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History, Nature, Manuscripts,  
Presentation Copies & First Editions*

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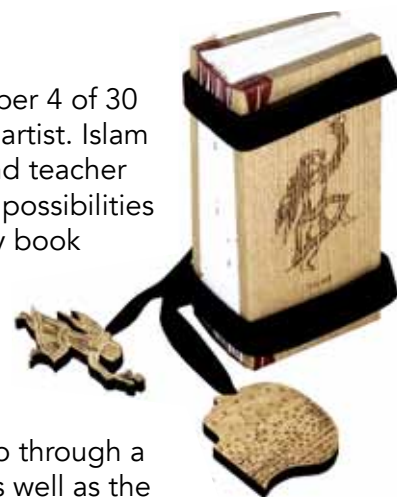
## PRIVATE PRESS & ARTISTS' BOOKS

### 1. [OPPRESSION] Aly, Islam

#### UNLEASH

Cedar Falls, IA: Islam Aly, 2017. Number 4 of 30 copies, signed and numbered by the artist. 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 practice. They have appeared in international exhibitions in the United States and abroad, and in private and public collections. In his 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."

*Unleash* is bound in a late Coptic style with laser engraved wooden boards and leather wrapping bands capped with engraved wooden pieces in the shapes of an angel and human head. The interior



pages are laser cut with words about being confined, imprisoned, and restrained. All of the words fill the reader with a negative connotation suggestive of oppression, despite the lack of context. Then an angel appears. With each turn of the page, the angel makes a path through the words and breaks them apart until it is able to free itself from the book. The resulting negative space left behind forms the shape of a human face. A powerful statement about how restraint and confinement can be broken apart to restore humanity - or perhaps to force the reader to think compassionately of people who are currently held as prisoners (both literally and through societal, political, or religious decrees). Size: 3 x 6 x 2 inches. **\$800**

### 2. [ARION PRESS]

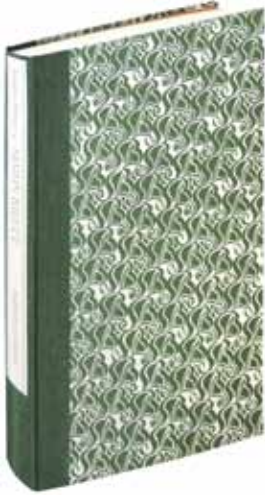
*Ferlinghetti, Lawrence*

*Illustrated by R.B. Kitaj*

#### A CONEY ISLAND OF THE MIND

San Francisco: Arion Press, 2005. Number 257 of 300 copies. Signed by the poet and artist. This is the seventy-fourth publication of the Arion Press and is a deluxe limited edition of this famous poetry collection, first published in 1958. It has continued since that time to be perhaps the most popular book of poetry in the United States. For this handsome edition, the artist R.B. Kitaj drew two charcoal portraits of the poet. This folio volume was designed and produced under the direction of Andrew Hoyem. Handset in Goudy Light and Goudy Heavy and printed on mouldmade Hahnemuhle Burgra paper, as is the prospectus. Bound in light brown paper boards with dark brown linen spine. Housed in a paper-covered slipcase with brown linen spine and edges. Prospectus laid in. In fine condition. 48 pages. **\$550**





3. [BARBARIAN PRESS]  
 Brett, Simon; Crispin Elsted, foreword  
**SIMON BRETT: AN ENGRAVER'S PROGRESS. A SELECTION OF ENGRAVINGS WITH AN INTRODUCTION BY THE ARTIST**  
 Mission, BC: Barbarian Press, 2013. Endgrain Editions Four. Limited to 120 copies in the regular edition. This is the first addition to the Endgrain Editions since 2003, and it is a major return to the series. It is a celebration of the work of Simon Brett documenting his fifty plus years as an engraver. Simon is acknowledged as one of the masters of wood engraving of the past half-century. With 134 engravings printed from the wood, an introduction by the artist, and a chronological catalogue of the more than 1,000 engravings Simon has so far engraved, this is a major work of 250 pages, and is certain to be an important reference on Simon's work as well as being a splendid book from this important private press. Text printed in Joanna with Fry's Ornamented for display in green and black on Zerkall Cream laid with engravings printed on Zerkall White Smooth. Bound in quarter green cloth with paper patterned boards and title label to spine. In fine condition. **\$945**



4. [BARBARIAN PRESS]  
 Cavafy, C.P.; David Smulders, translator and introduction; Anthony Hirst, Greek text editor  
 Illustrated by Peter Lazarov  
**THE SPLENDOUR OF A MORNING: EARLY POEMS OF C.P. CAVAFY**  
 Mission, BC: Barbarian Press, 2016. One of 50 regular copies (there were also 50 Deluxe copies). Another beautiful book from Crispin and Jan Elsted's fine press, their 45th book. C. P. Cavafy (1863–1933) is now probably the best known of all modern Greek poets, but his work was hardly known in Greece until after his death. He was born in Alexandria, Egypt, and lived there most of his life, dying there in 1933. During his lifetime his work was only published in small booklets and broadsheets or in small magazines in Alexandria, and his only recognition in mainland Greece came in a favorable review in 1903. It wasn't until 1935 that a collection of his work, *Poiēmata* [Poems], was published in Athens. Cavafy was a poet of humanity, whose poems revolve around a few predominant themes: meditations on his own life; love poems; the place of man in history; and the subtle interconnections of life with the images of mythology. This selection covers a range of all these themes, including "The God Abandons Antony" and "Waiting for the Barbarians," which are probably his two most famous poems after "Ithaka." At the request of the Crispins, Smulders provided a translation of "Ithaka" for this book. The poems are printed in Greek and English on adjacent pages, with Peter Lazarov's five wood engravings interspersed. Bound in blue paper boards with a dark blue cloth spine with blue title label. Printed in Antigone and Van Dijck types on Zerkall Smooth White Wove paper. In fine condition. 6 x 11 inches. 73 pages plus acknowledgments and colophon. Corrigenda slip tipped in. **\$395**



5. [BARBARIAN PRESS]  
 Sappho, Rilke, George Trakl, Doris Kareva, et. al.;  
 Crispin Elsted, Robert Bringhurst, Scott King, et. al., translators  
**UNDER STRANGE SAIL (12 BROADSIDES)**  
 Mission, B.C.: Barbarian Press, 2007. One of 100 copies. This work from the Barbarian Press offers translations of foreign language poetry into English. It comprises a suite of 12 separately designed loose broadsides in a variety of typefaces printed on vintage Barcham Green paper as well as on new papers from Canada and the Czech Republic. The broadsides are contained in a heavy paper portfolio that includes a title sheet, colophon, and notes on the poets and translators. A lovely production in fine condition. Folio. **\$575**

## BO PRESS MINIATURE BOOKS



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 also makes miniature pocket globes, astronomical instruments, orreries, tellurions, and occasional oddities.

6. [BO PRESS]  
Sweet, Pat

### LIBRARY BOOKPRESS

Riverside, CA: Bo Press Miniature Books, (2017). A meticulous model of an old-fashioned book press including four blank books in interesting bindings that can be removed. The press is made from painted wood and has a 2 1/4" x 2" platen with 1" of daylight, with a shelf underneath the press for storage. The press can be raised and lowered using the central screw. The four miniature books are bound as follows: One half bound in black leather and a black and white astronomical print, one quarter-bound in dark brown leather and a tan and gold marbled paper, one bound in an art deco arabesque with a teal cloth spine, and one bound in a black and gold Indian paper. The press measures: 6 x 3 x 2 1/8 inches (not including central screw, which varies in height). **\$225**

7. [BO PRESS]  
Sweet, Pat

### NAPIER'S BONES

Riverside, CA: Bo Press Miniature Books, circa 2017. Small open edition. "John Napier (1550 - 1617) was an extremely clever Scottish mathematician, most famous for inventing natural logarithms. The computing device he developed for lattice multiplication, known as Napier's Rods or Napier's Bones, is much more well-known, and more fun." (Pat Sweet). This book art object includes a miniature copy of E.W. Hobson's 1914 lecture "John Napier and the Invention of Logarithms 1614" as well as a miniature set of Napier's Bones. The "Bones" are ten four sided sticks with numbers on each side plus one index stick. The book and bones are contained in a two-sided book-like container, which is covered in marbled paper with paper title label on the spine panel. In fine condition. Size: 1 5/8" x 1 3/16" x 3/4" inches. **\$100**



8. [BO PRESS]  
Sweet, Pat

### SAILING TO ISTANBUL: A HISTORY IN MAPS

Riverside, CA: Bo Press Miniature Books, 2016. "It's Istanbul, not Constantinople now, but from the 11th century BCE and the foundation of the Thracian settlement known as Lygos, the world's richest and best-defended city has stood at the meeting point of Europe and Asia. *Sailing To Istanbul* is a history of the city told in maps, from the earliest known depiction of the city in the Tabula Peutingeriana to the modern map of the Istanbul rapid transit system. The maps, both Eastern and Western, speak volumes about the city's history, past, and future" (Pat Sweet). Bound in blue and gold Italian marbled paper covered boards with paper title labels to spine and front cover. This book features an overflap binding style that was inspired by a 17th century edition of Reis's *Book on Navigation*. It includes twenty-eight tipped-in folding maps, ranging from the Nuzhat map of

1154 to the map of Constantinople by Christoforo Buondelmonte - the first map of the city itself. A map by the explorer and artist Piri Reis makes an appearance, and one of the loveliest maps, by an unknown hand, is from the reign of Sultan Abdul Hamid II. The most unsettling map, an Ottoman Empire census map from 1914, shows the proportional population figures of Muslims, Armenians, and Greeks. It also contains a fold-out timeline of the city, and a copy of Yeats's famous poem "Sailing To Byzantium," from which this little map collection gets its name. In fine condition. Size: 2 3/4 x 2 3/8 inches. **\$125**





9. [BO PRESS]

Sweet, Pat

TELLURION ELEVATED ON A WOODEN BASE

Riverside CA: Bo Press Miniature Books, 2014. A tellurion is an apparatus for showing the manner in which the diurnal rotation and annual revolution of the earth and the obliquity of its axis produce the alternation of day and night and the changes of the seasons. Pat Sweet creates delightful miniature limited edition models of tellurions and orreries, which are models of the solar system. This tellurion is brass, with a candle and reflector and wooden earth covered with paper gores.

The earth has a black and white moon in orbit around it. The ends and base are covered in glazed red and black chiyogami paper, and the tellurion rests on a black painted wooden base of two levels. The glass tellurion case has a glass floor through which gears and gold metallic coin paper can be seen. The gears and the celestial bodies don't move, however. In fine condition. 2 x 3 3/8 x 1 3/8 inches. **\$225**

10. [BO PRESS]

Sweet, Pat

TEN VOLVELLES

Riverside, CA: Bo Press Miniature Books. Number 6 of 10 copies, signed by the book artist. According to the book artist: "Volvelles are probably the earliest form of movable paper engineering. Matthew Paris is credited with the first one in his (13th century) manuscript *Chronica Major*, which made use of the wheel to determine the date of Easter. A volvelle consists of one or more layers of parchment or paper discs and shapes fastened to a leaf, allowing for each individual layer to be rotated independently of the other components. In the 15th century, it was used as an early type of computational device, and was used to chart complex astronomical information." This piece includes ten volvelles from 1500 - 1700. Sweet has "reverse-engineered them into their separate original parts, then put them together" for the viewer to interact with. Also included is one uncut volvelle for viewers to assemble themselves with needle and thread (if they choose). Each of the volvelles is adhered to a piece of decorative paper covered board and encased in a vellum folder, which helps to protect its parts. The collection is housed in a small green paper covered box. In fine condition. Measures: 2 3/4 x 2 5/8 x 2 1/16 inches. **\$145**



11. [BO PRESS]

Sweet, Pat

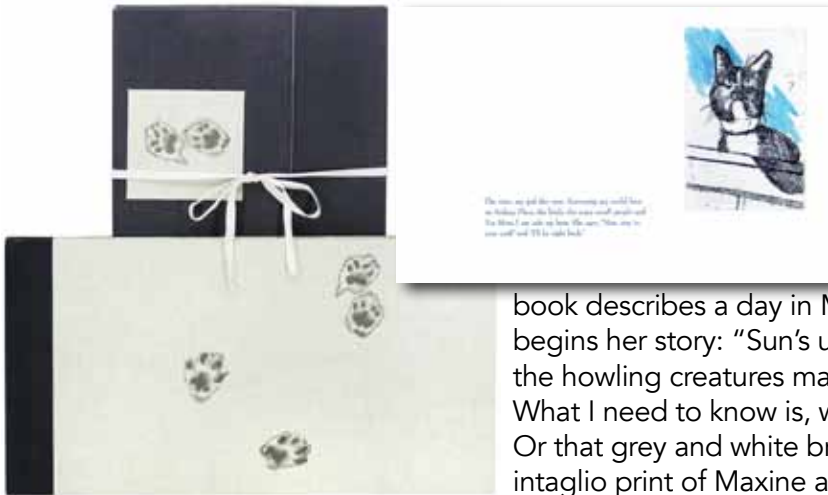
THE BOOK BOOK

Riverside, CA: Bo Press Miniature Books, 2010. This inventive limited edition book is designed to explain little books, or rather, little case-bound books. Case-binding constructs the body of the book separately from the covers, and combines them at the end of the binding process. It is a quick and reasonably sturdy way of bookbinding, and almost all commercial hardbound books are produced like this. Every part of this book's binding is labeled, and the back cover is left unglued to show the inner workings of the spine and hinges. The pages of the book itself contain publication data, each page labeled as itself, all the way from half-title to colophon. The book artist Pat Sweet included all she could think of that a book might possess: a tipped-in plate and barrier sheet, a fold-out diagram of the relative sizes of books (from double elephant folio to 64mo), a laid in list of extraneous matter which includes

the list itself, and a note on the type, written in the typefaces used in labeling the book's parts. The book also has examples of things attached to books: a dust jacket, a bookplate, an interior pocket containing a miniature Bo Press bookmark, a binder's ticket, a slipcase, and a vellum belly band. This is a wonderful self-referential little reference toy for lovers of publishing and binding alike. In fine condition. 2 3/16 x 1 11/16 inches. **\$100**

## BAY PARK PRESS

Founded by Sibyl Rubottom and Jim Machacek in 2000, the Bay Park Press produces artists' books, offers classes, and holds book arts exhibitions. Their books address a wide range of subjects from the universe to gardening to opera to Yiddish and more. Most are letterpress printed, many have moveable pieces, and all are illustrated.



### 12. LaFrance, Carolyn

#### MAXINE'S DAY: AS TOLD TO CAROLYN LAFRANCE

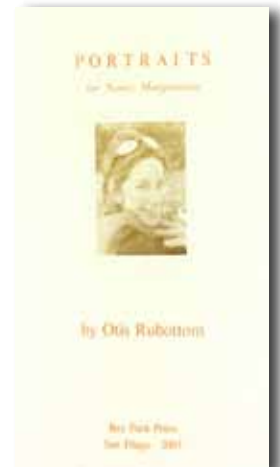
San Diego: Bay Park Press, 2006. Number 10 of 10 copies. This is a charming and beautifully produced book by Carolyn LaFrance, a San Diego architect who is affiliated with the gallery at the Bay Park Press. Maxine is Carolyn's beloved feline friend and companion, and the book describes a day in Maxine's life through text and illustrations. Maxine begins her story: "Sun's up, I get to go out. Yes, yes, I know, 'Be careful,' the howling creatures may still be about. What, you think I don't know that? What I need to know is, who has been in my yard? Mr. Smushy-face? Walter? Or that grey and white bruiser? ..." Each page includes a hand-colored intaglio print of Maxine at various moments in her day (11 prints altogether).

The text is Bernhard Modern type on lovely Fabriano Rosapina Bianco paper. Oblong folio bound in grey linen with black spine. Paw prints decorate the front cover and endpapers. Housed in a black portfolio with a grey cloth square label illustrated with paw prints affixed to front and cream ribbon closure. In fine condition. Unpaginated. **\$875**

### 13. [SEPTEMBER 11TH] Rubottom, Otis

#### PORTRAITS: FOR NANCY MORGENSTERN

San Diego: Bay Park Press, 2003. Number 31 of 150 copies. This book's poem is a moving tribute to the author's friend, Nancy Morgenstern, who died in the World Trade Center attacks on September 11, 2001. The book artists, Sibyl Rubottom and Jim Machacek, say in the colophon that they were privileged to design and print *Portraits* in memory of all 9/11 victims. Bound in grey Rives BFK paper covered boards with the title blind stamped on the front cover. The free endpapers are Classic Crest tarragon and handmade washi papers. Printed in Times Roman on Chartham English vellum. A portrait of Nancy Morgenstern is printed on title page and there are small line illustrations on some pages. In grey and white envelope with title in orange on front. In fine condition. Unpaginated, 5.5 x 12 inches. **\$180**



### 14. Rubottom, Sibyl

#### THE SIBYLS

San Diego: Bay Park Press, 2006. Number 3 of 10 copies. In her colophon, Sibyl Rubottom gives her love and thanks "to the father I never knew who named me Sibyl hoping I would be shrewd in business. That did not occur, but I did end up making books." This beautiful book is about five ancient Sibyls, including how they were depicted in Western art. These Sibyls are the Cumean, Delphic, Erythraean, Persian, and the Libyan. They offered prophecies, often through the use of leaves, as being from the thoughts of the gods. There is a brief description of each, accompanied by an intaglio leaf print and a reproduction of each Sibyl from the work of Michelangelo (four plates) or Velasquez (one plate). Each Sibyl is presented within a fold-out page with the description on the facing page and the plate and illustration inside the fold. Bound in red cloth with green spine, with title and author on front cover. The book was printed

on Dutch etching paper in Bodoni, Bernard Modern, Albertus, and Patatino types. There are eight intaglio prints, each signed by the book artist. Housed in a brown paper covered case lined with the same red cloth as the book covers. This splendid production captures the mystery and beauty of the Sibyls legends. In fine condition. Unpaginated. **\$1,500**





**15. [CLIMATE CHANGE] Burrell, Ginger**  
**METAMORPHOSIS**

Morgan Hill, CA: Ginger Burrell, 2015. Number 4 of 10 copies. Signed and numbered by the book artist. A powerful and relevant piece about climate change that addresses through both text and structure how the climate affects our food supply, animals, water levels, and weather patterns. According to the book artist: "Metamorphosis began when I was playing with [book artist] Hedi Kyle's Fishbone binding. A mistake led to a book design that reminded me of a stalk of corn. Since my current work deals with climate change, and since food scarcity is a part of that topic, that corn stalk led me to think about a series of small books which, when viewed from above, evoke the many elements that are already changing." The book

structures with their accompanying texts Ginger uses for this series include the Spiral, representing hurricanes and the effects of increased ocean temperature and sea mass; the Pivoting Clouds, representing the overabundance or complete lack of rain; the Piano Hinge, typifying our relationship with the sun and how, through our alteration of the atmosphere, that relationship is changing; the Flag Book, depicting the wave element and the changes to our oceans, coral reefs and glaciers; and the modified Fishbone binding, representing the issues of food and our tree of life, our animals. The resulting six miniature books are housed in separate compartments in a custom wooden specimen box with a hinged glass lid. In the center of the box are four toy animals set in resin that represent actual animals in danger of extinction. The animals vary in each copy; this copy includes a turtle, dolphin, walrus, and frog. Each book is inkjet printed with archival ink on Rives BFK paper. Ginger won the Hedi Kyle award for this piece, which was awarded by Hedi Kyle herself at the 23 Sandy Gallery show, "Hello Hedi" in 2015. Box size: 11.75 x 8 x 2 inches. The books contained within vary in size. In fine condition. **\$575**



**16. [FEMINISM] Burrell, Ginger**  
**PAPER DOLLS**

Morgan Hill, CA: Ginger Burrell, 2015. Number 2 of 10 copies. Signed and dated by the book artist. According to Ginger: "Paper Dolls began as a feminist manifesto about the role of women in society past and the ever present attempts to return women to that role. In the entire book, *The Complete Book of Sewing* by Constance Talbot (1943), there was only one photograph of a man sewing and he was listed as the expert. Over time, however, *Paper Dolls* became

a sentimental journey through my childhood. As I wrote the poetry, I realized that so much of how I make art now was influenced by the time I spent then with my mother imagining, designing, and creating clothing. Every trip to the fabric store was a lesson in color theory, textures and attention to detail. Sensory memories of whispery pattern paper, the whirring sewing machine and being pricked with pins, still in the garment, began to rearrange my ideas." Coptic binding with floral paper covered boards and cloth title label to front cover. The text is printed with archival ink on cotton, which has been sewn onto patterned cardstock. The pages of text are interspersed with altered book pages that have been taken from *The Complete Book of Sewing* and pages created from sewing patterns and decorative papers that are layered together. Housed in a black cloth covered clamshell box with old sewing patterns adhered to the edges. Unpaginated. Book measures 4.5 x 3.5 x 1.25 inches. Box measures 5.5 x 4.5 x 3 inches. **\$400**



## CHELONIIDAE PRESS

Alan James Robinson founded the Cheloniidae Press in 1979. Alan also issued books in partnership with Mark Philip Carol as the ABCedary Letterpress. All books are designed and illustrated by Robinson. He collaborates with fine craftsmen and artisans to create beautiful, scholarly works and his fine productions are in many public and private collections around the world.

This new series of original prints (featured below) is among the Cheloniidae Press's first new work in twenty years. Each is a letterpress printed broadside limited to 100 copies and signed and numbered by the artist Alan James Robinson. They were printed by master printer Art Larson from a relief etching by Robinson on archival Cranes Letter paper. The size of each print is 11 x 14 inches.



