



# The elmscott Bookshop

Rare Books



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## NEW YORK BOOK FAIR 2024 LIST - 163 ITEMS

### Article Collection Written by Crew of an Arctic Expedition

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

London: Colburn and Co., 1852.

A scarce copy of this engaging compilation from the expedition under the command of Captain Horatio Thomas Austin that sailed from the Thames on May 4, 1850 in search of Sir John Franklin and his missing men. Franklin's ill-fated 1845 voyage was in search of the elusive Northwest Passage, and ultimately, he and his crew did not survive. Captain Austin's expedition comprising four ships became locked in ice in the Arctic waters for eleven months, finally arriving back in England in October. This work is not a narrative of that expedition nor an actual journal. It is a fascinating and sometimes humorous collection of articles written by the officers and men for an onboard monthly newsletter called the "Aurora Borealis." The articles are described in the preface as possessing a "delicacy of imagination and a power of perception." The newspaper was one of many expedition resources used during the trip to provide both employment and amusement. There was a reading room and classes, a theater, periods of exercise and games, and more. Bound in contemporary three-quarter brown leather with brown and cream marbled paper boards. Leather is chipped and scraped, and bottom of spine is darkened and abraded. The rear hinge is cracked, but has been reinforced. Marbled endpapers with small chip to front and scrape and partially cracked rear hinge. Title page and verso are chipped and have book stamp of Headlee's Book Exchange. A few early pages are present, but loose. Nice color frontispiece, black & white title page vignette, and a few text engravings. Interior pages are clean with light aging to margins. Despite flaws still a desirable copy.

\$1,200

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

### Recommended Physical Exercises for Young Ladies – from 1830s

#### 2. A Course in Calisthenics for Young Ladies, in Schools and Families. With Some Remarks on Physical Education.

Hartford: H. and F.J. Huntington, 1831.

A scarce early - perhaps the earliest - instructional book for women on why calisthenics are essential both for maintaining good health and the improvement of their minds. The book is written as a series of letters from a mother, identified as "M" who begins with letters about the importance of physical education for children. She then proceeds to offer instructions and exercises for women to do themselves and to train their daughters. There are sixty-two charming illustrations that show women how they should perform their calisthenics.

Ex-library with library stamp for a New Hampshire doctor's office debossed on title page. Below the stamp "Bring it back" is written in blue pencil. Bound in brown cloth with no titling to cover or spine. Boards are worn with sun fading to cloth along edges. The front joint is slightly cracked. A few minor stained spots on front and rear covers. Rounded corners. Cracked hinges. Front and rear endpapers are toned, foxed. Offsetting to title page and free front endpaper as well as to the rear free endpapers. Text pages are lightly aged. Small closed tears to fore-edge margins of pages 49-54 not affecting text. Occasional pencil underlining. A nice copy in quite good condition of this delightful manual. Measures 4.25 x 6.75 inches. 87 pages. (#36553)

\$975

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36553>

### **Presentation Copy of Service Record of WWI General Frank Parker**

#### **3. Service Record of Brigadier General Frank Parker, American Expeditionary Forces (A.E.F.). 1918.**

Rare military service record of Brigadier General Frank Parker (1872-1947). Presentation inscription from Parker "To C. Van U. in memory of the Great Days together - F.P. - Bridge Head, Easter, 1919". Includes service record, facsimiles of orders and telegraphs, as well as a list of decorations of Brig. Gen. Frank Parker from 1918 - 1919 during which he was awarded the War Cross of France with Palm, Commander of the Legion of Honor of France with second Palm of War Cross, Commander of the Order of the Crown of Belgium, D.S.M., and Third Palm on War Cross. Parker served in a tour of Lorraine, the second Battle of the Marne, the Battle of St. Mihiel Salient, the Battle between the Meuse and the Argonne Forest, and more. Bound in full red leather with gilt title and dates to spine. Gilt rules and swastikas to both boards. Rubbing and wear to boards, edges, spine ends, and corners. Evidence of a removed sticker to front board (about 1 x 2 inches) with surface sheen of leather removed in this small area. Adhesive remnants to front pastedown where a bookplate was removed. Browning to interior, mostly along margins. Unpaginated with blank sheets bound in at rear to fill out an otherwise thin binding. [Approximately 150 pages, of which about 100 have text printed on one side (so, about 50 pages of text).] Very Good. (#34799)

\$700

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

### **Vellum Leaf from 1530**

#### **4. Vellum Leaf from French Book of Hours.**

n.p.: n.p., ca. 1530.

