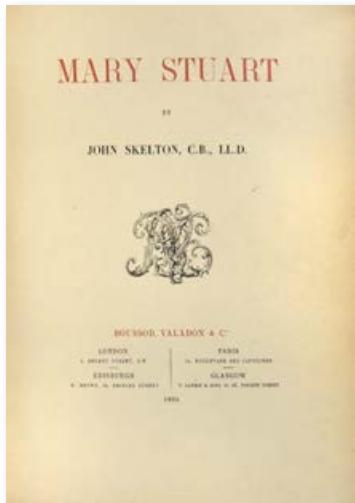
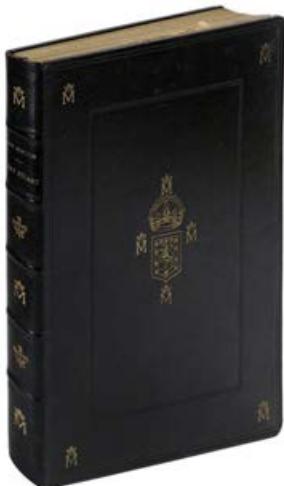
139. O'Connor R. (Roger)

CHRONICLES OF ERI; BEING THE HISTORY OF THE GAAL SCIOT IBER; OR, THE IRISH PEOPLE; TRANSLATED FROM THE ORIGINAL MANUSCRIPTS IN THE PHOENICIAN DIALECT OF THE SCYTHIAN LANGUAGE TWO VOLUMES

London: Sir Richard Phillips and Co., 1822. Roger O'Connor (1762-1834) was an Irish nationalist and writer, known for the controversies surrounding his life and writings, notably his fanciful history of the Irish people, the *Chronicles of Eri*. He was the brother of Irish nationalist Arthur O'Connor. While living in Paris, O'Connor prepared the *Chronicles*, a book purporting to be a translation of ancient manuscripts detailing the early history of the Irish people. The book was prefaced by a portrait of O'Connor holding a crown, the caption

to which proclaimed that he was the "Head of his Race" and "Chief of the prostrated people of his nation", a position he claimed as the supposed lineal descendant of the 12th-century king Ruaidrí Ua Conchobair. According to O'Connor, he had attempted to write this book three times before, but had been frustrated by the machinations of his enemies, who stole his manuscripts. Another version of the book had been destroyed in the disastrous fire at Dangan in 1809. The book gives a history of the Gaels from supposed records written by "Eolus", who is said to have lived fifty years after Moses. It claims a continuous existence of the Gaelic people, originating among the ancient Phoenicians, migrating to Scythia, Spain and then Ireland. O'Connor interpreted Biblical stories and medieval Irish lore to support this narrative. William John Fitzpatrick in the *Dictionary of National Biography* stated that the book is "mainly, if not entirely, the fruit of O'Connor's imagination" [Wikipedia].

Bound in three quarter brown leather with marbled paper boards. Gilt titling and interesting gilt decorations to spine. Leather is scuffed and bumped, and marbled paper boards are scuffed and abraded. Interior pages are generally clean and bright with occasional light foxing and with some offsetting to pages opposite plates and maps. Volume I has a frontis portrait of Roger O'Connor and four fold-out maps. Volume II has a fold-out hand colored plate and a purported facsimile of the roll of the laws of Er-i. Someone has written erroneously on the free front endpaper of Volume I: "Arthur O'Connor /[?] Irishman/Author of this Book/Died 25 April 1852/Age 89 Years." Very good conditon. Octavo. Volume I: xiv,91, ccclxii; Volume II: 509 pages + 3 pages of publisher advertisements. **\$700**



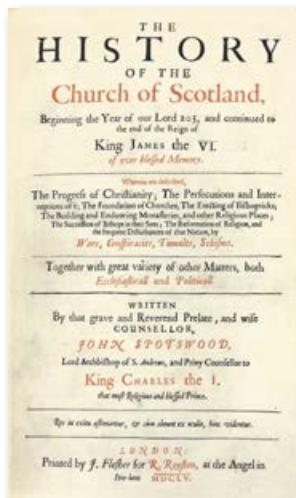
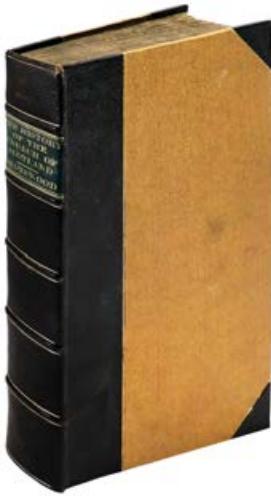
140. Skelton, John

MARY STUART

Paris: Boussod, Valadon & C, 1893. A sumptuous book recounting the life of Mary Stuart, also known as Mary, Queen of Scots. The author John Skelton writes a sympathetic biography of Mary Stuart's life, loves, conspiracies, and ultimate death by the order of Queen Elizabeth I. The book is extensively illustrated with text engravings and full-page engravings, each with a tissue guard that gives the name of the

illustration. There is a beautiful frontispiece with a color facsimile of a miniature portrait of Mary, now in the collection of Queen Elizabeth II at Windsor. There is light foxing throughout that does not affect the engraved images. "Donation by Elizabeth Daniel" written in ink on front pastedown. In a beautiful signed binding by Durvant Thivet done in black leather with gilt title and ornaments to spine compartments and Mary Stuart's insignia on front and rear covers. Some wear to binding along spine edges and corners. The book's original paper wrappers are bound in. Very good condition. Measures 10 x 13 inches. 207 pages. **\$200**

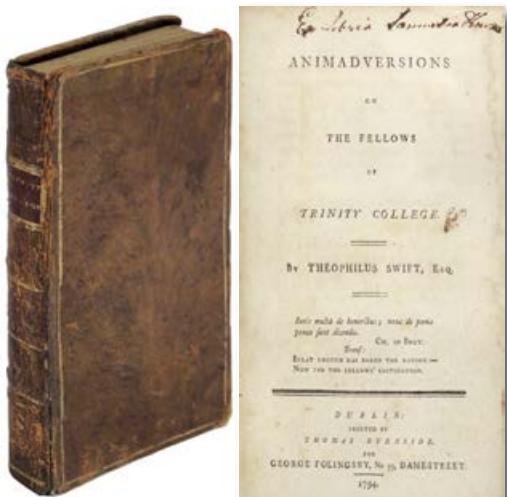




OF RELIGION, AND THE FREQUENT DISTURBANCES OF THAT NATION BY WARS, CONSPIRACIES, TUMULTS, SCHISMS. TOGETHER WITH GREAT VARIETY OF OTHER MATTERS, BOTH ECCLESIASTICALL AND POLITICALL. WRITTEN BY THAT GRAVE AND REVEREND PRELATE, AND WISE COUNSELLOR, JOHN SPOTSWOOD, LORD ARCHBISHOP OF S. ANDREWS, AND PRIVY COUNSELLOR TO KING CHARLES THE I THAT MOST RELIGIOUS AND BLESSED PRINCE

London: J. Flesher for R. Royston, 1655. The author John Spotswood (1565-1639) was archbishop, primate of all Scotland, and a historian of Scotland. During his illustrious career he followed James VI to England upon his succession, later crowned Charles I in 1633, and was appointed Lord Chancellor of Scotland, a position he retained until 1638. He was buried in Westminster Abbey. This dense and comprehensive history of Scotland's church is presented in seven books and is related chronologically.

