



The elmscott Bookshop

Rare Books



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NEW YORK BOOK FAIR 2023 LIST - 121 ITEMS

Article Collection Written by Crew of an Arctic Expedition

1. Arctic Miscellanies. A Souvenir of the Late Polar Search. by the Officers and Seamen of the Expedition.

London: Colburn and Co., 1852.

A scarce copy of this engaging compilation from the expedition under the command of Captain Austin that sailed from the Thames on May 4, 1850 in search of Sir John Franklin and his missing men. Franklin's ill-fated 1845 voyage was in search of the elusive Northwest Passage, and ultimately he and his crew did not survive. Captain Austin's expedition comprising four ships became locked in ice in the Arctic waters for eleven months, finally arriving back in England in October. This work is not a narrative of that expedition nor an actual journal. It is a fascinating and sometimes humorous collection of articles written by the officers and men for an onboard monthly newsletter called the "Aurora Borealis." The articles are described in the preface as possessing 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. Very Good. \$1,200

Pictures - <https://www.kelmscottbookshop.com/details.php?record=35125>

Presentation Copy of Service Record of WWI General Frank Parker

2. 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. Frank 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 swastikas 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 binding. [Approximately 150 pages, of which about 100 have text printed on one side (so, about 50 pages of text).] Very Good.

\$700

Pictures - <https://www.kelmscottbookshop.com/details.php?record=34799>

Miniature Alphabet Book - Hand Carved Letters - Letterpress

3. [Abstract Orange Press]

Emeritz, Lauren.

Hand Carved Alphabet (Miniature).

Washington DC: Abstract Orange Press, 2016.

Number 60 of 300 copies signed and numbered by the book artist. Lauren Emeritz is a book artist, letterpress printer and graphic artist who founded and runs the Abstract Orange Press. She creates prints and books by hand using a Vandercook press and wood type, including type she designs and carves herself. Lauren holds a BFA in Graphic Design from the University of Delaware. She is the President and Creative Director of Abstract Orange, a graphic design firm in Washington, DC, and a letterpress associate at Pyramid Atlantic Art Center in Hyattsville, Maryland. This is a miniature alphabet book printed with letters that were hand carved in wood by the artist. Each letter is a differently designed capital letter printed in orange. Done in an accordion structure and bound in orange cloth boards with gilt title to spine and front cover. Fine Size: 2 x 1.75 inches. [30 pages.]

\$100

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36519>

Human Rights - Letterpress - Limited to 20 Copies

4. [Abstract Orange Press]

Emeritz, Lauren, book artist.

Declaration of Human Rights.

Washington DC: Abstract Orange Press, 2020.

Number 16 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 have 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

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36525>

Book Art Object - Limited to 10 Copies - Based on Emily Dickinson Poem

5. [Abstract Orange]

Dickinson, Emily, Lauren Emeritz, book artist.

Hope.

Washington DC: Abstract Orange Press, 2021.

Number 9 of 10 copies of this inventive work by Lauren Emeritz in honor of Emily Dickinson. The artist's statement: "This book was based on the poetry of Emily Dickinson and released on her birthday, December 10th. The book started as visual interpretation of the words 'Hope is the thing with feathers that perches in the soul' with a thing of feathers perched in a box." The simple construction mimics that of a case-bound book, with a spine and fore-edge but it is actually a box. The box is made of basswood and the spine is white birch wood veneer. A gentle wire clasp holds the book shut, but not locked shut. "Inside the box is "the thing with feathers. "The 'thing' is not a bird with a beak and feet, but a grouping of brightly colored orange feathers. They do not represent a specific bird, but rather a fictional idea of a thing with feathers. The feathers are made from cut paper that is scored to look like feathers and held together by a simple wire. The cover is a bright, glowing yellow with the title in orange letterpress printed type, and a wooden "inlay" with the author's name. This represents that the while the poem is by her and she was the inspiration for the piece, the piece is not just about her, but the idea of hope [artist's statement]." In fine condition. Measures 5.25 x 7.25 x 1 inches. Fine.

\$450

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36523>

Celebration of Life - Hand-made Paper & Engravings - Limited to 5 Copies

6. Akhmadeeva, Ioulia.

My Tortillas for Valentina / Mis tortillas para Valentina / Moi tortillas dlya Valentiny.

Michoacán, México: Ioulia Akhmadeeva, 2014-2015.

Second edition, Number 3 of 5 copies, signed. According to the artist: This book "is dedicated to my Russian mother Valentina, who died in 2001. The relationship with my mom was not easy, she died in Mexico in my home [from cancer], and she never liked the sweet smell of corn and tortillas - and I love it, as I love Mexico now. It is my country. [This book] presents the five stages of her life in the form of 5 'tortillas' - pages - that include her and her family's portraits in engravings by various techniques and [are] printed on handmade paper of jonote fiber." The pages include five moments from Valentina's life beginning with a photo etching portrait of her from when she was 5 years old and ending with her final (metaphoric) resting place, an image of a wall. This book, created to honor the artist's mother, is also an attempt to reconcile their at times difficult relationship and to incorporate the Mexican culture that she has grown to love, but that her mother never truly accepted.

The pages are not paginated as the order of the pages is not important; however, the images of faces suggest an order. All of the images along with title pages and colophons in both English and Russian are housed in a circular box printed to look like a stack of fresh tortillas. The inside panels of the box are printed in Spanish with the title and colophon. The box is wrapped in a traditional embroidered Mexican tablecloth from Uruapan, Michoacan State. This second edition includes a detailed printed colophon and title page on white amante paper, which the first edition did not.

In this book Akhmadeeva compares the process of making paper with jonote pulp to the process of making tortillas with nixtamal dough: "The idea of kneading, preparing jonote pulp for hand-made paper, run[ing] it through the mill, has the same order and ritual preparation of dough for tortillas ... [The pages of my book are held] in the same [type of] container which is [used for] food, and is also a symbol of a [foreign] culture to the character in the book ... Tortillas are the most traditional Mexican food ... [They and the paper pages] are rough to the touch and light. Different techniques of intaglio produce diversity and the circular shape unifies [each page] in this container."

Each page is printed on paper with pulp from the jonote tree, handmade by the artist. The images were printed using a variety of techniques including copper etchings, drypoint etchings, and photopolymer engravings. The box with serigraph text was produced by ALTERnativa Gráfica. 7 leaves [14 pages.] Size: Tablecloth: 18 x 20 inches; Box: about 7.5 inch diameter; Pages: about 6.5 inch diameter.

This book is held the Special Collections of Miami University, Stanford University Libraries, University of Texas at San Antonio Libraries (UTSA Libraries), Center for the Book Arts (New York), Art Library Artist's Book Collection of University of North Carolina, and the Library of University of New Mexico. Fine.

\$1,200

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36430>

War in the Ukraine - Protest Book

7. Akhmadeeva, Ioulia.

Stop War / Net Voyné! (Postcard Edition).

City of Morelia, Michoacan, Mexico: ALTERnativa Ediciones, 2021.

Number 3 of 4 copies. A powerful and personal piece about the war in the Ukraine. This artist's book juxtaposes a personal interpretation of the artist Ioulia Akhmadeeva's family history including her grandfather's involvement in WWII with the current war in the Ukraine. Central to the book is a red velvet dress which was constructed from a bundle of velvet taken from Czechoslovakia as a war trophy by the artist's grandfather, a major in the Russian army during WWII. The velvet was passed down in her family and was eventually made into a dress by the artist's mother - and was worn by all three of the artist's daughters. While not directly involved, the artist continues to feel guilt for her grandfather's actions in WWII, which are represented in this book by the red velvet dress. The artist is of Russian and Ukrainian descent with much of her family still residing in Russia, so the war and political turmoil of the region are particularly poignant for her. In this work she compares the actions of her grandfather in WWII to the actions of Russian soldiers looting and bombing the Ukraine. She shows this through images of her family, the symbolic dress, and fragments of images from WWII alongside with current photographic images of the war in Ukraine. On different pages she has blacked out the face of her grandfather, written a story about a Czech girl that could have received a velvet dress (rather than her own daughters), and has drawn bombs flying near her grandfather's Russian star of honor. Now a resident of Mexico, where she has lived for over thirty years, most of the text is in Spanish.

The artist created this book as a work of resilience, penance, and protest. She states: "On February 24, 2022 at 6 in the morning my home country Russia started this massacre without announcing it, just like Adolf Hitler, who invaded the Soviet Union on June 22, 1941 at 4 in the morning. Women and children are killed, sister cities are under constant bombardment and utterly destroyed. Putin's propaganda of the last 20 years transforms and controls the minds of 70% of the people inside Russia, who support his war and geopolitical plans. The protests against the war of the other 30% who think, reason and are not afraid are punished, censorship does not allow publishing or sharing the truth... The responsibility is not individual. And the change will not come alone."

The book is a collection of 12 unbound postcard pages, a colophon, and a small velvet dress hand sewn by Diana Jaime at Alternativa editions based on a design by the book artist. All of the items are housed in a blue cloth covered clamshell box with yellow title to front board, bound in yellow ribbon, and magnetic closure. The dress can be affixed to the interior of the front panel of the box with a removable magnet. The postcards are inkjet printed on cotton paper, reproduced from color lithography prints by the artist and reproductions of photographic images of war taken from public domain social media sites. The verso of each postcard is printed with a title, imagery sources, and (like a typical postcard) lines to write an address with a box to affix a stamp. Text in Spanish with English translation available upon request.

This project was a result of the art residency of the iace Foundation for Contemporary Art during March 2022, Buenos Aires, Argentina. It was supported by a grant from the Mexican National System of Creators (SNCA) 2019 - 2022. This book is held in the Special Collections of Stanford University Library. Fine.

\$700

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36428>

Allen Press - Limited Edition - Illustrated Letterpress Edition of Antigone

8. [Allen Press]

Sophocles; Victor Seward, illustrator.

Antigone.

Greenbrae, CA: Allen Press, 1978.

One of 130 copies. A lovely book from the fine press of Lewis and Dorothy Allen. The illustrations and decorations were based on sixth century B.C. Greek vase paintings, done by Victor Seward and hand-colored by Dorothy Allen. Bound in white paper covered boards with black titling to cover and spine. Slightest bumping to upper tips otherwise fine in the original acetate jacket. Printed damp on an 1846 columbian handpress using menhart unciala and solemnis type faces on handmade paper. In fine condition. Measures 9 x 12 inches.

Unpaginated [90 pages].

\$450

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36150>

Islamic Talismanic Shirts - In Arabic & English

9. Aly, Islam.

Transpose [Tahawool]

Cairo: 2021.

Number 7 of 40 copies, signed, numbered, and dated by the book artist. "Transpose" is a bilingual book in English and Arabic that investigates talismanic shirts. A talismanic shirt (or talisman shirt) is a textile talismanic object that is worn. Talismanic shirts are found throughout the Islamic world. The shirts may be inscribed with verses from Quran, names of Allah and of prophets and with numbers. They may carry images or symbols, e.g. astrological ones. The inscribed names are believed to be capable of offering protection and guidance to the wearer. Historically there were various uses for the talismanic shirts; they could be worn as a shield in battles, during illness, used as protective amulets, and produced for ceremonial purposes. They would have a distinctive vocabulary, a mixture of religious texts, sacred invocations, symbols, magic squares, and seal markings.

In this inventive work, there are seven symbolic replicas of talismanic shirts housed inside a cloth covered box. The "shirts" are actually small, intricate paper pamphlets that are sewn onto wooden dowels that hang from the top of the box, They are constructed from linen thread, book board, museum board, acrylic colors, and laser-cut handmade and Fabriano papers. The green cloth-covered box has a magnet closure and an orange cloth pull cut in the shape of a shirt. There are hand stenciled images and inkjet printed text on the interior of the box. It includes a quote from Virginia Woolf about wearing clothes: Box size: 9.5 x 8.7 x 2.7 closed, 9.5 x 18.25 x 2.7 opened. Pamphlet size: 7.5x 6.5.

Islam Aly is an Egyptian-born book artist and teacher based in Cairo, who studied book arts and art education at the University of Iowa. His books explore the possibilities of historical bindings in contemporary book art practices They have appeared in international exhibitions in the United States and abroad, and in private and public collections including the New York Public Library, the Metropolitan Museum of Art, the National Library of Chile, Yale University, and Bibliotheca Alexandrina. In an artist's statement he writes: "When I make a historical book structure, I go through a learning process. I learn the history as well as the different physical aspects of the binding such as how a book form is constructed in a specific sequence. I learn about the use of different materials such as paper, wood, leather and dyes. I learn to make choices in selecting and replacing traditional materials that I don't have access to. I use these different experiences to enhance my work in making artists' books and to use historical and cultural references from these structures in the actual content. In essence, I wish to explore new ways to use the rich structures of historical books in contemporary artists' book practice and incorporate contemporary content into strictly historical structures." In fine condition.

\$1,200

Pictures - <https://www.kelmscottbookshop.com/details.php?record=35557>

Refugee Stories - with moveable metal ships

10. Aly, Islam [Farid Aldin Al-Attar].

Inception.

Cairo, Egypt: Islam Aly, 2019.

Number 24 of 30 copies. Signed, numbered, and dated by the artist. "Inception is inspired by stories and journeys of the refugees. It is a bilingual codex in English and Arabic. The book is based on the twelfth-century Persian verse poem 'The Conference of the Birds' written by Farid Aldin Al-Attar. The poem is about the search for truth and integrity, which is parallel to the refugee's quest to re-discover themselves. [In the poem] birds meet to begin searching for their perfect king. But to find him, they need to start a difficult journey ... that only 30 of them complete. They eventually recognize that their king is each of them and all of them.

The English text is adapted from the Afkham Darbandi translation. The Arabic text is adapted from Badee Mohamed Gomaa Arabic translation "Manteq Al T'ayr". The bird images represented are from medieval Islamic artwork. Arabic Calligraphy is done by Abdul Karim and Sabri. 'Inception' was made as part of Swarthmore College's Friends, Peace, and Sanctuary project" (artist's website).

Hand-sewn Coptic binding in wooden boards with leather wrappings connected to seven miniature books. The books all have laser-engraved titles in English and Arabic on the boards. The illustrations are lasercut on Fabriano paper as is the bi-lingual text in the miniature books. The text in the larger book is laser printed on tracing paper. All text is in English and Arabic. In fine condition. Size: Main book is 4.5 inches diameter x 3.5 inches thick, seven miniatures are each 2 inches in diameter x .75 inches thick.

Islam Aly is an Egyptian-born book artist and teacher based in Iowa. His books explore the possibilities of historical bindings in contemporary book art practices They have appeared in international exhibitions in the United States and abroad, and in private and public collections including the New York Public Library, the Metropolitan Museum of Art, the National Library of Chile, Yale University, and Bibliotheca Alexandrina. In an artist's statement he writes: "When I make a historical book structure, I go through a learning process. I learn the history as well as the different physical aspects of the binding such as how a book form is constructed in a specific sequence. I learn about the use of different materials such as paper, wood, leather and dyes. I learn to make choices in selecting and replacing traditional materials that I don't have access to. I use these different experiences to enhance my work in making artists' books and to use historical and cultural references from these structures in the actual content. In essence, I wish to explore new ways to use the rich structures of historical books in contemporary artists' book practice and incorporate contemporary content into strictly historical structures."

\$1,000

Pictures - <https://www.kelmscottbookshop.com/details.php?record=35887>

Rising Water Levels in Nile River Delta

11. Aly, Islam, book artist.

Delta.

Cairo: Islam Aly, 2023.

Number 3 of 50 copies signed, numbered, and dated by Islam Aly, the artist. A Coptic bound triangular shaped book with boards covered in full green leather and gilt title stamped to the front board. Leather straps ending in brass triangles wrap around the book to hold it closed. Text and images are laser-cut on Fabriano paper. The book is housed in a blue cloth covered box with etched plexiglass side panels and a drawer-like structure that pulls open.

The artist describes his book about rising sea levels in Egypt: "The book "Delta" uses the symbol Δ to represent a change or difference in quantity between two values in mathematics and science. The term "Delta" also refers to Lower Egypt, where the Nile River delta is located. This delta is one of the world's largest, stretching from Alexandria to Port Said. However, rising sea levels put much of the northern delta, including the historic port city of Alexandria, at risk of being submerged in the Mediterranean.

"Delta" highlights the global crisis of rising sea levels and its impact on deltas worldwide. It contains a descriptive poem for the Nile Delta by Nicholas Michell and features images of sea monsters from The Carta Marina by Olaus Magnus, initially published in 1539.

Sea monsters have been a part of human folklore for thousands of years and are often depicted in artwork and stories as symbols of danger and the unknown. These images serve as a reminder of the risks and uncertainties of the ocean and remain a symbol of the unknown.

The contrast between the descriptive poem and the sea monsters underscores the gravity of the topic and its importance. Delta is enclosed in a box with two transparent sides that display laser-cut images. The front features an old map of the Nile Delta, and the back shows an old map of Alexandria port." Size: Box is 9 x 9 x 2.5 inches; Book has 8-inch sides.

Islam Aly is an Egyptian-born book artist and teacher based in Cairo, who studied book arts and art education at the University of Iowa. His books explore the possibilities of historical bindings in contemporary book art practices. They have appeared in international exhibitions in the United States and abroad, and in private and public collections including the New York Public Library, the Metropolitan Museum of Art, the National Library of Chile, Yale University, and Bibliotheca Alexandrina. In an artist's statement he writes: "When I make a historical book structure, I go through a learning process. I learn the history as well as the different physical aspects of the binding such as how a book form is constructed in a specific sequence. I learn about the use of different materials such as paper, wood, leather and dyes. I learn to make choices in selecting and replacing traditional materials that I don't have access to. I use these different experiences to enhance my work in making artists' books and to use historical and cultural references from these structures in the actual content. In essence, I wish to explore new ways to use the rich structures of historical books in contemporary artists' book practice and incorporate contemporary content into strictly historical structures." Fine.

\$1,800

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36513>

Miniature Edition of Frankenstein - Letterpress

12. [Angel Bomb Press]

[Shelley, Mary] Todd M. Thyberg, book artist.

Mister F

Minneapolis: Angel Bomb Press, 2016.

Open edition. This is an artful three-color letterpress mini-book designed and printed to celebrate the 200th anniversary of Mary Shelley's Frankenstein. The book has an accordion fold structure that allows the front spread to be from the perspective of Doctor Frankenstein and the reverse to be from the perspective of the monster. The original story was re-read and condensed down into 9 distinct spreads with artwork created for each and relevant copy from the original work provided to tell the story. With black covers and a stretch black band with a tassel wrapped around it. Housed in a grey box designed to look like a cigarette package with title on top. In fine condition. Measures 2x 3.25 inches.

\$75

Pictures - <https://www.kelmscottbookshop.com/details.php?record=34154>

Special Deluxe Edition with Extra Suite of Prints AND Additional Suite of Erotic Prints

13. [Aquarius Press]

Poe, Edgar A., illustrated by Federico Castellon.

The Mask of the Red Death. A Fantasy.

Baltimore: Aquarius Press, 1969.

This is a special deluxe edition of this stunning first book from the Aquarius Press, a then new Baltimore private press. The edition comprises the book and a separate portfolio of the 16 signed and numbered lithographs for the book as well as 6 additional unrelated erotic lithographs. The sixteen illustrations are numbered 47/80 copies and signed and numbered by Castellon. On the back of each are the letters AP for artist's proof. The six additional illustrations are signed by Castellon and numbered E/E. The book is Letter A of the ten copies reserved for the collaborators. Signed by the artist Federico Castellon. The work appeared two years before the death of Spanish American artist and lithographer Castellon in 1971. Castellon, born in 1914, was a well-known painter, sculptor, and printmaker who is best known for his graphic works that incorporated the influences of surrealism. The 16 evocative color lithographs he did for this book are both surreal and haunting.