**17. Robinson, Alan James**

**IF THERE WERE NO BOOKS ... THERE WOULD BE NO NEVERMORE!**

Broadside featuring an image of the raven from Edgar Allan Poe's famous poem and the quote "If there were no books ... there would be no Nevermore!" **\$95**

**18. Robinson, Alan James**

**IF THERE WERE NO BOOKS...THERE WOULD BE NO MOBY DICK!**

Broadside featuring an image of a whale from Melville's classic novel and the quote "If there were no books ... there would be no Moby Dick!" **\$95**



**19. Robinson, Alan James**

**IF THERE WERE NO BOOKS ... THERE WOULD BE NO HEADLESS HORSEMAN!**

Broadside featuring an image of Washington Irving's headless horseman from *The Legend of Sleepy Hollow* and the quote "If there were no books ... there would be no Headless Horseman!" **\$95**

**20. Robinson, Alan James**

**IF THERE WERE NO BOOKS ... THERE WOULD BE NO HOUND OF THE BASKERVILLES!**

Broadside featuring an image of the hound from Sir Arthur Conan Doyle's *The Hound of the Baskervilles* and the quote "If there were no books ... there would be no Hound of the Baskervilles!" **\$95**



**21. Robinson, Alan James**

**IF THERE WERE NO BOOKS...THERE WOULD BE NO UNICORNS!**

Broadside featuring an image of a unicorn and the quote "If there were no books ... there would be no Unicorns!" **\$95**

**22. Robinson, Alan James**

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

Broadside featuring an image of Ophelia from Shakespeare's *Hamlet* and the quote: "If there were no books ... there would be no Ophelia!"

**\$95 - Will be available this Fall!**

**COMING SOON!**





**23. [CHELONIIDAE PRESS]**

*Robinson, Alan James*

**WILDFLOWERS**

Easthampton MA: Cheloniidae Press, 2014. Number 15 of 150 copies. Signed and numbered by the book artist Alan James Robinson. This wildflower alphabet book is the first book issued by Alan's highly regarded Cheloniidae Press in several years, and the first produced using the Giclee printing process, which he calls a "new direction" in our ever changing world. It is intended to be the first in a series of Natural History Abecedary Editions. There is also a Fine Art edition of *Wildflowers* with twenty-eight original watercolors. The illustrations for this Giclee edition are printed from the artwork created for the Fine Art watercolor edition. The illustrations in this edition show the lovely renditions of a flower, often

accompanied by a butterfly or other insect, for each letter of the alphabet. Each page is headed by a calligraphic letter in red, designed originally by Master Calligrapher Suzanne Moore for the press's *A Fowl Alphabet* in 1986. This accordion style book is bound in pale yellow cloth with the title in gilt to the front cover. It is housed in a green cloth slipcase with the title in gilt to the spine. In fine condition. 8.5 x 5 inches. Unpaginated. **\$800**



**24. [ANIMAL RIGHTS] [ABCEDARY LETTERPRESS (CHELONIIDAE PRESS)]**

*Robinson, Alan James, designer and artist; Mark Philip Carol, designer and author; Brian Davies, foreword*

**ANCIENT NEEDS**

Milford, NY: ABCedary Letterpress, 1989. Number XI of XXV copies with a full suite of the eleven aquatint and dry point etchings and five wood engravings all signed and numbered by the artist. Also with an unnumbered original drawing of a baby Harp Seal. There are three editions of the work totaling 76 copies, some without the extra suite of prints and some with a full vellum binding. There are also four artist proof copies. Signed and numbered by Robinson, Carol, and Davies. This splendid production from the ABCedary Letterpress was the first letterpress edition to be issued as part of a joint venture of Alan James Robinson and Mark Philip Carol. The editions were to be produced in the classic manner of Robinson's renowned Cheloniidae Press. The story is an original narrative by Mark Philip Carol about the Harp Seals of the Magdalen Islands in Canada.

He writes of the vulnerability and exploitation of the white furred seal pups, which for centuries have been killed by the tens of thousands each year for their fur and fat. In recent years, the world turned against the baby seal hunts and their slaughter is now partially banned in Canada, which still allows the hunting of pups after they have shed their white coats (as young as two weeks old). There have been efforts to replace seal hunting with seal watching, but with mixed success. Robinson's illustrations are poignant and moving images to accompany the story, which recounts a young native boy's resistance to killing the baby seals despite family and tribal pressure. The text and wood engravings were printed on Saunders hot-press watercolor paper by master printer Harold Patrick McGrath. Sara Krohn edited the etchings on Rives BFK paper. Blue Japanese Moriki paper with captions protects the etchings. Claudia Cohen and Robinson designed the bindings. This edition is bound in a full vellum binding with exposed vellum laces by Claudia Cohen. The cover has a window that frames a wood engraving of a Harp Seal pup portrait. The suite of prints is laid in a blue linen-silk chemise and is housed with the book in a blue linen-silk clamshell box. Some fading to spine of box but otherwise the book, the suite of prints, chemise, and case are in fine condition. Six page prospectus also laid in. 11 x 15 inches. Unpaginated. **\$3,400**





**25. Childs, Lucy**

**WHATEVER HAPPENED TO LOUISA**

Martinez, CA: Lucy Childs, 2016. A unique embroidered artists' book with a murder mystery theme. 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 previous unique books can be found in several artists' book collections. Although this book is not precisely a memorial to Louisa, it does document her mysterious death. The book is held in a grey wool folded covering with Lucy's name stitched on the first interior fold. Its front cover depicts an embroidered willow tree encircling Louisa's name, and the interior folds are embroidered with a knife and a lake scene. The story is told mostly through images that are revealed as the book's pages are unfolded. The first embroidered linen interior panel says "Whatever happened to Louisa?" Two knives are embroidered and lying under three purple flowering branches. The second panel has two intricately embroidered crosses, one surrounded by flowers and the other pierced by two knives on wings. The third panel also has two cross shapes: the first is a tatted insert and the second includes an embroidered floor plan of a home interior with ominous foot prints leading upstairs to a bedroom. The fourth inner panel is embroidered with a lake scene that has a mysterious object near one shore. Is it a boat or is it a coffin? The words "And flights of angels sing thee to thy rest" are stitched along the lake's other bank. The book's four outer panels are covered with light orange cloth with a small stitched cross on each and bordered by English machine crocheted cotton lace. The hand embroidery throughout uses cotton, silk, rayon, and polyester threads of various colors. The folded book measures 3.5 x 4.5 inches. it unfolds to 3.5 x 18.25 inches. The grey wool covering is 4 x 5 inches folded and 4.5 x 19 inches unfolded. In fine condition. **\$2,400**



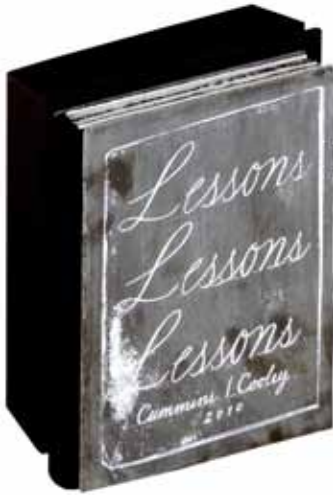
**26. Delfino, Erik**

**PEACE THROUGH UNDERSTANDING: THE 50TH ANNIVERSARY OF THE 1964/65 NEW YORK WORLD'S FAIR**

Rockville, MD: Erik Delfino, 2015. Number 5 of 10 copies signed by the book artist. A stunning production by book artist and photographer Erik Delfino. In his accompanying pamphlet about the 1964 fair, Delfino writes that his parents took him to the fair when he was four years old. His memories are still vivid and treasured, and he hopes that the photographs of the still remaining structures that he took for this book at the fiftieth anniversary celebration have captured the spirit of the fair. The photographs and text are digitally printed on loose sheets of 19 x 13 inch Epson Exhibition Fiber paper. The twenty-five striking and evocative color photographs are of the structures still remaining at the fair site. They are

bold and often abstract and geometric. The photos are interspersed with text offering his brief impressions from viewing the site. The photos are followed by a leaf with pictures of Delfino and his parents on the day they visited the fair. There is a table of contents on the colophon page. The leaves are housed in a taupe cardboard folder that is housed in a blue cloth case, which is encased in a 19.5 x 14 inch stainless steel box with an impression of the iconic stainless steel unisphere. Includes a copy of Cotter and Young's *The 1964-1965 New York World's Fair*. Unpaginated. **\$800**





**27. [SALEM WITCH TRIALS]** Cummins, Maureen, book artist; Nicole Cooley, poet  
**SALEM LESSONS**

High Fall, NY: Maureen Cummins, 2010. Number 28 of 30 copies. Signed by the artist and writer. A powerful work on the famed Salem witch trials that is the result of a decade's long collaboration between the book artist, Maureen Cummins, and poet Nicole Cooley, based on their research at the American Antiquarian Society while resident artists. The book pairs Cooley's cycle of poems, written specifically for this book, with images from a penmanship book of stern biblical commandments kept by a Salem boy, Josiah Peele, in 1808-09. The book seeks "to trace the psychic reverberations of the witch trials on subsequent generations" (artist's statement). Each of Cooley's thirteen poems is written from the voice and perspective of one of the participants in the trials. They represent the accusers and accused, survivors and condemned, focusing primarily, as the trials did, on the women. They are presented chronologically, beginning with the slave Tituba, the first accused, and ending with

the girl Susannah Martin, who refused to confess to being a witch. Printed on Johannot paper with the endpapers done on a handmade Belgique sheet. The poems are printed offset with the titles in letterpress. The images are silkscreen printed. She states that the covers are like vintage writing slates such as Josiah Peele might have used. The book's binding allows for multiple structures - that of a codex or concertina, or as a "theater in the round" that presents the chorus of voices within. Housed in a black linen box decorated with the marks of the accused, who were unable to sign their names. Maureen's 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. Size: 7 x 8 inches. In fine condition. Unpaginated (45 pages). **\$2,500**



**28. Dass, Dean**  
**THE AGE OF PARTIAL OBJECTS**

Charlottesville, VA: 2005. Number 18 of 25 copies. Dean Dass is a noted artist, printmaker, and book artist. There have been many exhibits of his work, which can be found in both public and private collections. He has taught at the University of Virginia since 1985. Until this book, all of his books were manuscripts and thus unique. *The Age of Partial Objects* is his first editioned book. He worked on it for 18 months. For him the tension between the unique and the reproducible is vital. According to his artist's statement, this book turns Melanie Klein's clinical term "partial objects" into a metaphor for an age consisting of fragments and fragmented knowledge. The

result of his efforts is a stunning book that conveys mystery, the incomplete, and the melancholy of existence. On various papers, Dass used gouache, collage, pencil, inkjet, etching lithography, Xerox and Xerox transfer, and letterpress to create this book. Bound in grey and silver paper laminated on cotton with letterpress text of title on cover. Quarto in fine condition. 150 pages. **\$1,400**





**29. [DOUBLE ELEPHANT PRESS]**

*Kuch, Michael*

**OPERA MORTIS: THE SIMULACRA & NATURAL HISTORY OF DEATH'S LABORS & HOURS OF WORK**

Asparagus Valley, MA: Double Elephant Press, 2016. Number 39 of 365 copies, signed and numbered by the artist. Written, illustrated, and bound by Michael Kuch on paper made by Katie MacGregor, this book was inspired by *Les Simulachres & historiees faces de la Mort* (1538) by Hans Holbein the Younger. Each page features a quatrain relating to death with an illustration of a skeletal human/animal or human/plant hybrid. For example: "Quid proquo: From holy see, the aging pope / Addresses human strife en masse, / Relays to all a ray of hope / That life is short and soon will pass" is illustrated with a human skeleton with squid tentacles wearing a pope's mitre. Other illustrations include a human skeleton combined with a jellyfish, elephant, slug,

spider, clam, praying mantis, orchid, etc. It is bound in black cloth boards with illustrated paper pastedowns to both covers and metal pins inserted into the bottom joints of 8 spreads. Housed in a four-flap chemise case with magnetic closure. The book can be read as a codex or displayed in a 12-point star revealing all of the etchings at once in equilateral triangles. Magnets in the chemise correspond to the metal pins inserted into the binding and hold the star-display open at key points. A striking and humorous work despite its macabre nature. Includes prospectus. Size: 5 x 5 inches. [24 pages.] **\$365**



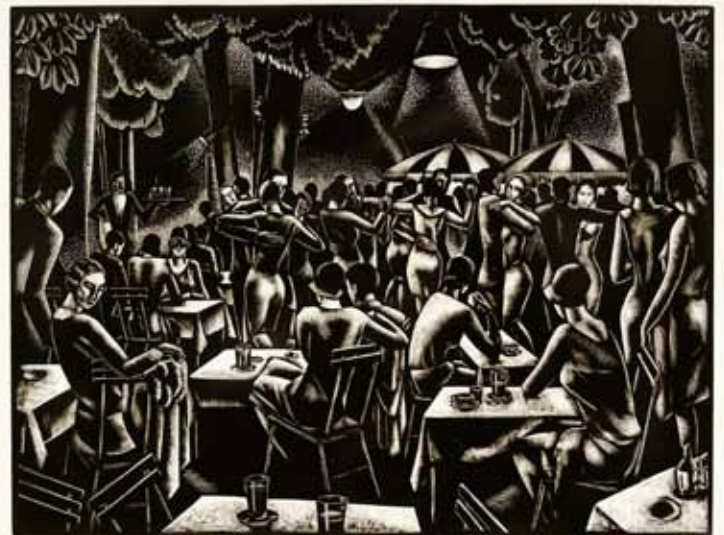
**30. [FLEECE PRESS]**

*Wright, John Buckland; Christopher Buckland Wright*

**ENDEAVOURS AND EXPERIMENTS: JOHN BUCKLAND WRIGHT'S ESSAYS IN WOODCUT AND COLOUR ENGRAVING TOGETHER WITH OTHER BLOCKS REMAINING IN HIS STUDIO**

Upper Denby, Huddersfield: Fleece Press, 2004. Deluxe Edition. Number 45 of 54 deluxe copies that include two tipped-in color prints and a signed loose print of "Cafe Dansant No. 2." Laid in is a signed typed letter from printer Simon Laurence on his letterhead dated October 12th, 2003. This the fourth book in the John Buckland Wright series printed by the Fleece Press. It contains the "free" or autonomous prints not published in the previous volumes including book illustrations, commercial work and designs for cards, announcements and publishers' marks. In addition it features a descriptive account of all the rejected and unfinished blocks in the studio. A description and printed examples of Wright's experiments with color

which culminated in two engravings "The Blue Dress" (1952) and "The Red Room" (1952) are also included; Wright died before completely finishing the latter. Before the printing of this book, neither of these engravings had been editioned. Fine in quarter vellum with patterned paper boards and gilt title to spine. Pristine interior with many tipped-in illustrations, some of which are in color. Printed in Modern No. 7 type set at Whittington Press by Peter Sanderson on Magnani Avorio Biblos paper and bound by Smith Settle. The tipped-in reproductions were printed in Sheffield by J.W. Northend Fine Print. The print and book are housed in a fine orange cloth clamshell box with paper title label to spine. 71 pages. **\$1,100**





**31. [ELECTIO EDITIONS]**  
*Loney, Alan, printer, designer, and binder*  
*Illustrated by Deirdre Hased*

**JENSON'S GREEK**

Victoria, Australia: Electio Editions, 2013. Number 13 of 26 copies, of which 22 were offered for sale. Numbered and signed by the printer. According to the foreword, "this work has its origins in an abandoned printing of Nicholas Jenson's last will and testament, illustrated with Jenson's Greek letters." It includes quotes from Jenson in Greek from *Noctes Atticae* and quotes from other scholars in English. It also includes original poetry by the printer, some of which was created from words excerpted from Jenson's will and translated into English. Bound in orange handmade Cave paper with "I, Nicholas Jenson alien & printer of books" printed in red and silver inks across the rear, spine, and front panels. A small spot of foxing to a few pages, but clean and bright overall. Illustrated with hand drawn Greek letters by Deirdre Hased and printed from magnesium blocks. The binding style was created by Keith Smith. The book is housed in a blue cloth covered clamshell box with a magnetic folding closure. Unpaginated. [48 pages] **\$800**



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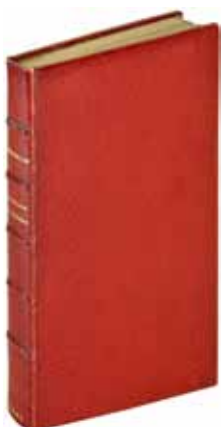


**32. [FLORIDA STATE UNIVERSITY]**  
*Kevin Curry, Carolyn Henne, Lilian Garcia-Roig, Judy Rushin, Bob Rushin, Robby Nowell, and Gabrielle Taylor*

**VOLUME 1: GHOST OBJECTS. THE COMMA PROJECT**

Florida State University, 2016. Number 4 of 15 copies. This is the inventive first box issued as part of the Comma Project at the Florida State University Facility for Arts Research. Additional boxes (or volumes) will be issued annually and will feature work from various visiting artists. The box, made from reclaimed wood with screen-printed and painted surfaces by Judy Rushin, contains a 12-page booklet explaining that the box holds three objects in separate compartments and a charging cable. An introduction from the editors states: "Welcome to Comma, [the box], Vol. 1. No. 1. This is an invitation to explore, to revel in visual and tactile examination, to intuit relationships and meanings within and beyond the intentions of the artists.

This box now belongs to you, Observer; Participant; Collector; don't be reticent; it's in your hands. Nesting before you is a collection of three objects representing contributions from three artists: a 3D rendering of a rock Kevin Curry pulled from the Gihon River in Vermont to suggest the power of place; a latex-and-wire prosthetic glove created by Carolyn Henne to fit over a human hand, intended to provide therapeutic comfort and bio-feedback triggered verbal reassurances; and a commemorative medal by Lilian Garcia-Roig, representative of the lineage from her revered great-great-uncle, the Cuban botanist Juan Tomas Roig, to his naturalist-painter descendant." Unpaginated. The box measures: 11.5 x 11.5 x 4 inches. **\$500**



**33. [ERAGNY PRESS]**  
*Flaubert, Gustave*  
**HERODIAS**

London: Eragny Press, 1901. One of 226 copies, of which 200 were for sale, issued by Hacon and Ricketts. Founded in 1894 by Lucien Pissaro and his wife, Esther, the Eragny Press became well known for its distinctive designs, woodcuts, and printing. This lovely book is an edition of Flaubert's story about the beheading of John the Baptist. In an early full crimson morocco binding with five raised bands to spine. Title, author, and date in gilt to spine. Slight rubbing to hinges. Leather turn-ins are gold tooled and the endpapers are marbled paper. Red hand sewn endbands with a three color silk ribbon marker and top edge in gilt. Interior pages are bright and clean save for evidence of a bookplate on verso of free front endpaper that has lightly offset on opposite page. Includes a woodcut frontispiece illustration by Lucien with borders and initials done by Esther. Near fine condition. A lovely fine binding. In French. 104 pages. **\$1,350**



Interior pages are bright and clean save for evidence of a bookplate on verso of free front endpaper that has lightly offset on opposite page. Includes a woodcut frontispiece illustration by Lucien with borders and initials done by Esther. Near fine condition. A lovely fine binding. In French. 104 pages. **\$1,350**



**34. [FLYING FISH PRESS]**

*Chen, Julie, creator, author, and illustrator; Keri Miki-Lani Schroeder, illustrator*

**BITTER CHOCOLATE**

Berkeley: Flying Fish Press, 2016. One of 50 copies, numbered and signed by Julie Chen. "An exploration of chocolate through the lens of fact, fiction, and culture. This book weaves together a fictional mythological narrative with historical facts and the artist's own personal experiences to create a portrait of chocolate that is both lyrical and unsettling. The Jacob's ladder structure allows for four distinct presentations of content. The book is first unfolded into accordion format, presenting the reader with visual and written content on each side. Then the page panels can be flipped over within the hinge straps that connect them revealing the second half of the content. The full meaning and impact of the story is only revealed when all four parts of the content are discovered and read" (Julie Chen). Bound in brown cloth boards with gilt titles to front and rear covers. Letterpress

printed from polymer plates on a variety of handmade and commercial papers. Beautifully illustrated by both Julie Chen and Keri Miki-Lani Schroeder. Housed in a brown cloth covered box with paper title label to front cover and magnetic closure. In fine condition. Size: 3.5 x 14.75 x 1.875 inches when closed; 25.75 inches when opened fully. **\$1,250**



**35. [ARABIAN NIGHTS] [FOOLSCAP PRESS]**

*Lane, Edward William, translator*

*Illustrated by Brian Bowes*

**THE STORY OF THE FISHERMAN**

Santa Cruz: Foolscape Press, 2015. Number 44 of 117 copies of which 101 were for sale. Signed by the artist. This story is part of a much larger collection of folklore and literature popularly known as the *Arabian Nights* or *The One Thousand and One Nights*. This splendid edition from the Foolscape Press, started by Larry Van Velzer and Peggy Gotthold in 1990, presents both a story of words and a story told in graphic arts form. The accordion style binding allows the book to be opened to display the story in images and to discover the visual connections between the exuberant linked illustrations done by Santa Cruz illustrator Brian Bowes. There are eighteen illustrations that are hand colored using the pochoir technique. The yellow and blue cover design is based on an illuminated Koran leaf from 1313.