Bound in later three quarter black leather with brown cloth covers and six spine compartments. Light bumping and rubbing, and soiling to cloth but still very nice. Later endpapers. Interior pages are generally quite clean, with occasional spots and browning to page edges. With two illustrations of Spotswood and of Charles I. Very good condition. Folio. 546 pages + one page poem, several page tables (index), publisher's book list, plus page of errata. **\$600**



142. Swift, Theophilus

ANIMADVERSIONS ON THE FELLOWS OF TRINITY COLLEGE

Dublin: George Folingsby, 1794. Theophilus Swift (1746–1815) was an Irish writer and poet and a cousin of Jonathan Swift. Theophilus was known to be eccentric and sometimes difficult. He had some unpleasant controversies with the fellows of Trinity College, Dublin, whom he abused because his son Deane, a student there, 'the cleverest lad in all Ireland,' had not been awarded any distinctions at his examinations. In his *Animadversions on the Fellows of Trinity College*, 'he charged some of the fellows with having broken the rule that prohibited them from marrying. He was prosecuted for libel and was sentenced to twelve months' imprisonment,

while one of his adversaries, the Rev. Dr. Burrowes, was sentenced to six months' imprisonment for libeling him [Wikipedia]. This is a nice copy of this scarce work.

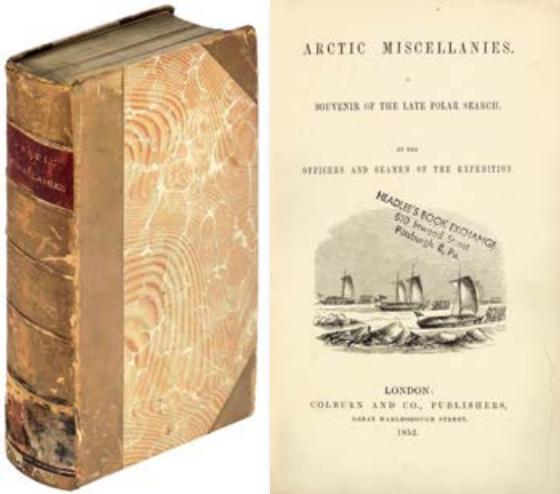
Bound in contemporary brown leather with gilt ruling to covers and red title label. Leather is chipped, rubbed, and bumped. Interior pages have browning and some spotting but are quite legible. Ownership signature on title page. Includes an allegorical fold-out illustration, which is also browned and spotted. Small octavo. 192 pages. **\$175**



Church of Scotland

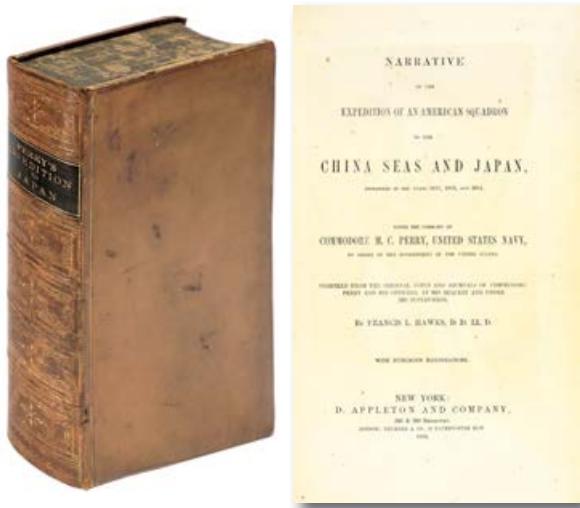
141. Spotswood, John

THE HISTORY OF THE CHURCH OF SCOTLAND, BEGINNING THE YEAR OF OUR LORD 203, AND CONTINUED TO THE END OF THE REIGN OF KING JAMES THE VI OF EVER BLESSED MEMORY. WHEREIN ARE DESCRIBED, THE PROGRESS OF CHRISTIANITY; THE ERECTING OF BISHOPRICKS; THE BUILDING AND ENDOWING MONASTERIES, AND OTHER RELIGIOUS PLACES; THE SUCCESSION OF BISHOPS AND THEIR SEES; THE REFORMATION

Stories by Stranded Seamen in Arctic

a "delicacy of imagination and a power of perception." The newspaper was one of many expedition resources used during the trip to provide both employment and amusement. There was a reading room and classes, a theater, periods of exercise and games, and more.

Bound in contemporary three-quarter brown leather with brown and cream marbled paper boards. Leather is chipped and scraped, and bottom of spine is darkened and abraded. The rear hinge is cracked, but has been reinforced. Marbled endpapers with small chip to front and scrape and partially cracked rear hinge. Title page and verso are chipped and have book stamp of Headlee's Book Exchange. A few early pages are present, but loose. Nice color frontispiece, black & white title page vignette, and a few text engravings. Interior pages are clean with light aging to margins. Despite flaws still a desirable copy. 347 pages plus ads. **\$1200**