This beautiful work was designed by Bert Clarke and the text set in Monotype Walbaum and printed by Clarke & Way in New York City. The binding is by the Russell Rutter Company. Done under the editorial direction of John Ross and Jacob Landau. Both book and portfolio are bound in decorative light brown fabric and a black leather spine with titling in gilt. Housed in a custom black cloth covered clamshell box. In fine condition.

Volumes measure 11.25 x 15 inches.

\$4,000

Pictures - <https://www.kelmscottbookshop.com/details.php?record=35743>

Humorous and Irreverent Illustrations - Letterpress Edition

14. [Aquarius Press]

Satorsky, Cyril.

A Pride of Rabbis.

Baltimore: Aquarius Press, 1970.

There were 262 copies of this humorous and boldly illustrated work published by the Aquarius Press. This is one of twelve copies reserved for the collaborators. It is signed and numbered by author and artist Satorsky. It is also inscribed by him to Baltimore art dealer Ernest Lowenstein. A *Pride of Rabbis* is a collection of satirical and ribald poems regarding rabbis. The work is strikingly illustrated throughout with 13 irreverent, humorous full-page linocuts by Satorsky, all hand-printed on beautiful rag paper. The linocuts and text were printed by hand at Tarot Designers and Printers in Buffalo, NY. There are 15 loose double leaves held in a blue cloth chemise with white linen spine with blue titling. The chemise is housed in a blue cloth slipcase. In fine condition. Folio. Unpaginated.

Cyril Satorsky (1927-2021) was a prolific artist and well-established educator. He worked as an artist and designer in London and at the University of Texas in Austin. He taught at Leicester University, Hammersmith College of Art, Camberwell College of Arts and Crafts and at the Maryland Institute College of Art in Baltimore, Maryland, where he served as chairman of the Department of Visual Communication.

\$425

Pictures - <https://www.kelmscottbookshop.com/details.php?record=35744>

Ashendene Press's *Ecclesiasticus*

15. [Ashendene Press].

The Wisdom of Jesus, The Son of Sirach, Commonly Called Ecclesiasticus.

Chelsea: Ashendene Press, 1932.

One of 328 copies on paper. There were also 25 copies printed on vellum. This magnificent book was one of the last issued by the Ashendene Press. The Ashendene Press was founded by St John Hornby (1867–1946). It operated from 1895 to 1915 in Chelsea, London and was revived after the war in 1920. The press closed in 1935. Its peers included the Kelmscott Press and the Doves Press. Hornby became friends with William Morris and Emery Walker, who helped inspire his work. These three presses were part of a "revival of fine printing" that focused on treating bookmaking as fine art. Ashendene books were carefully printed with large margins, and despite their lack of extravagant decoration, they were considered spectacular works of art. [Wikipedia] In the bibliography of the Press, its founder, St John Hornby stated that "in my humble judgment it is one of the most satisfactory of the books of the Press." In his history of the Ashendene Press, Colin Franklin writes on page 187: "qualities which separately had triumphed in many Ashendene volume were assembled as before the final curtain of an opera. Short chapters and sections showed the poetic setting of Subiaco which best suited that type....Red headings and shoulder notes, frequent and varied intervals assist the reading of a miraculous text."

Bound in bright orange vellum with four silk ties and gilt titling to spine. Slightest tiny wear to corners with original white vellum showing, otherwise fine. Printed on Batchelor paper in red and black with beautiful hand drawn initials in green and blue done by Graily Hewitt and his assistants Ida D. Henstock and Helen E. Hinkley. The colophon credits them along with H. Gage-Cole, the pressman, and the compositor A.J. Fisk. Top edge is trimmed with the other edges uncut. Missing the original slipcase and nicely housed in a custom brown cloth box with gilt title to spine. A wonderful copy in fine to near fine condition. Measures 7.5 x 11.5 inches. 182 pages.

\$5,200

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36285>

Tunnel Book - Rising Water Levels in Venice - Limited to 20 Copies

16. Austin, Alice.

Grand Canal.

Philadelphia: Alice Austin, 2019.

Number 12 of 20 copies. This tunnel book of the Grand Canal draws attention to the negative effects of tourism on Venice's rising water levels and ecosystem. Created from a series of lino-cuts, each page has been hand-cut and assembled into the tunnel book structure, giving the viewer a periscope-like view of the famed Grand Canal. The artist describes the scene as follows: "a chaotic mix of local fauna, gondolas, traghetti and bridges vying for space on the waterway, contrasting with the ominous visage of a cruise ship lurking on the horizon. The outsized scale of the ship emphasizes the threat these monsters impose on the delicate environment of this unique place — flooding the streets with mass tourism, and literally flooding the small canals with their enormous wakes. The cover panel is in the shape of an eye, reflecting upon the voyeuristic nature of tourism. The first panel shows an egret patiently hunting for fish amidst the chaotic scene. A quatrefoil-laced building facade typical of Venice provides the background. The second panel has a winged cherub and a traghetto (ferry) making its regular crossing of the Grand Canal, as the figures in the gondola stand in the customary Venetian way for the short trip, ready to bound off the second the boat docks. The third panel features the famed Rialto bridge, with a rower guiding a sandolo, the type of small rowboat used by the locals. The fourth panel shows the characteristic vase-shaped chimneys of Venice. The fifth panel is an enormous cruise ship ominously looming over the buildings and canal, impossible to miss. The sixth panel is the back side of the tunnel book - The Lion's Mouth, or bocce dei Leone - depicting letter boxes found that were placed in prominent locations, where citizens could slip a note betraying the names of enemies of the Republic. The side panels show rowers in racing gondolas training for the Regatta Storica." It is printed on Mohawk heavyweight paper and housed in a marbled paper covered clamshell box with magnet closure and paper title label to spine panel. The paper was marbled by the artist.

Alice Austin is a printmaker, book artist and painter living and working in Philadelphia. She has been on the faculty at the University of the Arts, teaching book structures, and has also taught workshops at the Center for Book Arts in New York, Ballinglen Foundation in Ireland, The Scuola Internazionale di Grafica in Venice, and other institutions. She earned a BFA from the Philadelphia College of Art and has been an active member of the Guild of Book Workers since 1998. She worked as a rare book and paper conservator for over 20 years at the Library Company of Philadelphia. Alice has also been awarded several artist residencies in Europe, and her work is widely held in private, public and special collections worldwide. Size: 6 x 11 x 1.5 inches closed, 13 inches open. Box size: 6.5 x 11.5 x 2 inches.

\$800

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36361>

Birding - Habitat Loss - Letterpress & Linocuts - Limited to 15 Copies

17. Austin, Alice.

Nesting.

Philadelphia: Alice Austin, 2022.

Number 4 of 15 copies, of which 7 copies were deluxe and 8 copies were standard. Signed and numbered by the artist. This deluxe edition is bound in tan goat parchment by Pergamena with yellow caterpillar stitched details. The standard edition was bound in handmade paper wrappers. A delightful collection of linoleum prints of birds and nests, ending with a poem remarking on habitat loss and the joys of birdwatching: "Due to habitat loss, there are 25 percent fewer birds since 1970. still, birds are nesting calling to each other. and a glimpse, through binoculars, wondrous, fleeing." Prints and handset type are printed on Rives BFK heavyweight paper. Housed in an archival grey corrugated clamshell box with paper label to spine.

Alice Austin is a printmaker, book artist and painter living and working in Philadelphia. She has been on the faculty at the University of the Arts, teaching book structures, and has also taught workshops at the Center for Book Arts in New York, Ballinglen Foundation in Ireland, The Scuola Internazionale di Grafica in Venice, and other institutions. She earned a BFA from the Philadelphia College of Art and has been an active member of the Guild of Book Workers since 1998. She worked as a rare book and paper conservator for over 20 years at the Library Company of Philadelphia. Alice has also been awarded several artist residencies in Europe, and her work is widely held in private, public and special collections worldwide. Book Size: 8.25 x 7.75 x .75 inches. Box size: 8.5 x 8 x 1 inches. Fine.

\$1,200

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36229>

Celebration of the Ocean - Special Edition with Specimens & Wood Box - Letterpress & Linocuts

18. Austin, Alice.

To the Ocean.

Philadelphia: Alice Austin, 2018.

Special edition with unique hand-made wooden box. Number 7 of 15 copies. This piece was produced in 3 different versions: the deluxe edition (1-6) is now sold out; the special edition (7-11) is issued in unique wooden boxes with specimens; and the regular edition (12-15) is the book only. In this elaborate work comprised of a hand-printed book, a collection of specimens, and hand-made box, Austin memorializes her walks along the shores of the ocean through poetry and lino-cuts. Her verse describes creatures encountered and beaches traversed. The supporting lino-cut illustrations depict an array of shells, horseshoe crab, and more. Physical specimens of most of the items illustrated are included in the accompanying box.

The accordion book is bound in Twin Rocker hand-made grey paper wrappers with black title and blue lino-cut scallop shells to the front panel. It is letterpress printed in Cheltenham Italic type on Somerset paper. Housed in a custom-made unique cherry wood box with legs, with a vintage type drawer incorporated. The box was hand-made by Wilfredo Rodriguez of Philadelphia. It contains multiple compartments within, which hold treasures from the ocean including: a dog whelk, slipper snail, beach glass, periwinkle (Maine); moon snail, scallop, horseshoe crab tail (New Jersey); fishing float fragment, limpet (Ireland); an origami boat and a booklet listing the contents - both created by the artist.

Alice Austin is a printmaker, book artist and painter living and working in Philadelphia. She has been on the faculty at the University of the Arts, teaching book structures, and has also taught workshops at the Center for Book Arts in New York, Ballinglen Foundation in Ireland, The Scuola Internazionale di Grafica in Venice, and other institutions. She earned a BFA from the Philadelphia College of Art and has been an active member of the Guild of Book Workers since 1998. She worked as a rare book and paper conservator for over 20 years at the Library Company of Philadelphia. Alice has also been awarded several artist residencies in Europe, and her work is widely held in private, public and special collections worldwide. Book Size: 8.5 x 9.5 x 1 inches. Box size: 12.5 x 12.75 x 3.5 inches.

\$1,700

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36227>

Artist's Book on Legendary King Gilgamesh. Original Content. Limited to 4 Copies

19. Bagby, Monalisa.

Gilgamesh.

Richmond, VA: Monalisa Bagby, 2022.

Number 2 of 4 copies signed and inscribed by the book artist, Monalisa Bagby. The half-mythical king Gilgamesh features in several Sumerian poems but is best known from The Epic of Gilgamesh. Historical evidence for Gilgamesh's existence is found in inscriptions crediting him with the building of the great walls of Uruk (modern-day Warka, Iraq). The quest for the meaning of life, explored by writers and philosophers from antiquity up to the present day, is first fully explored in the Gilgamesh epic as the hero-king leaves the comfort of his city following the death of his best friend, Enkidu, to find the mystical figure Utnapishtim and eternal life. Gilgamesh's fear of death is actually a fear of meaninglessness, and although he fails to win immortality, the quest itself gives his life meaning. The epic has served as the model for any similar tale that has been written since. Bagby was inspired by The Epic of Gilgamesh, the oldest piece of epic world literature, but in this inventive and creative version she tells the ancient story with modern twists. She writes at the end of her book that after visiting the epic tale she rewrote and adapted the story to fit her voice. Despite the modern references she made every effort to remain true to its spirit. She describes some her modern references: "for instance, the gods drink coffee, the Bull-of-Heaven is referenced as a vehicle and the celebration of Enkidu and Gilgamesh is described as a State Fair. The artwork also provides modern allusions. In the first pages Gilgamesh appears as a hulking predatory bird peering down at his people. Its purple color represents his royal stature. Later in the story, the goddess Ishtar is shown wearing tights with her hair braided. Gilgamesh's grief and internal turmoil-his unraveling-is represented by a male figure with a floating head of confusion. It is not a full-bodied existence anymore. Even one of his sandals is missing.

Each signature of the book includes quotes and parts of or complete poems to support the story. The famed Flood Story is handwritten in brown ink. Screen-printed at the bottom of the page are remembrances from individuals of their experience of the news of the 9/11 attack on the World Trade Center. Their stories are run together to create a stream-of-conscious of collective memories. The stories are printed in small typeface and in brown ink to suggest earth/ground/soil. To represent the impermanence of life the artwork is drawn in pencil. At the end of the story, the last paragraph is hand written in a field of blue representing peace and calm for Gilgamesh. The entire book is screen printed. Watercolor, collage, gold leaf, hand written sections and pencil drawings help carry the story. She chose a simple, muted design of the book cover is a reference to the earnestness of Gilgamesh's journey for meaning and contrasts the colorful rendering of the story. Bound in a Coptic binding in dark blue cloth with title in red on the cover. Printed in various fonts on Rives paper. In fine condition. Measures 8 x 8 inches. 23 pages plus colophon and final notes.

\$1,200

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36317>

Poems Illustrated with Wood Engravings - Letterpress - Limited Edition - Barbarian Press

20. [Barbarian Press]

Bringhurst, Robert, poet; Richard Wagener, illustrations.

Ten Poems With One Title.

Mission, B.C.: Barbarian Press, 2022.

One of 125 copies, this being one of the 55 standard copies. This is the 51st book issued by the very fine Barbarian Press that Crispin and Jan Elsted founded in 1977. The book beautifully exemplifies their philosophy in the creation of books and the fine craftsmanship they bring to each. They write about this book on their website: "Robert Bringhurst is widely known as a typographer and designer of books. The Elements of Typographic Style, originally published in 1992, has become a bible to most serious typographers, printers and designers. It has appeared in five subsequent revised editions and has been translated into more than a dozen languages. He has also published several collections of essays and talks (or 'pieces of thinking', as he calls them) on language, cultural history, poetry, the relations between humanity and the natural world, and many other subjects, all of which are profoundly interesting and endlessly stimulating. He has translated some epic poems from Haida, and the complete writings of Parmenides from classical Greek. But first, and continuing throughout all his other work, he is one of Canada's leading poets.... In Ten Poems with One Title, Richard Wagener's passionate, forceful two-colour abstract engravings, reminiscent of the work of such Abstract Expressionists as Robert Motherwell and Franz Kline, meld with Bringhurst's contemplative, elegant poems, each at once counterpointing and reflecting the character of the other. The relationship is profound and moving."

Bound in gray and black paper covers with a black linen spine. The text was hand-set in Walbaum on Zerkall Smooth White Wove paper by Apollonia Elsted after designs by Crispin Elsted in consultation with Jan Elsted. The engravings by Richard Wagener were printed at his studio in California and sent to the press in sheets. The binding was bound by Alanna Simensen at The Mad Hatter Bookbinding Company. Housed in a black paper covered slipcase. In fine condition. Measures 7.75 x 10.75 inches. Unpaginated. [About 40 pages]

\$500

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36143>

Unique - Paintings of Apocalyptic Visions of Futuristic Mechanized Culture

21. Beck, Anne.

State.

Brooklyn, NY: Anne Beck, 2000.

Anne Beck is an interdisciplinary artist working collaboratively & independently in a wide variety of media from paper, print & book making to painting & textiles to social practice. Through her work, Anne explores the roles of amateur naturalist and lay surveyor of the current landscape – collecting specimens & recording data, cataloguing that which seems useful, and investigating further that which seems impermeable. This is all in the context of envisioning a sustainable path forward for herself and the planet, which is often a playful exercise in the face of absurd & complex circumstance. Anne lives and works in Northern California. She also a core member of The Printmakers Left, an international collective working together for over 20 years now on artist books, printed matter & installations. She is also half of the collaborative team behind The Rhinoceros Project exploring the communal & revolutionary power of sewing circles & hand papermaking.

This provocative work is a unique manuscript. It begins with whimsical pictures and apocalyptic visions of a high-tech synthetic mechanized culture and evolves into a loose social history and critique. The pages were originally painted in a studio in Williamsburg, Brooklyn as individual paintings but then coalesced into this evocative book. The images are varied in design and image, and sometimes mysterious as there is no text. They were hand painted and drawn with casein, acrylic, gouache, watercolor, ink, graphite, and collaged intaglio on heavy watercolor paper. The endpapers are hand-made cotton rag paper. It is handsewn and casebound in found gray suede printed with a black outlined map of the American West. In fine condition. Measures 12.375 x 8.75 inches closed. 56 pages.

\$5,900

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36515>

Beerbohm Caricature

22. Beerbohm, Max.

Original caricature of opening night at the Duke of York's Theatre.

[1897].

Original caricature done in ink on paper. The caricature celebrates the opening night of *The Happy Life*, a play by Louis N. Parker and Murray Carson, staged at the Duke of York's Theatre, London, in 1897. It depicts Parker (standing atop the Duke of York's column), Carson, and Max (top hat and wasp-waisted coat) himself drinking champagne. Both Parker and Carson were important dramatists at the turn of the century; Beerbohm would later collaborate with Carson on a one-act "curtain-raiser" in 1914, *The fly on the wheel*. Inscribed "Best wishes in a great success. December 6 '97" and signed "Max." Unrecorded; not in Hart-Davis's catalogue of Beerbohm's caricatures. In near fine condition and nicely framed. 20 x 25.4 cm.

\$6,500

Pictures - <https://www.kelmscottbookshop.com/details.php?record=28895>

Corpse Eating ... Limited to 35 Copies

23. [Biting Dog Press]

Alhazred, Abdullah; Martin Llewellyn (translation and introduction); George Walker (design and layout).

Necronomicon: A Manual of Corpse Eating.

Toronto: Biting Dog Press, 2019.

1 of 35 copies, signed by the translator on the title page and the designer on the colophon. 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)!

According to the colophon, this book is digitally printed on laid paper in Adobe Jenson Pro with Neue Kabel for captions and Junius Rough for chapter titles. The first half of this edition was printed pre-Covid and the second half was just printed in 2023. Due to paper shortages, this second half has been printed on machine made paper. It includes an original woodcut made by George A. Walker, signed and numbered out of 42, inserted into a pocket on the front free endpaper. 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. 37 pages. Fine.

\$250

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36448>

Neil Gaiman's version of Snow White - a play - comes with CD

24. [Biting Dog Press]

Gaiman, Neil; Jack Zipes, introduction; George Walker, wood engravings.

Snow Glass Apples. A Play for Voices.

Toronto: Biting Dog Press, 2002.

Number 246 of 250 copies. Signed by Gaiman, Zipes, and Walker. From the introduction: "There are hundreds if not thousands of versions of 'Snow White' tales...but the one we remember most is the Disney version Snow White and the Seven Dwarfs...the virginal, graceful and modest Snow White...has warmed the hearts of children and adults ever since the film appeared in 1937. But what if Snow White were really a monster? This is the question Neil Gaiman asks in his chilling play, Snow Glass Apples....This exquisite reproduction of Gaiman's play by Biting Dog Press is particularly artful and appropriate in the manner in which it brings out the key disturbing questions of the story through unusual design, typography, and images."

Bound in black cloth with title embossed in relief on front cover. Book is printed on Zephyr Laid paper using wood engraving, letterpress, and lithographic techniques. The engravings were impressed directly onto handmade Japanese paper from the original wood blocks. The binding is handsewn. Housed in a black slipcase with the title in silver on the cover. Includes a CD of the play. A wonderful production in fine condition. 7 x 9 inches. 63 pages.