Printed in Legend type on Lettre paper and handbound at the Press. Housed in a blue cloth box with a paper title label on the spine. The box's front flap is held shut by a neodymium magnet. In fine condition. 9 1/8 x 8 5/16 inches. Unpaginated. [80 pages] **\$775**





**36.** [FOOLSCAP PRESS]

*Highsmith, Patricia;*

*Designed, printed, and bound by, Peggy Gotthold and Lawrence G. Van Velzer*

**THE SNAILS**

Santa Cruz, CA: Foolscap Press, 2016. Number 16 of 100 copies. *The Snails* is a short story by Patricia Highsmith (author of *The Talented Mr. Ripley*) about giant snails with huge teeth that inhabit a remote island. When an out-of-shape professor decides to visit the island in hopes of capturing one of the snails in order to secure fame for himself, his plans go awry. A seemingly peculiar topic for a story, it was perfect for Highsmith who kept snails as pets and was known to take them to parties on leaves of lettuce in her handbag. The book is housed in a brick red cloth

box with a cast-paper sculpture of a snail shell to the top cover. The book is bound in tan cloth with an illustration of a snail pasted down to the front cover. Within the folds of the accordion structure binding are smaller gatherings of pages, which include the text. Illustrations of snails roaming the island and encountering the professor are printed on the larger pages. An interesting structure, as is frequent with books issued by the Foolscap Press. Letterpress printed from polymer plates. In fine condition. Unpaginated. [44 pages] **\$500**



**37.** *Frigge, Karli;*

*Els Rademacher, translator;*

*Tanya Schmoller, editor*

**MARBLED FLOWERS. DECORATED PAPER. VOLUME 5**

Buren, The Netherlands: Fritz Knuf, 1980. The edition states it is limited to 55 copies; however, this one is number "60." Signed and numbered by the book artist. This is Volume 5 of the series "Decorated



Papers," all created by Karli Frigge and published by Fritz Knuf. Frigge is a highly regarded Dutch bookbinder and marbled paper artist. Karli created these marbled floral images during a period of transition after she left her husband. Interspersed amongst her personal reflections, she describes parts of her marbling process and



how she acquired some of the pigments used including visits to a slaughterhouse in order to obtain fresh ox-gall. A beautiful but melancholy book with text in both English and Dutch. This large folio was bound by the artist in black wooden boards with red wooden inlay and a leather spine. The boards are laced on with red parchment straps. The text is screen-printed. It includes five marbled samples of various sizes, each signed by the artist. Housed in a grey cloth case with calligraphic title to front panel and black ribbon ties. The calligraphy is by Stan van der Weyer. Slight discoloration to small spot on edge of case, else fine. The book measures 21.5 x 16 inches. 16 pages of text and 5 marbled paper samples. **\$3,500**

## KAREN HANMER

Chicago binder, book, and installation artist Karen Hanmer's intimate, playful works fragment and layer text and image to intertwine memory, cultural history, and the history of science. Her work weds the ancient art of book binding with the high tech use of the computer to aid her process. The intimate scale and the gestures of exploration required to travel through each piece evoke the experience of looking through an album, a diary, or the belongings of a loved one. However, her works often take the forms of games or puzzles, and many include witty text.



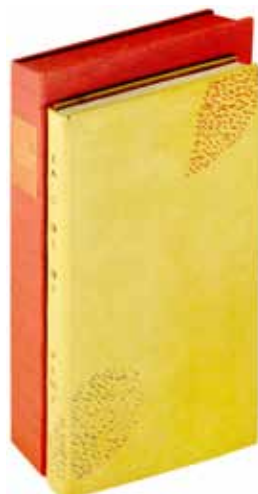
### 38. Hasluck, Paul N., editor; Karen Hanmer, binder and book artist

#### BOOKBINDING WITH NUMEROUS ENGRAVINGS AND DIAGRAMS

Wantage, England: Black Swan Press, [1992]. A splendidly crafted unique designer binding by well-known book artist and bookbinder Karen Hanmer. The text is a reproduction of an early 20th century manual on bookbinding tools and techniques, which Karen has altered by adding multiple full page pop-ups based on illustrations found within the manual. The editor, Paul N. Hasluck (1854 – 1931) was one of the first authors to write in the do-it-yourself genre. Born in Australia, he wrote mainly technical manuals ranging in subject from beekeeping to taxidermy to motorcycle construction to bookbinding.

Karen's binding design is inspired by the text's charming vintage illustrations, originally published in 1902, many of which feature disembodied hands performing common binding tasks. Karen

has created an exquisite binding in full teal goatskin with laced-in boards, titled in blind and tooled with acrylic pochoir. It features several goatskin onlays with illustrations from the text printed directly onto the leather. Includes hand sewn silk headbands, three speckled edges, and marbled endpapers by Pamela Smith. The pop-up illustrations were scanned from the text and inkjet printed onto Mohawk Superfine cover, then hand cut into pop-ups, and sewn into each signature. Housed in a green cloth clamshell box with gilt and leather title label to spine. In fine condition. Book Size: 8.5 x 5.5 x 2 inches; Box is 9.5 x 6.25 x 2 inches. **\$4,000**



### La couleur du vent

LA COULEUR DU VENT

Gilles Vigneault Nastassja Imiolek

### 39. Vigneault, Gilles; Nastassja Imiolek, artist; Karen Hanmer, book artist and binder

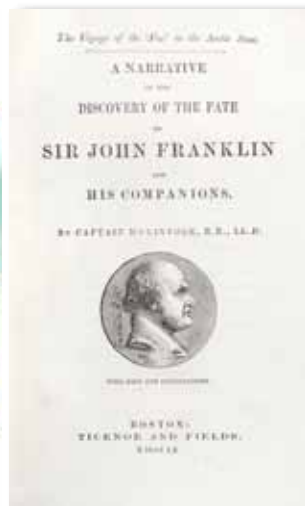
#### LA COULEUR DU VENT

Montreal: Cecile Cote, 2011. Number 57 of 75 copies. Signed and numbered by the poet Vigneault and illustrator Imiolek. Gilles Vigneault (1928 - ) is a Quebecois poet, publisher and singer-songwriter, and Quebec nationalist and sovereigntist. This finely bound book was part of 2013 exhibition organized by Les Amis de la Reliure d'Art du Canada, the Canadian chapter of ARA, an international organization devoted to promoting art bookbinding. Each of the exhibitors created a unique binding for

*La Couleur du Vent*. The design of Karen's binding makes reference to repeated motifs from Nastassja Imiolek's illustrations. Bound in full yellow goatskin that is sewn onto flattened cords and laced into boards. With hand-titling and tooling in 23 kt. gold and red and black foils. Doublures and endpapers of red Cave paper. Hand-sewn headbands and three edges rough gilt. Housed in a red cloth clamshell box with leather title label to spine. A beautiful production in fine condition. Unpaginated. Size: 10.25 x 6.75 x .75 inches. **\$2,500**







**40. McClintock, Captain; Karen Hanmer, book artist and binder**  
**FRANKLIN'S FATE. THE VOYAGE OF THE 'FOX' IN THE ARCTIC SEAS: A NARRATIVE OF THE DISCOVERY OF THE FATE OF SIR JOHN FRANKLIN AND HIS COMPANIONS**

Boston: Ticknor and Fields, 1860. Karen Hanmer has created a beautiful and unique leather binding for this classic book about Sir John Franklin's 1845 expedition that was one of many to search for the elusive Northwest Passage, a sea route through the Arctic connecting the Atlantic and Pacific oceans. Franklin's two ships, HMS Erebus and HMS Terror, became trapped in sea ice and were abandoned in 1848. None of the 129 man crew survived, and the ships were believed to be lost. *The Voyage of the 'Fox' in the Arctic Seas* is an account of one of numerous expeditions to search for Franklin's ships and crew.

Karen began working on this binding in August of 2014, the same time another expedition to search for Franklin's ships began. The well-preserved wreckage of HMS Erebus was found on September 7, 2014. The design for her binding was inspired by historic and contemporary photographs, paintings and illustrations of sea ice and Arctic exploration. The book was rebound in full teal goatskin, with white, blue, and green buffalo and calf vellum inlays to both outer and inner covers. The inlays are in various shapes to represent floating ice. There are public domain images of historic shipwrecks inkjet printed and then laminated behind the vellum inlays. With hand-sewn, French-style headbands and graphite to top edges. The book's original cloth covers are bound in at front and rear. The book is housed in a green cloth clamshell box with leather title label to spine. The green suede interior of the box has narrow cutout spaces to accommodate the cover's inlays. In fine condition. Size: 7.75 x 5.25 x 1.5 inches. **\$4,000**



**41. Hanmer, Karen**

**WHIRLWIND ROMANCE. PRIDE, PREJUDICE, PASSION**

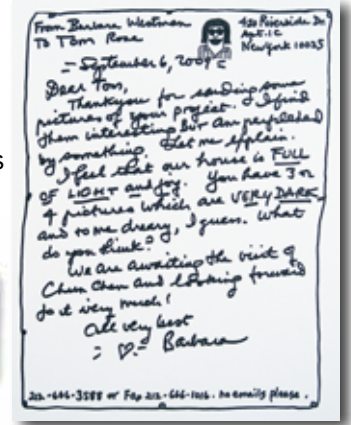
Glenview, IL: Karen Hanmer, 2011. Number 2 of 3 copies. A sculptural book featuring text from Jane Austen's archetypal romance, *Pride and Prejudice*, with heart shaped cut outs to reveal illustrations clipped from the covers of modern day romance novels. This book can be displayed in a star format using two included cloth clips or as an accordion. According to the book artist: The "background pattern references Regency era roller-printed textiles. This piece was created from a minimum quantity of recycled and already-purchased materials and with limited use of electricity for *Sustainable Book and Paper Arts*, a 2011 exhibition curated by Shawn Sheehy and Melissa Jay Craig." Inkjet printed with found images. It is housed in an archival grey folding case with artist's contact information stamped to front panel. Size: 6.75 x 4.25 x 3 inches, closed; 6.75 x 8.5 x 8.5 inches, open. Fine. **\$600**





**42.** [INDULGENCE PRESS]  
 Rose, Thomas; Wilber H. "Chip" Schilling  
**ARTHUR & BARBARA**

Minneapolis: Indulgence Press, 2011. One of 20 copies. *Arthur & Barbara* is a portrait of art critic/philosopher Arthur Danto and artist Barbara Westman as seen reflected in the space of their New York City apartment on Riverside Drive. This book embodies their life and work in symbolic forms of thoughtful play. *Arthur & Barbara* is a collection of simple objects, images and "games" referring to both Duchamp's *Boîte-en-valise* and to Fluxus Collections. The box contains laser-etched glass with a plan view of the apartment. Beneath the glass, separated spaces hold a DVD with images of Arthur, Barbara and their apartment, a hand-bound codex filled with photographic illustrations and brief text, a glass block laser-etched with an illustration by Barbara Westman, two chairs, handmade dice, and a spinner. A drawer holds a folio of letters written by Sean Scully, Shirin Neshat and Barbara Westman, and an introduction by David Carrier. A fascinating way of documenting the lives and personalities of this interesting couple. In fine condition. Size: 13 x 12 x 7 inches. **\$2,000**



**43.** [ENVIRONMENTAL PROTECTION] [INDULGENCE PRESS]  
 Schilling, Wilber; David Pitman  
**AGENTS OF CHANGE**

Minneapolis: Indulgence Press, 2012. Number 27 of 50 copies. Signed by the book artists. This book was produced by Schilling and Pittman for an exhibition *Cull-arbor-ation*. They describe the exhibit and the book as a record of urban deforestation. The exhibit documents tree stumps as artifacts that allow one to reimagine space and time based on what is left behind. The book juxtaposes pictures of tree stumps with pictures of newspaper articles on environmental protection developments. It also provides a glossary of tree diseases. Accordion structure bound in brown cloth with black design on covers. Includes a vinyl record with tree cutting and chipping sounds in rear pocket. In fine condition. Unpaginated. **\$95**

**44.** [LES EDITIONS DU SILENCE]  
 Lapointe, Denise and Pierre Filion

**L'ESPRIT DE LA LETTRE [THE SPIRIT OF THE LETTER] LA PAPETERIE SAINT-ARMAND**

Montreal: les editions du silence, 2004. Number 14 of 26 copies. The artists began working on this project in June of 2002 and did not complete the edition until nearly two years later. This is an unusually long period of time given the small number of the edition, though it can easily be understood given the detail and craftsmanship of this work of art. A custom-made paper covered file box with a removable lid contains a booklet for each of the 26 letters of the alphabet. Each booklet is filed in order alphabetically within the box. Thick



handmade paper is accordion folded to create a separate compartment for each letter. Each booklet represents its letter differently with various papers, fonts, binding styles, cutouts, movables, and pop-ups. For example, the book for 'W' is stab bound in black paper wrappers with 'W' printed in a pattern on the front wrapper. The interior page is bright orange and is folded to create a pocket that holds a large, removable, black paper W. An artistic and innovative exploration of the alphabet. **\$1,200**



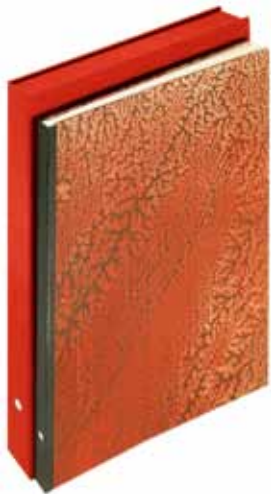
**45. [ENVIRONMENTAL CATASTROPHE - RHINE RIVER]**

Hänni, Romano

1987 (CALENDAR FOR THE YEAR 1987 OR;  
RECOLLECTIONS ON NOVEMBER 1, 1986);  
(KALENDARIUM FÜR DAS JAHR 1987)

Switzerland: Romano Hänni, 1987. Number 6 of 70 copies. "On November 1, 1986 near the city of Basel

Switzerland, there was a major chemical spill in the river Rhine, the greatest environmental catastrophe in the area - six months after the reactor catastrophe in Chernobyl in April 1986. Up to this point the residents of Basel, where there is so much chemical industry, were unaware they were sitting on top of a powder keg. The typographic illustrations and the text are a selection of twelve important incidents that occurred during the night of the catastrophe. Footnotes are used to indicate new or contradictory information. After removing the dust jacket you may fold the pages out as one strip, reading the capitals on each page as NOVEMBER 1, 1986" (Romano Hänni). Bound in stiff paper boards with cream paper dust jacket, which is titled with large 1987 on the front cover and German text on the rear cover. Oblong. 4.25 x 8.5 inches. In fine condition. 20 pages. **\$1,800**



**46. [ANIMAL RIGHTS]** [KNIGHT LIBRARY PRESS]

Rogers, Pattiann

Illustrated by Margot Voorhies Thompson

ANIMALS AND PEOPLE. THE HUMAN HEART IN CONFLICT WITH ITSELF

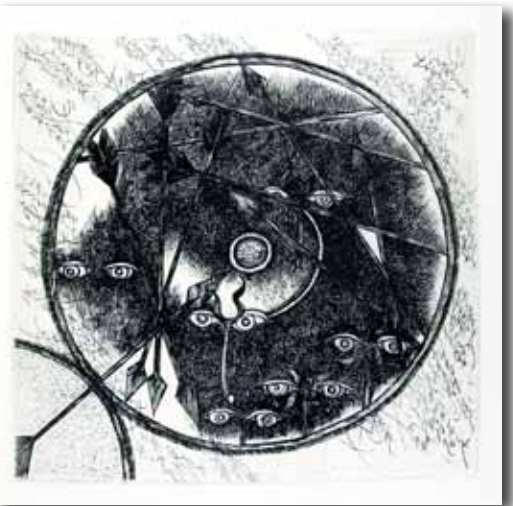
Knight Library Press / University of Oregon, 2002. Number 36 of 100 copies. There were 10

additional lettered copies for participants. Signed by the artist and author. A haunting essay by Pattiann Rogers about the relationship between animals and people. She describes both our love and adoration of animals but also our exploitation and cruelty:

"Some of us like to sculpt them and make statues and carvings of them ... Some of us like to go out and catch them and kill them and eat them." Pattiann has won numerous awards for her poetry including a

Guggenheim Fellowship and the Lannan Award for Poetry. Bound in flexible boards with black morocco spine and red paste paper covered boards.

Features four etchings by Margot Voorhies Thompson printed on Mulberry paper. Includes a CD of the author reading her work. Printed on Heinemule Heine in handset Bembo for the body text. Housed in a red cloth clamshell box. Unpaginated. Fine in fine box. **\$500**



**47. [FLORIDA EVERGLADES]** Krause, Dorothy Simpson  
RIVER OF GRASS

MA: Viewpoint Editions, 2012. Number 22 of 36 copies. According to noted book artist Dorothy Simpson Krause, "This homage to Marjory Stoneman Douglas (1947-1997) and her seminal book, *The Everglades: River of Grass* combines my images of the Everglades with historic photographs, documents, and maps. Forty miles

wide and over 100 miles long this slow moving river ranges from a few inches to a few feet in depth. Only half its original size, the Everglades has been largely destroyed to meet the demands of urban and agricultural growth. The ongoing battle for restoration of the Everglades is a moral test which hopefully we will pass." The book's exquisite images evoke the beauty and mystery of the Everglades, which are "one of the unique regions of the earth, remote, never wholly known" (Marjory Douglas). Printed on Yu Kou paper, on a laser printer with letterpress overlay. Interleaved with Yu Kou light tissue guards. All of the unbound pages are housed in an envelope enclosure made from brown Lokta Oil Paper to reference a packet of documents an early settler might have carried. The closure on the envelope is a native mahogany tree seedpod with rawhide and thread tie. This book was produced while Krause was Artist-in-Residence at the Jaffe Center for Book Arts, Wimberly Library, Florida Atlantic University, and was published under the auspices of Minerva: The Press at Wimberly. In fine condition. **\$875**



**48. [MOTHERHOOD]** [LIMINAL PRESS]

*Richards, Camden, writer, printer and binder; Deborah Sibony, artist*  
**STAINED**

Kensington/Berkeley, CA: Liminal Press, 2017. Number 9 of 10 copies. Signed by Richards and Sibony. "Stained is a collaborative book of word and image, pigment and fiber, documenting the emotional experience—bright lightness, dark depths—and reckoning of motherhood" (colophon). It is an intensely personal yet universal statement on being a mother. In her artist's statement, Camden writes: "As an artist, I focus on telling the stories of people and places that are in danger of being lost or forgotten, with a focus on women, children and the environment. History repeats itself too often: by telling these stories I help others to remember, to learn from the past,

and to take action for the sake of our present and future... I am specifically drawn to the artist's book format as a sculptural medium to convey these stories because it is tangible, experiential, and provides an interactive experience for the viewer." Camden's powerful and beautifully produced books have been in numerous exhibitions and are in many public and private collections throughout the country and in Canada. She both studied and taught at the Corcoran College of Art and Design.

*Stained* is bound in the buttonhole style with stiff white paper boards and brown title to front cover. Accenting Camden's poignant poem are eight unique non-objective monotypes by Sibony and leaves of white handmade paper that resemble weavings by Patti Harden. The photographic collages are ink jet printed on Canson Vidalon Vellum. Text set in Zuzana Licko's Mrs Eaves and letterpress printed by Richards on a Vandercook 4 proofing press. Monotypes were pulled in counterpoint to the text on a Takach etching press on BFK paper. The book is housed in a custom clamshell box with hand painted beige book cloth by Sibony. Box construction by John DeMerritt. Size: 10 x 15 inches, Unpaginated [56 pages]. **\$1,300**



**LONE OAK PRESS**

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.



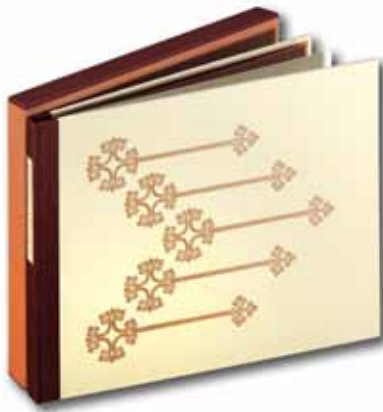
**49. [LONE OAK PRESS]**

*Farrer, Reginald; Abigail Rorer (engravings)*

**ON THE HUNT FOR THE KING OF THE ALPS. A PLANT DEEMED WORTHY**

Petersham, MA: The Lone Oak Press, 2012. Number 12 of 14 deluxe copies. A total of 60 copies were printed. Numbered and signed by the book artist. "In the Lone Oak Press book *Mimpish Squinnies* we focused on fourteen plants that British plant explorer Reginald Farrer (1880 - 1920) disliked with a passion. In this new book, we join Farrer on a journey to the Alps in his quest to see in situ one of his most beloved plants, *Eritrichium nanum*, also known as King of the Alps" (prospectus). In addition to the book, this deluxe edition includes an essay by book artist Abigail Rorer discussing the trials and tribulations of trying to grow *Eritrichium nanum*, a botanical illustration in watercolor of the King of the Alps, a pseudo herbarium specimen of *Eritrichium nanum*, and an extra suite of prints from the book with an experimental print using various engravings from the book and related material. All housed within a large black cloth clamshell box with black leather spine titled in silver. A splendid work by this noted wood engraver. In fine condition. **\$2,500**

specimen of *Eritrichium nanum*, and an extra suite of prints from the book with an experimental print using various engravings from the book and related material. All housed within a large black cloth clamshell box with black leather spine titled in silver. A splendid work by this noted wood engraver. In fine condition. **\$2,500**



**50.** [LONE OAK PRESS]  
 Rorer, Abigail, book artist;  
 Miriam Macgregor, text and engravings; Giles Browne, introduction  
**ST. BARTHOLOMEW'S, WHITTINGTON: A COTSWOLD CHURCH**

Petersham, MA: The Lone Oak Press, 2015. Number 57 of 300 copies. Signed by both artists. A charming book about a small church located in Gloucestershire, England near the renowned Whittington Press. This collaboration between American artist Abigail Rorer and English artist Miriam Macgregor is based on shared admiration for the beauty, architecture, and serenity of this thirteenth century church. The text includes personal commentary, historical facts, and anecdotes. Abigail engraved scenes from the inside of the church and Miriam engraved

scenes of the exterior. Bound in cream paper covered boards with red cloth spine, which has a paper title label. Clean and bright. Housed in an orange paper covered slipcase. Printed by Patrick Randle at Nomad Letterpress in Whittington England on Zerkall paper in Van Dijck type. Includes prospectus. Oblong, measures 9 x 7.5 inches. Unpaginated. **\$225**



**51.** [LONE OAK PRESS]  
 Rorer, Abigail  
**MATRIARCH OF THE FOREST**

Petersham, MA: The Lone Oak Press, 2009. 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**



**52. [EXTINCTION]** [LONE OAK PRESS]  
 Rorer, Abigail  
**EXTINCTION. HEREIN ARE THE LIKENESSES OF FOUR CREATURES EXTINCT & ONE THAT CAME OMINOUSLY CLOSE**

Petersham MA: Lone Oak Press, 2015. Number 55 of 100 copies. Signed and Numbered by Abigail Rorer, who designed and wrote the book, engraved the illustrations, set the Perpetua type, and printed and hand-colored the engravings and text on Zerkall Book paper. Binding by Amy Borezo. Rorer writes: "One of the greatest tragedies of our time is the rapid extinction of so many diverse species. This book...is a tribute to four extinct species and an iconic fifth that nearly became so." Beautiful relief engraved

portraits of each species - Dodo, Southern Gastric Brooding Frog, Western Black Rhinoceros, Passenger Pigeon, and American Bison - were done in the style of Albrecht Durer's engraved portraits. Included are brief histories of the demise or near demise of each creature. Bound in brown paper covered boards with vellum spine and titled in black. The white spine gradually transitions into blood red near the foot of the spine. In fine condition. 7 x 9 inches. Unpaginated. [24 pages] **\$350**



## SUSAN LOWDERMILK

Susan Lowdermilk is a book artist and printmaker working in traditional processes such as woodcut, wood engraving and intaglio etching as well as digital media. Her books involve movable parts, pop-ups and LED circuitry. Her artists' books are in the collections of many university libraries, public libraries and museums. She is a professor at Lane Community College in Eugene, Oregon where she teaches courses in printmaking, artist books and graphic design. Susan earned her Master of Fine Arts from the University of Oregon in Eugene and her Bachelor of Fine Arts from Colorado State University. In her artist's statement she writes: "Through my art practice as a printmaker and book artist, I reflect my life experiences and relate them to a broader sense of the human condition: struggles, transitions, choices and the inevitable element of chance. I explore and express these themes through familiar forms and shapes, symbolic of humankind's shared stories as we, as individuals, progress from one day to the next."