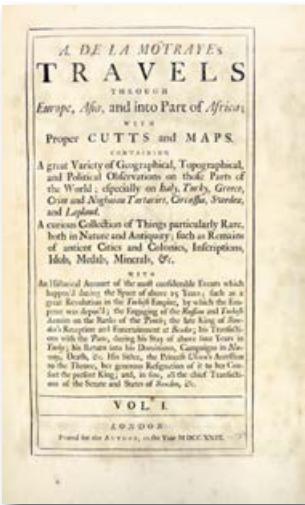
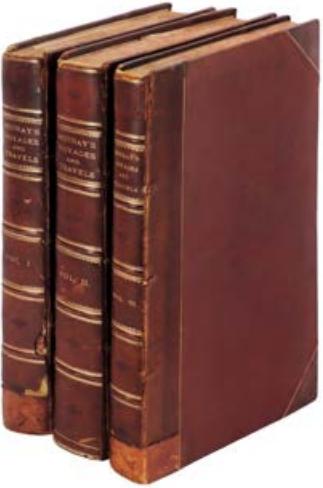


faded gilt ornaments and black label to spine compartments. Spine edges are chipped, corners bumped and small scrapes to leather of rear cover. All edges are marbled as are the endpapers. The text pages are in very good plus condition. All 11 foldout maps are present and there are numerous illustrations and vignettes throughout. The suppressed plate of women at a bath house is not present. 624 pages including index. Size: 6.75 x 10 inches. **\$475**

*Perry's Voyage to China & Japan***144. Hawks, Francis L. D.D. LL. D.**

NARRATIVE OF AN AMERICAN SQUADRON TO THE CHINA SEAS AND JAPAN, PERFORMED IN THE YEARS 1852, 1853, AND 1854, UNDER THE COMMAND OF COMMODORE M. C. PERRY, BY ORDER OF THE GOVERNMENT OF THE UNITED STATES

New York: D. Appleton and Company, 1856. First edition of the one volume edition on Perry's famous historic voyage to China and Japan. It was published in the same year in three volumes by the U.S. Senate. The book is a dense and fascinating recounting of the three-year trip that opened up the country of Japan to the West. The text was compiled from the original notes and journals of Commodore Perry and his officers, at his request and under his supervision. A very nice copy bound in full brown leather with



A Monumental Early Travelogue

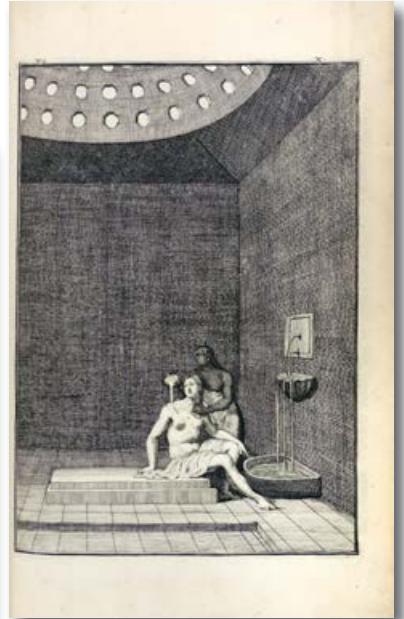
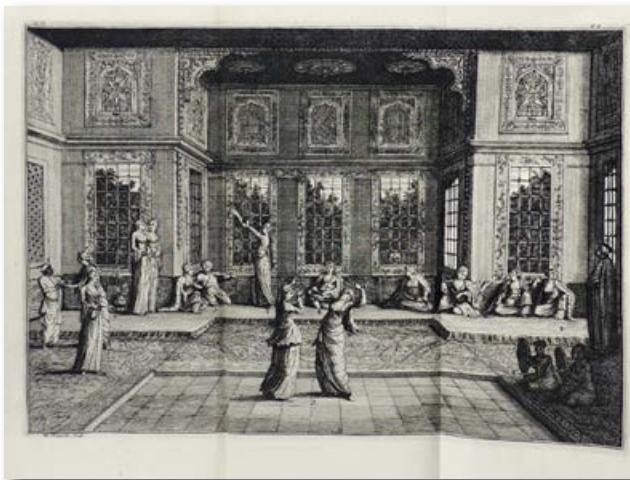
145. Motrave, A. [Aubry]

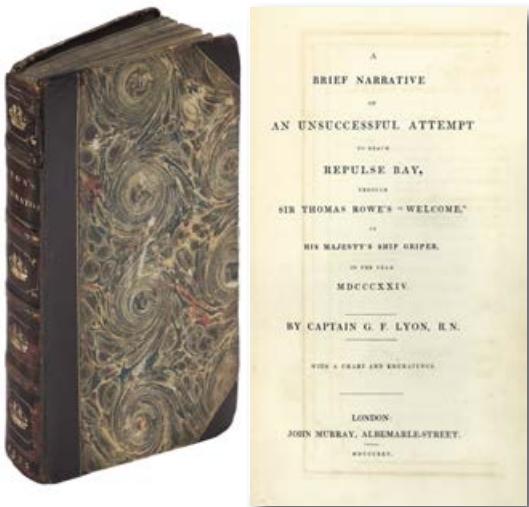
A. [AUBRY] DE LA MOTRAYE'S TRAVELS THROUGH EUROPE, ASIA, AND INTO PART OF AFRICA; WITH PROPER CUTTS AND MAPS. CONTAINING A GREAT VARIETY OF GEOGRAPHICAL, TOPOGRAPHICAL, AND POLITICAL OBSERVATIONS ON THOSE PARTS OF THE WORLD; ESPECIALLY ON ITALY, TURKEY, GREECE, CRIMEA AND NOGHAIAN TARTARIES, CIRCASSIA, SWEDEN, AND LAPLAND. A CURIOUS COLLECTION OF THINGS PARTICULARLY RARE, BOTH IN NATURE AND ANTIQUITY; SUCH AS REMAINS OF ANCIENT CITIES AND COLONIES, INSCRIPTIONS, IDOLS, MEDALS, MINERALS, &c. THREE VOLUMES

London: printed for the author, 1723 - 1732. This scarce and important work was printed for the author. Aubry de la Mottraye (1674?-1743) came from a French Huguenot family that had settled in England. He received an excellent education, and started traveling in 1696. In the course of twenty-six years, he toured Northern Europe, Crimea, the Near East, Russia, Prussia and Poland. Mottraye combined diplomatic travels – as counselor and attendant to various rulers – with commercial transactions and his activity as a collector. His chronicle is adorned with impressive engravings of rare subjects, views of cities as well as everyday life scenes. His detailed descriptions make his account one of the first travelogues in which the force of the written discourse equals the impact of the illustrations. The first two volumes were printed in 1723 with the third issued in 1732.