\$400

Pictures - <https://www.kelmscottbookshop.com/details.php?record=35533>

Miniature Book of Oddities

25. [Bo Press Miniature Books]

Sweet, Pat.

The Book of Wonders.

Riverside, CA: Bo Press Miniature Books, n.d.

Pat Sweet writes: "The Augsburg *Wunderzeichenbuch* ("The Book of Wonders") is one of the most spectacular discoveries in the field of Renaissance art in northern Europe. The manuscript was produced in the Swabian Imperial Free City of Augsburg sometime between 1545 and 1552. We do not know who commissioned the book, or who supplied the artwork. The book contains miracles: wondrous and mysterious singularities of nature, monstrous births, battles in heaven, rains of blood and meat, acts of God, double and triple suns and moons, and lots and lots of comets. At this time the sacred and the scientific were just beginning to move apart, and this is one of the beginnings of that massive shift. The beautiful, strange, and enigmatic illustrations are in supersaturated gouache and watercolor. Each illumination is captioned in a panel of German Gothic script. The manuscript dropped out of sight sometime in the 17th century and was only recently re-discovered in 2007. A fine modern edition is published by Taschen. I've tried to counter the small size of the prints by enlarging a wonderful detail of each picture on the verso. The book is bound in green and brown marbled paper and has two bands of antique bronze chain passing over the front and back of the binding. The title is on a raised rectangle in the front." Measures 2.25 x 3 inches. In fine condition. 145 pages.

\$135

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36459>

Miniature Book of Jewels - Limited to 10 Copies

26. [Bo Press Miniature Books]

Pat Sweet.

Kleinodienbuch der Herzogin Anna von Bayern (Jewel Book).

Riverside, CA: Bo Press Miniature Books, 2018.

Limited to 10 copies. "When Duke Albert V of Bavaria commissioned his court painter, Hans Mielich, to make an inventory of the jewels belonging to him and his wife Anna in 1552, he may not have expected the over-the-top manuscript Mielich finally produced two years later. The jewelry wasn't the half of it. The 110 gouche on paper paintings showed the back and front of each piece of jewelry, life-sized, and each was surrounded by a different elaborate frame. The manuscript is a riot of cartouches, strapwork, acanthus, foliage, flowers, grotesques, and caryatids, and yet each jewel shines forth as an individual masterpiece. The book remained in the private ducal and electoral Chamber of Artifacts for almost three centuries—long after the originals of the jewelry depicted had been lost. Only in 1843 was the work presented to the Bavarian State Library by King Ludwig I. I have tried, in my presentation of the Jewel Book, to reproduce in miniature some sense of the outrageous Renaissance ostentation that makes the original such a brilliant and worldly example of wretched excess. My favorite page is the frontispiece of the Duke and Duchess playing chess, as though their real pursuits were intellectual, surrounded by their bored courtiers and a couple of puppies.

This miniature copy of the Jewel Book of Anna of Bavaria is limited to ten copies. It is set on OldStyle1 and Palatino Linotype, and printed on Monarch Superfine paper with a Canon Pro-100 inkjet printer. The book is bound in gilded snakeskin with a beaded and embellished front panel of celadon snakeskin. The tri-fold box is bound in a gold on black Indian silkscreened paper with a raised rectangle on the front bound in a textured Japanese metallic gold paper. The interior of the box is lined in a Japanese chiyogami feather print. A small pocket on the front of the box holds a booklet containing information on the Jewel Book and its patrons. Both are of the same gold paper" (Pat Sweet). The book is 2 5/8" x 2" and the box is 3" x 2 3/8" x 1" 136 pages. Fine

\$345

Pictures - <https://www.kelmscottbookshop.com/details.php?record=33441>

Miniature Map & Globe Case - Unique - with 8 Mini-Globes and many maps

27. [Bo Press Miniature Books]

Pat Sweet.

Map and Globe File.

Riverside, CA: Bo Press Miniature Books, 2022.

Pat Sweet describes herself as creating illuminated miniature books of curiosity, humor, and delight. She creates both miniature (under 3 inches) and macro-miniature (under 1 inch) books. She designs, prints, and binds all of her books and builds (by hand) all of her sculptural items.

This painted basswood cabinet holds a collection of antique maps and terrestrial and celestial globes on antique brass stands. The It holds four larger globes (approx. 3/4" to 1" in diameter) and four smaller globes (approx. 1/2" - 1/4" in diameter) on its shelves. The cubbyholes beneath contain a collection of seventeen rolled maps, and the drawers beneath hold seven more maps. The globes are removable. Size: 5 5/8 x 3 1/4 x 2 1/4 inches. In fine condition.

\$575

Pictures: <https://www.kelmscottbookshop.com/details.php?record=36466>

Miniature Medieval Scribe's Desk - with rotating shelf, mini-books, & mini-supplies

28. [Bo Press Miniature Books]

Pat Sweet.

Mini Medieval Scribe's Desk.

Riverside, CA: Bo Press Miniature Books, 2022.

Pat Sweet describes herself as creating illuminated miniature books of curiosity, humor, and delight. She creates both miniature (under 3 inches) and macro-miniature (under 1 inch) books. She designs, prints, and binds all of her books and builds (by hand) all of her sculptural items.

According to the artist: This is "a medieval version of Windows, allowing several books to be consulted at the same time. These rotating bookshelves came in two variations: vertical and horizontal. The horizontal ones were much easier to make and to use, taking up much less space while making it easier to consult several books at once."

This miniature version is made of cherry with mahogany trim and antique brass accents, and a matching stool. It has two revolving turntables, the upper one smaller than the lower so that as many as ten books could be viewable by turning the wheels. There is a writing surface at the left with a sheet of an illuminated manuscript in progress, plus several scribe's tools: two inkwells with pens, a water container, a bottle of ink and a large chained volume with a brass closure.

The two rotating wheels hold ten books, some fixed open and some with brass closures. All the books have blank pages. They are bound in paper copies of actual period bindings.

Size: 2 3/4 inches (desk height); 6 inches (turntable with desk height); 7 inches wide x 3 3/8 deep. In fine condition.

\$625

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36464>

Miniature Hollow Book

29. [Bo Press Miniature Books]

Pat Sweet.

Miniature Hollow Book.

Riverside, CA: Bo Press Miniature Books, 2022.

Hollow books, or book safes, have been used to hide jewelry, important papers, or more dangerous things like bombs, contraband, or secret messages. It can sit on the shelf of a library for years with either an innocuous title or one that reflects on the contents, like "A History of Handguns" or "Large Wads of Cash."

This Hollow Books Safe is half-bound in cream-colored leather and a white and gold paper decorated with brass and red glass beads. It is lined with the binding paper. Size: 2 5/8 x 2 5/8 x 5/8 inches. In fine condition. 50 pages.

\$75

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36462>

Miniature Pop-Up Book of Bridges

30. [Bo Press Miniature Books]

Pat Sweet.

The Pop-Up Book of Bridges.

Riverside, CA: Bo Press Miniature Books, 2023.

According to the book artist: "A book about suspension bridges got a lot more interesting when it turned into a pop-up book. The delightful thing about pop-ups is their movement, and bridges don't have a lot of that, except when the wind gets dangerously strong. Lifting the bridge from its background made that part of the picture become somehow more real than the rest. The pop-up engineering is correspondingly simple and it seemed appropriate for the pictures of the bridges to be changed to black and white. A nice extra is that the paper I've used is fairly stiff, and when the book is opened, the pages do literally pop open."

The book is bound in a beautiful Jemma Lewis marbled paper with a paper title label to spine. The interior is printed on Red River Ultra-Pro Satin paper. Housed in a slipcase covered in matching marbled paper. Book Size: 2 5/8 x 2 x 1 1/4 inches. Slipcase Size: 2 3/4 x 2 1/8 x 1 3/8 inches. In fine condition. 44 pages.

\$75

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36469>

Miniature Book with Fancy "Jeweled" Binding

31. [Bo Press Miniature Books]

Pat Sweet.

Tiny Jeweled Book.

Riverside, CA: Bo Press Miniature Books, 2022.

Treasure bindings, or jeweled bindings, were produced for wealthy abbeys or princes using real gold and gems. Jeweled bindings were rare to begin with, and only a few remain intact. This miniature example used brass and glass to decorate its covers.

The book is blank inside. The book is bound in a mottled gray and metallic gold paper with antique bronze decoration. Size: 1 3/4 x 1 3/8 inches. In fine condition. Unpaginated.

\$55

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36461>

Miniature Book Object - Collection of 12 mini-items relating to Hell in a "goody bag"

32. [Bo Press Miniature Books]

Sweet, Pat.

Welcome to Hell.

Riverside, CA: Bo Press Miniature Books, 2014.

This is a welcome reissue of one of Pat Sweet's most inventive miniature works. "Welcome to Hell" comprises twelve pieces of Hellish ephemera that play with some of the images and ideas of the infernal regions from popular culture. The result is a surprisingly humorous and engaging production. Pat described it as one of her most fun projects ever. She writes: "Most religions have discarded the idea of a retributive afterlife, but the idea remains in the popular consciousness as folk belief. Images of old-time Hell are much more common than those of Heaven: Dante invented a whole complex gradation of torments for an exactly sorted list of sins. But grinning devils with pitchforks continue to poke burning sinners, and Satan continues to offer shady your-soul-for-your-heart's desire deals in folk tales and legends." The items are stored inside a shopping bag labeled "Welcome to Hell."

Your goody bag from Hell includes: Welcome To Hell! (with FAQs! - for example, "Am I really here for all of eternity?" "Yes") A Gallery of Hell (Hell in famous paintings) Visitor's Book (Yes, some people get to leave) Hellhounds of the Underworld (Hell has a surprising number of dogs) Go To Hell (a board game for sinners of all ages) Devil Cards (collect 'em all!) Seven Deadly Sins Post Cards (by Bruegel) Hotel Grand Pandemonium dinner menu (Annual Famous Last Meals Banquet), an extra gameboard, Hellmouth Pop-up Cards (three thrilling maws) Maps of Hell (maps of Dante's Hell). Also included is a complimentary fan - Hot Enough For Ya? - with picture of devil's head - not that it would do much good. The bag is 3 x 2 3/8 x 1 3/8 inches. The items in the bag vary in size but are all miniature. In fine condition.

\$295

Pictures - <https://www.kelmscottbookshop.com/details.php?record=35166>

Moby Dick Broadside

33. [Cheloniidae Press]

Robinson, Alan James.

If there were no books ... there would be no Moby Dick! PRINT.

Easthampton, MA: Cheloniidae Press, 2016.

1 of 100 copies. Signed and numbered by the artist. This is one of the Cheloniidae Press's first new works in twenty years. It is a letterpress printed broadside featuring an image of a whale and the quote "If there were no books ... there would be no Moby Dick!" Printed by Master Printer Art Larson from a relief etching by Alan James Robinson on archival Cranes Lettra paper. Size: 11 x 14 inches. Fine.

\$95

Pictures - <https://www.kelmscottbookshop.com/details.php?record=29796>

Alice in Wonderland Broadside

34. [Cheloniidae Press]

Robinson, Alan James (Lewis Carroll).

If there were no books ... there would be no Alice in Wonderland! PRINT.

Easthampton, MA: Cheloniidae Press, 2018.

1 of 100 copies. Signed and numbered by the artist. This is one of the Cheloniidae Press's first new works in twenty years. It is a letterpress printed broadside featuring an image of Alice with the hookah smoking caterpillar and the quote "If there were no books ... there would be no Alice in Wonderland!" This broadside references Lewis Carroll's "Alice in Wonderland." Printed by Master Printer Art Larson from a relief etching by Alan James Robinson on archival Cranes Lettra paper. Size: 11 x 14 inches. Fine.

\$95

Pictures - <https://www.kelmescottbookshop.com/details.php?record=32215>

Alice Through the Looking Glass Broadside

35. [Cheloniidae Press]

Robinson, Alan James (Lewis Carroll).

If there were no books ... there would be no Jabberwock! PRINT.

Easthampton, MA: Cheloniidae Press, 2018.

1 of 100 copies. Signed and numbered by the artist. This is one of the Cheloniidae Press's first new works in twenty years. It is a letterpress printed broadside featuring an image of the Jabberwock and the quote "If there were no books ... there would be no Jabberwock!" This broadside references Lewis Carroll's sequel to "Alice in Wonderland" - "Through the Looking-Glass" Printed by Master Printer Art Larson from a relief etching by Alan James Robinson on archival Cranes Lettra paper. Size: 11 x 14 inches. Fine.

\$95

Pictures - <https://www.kelmescottbookshop.com/details.php?record=32213>

Edgar Allan Poe Broadside

36. [Cheloniidae Press]

Robinson, Alan James (Poe, Edgar Allan).

If there were no books ... there would be no Nevermore! PRINT.

Easthampton, MA: Cheloniidae Press, 2016.

Limited to 100 copies. Signed and numbered by the artist. This is one of the Cheloniidae Press's first new works in twenty years. It is a letterpress printed broadside featuring an image of a raven from Edgar Allan Poe's famous poem and the quote "If there were no books ... there would be no Nevermore!" Printed by Master Printer Art Larson from a relief etching by Alan James Robinson on archival Cranes Lettra paper. Size: 11 x 14 inches. Fine.

\$95

Pictures - <https://www.kelmescottbookshop.com/details.php?record=29826>

Alice in Wonderland - Fine Press (Trade) Edition

37. [Cheshire Cat Press]

Carroll, Lewis; Joseph Brabant (preface); Alberto Manguel (introduction); Andy Malcolm (foreword); illustrations by George A. Walker.

Alice's Adventures in Wonderland.

Toronto: Cheshire Cat Press, (2023).

Signed in pencil on title page by George Walker with a Cheshire Cat hand drawn illustration. "The Cheshire Cat Press has finally made this unique artwork, with Carroll's original text, available once again - this time with extra illustrations not present in the previous editions. Walker's engravings are playful, surreal and downright provocative as ever, offering a new and darkly energetic interpretation of this time-honored, masterpiece" (jacket). This new edition is a redesigned version of the Porcupine Press edition printed in the late 1980s. Bound in red cloth boards with gilt title to spine. Red ribbon bookmark bound in. Pristine. In yellow dust jacket with red title to spine and front panels. Includes about 100 woodcuts by George Walker. 140 pages. Fine.

\$175

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36400>

Parody of the Hunting of the Snark - Inspired by Covid-19

38. [Cheshire Cat Press]

Tannenbaum, Alison; Catherine Richards, introduction; illustrations and endnote by George A. Walker.

The Hunting of the Snark: A Decimation, in Nine Zoonoses.

Toronto: Cheshire Cat Press, 2023.

Number 19 of 42 copies. Signed by Tannenbaum, Richards, Malcolm, and Walker. Quarto. A parody of Lewis Carroll's "Hunting of the Snark", written during the COVID-19 quarantine, that involves an expedition to cure infectious diseases by procuring a tissue sample from the elusive Snark, which is said to have immunity to all germs. Unfortunately, all but one of the crew members takes ill and dies from one of the diseases they set out to cure. Includes the Snark Map and a table of diseased crew members. The author of the introduction, which discusses infectious diseases during Carroll's lifetime is Catherine Anne Richards (1963). She is a retired English pediatric surgeon with a passion for Carrollina. The author of this parody, Alison Crane Tannenbaum (1946), is a neurobiologist that spent most of her career in biomedical research at the National Institute of Health. Bound in red cloth boards with leatherette title label to front cover and gilt title to spine. Printed in New Caledonia type on Velin BFK Rives paper by George Walker and Andy Malcolm. With wood engravings by Walker, made from end grain maple wood. The engravings of each crew member are under-printed with engravings based on photographs of viruses, which were provided by the author. Housed in slipcase covered in same cloth as book with gilt titling to cover and spine. In fine condition. 54 pages.

\$550

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36438>

Unique - Embroidered Book of an Imaginary Island in New England

39. Childs, Lucy.

A Blustery Windy Day on Quiet Island.

Martinez, CA: Lucy Childs, 2021.

A unique embroidered artists' 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. Many old and antique samplers included text or images in memory of family members who had died." Lucy's beautiful and painstakingly created books are a fitting tribute to and continuation of the craft she honors. Her unique books can be found in several artists' books collections.

This beautiful work evokes the feel and mood of its inspiration - a windy day on a quiet island. A card depicting Quiet Island has the following text inside: "Blustery windy days on Quiet Island are those in-between weather days (gutsy and wild , but not hurricane) where being outside is fine and even enjoyable. But if you're biking along the coast, use your helmet's strap and remember - strong winds will push you over. Quiet Island is within the sweep of the North Atlantic Drift of the Gulf Stream and inside the arm of land that guards against the hurricanes hitting most everywhere else nearby. A few hundred or so people live on the island. Houses are simple, cars are shared, and the three public libraries are loved. On very stormy days friends can be found watching the weather from the sea-facing libraries' cushioned window seats or down in one of the cafes."

The intricate embroidery depicting a Quiet Island beach on a blustery day is stitched in blue, green, brown, purple, orange and yellow threads on white linen cloth. The lower borders are stitched with intricate white designs. The cover is blue wool with the title and border stitching in various colors of thread. The folded book measures 6 x 7 inches. Unfolded the book is about 24 inches. The book and card are housed in a light gray clamshell box with a blue wool decoration affixed to the cover. In fine condition.

\$2,400

Pictures - <https://www.kelmscottbookshop.com/details.php?record=32927>

William Morris's Fantasy Romance - that inspired Tolkien; Fine Press Edition, Limited.

40. [Chiswick Press]

Morris, William.

The Roots of the Mountains; Wherein is Told Somewhat of the Lives of the Men of Burgdale, Their Friends, Their Neighbours, Their Foemen and Their Fellows in Arms.

London: Longmans, Green and Co., 1901.

One of 300 copies. A fantasy romance with supernatural elements. Bound in original blue cloth backed light blue paper covered boards. White paper title label to slightly sunned spine. Binding is tight. Bumping to spine ends and bottom corner of front board. Light browning to boards and offsetting to endpapers - both due to the binding glue. Clean and bright overall. Unopened pages. Printed at the Chiswick Press using Morris' Golden type on Kelmscott paper. Spare spine label tipped in at front endpaper. 284 pages. Very Good.

\$600

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36241>

(Trade) Papercut Book of New York's five boroughs

41. Coron, Béatrice (book artist).

Hi Five! Stories from the Five Boroughs.

New York: Béatrice Coron, 2020.

Number 74 of 100 copies. Signed and numbered by the book artist This handmade book offers reproductions of an astonishing series done by Béatrice Coron of five handcut Tyvek panels measuring 30 inches by 8 feet celebrating the history and landmarks of the five boroughs of New York City. The original panels are part of the exhibition: "In Profile: A Look at Silhouettes" on view at the New York Historical Society from January 2020 to February 2022. This book includes a negative of the original papercut. Bound in dark blue paper with a Coptic binding and title label to cover. In fine condition. Size: 5.5 x 8.5 inches. Fine. Paperback.

\$80

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36433>

A Humorous Paper-cut Interpretation of the Rising Water Levels in NYC -

Pet dogs are replaced with pet ducks!

The Dog Show becomes The Duck Show!

Gondolas replace taxis!

Limited to 3 copies

42. Coron, Béatrice (book artist).

NYC Redux.

New York: Béatrice Coron, 2012.

One of 3 copies. Created in the year of Hurricane Sandy, this book addresses rising sea levels and shows parts of NYC underwater. Rather than dwelling on tragedy, Coron chooses to focus on the theme of New York reinventing itself to accommodate. She depicts a duck show in place of the famous Westminster dog show. In the panels that do not depict the duck show, ducks are shown as taking the place of dogs in people's apartments and on the streets (which are now Venetian style rivers to be navigated by gondola).