**53.** *Lowdermilk, Susan, book artist*  
*Illustrated by Tallmadge Doyle*

**AVIARY**

Eugene, OR: Susan Lowdermilk, 2017. Number 4 of 30 copies. Signed and numbered by the book artist. This book's striking three-dimensional multicolored imagery "juxtaposes the universal mathematical order and geometric shapes associated with the cosmos with an aviary of birds, thus alluding to an inherent connection - the mysteries of nature on earth with the mysteries of the universe as a whole" (colophon). The book was originally a collaborative project by Doyle and

Lowdermilk for an art and ecology exhibition in Portland (2011) for which they created a deluxe boxed set of three books. This edition of *Aviary* is digitally printed from one of the three deluxe books. It is handbound with blue cloth covers and an open concertina spine. A paper image of a hummingbird is affixed to the front cover and there are beige cloth ties. The interior features five layered pop-up spreads depicting five birds (owl, peacock, dove, eagle, and bird of paradise) within elaborate geometric backgrounds. It can be displayed open as a star book using the ribbon ties. Housed in a stiff cream paper enclosure with the same hummingbird image on the front panel. In fine condition. Unpaginated. Size: 11.25 x 6.25 inches closed; 11.25 x 12.25 inches open in star shape. **\$600**

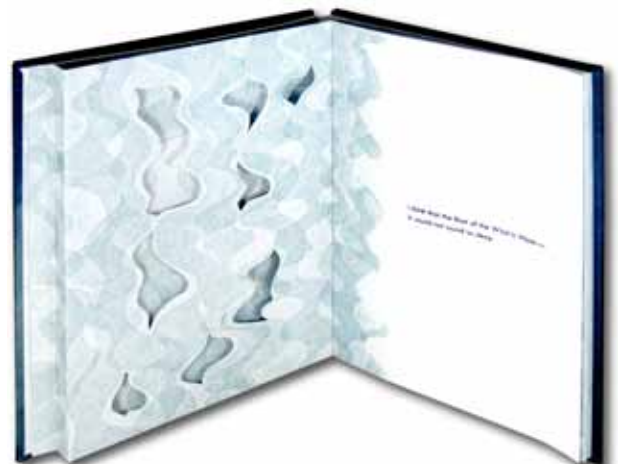


**54.** *Lowdermilk, Susan, book artist; Emily Dickinson, poet*

**I THINK THAT THE ROOT OF THE WIND IS WATER**

Eugene, OR: Susan Lowdermilk, 2016. Number 8 of 30 copies. Signed and numbered by the book artist. In this inventive work, Lowdermilk uses Emily Dickinson's poem to examine the inherent interconnection of environmental elements. She uses three dimensional pop-up shapes to complement Dickinson's words. Bound in blue-green cloth covers with vertical decorated paper inset to front cover. Includes four pop-up spreads tipped at the fore-edges with an exposed concertina spine. Printed in Twentieth

Century type on Vanguard Recycled Plus paper. Unpaginated. In fine condition. Size: 7.25 x 9.25 x 1 inches. **\$600**

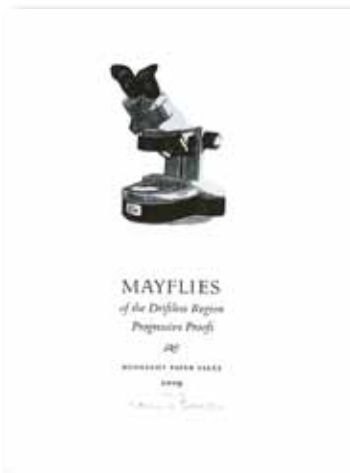




**55.** [MIDNIGHT PAPER SALES]  
*Schanilec, Gaylord*  
**MAYFLIES OF THE DRIFTLESS REGION**  
 [DELUXE EDITION]  
 & PROGRESSIVE PROOFS  
 Stockholm, WI: Midnight Paper Sales, 2005. Number 8 of 50 copies of the deluxe edition, signed by the

author. There were also 300 copies issued in the standard edition and 50 copies issued unbound. Includes thirteen entomological identifications of mayfly specimens. For three years fly fisherman (and artist) Gaylord Schanilec became entranced by the mayflies he found fluttering about his favorite fishing spots lining the Mississippi River. He collected countless specimens, which he examined under his microscope and sent to entomologist Clarke Garry for identification. According to the author "to be included in this book, a mayfly had to be of importance to fly fishers – and I also had to catch one."

Each specimen is illustrated with a color wood engraving and described with a scientific and at times poetic set of key characteristics. This deluxe edition is housed in a slipcase with a glass window at the top revealing eight fly fishing flies hand tied by David Lucca. The book is accompanied by a portfolio that contains seven proof sheets and an extra suite of the 13 engravings, each titled and signed. It is bound in full brown leather with a gilt fly on the spine, and the portfolio is bound with leather spine and green paper boards. The wood engravings in the book are printed on Gampi Torinoko paper. The type was composed by hand in Bembo Monotype. The slipcase is edged in matching leather with panels covered in green paper; the glass window is held into place with wood and the base is also wood. Winner of a Judges Choice Award at the 2005 Oxford Fine Press Bookfair and of the Carl Hertzog Award for 'excellence in book design.'



The vast majority of the 50 deluxe copies have entered institutional collections, with what appears to be fewer than 20 copies in private collections. 88 pages.

We are offering this set with an additional suite of progressive proofs which are housed in a blue cloth slipcase. Number 12 of 13 copies, signed by the artist. The proofs show the separate layers of color that were printed on top of each other to form each finished illustration. Progressive proofs for all 13 illustrations are included. [Approximately 50 loose sheets.] **\$6,900**



A sample of the progressive proofs with slipcase is shown below:



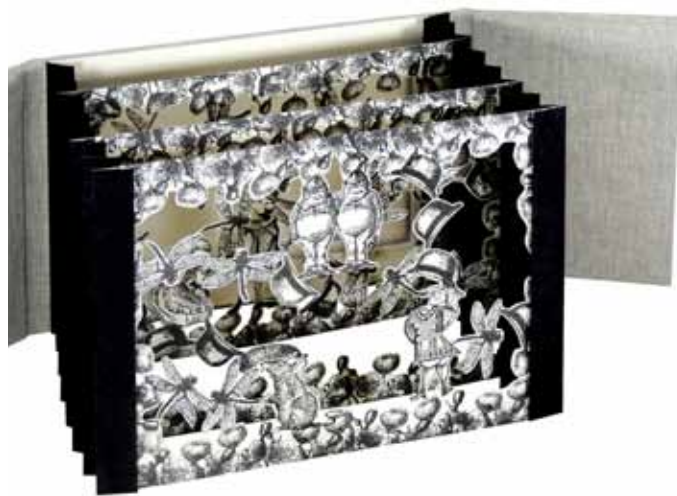
## BETTINA PAULY

Bettina Pauly is a German-born book artist and letterpress printer based in San Francisco. She loves books and boxes both as physical objects and as containers of meaning and is interested in a variety of folded, sewn and woven structures in which she can incorporate her printing. Her finely structured and inventive books are in many artists' books collections and featured in several books on the book arts.



### 56. [DAIRY FARMING IN CA] Pauly, Bettina THE ALCHEMY OF GRASS TURNED GOLD

San Francisco: Bettina Pauly, 2017. Number 1 of 10 copies. Bettina writes that the prototype for this book was made for the 2016 Point Reyes Gallery Route One *The Wild Book* show. This is a thought-provoking work on a subject not often considered. The text is an excerpt from *Point Reyes National Seashore Ranching History*. The 1849 California Gold Rush brought an influx of wealth seekers. Most were not successful, but some of those who vainly sought mineral gold found gold of another kind at Point Reyes by using dairying skills to produce golden wheels of cheese and casks of butter. By 1867 Marin County produced 932,429 pounds of butter, much of it sold to the fine hotels and restaurants of San Francisco. The book is an accordion fold structure with letterpress printed text and an area map on one side and delightful pochoir green, blue, and grey images of cows, land, and sea on the other. The book can be read as a codex or folded out to display the entire text and illustrations. Bound in textured brown paper boards. Affixed to the front cover is a small grey sculpted figure of a cow. The book is housed in a brown cloth half clam-shell box with title label in gold where it rests on a bed of artificial green grass. Book is 8.25 x 4.25 inches. The box is 9 x 5.5 x 3 inches. In fine condition. **\$650**



### 57. [ALICE IN WONDERLAND] Pauly, Bettina [Lewis Carroll] THE JOY OF STAMPING

San Francisco: Bettina Pauly, 2015. Number 24 of an open edition. Each book in this edition is unique, some including differing scenes from *Alice in Wonderland*, some depicting imaginary underwater scenes, etc. She created this *Alice in Wonderland* tunnel book after making a series of tunnel books that were larger in scale. In this smaller format she added a transparent vellum background that allows light into the tunnel. The images from John Tenniel's wood engravings for *Alice* are carefully arranged to

create playfulness among them. She used many different rubber stamps, and the panels are then cut out by hand. The three-panel tunnel book is printed on Mohawk Paper, and is in a grey cloth binding that opens like a door. The rear board has a cut-out for the vellum window. Housed in a stiff brown paper case with a knave and number "24" stamped to front. In fine condition. 5 x 7.25 inches and 4 inches deep when opened. **\$195**







**58. [CLONING / ANIMAL RIGHTS]** Pauly, Bettina  
**DOLLY**

San Francisco: Bettina Pauly, 2017. Number 4 of 40 copies. This is a charming carousel book about Dolly the female sheep - the first mammal to be cloned from an adult somatic cell. Dolly lived from 1996 to 2003. The book's interior comprises five cut-out panels with images of Dolly and of dinner plates, with the question "How much Dolly is on your plate?" The panels can be extended in a straight display or as a star-shaped carousel. In stiff cream paper boards with a sheep image.

When extended the sheep's body is longer and longer when viewed from the back. Housed in a light brown paper folded case with sheep image on front. In fine condition. 4.25 x 3.25 inches; 18 inches when opened. **\$250**



**59. [POLITICAL THEORY]** [PLOTZING PRESS]

Wofsey, Tammy

**GAME THEORY: A GUIDE**

Bronx, NY: Plotzing Press, 2008. Number 18 of 35 copies, signed by the artist. According to the artist: This book "is based on the game Rock, Paper, Scissors. I use this game as a metaphor for the simple but complicated logic of the games children and adults play. I asked friends and neighbors about this game in their home countries. Many times they remembered striking details of the game from their childhood. Often, they had some variation on the game, but with the same rules, like elephant, human, ant from India or general, gun, surrender from Burma. During the cold war era The RAND corporation [was] financed by the U.S. government [to] set up a think tank for devising mathematical calculations for trying to decide

the outcome of a nuclear war with the Soviet Union. The beginning for this theory was called "Game Theory," devised by John, Von Neumann. Today the threat of nuclear proliferation persists among neighboring countries. Something they all share from history is their own version of Rock, Paper, Scissors. This book is a meditation on the logic of the games we play at every level. This can be the kid who uses Rock, Paper, and Scissors to decide who will go first. *Game Theory* ends with thoughtful provoking questions for the logic nations decide for peace or war with their neighbors." Bound in the accordion structure with cream paper covered boards titled in black on the front cover. A cream colored dust jacket printed with a strategy board game's checkered pattern covers the book. The book is housed in a paper covered slipcase with printed checkerboard pattern that matches the jacket. Letterpress printed in Times and Palatino type with drypoint, mezzotint, white ground, soft ground, and etched images on Vellum Coventry paper.

A graduate from SUNY College, Tammy now lives and works in the Mott Haven section of the South Bronx, New York. She studied with Antonio Frasoni and printed at Robert Blackburn's Printmaking workshop before establishing her own studio. Her work has been exhibited around the world and is held in several institutional collections including Yale University, the Library of Congress, and Duke University. She has won several awards including the BRIO Award from



the Bronx Council on the Arts. Unpaginated. Size: approximately 6 x 6.5 x 3.75 inches. **\$1,200**



**60. Price, Robin**

**43 ACCORDING TO ROBIN PRICE, WITH ANNOTATED BIBLIOGRAPHY**

Middletown, CT: Robin Price, Publisher, 2007. Number 49 of 86 copies. Robin Price has designed, printed, and published books for over twenty-five years. Her works can be found in university and public library collections throughout North America and Europe. This book is particularly personal, as well as complex and mysterious. Ms. Price says that "Text excerpts from 86 books significant to me - mostly other artist's books - were gathered using formulas based on the number 43, which was my age at the genesis of the project." In her announcement for this book, she says that simple formulas, using modular arithmetic with the number 43, were applied to categories such as page number, paragraph, sentence, line of poetry, etc. The text is grouped by subject matter into sixteen page spreads. Titles of spreads include "Water," "Counting," and "Flora." Paper maps from locations along the 43rd parallels

are bound in an accordion that structurally supports the main text, which is printed on graph paper and also hinged together as an accordion. A Legend Card and supplemental Annotated Bibliography are included. The unusual double-layer accordion is housed in an olive green cloth covered clamshell box with a river section printed in blue, and a map-paper spine label. The book was co-designed and co-produced with Daniel E. Kelm at the Wide Awake Garage. The typefaces are handset ATF Garamond and Kabel. Six colors are printed letterpress. All additional printing within the structure is also letterpress, except for the laser-printed text sheets of the 32-page bibliography. 11.75 x 8 x 1.5 inches, opens to 20 feet wide; 32 pages with supplemental 32 page booklet. **\$2,250**



**61. [WOMEN] [SCANTRON PRESS]**

**Jacobs, Diane, book artist; Adrienne Mayor, text  
AMAZONS**

Portland, OR: Scantron Press, 2017. Number 3 of 28 copies signed and numbered by the book artist. Diane Jacobs is a highly regarded artist whose works have been included in many book arts exhibitions, galleries, and collections. She has said that she "uses her creative work to help her to understand the complexities, contradictions, and injustices of the world we live in today." In this inventive and thought-provoking work, she draws text and visual imagery from Adrienne Mayor's book, *The Amazons: Lives and Legends of Warrior Women Across the Ancient World* to pay homage to the warrior queens' legacy of sovereignty and equality. Planned Parenthood and Honor The Earth will each receive



three percent of the book's proceeds. The gray stiff paper book covers open to a centerfold pulp painting of a burial mound and sky. In the upper left corner is an embossed moon with elk symbols that is visible through a cutout on the front cover. It is followed by a title page spread listing the names of 221 Amazons and ancient warrior queens. The text section describes how the nomadic life, archery, and horses created an egalitarian society in ancient Scythia. It is illustrated with black and white images of the warrior queens. Letterpress printed on various handmade papers, using paper processes that include pulp painting, handmade paper molded over hand-carved clay disk, onion-skin-dyed paper, and laser cutting. A beautiful production in fine condition. Unpaginated. **\$800**



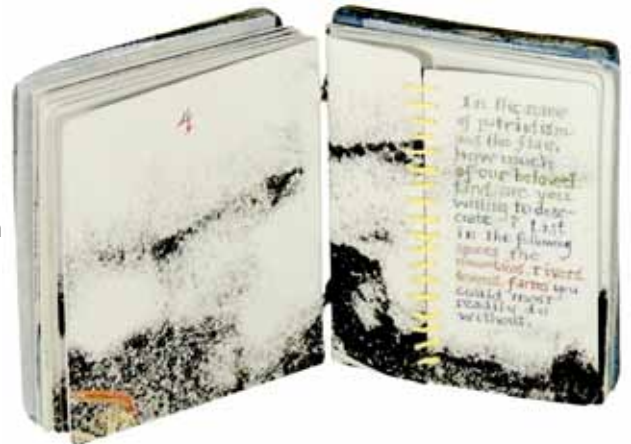
Judith's work explores the "interrelations between people, animals, and the planet in ways [she hopes] are accessible. Using book art as a format is part of that for [her] as you can have an intimate experience holding a book and looking through it." She received a master's degree in fine arts from the 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.



**62. [ENVIRONMENT & HUMAN RIGHTS]**  
 Berry, Wendell, poet;  
 Serebrin, Judith, book artist and illustrator  
**REVERIE FOR WETLAND RESTORATION AND  
 REPOSITORY FOR WENDELL'S POEM**

Redwood City, CA: Judith of Serebrin Books and Prints, 2010. Unique. A beautiful interpretation of Wendell Berry's poignant poem "Questionnaire." Berry's poem asks the reader to answer five difficult questions beginning with "How much poison are you

willing to eat for the success of the free market and global trade? Please name your preferred poisons." Each question addresses relevant political issues such as national security, human rights, and protecting the environment. Serebrin chooses to ask Berry's overwhelmingly powerful questions in the delicate format of a miniature book with ceramic covers, which seem to represent both the earth and the fragility of our world. Her illustrations are at first bleak, but then hopeful with a colorful depiction of a leafless tree on the bank of a river. As the poem continues, the color quickly drains away and each image becomes increasing abstract; although, the final spread leaves the reader with a hint of color and a shred of hope for the future. In a Coptic binding with light blue ceramic covers. Handwritten and illustrated using mixed media. A miniature book measuring 2.5 x 1.75 inches. In fine condition. **\$1,400**



**63. [ENVIRONMENT]** Serebrin, Judith  
**ABOVE AND BELOW. TWO 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. 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**

## THE BIRD PRESS

Since 1997, The Bird Press has been an artist-run publishing project that has focused on hand printed artists' books. All projects utilize some inherent aspect of the book and often take the form of open-ended collaborations with writers. Each project is a response to the last, both in form and content, in order for the work to continually evolve. Poetry, broadly defined, is a major inspiration for most of the work. Editions between 15-40 utilize various print media including: flatbed offset lithography, stone lithography, etching, letterpress, wood blocks, and digital pigment printing. Book artist Thorsten Dennerline creates paintings, drawings, and prints in addition to artists' books. He has exhibited work across the U.S. as well as in Chile and Denmark. His work is represented in numerous collections including Yale University Library, the Library of Congress, UCLA, Stanford University, and the Kunstindustri Musset (Denmark).



**64.** [THE BIRD PRESS]  
*Dennerline, Thorsten*  
**13 TATTOOS**

Bennington, VT: The Bird Press, 2011. Number 23 of 25 copies. Signed and numbered by the book artist. According to the artist: "Some time ago I suddenly got the urge to make a book about tattoos. I decided to think about tattoos not just as pictures or designs, but to consider them more broadly (scars, living drawing marks, body adornments, rites of passage,

magic to improve the body's function, ways to relieve or relive pain, signs of bravery, remembrances, cultural signifiers, or tribal/ group markings). I also thought of the idea of drawing on skin and marking its surface as a way to be aware of it as a three-dimensional picture plane (with psychological implications). I have to admit that the association with crime and other 'bad' things was enticing to me as well. This book of tattoo proposals is simply a non-linear document of my own thinking about these ideas." Japanese style stab binding in black cloth wrappers with red print to front cover. The illustrations are printed from woodblocks and the text is letterpress printed from polymer plates on handmade Richard de Bas paper. Housed in a black and white printed paper folding case. Oblong, measuring: 15.25 x 5 inches. In fine condition. **\$1,780**



**65.** [THE BIRD PRESS]  
*Laugesen, Peter; Thorsten Dennerline, book artist and illustrator; Susanne Jorn, translator*  
**TEACH ME STAR OF NIGHT! LAER MIG, NATTENS STJERNE!**

Bennington, VT: The Bird Press, 2000. Number 26 of 40 copies in the regular edition. There are also 10 special bindings and 5 unique artists proof bindings. Signed and numbered by the book artist. A collection of eight poems by Danish poet, typographer, art critic, and translator Peter Laugesen (1942 - ). He was awarded the Danish Critics Prize for Literature in 2003. These poems were written in Denmark in 1999 specifically for this collaborative project with artist Thorsten Dennerline. He describes his eight etchings in this book: "[They] are meant to be an accompaniment to the text that functions as a collaboration similar to the

way musicians might play together." Bound in quarter vellum over blue cloth boards, which are laced into a vellum covered spine with five strips of alum-tawed thongs. The endbands are buttonhole stitched with waxed yellow thread. The front cover is titled in black and the rear cover has a black star printed near the bottom edge. The text is in both Danish and English. The Danish text is printed on translucent Seikishu Japanese paper and the English translation is printed on a thicker stock. This allows the reader to view the poems in both languages mirroring each other through the transparent paper. Unpaginated.