Bound in later three quarter red leather over red cloth covered boards with gilt title to spine. Large chip to leather on foot of spines of both Volumes I and III, which have been repaired with a modern strip of leather. Chipping and wear to leather along hinges, spine ends, and corners of all volumes. The leather on all hinges is cracked; however, the boards remain firmly attached with all cords intact. Bookplate of Daniel Baugh to front pastedowns of all three volumes. Non-archival tape repair to first page of text in Volume III and the same page is mostly separated from binding. Occasional spots of soiling, small dampstains to top margins of a couple of pages, occasional foxing, and uniform browning to some pages. Occasional slight splits to interior bindings and occasional short closed tears to edges of pages. Includes a total of 58 plates including maps, many of which fold out. Some plates appear to have been trimmed, which in one case has affected a small portion of the image. Some folding plates and maps have additional creases and/or closed tears and a few have minor archival repairs to the verso. Small wormholes to bottom margins of some pages in third volume. Frontis in third volume is mounted. Includes woodcut head and tail pieces as well as several initials. Overall, an attractive and interesting work with numerous illustrations of antiquities and maps. Volume I: 440 pages plus 26 plates of which 14 fold (appears to lack plate XI) and 2 folding maps. Also includes 7 page list of subscribers. Volume II: 432 pages plus 72 pages of appendices and contents as well as 18

plates of which 8 fold plus 2 folding maps. Volume III: 296 pages plus 2 pages of advertisements and 10 plates, of which one folds. **\$6,000**





**146. Lyon, Captain G. (George) F. (Francis), R.N.
A BRIEF NARRATIVE OF AN UNSUCCESSFUL ATTEMPT TO REACH
REPULSE BAY, THROUGH SIR THOMAS ROWE'S "WELCOME." IN HIS
MAJESTY'S SHIP GRIPER, IN THE YEAR MDCCCLXXV**

London: John Murray, 1825. First Edition of this engrossing account of Captain Lyon's explorations in an ultimately unsuccessful attempt to find Repulse Bay in Canada. George Francis Lyon (1796 – 1832) was an English naval officer and explorer of Africa and the Arctic. While not having a particularly distinguished career, he is remembered for the entertaining journals he kept and for the pencil drawings he completed in the Arctic; this information was useful to later expeditions. This book offers an excellent example of such journals and illustrations. In 1824, he was given command of HMS Griper, a ship that had proved itself a poor Arctic vessel on William Edward Parry's 1819 expedition. His goal was

to sail to Hudson Bay and then north through Roes Welcome Sound to Repulse Bay and then go overland through unknown country to reach John Franklin's furthest east at Point Turnagain on the Kent Peninsula. The Inuit had told Parry that there was salt water three days' walk to the west, but this was apparently the Gulf of Boothia. Hudson Bay was unusually ice-filled, and on September 1st, 1824, near Cape Fullerton, just west of the entrance to Roes Welcome Sound, a storm drove the ship onto a rock or iceberg. All hands expected the ship to sink but when the gale died down it was still afloat. On September 12th Griper was forced to anchor offshore in a gale with heavy seas and snow. Lyon took three weeks to work the hulk out of Hudson Bay. Arriving at Spithead without anchors the ship only stopped when it fouled a three-decker's mooring cables. Unsurprisingly, he never had another command of a ship [Wikipedia].

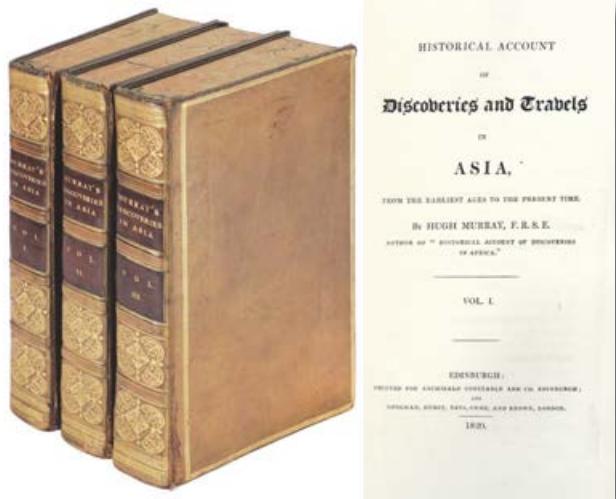
Bound in three quarter brown leather with brown and red marbled paper. Gilt titling and ship ornaments to spine compartments. Leather is rubbed and worn along spine and top and bottom edges. Top of spine is starting to split but still firm. Interior pages are generally very good. Some occasional foxing and some offsetting from the fold-out map and the seven plates. Book plate of Paul Warren affixed to front pastedown. There is a loose bookplate of William P. Sheffield that apparently had been attached to the free front endpaper as there is glue residue there. There is a small square at bottom of another free front endpaper with text erased. A very nice copy of this relatively scarce narrative of Lyon's voyage. Pages 1 - 144 text; Pages 147-198 appendix, which includes navigation information and a botanical appendix. **\$525**



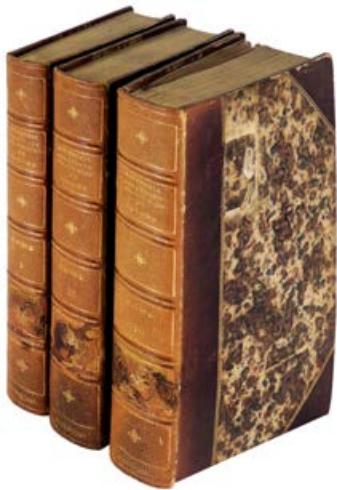
147. Murray, Hugh

**HISTORICAL ACCOUNT OF DISCOVERIES AND TRAVELS IN ASIA,
FROM THE EARLIEST AGES TO THE PRESENT TIME THREE VOLUMES**

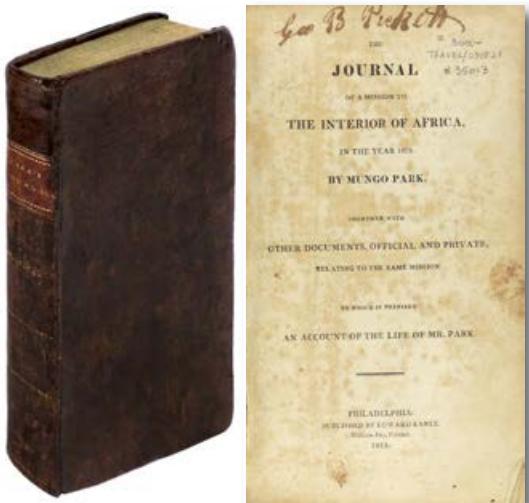
Edinburgh: Printed for Archibald, Constable, and Co., 1820. Includes a total of 4 folding engraved maps. All three volumes are bound in contemporary full tan leather with gilt titles and volume numbers to spines. Gilt rules and designs to spine compartments and gilt rules with embossed designs to boards. Abrasion to leather on front board of third volume. Rubbing and wear to hinges, edges, and corners of all volumes. Splits to leather along all hinges; however, the boards remain firmly attached. Bookplate of Mr. Kingston, Mosstown, Longford to front pastedowns of all three volumes. Large fold-out maps to front of each volume. All three have long closed tears near