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." Hand-cut on black Arches paper. Size: 10 x 8 inches closed; 37 x 6.75 extended. Housed in a black folder with title, artist, and birds on front cover and ribbon ties. Fine.

\$1,200

Pictures - <https://www.kelmescottbookshop.com/details.php?record=35275>

Inventive Artist's Interpretation of a Jules Verne Manuscript - with pull out tabs

43. Coron, Béatrice (book artist); Jules Verne.

Le Mariage du Marquis d'Anselme des Tilleuis.

New York: Béatrice Coron, 2001.

Number 24 of 25 copies. Beatrice Coron is renowned internationally for her book arts and installations. She is particularly known for her use of papercutting to tell stories and create books. This inventive and complex book by Coron is a departure from her works created by cutting paper. It first appears to be a traditional codex.

However, when opened one discovers that the text pages in French of Verne's novel are bifolds that open to reveal facsimiles of his manuscript pages of that text. Even more unexpected are inserts between the pages that may be pulled out by green string to document the changes made in the text in the manuscript. A wonderful production. Soft covers in a Coptic binding. Inkjet printed and stenciled on paper. Housed in a blue cloth and black leather custom box with a title label on front cover. Size: 6 x 9 x 1 inches. Unpaginated. Fine.

\$1,200

Pictures - <https://www.kelmscottbookshop.com/details.php?record=35269>

Paper-cut & Poem - Comical work about angels

44. Coron, Béatrice (book artist); Mike Stern.

Angelphobia.

New York: Béatrice Coron, 2023.

Number 3 of 3 copies. A comical poem about angels with a papercut illustration on black Tyvek by Coron. Stern's poem reads: "Whenever I think of angels, I get really angry. I want to rip their halos off, kick them, bite them, punch their pretty little faces and pull the feathers out of their little wings, one by one. Angels don't have to go to work, pay the bills, or fill out forms and wait, for their names to be called. They never feel too hot or too cold, Don't sweat, itch, fart, go bald or get old. It pisses me off! I would be an angel too, if I had no problems." Appropriately, Coron's illustration depicts angels playing music on clouds in the sky while humans toil beneath them on earth.

The artist comments: "I read Mick Stern's poem and had this image of a cloudy sky and a dreary hard day, while the angels had a party up in the sky. It made me smile and I had to cut it! I made the cover with eggshells as I was wondering if angels have wings, should have they shells too?" The booklet is housed in a folder with cloth spine and boards decorated with mounted bits of broken eggshells that have been sanded flat by artist, creating an interesting pattern of spots. Printed title label to front board of folder and first page of booklet. A playful piece, typical of Coron's whimsical style. Size (open): 7 x 12 inches. Case: 7 x 6.5 inches. Fine.

\$620

Pictures - <https://www.kelmscottbookshop.com/details.php?record=36435>

Life's Journey - Words & Images Cut into Steel

45. Coron, Béatrice, book artist.

Concepts & Perceptions.

New York: Béatrice Coron, 2003.

Number 3 of 10 copies. This unusual work from Coron comprises four laser cut stainless steel panels with human figures and words such as "existence and evidence" and "conscience and motion" cut from the steel. With a fifth panel as the work's cover. The book can be read as a French or English book as the words are the same in both languages. According to Coron: "It's about life's journey and covers the four angles of being alive, having conscience of it, struggling with what we have, and letting it go in acceptance." Housed in a gray cloth covered box. Fine. Size: 11 x 10.5 x 1.5 inches.

\$1,200

Pictures - <https://www.kelmescottbookshop.com/details.php?record=35266>

Galapagos in Papercuts

46. Coron, Béatrice, book artist.

Galapagos.

New York: Béatrice Coron, 2016.

Number 3 of 3 copies. This intricate work created by Béatrice Coron beautiful displays her skill and artistry in papercutting. It was created after a trip there in order to preserve a record of the diverse animals and geography she saw. A sea blue book case opens to reveal the mystery, diversity, and wonder of the Galapagos through Coron's hand cut creation, made from a single sheet of black Arches paper. The individual pages unfold to show a scene 44 inches long. The viewer sees silhouettes of water, land, birds, sea creatures, and more. Size: 8 x 44 inches when unfolded. 5.5 x 8 inches when folded. In fine condition.

\$1,200

Pictures - <https://www.kelmescottbookshop.com/details.php?record=35268>

Tarot Deck - based on technology & computers

47. Coron, Béatrice; Mick Stern, writer.

Tarot From Cyberia.

New York: Béatrice Coron, 2022.

One of 99 copies. An inventive set of cyber related tarot cards from artist Coron and writer Stern. There are 22 cards plus a card with the user manual that describes how the set can be used. The instructions state: "For MEDITATION, you can study the vanities and follies of humans nature. Please see the 1440 AD OS. For DIVINATION, you must be certified to read the hidden meanings of fate. Please contact a magus, shaman or warlock for instruction and apprenticeship. For all other purposes, such as paradigm shifting, game changing, inventing the future, and causing disruptions of all kinds, we make no guarantees. You AGREE not to hold this tarot deck liable for any surprises."

The cards are boldly printed in black, orange, and yellow. Each card has a black skeletal figure that illustrates the term on that card, e.g., online wanderer, hacker, influencer, gamer joystick, cyber security, troll. Each card is 3.3 x 2.16 inches. The deck is housed in a white box that is signed and numbered by Coron. Drawn in Illustrator and printed by Moo. In fine condition.

\$150

Pictures - <https://www.kelmescottbookshop.com/details.php?record=35582>

Imaginary Cellular Diagrams for Emotions - Letterpress

48. [Crooked Letter Press]

Knudson, Ellen, book artist.

Made Up.

Gainesville, FL: Crooked Letter Press, 2014-2015.

Number 35 of 50 copies signed and numbered by the book artist. Crooked Letter Press is the imprint of book artist and graphic designer, Ellen Knudson. Ellen is currently Associate in Book Arts at The University of Florida. She holds an MFA in Book Arts from The University of Alabama. Ellen has been a book artist for 17 years and a professional graphic designer for 20+ years . She has taught letterpress printing and Book Arts at The University of Florida, The University of Alabama, and graphic design at Mississippi State University and Wayne State University. Her work is in the collections of San Francisco Museum of Modern Art, Yale University, The Library of Congress, and many other national and international collections.

Ellen Knudson describes her perceptive and imaginative book as composed of mysterious structures, imagined genomes, and fictitious chemistry - that are "ALL TRUE." She explains that Made Up is a non-scientific science book about the imaginary cellular composition of the human body. The artist, who wrote, designed, and letterpress printed this work has identified both positive and negative human attributes such as anger, curiosity, fear, joy, knowledge, and trust among others. She has then created colorful replicas of the cells that host these attributes to show their composition and their effects on the host body. There is also an often witty description of each type of cell, its qualities, and its effect on other cells. Bound in brown paper covered boards with a cell-like design and a tan linen spine. Titling in gilt to spine. Bright yellow endpapers. The book is printed on Mohawk Superfine 100# text weight paper. The typefaces used are Spectrum and Franklin Gothic Condensed printed from photopolymer plates. The cell images are multi-block and reduction linoleum prints. The structure is a drum-leaf binding. It is housed in a brown cloth clamshell box with an opening cut into the front cover that reveals part of a cell's image. In fine condition. Measures 6 x 12 inches. Unpaginated. Fine.

\$800

Pictures - <https://www.kelmescottbookshop.com/details.php?record=36423>

Pop-Ups & Movable - Letterpress

49. [Crooked Letter Press]

Knudson, Ellen, book artist and author.

Rule of Thumb.

Gainesville, FL: Crooked Letter Press, 2020. Number 14 of 40 copies signed and numbered by the book artist. Crooked Letter Press is the imprint of book artist and graphic designer, Ellen Knudson. Ellen is currently Associate in Book Arts at The University of Florida. She holds an MFA in Book Arts from The University of Alabama. Ellen has been a book artist for 17 years and a professional graphic designer for 20+ years . She has taught letterpress printing and Book Arts at The University of Florida, The University of Alabama, and graphic design at Mississippi State University and Wayne State University. Her work is in the collections of San Francisco Museum of Modern Art (CA), Yale University (CT), The Library of Congress (DC), and many other national and international collections.

From the artist's website and colophon: "Rule of Thumb is a moveable book about the historical human obsession with ourselves and with approval from others. In the last 10 years, we have become obsessed with living online instead of actual living. We seem to only care about how many "thumbs up", likes, or hearts we can accumulate on social media platforms. We practice a psychological social separation. We live virtual lives. Now, with the proliferation of the COVID-19 virus, we are living with the physical reality of "social-distancing". How will we make it back? Can we make it back? I hope we will realize how much we don't want to live without one another." Rule of Thumb considers the ways in which humans have used our thumbs to, at best, twist reality, and at worst, ruin ourselves.

The serious questions addressed in this book are approached through a seemingly whimsical description and movable depiction of various expressions with the word thumb - the pricking of my thumb, rule of thumb, sticks out like a sore thumb, under my thumb and more. These are accompanied by information about the phrase's origin and a few relevant quotations. Printed on and constructed from Colorplan paper (350gsm, Natural). Letterpress printed from linoleum blocks and photopolymer plates. The orange and red binding is a storage book binding with a green concertina spine made from Tyvek hand-tinted with acrylic inks. It is housed in a red portfolio with thumb images and with soft flaps (made using directions by Peter D. Verheyen). The spine of the portfolio and the book cover are foil stamped in matte black foil. In fine condition. Measures 6.5 x 11 inches. Portfolio measures 7 x 11.5 inches. Unpaginated.

\$950

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36538>

Oppression of Women

50. Cummins, Maureen, author and book artist.

Secretary.

Maureen Cummins, 2018.

Number 17 of 35 copies signed and numbered by the book artist, Maureen Cummins. Secretary deconstructs the life and death-by-suicide of the artist's mother, Dolores Cummins, a brilliant woman, aspiring artist, and housewife for twenty-five years. It is this story that inspired Cummins's later book Crazy Quilt, as well as all the subsequent work that she created around marginalized populations. This book is the first of several around this common theme that Maureen has become well-known for. Secretary is made even more powerful by the structure and composition. It was letterpress printed on sheets of Asian lined paper resembling a steno pad, with titling redacted by hand in graphite. The type used appears to have been typed on an old typewriter. Each section of the book is preceded by a ghostly photographic image of Cummins's mother from that period of her life, reprinted from originals in the artist's possession. The text pages are bound in the style of a stenographer's notepad. It is housed in a stiff grey paper folder.

Maureen Cummins is a noted creator of artists' books. Her work is held in over one hundred permanent public collections internationally and has been included in exhibitions at the American Craft Museum, the Corcoran Gallery of Art, and the Rotunda Gallery (amongst others). She has received over a dozen grants and awards and has been an artist-in-residence at numerous venues, including the American Antiquarian Society and the Irish Museum of Modern Art. In fine condition. Measures 8.75 x 14.5 inches.

\$2,750

Pictures - <http://www.kelmescottbookshop.com/details.php?record=33618>

Lost Colony of Roanoke, VA - Unique Artists Book

51. Dass, Dean.

The Lost Colony.

Charlottesville, VA, 2016.

This book is a unique collection of drawings, paintings, prints and collages generated during the making of The Printmakers Left's publication of ex.hi. Volume 2: The New World. The Lost Colony binds together original and printed items created for research that are included in chapter 9 of that publication. It includes multiple print media, clays, and pigments of fascinating range of images and designs. The New World was one volume of The Exquisite History (ex.hi), a trilogy produced by the Printmakers Left in response to the bicentennial celebration of the Lewis & Clark expedition in 2005. The project quickly grew to attempt to address the myriad subjects and critiques that abound when opening the Pandora's box of early American History.

It is also a tribute to the work of Dean Dass as an artist and a teacher. He always veers toward the esoteric, the mystery, the not-knowing. He answers questions with questions and attempts at clarity with curious obfuscation [From a note about Dean from book artist Anne Beck, a former student and colleague] In The New World, Dean Dass riffed on the histories, mythologies and symbolism of the lost Roanoke Colony. Bound in green leather with the title in gilt to the front cover. In fine condition. Measures 10.375 x 6.25 inches. 174 pages.

\$2,500

Pictures - <http://www.kelmescottbookshop.com/details.php?record=36518>

Indian Wars

52. 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 Howes 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 binding 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 stains. 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 endpaper, and ownership signature of John A Wharton, Liberty VA, 1852. A desirable copy of this history. Octavo. 416 pages.

\$550

Pictures: <http://www.kelmescottbookshop.com/details.php?record=35043>

Art Instruction & History - with fold-out diagrams - First Edition in French

53. de Lairese, Gérard.

Le Grand Livre des Peintres, ou L'art de la Peinture, Considéré dans toutes ses parties, & démontré par principes; avec des Réflexions sur les Ouvrages de quelques bons Maîtres, & sur les défauts qui s'y trouvent. 2 Tomes.

Paris: Chez Moutard, Libraire-Imprimeur de la Reine & de l'Académie des Sciences, Hôtel de Cluny, 1787.

First edition in French. The first edition was issued in Dutch in 1712. An influential work for many 18th century painters. Known as the "Dutch Poussin" (after the French Baroque painter), Gerard de Lairese (1641 - 1711) was a popular Dutch painter known for his classical style. In this work he gives extensive directions supported with numerous diagrams on proper classical proportions, value, composition, and more. Both volumes are bound in full marbled tan calf with red title and volume labels to spines. Gilt titles and decorations to spines. Wear to edges and corners of boards with cracks to front hinges of both volumes; although, the boards remain firmly attached. A few sporadic spots of foxing, penciled notes from a bookseller in French to endpapers, and penned signature from a previous owner to bottom of title pages. Marbled endpapers and full red edges. Includes 33 plates in Volume I, with 2 that fold out plus frontispiece portrait, which has been pasted down, and 2 plates in Volume II, with 1 that folds out. Bookplates of du Chateau de Marchienne to pastedowns of both volumes. This 17th century castle located in Belgium was owned by the de Cartiers before the French Revolution. The castle survived the revolution; however, the de Cartiers were no longer the lords. The family remained in the town and were given municipal tasks. They worked to industrialize the township into the 20th century. Interestingly, there is a gilt stamp to the front boards of both volumes: "Donne A Lecole Centrale du Dept. de la Seine in Fre L'an 6 De da Rep. Francoise, " which translates to "Given to the Central School of the Department of the Lower Seine the year 6 of the French Republic." Bookshop sticker from a shop in Brussels to front pastedown. Evidence of removed library stickers to spine ends of both volumes and to endpapers. Date of May 2, 1962 stamped to front endpapers of both volumes. Volume 1 is 527 pages; Volume 2 is 662 pages. Very Good.

\$1,200

Pictures - <http://www.kelmescottbookshop.com/details.php?record=35987>

Dedication Copy - Inscribed from Lord Alfred Douglas to his friend, W. Sorley Brown - First Edition

54. 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. 340 pages plus index. Near Fine.

\$1,500

Pictures - <http://www.kelmscottbookshop.com/details.php?record=21419>

Miniature Book

55. Emile Goozairow, book artist and illustrator.

Carousel of Miracles: Adventures in the Dream.

Moscow: Emil Goozairow, 2016.

Emile 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.

"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 a fantastical dream. The covers are brown velvet with a relief polymer clay artistic design on the front cover. A wonderful and imaginative book. In fine condition. Measures about 2.25 x 3 inches.

\$225

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35334>

Eragny Press

56. [Eragny Press]

Binyon, Laurence.

Dream Come True.

Hammersmith: Eragny Press, 1905.

One of 175 paper copies. There were also 10 vellum copies. Founded in 1894 by Lucien Pissarro and his wife, Esther, the Eragny Press became well known for its distinctive designs, woodcuts, and printing. The press originally printed books using Charles Rickett's Vale Press type face; however, in 1904, after the closing of the Vale Press, Lucien began publishing his own books and printing them with a typeface of his design called Brook Type.

This beautiful copy is bound in full dark green morocco boards with gilt title to spine and gilt rulings to covers. It has been expertly restored with a modern spine and five raised bands. The beautiful leather covers have Art Nouveau style inner dentelles featuring a pink inlaid floral motif. The binding is signed by H.S. Chatfield. An article in the New York Times of February 12, 1915 describes Chatfield's work to be "charming and discreet, his inlays almost persuade the most conservative, the best of his linear decoration is firm and true in execution and well-balanced in design." There is minor wear to the edges and corners of the boards. The interior is clean and bright with the original pink and green floral patterned color wrappers bound in. The frontispiece, printed in olive green, was designed and cut by Laurence Binyon. The decorations and initials were designed by Lucien Pissarro and engraved by Esther Pissaro. Pencil ownership signature of Hilda Beecher Stowe of New York. Near fine condition. 28 pages plus colophon.

\$1,200

Pictures - <http://www.kelmescottbookshop.com/details.php?record=36119>

Restoration Comedy - from personal library of actor John Philip Kemble

57. Farquhar, George.

The Inconstant: or, The Way to Win Him. A Comedy, as it is Acted at the Theatre Royal in Drury-lane. by his Majesty's Servants.

London: Ralph Smith, 1702.

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).

George Farquhar (1677 - 1707) was an Irish playwright of real comic power who wrote for the English stage at the beginning of the 18th century. He stood out from his contemporaries for originality of dialogue and a stage sense that doubtless stemmed from his experience as an actor. His early plays were primarily spirited variations on a theme: young men have their fling for four acts and reform, unconvincingly, in the fifth. The plays have freshness, however, as well as wit and a lively human sympathy (Encyclopedia Britannica).

For this copy each individual page has been meticulously framed on slightly larger sheets 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.

\$800

Pictures - <http://www.kelmscottbookshop.com/details.php?record=34848>

Fine edition of the Rubaiyat - with laser cut, colored pencil & gilt illustrations - limited to 25 copies

58. FitzGerald, Edward (translator); Schwartzott, Carol (illustrations, design, & binding).

The Rubaiyat of Omar Khayyam.

Freeville, NY: Carol Schwartzott, 2007.

5 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, gold and silver leaf. Housed in clamshell box covered in the same cloth as the book. In fine condition. Unpaginated.

\$1,200

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36224>

Scroll Book - Letterpress

59. [Foolscap Press]

(Lawrence G. Van Velzer, printer).

The Tower of the Winds.

Santa Cruz: Foolscap Press, 2002. One of 200 copies. This is an unusual and lovely scroll book, which, according to the Press, follows the written record of a wondrous monument standing in Athens. The Tower has been explained by scholars from antiquity to the present, yet the Tower of the Winds was and still is a mystery to those who study it. The work is original to the Foolscap Press both in content and exterior form, and was created as a biblio-artifact, both a book and an object. The book is in a pre-codex form, allowing the reader to scroll through history viewing the subject along a panorama 25 feet in length. In addition to reproducing historic texts, there are illustrations of the Tower by James Stuart and Nicolas Revett, two important early British architects. The work is printed in Adobe Herculanium type on Zerkall Book and hand made papyrus from Egypt. It is housed in a formed sculptural / architectural case. Each case is a rigid cylinder hinged with cloth and lined with a map of ancient Athens. Issued with handling instructions. It is a stunning and inventive work from this press. Scroll is in fine condition.

\$450

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36077>

Remembering the Dead - with original (altered) photographs & poem in Spanish

60. Gonzalez, Antonio Guerra, book artist and author.

Los que no se han ido... (Those who have not left...).

Guerrero, Mexico, 2013.