[50 pages.] Size: 9.75 x 10 inches. In fine condition. **\$1,115**





**66.** [THE BIRD PRESS]  
*Accame, Jorge; Jonathan Pitcher, translator*  
*Illustrated by Thorsten Dennerline*

**INTRANQUILO / ON EDGE**

Bennington, VT: The Bird Press, 2010. Number 15 of 40 copies, signed and numbered by the artist. A collaboration between Argentinian author and playwright, Jorge Accame, and American artist, Thorsten Dennerline. The two met at a residency program in New Hampshire and decided to create a story together using text and images. Accame describes the process: "Thorsten proposed starting the story with an image, I responded with words, to which Thorsten answered with another image, and so on up until the end. Because of this alternating, we had to be careful to maintain the thread of the story and the continuity of our narration." The resulting Kafka-esque story involves a metamorphosis across a surreal landscape. Satisfied

with the resulting story, Dennerline states: "I am excited about the surreal space we managed to occupy between the different worlds of our languages, of North and South, of texts and images, of photography and drawing, and of words and poetry. Most importantly, however, I like to think it has become something of its own, a kind of collaged world or hybrid landscape." Jorge Accame (1956 - ) has won numerous awards for his poetry, short stories, plays, novels, and children's books. Bound in red cloth boards with illustrated paper pastedown to edge of front board. The drawings are printed from lithographic stones and the text is letterpress printed. Housed in a red cloth covered slipcase. Text in English and Spanish. Size: Folio, 15 x 11 inches. Unpaginated. [34 pages.] **\$2,890**



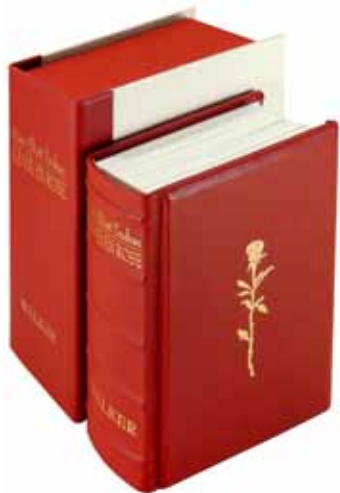
**67.** *Walker, George A.; Tom Smart (introduction)*

**THE MYSTERIOUS DEATH OF TOM THOMSON**

[Toronto]: George A. Walker, [2011]. Number 33 of 39 copies signed and numbered by George Walker. This book is a wordless narrative "written" with 109 wood engravings. It follows the life of Canadian landscape painter Tom Thomson until his mysterious death in Algonquin Park in 1917 at the age of thirty-nine. Tom Thomson is one of the most famous nonmembers of the Canadian Group of Seven painters. He actually died before the group was formally named, but has always been included. His early death occurred in wartime when many men his age and younger were losing their lives. His death has troubled many people as much for the mystery of the circumstances as for the tragedy of his brief passionate life. In this book Walker responds to the creative life of Thomson in the language Thomson spoke most eloquently, the grammar and vocabulary of pictures. Walker builds his wordless

story by breaking down the colorful paintings and life of Thomson into light and dark, the black and white of a picture text. Walker has also imagined Thomson's happiness by the lakesides, his loves and passion for the landscape of Algonquin Park and Thomson's life and work in Toronto, where Walker lives and works. Canadian art historian and author Tom Smart has written the introduction to this work. The beautiful black and white wood engravings are hand printed on Rising Stonehenge 100% rag archival paper. The book is bound in cream cloth with brown title label to spine and engraving of Thomson inset on front cover. Housed in a clamshell box covered by the same beige cloth as the book, with brown spine label and engraving of Thomson inset on front cover. In fine condition. The book is 6.25 x 8 x 2.5 inches. Unpaginated. [232 pages printed recto] **\$1,300**





**68.** Walker, George; Justin Trudeau, tribute; George Elliott Clarke, introduction; Tom Smart, endnote

**PIERRE ELLIOTT TRUDEAU: LA VIE EN ROSE: A BIOGRAPHY IN 80 WOOD ENGRAVINGS**

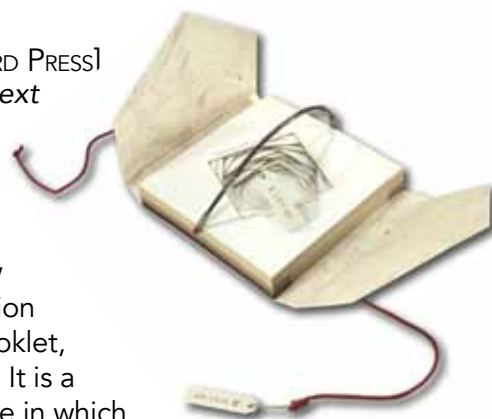
[Toronto]: George A. Walker, [2015]. Copy A of ten lettered copies done for private distribution. Signed by George Walker, Justin Trudeau, George Elliott Clarke, and Tom Smart. This book was originally a limited edition of 15 signed and numbered copies. A stunning book and fitting tribute to its subject, Pierre Elliott Trudeau, who was one of Canada's most charismatic - and polarizing - politicians. His tenures as Prime Minister during the 1970s and 80s were marked by conflict and crisis but also by a sense of nationalism, the development of

multiculturalism and Canadian pride. He is known for invoking the War Measures Act in response to FLQ terrorism during the October Crisis; for introducing the Official Languages Act to improve the position of francophones in Canada; and, perhaps most memorably, for the patriation of the Canadian constitution and the establishment of the Canadian Charter of Rights and Freedoms. *Trudeau: La Vie en Rose* pays tribute to the life and career of this influential Canadian. In a series of eighty wood engravings, George Walker documents Trudeau's political achievements, events of cultural significance and famous friends while also capturing Trudeau's confidence, passion and irreverence. Presented without captions and open to interpretation in any language, it is a testament to the multilingual culture of Canada and a celebration of the man whose political legacy has had a profound influence on the definition of Canadian culture. Trudeau's influence has now been mirrored by his son Justin Trudeau, the also charismatic current Prime Minister of Canada. He wrote a moving tribute to his father, included here, taken from his eulogy at his father's 2000 funeral. Also included is an eighty item chronology that corresponds to the engravings. The engravings are hand printed on 250 Rising Stonehenge 100% rag archival paper with text and headings in Bembo and Bernhard types. It is bound in full red leather with title in gilt to spine and a rose in gilt to front cover. It is housed in a clamshell in quarter red leather and beige cloth covers. An engraving of Trudeau is inset on the front cover. In fine condition. Book size: 6.25 X 8" X 2.5 inches. Unpaginated. [232 pages printed recto] **\$2,250**



**69. [ALICE IN WONDERLAND] [WALKING BIRD PRESS]**  
Bryan, Tara, book artist; Lewis Carroll, text  
**DOWN THE RABBIT HOLE**

Newfoundland: Walking Bird Press, 2017. Number 10 of 60 copies, signed and numbered by the artist. Second edition, revised and expanded. This new edition differs from the popular first edition of nine years ago in that it includes a booklet, box, and is made with sturdier materials. It is a tunnel book featuring text from the scene in which Alice falls down the rabbit hole in *Alice in Wonderland*. This interesting book structure invites the reader to first lift the twig handle attached to the first panel with a label reading "Lift Me" and then to pull the ribbon tied around



the book with a label reading "Pull Me," which releases the front wrapper. Once the wrapper is unfolded, the reader can use the twig handle to pull the book upwards, panel by panel. A laser cut square, which rotates in orientation and gradually diminishes in size on each panel, creates a tunnel - or Alice's rabbit hole. The text is letterpress printed along the edges of each cut square. The hinges connecting the board are Japanese paper as is the wrapper covering the book. The book is accompanied by a booklet bound in the traditional codex style with blue paper wrappers. This 16-page letterpress printed booklet includes the full text by Lewis Carroll from this classic scene. Housed in an olive green cloth clamshell box with paper title label to spine. In fine condition. **\$650**





**70. [WOMEN / EROTICA] [VERDIGRIS]**

*Fainlight, Ruth*  
*Illustrated by Judith Rothchild*

**NACRE**

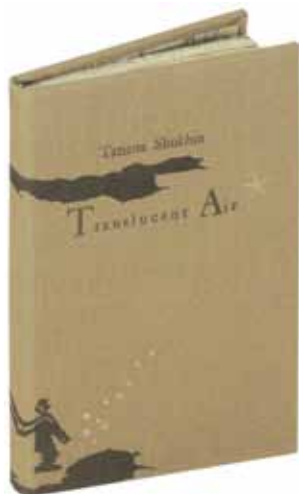
France: Verdigris, 2010. Number 8 of 50 copies. This is one of 8 copies in the deluxe edition, issued in a clamshell box with one of the original copper plates and a nacreous shell. Signed by the author and artist. Verdigris describes itself as a micropublisher that was created in the south of France through the collaboration of the American printmaker Judith Rothchild and the English printer Mark Lintott. They produce only 2-3 books each year and each is limited to a maximum of 50 copies. Their books are represented in major collections throughout the world. *Nacre* features six sensual poems by Ruth Fainlight, which compare femininity and female genitalia to shells, and eight meticulous mezzotint illustrations of shells by Rothchild.



“Some say [Venus] was engendered by the fertilizing foam from the severed genitals of Uranus. Some, that the pulpy tissue inside a mollusc is like a vulva, and the gleaming pearl becomes a clitoris. Whichever, flesh or nacre, incarnates treasure” (Fainlight in her poem “Venus”). The book is bound in the accordion style with marbled paper covered boards. The spine is backed with red linen and is titled in black. The mezzotints, which depict oyster shells, are printed on Hahnemulhe paper by the artist. The handset text was letterpress printed by Mark Lintott who also made the box. The box matches the binding of the book with red linen spine and marbled



paper covered boards titled in black on the spine and front cover. In addition to the book the box houses one of the eight cancelled copper plates and a polished nacreous shell. A beautiful production. In fine condition. [22 pages.] **\$2,500**



**71. [WINDHORSE PRESS]**

*Shukhin, Tatiana*

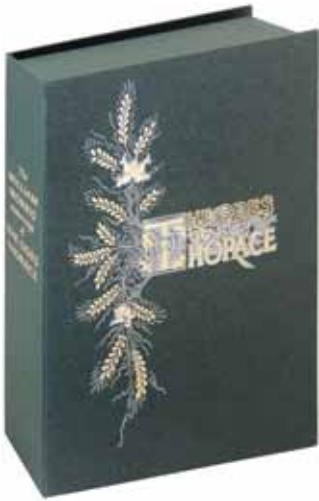
**TRANSLUCENT AIR**

DC: Windhorse Press, 2011. Number 10 of 38 copies, signed by the artist. This “book is about exploring the timeless connection that exists between ... nature and us, the human beings. When left one-on-one with nature, what is it that we feel? What goes through our minds when we are alone in a vast forest, a field up in the mountains full of wild flowers, a secluded lake? And what [do] these moments mean to us as artists?” (artist’s statement). Bound in brown cloth boards with dark brown title to front cover. The endpapers were handmade by the artist from plants she collected while exploring the outdoors. Letterpress printed with linocut illustrations. A small book measuring 5 x 3.5 inches, it instructs on the last page that “this book

should accompany its owner during outdoor trips & should be easily taken from a pocket.” Tatiana Shukhin is an American based book artist who was born in Moscow. Tatiana has been interested in books and bookmaking since her childhood. She holds degrees from the Moscow University of Printing, the University of Maryland, and the Corcoran College of Art and Design. Her work is in collections nationwide and she has recently won an award for traditional illustration. She currently resides in Takoma Park, Maryland with her family. 29 pages. In fine condition. **\$250**



## WILLIAM MORRIS & THE PRE-RAPHAELITES



### 72. [FOLIO SOCIETY]

Morris, William; Clive Wilmer, introduction

#### THE ODES OF HORACE

London: Folio Society, 2014. Limited to 980 copies. William Morris produced eighteen hand calligraphic illuminated books including *The Odes*, which was his last. It was left unfinished, providing a fascinating record of Morris's creative method. This beautifully produced facsimile is bound in Indian goatskin with title and five raised bands to the spine. The edges and doublures are decorated in gilt. The binding is by Smith Settle in Yorkshire, England. It is printed on Tatami paper in color with gold and silver foil by Castelli Bolis in Bergamo, Italy. Every detail, from the various shades of gold in the decorations to the green-black tone of the leather binding, has been reproduced with meticulous care to match as closely

as possible the original volume. Includes a commentary volume, which contains a full verse translation by William Gladstone and an essay on the genesis of the book and the unfolding of Morris's passion for illumination. The commentary is bound in grey paper covered boards. Both books are housed in a cloth clamshell box, titled in silver and gold on front and spine panels. The commentary is 64 pages. *Odes* is 192 pages. **\$795**

### 73. GREBENSTEIN, MARYANNE; WILLIAM MORRIS

#### WILLIAM MORRIS BROADSIDE: LOVE FULFILLED

2014. A beautiful calligraphic manuscript of William Morris's poem "Love Fulfilled." Maryanne Grebenstein is a professional calligrapher who studied under many other notable calligraphers. She teaches calligraphy and manuscript gilding at the Massachusetts College of Art (Boston), the North Bennet Street School (Boston), and the Abbey Studio in Hingham, MA. This lovely lyric was published in Morris's last book of poetry, *Poems by the Way*, in 1892. A contemporary critic described this late work as still marked by a pervading intensity of human feeling found in his early poetry. The title and decorated capitals are 23 Karat gold leaf. Thirty-five lines with the calligrapher's signature in pencil below the border. The text is in Moon Palace sumi ink and the color is in Winsor & Newton gouache on Crane's 100% cotton stock paper. Archivaly matted. Measures 17 x 22 inches including mat. **\$725**

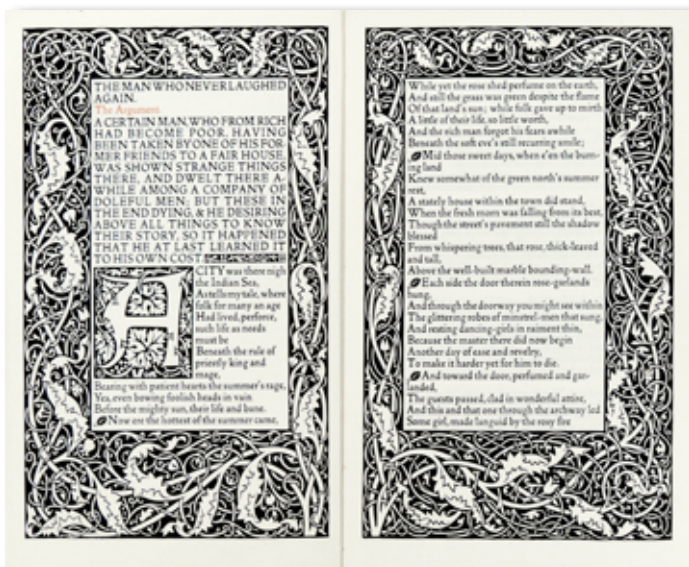


### 74. [KELMSCOTT PRESS]

Morris, William

#### SIX LEAVES FROM THE EARTHLY PARADISE

Hammersmith: Kelmscott Press, [1896-1897]. Six Leaves from "The Man Who Never Laughed Again" in *The Earthly Paradise* that offer a wonderful example of the fine printing of the Kelmscott Press and the impressive poetry of Morris. Pages 179-180 are from the text of the previous work, "The Story of Acontius" with a beautiful ten-line initial "I." Pages 181-190 are from "The Man Who Never Laughed Again." The first two leaves, pictured here, are double-page with the title and its beautiful decorative borders and a ten-line initial "A." Golden type on Apple paper. In near fine condition. **\$400**







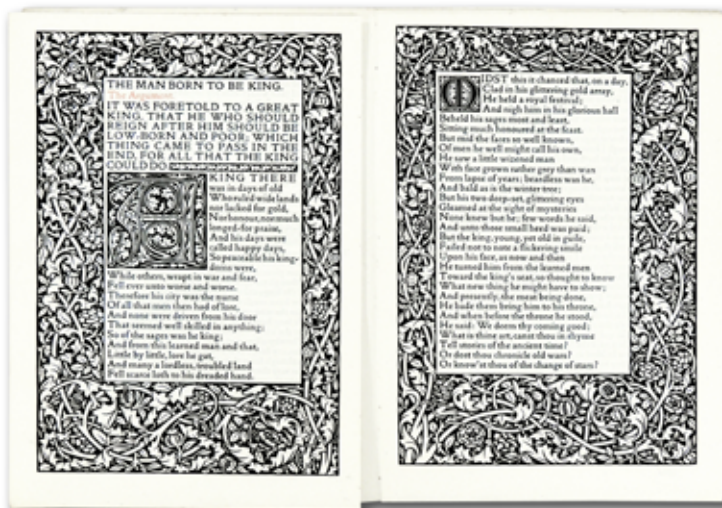
**75. [KELMSCOTT PRESS]**  
**Caxton, William**  
**NINE LEAVES FROM *THE HISTORY OF REYNARD THE FOX***

Hammersmith: Kelmscott Press, [1892]. A nice collection of nine leaves from Kelmscott's famous edition of *Reynard the Fox*. The pages include two copies each of pages 34-35, 139-140, 193-194 and 207-208; and one copy of pages 133-134. There is no evidence that the pages were

ever bound, and leaves 207-8 are each folded in opposite ways. One 207-8 leaf has a contemporary signature of William Copeland Borlase, "Borlase, WC" but is oddly dated 1877. One of the copies of pages 139-40 has a contemporary ink note at top "Acton (Lord) Catalogue, and one of the pages 208 has "Austin Stephen" written in at the bottom and upside down. With several large initials and decorations, In Troy type on Flower paper. There is some soiling and browning to the leaves, and closed tears to page 193 but still a very good collection that would be ideal for teaching purposes. **\$350**

**76. [KELMSCOTT PRESS]**  
**Chaucer, Geoffrey; John Windle, essay**  
**LEAF FROM THE *KELMSCOTT CHAUCER***

Hammersmith: Kelmscott Press, 1896. This is an original leaf from the Kelmscott Press masterpiece, *The Works of Geoffrey Chaucer*, accompanied by an essay by the bookseller John Windle on its commercial history. The leaf is from a disbound and dispersed damaged copy. Copies were presented by Windle in a paper portfolio in 1994 as a keepsake to members of the Colophon, Roxburghe, and Zamorano Clubs. The folio-sized leaf is from pages 215-216, "The Persouns Tale." There is no illustration, but there are one large and twelve small decorated initials. The leaf is in very good condition except for a bit of rubrication (red ink text) bleed-through on the two shoulder titles and one section heading, and a little rippling along top edge. The first page of the accompanying essay is decorated with a Burne-Jones illustration and woodcut borders reproduced from the *Chaucer*. The essay includes a chart comparing auction prices of the *Chaucer* to three other notable books, 1966-1993, on the other pages. **\$650**



**77. [KELMSCOTT PRESS]**  
**Morris, William**  
**EIGHT LEAVES FROM "*ATALANTA'S RACE*" AND "*THE MAN BORN TO BE KING*" IN *THE EARTHLY PARADISE***

Hammersmith: Kelmscott Press, [1896-1897]. Eight leaves from *The Earthly Paradise* pages 113-128. Pages 113-121 are from the text of "Atalanta's Race," with four six-line and one four-line initials. Pages 122-128 are from "The Man Born to Be King" and include the beautiful two-page title spread with Morris's ornate borders and a decorated ten-line initial "A" and two four-line and one six-line initials. The pages offer a wonderful example of the fine printing of the Kelmscott Press as well as of Morris's beautiful poetry. Printed in red and black Golden type on Apple paper. In near fine condition save for light soiling on the first and last pages. **\$450**



**78. Morris, William**

**AN ADDRESS DELIVERED BY WILLIAM MORRIS AT THE DISTRIBUTION OF PRIZES TO STUDENTS OF THE BIRMINGHAM MUNICIPAL SCHOOL OF ART ON FEBRUARY 21, 1894**

London: Longmans & Co., 1898. This interesting address offered advice to the students by which Morris himself lived: "...make yourself sure that you have in you the essentials of an artist before you study Art as a handicraft by which to earn your bread. But, again, if you are able to do this, & become a genuine craftsman, I congratulate you...for you belong to the only group of people in civilization which is really happy: Persons whose necessary daily work is inseparable from their greatest pleasure." An exceptionally nice copy bound in blue paper boards with grey linen spine and title printed on cover. Light wear and slight darkening to edges of boards. Interior is bright and clean save for offsetting to the rear endpapers and a few brown spots on fore-edge. Pages are unopened. 25 pages. **\$150**

**79. [The Printery]**

*Boos, Florence; Foreword by Jack Waldsdorf*

**THE ARTIST & THE CAPITALIST: WILLIAM MORRIS AND RICHARD MARSDEN**

Kirkwood MO: The Printery, 2009. One of 100 numbered copies. Includes a facsimile and transcription of a seven page William Morris letter to Richard Marsden, and portraits of Morris, Marsden, and Charles Rowley. This book presents Florence Boos's research on an important, previously unpublished letter. The book and the letter focus on one of Morris's most acclaimed lectures, "Art Under Plutocracy," which was about art and its social environment. The letter is Morris's response to Richard Marsden's unfavorable review of the lecture. Florence Boos is a noted Morris scholar and the late Jack Waldsdorf was a major Morris collector for over forty years. Quarter bound in red leather with Morris inspired covers in gold and orange paper. Title in gilt on spine. Printed in Jenson Old Style type on Somerset Book mould paper. In fine condition. 41 pages. **\$375**