where they are attached to the binding and short closed tears within some creases. A second, smaller folding map is present in Volume one. Interiors (including maps) are clean and bright overall, with a few light spots of foxing. Soiling to corner of one page in first volume and creases to corners of several pages. Marbled endpapers and full marbled edges. An attractive set despite the noted wear. Volume I: 517 pages; Volume II: 525 pages; Volume III: 544 pages plus one page of errata. **\$800**



five volume Collection of the *Voyages and Discoveries Made by the Spaniards Since the Late 15th Century*. The volumes include two engravings of Columbus, a facsimile of one of his handwritten letters, and two large fold-out maps of the areas he explored. This is a monumental history of the four voyages of Columbus that includes a lengthy introduction, detailed descriptions of each voyage, the texts of his letters, and more. Bound in three quarter brown leather with marbled paper boards and endpapers. Leather is scuffed, bumped, and the spine is sunned. Volume II has an area of exposed board to front cover. Evidence of spine and front cover labels having been removed and round blind stamp to title pages. There is scattered foxing throughout, most heavily in Volume II. The plates and maps are in nice condition. A very good copy of this classic work. Octavo. Volume I: 400 pages; Volume II: 489 pages; Volume III: 444 pages. **\$300**



traveled about two-thirds of the way down the Niger. Park's death meant the idea of a Niger-Congo merger remained unproven but it became the leading theory among geographers. The mystery of the Niger's course, which had been speculated about since the Ancient Greeks and was second only to the mystery of the Nile source, was not solved for another 25 years, in 1830, when it was discovered the Niger and Congo were in fact separate rivers [Wikipedia].

This book about Park's last expedition comprises several sections: the life of Mungo Park, his journal from the last expedition, several appendixes with relevant documents, and the journals of two expedition members who searched for him after he disappeared and later were able to find out that he had died after an attack by hostile native Africans. Bound in contemporary brown leather with red spine label with titling. Leather is bumped, rubbed but still nice. Missing free endpapers. Hinges are tender. Text pages are foxed throughout, but legibility not affected. Small piece torn from margin of page 155 not affecting text. A few text illustrations. The large fragile fold-out map is present and intact. A nice copy. Octavo. 302 pages. **\$300**

Voyages of Columbus

148. Navarrete, M.F. [Martin Fernandez]

RELATIONS DES QUATRE VOYAGES ENTREPRIS PAR CHRISTOPHE COLOMB POUR LA DECOUVERTE DU NOUVEAU-MONDE DE 1492 A 1504; SUIVIES DE DIVERSE LETTRES ET PIECES INEDITES EXTRAITES DES ARCHIVES DE LA MONARCHIE ESPAGNOLE, ET PUBLIEES POUR LA PREMIERE FOIS PAR ORDRE ET SOUS LES AUSPICES DE S.M. CATHOLIQUE THREE VOLUMES

Paris: Chez Treuttel et Würtz, 1828. Scarce. These three volumes in French on the voyages made by Christopher Columbus to the new world were published as part of Navarrete's

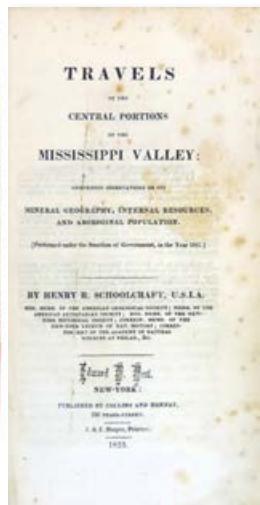
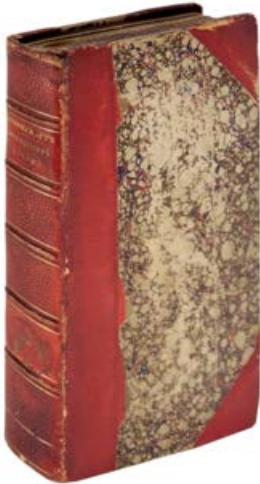
Expedition to West Africa

149. Park, Mungo

THE JOURNAL OF A MISSION TO THE INTERIOR OF AFRICA, IN THE YEAR 1805, TOGETHER WITH OTHER DOCUMENTS, OFFICIAL AND PRIVATE, RELATING TO THE SAME MISSION, TO WHICH IS PREFIXED AN ACCOUNT OF THE LIFE OF MR. PARK

Philadelphia: Edward Earle, 1815. A desirable copy of the relatively scarce first American edition of this important book about the last African expedition conducted by Scottish explorer of West Africa, Mungo Park (1771- 1806). After his first successful exploration of the upper Niger River around 1796, he wrote a popular and influential travel book titled *Travels in the Interior Districts of Africa* in which he theorized the Niger and Congo merged to become the same river. He was killed during a second expedition in 1806, having successfully

Native Americans of the Mississippi Valley



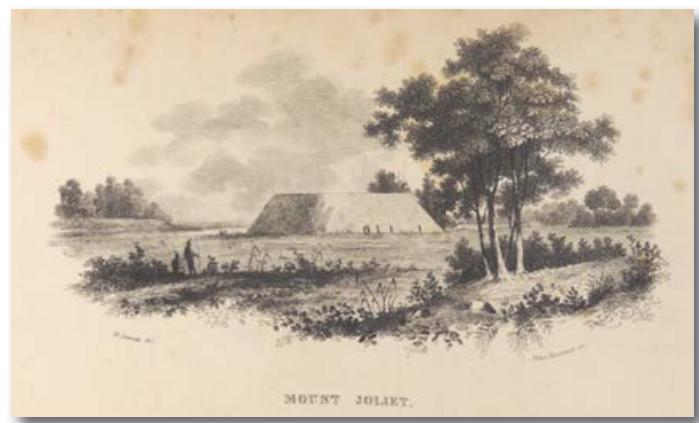
150. Schoolcraft, Henry R.