Number 1 of 10 copies signed and dated by the artistic director, Joel Rendón. There were ten copies numbered one through ten, with six additional copies going to the participants. This haunting book produced in Mexico was a collaborative effort, with photography by Adónimo, text and design by Antonio Guerra, binding by Ana Laura Rubio, and silkscreen printing by Jorge Matias. The book artist Antonio Guerra Gonzalez trained as an architect and also studied sculpture and graphics. In 2009 he began working in the book arts. His books are completely handmade in his workshop, either as unique pieces or in very limited series. They are impeccably produced and each one is signed and numbered.

This poignant poem in Spanish writes of the dead, saying they are not dead, and not just memories - and they cling to life as if there were no other. They walk among us, talk to us, and kiss us. The poem is accompanied by several pages of original old silver gelatin photographs of people posing for their portraits, but whose images have been altered with the addition of the heads and bones of skeletons. This was done by etching the bones on the negatives. The photographs are mounted on black paper in what appears to be an old photo album. Each copy was made by hand with a full leather binding with the title printed in silver on the cover. The interior black pages are heavy Canson Mi-Teintes paper. The fore-edges are coated with silver. The text uses the Handwriting-Dakota type face. A poignant production in fine condition. Measures 7.25 x 9.5 inches. Unpaginated [15 pages using the versos only].

\$2,500

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36421>

The Devil - in English, Spanish, & P'urhepecha - Deluxe edition with ceramic mask

61. González, Raul Eduardo, et. al.

Chamuco. El diablo anda suelto / Chamuco, the Devil Is Around - DELUXE.

Mexico: Michoacan University of Saint Nicholas of Hidalgo, 2020.

Second edition. Number 20 of 20 deluxe copies, issued in a special box with additional items including a ceramic mask of a stag and booklet (Antología del Proyecto) about the participants and the production of this elaborate collaboration. The text of Chamuco is printed in English, Spanish, and P'urhepecha. It includes 10 linocuts and 10 poems printed in three languages. Portrayals of the devil range from members of ICE to sex workers to millionaires. This project happened in two stages as part of a university collective project between young artists, poets, and craftspeople at the Universidad Michoacana de San Nicolás in Mexico and students at Stanford University in the USA over several years. This book was produced during the second stage and showcases poetry and linocuts from only participants in Mexico. "The characters from the book Chamuco, visually inspired by the polychromatic pottery of the artisans of the Ocumicho community in Michoacán, México, were engraved by 10 artists from the Michoacan University of Saint Nicholas of Hidalgo; these are accompanied in this book by the verses expressly written for this project by six poets from the same university" (page 3).

The project was coordinated by master print-maker and art professor, Ioulia Akhmadeeva. Chamuco is bound in black cloth covered boards with silkscreened illustration and paper title label to front cover. It is letterpress printed with linocut illustrations on De Ponte Tamayo 300 gm paper. In this deluxe edition, "Chamuco" is accompanied with a small red paperback booklet titled: "Chamuco. El Diablo anda suelto ... Antología del Proyecto" that is limited to 500 unnumbered copies. It includes biographies of each participant, color photographs of ceramic depictions of the devil that inspired the students to create their art and poetry for this book, reproductions of the poems in all three languages, and more. The text in this booklet is in English and Spanish, with exception of the poems, which are reproduced in P'urhepecha as well. Chamuco is 24 pages; Size: about 10 x 9 inches. Booklet: 129 pages; Size: about 7 x 6 inches. Ceramic sculpture size: about 4 x 4 x 3 inches. Fine.

\$2,500

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36427>

Miniature Alphabet Book - Polymer Clay Covers with Rattle

62. Goozairow, Emil.

Agathon's Book of Dreams: Alphabet with Drawings and Initials.

Moscow: Emil Goozairow, (2020).

Small unnumbered limited edition. Goozairow is a Russian artist who paints and draws, produces movies, and creates exceptional 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.

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, 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. In fine condition. Each side of this triangular shaped book measure about 2.25 inches. The depth of the book is about 3 inches. The book is painted white and blue. Fine. (

\$250

Pictures - <http://www.kelmscottbookshop.com/details.php?record=34909>

Limited & Signed by Charles van Sandwyk

63. Grahame, Kenneth; Charles van Sandwyk (illustrator).

The Wind in the Willows (Centenary Edition).

London: Folio Society, 2008.

Number 725 of 1,000 copies, signed and numbered by the illustrator on tipped-in etching on limitation spread. "A golden-age illustrator for our times, Charles van Sandwyk is an award-winning author, artist, and illustrator. In the tradition of Beatrix Potter and Arthur Rackham, he has the rare ability to endow animals with human characteristics. As a teenager, he taught himself the crafts of intaglio printing and calligraphy. His first self-published book, created when he was just 20, won a national award. Since then, his work has been archived by the National Library of Canada and is held in private collections across the world" (prospectus).

Hand-bound in quarter vellum over illustrated paper covered boards with gilt title to spine and vellum tips. Includes 16 full color plates, tipped in by hand, with gold edges and gold borders as well as 40 pen-and-ink drawings including chapter head and tail pieces. Illustrated endpapers and top edge gilt. Housed in a green cloth covered clamshell box with gilt title to spine panel. Bump to top front corner of box. Includes prospectus. Book Size: 13 x 9.75 inches. Fine.

\$2,000

Pictures - <http://www.kelmescottbookshop.com/details.php?record=36108>

Gregynog Press - Welsh Medieval Prose Literature - Letterpress

64. [Gwasg Gregynog]

Griffith, Llewelyn Wyn; Kyffin Williams, designer and illustrator.

Pryderi.

Newtown, Wales: Gwasg Gregynog, 1998.

Number 277 of 350 copies signed by the illustrator. Pryderi was the only character to appear in the tales known as The Four Branches of the Mabinogi, the chief glory of Welsh medieval prose literature. Pryderi provided the theme taken by Llewelyn Wyn Griffith in a series of radio talks in 1943. In 1962, The Adventures of Pryderi by Griffith was published by the University of Wales Press. Kyffin Williams, one of the foremost Welsh artists of the 20th century, produced a set of illustrations to accompany the text but they were presented to Gwasg Gregynog and published here for the first time. Kyffin Williams designed this book as well as creating the eight striking linocut illustrations. Bound at Gregynog in beige linen cloth with a gray linocut affixed to the front cover and black titling to spine. Printed in Monotype Baskerville type on Velin Arches pure cotton mould-made paper. In fine condition. Measures 8.25 x 13.25 inches. 38 [+1] pages. Fine.

\$450

Pictures - <http://www.kelmescottbookshop.com/details.php?record=36198>

Presentation Copy to Haggard's Brother - First Edition

65. Haggard, H. Rider; Illustrated by Maurice Greiffenhagen.

Montezuma's Daughter.

London: Longmans, Green, and Co., 1893.

First Edition of this Aztec romance. Author's Presentation Copy, inscribed "To Andrew from his affec brother H Rider Haggard 1894." Henry Rider Haggard (1856-1925) was the author of a number of adventure novels set in exotic locales. His books, including *She* and *King Solomon's Mines*, are still popular today. Haggard traveled to Mexico in 1891 to do research for this book and sadly his young son died while he was away. The book describes the first interactions between the Spanish and South American natives, as well as murders, shipwrecks, and slavery. Colonel Andrew Haggard, who had a distinguished military career - he was one of the first British officers to command in the Egyptian army - was also a successful novelist, travel writer and poet. It is known that Andrew helped Rider with the writing of *Dawn* and he likely played an important role in helping his younger brother with the several bestsellers which revolved around Egypt and mummies. There are 25 black and white illustrations by the British painter and illustrator Maurice Greiffenhagen. He was Haggard's friend, which led him to illustrate several of his adventure books, starting with *She* in 1889.

Bound in the original publisher's blue-green cloth with gilt author and title to front cover and spine. Light bumping, small chip to bottom of faded spine. Hinges a bit tender but text block is tight. Interior pages are clean. Bookplate of collector Mark Samuels Lasner to front pastedown. Very good condition. 325 pages plus 24 page publisher's catalog.

\$1,900

Pictures - <http://www.kelmscottbookshop.com/details.php?record=28937>

Letterpress - Limited to 44 Copies - Swiss Book Artist

66. Hänni, Romano [Hanni, Haenni].

Worte Machen das Unendliche Endlich IV. Words Make the Infinite Finite IV.

Basel: Romano Hänni,, 2022.

Limited to 44 numbered copies. Swiss book artist and typographer Romano Hänni (1956 -) has been experimenting with unusual compositions of letter forms and symbols since the early 1980s. His intricate 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 skills.

This inventive book - new in this series - was hand composed and hand printed in 20 colors. It is an accordion structure with a stiff paper illustrated wrapper which, when removed, allows the twelve pages of the content to be unfolded into one continuous strip. With a paper band closure for the folded book. Includes a four-page supplement featuring the title of the work and the colophon in both English and German. Please note that each copy has different cover design variations. A small book measuring 3.25 inches wide by 5 inches tall. In fine condition. [10 pages plus jacket.] Unpaginated.

\$125

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36221>

Letterpress - Limited Edition - Swiss Book Artist

67. Hänni, Romano [Hanni, Haenni].

Worte Machen das Unendliche Endlich V. Words Make the Infinite Finite V.

Basel: Romano Hänni,, 2018.

Limited to 290 copies. Swiss book artist and typographer Romano Hänni (1956 -) has been experimenting with unusual compositions of letter forms and symbols since the early 1980s. His intricate 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 skills.

This inventive new version of an earlier book of the same title was hand composed and hand printed in black, red, yellow, and blue ink. It is an accordion structure with a stiff paper illustrated wrapper which, when removed, allows the twelve pages of the content to be unfolded into one continuous strip. With a paper band closure for the folded book. Includes a four-page supplement featuring the title of the work and the colophon in both English and German. A small book measuring 3.25 inches wide by 5 inches tall. In fine condition. Unpaginated.

\$95

Pictures - <http://www.kelmscottbookshop.com/details.php?record=32602>

16th Century Printing of Herodotus

68. Herodotus.

In Hoc Volumine Continentur: Herodiani Historiæ Libri VIII. Et aliorum Historiæ. Sexti Aurelij Victoris a. D. Cesare Augusto usq[ue] ad Theodosium excerpta. Europij historiae libri X. Pauli Diaconi libri VIII ad Eutropij historiam additi.Libri VIII Authors:Herodian, Sextus Aurelius Victor, Eutropius, Paul, Angelo Poliziano (Translator), Antonio Francini (Editor) [Anna à natiuitate. D. XVII. [i.e. 1517] supra mille mense martij] [opera & sumptu Philippi Iuntae.], [Florentiæ], Florentiæ [Florence]: Philippe Giunta, 1517.

A scarce early 16th century Latin printing of the Histories of Herodotus. It is considered the founding work of history in Western literature. Written around 430 BC in the Ionic dialect of classical Greek, The Histories serve as a record of the ancient traditions, politics, geography, and clashes of various cultures that were known in Greece, Western Asia and Northern Africa at that time.[Wikipedia]

The printer, Philippe (Filippo) Giunta, the son of a wealthy Florentine wool merchant, was at the beginning of the 16th century the most powerful bookseller and the most important printer in Florence. Born in this city in 1450, he would remain there all his life. His editorial work extends from 1497 to 1517 and comprises more than a hundred editions, most in Latin. He specialized in the publication of low-priced books, adopting an imitation of Aldine typography and style.

Handsomely bound in later full brown leather with gilt titling, ornaments, and red title label to spine. All edges gilt with a simple gauffered perpendicular design with three stripes on each edge. Some browning and spotting to front and rear endpapers. The book may be missing its title page. The first page of printing is titled "In Hoc Volumine Haec Continentur," followed by the titles of the included histories. There are three ownership signatures on this page, including that of Isaac Newton Lewis, who has written "dated Florence Italy A.D. 1493 Written before the discovery of America by Columbus." There is also a faint inscription on the verso of this page. The text pages show a bit of aging but are quite clean and legible. A few small markings in the margin to highlight text. Each page has light red rulings in the margin around the text. Colophon following the text, with the printer's device on the last page. A handsome book in near fine condition. Measures 6.25 x 4 inches. Pages: 90, 127.

\$1,000

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36386>

Concept of Tension - explored with thread - Hand-sewn & Letterpress printed

69. Hiebert, Helen, book artist.

Intensio.

Red Cliff, CO: Helen Hiebert Studio, 2021.

Number 7 of 25 copies. Helen Hiebert is a noted paper artist who constructs installations, sculptures, artists' books and works in paper using handmade paper as her primary medium. She teaches, lectures and exhibits her work internationally and online, and is the author of the several how-to books about papermaking and papercrafts.

She writes about this inventive and fascinating work: "My father was a physicist who studied how the universe began, and my mother has degrees in psychotherapy and divinity. My thoughts linger between them as I find myself comparing the tangible puzzles I explore in my work to the invisible physical properties my father researched and the emotional tensions my mother explored. Tension is a pulling force in physics. The strings within these pages cannot be pushed to form a definitive shape: when a page is closed, the thread – without tension – goes slack, lying in chaos between the folds. As you turn the page, extending it to 180 degrees, the single thread pulls taut, and the invisible property of tension creates beauty and order. Each of the eight string drawings is composed with a single piece of linen thread – one continuous line, ranging from six to sixteen feet in length – with one exception: two threads were used to create two parabolas in drawing 7. I constructed each drawing on a flat sheet of paper, punched a pierced pattern, and then stitched in and out of the holes across the scored centerfold – the axis of the page. Two surprisingly different drawings were created in tandem as the needle and thread moved from the front to the back of each page, and there is a sequence to the stitching that is not readily visible."

Hiebert designed this book and created all of the handmade paper in this book with a 90% cotton rag/10% abaca fiber blend. She composed the string drawings and stitched them with the assistance of Will Katauskas. The end sheets are machine stitched. Tom Leech printed the text at the Press at the Palace of the Governors in Santa Fe from polymer plates made by Boxcar Press. The typeface is Dante. Claudia Cohen bound and made the green cloth covered box with a white spine label. In fine condition. Box size: 9-1/4 x 6 x 1-1/4 inches. Book size closed is 8 3/8 x 5 3/8 inches.

\$2,800

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35586>

Hand-made Paper Rainbow

70. Hiebert, Helen, book artist.

Prism.

Red Cliff, CO: Helen Hiebert Studio, 2019.

Number 20 of 25 copies signed and numbered by the book artist. Helen Hiebert is a noted paper artist who constructs installations, sculptures, artists' books and works in paper using handmade paper as her primary medium. She teaches, lectures and exhibits her work internationally and online, and is the author of the several how-to books about papermaking and papercrafts.

She says of this beautiful and complex work: "I've been fascinated with light for as long as I can recall. As a child, I always looked for rainbows, and I enjoyed trying to identify every color, from red to violet. Sir Isaac Newton was the first person to articulate the science of a rainbow. In 1665, he observed that when white light passed through a triangular prism, it dispersed into seven colors: red, orange, yellow, green, blue, indigo, and violet. This book explores the wonder of that interaction between color and light. As you flip through the pages, you will see 24 analogous colors (each new hue sharing some of the color of the page next to it). It's my attempt, as a paper artist, to capture the essence of a rainbow within the pages of the book. My medium is handmade paper, and for over 25 years, I have been exploring the properties of abaca, a fiber from a non-fruit bearing banana plant. I processed the abaca fiber to create a translucent paper that resembles frosted glass. I spent a long time contemplating how to achieve a rainbow of paper and performed several color-mixing experiments. My process centered around determining how to accurately produce the spectrum by mixing pigments into wet paper pulp. After several trials, I ended up matching 24 colors on a chart that gradually change from red to orange, yellow to green, blue to indigo and finally to violet, with several colors in between each hue. All 54 pages plus the cover are stitched together into a single signature allowing the soft deckled edges of the colors to meet at the fire-edge, blending and transitioning from one to the next as colored light does in the rainbow."

The front and back text pages show the abaca paper in its natural hue. The cover is a cotton/abaca blend with a pulp painting in abaca. Text was letterpress printed by Tom Leech at the Press at the Palace of the Governors in Sante Fe from polymer plates made by Boxcar Press. The typefaces are Dante and Futura. Claudia Cohen created the blue cloth covered box with white and colored spine label. In fine condition. Box size: 12 1/2 x 9 1/2 x 1 inches. Book size (closed): 12 x 9 inches.

\$2,400

Pictures - <http://www.kelmescottbookshop.com/details.php?record=36455>

Publisher's Copy of New York Stage - with annotations & letters - Special 4to Edition

71. Ireland, Joseph N.

Records of the New York Stage, From 1750 to 1860. Two Volumes.

New York: T.H. Morrell, 1866-1867.

One of 60 copies of the quarto edition. According to penciled notes on the free front endpaper of Volume I, this was the publisher's own copy, with occasional annotations throughout by the author. There are also two letters tipped in from the author to the publisher at page 100 of Volume I.

This is a monumental history of New York City theatre by Joseph Ireland (1817-1898). Joseph Norton Ireland, one of the major early historians of the American theater, entered his father's business after graduating from high school in his native New York. Leaving the company in 1855 and retiring to Bridgeport, Connecticut, Ireland devoted the rest of his life to studying and writing about the stage. His history is organized chronologically by theatre season and then by theatre. It compiles a prodigious amount of information about every performance at the major New York theatres, its dates and its cast. He writes about how well the performances and the actors and actresses were received. In addition, Ireland offers detailed personal and professional information about the performers and other important theatrical figures of the time. His comments are entertaining as well as enlightening. He also provides interesting details about the exterior and interior appearance of the important theatres of the time. Ireland's occasional annotations to the text in Morrell's copies appear to be to update information about various performers for later editions of the book. Many are about the deaths of actors that occurred after the book was published. Others offer a more detailed biography, news of a marital separation, or a date correction.

Bound by Oldach & Co. in brown leather with spine with raised bands and gilt titling. Leather in corners and along spine is somewhat rubbed and scuffed, particularly on Volume II. Because of the volumes' size, the hinges are weak or partly cracked and have been reinforced with tape along the newer pastedowns and first free endpapers. Interior pages are clean and bright with slightest aging to margins. Overall in very good condition. Volume I: 663 pages; Volume II: 746 pages including index and list of subscribers. Measures 9.5 x 12 x 3 inches.

\$1,200

Pictures - <http://www.kelmescottbookshop.com/details.php?record=35425>

Presentation Copy from Henry James to Close Friend (and lover?) - Lucy Clifford

72. 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

Pictures - <http://www.kelmscottbookshop.com/details.php?record=28900>

Three Play Collection - First Edition of this Second Volume of the First Jonson Folio

73. Johnson, Ben [Jonson].

The Magnetick Lady or, Humors Reconcild. A Comedy; A Tale of a Tub; The Sad Shepherd: or a Tale of Robin-Hood.

London: [Richard Meighan], 1640.

First edition, from the second Johnson folio of his collected works, published posthumously. English playwright and poet Ben Johnson (1572 - 1634) is best known for his satirical plays and is thought of as the most important playwright after Shakespeare during the time of King James I. Includes three comedies bound together: The Magnetick Lady or Humors Reconcild, A Tale of a Tub, The Sad Shepherd: or A Tale of Robin-Hood. Each work has separate title pages; however, the pagination is continuous.

Bound in later three-quarter tan leather over marbled paper covered boards with dark brown leather and gilt title label to spine. The label reads: "Ben Johnson Plays 1640 - 1." This book has been professionally restored with a modern leather spine and modern endpapers. The boards and title label are original to the 19th century binding. Heavy rubbing to boards and wear to edges and corners. Even toning to pages, dampstaining to top gutter, top margin, and some text of most pages (very light on early pages and darker on later pages), and occasional spots of foxing. Penned ownership signature to first title page, dated 1883. Multiple misprints including year on first title page and several page numbers, as is common with books from this period. 155 pages. Very Good.