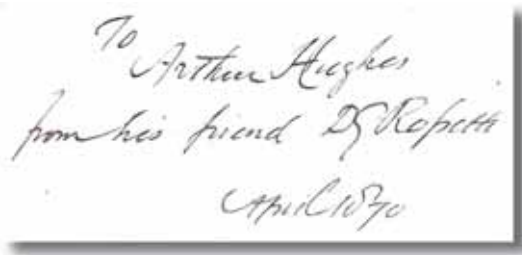


*Inscribed to artist Arthur Hughes from D.G. Rossetti*

**80. Rossetti, Dante Gabriel**

**POEMS**

London: F.S.Ellis, 1870. A fine association copy inscribed to Arthur Hughes from Rossetti. The inscription reads: "To Arthur Hughes, from his friend, Dante Gabriel Rossetti, April 1870." These men were two of the most important artists of the Pre-Raphaelite movement. This is one of only a few copies personally inscribed to Rossetti's close friends (see *D.G.R. Letters to Publishers*). Bound in dark green cloth boards with gilt title to spine. Attractive gilt floral decoration by Rossetti to spine and boards. Minor wear to edges and slight discoloration to boards. Clean, bright interior with decorative end pages and a tight binding. Housed in a black cloth covered clamshell box with gilt label to spine. 282 pages plus 4 pages of advertisements. Very Good condition. **\$5,900**



*Bound Page Proofs*

**81. Rossetti, Dante Gabriel**

**POEMS**

London: F.S. Ellis, 1870. A beautiful bound copy of page proofs prepared in March 1870 for this collection of Rossetti's poems and sonnets, which was published in late April 1870. In these proofs the order of the text differs from the published volume. For instance, the proofs open with "Troy Town," which was replaced with "The Blessed Damozel." A small number of these near-final proofs were distributed to reviewers prior to the book's publication in April. Bound by Riviere in full dark blue morocco with gilt rulings to front cover and five raised bands to spine with author, title, date, and "First Proof Copy," along with exquisite gilt designs to compartments. All edges gilt, elaborate dentelles, and marbled paper endpapers. This book has been expertly rebaced and is in near fine condition. From the libraries of composer Jerome Kern and investment banker Donald Stralem with their bookplates affixed to the front pastedown. The book was later in the collection of Gerald N. Wachs. It was part of the Grolier Club's 1995 exhibition: *The Gerald N. Wachs and Gloya D. Wachs Collection of 19th Century English Poetry*. 4.50 x 6.75 inches. 260 pages. **\$3,750**

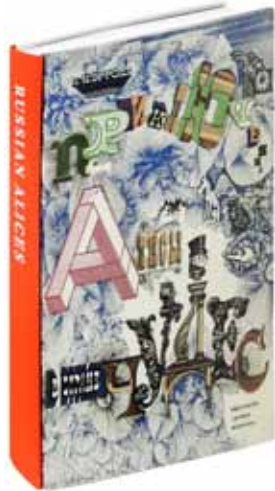
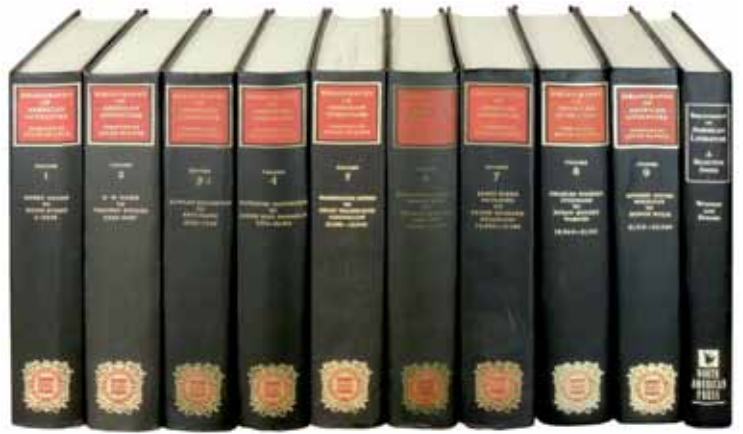


## BOOKS ABOUT BOOKS

**82.** *Blanck, Jacob and Michael Winship*

**BIBLIOGRAPHY OF AMERICAN LITERATURE. 10 VOLUMES**

New Haven: Yale University Press, [1955] - 1991. This monumental bibliography is the essential guide to 19th century American literature. This is the complete set of 10 volumes. The first seven volumes were compiled by Blanck, a noted authority on American literature. Volumes 8 and 9 were edited and completed by Michael Winship, who also compiled the 10th volume, a selective Index of titles, publishers, and dates. The individual volumes are of mixed editions but all were published as part of a matched set with black cloth bindings with title on red cloth spine label. All of the volumes are in very good or better condition. **\$800**



**83. [ALICE IN WONDERLAND]** *Carroll, Lewis*

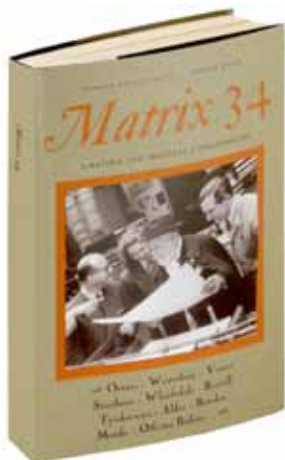
**RUSSIAN ALICES: ILLUSTRATED EDITIONS OF ALICE IN WONDERLAND FROM THE USSR AND THE POST-SOVIET ERA**

London: Artists' Choice Editions, 2016. Number 115 of 160 standard copies. There were also 48 copies in a special edition. This engaging book offers an exploration of a wonderful selection of Russian and Ukrainian illustrated editions of *Alice in Wonderland*. Many of the illustrations have never been seen outside of Russia before. Each of the chapters from *Alice* is accompanied with illustrations done by various artists for that chapter's text. Most are in color, some black & white with several double-page spreads. Large quarto with illustrated paper covered boards with red linen spine. Printed in Galliard type on Snow White paper. In fine condition. 171 pages. **\$150**

**84.** *Perkins, P. D and Ione; Sanki Ichikawa, introductions*

**LAFCADIO HEARN, A BIBLIOGRAPHY OF HIS WRITINGS**

Tokyo: The Hokuseido Press, 1934. Number 74 of 200 copies issued in Japan. Published for The Lafcadio Hearn Memorial Committee in Japan. Lafcadio Hearn (1850-1904) was an American writer and newspaper correspondent who in 1890 went to Japan as a correspondent but found a home there as well as creative inspiration. He became a naturalized Japanese citizen and married a Japanese woman. Since its publication this work has been the most comprehensive bibliography of Hearn's works and writings about him from various countries. Inserted are several contemporary clippings of reviews of the book along with a photograph of Hearn with his Japanese wife and son. There is also a postcard written in 1932 by English bookseller James Commin to a Mr. Warburton in the U.S. about receiving the return from him of two volumes of *Unfamiliar Japan*. Perhaps amusing to booksellers, it includes a mild protest that in Commin's opinion, the book was not missing a half title but a blank piece of paper. Bound in brown leatherette with gilt title and authors to spine. Page edges with scattered foxing, some offsetting from inserted clippings otherwise fine. In lightly rubbed and soiled dust jacket still very good. With five illustrations from Hearn's writings. 6.5 x 10 inches. 444 pages including extensive index. **\$275**



**85.** [WHITTINGTON PRESS]

**MATRIX 34: A REVIEW FOR BIBLIOPHILES**

England: The Whittington Press, 2016. One of 660 copies. Another interesting collection of articles on various aspects of fine press printing, with many examples of typography, paper, and illustration. Contributors for this edition include Nicholas Barker, Simon Brett, Sebastian Carter, Jerry Cinamon, Nick Gill, Peyton Skipwith, and Paul Whitfield among many others. John Randle and Michael Taylor offer articles on the third annual Manhattan Fine Press Book Fair. In black and white illustrated paper boards with brown paper dust jacket with photograph of Matisse affixed to front cover. In fine condition. 168 pages. **\$200**

## LITERATURE, POETRY, & DRAMA

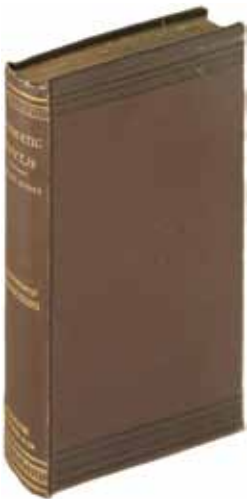


**86.** Austen, Jane; Reginald Brimley Johnson, editor; William Lyon Phelps, introduction  
Illustrated by C.E. and H.M. Brock

### THE NOVELS AND LETTERS OF JANE AUSTEN. CHAWTON EDITION. 12 VOLUMES

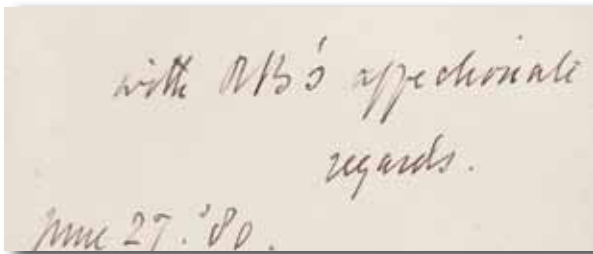
New York: Frank S. Holby, 1906. Number 458 of 1250 copies. Each volume includes color illustrations. All of the volumes are in their original binding of brown cloth with paper title labels to spines. The title labels are browned, lightly foxed, and have minor wear. There is light wear to the edges and corners of the boards of each volume. Volume seven has been expertly restored with the only noticeable evidence being modern endpapers. The color plates are printed on a different paper stock than the text and unfortunately all of the plates have some foxing. The text pages and tissue guards facing the plates are also foxed. Aside from the plates and facing pages, the interiors remain bright and clean. A very nice edition of Austen's works. **\$1,500**

### *Presentation Copy from Robert Browning*



**87.** Browning, Robert  
DRAMATIC IDYLS, SECOND SERIES

London: Smith, Elder, and Co, 1880. First Edition. AN IMPORTANT PRESENTATION COPY, inscribed "Mrs Proctor, with RB's affectionate regards June 27 '80." Anne Proctor's husband, the barrister and poet Bryan W. Proctor (who wrote under the pseudonym Barry Cornwall), was the dedicatee of Browning's poem "Columbe's Birthday" (1844). The Proctors were among the Brownings' closest friends. Proctor and John Forster anonymously edited the first selection



from Browning's works in the 1860s. Near fine in original brown cloth with gilt title to spine. Light rubbing to edges and corners. There is browning from a paper clip to the top edge of the first few pages, else the interior is very clean. 147 pages plus 2 pages of advertisements. **\$3,200**

**88.** Barrie, J. M.; Arthur Conan Doyle

### JANE ANNIE, OR THE GOOD CONDUCT PRIZE. A NEW AND ORIGINAL ENGLISH COMIC OPERA

London: Chappell & Co., 1893. This is a very scarce item with an interesting history. J.M. Barrie (1860-1937) and Arthur Conan Doyle (1859-1930) met early in their writing careers when they both wrote for the magazine *The Idler*. They were both Scottish and passionate about cricket, and they became great friends. Their odd collaboration in writing this operetta came about because Barrie had agreed to write the libretto. He became ill, however, perhaps suffering a nervous breakdown, and his friend Doyle came to his rescue by collaborating with him on the work. Despite their efforts, the operetta was a failure, which apparently bothered them very little. In the original printed wrappers. This is a very nice copy of this uncommon work, particularly in this condition. It is a variant issue of this unusual collaboration. Housed in slipcase with the bookplates of Lord Esher and Clark Hunter. **\$700**

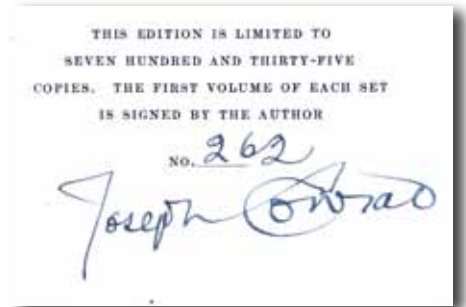




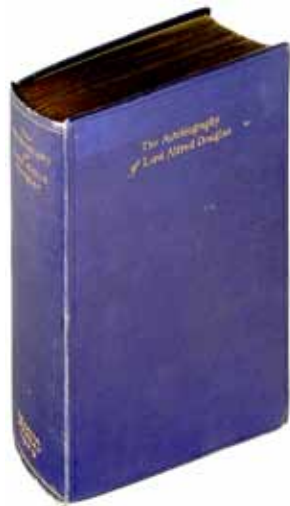
**89. Conrad, Joseph**

**THE WORKS OF JOSEPH CONRAD. SUN-DIAL EDITION. 24 VOLUMES**

Garden City: Doubleday, Page, & Company, 1920 - 1926. Number 262 of 735 copies. Numbered and signed by Joseph Conrad in the first volume. Twenty-two volumes plus two volumes of letters. In a promotional newsletter from the 1920s, the publisher wrote that Joseph Conrad "has gone over all his words and put them in final form, including new prefaces for most of them. This is a final deluxe set limited to 735 copies." They quote from his preface for "A Personal Narrative" where he discusses the fact that he does not write in his native language and why this is of such interest. He is of course considered one of the greatest writers in English. Conrad died in 1924 before all of the volumes for this set were issued. An attractive set bound in three quarter navy blue morocco over blue cloth boards. There are six gilt ruled compartments to each spine with author's name, title, volume number, and gilt devices. Many volumes remain unopened. Multiple pages in volumes 3 and 9 have been opened poorly, leaving small tears to the margins. Very light dampstaining from the ring of a cup to the cloth covers of four volumes (3, 6, 9, and 13). Minor wear / chipping to the edges of the boards of most volumes and to the gilded corners of the textblock of several volumes. Chipping to the leather spine ends of two volumes. Top edges gilt and marbled endpapers. Very Good Plus condition. **\$4,500**



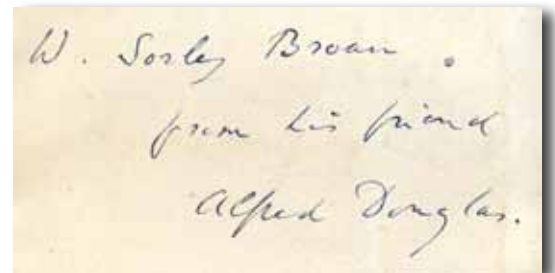
*Dedication Copy Inscribed by Lord Alfred Douglas*



**90. 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. **\$2,500**

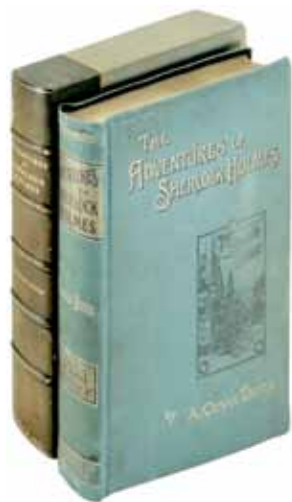


**91. Green, Henry**

**LIVING**

New York: E.P. Dutton, 1929. First American edition (English sheets). Author's second book. Considered to be a Modernist, Proletarian novel, this is a social satire about the lives of Birmingham factory workers during the 1920s. Bound in green cloth lettered in black on the spine. Wear to the head and tail of spine and corners. Ownership stamp on the front endpaper and back pastedown. Browning to margins, else clean interior. 269 pages. **\$300**





**92. Doyle, Arthur Conan**

**THE ADVENTURES OF SHERLOCK HOLMES**

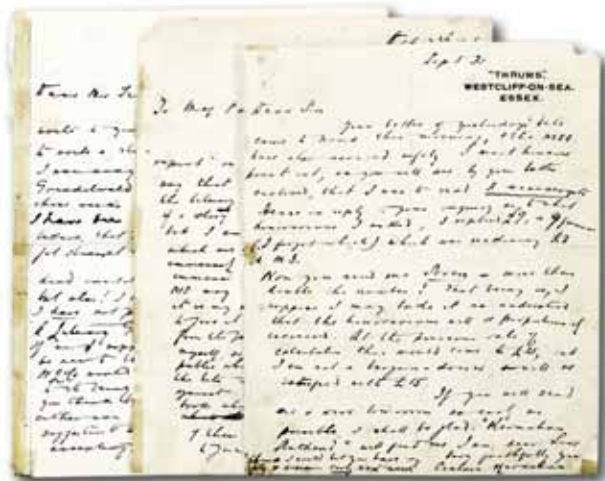
London: George Newnes, Limited, 1892. First edition, mixed state. This collection of short stories by Arthur Conan Doyle (1859-1930) ensured his lasting popularity and fame. It includes such classics as "Scandal in Bohemia," "The Red-Headed League," and "Speckled Band." It was followed in 1894 by a second compilation, *The Memoirs of Sherlock Holmes*. This volume is a mixed state: the front cover has a black and white illustration with a banner, "The Strand Library." The street sign is not blank. The end papers are the variant light orange peacock design. Page 317 has the uncorrected "Miss Violent" rather than "Miss Violet." Bound in the original blue cloth with gilt title and author to spine and front cover. Beveled board edges and

minor bumping and rubbing, but still in nice condition. The hinges and spine ends have been expertly restored. Occasional smudge marks and light spots of foxing to interior. There is also what appears to be a small cigarette (or Calabash pipe?) burn affecting the bottom margins of pages 282-289. Page 285/286 has an actual burn hole. Illustrated throughout. Housed in light blue half morocco slipcase with minor wear. 317 pages. **\$1,600**

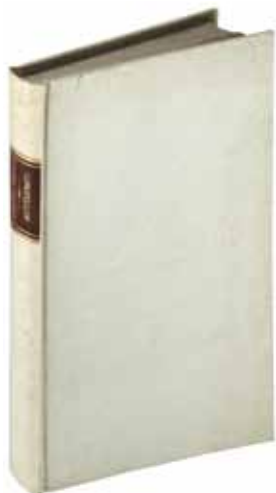
**93. Kernahan, Coulson**

**THREE AUTOGRAPH LETTERS**

Essex, UK, [1896]. Three nice handwritten letters from Coulson Kernahan related to publishing matters. Kernahan (1858-1943) was a prolific writer and editor, reading and editing submissions for publisher Ward, Lock & Co. among other efforts. He was their copy editor for Oscar Wilde's *The Picture of Dorian Gray*. Two of the three letters are dated 1896 and the third undated one pertains to content in one of the previous letters. All were sent on printed letterhead "Thrums," Westcliff-on-Sea, Essex. The first two-page letter is addressed to Mr. Tickell. In it Kernahan apologizes for taking so long in getting back to him and then turns down an invitation to write a story for a publication he refers to as "BW." He also writes that one of his works, "A Literary Gent," is a Ward Lock copyright but says they would probably agree to have it reprinted for "some small sum." He goes on to talk about manuscripts submitted [does not say where] for a 200 pound prize. The second one-page letter is sent to "Dear Sirs." Kernahan writes to say that he had expected three manuscripts to be read for his proposed honorarium of 9 pounds, or 3 pounds each. To his surprise he received seven manuscripts and states that the honorarium must be adjusted but instead of asking for 21 pounds, states he would be satisfied with 15 pounds. The third letter of 1.5 pages is a cover letter to a report that he is sending offering his opinions of the stories reviewed. He says that he reads manuscripts for possible publication with two considerations in mind. The first is the literary quality of the work, and the second is for the potential popularity of the piece - "to put myself, so to speak in the place of the public which buys and enjoys books which the literary [part of word obscured] journals condemn." The letters are quite legible despite soiling and darkening to paper.