An exquisite small leaf taken from a French Book of Hours from the early 16th century. Books of Hours were personal prayer books and were not only works of art, but cultural documents of their time. They were made of the finest materials, by the best artisans, for the small portion of the population that could both appreciate and afford them. The book's Latin text is printed in black, with horizontal gold ink ornaments at the end of each sentence. The text has a gold ink border with an ornamental bow at its bottom. The border and ornaments are highlighted with a thin line in red ink. There are fourteen initials in gold and black. There are thirteen two-line initials and one of three lines. This leaf is for pages 161-162 of the book. It measures 2.5 x 4.25 inches. In fine condition with the outline of the initials from one page visible on the other page. (#36456)

\$600

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36456>

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

#### **5. [Abstract Orange]**

Dickinson, Emily, Lauren Emeritz, book artist.

#### **Hope.**

Washington DC: Abstract Orange Press, 2021.

Number 9 of 10 copies of this inventive work by Lauren Emeritz in honor of Emily Dickinson. The artist's statement: "This book was based on the poetry of Emily Dickinson and released on her birthday, December 10th. The book started as visual interpretation of the words "'Hope is the thing with feathers that perches in the soul' with a thing of feathers perched in a box." The simple construction mimics that of a case-bound book, with a spine and fore-edge but it is actually a box. The box is made of basswood and the spine is white birch wood veneer. A gentle wire clasp holds the book shut, but not locked shut. Includes orange paper feathers made from cut paper that is scored to look like feathers and held together by a simple wire. The cover is a bright, glowing yellow with the title in orange letterpress printed type, and a wooden "inlay" with the author's name. "This represents that the while the poem is by her and she was the inspiration for the piece, the piece is not just about her, but the idea of hope [artist's statement]." In fine condition. Measures 5.25 x 7.25 x 1 inches. Fine. (#36523)

\$450

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

### **Miniature Alphabet Book - Hand Carved Letters - Letterpress**

6. [Abstract Orange Press]

Emeritz, Lauren.

#### **Hand Carved Alphabet (Miniature).**

Washington DC: Abstract Orange Press, 2016.

Number 60 of 300 copies signed and numbered by the book artist. Lauren Emeritz is a book artist, letterpress printer and graphic artist who founded and runs the Abstract Orange Press. She creates prints and books by hand using a Vandercook press and wood type, including type she designs and carves herself. Lauren holds a BFA in Graphic Design from the University of Delaware. She is the President and Creative Director of Abstract Orange, a graphic design firm in Washington, DC, and a letterpress associate at Pyramid Atlantic Art Center in Hyattsville, Maryland.

This is a miniature alphabet book printed with letters that were hand carved in wood by the artist. Each letter is a differently designed capital letter printed in orange. Done in an accordion structure and bound in orange cloth boards with gilt title to spine and front cover. Size: 2 x 1.75 inches. [30 pages.] Fine.

\$100

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

### **Miniature Alphabet Book - Hand Carved Numbers - Letterpress**

7. [Abstract Orange]

Emeritz, Lauren.

#### **Hand Carved Numbers (Miniature).**

Washington DC: Abstract Orange Press, 2017.

Number 12 of 100 copies signed and numbered by the book artist. Lauren Emeritz is a book artist, letterpress printer and graphic artist who founded and runs the Abstract Orange Press. She creates prints and books by hand using a Vandercook press and wood type, including type she designs and carves herself. Lauren holds a BFA in Graphic Design from the University of Delaware. She is the President and Creative Director of Abstract Orange, a graphic design firm in Washington, DC, and a letterpress associate at Pyramid Atlantic Art Center in Hyattsville, Maryland.

A miniature edition of Lauren's full sized book of the same title. Each number is printed from a woodblock hand carved by the artist. Accordion bound in blue cloth covered boards with gilt title to front cover and spine.

Rubbing to gilt title on front cover. Size: 2 x 1.75 inches. [24 pages.] Fine. (#33698)

\$100

Pictures - <http://www.kelmescottbookshop.com/details.php?record=33698>

## Important Points from the Civil Rights Act – Letterpress Printed

8. [Abstract Orange]

Emeritz, Lauren, book artist.

### **Civil Rights Act of 1964.**

Washington DC: Abstract Orange, 2024.

Number 5 of 20 copies signed and numbered by the book artist. Lauren Emeritz is a book artist, letterpress printer and graphic artist who founded and runs Abstract Orange. She creates prints and books by hand using a Vandercook press and wood type, including type she designs and carves herself. Lauren holds a BFA in Graphic Design from the University of Delaware. She is the President and Creative Director of Abstract Orange, a graphic design firm in Washington, DC, and a letterpress associate at Pyramid Atlantic Art Center in Hyattsville, Maryland. Her work can be found in many institutional and private collections.

This is another powerful work by Lauren in which she addresses social and political issues and events. It is based on the United States Civil Rights Act of 1964. The book has a series of 10 brown sheets of cardboard paper, each with text from provisions of the Act printed in green from hand-carved wood letters of the alphabet. The texts include "equal access to public accommodations," "access to public education," "expand civil rights commission," "equal employment opportunities," and more. The ten sheets are housed in a bright green paper folder with the title printed in darker green on the cover and a velcro closure. In fine condition. Measures 7 x 11 inches. (#36960)

\$1,200

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36960>

## Climate Change – from the Earth's point of view

9. [Abstract Orange]

Emeritz, Lauren, book artist.