\$1,000

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36346>

Kelmscott Press - in fine full morocco binding

74. [Kelmscott Press]

Caxton, William; H. Halliday Sparling, editor.

The History of Reynard the Foxe.

Hammersmith: Kelmscott Press, 1892.

One of 300 copies of which 275 were to be sold by bookseller Bernard Quaritch. "This translation of Caxton's is one of the very best of his works as to style; and being translated from a kindred tongue is delightful as mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous ancient Beast Epic" -- William Morris, in a note for a catalogue issued by Bernard Quaritch (Peterson bibliography A10). The Caxton text was taken from his 1481 translation from the Dutch.

Beautifully bound in a later full dark brown morocco binding with raised bands, gilt rules, gilt frames, and lettering on front board. Interior is very clean with beautiful large, ornate woodcut title and exquisite woodcut ornamental borders and initials throughout. Printed in red and black on Flower paper, with the text in Troy type and the glossary in Chaucer type. This is the first Kelmscott title to have trimmed edges at Morris's request. Edges are very lightly darkened. Faint ownership signature on a free front endpaper. A superb Kelmscott Press edition in about fine condition. Small quarto.

\$8,000

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36151>

Reichskonkordat - Treaty between Vatican and Nazis - A Unique Book

75. Krause, Dorothy.

Concordat.

Fort Lauderdale: Dorothy Krause, 2018.

A unique artist's book from renowned book artist Dorothy (Dot) Krause. 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. "

In a printed statement that accompanies this powerful work Krause writes: "A concordat is an agreement or treaty, especially one between the Vatican and a secular government relating to matters of mutual interest. The Reichskonkordat was a controversial treaty between the Vatican and the newly formed Nazi government. It was signed on July 20, 1933 by Cardinal Eugenio Pacelli, the Vatican Secretary of State who later became Pope Pius XII. The Concordat effectively removed the German Catholic Church from any opposition to Hitler and gave moral legitimacy to the Nazi regime. It seemed to promise that the Church could carry out its spiritual mission. However, violations of the treaty by the Nazi regime began almost immediately. Some have viewed the Concordat as a manifestation of the Pope's preference for dictatorships over democracies and disregard for German Jews. The Vatican insisted, however, that they approved the agreement simply to protect the Church. The Concordat remains in effect to this day."

In her book, Krause created compelling and disturbing images that reinforce the dismay and distress with which the west viewed this Concordat. Throughout, she juxtaposes religious images of wood and stone by the 16th century sculptor Tilman Riemenschneider with photographs from the exhibition "Fascination and Terror" at the Nuremberg Documentation Center. The frontispiece is a close-up view of Durer's Christ-like self-portrait of 1500 that has been modified with a swastika over the right eye with a mica circle as if a monocle. Images of 16th century sculptures of nuns are collaged on the red mono printed pages with red lines blotting out their eyes. Other images include that of a sculpture of a Pope with a red line across his eyes set against a map of Germany and central Europe. Hitler and the praying Virgin appear to be falling on the penultimate page. Perhaps the most disturbing page is that featuring various Nazi concentration camp badges worn by inmates.

The book is on paper that has 26 hand painted, mono printed and collaged pages with mica overlays. It is in a drumleaf binding with a black leather cover cut from a vintage jacket. It is housed in a custom-made black box made by the artist. In fine condition. Measures 3.75 x 5.5 inches.

\$2,200

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36399>

Statement on Pharmaceutical Industry, Medical Profession & Opioids

76. Krause, Dorothy Simpson.

PreScribe.

Ft. Lauderdale, FL: Viewpoint Editions, 2015.

Number 6 of 10 copies signed and numbered by the book artist. This handsome and intriguing work is from well-known artist Dorothy "Dot" Krause. 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. "

"PreScribe" exemplifies her artistic philosophy. This work offers a statement on the medical and pharmaceutical professions and also the impact of opioid drugs in our current society. As Dot states on the title page, Prescribe "is from the Latin prae +scribere to write previously, to recommend, advise, authorize or order the use of a drug or other remedy." In this portfolio, images are printed on pages from a prescription ledger kept by a pharmacy in the late 1800's and housed in a black paper over boards box covered with prescription images and lined with red handmade paper. The imagery is taken from work that was produced during an Artist-in-Residency at Harvard's Countway Library, one of the world's leading collections of medical history. Photographs of their anatomical specimens, medical artifacts, rare books and manuscripts are incorporated. The processes include prints onto the ledger pages using Pronto, Toray and Solar intaglio and planographic plates and Gocco screens. The title page, introduction and colophon are letterpress printed on Rives BFK tan. The font used for the title is "Ambulance Shotgun" by Guillaume Seguin. Completed at the Jaffe Center for Book Arts, Boca Raton, Florida. The book measures 11.5 x 17.25 inches and is housed in a box 12 x 18" inches. 9 pages + title/introduction and colophon. In fine condition.

\$900

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36398>

Remembrance of Apache Indians - A Unique Book

77. Krause, Dorothy, book artist.

Apache.

Fort Lauderdale: Dorothy Krause, 2018.

A unique work signed by the book artist. Dorothy Krause is a bookmaker, painter, collage artist and printmaker who utilizes digital mixed media. Professor Emeritus at Massachusetts College of Art, she and has been a Visiting Artist/ Artist in Residence at the American Academy in Rome, the University of the Arts in Philadelphia, the Jaffe Center for Book Arts at Florida Atlantic University and on Oceania Cruise Lines. Krause is the author of "Book + Art: Handcrafting Artists' Books", (North Light, 2009), and co-author of "Digital Art Studio: Techniques for combining inkjet printing with traditional art materials", (Watson-Guptil, 2004). Her books can be found in many public and private collections throughout the country. Her archives and the books featured in Book + Art reside at the University of Miami.

Begun on a trip to Arizona, this compelling small book explores our appalling treatment of Native Americans. In the colophon Krause writes: "Historically, much of Texas, Arizona, New Mexico and Oklahoma belonged to the semi-nomadic Apache tribes. In 1848 the United States moved into the Southwest and sought to subjugate the Apaches, who defended their homelands. The gold rush and the completion of the transcontinental railroad led to increasing numbers of white settlers coveting Apache land. The Apaches were finally defeated in 1886 when 5,000 US troops forced Geronimo and a group of 30 to 50 men, women and children to surrender. Some Apaches became prisoners of war, while others were forced onto reservations. The population of Apaches has been drastically reduced, their lifestyle lost and their languages, culture, religion, and ceremonies have fallen into decline. The demise of the Apache led to the prosperity of the white settlers who gained the land, natural resources and wealth of the Southwest United States. Our treatment of Native Americans is a shameful part of our past and present."

This pocket accordion book was created using a structure developed by Hedi Kyle and Ulla Warchol. The title is printed on an actual paper tag that has a muted multi-colored painted design. Vintage photos of Apache Indians from the Heard Museum in Phoenix are collaged onto small eco printed tags which are placed into the pocket accordion, with their knotted strings hanging out of the top of the book. The book is housed in a well-worn brown leather pouch with a long attached strap. In fine condition. Measures 5.5 x 3.75 x 1.75 inches closed and 5.5" x 28" open with 10 inserts printed back and front. Unpaginated.

\$2,100

Pictures - <http://www.kelmescottbookshop.com/details.php?record=36417>

Celebration of Life for a Majestic Tree - Letterpress

78. [Lone Oak Press]

Rorer, Abigail.

Matriarch of the Forest. Petersham,

MA: The Lone Oak Press, 2009.

Master wood engraver Abigail Rorer is considered one of the finest engravers working today. She founded her Lone Oak Press in 1989 and has published many beautiful works that often focus on nature - animals, flowers, trees, and water. Abigail has also provided lovely illustrations for other private and commercial presses. Her fine press books have been in numerous exhibitions in the U.S., U.K., and Ireland. They can be found in many public and private collections.

Number 26 of 66 copies. Signed by the artist. A poignant poem about a beautiful tree that is slowly dying and reflections by the author on her own mortality. Illustrated by the author with five wood engravings. In the enclosed afterword the artist elaborates on her relationship with the tree: "One day we were surprised to discover a string of scarlet beads hanging on our beloved tree. They didn't seem to belong there. After work on The Matriarch of the Forest [a book about this favorite tree] was complete, the engraving of the branch with the beads reminded us of the garish red polish painted on the fingernails of an elderly friend who was approaching the end of her life. She was unable to articulate her wishes any longer ... and we knew she would have hated [the red polish]. It diminished her dignity in the same way the scarlet beads defiled the tree." Fine in blue paper wrappers with cream cloth and paper title label. Wood grained endpapers. Housed in a grey cloth covered slipcase with a copy of the paper-bound two-page afterword included. Unpaginated. [10 pages.]

\$185

Pictures - <http://www.kelmescottbookshop.com/details.php?record=30545>

Horace Walpole Edition - of a previously unpublished manuscript about Russia

79. Lord Whitworth, Charles.

An Account of Russia As It Was In the Year 1710.

Strawberry-Hill, 1758.

Printed by Horace Walpole at his Strawberry-Hill Press nearly 50 years after the account was first written by Lord Whitworth. In his introductory advertisement Walpole explains that he acquired the manuscript from Richard Owen Cambridge Esq. who purchased it along with a set of books relating to Russian history. Lord Whitworth (1675 - 1725) was an English diplomat that served as the ambassador to Russia in the early 1700s. This account colored many Englishmen's perceptions of Russian affairs for many years after publication.

Professionally rebaked with the original dark brown title labels to the spine and the original brown leather boards. Raised bands and gilt rules to spine with gilt devices to corners of boards and gilt dentelles. Wear to corners with tips of boards exposed and minor rubbing to edges. Offsetting from leather turnins to endpapers. A few spots of light soiling to margins, but clean and bright overall. Bookplate of W. Douro Hoare with an illustration of a stag head. An attractive volume despite the noted repair. 158 pages with errata leaf. Very Good.

\$825

Pictures - <http://www.kelmescottbookshop.com/details.php?record=35695>

Environmental Call to Action - Wildfires & Climate Change - includes 12 books

80. Lowdermilk, Susan; Donna Thomas; Peter Thomas; Andie Thrans.

Hope?

Eugene, OR; Santa Cruz and Coloma, CA, 2022.

Number 5 of 32 copies. A collaborative project about climate change and activism prompted by the catastrophic wildfires of 2020 and onward that burnt through the forests of Oregon and California, where all of the involved book artists reside. This resulting piece of 12 artists' books, which the artists refer to as a "reliquary" box includes artifacts such as a vial of ashes gathered from the remnants of the burnt forest. It was created "to bear witness to the devastation of western forests and grapple with the question of hope during this pivotal movement in the Anthropocene epoch."

The four artists involved gathered in 2019 during the Codex book fair to discuss creating this project, which was originally intended to focus on trees and forests. When they were able to meet again in 2021, after experiencing catastrophic wildfires near their homes, they hiked in Yosemite. On their hike they discussed broadening the scope of their project to "a more significant consideration of climate change," what can be done about it, what "hope" meant to each of the participants, and what information could be shared through the project. The group gathered research, specimens, and inspiration as they spent a week camping in the McKenzie River watershed area. They also met with Forest Service scientists, a forest management company, photographer, and an Emergency Manager responsible for responding to wildfires. Finally, they began designing their books and the reliquary box collaboratively, creating wood and linocut illustrations, making paper, setting type, and printing (artist statement). The resulting books incorporate burnt wood gathered from the forest, ashes, hand made paper, painted wood, and more.

A variety of structures are included such as: a scroll book, a flexagon, a Coptic bound booklet, a folder with removable sheets, and an accordion with pop-ups. Techniques include: letterpress printing, gouache, watercolor, linocut, woodcut, photograms, relief prints, pressure prints, digital printing, and paper marbling. All of the books and artifacts are held in a wooden box along with a 40-page trade paperback book with artists statements by each of the four participants as well as descriptions and pictures of all included books. The reliquary box was constructed by Taylor Millar with repurposed Douglas fir and locally sourced coast redwood from near Lagunitas, CA. It features a hand-stamped brass title label and an interior paper label with printed colophon.
Fine.

\$3,525

Pictures - <http://www.kelmescottbookshop.com/details.php?record=36473>

Exploration of Repulse Bay - First Edition

81. 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 MDCCXXV.

London: John Murray, 1825.

First Edition of this engrossing account of Captain Lyon's explorations in an ultimately unsuccessful attempt to find Repulse Bay. 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 1 September 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 12 September, Griper was forced to anchor offshore in a gale with heavy seas and snow. It lost its anchor cables and the masts and rigging were badly damaged. 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

Pictures - <http://www.kelmscottbookshop.com/details.php?record=34762>

Fur Trade in 19th Century - First Edition

82. McLean, 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. He is also remembered as the first person of European descent to discover Churchill Falls on Canada's Churchill River and sometimes mistakenly credited as the first to cross the Labrador Peninsula [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. Volume I: 308 pages; Volume II: 328 pages.

\$700

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35015>

Bibliography of the Ninja Press - with Specimens - Letterpress

83. Maret, Russell, printer, book artist and afterword; Nina Schneider, bibliographic descriptions; Carolee Campbell, commentary; Harry Reese, foreword; Annie Schlechter, photography.

Dispatches From The Lizard Brain: A Descriptive Bibliography of Ninja Press.

New York: Russell Maret, 2022.

Number 37 of 102 copies, signed by the authors and craftspeople involved in making the book. This is one of the 77 numbered copies that includes tip-ins of original material. This magnificent production documents the life and work of Carolee Campbell, founder of Ninja Press and one of the country's most noted book artists. The foreword and afterword beautifully describe Campbell's ethos as an artist and bookmaker that has informed her work since she began making books in 1984. Russell Maret writes of her: "It takes a special kind of person to know that what one is working on is not ready to be discussed. It takes someone...who unhurriedly allows her books to germinate in her lizard brain until they are ready to be dispatched into the world. With each new book Carolee teaches the rest of us how it should be done - not how to make books like hers, but like her, to make books the way the books want to be made."

The extensive annotated bibliography of the works produced by the press includes books, broadsides, commissions and collaborations, ephemera, and writing, reviews, criticism. The annotations include comments by Carolee on the making of each book or broadside. There is also a section describing the Ninja Press type collection and an index. There are beautiful vintage paper tip-ins throughout of papers used, and pages from some of the books and broadsides. Accompanied by a booklet reprinting two essays by Carolee.

Dispatches from the Lizard Brain was designed and edited by Russell Maret, and printed by him and Sarah Moody. The primary text face, Carolee, was designed by Maret and printed from photopolymer plates on Twinrocker Handmade Paper. The titles are set by Felix Titling. The cover design was design was adapted from an ornament by Campbell. The blue green binding with a leather spine was designed and executed by Amy Borezo at Shelter Bookworks. The book is housed in a handsome brownish orange cloth covered portfolio with a white title label. In fine condition. Folio measuring 15 x 9 inches. 128 pages.

\$4,000

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35604>

Presentation Copy from George Meredith to close friend, F. Maxse - First Edition

84. Meredith, George.

Farina: A Legend of Cologne.

London: Smith, Elder & Co., 1857.

First Edition of author's second novel. RARE INSCRIBED COPY: "F. Maxse/ from his friend/ GM." George Meredith (1828-1909) was an important author and poet of the Victorian era. He was a friend to many major figures of his time including William and Dante Gabriel Rossetti, Algernon Charles Swinburne, Robert Louis Stevenson, and J.M. Barrie. This book is inscribed to Frederick Augustus Maxse, his dearest friend, who was a hero of the Crimean War. Meredith's book, *Beauchamp's Career*, was based on the political career of Maxse. In his bibliography of Victorian fiction, Michael Sadleir described *Farina* as scarce, saying "few Victorian fictions are more seldom seen than [this and three others]."

Bound in the original apple-green cloth. It has been professionally recased. The binding is rubbed and soiled but still very nice (According to Sadleir, the binding was both unusual and easily soiled.) Interior pages are clean and bright. Includes July 1857 publisher's catalog. With bookplate of the noted book collector, H. Bradley Martin. Housed in a green cloth clamshell box with paper title and author label to spine. An exceptional association copy in the extremely scarce original cloth. 244 pages plus 16 page publisher catalog. Very Good.

\$3,900

Pictures - <http://www.kelmscottbookshop.com/details.php?record=26421>

Handwritten Letter by William Morris - to close friend and confidant, Aglaia Coronio

85. Morris, William.

Autograph Letter to Aglaia Coronio.

[London]: n.p., [1873].

This is a particularly personal letter from the great 19th century artist, writer, designer, and Socialist William Morris. Morris wrote this four-page letter to Aglaia Coronio in 1873 when he was thirty-nine years old [See Kelvin's Collected Letters of William Morris, Volume I, letter 183]. Aglaia Coronio (1834 - 1906), was a British embroiderer, bookbinder, art collector and patron of the arts. She was a close confidante of Morris, particularly during the 1870s, and also a personal friend of Dante Gabriel Rossetti.

Morris wrote to Aglaia frequently, both at home and on his travels. He also visited her periodically. Their close personal relationship allowed Morris to turn to her to ease his distress over his wife Jane's affair with Gabriel Rossetti. This letter was written during the height of Jane and Rossetti's affair, but Morris betrayed little of the delicacy or discomfort of the situation in it. Even though Aglaia was a close friend and confidante, Morris was circumspect about his situation. He does not attribute his low spirits to his wife's affair or the presence of Rossetti at his home, Kelmscott. He writes in this letter that he is very dull and uncheerful, but assures Aglaia that she should not be "alarmed for any domestic tragedy; nothing has happened to tell of and my dullness comes all out of my own heart." Much of the remainder of the letter discusses his move in London from Queen Square to a house on the Turnham Green road. He writes about the specifics of the move and its advantages, about being able to see his children soon, and about his Icelandic translations and the possibility of an Icelandic voyage later in the year. He says that he hadn't been able to write poetry and that it was no use trying to force it, and that the translations were amusing and exciting enough for the while. He ends by writing that he hopes that in her next letter to him that she will say that she is coming back. He closes with "your affectionate William Morris."

The letter is written on a bi-fold that opens to 8 x10.5 inches. It is partly split along the middle fold. Unfortunately, a previous owner saw fit to use seven small cellophane tape pieces along the edges to repair small tears or reinforce the paper. They have discolored the paper surrounding the pieces and a few words of text. Despite this the letter is still quite legible and nice. Housed in an archival paper folder.

\$4,500

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35989>

Jessie M. King Illustrations

86. Morris, William. Illustrated by Jessie M. King

The Defence of Guenevere and Other Poems.

London: John Lane and the Bodley Head Ltd.

A lovely edition of William Morris's poems. In addition to the title poem, this romantic collection of 30 works includes King Arthur's Tomb, Rapunzel, and Old Love. The exquisite black and white illustrations throughout exemplify Jessie M. King's (1875-1949) imaginative and mysterious style of art. King was one of the foremost artists of the Glasgow school, active at the turn of the century. An anomaly - the illustration facing page 18 is the same as that facing page 22. The illustration listed for page 22 is not present. There is a beautiful King cover illustration in gilt, as well as lovely headpieces, and tailpieces throughout. Binding is bright red with very slight bumping to spine and book corners. Very light foxing to front and rear end papers but interior is bright and clean. Very good plus condition. 310 pages.