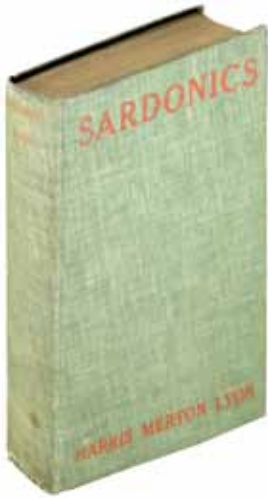
The letters appear to have been previously affixed to something, two with glue on the back and one by tape to the left margins, with some remnants still attached. Light creases where folded. 7 x 9 inches. **\$250**



**94. Longfellow, Henry Wadsworth**

**THE SPANISH STUDENT. A PLAY, IN THREE ACTS**

Cambridge, MA: Published by John Owen, 1843. First edition. Originally published in *Graham's Magazine* (1842), this comedic play reflects Longfellow's experiences in Spain. According to the preface the play "is taken in part from the beautiful tale of Cervantes, 'La Gitanilla.'" Rebound in white parchment over boards with maroon leather label on the spine. New endpapers. The paper covering the internal front hinge is split; however, the binding remains tight. Foxing to edges of endpapers, edges of covers, and spine. Small dark marking to front cover and a few spots to interior, but clean and bright overall. 183 pages. **\$450**

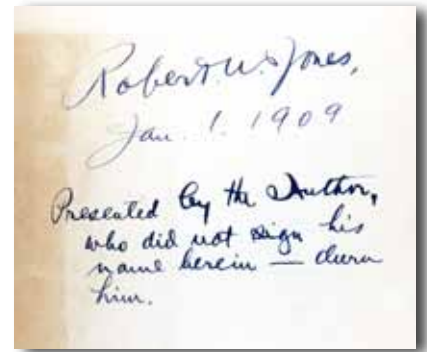


95. Lyon, Harris Merton

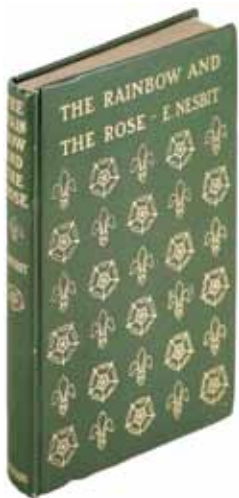
**SARDONICS: SIXTEEN SKETCHES**

New York: Metropolitan Syndicate, Inc., [1908]. First edition. First issue with integral title leaf. Scarce copy of author's first book. Inscriptions on the front free endpaper: "Robert W. Jones, / Jan. 1. 1909" and just below it in a different hand: "Presented by the Author, / who did not sign his name herein--durn him." A collection of short stories that "deal with grim incidents of life in the big city. In one story a drunken hotel waiter beats his wife to death with a chair, in another an Italian pickle dealer stabs a saloon keeper who will not pay his twelve dollars, and yet another story tells how a cab driver took a drunken man into his cab and after driving to a secluded section stabbed him in a fight that followed an attempt to rob him. Each story is one incident, a crisis, told in a style both unusual and interesting. Lyon's style is clear, effective, and unaffected" (unidentified newspaper review, pasted in). Bound in the original green

cloth titled in red on spine and front cover. A few chips to cloth at foot of spine, minor sunning to spine, small stain to spine, and light wear to corners, otherwise a bright, attractive copy. Clipping from newspaper review of the book pasted to the rear pastedown with offsetting to endpapers. 225 pages. **\$600**



*Presentation Copy from Edith Nesbit*

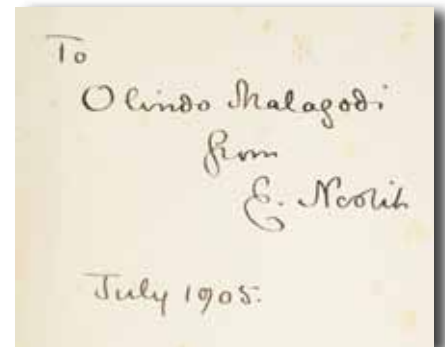


96. Nesbit, E. (Edith)

**THE RAINBOW AND THE ROSE**

London: Longmans, Green & Co., 1905. First Edition. RARE PRESENTATION COPY. Edith Nesbit (1858-1924) was an English author and poet who is best known today for her children's books. Publishing under E. Nesbit, she wrote or collaborated on over sixty books for children. She was a follower of William Morris and one of the founders of the Fabian Society, the British socialist movement. This book is inscribed: "To Olindo Malagodi from E. Nesbit July 1905." Malagodi (1870-1934) was a prominent Italian liberal journalist and writer. He trained as a journalist in Britain, became the London correspondent for several newspapers, and eventually became the editor of *La Tribuna* in Rome. He was a close friend of Nesbit and her husband, Hubert Bland, eventually living near them as he raised his family. His son, Giovanni became an important Italian politician. Bound in the original green cloth with lovely floral and fleur-de-lis design in gilt on front cover along with author and title. Light bumping and

small light stain to top of rear cover; otherwise in beautiful condition. Front and rear endpapers are foxed but interior pages are bright and clean. Each section is preceded by a blank page with a flower illustration. Each flower is a different color. Nesbit's books of verse are uncommon and nearly impossible to find signed. 143 pages plus 4 pages of advertisements for Nesbit's books. **\$1,400**



97. Orczy, Baroness Emmuska

**THE EMPEROR'S CANDLESTICKS**

London: C. Arthur Pearson Limited, 1899. First edition. This is the second book (and first novel) by the author of *The Scarlet Pimpernel*, which first appeared as a play in 1903 and was later released as a novel. This book is a tale of jewels, intrigue, and high Russian society. It is scarce in this condition. The author, Baroness Orczy (1865 - 1947), was born in Hungary and grew up in London. Very good plus in original tan cloth boards with brown title to spine and front board. Minor wear to edges and spine ends. Light rubbing to boards. A few spots of foxing to the interior, else very clean. Bookplate of book collector, Mark Samuels Lasner, is tipped in on the front pastedown. 288 pages. **\$475**



**98. Poe, Edgar Allan; Edmund Stedman, comment**  
*Illustrated by Gustave Doré*

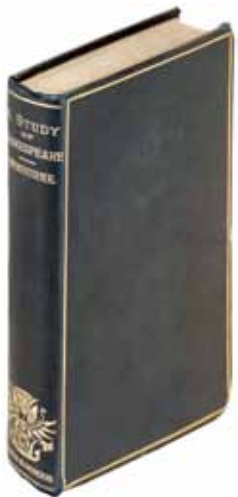
**THE RAVEN**

New York: Harper & Brothers, 1884. Acclaimed first edition to be published with Gustave Doré's magnificent illustrations of Poe's most famous poem. The 25 steelplate engravings by Doré are perfect representations of the mystery and beauty of Poe's work. It was the last work illustrated by Doré before his death in 1883 and was published posthumously. Edmund Stedman, author of the included comment, was himself a poet and an editor of Poe's works. Elephant folio bound in the original grey cloth binding with ornately decorated cover in black and gilt that depicts one of

the angels from the poem. Covers are spotted, soiled, and rubbed, with chipping along edges, bumped corners, and split along bottom of joint of front cover. Hinges tender and somewhat loose but holding. Front free endpaper has a piece torn away and the rear endpaper is detached with chipping to the edges. The plates are generally clean and bright, with an occasional smudge to a margin. Two of the plates have a small tear on bottom of the page that is not visible on the fronts of the plates. Two tissue guards have small tears along the bottom edges. Occasional spots of foxing throughout and small blue pen marking to two pages (not plates). Very faint dampstain to bottom margins of first few pages. With list of illustrations and their engravers. Unpaginated with 23 pages of commentary and the text of the poem preceding the illustrations. **\$850**



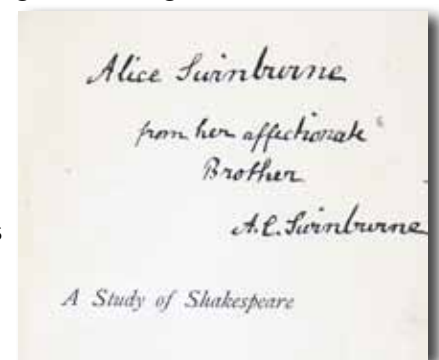
*Presentation Copy from Swinburne to his Sister*



**99. Swinburne, Algernon Charles**

**A STUDY OF SHAKESPEARE**

London: Chatto & Windus, 1880. First Edition. PRESENTATION COPY. Inscribed: "Alice Swinburne from her affectionate Brother A.C. Swinburne." Swinburne (1837-1909) was an important Victorian poet, playwright, novelist, and critic. He gained early fame for his poetry, but was also regarded as a discerning literary critic of English and French writers. He was nominated several times for the Nobel Prize in Literature. Swinburne wrote a beautiful poem in 1887 in honor of his sister titled "Dedication To Alice Swinburne." Among the closing lines are these: "So, in some void and thought-untrammelled hour,/Let these find grace, my sister, in your sight,/Whose glance but cast on Casual things hath power/To do the sun's work, bidding all be bright/With comfort given of love: for love is light." Bound in the original green cloth with gilt title and author to spine and gilt ruling to front cover. Slightly bumped corners with light fraying, but in near fine condition. Interior is pristine. 309 pages plus 32 page publisher's catalog. **\$2,250**



**100. Wilson, Edmund**

**POETS, FAREWELL!**

New York: Charles Scribner's Sons, 1929. First edition. This "is not at all the conventional collection of poems, but consists of very diverse material given unity by the pervading sense of an unusual personality. Although written for the most part in the established forms, the poems are intensely modern in tone and method. They have at times an astonishing effect of giving back the sensation of reality, and an emotional force all the greater because of their restraint, their outer serenity and perfection" (jacket). Bound in quarter black cloth with brown paper covered boards titled in gilt on front cover. Upper corner lightly bumped, otherwise fine. In a white and blue dust jacket titled in blue on the spine and front panel. A few short closed tears to edges of jacket and minor browning to spine panel. A bright, fresh copy, uncommon in this condition. 78 pages. **\$250**



## CHILDREN'S LITERATURE



**101. [KING, JESSIE M.] "Marion" [Mrs. Alexander Marion Gemmel]**  
*Illustrated by Jessie M. King*

### MUMMY'S BEDTIME STORY BOOK

London: Cecil Palmer, n.d. [1929]. With its large format and beautiful color illustrations on every page, this is one of Jessie M. King's most desirable books. The stories are charming, and many impart a gentle moral to the children reading them. For many years there was some uncertainty about the identity of the author, "Marion." Many believed that Jessie M. King was the author because her middle name was Marion. It was finally established by her descendants, however, that the author was Mrs. Alexander (Marion) Gemmel. (B199, Colin White bibliography). The illustrations are exuberant and playful, as befits stories for small children. There are eleven full-page

illustrations, with color decorations on each text page. Bound in bright paper covered pictorial boards with title and illustrator in red to front cover and spine. Some wear and rubbing to edges, hinges, and corners but in very good condition with clean, bright interior. Original glassine jacket not present. 56 pages. **\$1,500**



**102. Perrault, Charles; Madame D'Aulnoy, Madame Leprince de Beaumont**  
*Illustrated by Adrienne Segur*

### IL ÉTAIT UNE FOIS ... VIEUX CONTES FRANCAIS

France: Flammarion, (1951). This is a very charming folio sized book of French fairy tales that has been lavishly illustrated. There are sixteen full page illustrations of which half are in color. Segur, who was born in France in 1901, was published for the first time at the age of 29. She spent her career creating wonderful, evocative illustrations for many books of fairy tales and other works for children. Very good plus in grey cloth boards with a pink title to spine and front board. There is minor browning to the spine and edges of boards, and a subtle dampstain to

the edge of the rear board. Covered by a pink illustrated dust jacket with the title in black on the spine and front panel. There is wear and a few chips to the edges of jacket. Except for light foxing to the fore-edge, the interior remains bright and clean. In French. 231 pages. **\$200**



**103. Rackham, Arthur;**  
*Sir Arthur Quiller-Couch, introduction*

### ARTHUR RACKHAM'S BOOK OF PICTURES

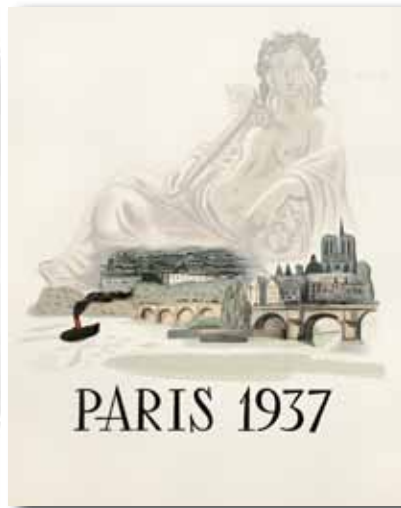
London: William Heinemann Ltd., 1927. An early edition. Rackham has organized this collection of 44 full color illustrations into categories including: Of the Little People, Classic, Some Fairy Tales, Some Children, Grotesque and Fantastic, and Various. The illustrations are tipped-in on heavy stock paper, each preceded by a captioned tissue guard. A few of the illustrations have creases to the corners and a few of the tissue guards are creased. Bound in the original tan cloth boards with gilt title to spine and front cover. Bumping to head of spine and corners. Minor rubbing and a few discolored spots to covers and spine.

Browning to margins of the paper that the illustrations are attached to. Foxing to pages of text. 43 pages of text plus 44 pages of plates. **\$200**



**104. Edward Tennyson Reed****CARICATURE OF AN UNKNOWN SITTER**

(1900). Original pen and ink drawing (3 x 4 inches) inscribed to Phil May. The English artist, E.T. Reed (1860 - 1933), began working for *Punch* as a political caricaturist in 1889. Eventually, he became the magazine's specialist in drawing caricatures of Parliament's members. Phillip William May (1864 - 1903), to whom this drawing is inscribed, was also an English political caricaturist of the time who worked in pen and ink like Reed. Beautifully custom framed with double mat. Fine condition. **\$325**



**105. Paul Valery, Raymond Escholier, Colette, Paul Claudel, Abel Bonnard, and Jules Romains, et. al. Illustrated by Andre Derain, Matisse, Raoul Dufy, Marie Laurencin, Pierre Bonnard, Edouard Vuillard, Jean Laboureur, and Andre Lhote**

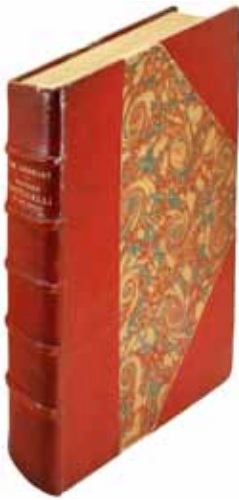
**PARIS 1937**

Paris, 1937. Number 158 of 500 copies, the first 200 of which were reserved for the writers of the book. This remarkable deluxe collection of writings and art about Paris was commissioned by the city of Paris to celebrate their hosting the World's Fair of 1937. The volume includes original prose, poetry, and illustrations by the leading writers and artists of France. There are thirty-one sections on various quarters, neighborhoods, gardens, avenues and boulevards, each with a short piece written

by an eminent writer and engravings by two notable artists. For each section there is a full-page illustration by an artist associated with the area and a smaller one on the first page of the section by the other artist. Among the writers are Paul Valery, Raymond Escholier, Colette, Paul Claudel, Abel Bonnard, and Jules Romains. The participating artists are equally impressive, and include Matisse, Andre Derain, Raoul Dufy, Marie Laurencin, Pierre Bonnard, Edouard Vuillard, Jean Laboureur, and Andre Lhote. Each section is a separate folder with the full-page illustration of the following section as its last page. The folders are encased in a paper wrapper with the title and a color illustration on its cover. The entire production is housed in a chemise of dark blue paper covered boards with a red leather spine label which fits into a blue paper and linen slipcase. The slipcase is in very good condition with a few chips and bumps. The contents are also in very good condition; however, pages 286-288 are missing. They included the full-page illustration by Gabriel Belot and Renefer for "Les Musees."

Page 277, the first page of "Les Eglises de Paris" has a repaired tear. Still, a splendid collection of French art and prose commemorating Paris on the eve of the Second World War. 294 pages plus table of illustrations. **\$3,500**





**106. Gebhart, Emile**

**SANDRO BOTTICELLI ET SON EPOQUE**

Paris: Goupil and Cie; Manzi, Joyant and Cie, 1907. Number 107 of 300 copies. A beautiful and sumptuous work in French on the life and art of the great Renaissance painter Sandro Botticelli. In his preface, the author describes his careful research and authentication process on the artist's work, saying it was necessary because Botticelli had so many disciples who imitated his style. There are 70 plates, of which nine are in color, plus a color frontispiece of a Botticelli self-portrait. For each work there is a plate of the full painting, followed by one or more plates with details from it. The color plates are all details of Botticelli's exquisite portraiture. Plates 1-66 follow the text pages; plates 67-70 are bound in with the text. Bound

in three quarter red leather with marbled paper covered boards and raised bands and gilt title to spine. Original paper covers bound in. Some staining to edges of some of the text pages, not affecting the plates. Each plate has a tissue guard printed with the title and location of the painting. Ownership signature in red ink on half title. In very good condition. Elephant folio. 83 pages plus plates. **\$700**



**107. [PICASSO, PABLO]**

*Dominguin, Luis Miguel and George Boudaille, text; Edouard Roditi, translator*

**PABLO PICASSO: TOROS Y TOREROS (BULLS AND BULLFIGHTERS)**

New York: Harry N. Abrams, 1961. First Edition. A reproduction of Picasso's sketchbook including color and black and white sketches as well as two essays, one of which is in both English and Spanish. The second introductory essay by Boudaille is in English only. According to the publisher's laid in notice to the reader "One of the great charms of Picasso's sketchbooks is the way they reflect the drive and spontaneity of the artist. Quick release of the swarming images was all that mattered; whether pages were



upside-down, smudged and splattered, thumbprinted or rubbed - all these were trifles, non-existent. But we have reproduced the sheets exactly as they are in the sketchbooks, 'blemishes' and all, and even the paper for these facsimiles was specially grained and tinted to approximate the original. That is perhaps why the drawings in this book seem almost a personal communication to the viewer, from the hand of the artist." Bound in white illustrated cloth covered boards with title to front cover. Browning and light staining to spine. The interior remains clean and bright. Housed in an illustrated paper covered slipcase with title to spine panel. There is a three inch split between the top and front panels; browning, spotting, and wear to the spine and edges of panels; and dampstaining to the top edge. Very good in a very good minus slipcase. **\$450**



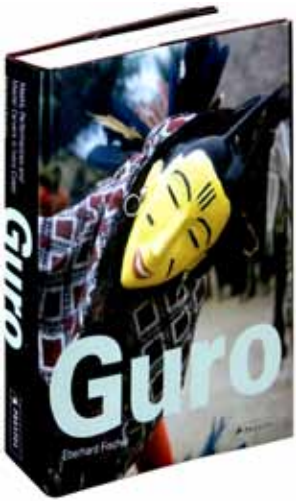
**108. [Smallfield, Frederick]**

**TWO ETCHINGS: "THE SHOE BLACK" AND "WINTER REVELS"**

Circa 1859. Two charming small etchings, one of a small boy and the other of a little girl by Frederick Smallfield (1825-1915). Smallfield was a Victorian artist best known as a watercolor artist. He studied at the Royal Academy in the late 1840s with members of the Pre-Raphaelite Brotherhood, who influenced his work. He was an original member of the Junior Etching Club, whose members included Millais, Whistler, and Tenneil. They produced a number of anthologies with their works. "Winter Revels" was done as an

illustration for a poem by Thomas Hood included in the anthology *Passages from Modern English Poets*. It is 2.5 x 3.5 inches on 6.5 x 8 inch paper. "The Shoe Black" is 2.5 x 2.5 inches on 5.5 x 6 inch paper. Near fine. **\$140**

## AFRICAN ART



109. Fischer, Eberhard

### GURO: MASKS, PERFORMANCES AND MASTER CARVERS IN IVORY COAST

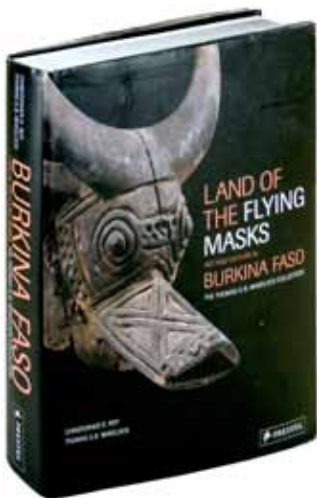
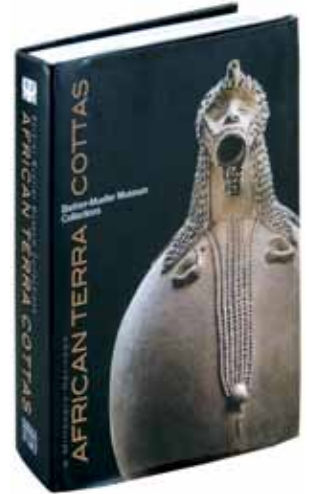
Zurich: Museum Rietberg; Prestel, 2008. "Based primarily on the author's own fieldwork, the book provides an understanding of the artistic life of the Guro people, placing special emphasis on their masks. It furnishes a taxonomy of mask types - sacred, semi-sacred, and entertainment - and presents in-depth profiles of the historically important Guro mask carvers. The process of creating a mask is also thoroughly described, often in the words of the Guro artists themselves" (jacket). Bound in dark brown paper covered boards with light green title to spine. Includes over 500 photographs. Clean and bright. In illustrated dust jacket with black spine panel titled in light green. Minor wear and minor creasing to edges of jacket. 518 pages. **\$125**

110. Morin, Floriane, Boris Wastiau, editors

### AFRICAN TERRA COTTAS: A MILLENNARY HERITAGE IN THE BARBIER-MUELLER MUSEUM COLLECTIONS

Geneve and Paris: Musee Barbier-Mueller / Somogy editions d'art, 2008. Uncommon.

"The ancient terra cottas presented in this work, whether vessels or sculptures, have been systematically tested using the thermo luminescence dating technique. Thirty-two of the major pieces also underwent further scientific examination by CT scanning in a study conducted by Dr. Marc Ghysels in 2008. In an exceptional discovery, the tests revealed the hitherto unknown presence of materials placed, after firing, in the abdomen of a votive statuette from Jenne ..." (jacket). Organized by region and including information on techniques, myths, styles, traditions, and more. Fine black cloth boards with embossed title to spine and front cover. Minor bumping to foot of spine. In black dust jacket with orange title to spine and front cover. Minor wear to edges of jacket. 469 pages. **\$175**



111. Roy, Christopher D. and Thomas G. B. Wheelock

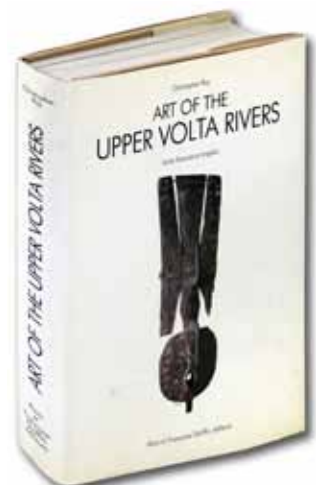
### LAND OF THE FLYING MASKS: ART AND CULTURE IN BURKINA FASO. THE THOMAS G. B. WHELOCK COLLECTION

Munich: Prestel Publishing, [2007]. A splendid presentation of Thomas Wheelock's collection of works of Burkina Faso art - the largest private assemblage in the world. The book features many examples of the intricate and brightly colored masks for which Burkina Faso is best known. It also includes a great number of other ceremonial objects such as costumes, ornaments, statues, and instruments as well as beautifully crafted everyday items. Christopher Roy provides an extensive essay on the art of Burkina Faso in a cultural context. There are 1075 color photographs, a catalog of works, notes and a bibliography. Bound in black paper covered boards with slight bumping to the corners. In a black pictorial dust jacket with title in red to spine. Jacket has creases and some bumping. An essential reference in very good condition. 9.5 x 12 inches. 472 pages. **\$375**

112. Roy, Christopher

### ART OF THE UPPER VOLTA RIVERS

Meudon: Alain et Francoise Chaffin, 1987. Text in French and English. "This publication presents both photographs of major works of art from the basin of the Volta Rivers, and an important series of field photographs. Christopher Roy has written a text that is based on his Ph.D. dissertation (Indiana University), and on the fifteen years he has devoted to the study of the art of the area" (foreword). Very good in tan cloth boards with dark brown title to spine and front cover. Bright interior with many photographic illustrations. A few splits to interior with several sections coming a little loose. Several pages have passages highlighted in orange highlighter. There are also a few pages with notes in pen in the margins. In very good white dust jacket with black title to spine and front cover. A few small smudge marks to jacket and minor wear to edges including a few short closed tears. Less than ideal condition, but priced accordingly. 384 pages. **\$225**



## HISTORY, MANUSCRIPTS, & MISCELLANY



113. Coyle, [Leonidas E.]

[HUMOROUS POEMS AND DRAWINGS]

[Washington, DC: 1889 - 1890]. A charming collection of poems, all neatly lettered in brown pen with cartoonish illustrations on each page. The first poem reads: "View the ingenuous youths whose mild surprise, Beams unrestrained from their well opened eyes!, It goes without the saying that they spy the man with the long nose who walks by. Such feelings, if well bred they would subdue, or keep them better hid from other's view!" The accompanying drawing depicts three open mouthed children jumping with arms flailing, all apparently enthralled with the long nosed man who stands just off the page. Another reads: "The wind subsides and in their little boat, Edward and James, becalmed are left afloat. But what of that? These men of quick resource quickly take measures to pursue their course!" The illustration shows two men in a boat, one with ears the size of sails and the other using a bellows to blow air into his friend's huge ears.