TRAVELS IN THE CENTRAL PORTIONS OF THE MISSISSIPPI VALLEY: COMPRISING OBSERVATIONS ON ITS MINERAL GEOGRAPHY, INTERNAL RESOURCES, AND ABORIGINAL POPULATION

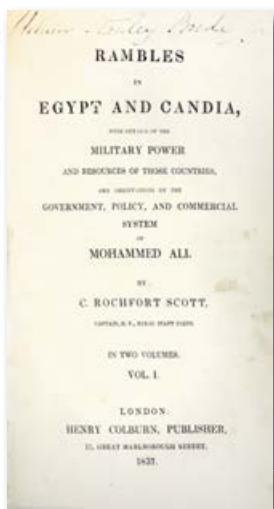
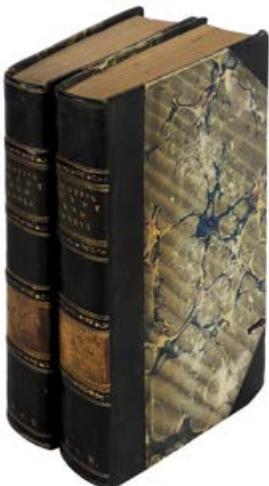
New York: Collins and Hannay, 1825. First Edition. Scarce. Henry Rowe Schoolcraft (1793 –1864) was an American geographer, geologist, and ethnologist, noted for his early studies of Native American cultures, as well as for his 1832 expedition to the source of the Mississippi River. In this earlier work, Schoolcraft describes a trip with General Cass via the Wabash and Ohio Rivers to Illinois and Missouri, returning by the Mississippi and Illinois Rivers to Chicago [Howes U.S.iana S193]. He writes extensively about the Native American tribes of the region.

Bound in three quarter red leather with gilt titling and with marbled paper boards. Leather is scuffed, rubbed, and bumped. Marbled paper covers are scuffed as well.

Indication that there was library label to spine and label removed from rear free endpaper. No other ex-library signs. Text pages are browned with scattered foxing, not affecting legibility. With two fold out maps, one of the area traveled and the other a color plate with a geological sketch of the lead mines. Both have a section separated along one of the folds. Both detached sections are laid in. There are also plates of Mt. Joliet, Fossil footprints, and Rock Fort. A previous owner, Edward W. West stamped the title page and the back of the maps with his name. Not quite very good but a nice copy. Octavo. 459 pages. **\$575**



Scarce Travelogue of Egypt and Crete



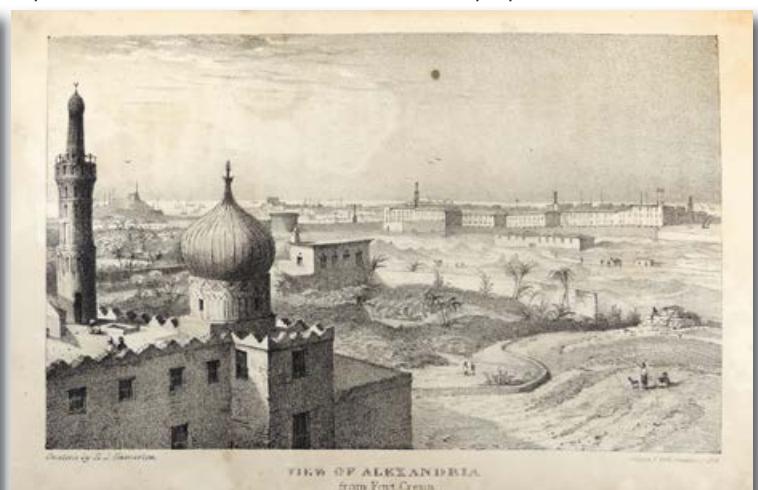
151. Scott, C. Rochfort, Captain H.P. Royal Staff Corps

RAMBLES IN EGYPT AND CANDIA, WITH DETAILS OF THE MILITARY POWER AND RESOURCES OF THOSE COUNTRIES, AND OBSERVATIONS ON THE GOVERNMENT, POLICY, AND COMMERCIAL SYSTEM OF MOHAMMED ALI TWO VOLUMES

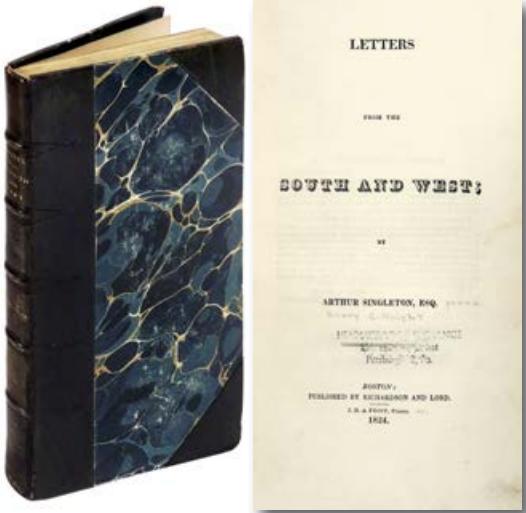
London: Henry Colburn, 1837. Scarce. In his preface, the author states that there have been so many books about Egypt, but that his intent is to describe Egypt as it is, not as it was. Candia refers to the Venetian name for Crete at that time. During his military career Scott traveled in Crete and Syria. The two volumes are bound in nineteenth century three quarter black leather with marbled paper covers and

endpapers. Leather is bumped and lightly rubbed. Marbled covers are scuffed.

Text pages have browning and aging throughout but are quite legible. Volume I has frontispiece and two plates; Volume II has frontispiece, one plate, and fold-out map with the plan for Karnak. In very good condition. Small octavos. Volume I: 348 pages; Volume II: 358 pages. **\$750**



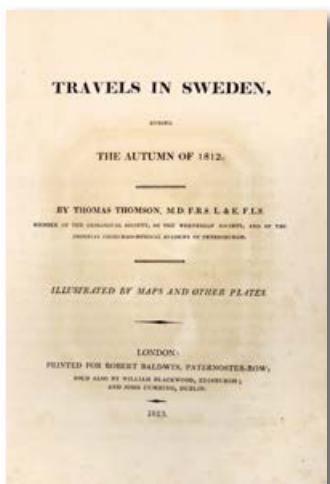
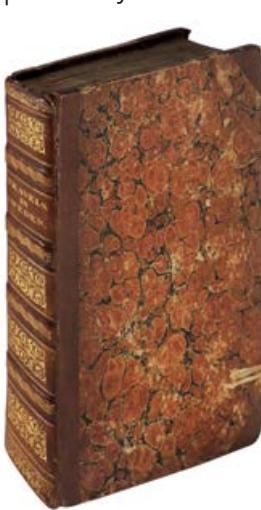
New Englander's Perspective on the South