\$700

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35508>

Fanciful History of Ireland

87. O'Connor (Roger).

Chronicles of Eri; Being the History of the Gaal Scot Iber; or, The Irish People; Translated from the Original Manuscripts in the Phoenician Dialect of the Scythian Language 2 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 (1763-1852). While living in Paris, O'Connor prepared the *Chronicles of Eri* (1822), a book purporting to be a translation of ancient manuscripts detailing the early history of the Irish people. It was dedicated to his friend and supporter Sir Francis Burdett. 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 condition. Octavo. Volume I: xiv,91, cclxii; Volume II: 509 pages + 3 pages of publisher advertisements.

\$700

Pictures - <http://www.kelmescottbookshop.com/details.php?record=35028>

African Expedition - First American Edition

88. 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 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

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35013>

Pop-Up Chipmunk - Limited to 12 Copies

89. Pauly, Bettina.

Chipmunk.

San Francisco: Bettina Pauly, 2019.

Edition number 12. Signed and numbered by the book artist Bettina Pauly. Pauly started an edition of miniature animal pop-ups in January 2019, The featured animal of each of these charming small books is first done as an original pen and ink drawing that is made into dry point and then printed on a pasta machine. The artist uses pen and ink to work further on the pulled image. The image is incorporated into a pop-up design, each of which is original with no two alike. Each is cut out by hand with an x-acto knife. The pop-up book is bound in lustrous reddish brown cloth with a paper title label on front that includes the animal's name in German. The book has a belly band that provides information about the opossum. The book is housed along with the colophon in a clamshell case covered with black cloth and lined with gold foil paper. In fine condition. Book measures 3 5/8 x 4 3/8 inches.

\$150

Pictures - <http://www.kelmscottbookshop.com/details.php?record=33518>

Endangered Frogs - Small, variable edition

90. [Ravenpress]

Bailey, Alicia.

Evanesco - A Selection of Beleaguered Frogs.

Aurora, CO: Alicia Bailey at Ravenpress, 2020.

Produced in a variable edition of no more than 9 copies of which this is number 4. A collection of 17 endangered frog species, each hand painted (reproduced digitally), and briefly described with terms such as "population decreasing." Labeled ink drawings of frog anatomy are incorporated into each illustration. A circle graph showing frog populations as extinct, critically endangered, endangered, vulnerable, near threatened, least concern, and data deficient accompanied with hand-written percentiles in red adorns the bottom of the case for the book. Along the interior edges of the box the following text is printed: "Blake believed that the object of being human is to learn how to be human. Will we learn to be human in time? To live up to our full capacities in time to save ourselves? To save the world that is vulnerable to us? To fail will bring on a greater tragedy than we can possibly imagine."

According to the artist: "This project began with a batch of biology notebooks from my great-aunt Ruth's archive that were created in 1920 as part of her undergraduate education. I inked over several of her pencil drawings detailing frog biology, treated the pages so they would be receptive to oil paint, then painted a variety of frogs, one to a page. Scanned at high-resolution, these images were printed on hand-dyed Mohawk Superfine Text paper with archival digital inks. The images were each mounted on a core of museum board wrapped with elephant hide paper with further details about the depicted frog hand-written in red ink. The pages are bound using a wire edge structure, onto metal rods. The book and box covers have been treated with shellac, then overpainted with gesso, oil, and wax. The covers each have a hand-painted frog behind laser etched mica labels. The diamond shaped book is housed in a custom box with text laser etched into the tray's corner pieces. The base of the box has a print out of a circle graph with a hand-written legend under a layer of cast acrylic."

Alicia Bailey has been creating artists' books, limited edition books, and sculptural books since the mid-nineties. Her work has been featured in dozens of exhibitions and is held in many collections around the world. Size: about 8 x 7 x 2 inches. [20 pages.] Fine.

\$1,200

Pictures - <http://www.kelmescottbookshop.com/details.php?record=35446>

Campaign Biographies from the 1864 Election - Lincoln & Johnson

91. Raymond, Henry J. and John Savage.

The Life of Abraham Lincoln, of Illinois and the Life of Andrew Johnson.

New York: Derby and Miller, 1864.

These were originally issued in paper wrappers. Bound in three quarter leather over marbled paper covered boards with gilt title, authors, and date to spine. Raised bands and gilt rules to spine. Binding is signed by Tickeman and Co. Minor rubbing to boards and minor wear to edges, bands, and corners. Top edge gilt with marbled endpapers. Foxing to interior, mostly to first few pages and to margins. Bookplate of Judd Stewart with the motto "Verdad es Verde" and a portrait of Lincoln to front pastedown. Penned gift inscription from Stewart to front endpaper. Includes advertisements but not the original wrappers. Attractive and well preserved. 136 plus 8 pages of ads to rear and 2 pages of ads to front. Very Good.

\$400

Pictures - <http://www.kelmescottbookshop.com/details.php?record=35702>

Presentation Copy from D.G. Rossetti to his patron, Frederick Leyland

92. Rossetti, Dante Gabriel.

Ballads and Sonnets.

London: Ellis and White, 1881.

First Edition. AN EXCEPTIONAL ASSOCIATION COPY. Inscribed by Dante Gabriel Rossetti: "To Frederick Leyland from his friend D.G. Rossetti 1881." Rossetti died the following year. Leyland was Rossetti's most important late patron. Frederick Leyland (1832-1892) was a Liverpool shipping magnate and major art collector. He had a collection of paintings by the Pre-Raphaelites and from artists of the Aesthetic Movement, as well as an important collection of Italian Renaissance paintings. His collection included Rossetti's "The Blessed Damozel," "Monna Rosa Proserpine", and "Lady Lillith." Rossetti also painted portraits of Leyland and his wife. Other well-known works commissioned by Leyland were "The Beguiling of Merlin" by Edward Burne-Jones, and Whistler's Peacock Room, which was installed in his London house (The Peacock Room may now be seen at the Freer Art Gallery).

Bound in original green cloth with gilt flower and lattice design by Rossetti on covers and spine. There is spotting to the preliminary leaves and at the end of the book, including on the inscription page, but this does not obscure the inscription. Closed half-inch margin tear to page 327. A very nice copy in very good plus condition. Housed in a modern green cloth clamshell box. 335 pages plus one page ad.

\$3,700

Pictures - <http://www.kelmescottbookshop.com/details.php?record=26817>

Celebration of Mt. Hood & Native Communities - silkscreen, solar printing, eco-printing

93. [Scantron Press]

Jacobs, Diane, book artist.

Owed to the Mountain.

Portland OR: Scantron Press, 2021.

Number 15 of 32 copies signed by the artist. There was also an 8 copy sculptural three-dimension mountain edition with the fine printed book beneath the mountain, and 250 digital copies. Diane Jacobs writes: "Owed to The Mountain cultivates a powerful story that inspires knowing a place deeply, sharing Indigenous wisdom, and building a community that turns its love for a mountain into action. Mt. Hood has the 6th largest carbon stores of all National Forests in the country! By galvanizing a movement that advocates for the US Forest Service management plan to be updated, Mt Hood can be celebrated and treated as a living ecosystem and increase its climate resilience. Through this project's research, interviews, and by spending time on the mountain, I understand how important it is that we protect clean drinking water, promote wildlife habitat restoration, support forest maturation, and prioritize the vision and cultural traditions of Native communities, including the practice of controlled burns. We owe it to the Mountain." She continues: "Etchings of animal ink drawings in various colorful ecosystems and habitats appear among the text, documenting the changing seasons. The stories weave multiple Native voices that underscore the value of friendship, reciprocity, interdependence, and cooperation."

Born in Southern California, Diane grew up surf fishing, creating potions, and drawing incessantly. At age 12, she and her family traveled to Japan, planting the seed for a lifelong interest in cross-cultural understanding. As an undergraduate at the University of California, Santa Cruz, she discovered her deep connection to forests, feminist thinking, and social justice—her work continues to be informed by the cross-pollination of these elements. She received her MFA in printmaking from San Francisco State University in 1996. After finishing her degree, she was awarded a James D. Phelan Award in printmaking (1997) and a Kala Art Institute Fellowship (1997). In 1999, she was granted a Women's Studio Workshop Artist Book Residency. In 2000, Jacobs received a prestigious Artadia award. Since moving to Portland, OR in 2002 Jacobs has received numerous awards, grants, and residencies. Her prints, sculptural work, and artist books are in The Portland Art Museum, The Getty Research Institute Library, SFMOMA, the De Young Fine Arts Museum, The New York Public Library, the Library of Congress, Savannah College of Art and Design, University of Alberta, University of Chicago Library, University of Miami, Yale, Stanford, and Reed College among others.

The materials and printmaking techniques for this fine press edition include: solar etching plates developed from the artist's Sumi ink animal drawings. End sheets were made ecoprinting plants found on Mt. Hood. The animal etchings, the centerfold monoprint, and the green/blue silkscreen printed book cloth were printed at Atelier Meridian. Backgrounds were created by pressure printing and reduction woodcuts; the stories were handset in Weiss type and letterpress printed at the artist's studio. Book pages are Zerkall paper, end pages are Rives lightweight, and the beaver and river otter etchings were printed on mulberry paper and adhered to the inside covers [from the colophon]. The book is enclosed in a green paper portfolio with a light green title label to the cover. A stunning achievement in fine condition. Measures 13.5 x 13 x .25 inches closed. Unpaginated [36 pages]

\$3,000

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36437>

Miniature Set - Environmental Warning - Unique

94. Serebrin, Judith.

Above and Below. 2 volumes.

Redwood City, CA: Judith of Serebrin Books & Prints, 2012.

Unique. A lovely set of miniature books with a powerful statement about cherishing and protecting biodiversity above and below ground. Both volumes are housed in a wooden box and are in Coptic bindings with repurposed wooden-board covers. In *Above*, the text reads: "Look around, Look up, Look down, What do you see? Protect Diversity. Above. Below. Everywhere we grow. Wake up! Wake up! What do you see? I see double jeopardy." In *Below*, the text reads: "Things we barely know grow below. Look! Look! Not one above. Not one below. No Life, Sentient or other is unattached. We destroy. We extract, to our own Human peril." This text winds through an underground landscape.

Judith's work explores the "interrelations between people, animals, and the planet in ways, she hopes, are accessible. Using book art as a format is part of that for her, as you can have an intimate experience holding a book and looking through it." She received a master's degree in fine arts from the University of Utah in 1990 and has been making limited editions and unique books since then. Her work can be found in public and private collections in the United States and abroad. Each volume is about 2.25 x 2 inches. The box is 3 x 2.25 x 2.5 inches. In fine condition.

\$1,600

Pictures - <http://www.kelmscottbookshop.com/details.php?record=31058>

Ceramic & Paper - Unique

95. Serebrin, Judith.

Soul Book, Anonymous I.

Redwood City, CA: Judith of Serebrin Books & Prints, 2015.

Unique artist's book. 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." She often creates her artists' books by combining ceramic structures with mixed-media paper books for striking effect.

She says of this work: "This is part of a series of porcelain figures called "Soul Books." The works symbolize the value and importance of the life and souls of animals and humans. 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. 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

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35211>

Ceramic & Paper - Unique

96. Serebrin, Judith.

Soul Book, Kavanah.

Redwood City, CA: Judith of Serebrin Books & Prints, 2011.

Unique artist's book. 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." She often creates her artists' books by combining ceramic structures with mixed-media paper books for striking effect.

She says of this work: "This is 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. This Soul Book figure represents the thoughtful intention in every action taken." 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

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35210>

Shakespeare Head Press - with 22 woodcut illustrations

97. [Shakespeare Head Press]

Malory, Sir Thomas.

The Noble & Joyous Boke Entyld Le Morte Darthur Two Volumes.

Oxford: Shakespeare Head Press, 1933.

Number 59 of 370 copies of which 350 were for sale. A splendid edition of Thomas Malory's 15th century retelling of the famous legend of King Arthur and Queen Guinevere, the knights of the Round Table and their quest for the mystical Holy Grail. Malory worked from a late-14th-century French poem, adding some material from other sources, to produce his English prose translation. In 21 books, the story covers the founding of Arthur's kingdom and the institution of the Round Table; the various adventures of individual knights; the quest for the Holy Grail; the death of Arthur and the fall of his kingdom. This edition is reprinted for the first time from the only surviving copy of Wynkyn de Worde printing of 1498, now housed at the John Rylands Library in Manchester.

Bound in full red morocco with gilt titling to spines and top edges gilt. Minor darkening to spines, rubbing along spine edges, and tips lightly bumped. Front hinges cracked but text block firm. Marbled endpapers with light fraying along fore-edges. Text pages are clean and bright with slight browning to some along fore-edges. With copies of the 22 woodcut illustrations found in the original. A beautiful set in very good to near fine condition. Small quartos. Volume I: 316 pages; Volume II: 73 pages plus colophon.

\$1,600

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36182>

Call to Action - Elephant Protection - with origami

98. Shattuck, Carolyn.

Save the Elephants.

Rutland, VT: Shattuck Studios.

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. In addition to artists' books, she is a painter and creator of paper art. Carolyn exhibits her work nationally in numerous juried exhibitions and has received many awards. Her books have been collected by a number of special collections libraries at universities throughout the country. She teaches Book Art workshops in New England and Florida.

She writes: *Save the Elephants* was designed to bring awareness of their struggle as the population is rapidly declining due mainly to poachers. Her text describes the loss of these magnificent animals and the desperate efforts of those trying to save them. Her design uses an accordion structure from which origami elephants are standing when the book is extended open. They are made with patterned Origami Lokta paper that evoke African fabric designs. The book also uses Canson Mi Teinte, Lama Li, Elephant Hide and Washi papers. The binding is a plain grey. The work is housed in a brown paper slipcase with title label to cover, a gilt paper spine, and a belly band of the same gilt paper. In fine condition. 5.25 x 13.5 x 1.25 inches closed.

\$2,100

Pictures - <http://www.kelmescottbookshop.com/details.php?record=35485>

American Travel Classic

99. 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 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.

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. Exlibrary 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. Marbled endpapers and top edge gilt. 159 pages. Very Good.

\$1,200

Pictures - <http://www.kelmescottbookshop.com/details.php?record=34775>

Dictionary of Terms Used by Criminals in 19th Century India - "Thugs" - with detailed accounts of arrests, letters, and incident reports - First Edition

100. [Sleeman, Sir William Henry].

Ramaseana, or a Vocabulary of the Peculiar Language Used by the Thugs, with an introduction and appendix, descriptive of the system pursued by that fraternity and of the measures which have been adopted by the Supreme Government of India for its suppression.

Calcutta: G.H. Huttman, Military Orphan Press, 1836.

First edition. Sir William Henry "Thuggee" Sleeman (1788 - 1856) sailed to India to work for the East India Company early in life. He fought in the Gorkha War, remained in India, and joined a British campaign to investigate and prosecute "the Thugs" in Central India. "The Thugs" were a group of people notorious for befriending travelers, then robbing and murdering them. Sleeman spent most of his military career studying and apprehending thugs. This book collects correspondence between Sleeman and various informants, depositions, accounts of crimes committed and arrests, observations about the Thugs, lists of Thug families, and a list of Thug vocabulary with definitions.

Bound in blue cloth covered boards. Professionally rebacked using the original spine and boards. Spine has faded to tan and boards are dark blue. Original paper title label to spine. Some soiling and rubbing to spine and boards. Wear and fraying to corners and edges of boards. Light dampstain to top and bottom margins of some pages. Sporadic foxing and occasional pencil markings. Includes three fold-out genealogies, some with short closed tears. 270 pages plus 514 pages of appendices. Very Good

\$2,000

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35766>

Calligraphy - Argentinian Book Artist - Unique

101. Soria, Marina.

Flowers for Breakfast / Flores de desayuno.

Buenos Aires: Marina Soria, 2011.

Unique book. This beautiful work by Marina Soria features the text of an original surrealistic poem written by her in Spanish. This is the English translation:

"Flowers for breakfast in a solemn balcony of sun.

Singing bread in hot slices like prayers.

Smoking jasmine tea in the mirror of my soul.

Expectant spirit in a newborn day."

An accordion book bound in green patterned Indian paper with copper leaf trim. Written using watercolors on Magnani Bianca paper with copper leaf accents. Accompanied by a stiff paper card with the poem in Spanish and English, signed by the artist. The book is held closed with two pale green ribbons. Size: 100 x 36 cm open.

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique. Fine.

\$1,000

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35870>

Unique - Calligraphic Celebration of the Japanese Brush - Argentinian Book Artist

102. Soria, Marina.

Fude. Libro # I (Bordeaux).

Buenos Aires: Marina Soria, 2015.

A unique sculptural book from Argentine calligrapher and book artist Marina Soria. This is one of a small series of Fude books that celebrates the Japanese brush. The book features a calligraphic text in Spanish from a poem written by the artist about dreaming about herself as a brush.

This is an excerpt from the English translation:

"In my dream my name was Fude.
I rested in a delicate mahogany case.
My hair was bright, soft and combed
with much care and dedication.
It has been brushed till exhaustion
by expert hands tying to line up
every single strand of hair ..."

It is bound and opens as a codex, but the pages can be unfolded to pop-out and stand-up as a paper "sculpture." The binding was learned at a workshop in Italy, and is based on a structure by Hedi Kyle. Done with Sumi ink on various papers. Held in a bordeaux colored paper envelope with title label on front. Accompanied by a card with a description of the book and an English translation of the text of the poem, signed by the artist. Fine condition. Measures 22 x 23 x 21 cm

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique. Fine.

\$240

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35866>

Unique - Calligraphic Celebration of the Japanese Brush - Argentinian Book Artist

103. Soria, Marina.

Fude. Libro # II (Green).

Buenos Aires: Marina Soria, 2015.

A unique sculptural book from Argentine calligrapher and book artist Marina Soria. This is one of a small series of Fude books that celebrates the Japanese brush. The book features a calligraphic text in Spanish from a poem written by the artist about dreaming about herself as a brush.

This is an excerpt from the English translation:

"In my dream my name was Fude.
I rested in a delicate mahogany case.
My hair was bright, soft and combed
with much care and dedication.
It has been brushed till exhaustion
by expert hands trying to line up
every single strand of hair ..."

It is bound and opens as a codex, but the pages can be unfolded to pop-out and stand-up as a paper "sculpture." The binding was learned at a workshop in Italy, and is based on a structure by Hedi Kyle. Done with Sumi ink on various papers. Held in a green colored paper envelope with title label on front. Accompanied by a card with a description of the book and an English translation of the text of the poem, signed by the artist. Fine condition. Measures 24 x 23 x 19 cm.

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique. Fine. (#35914)

\$340

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35914>

Unique - Calligraphic Celebration of the Japanese Brush - Argentinian Book Artist

104. Soria, Marina.

Fude. Libro # III (Blue).

Buenos Aires: Marina Soria, 2015.

A unique sculptural book from Argentine calligrapher and book artist Marina Soria. This is one of a small series of Fude books that celebrates the Japanese brush. The book features a calligraphic text in Spanish from a poem written by the artist about dreaming about herself as a brush.

This is an excerpt from the English translation:

"In my dream my name was Fude.
I rested in a delicate mahogany case.
My hair was bright, soft and combed
with much care and dedication.
It has been brushed till exhaustion
by expert hands trying to line up
every single strand of hair ..."

It is bound and opens as a codex, but the pages can be unfolded to pop-out and stand-up as a paper "sculpture." The binding was learned at a workshop in Italy, and is based on a structure by Hedi Kyle. Done with Sumi ink on various papers. Held in a blue colored paper envelope with title label on front. Accompanied by a card with a description of the book and the full text of the poem in English translation, signed by the artist. Fine condition. Measures 38 x 32 x 24 cm.