Written on the front free endpaper is "Coyle, 1760 N Street, Washington DC, 1889 - 90." Leonidas Coyle (1840-1906) was the pastor of the First Presbyterian Church in Bridgeton New Jersey. He compiled lectures by Reverend G.W. Samson at Columbian College in DC where Samson taught and was president. Coyle showed his early interest in art/cartoons, with several of his pencil drawings decorating the endpapers of the compilation.

The text and illustrations are drawn on glossy, translucent paper with a blank sheet of heavier stock paper between each page. The pages are all ruled and numbered in red pen. Minor chipping to edges of some pages and light foxing throughout. Includes a small laid in contemporary black and white photograph of a cat. Bound in three quarter leather backed marbled paper covered boards. The leather spine piece is no longer present, and the boards have been amateurishly reattached to text block using clear packing tape along the spine and hinges. Size: Oblong, 12 x 7.5 inches. 28 pages. Very Good Condition.

**\$1,000**



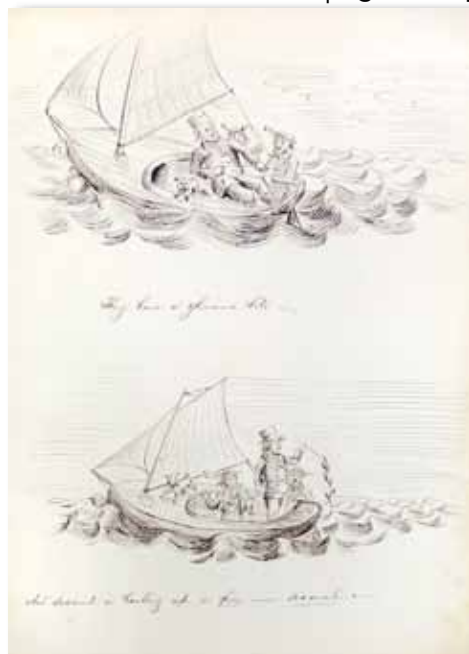


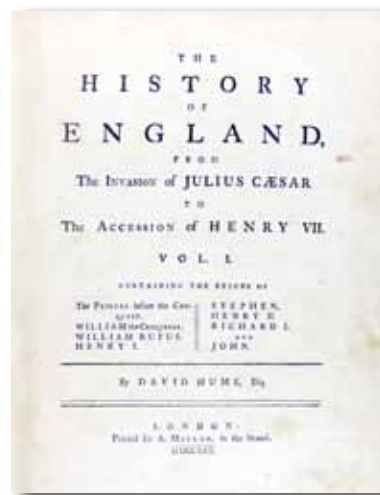
114. Edmond, [Henry Vail]

**BLUE FISHING [ARTIST'S MANUSCRIPT WITH ILLUSTRATIONS]**

[Norwich, CT], 1859. A charming handwritten book from the mid 1800s featuring an illustrated comic story about two gentlemen from Norwich, CT who embark on a fishing trip to New London with their dog in hopes of catching many large blue fish. After renting a rowboat and then a sail boat - and spending many uneventful hours on the water - the men decide to give up. Not wanting to return empty-handed to the scorn of their lady friends, they purchase several bluefish from a more successful fisherman. Upon arriving at home, the ladies immediately suspect that the fish were not caught by the men and interrogate them until they confess. A happy ending completes the tale with everyone dining on blue fish.

This book is "respectfully dedicated to Andrew Webster, Esq. by a Fellow Sufferer and Fellow Fisherman, H.V. Edmond, July 28, 1859." The pages are mostly disbound; however the original three quarter leather backed marbled paper covered boards are included. A diamond shaped leather title label reading "Blue Fishing / Illustrated by Edmond" is attached to the front cover. There is a large loss to the bottom front corner of the front cover and heavy wear to the edges of the boards. The interior is clean overall with finger smudges along the margins of some pages. This is one of three known copies of this manuscript, each of which differ slightly in both text and illustration. According to the records of the Slater Museum (which holds one copy), Edmond (1838 - 1894) lived at 42 Broadway in Norwich, CT. "He illustrated a book called the *Norwich Jubilee* published by John W. Stedman on the occasion of the city's sesquicentennial showing the Wauregan and Union Square festooned for the occasion with banners that were no doubt his handiwork. A banner arches over Union Street with the word 'Wauregan' which in Mohegan means, roughly translated, 'all things good.' ... In 1880, Vermont born Henry V. Edmond, was listed in the census as [still] residing in Norwich with his eighteen year old son, fifteen and thirteen year old daughters, and his sixty four year old mother. In addition, two unrelated 'servant' females, aged twenty-three and thirty-five and born in Ireland, lived in the house. It seems the exuberant youth of *Blue Fishing: Illustrated* had become a young widower. He is listed, at the age of 42, as employed as a 'bookkeeper.'" Size: 11.5 x 9 inches. [15 pages.] Very Good condition. **\$1,200**





**115. Hume, David**

**THE HISTORY OF ENGLAND, FROM THE INVASION OF JULIUS CAESAR TO THE ACCESSION OF HENRY VII (TO THE REVOLUTION IN 1688). 6 VOLUMES**

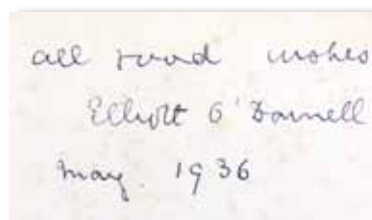
London: Printed for A. Millar in the Strand, 1762. This is Hume's great work on the history of England. Written in installments while Hume worked as a librarian in Edinburgh, this work quickly became a bestseller and gave him financial independence. Originally published in 1754, it has since gone through over 100 editions. Not everyone liked Hume's *History* though - Thomas Jefferson was deeply critical of the set and banished it from the University

of Virginia Library. The title pages of volumes three through six state "A new edition, corrected" but list the same publishing information as volumes I and II. All volumes are bound in full leather with title and volume labels to spines. The hinges of three volumes have been crudely repaired with cord loosely sewn through the board and spine. Heavy rubbing to boards, spines, and title labels. Wear to edges, spine ends, corners, and hinges of all volumes. All boards remain attached, but some are a little loose. Tears and losses to leather on boards, spines, and corners of most volumes. Interiors are clean overall with occasional ink stains, minor damp stains, and spots of foxing. Mathematical equation in ink to rear endpage of Volume I. The free endpapers of Volumes II and V are nearly detached. The front free endpaper of Volume III is missing. Pen marking to rear endpaper of Volume IV. About 400 pages in each volume. Good Condition. **\$600**

**116. O'Donnell, Ernest**

**WERWOLVES [WEREWOLVES]**

London: Methuen & Co., [ca 1915]. Scarce later edition with publisher advertisements dated Autumn 1915. Signed by the author "all good wishes Elliott O'Donnell May 1936." Elliott O'Donnell (1872-1965) was a well-known writer about the supernatural, and was primarily known for his works about ghosts. Although he wrote primarily about ghosts, having held himself out as a ghost hunter, he also wrote of other paranormal and supernatural beings. In this still referenced book he offers a wide-ranging history of werewolves. He begins by discussing what a werewolf is, compares them to other branches of lycanthropy, and describes their spirits, how to become a werewolf, and how exorcism can remove those evil spirits. He then writes about superstitions and occurrences of werewolves in various European countries.



Bound in red publisher's cloth with title and author in gilt to spine and blind stamped to front cover. Fading to spine, bumping and rubbing to covers. Offsetting to front free endpaper, intermittent spotting to interior pages particularly first few, foxing to gutters of pages 74-85 caused by glue. Foxing to fore-edges and slight roll to spine. Still very good. 292 pages plus 31 page publisher's catalog. **\$300**

**117. Roosevelt, Theodore**

**BIG GAME HUNTING IN THE ROCKIES AND ON THE GREAT PLAINS COMPRISING "HUNTING TRIPS OF A RANCHMAN" AND "THE WILDERNESS HUNTER"**

New York & London: G.P. Putnam's Sons, 1899. Number 512 of 1000 copies. Signed by Theodore Roosevelt in pen under the frontispiece illustration. Includes 55 illustrations by Remington, Frost, Beard, Gifford, Sanford and other well-known artists. Bound in the original yellow cloth with black leather title labels to spine and front cover. This book has been expertly rebaced and new material is visible along head of spine and interior hinges. Gilt illustrations of an elk on the spine and of a moose and rifle to front cover. Black illustration of a bear head to rear cover. The covers and spine are darkened and lightly soiled with scuff marks to the leather labels. Minor chipping to edges of endpapers. A few spots of soiling to verso of colophon and a few spots of foxing to first and last few pages. Bookplate of Reginald Winans Hutton. Two books bound as one. 323 pages in *Hunting Trips*; 476 pages in *Wilderness Hunter*. **\$5,500**



## Book of Transcribed Letters from the Revolutionary War



**118.** [Voorhees, Minne]

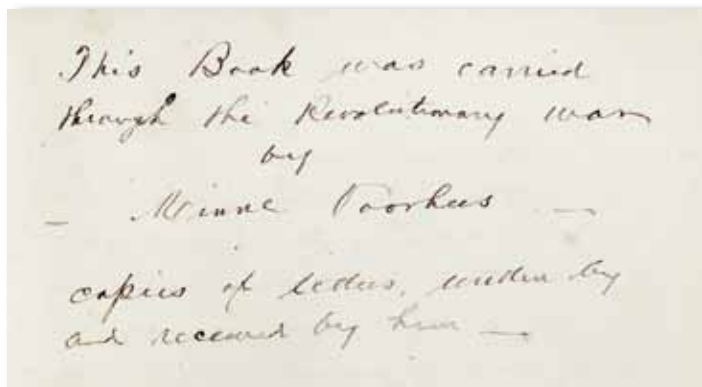
REVOLUTIONARY WAR MANUSCRIPT COPY OF LETTERS RECEIVED AND SENT BETWEEN 1777 - 1793

A book of handwritten transcribed letters carried throughout the Revolutionary War by a Continental Army infantryman named Minne Voorhees (1754 - 1794)? from New Brunswick, NJ. The letters, including those sent and received by Vorhees, were mostly written between 1778 and 1779; however, they range from the years 1777 - 1793 while he was stationed at Valley Forge, PA, among other places. During this time he worked mainly in the medical department and hospital. The letters offer a fascinating window into the life and experiences of a well-educated and articulate Revolutionary War soldier. They are mostly personal, addressed to and from his brother, sisters, and friends, but also include correspondence with several army doctors such as Dr. George W. Campbell (surgeon). The letters from the first few years are fairly

uneventful and detail daily life and boredom along with a few regarding army supplies and rations, which become predictably more scarce as the war progresses. Many of later letters include personal narratives about how the war is impacting Voorhees, his personal relationships, and his family.

Perhaps the most poignant letter dated November 14, 1779 is written from Voorhees's sister (A. Voorhees?) from her home in New Brunswick, NJ to her brother. She writes of a British attack on the Jersey shore and then describes the devastation that the murder of their cousin Captain Peter Voorhees has caused: "they landed at the blazing star, and got to quibble town before they were discovered, from this they proceeded to Bound brook where they burnt some forrage, provided for the army, and plundered Col Van Thorn - then to (?), where they burnt, the church and destroyed five or six flat bottomed boats - then to millstone, where they burnt the courthouse and relieved two prisoners - they then came on toward Brunswick - but our militia having notice of their coming that way, about thirty of them waylaid them in the woods - and as they past our men fired on them which put them in great confusion, and they took the Col. and three men prisoners, and killed one man - this I believe prevented them from coming into town - they came down as far as Mr. Guests and so cropped the fields to John Voorhees - where they enquired the way to south river - The distress in town was very great, some run off with what little they could carry with them, while others staid and expected to submit to their mercy - But all our distress would have been triffling, had it not been for that melancholy affair of Capt. Voorhees being murdered in such an inhuman manner, the very recollection of which is horrid - but it seemed a satisfaction to his friends since it must be so that it happened near home - It is remarkable that after running so many risques, he must yet come to his native place, there to be butchered by those wretches who surely have not the least spark of humanity. It was a trying affair to the family, but no one seems to be more afflicted than P. P - who seems to be as much distressed as if they had been already joined in marriage but I believe it is much worse for her than any other friend who are more open with their grief. But hers is too great to be any longer concealed - she is much dejected since, and not without reason."

According to later documentation, Captain Peter Voorhees was taken prisoner and murdered by the English Tories near New Brunswick on October 26, 1779. While there were numerous losses around this time, the death of Captain Voorhees became notorious due to the brutality of his murder. Lt. Col. Henry Dearborn describes the incident in his journal on October 28th "Capt. Van Voras being further advanced than any other, & his hors being very much fatigued was overtaken by the Enimy and obliged to surrender himself prisoner; the party that took him conveyed him to the main party, 7 after examining him fell to hacking him with their Swords in sight of Capt. Wool & others of his party; after satisfying their more then Savage Spite they left him expiring on the ground. Capt. Wool & some others immediately rode up to him & found him cut & hack'd in a most barbarous manner, his arms cut off, his head cut to pieces & in fact appeerd to have been massacred by the most cruel Savages, this was done by the humane Britons, let every Briton blush at the idea."







Historians have since suggested that this account may be somewhat fanciful as Dearborn was not an eye witness and had just returned from a long campaign; however, the newspapers of the time did report on the brutality of the murder - but with less graphic detail.

Captain Henry Guest, who was also greatly moved by the death of Voorhees was inspired to write a poem titled "On the death of Captain Peter Voorhees," which ends:

"He stands aloft high on the roll of fame Voorhees,  
brave Voorhees, yes, that is a name To Patriots dear,  
and New-Brunswick's boast;  
Defending which he fell by Britain's host."

Lt. Minne Voorhees corresponds in several subsequent letters to his family and also to his cousin's bereaved fiancé, Polly, about the incident. In his letter dated November 8th (?) 1779 to Polly he writes: "The melancholy account of Captain Voorhees' death reached me a few days after it happened, though I could only learn the particulars from uncertain reports, but I soon found it too true and that he who I expected to embrace in peace and happiness was no more in this world. I felt much myself but more for those to whom he was nearer than me - To see him after escaping the dangers of so many campaigns and returned in safety to his native place - suddenly snatched away was distressing - but when I consider who was the author of it I could not repine. The same almighty being who gave him life, preserved it while he thought good - and doubtless knew, much better than we, when it was best to take him from this state of trial and from his daily care, and the innumerable blessings we receive from him, we cannot doubt, but he has done that which was best for him. This reflection I hope comforts you under the loss of a friend and brother - he is gone on a journey which we must all, sooner or later travel - a few years at most will be the difference and may we not with reason hope that we again, shall all meet, where we shall have no dread of hurting - and enjoy a felicity that we cannot hope for here."

This fascinating collection of letters is bound in leather backed marbled paper covered boards. There is heavy wear to the spine and boards and the hinges are cracked. Occasional spots of foxing and soiling to the interior pages. While most of the pages with handwriting appear to be present, several have unfortunately been removed leaving small stubs. In addition to the letters, a previous owner of this journal has written a list of the correspondents included within and has given additional information about their relationships to Minne Voorhees and/or their military positions. All of the entries are written in a legible penned script aside from the first page and last three pages, which are written in a different hand in pencil. The pencil is very light and difficult to decipher. An undated newspaper article about Captain Voorhees and his murder has been taped to the front pastedown. Written above the article in black pen is a previous owner marking "Est of Darick (?) Bishop" along with a small sticker. Unpaginated. [Over 180 pages with content by Voorhees and additional blank pages]. **\$5,000**

## NATURE



119. Bicknell, W.I.

### THE NATURAL HISTORY OF THE SACRED SCRIPTURES, AND GUIDE TO GENERAL ZOOLOGY. TWO VOLUMES

London and New York: John Tallis and Company, n.d. [mid 19th century]. The preface, appearing in Volume II, states that the publisher's aim in producing this book was to provide a work of pictorial illustrations to the *Scriptures* at a price that was accessible to many. The foundation of this "little work" was based upon the older writers of natural history such as Pliny, Linnaeus, Derham, and Goldsmith. The result was this beautiful book with over three hundred lovely color engravings of animals, birds, fish, reptiles, plants, and more, including a fold-out frontispiece illustration in Volume I. There is a description of the nature, appearance, and

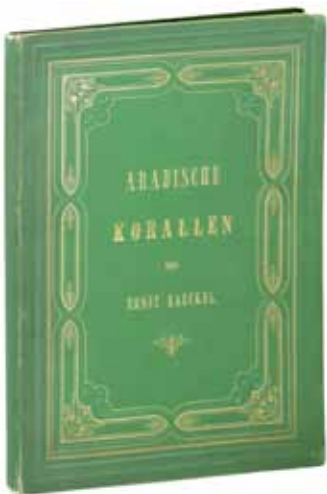


habits of each of the creatures included. Beautifully bound in full brown leather with gilt rulings and designs to the covers. There are five raised spine bands with gilt designs in the compartments and the title and volume numbers. Some bumping, rubbing, and light chipping along joints and spine ends, but still very nice. All edges gilt and gilt decorated dentelles. There is offsetting and browning to the endpapers and minor foxing to the first and last few pages of both volumes. Otherwise, the interior pages and illustrations are in near fine condition. Large bookplate of previous owner Baltimore resident James Beeson Browne on both front pastedowns. Volume I: 320 pages: Volume II: 310 pages. Plates are unnumbered. **\$350**



## ERNST HAECKEL

German naturalist, marine biologist, physician, and professor Ernst Heinrich Phillip August Haeckel (1834 - 1919) discovered thousands of new species, which he described and illustrated. He popularized Darwin's work in Germany and coined many biological terms such as ecology, stem cell, and phylum.



120. Haeckel, Ernst

### ARABISCHE KORALLEN. EIN AUSFLUG NACH DEN KORALLENBÄNKEN DES ROTHEN MEERES UND EIN BLICK IN DAS LEBEN DER KORALLENTHIERE. POPULÄRE VORLESUNG MIT WISSENSCHAFTLICHEN ERLÄUTERUNGEN [ARAB CORALS. A TRIP TO THE CORAL REEFS OF THE RED SEA AND A GLIMPSE INTO THE LIFE OF THE CORAL ANIMALS. POPULAR LECTURE WITH SCIENTIFIC EXPLANATIONS.]

Berlin: Georg Reimer, 1876. First Edition. This book includes 6 plates of which 4 are in color and 20 woodcuts. One of the plates is a line drawing and does not have a tissue

guard. The other 5 plates are densely inked and have the original pink tissue guards, some of which are creased. Bound in variant binding of green cloth boards with gilt title and decoration to front cover. Wear to spine ends, corners, and edges of boards. Rubbing to cloth along both joints and a short closed tear to cloth on rear hinge. Full edges gilt. The interior is clean overall with occasional smudge marks to margins. Minor soiling to endpapers. There are a few splits to the binding; however, all pages remain securely attached. Text in German. Size: Folio. 48 pages. **\$1,000**





**121. Haeckel, Professor Dr. Ernst**  
**KUNSTFORMEN DER NATUR UND SUPPLEMENT-HEIT.**  
**ALLGEMEINE ERLÄUTERUNG UND SYSTEMATISCHE ÜBERSICHT.**  
**[ARTFORMS OF NATURE WITH SUPPLEMENT. GENERAL**  
**EXPLANATION AND SYSTEMATIC OVERVIEW]**

Leipzig und Wien: Verlag des Bibliographischen Instituts, [1904]. This is one of Haeckel's best known works. His symmetrical forms, sinuous patterns, and spirals influenced many early 20th century artists and designers including those associated with Art Nouveau movement. Originally issued in 10 separate small volumes with 10 plates in each, this complete work includes all 100 full page illustrations, many of which are in color, with descriptions. There is a text supplement included to the rear. The illustrations feature mostly sea creatures and corals, but also include plants,



lizards, bats, birds, insects, and more. Bound in limp vellum boards. Rubbing and minor soiling to boards and spine. Minor wear to edges of boards and joints. Printed endpapers with firefly design. Minor rubbing to gilt edges. The interior is clean overall with occasional finger smudges to margins. There is offsetting from some of the color plates to the facing pages. All pages remain bound; however, there are a few minor splits to the binding. Bookplate of Otto Marburg to front pastedown. Marburg was a gynecologist who died in Augsburg Germany during the 1920s. Unpaginated. Supplement is 51 pages. Text in German. **\$3,000**



**122. Wood, Rev. J.G.**  
**ANIMATE CREATION: POPULAR EDITION OF "OUR LIVING WORLD,"**  
**A NATURAL HISTORY. 6 VOLUMES**

New York: Selmar Hess, 1898. Revised and adapted to American Zoology by Joseph B. Holder. Illustrated with Scientific Accuracy. A fascinating set offering contemporary scientific discourse and occasional less scientific personal observations on thousands of animal, bird, and insect species around the world. Volumes I and II are on Mammals; Volumes III and IV are on Birds; and Volumes V and VI are on Fish, Reptiles etc. The volumes have hundreds of both full page and text illustrations. There are 34 beautiful tipped-in

chromolithographs and 68 full-page black and white wood engravings. Small folio volumes bound in three quarter brown leather and pebbled brown cloth. Gilt title to front cover and gilt title, author, subject, and volume number to spine compartments. Some chipping and rubbing but still very good. Interior pages are very good plus with lightest of aging to page margins. Approximately 300 pages in each volume. **\$420**





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### COVER CREDIT:

Dr. Ernst Haeckel's *Kunstformen der Natur*  
See item #121 for details