152. Singleton, Arthur [Henry C. Knight]

LETTERS FROM THE SOUTH AND WEST

Boston: Richardson and Lord, 1824. Scarce travel classic written by Henry Knight [1789-1835] using the pseudonym of Arthur Singleton. Includes Knight's letters addressed to his brother from Philadelphia, Washington City, Virginia, Kentucky, New Orleans, and the Gulf of Mexico with Knight's detailed and interesting observations of each city or region. A native New Englander, Knight offers an unusual perspective on these southern states. Attractively bound in three quarter navy blue leather over marbled paper covered boards with gilt title and raised bands to spine. Wear and rubbing to hinges, bands, and edges of boards. Rubbing to marbled paper covers. Marbled endpapers and top edge gilt. With book stamp of Headlee's Book Exchange to title page and verso. Bookplate to front pastedown featuring an unidentified family crest. Occasional spots of foxing to interior and handwritten note in pencil regarding pseudonym on title page, but clean and bright overall. 159 pages. \$1,200



153. Thomson, Thomas

TRAVELS IN SWEDEN, DURING THE AUTUMN OF 1812

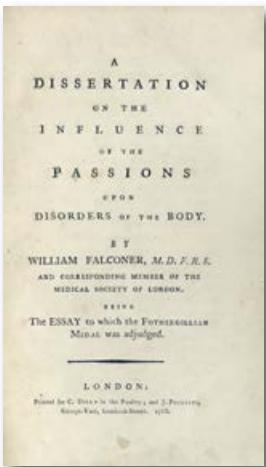
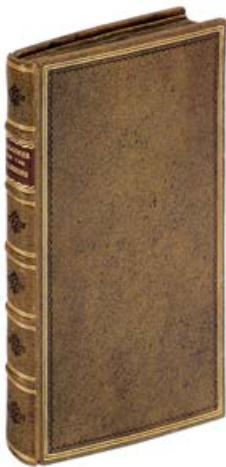
London: Robert Baldwin, 1813. First edition of this interesting travel book by Thomas Thomson written after a several week trip throughout Sweden. It was written in an engaging conversational style that makes it quite readable today. Thomas Thomson (1773 – 1852) was a Scottish chemist and mineralogist whose writings contributed to the early spread of Dalton's atomic theory. His scientific accomplishments include the invention of the saccharometer and he gave silicon its current name. He served as president of the Philosophical Society of Glasgow. He was also a member of The Geological Society, the Wernerian Society, and the Imperial Chirurgo-Medical Academy of Petersburgh [Wikipedia]. As a mineralogist, there is an emphasis in the book on the geology of Sweden, but he also writes extensively on all aspects of Swedish society, culture, history, and customs.

The book has thirteen plates that include maps of Sweden, Gothland, and Stockholm, portraits of the Crown Prince and the late King Gustavus Adolphus, and others of geological interest. Bound in three quarter brown leather with marbled paper boards. Decorative gilt and title to spine. Leather and boards are scuffed and bumped. Joints are tender. Marbled page edges. Spotting and soiling to endpapers and offsetting to text pages from maps and plates. Otherwise the text is generally clean. Maps of Sweden and Stockholm have spotting and soiling. Ownership signature in ink to first page of text. A nice and sound copy of this rather scarce title. Small quarto. xii; 460 pages including two page publisher advertisements. \$375



MISCELLANY

Psychiatric Prize Essay



stamp to the title page and one internal page. There is light foxing throughout, and a few pages are neatly repaired at the gutters, else a handsome copy. 105 pages plus advertisements. **\$500**

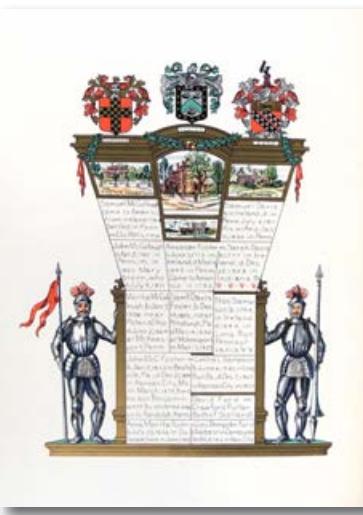
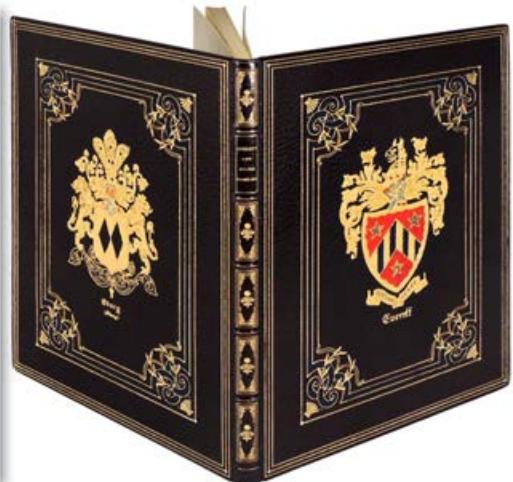
154. Falconer, William

A DISSERTATION ON THE INFLUENCE OF THE PASSIONS UPON THE DISORDERS OF THE BODY. BEING THE ESSAY TO WHICH THE FOTHERGILLIAN MEDAL WAS ADJUDGED

London: Printed for C. Dilly in the Poultry; and J. Phillips, 1788. Uncommon First Edition. William Falconer (1744-1824) was an English physician who was a frequent contributor of papers to learned societies on a range of medical subjects. He wrote on such topics as bath waters, nephritis, fevers, gout, and the influence of climate. This work was the first psychiatric prize essay awarded the Fothergillian Medal in 1787 by the Medical Society of London. Bound in contemporary mottled goatskin, with gilt ruled panels, raised spine bands, and embossed compartmental fleurons, with red leather spine label. Embossed library