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique. Fine. (#35915)

\$400

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35915>

Unique Calligraphic Book - Based on Genesis - Argentinian Book Artist

105. Soria, Marina.

Genesis 1:1.

Buenos Aires: Marina Soria, 2018.

A unique book from renowned calligrapher and book artist Marina Soria. In this vibrant and inventive work, Ms. Soria has created a single page comprising a lattice of small pieces of paper woven and stitched together with a design encircling the number 1 on the front, and the Spanish text of the opening words of Genesis from the Bible on the other side. Done with watercolors and gold leaf on Canson and marbled papers. Bound in hard covers with Canson paper, with a window frame carved out to show a small part of the design of the inside page, resembling stained glass. Accompanied by a card with a description of the book and signed by the artist. Housed in an orange stiff paper portfolio. In fine condition. Size: 24.2 x 27.8 cm.

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique.

\$800

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35864>

Unique Calligraphic Book on Flower Watching - Created during Covid-19 quarantine

106. Soria, Marina.

Pink Hanami / Hanami Rosado.

Buenos Aires: Marina Soria, 2021.

A beautiful unique book by renowned calligrapher and book artist Marina Soria featuring her poem "Pink Hanami." Hanami literally translates from Japanese to the expression "flower watching" and is an annual celebration of Sakura and springtime. People gather around cherry blossom trees with family and friends to enjoy delicious drinks and food under the beautiful pink trees, often with the petals gently snowing from the branches when in full bloom. Ms. Soria writes: "In the middle of this Covid quarantine the Japanese gardens are still closed to the public. The sakura trees (cherry trees) keep doing their thing, blossoming, and I peek on them through the bushes." This is a pop-up book with the poem's text in original Spanish calligraphic script. This is an excerpt from the English translation:

"She has flourished in the Spring
And has lived her whole existence
Just for this moment
Sublime and evanescent"

Done in pink and brown watercolor and walnut ink on Rives BFK paper. This sculptural book can be held in place with tabs on the back, which hook together to display the name of the artist. The calligraphy for this book plays with the concept of negative space to create letter forms including abstract designs created with shapes representing the space within letters. Bound with brown Amate paper with a wrapper in the same paper. Housed in a plexiglass box. Accompanied by a card with the books description and the text of the poem, signed by the artist. In fine condition. Size: 57 x 28 cm.

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique.

\$3,600

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35861>

Unique Calligraphic Book - a celebration of textiles & the women that make them

107. Soria, Marina; Ruth Corcuera (text).

Textile Womb / Útero Textil.

Buenos Aires: Marina Soria, 2021.

A unique artists' book with text in English by Ruth Corcuera from the book "Teleras, Memoria del Monte Quichua." The text describes the importance of textiles in the Andean region and describes how they were used "to protect, to give warmth, and to sustain life" - much like a mother's womb. Corcuera's text goes on to say that "In time, textile art will be the means to tell us through colours and designs that the world can be read through symbols, as in a written text ... Textiles [were] a major art with many roles, among them to express that where words did not suffice." Marina Soria's calligraphic interpretation is in a style that resembles the flowing of thread arranged in rows of color like in a woven textile. In some places the words are clearly legible, but in others they are purposefully distorted to create an impression of thread, texture, and weaving. When viewed fully open, each letter appears like a stitch to create the illusion of a sewn tapestry. This homage to Andean textiles, which were traditionally conceived of and created by women, depicts the shape of a womb in negative space with words stretched along the edges. Bound in brick red cloth by the artist with an inlay of antique textile. Includes an attachment of fleece, beads, and found objects. The calligraphy is done in gouache on Rives BFK, 100% cotton paper. This piece can be unfolded and read as a codex or displayed in full on a wall using the cloth tabs bound into an edge of the front cover and accompanying wooden dowel. In fine condition. Size: 110 x 22 cm open; 22 x 25 cm closed.

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique.

\$5,500

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36075>

Anvil Press Edition of *The Tempest*

108. [The Anvil Press]

Shakespeare, William; Carolyn R. Hammer, foreword and afterword.

William Shakespeare/*The Tempest* [Mr. Edward Capell's edition of 1768].

Lexington, KY: The Anvil Press, 1993.

Number 35 of 75 copies. A beautiful edition of *The Tempest* from Victor Hammer's Anvil Press. In her foreword, Carolyn Hammer explains why they chose Capell's 18th century text for this book, including why they retained the unusual punctuation and "novelties" found in Capell. Bound in decorated paper evocative of the island on which the play's characters were stranded, with a black linen spine with a title label. Printed on Magnani paper with the text composed in Victor Hammer's American Uncial typeface. In her afterword, Carolyn thanks her collaborators on this production and notes that the Chiaroscuro woodcut on the title page was commissioned especially for the Anvil Press edition. Laid in is a bookmark from the press. In fine condition. Measures 6.5 x 9 inches. 107 pages plus afterword.

\$400

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36132>

**Collaborative Reaction to Jorge Luis Borge's Story "The Circular Ruins" - Only 2 copies ever for sale
Collection of prints, paintings, various mixed media**

109. [The Printmakers Left]

Dean Dass, Anne Beck, et. al.

The Circular Ruins

Charlottesville, VA. The Printmakers Left, 2002.

The Printmakers Left is an artists' collective, an organization, and as such it can act and be received. But that collective is composed of individual artists, each with a singular voice and the ability to make course-altering decisions. Therein lies the tension that binds The Printmakers Left together and makes The Printmakers Left what it is. Which is to say that one aim of this collective and its participants is to promote a process of engagement with a complex world [Their website].

This was an edition of 25, with 23 bound and distributed to the participating artists. Only two were available for sale. This work is based on Jorge Luis Borges's story of the same title. The short story deals with themes that recur in Borges's work: idealism, the manifestation of thoughts in the "real world", meaningful dreams, and immortality. This volume celebrates a category of books created by William Blake in the 1790s - the printed manuscript, using a technique he invented utilizing relief etching. There were 25 participants involved in the making of this fascinating book. The book displays varied images and designs to convey the themes they inspired the artists from Borges's story. For 18 months they mailed sets of folios to each other. Almost anything was possible if it could be 30 times. All texts in the edition were typed on a manual typewriter and include previously unpublished poems by Lisa Russ Spaar. This is handsewn printed manuscript using multiple print media, clays, and pigments. It is casebound in a binding of pink cotton cloth with two small decorated paper shapes affixed to the front cover. In fine condition. Measures 10.375 x 9 inches. 206 pages.

\$7,900

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36514>

First Edition, First State of Huck Finn - in variant blue binding

110. Twain, Mark.

Adventures of Huckleberry Finn (Tom Sawyer's Comrade).

New York: Charles L. Webster and Company, 1885.

FIRST EDITION, first state except for frontis portrait in second state. In uncommon variant binding of blue cloth. It has been rebacked with the original blue cloth boards attached and title strip laid down. The author and title are in black and gilt on the spine and front board. The cover also has a blind-stamped illustration of Huck in black and gilt. Minor wear to corners, darkening to board edges, and rubbing to boards. There is a photo-gravure portrait bust of Twain with facsimile signature, frontis illustration, and 174 text illustrations by E.W. Kemble. Lacks tissue guard between frontispieces. Light dampstain to corner of photo-gravure page. The interior is clean overall with occasional foxing and occasional spots of soiling, mostly to margins. Modern endpapers. Altogether a desirable copy of this milestone of American literature. 366 pages. Near Fine.

\$3,000

Pictures - <http://www.kelmscottbookshop.com/details.php?record=33631>

Letterpress Edition of The Little Prince - Printed in Estonia

111. [TYPA]

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

The Little Prince.

Tartu, Estonia: TYPA, 2019.

Number 29 of 150 handbound copies. An additional 150 copies were letterpress printed and 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. Fine in Fine Dust Jacket.

\$500

Pictures - <http://www.kelmescottbookshop.com/details.php?record=35294>

Vale Press Edition of Ecclesiastes

112. [Vale Press].

Ecclesiastes; or, the Preacher and the Song of Solomon.

London: Vale Press, 1902.

1 of 300 copies. According to the Vale Press Bibliography, this was the first book printed in Rickett's third typeface, the King's fount (Watry, 168). Bound in the original cream linen-backed blue paper covered boards with paper title label to front board. Wear to corners of boards including chips to paper and minor bumping. Offsetting from binding glue to endpapers, else clean. Designed by Charles Ricketts and printed in black and red inks on paper with the 'VP' watermark under the supervision of Ricketts at the Ballantyne Press. 27 pages. Size: 7.5 x 11.5 inches. Very Good.

\$300

Pictures - <http://www.kelmescottbookshop.com/details.php?record=36243>

Restoration Comedy - from the library of actor, John Philip Kemble - finely restored - first edition

113. [Vanburgh, John].

The Confederacy. A Comedy as it is Acted at the Queen's Theatre in the Hay-Market. By Her Majesty's Sworn Servants. By the Author of The Relapse, Provok'd Wife, and Aesop.

London: Jacob Tonson, 1705.

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 slightly large sheets 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, in near fine condition The pages of the play are lightly browned with occasional spots of foxing and soiling. On page 71 it appears that some of the text was lost and has been repaired by someone handwriting the missing text on white paper and affixing it to the page. Still a very good copy of this play. Measures 6.5 x 9 inches. 62 pages plus 2 page epilogue.

\$800

Pictures - <http://www.kelmscottbookshop.com/details.php?record=34832>

Mezzotint Illustrations & Letterpress Printing - Food Inspired

114. [Verdigris]

Rouanet, Marie; Judith Rothchild, book artist.

Magie Blanche.

Verdigris, 2006.

20 of 30 copies. Copies 26 to 29 were hors commerce, and number 30 was given to the Bibliotheque Nationale de France. SIGNED BY ARTIST AND WRITER. This beautiful work has eleven stunning numbered and initialed mezzotints by artist Judith Rothchild. Rothchild is an American born artist who lives in the Languedoc region of France. Also a pastel artist, she has become famous for her mezzotints, perhaps the most difficult printmaking technique. Rouanet is a well-known French writer. The colophon says that the work is a collaboration between the two, who share a deep love for the Languedoc. Rouanet's text, in French, was inspired by Rothchild's prints of food and wine and by the spirit of a local restaurant, Le Mimosa.

The folio sized pages are loose in a yellow and green box made by Lisa Knoblauch with the front board decorated with mimosa leaves done by serigraph. Printed by Mark Lintott in Vendome Romain type on an Albion press. The prints are protected by tissue guards. 20 pages including the prints. Fine.

\$1,225

Pictures - <http://www.kelmscottbookshop.com/details.php?record=19904>

Environmental Call to Action - Deluxe edition in fine leather binding

115. [Viewpoint Editions]

Krause, Dorothy, book artist.

Losing Ground.

Marshfield Hills, MA: Viewpoint Editions, 2008.

Number 1 of 6 copies in the deluxe edition signed and numbered by the book artist. There were also 100 regular copies. This is a powerful artist's book that Dorothy Krause created to explore the intersections of traditional and digital media to create artist's books that bridge between these two forms. In her artist's statement she writes: "I am a painter by training and collage-maker by nature who began my experimental printmaking with reprographic machines. 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.

In its content, Losing Ground is an eloquent plea for awareness of our role as stewards of the environment. Using images from her prior work 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. Perhaps even more notable is a page with text from the Bible book of Malachi: "Behold the day commeth that shall burn as an oven." To create the book, the many images Krause chose from her work were collaged in Adobe Photoshop into 12 x 12 inch double page spreads. The images themselves are for the most part in the hot shades of orange and seem to visualize the earth as if it were in the midst of some ghastly chemical fire. An image on one page of a clock superimposed on the head of a piece of classical statuary, dotted line through the blank eyes, with a backdrop of an aerial map of arid agricultural fields makes the message clear without a word.

This deluxe edition was bound by Harcourt Bindery in aubergine Nigerian goatskin with an embossed 8 x 8 inch copper title plate inset into a debossed area on the cover. The inset was manipulated by the artist with acid washing. The title is blind-stamped in the center of the copper plate. The text pages were printed on an HP Indigo 5500 press and were then manipulated by Krause with graphite, metallic pigments, and gold and silver leaf. The paper used was Mohawk Options 65 cover made from 100% post-consumer content with renewable wind power. The font used for the text was appropriately named "Dirty Ego." Housed in a custom rust colored clamshell box. In fine condition. The book measures 12 x 12.25 inches. Unpaginated [40 pages]

\$2,500

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36419>

September 11th in Woodcuts - trade edition

116. Walker, George.

Book of Hours: A Wordless Novel Told in 99 Wood Engravings. (Trade Edition)

Toronto: The Porcupine's Quill, 2010.

"Although international politics is often central to discussions of 9/11, "Book of Hours" 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. Fine.

\$150

Pictures - <http://www.kelmscottbookshop.com/details.php?record=34607>

September 11th in Woodcuts -

Special Limited Edition on Hand-Made Yuki Gampi Paper in a Wood Box

117. Walker, George.

Book of Hours: A Wordless Novel Told in 99 Wood Engravings.

Toronto: George Walker, 2008.

Number 9 of 11 copies in this special second edition, limited and signed. *The Book of Hours* pays tribute in a series of 99 engraved prints to those who lost their lives at the World Trade Center on 9/11. "Although international politics is often central to discussions of 9/11, Book of Hours 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). The visual narrative begins several hours before the attack - capturing the normal routines of American life. The timeline continues through the fall of the towers up to several days after the attacks, showing disruption to routines and the emotional impact on everyone as life went on. The book is printed on Yuki Gampi paper from the original wood blocks.

Bound in handmade bright orange paper wrappers with paper label to front wrapper. Housed in a custom-made wooden box with paper title label to front panel. The box comes with a folding wooden display stand. Clean and bright in fine condition. Engraved, printed, and bound by George A. Walker. 189 pages.

\$8,000

Pictures - <http://www.kelmscottbookshop.com/details.php?record=35791>

Signed by Lynd Ward & Limited - Wordless Novel

118. Ward, Lynd.

Song Without Words. A Book of Engravings.

New York: Random House Inc, 1936.

Number 635 of 1250 copies. SIGNED BY AUTHOR/ARTIST, LYND WARD. A graphic novel by Lynd Ward (1905 - 1985), an American artist and storyteller who was heavily influenced by Franz Masereel. This is one of Ward's six novels told entirely with wood engravings. In addition to his graphic novels, Ward was a prolific illustrator of children's books and won numerous awards including the Caldecott Medal. In a copper metallic binding with a beige paper spine with red titling. Moderate rubbing and scuffing to the metallic paper boards, browning to spine, and gentle wear to edges. Offsetting to pastedowns and free endpapers from glue used to affix the pastedowns. There is light browning to the edges of the pages, a short closed tear along the top edge of two pages, and a small smudge mark on the front freepaper; otherwise, the interior is clean and bright. Housed in a handsome custom slipcase and chemise covered in brown cloth with paper title label on spine. Very good condition. Small quarto. Unpaginated (22 pages).

\$500

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36159>

Carousel Book - with paper doll

119. Wu, Robert.

1895 Victorian Carousel Dollhouse.

Toronto: Studio Robert Wu, 2021.

Part of a small unnumbered edition , each with a varied design. A charming carousel dollhouse with 3 rooms. It includes a moveable paper doll of a Victorian lady. Constructed with colorful layers of modern paper elements created by diecut. Each room is elegantly decorated with paper furniture from the Victorian period. Bound in cream paper wrappers with a cover design depicting the exterior of the dollhouse. With a brown cloth spine and red ribbon closure. Housed in a white paper covered box with title label on front board. [6 pages.] Size: 6.25 x 4.5 inches.

Robert Wu is a noted bookbinder, paper marbler and stationer. He trained at the American Academy of Bookbinding (AAB) in Colorado with Monique Lallier and at the Canadian Bookbinders and Bookartists Guild (CBBAG) in Toronto. He was the recipient of the first ever Tini Miura scholarship for the study of fine binding at the AAB and later studied privately with master binder Miura in California. His work has been included in numerous exhibitions and can be found in several notable collections including Harvard University. Fine.

\$150

Pictures - <http://www.kelmescottbookshop.com/details.php?record=36392>

Unique Album - with Victorian calling cards and other ephemera

120. Wu, Robert.

Victorian Ephemera Album.

Toronto: Studio Robert Wu, 2021.

A unique artist's book by Robert Wu, the talented Canadian bookbinder, paper marbler, and stationer. This frothy confection is a testament to Robert's love of Victorian art, decoration, and sentiment. It is signed and dated by him. He has created by hand an album of ephemera using 60 authentic samples of Victorian calling cards, autograph verses, postcards, and photographs from his personal collection. The antique postcards were purchased by Robert at the famed Marché aux Puces in Paris. He has incorporated die cut ornaments of flowers, butterflies and birds, along with decorated papers, ink stamps, postage stamps, and paper cutouts. The album has a section for each category of samples with Robert's calligraphic titles for each section. He also wrote copies of some Victorian verse by hand. The album's covers give a preview of its contents, with decorated papers, an ornate Victorian fan, flowers, and birds. A braided white ribbon decorates the spine and its ends serve as ribbons to tie around the book. The album resides in plain white box with "Victorian Scrap Album" written on a brown label to the cover. A delightful creation in fine condition. Measures 5.5 x 7 inches. Unpaginated [about 40 pages]

\$875

Pictures - <http://www.kelmescottbookshop.com/details.php?record=36449>

Unique - Artist's Book Inspired by Yeat's Poem "Byzantium"

121. Yeats, William Butler; Barry McCallion, book artist.

Byzantium.

East Hampton, NY: Barry McCallion, 2020.

Signed and dated by the book artist on the colophon. This is a striking unique work by noted book artist Barry McCallion. Mr. McCallion has had a lengthy career in the book arts following his graduation from Columbia and move to the west coast for a period of time. His work can be found in many institutional and private collections. His career has been documented in a fine article by Mark Segal in the East Hampton Star in 2013: "A Springs Artist's Creative Odyssey." In the article, Segal also writes extensively about Mr. McCallion's "astonishingly beautiful and utterly unique books," saying "they use an impressive range of materials and techniques. ... It's difficult to do justice to the variety and complexity of the books in words or in photographs. They are ideally experienced by hefting and opening the boxes and exploring the contents in what becomes a very personal exploration of an artwork."

In this complex artist's book, Mr. McCallion explores and illustrates this famous poem by William Butler Yeats. "Byzantium" is Irish poet Yeats's meditation on the relationship between mortality and immortality, the physical world and the spiritual world, and humanity and art. The artist writes in his colophon: "Opposites fascinated Yeats - all things antithetical: material, immaterial, changing and changeless, profane and sacred. Byzantium offers the reader Yeats's vision of the complex workings of the flesh and the spirit. In the poem, the great cathedral gong presides, tolling midnight over two worlds: the disdained world of everyday, messy with 'complexities of mire or blood,' and the gold-glittering city of Byzantium, where souls come to be purged."

Each page of the book has a line of the poem. Mr. McCallion says that in an attempt to better integrate words and pictures, he cut the words apart and arranged them irregularly on the page. The book is made on Richard de Bas cream wove paper. Brushed India ink colors provide a platform for the work's various drawings, collages, and acrylic paintings. Page edges are untrimmed. The book was bound by Joelle Webber of Mermaid Bindery in dark red cloth with a black image of a dolphin affixed to the cover. Housed in a beige cloth covered clamshell box with a large title label to spine. In fine condition. Book measures 6.75 x 10.25 inches; box measures 7.5- x 11 inches. 40 pages.

\$4,000

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36312>