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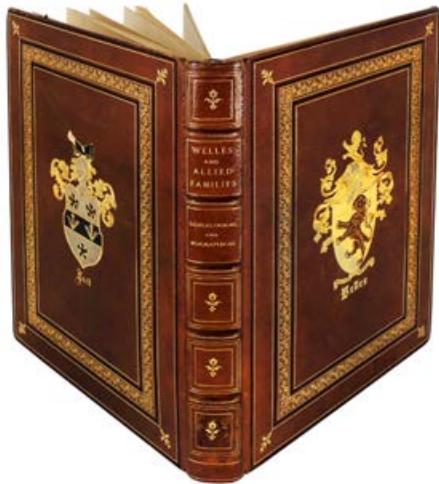
New York: American Historical Society, 1925. Prepared and privately printed for Viola D. Everett by The American Historical Society. This is a genealogical and biographical history of the Everett family and related families. The histories cover several generations, with biographies of notable figures in each family. There are portraits, images of castles and other stately homes, and color coats of arms for many of the families. This copy has a unique elaborate design binding signed by Stikeman & Co., one of the premier art binderies of the late nineteenth and early twentieth centuries. Bound in full brown leather with gilt rulings, ornaments, and the Everett family coat of arms on the front cover and the coat of arms for the Oburg family on the back cover. With six compartments on spine with title and small floral ornaments. All edges gilt. There are beautiful doublures on both inside covers with gilt rulings, ornaments, and a gorgeous floral design in black leather, framed by the brown leather of the binding. Free endpapers have been covered in brown moiré fabric. Light wear to leather edges. Interior pages are clean and bright. Near fine. Measures 10 x 12.5 inches. 89 pages. **\$550**



155. EVERETT AND ALLIED FAMILIES

New York: American Historical Society, 1930. Prepared and privately printed for Mrs. Anna Foster Ford by The American Historical Society. This is a genealogical and biographical history of the Foster family and related families. The histories cover several generations, with biographies of notable figures in each family. There are portraits, images of mansions and other stately homes, and color coats of arms for many of the families. This copy has a unique

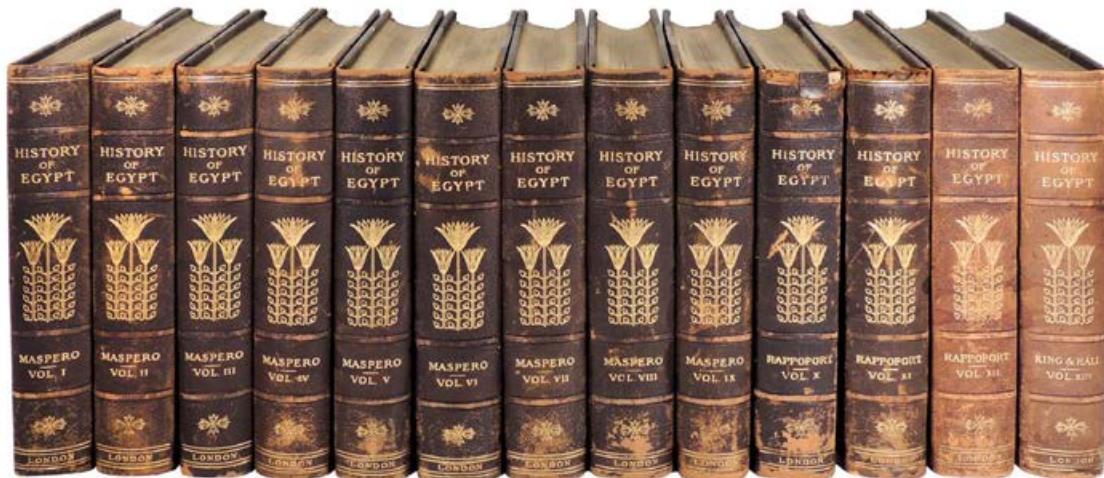
elaborate design binding signed by Stikeman & Co., one of the premier art binderies of the late nineteenth and early twentieth centuries. Bound in full black leather with gilt rulings. Red inlaid leather designs, ornaments, and the Foster family coat of arms on the front cover and the coat of arms for the Ford family on the back cover. With six compartments on spine with title and small floral ornaments. All edges gilt. There are beautiful doublures on both inside covers with gilt rulings, ornaments, and a gorgeous floral design in red leather, framed by the black leather of the binding. Free endpapers have been covered in blue moiré fabric. Light wear to leather edges. Interior pages are clean and bright. Near fine. Measures 10 x 12.5 inches. 65 pages. **\$550**



157. WELLES AND ALLIED FAMILIES: GENEALOGICAL AND BIOGRAPHICAL

New York: American Historical Society, 1927. Prepared and privately printed for Catherine J. Welles and Frances S. Welles by The American Historical Society and donated by them to the Society in memory of their parents. This extensive history of their immediate family and that of related families was published six years after the death of their mother, the Welles's family matriarch, Jerusha Lord Welles in 1921. The histories of the families generally cover several centuries, with biographies of notable figures in each family. There are portraits,

images of castles and other stately homes, and color coats of arms for many of the families. This copy has a unique elaborate design binding signed by Stikeman & Co., one of the premier art binderies of the late nineteenth and early twentieth centuries. Bound in full brown leather with gilt rulings, ornaments, and the Welles family coat of arms on the front cover and the coat of arms for the Lord family on the back cover. With six compartments on spine with title and small floral ornaments. A.e.g. There are beautiful doublures on both inside covers with gilt rulings, ornaments, and a gorgeous floral design on red leather, framed in the brown leather of the binding. Free endpapers have been covered in brown moire fabric. Light wear to leather edges. Interior pages are clean and bright with a bit of loosening to a few signatures, not unexpected in a volume of this size. Near fine. Measures 10 x 12.5 inches. 232 pages. **\$550**



158. Maspero, Gaston; S. Rappoport; L.W. King and H.R. Hall HISTORY OF EGYPT, CHALDEA, SYRIA, BABYLONIA, AND ASSYRIA. THIRTEEN VOLUMES

London: The Grolier Society, 1903-1906. Number 242 of 1000 copies for England and America. This is the classic work on Egypt by famed Egyptologist Gaston Maspero (1846-1916) in the first nine volumes. Rappoport wrote the text for volumes ten through twelve to bring the history to the end of the 19th century. King and Hall wrote volume thirteen in 1906 to provide an update on more recent excavations and findings. Bound in three quarter brown leather with marbled boards and endpapers. Gilt titling and ornaments to spine. The bindings are rubbed, chipped, and bumped, with sunning to spine on a few. Most interior pages are very good. Volumes X and XI have heavy spotting to fore-edges and volume XI has foxing to first and last few pages. Each volume has an acquisition number stamped on the title page along with the signature in ink of a previous owner. With over 1200 colored plates and illustrations. Each volume has about 400 pages of text. Small quartos. **\$300**



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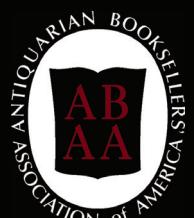
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