### **Earth.**

Washington DC: Abstract Orange, 2023.

Number 14 of 20 copies in a variable edition. Signed by the book artist. This latest work by Lauren Emeritz expresses a powerful message from the Earth to the humans who inhabit it. The foreboding message warns humans that their carelessness and disregard for the impact of their actions that have created extreme urgency around climate change, and its profound destruction, may ultimately render them extinct. "Your inability to protect your habitat (me) will make you a blip that destroys itself" [from the text].

The artist used cyanotypes to create images and letterpress printed the text on blue BFK Rives paper with end sheets of handmade paper from the Morgan Conservatory. "Cyanotype is a 170 year old photographic printing process that produces prints in a distinctive blue. The word cyan comes from the Greek, meaning dark blue substance" [description from the Phillips Collection]. She created the beautiful cyanotype images using natural elements, plastic, and UV light. The text is printed in large bold bright orange type. With the title in orange on the front cover and an orange spine label with black title. The beautiful paper with torn edges and exposed black book board covers create an elegant but raw feeling. The book structure is a drum leaf binding that opens flat and allows the images to fill the full-page spreads. In fine condition. Measures 6.75 x 11 inches. Unpaginated [20 pages] (#36548)

\$1,200

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36548>

## **Living Through the Covid-19 Lockdown – letterpress printed**

10. [Abstract Orange]

Emeritz, Lauren, book artist.

### **Printing in the Time of Covid-19.**

March - May 2020. Washington DC: Abstract Orange, 2020.

Number 4 of 10 copies. Just before the Pandemic lock-down started in March 2020, Lauren Emeritz participated a letterpress workshop with Amos Paul Kennedy. Inspired to print, but not able to use the press in the studio due to the Pandemic, Emeritz began printing in a makeshift print studio in her home. Using wood type, a Vandercook 99, and hand-inking, she printed on chipboard, an inexpensive and accessible substrate. The prints include words and phrases from during the time early in the pandemic (March to May 2020).

This collection of 36 prints is housed in an orange folding case with velcro closure and title on the spine and front panels. Size: 8.5 x 5.5 inches. Fine. (#36775)

\$1,200

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36775>

## **Water Pollution – Letterpress Printed**

11. [Abstract Orange]

Emeritz, Lauren, book artist.

### **Water.**

Washington DC: Abstract Orange, 2024.

Number 12 of 20 copies signed and numbered by the book artist. Lauren Emeritz is a book artist, letterpress printer and graphic artist who founded and runs Abstract Orange. She creates prints and books by hand using a Vandercook press and wood type, including type she designs and carves herself. Lauren holds a BFA in Graphic Design from the University of Delaware. She is the President and Creative Director of Abstract Orange, a graphic design firm in Washington, DC, and a letterpress associate at Pyramid Atlantic Art Center in Hyattsville, Maryland. Her work can be found in many institutional and private collections. She is currently the president of the Chesapeake Chapter of the American Printing History Association.

In this quietly forceful new work designed and printed on handmade paper, Lauren explores both the positive and negative effects of water on nature and on humans. A few words of text printed in blue on the rectos describes the movement of water "water flows...joining rivers...traveling to the ocean...freezing into ice...melting back into the sea....forming clouds...drifting...raining down....shaping the land...shaping the people." This benign text is juxtaposed with ominous words printed in orange on the versos describing the negative impact of water through such words like runoff, pollution, tsunami, oil spill, mudslide, and acid rain. Printed on beautiful blue or yellow papers using handsome type created by the artist. Bound in blue book boards with the title printed in orange on the front cover and spine. and the title again printed in blue on the rear cover, with the statement "papermaking is the process of beating fiber into pulp & forming the pulp into sheets, the process uses lots of water." In fine condition. Measures 7 x 10.75 inches. Unpaginated [40 pages] (#37195)

\$1,500

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37195>

## War Between Russia & Ukraine – a personal and historical reaction

12. Akhmadeeva, Ioulia.

### Witnesses and Testimonies.

City of Morelia, Michoacan, Mexico: Ioulia Akhmadeeva, 2024.

Number 3 of 5 copies. A powerful new work by Russian born artist, Ioulia Akhmadeeva about the atrocities occurring in the ongoing war in Ukraine. She has both Ukrainian and Russian heritage and makes visual comparisons between the current war and prior wars in the region with inclusions of personal relics, photographs, and familial memories. Each book / box contains a different object and photograph. This copy includes a personal object - a pin of VLKSM (Komsomol - a communist youth organization) and a personal photograph of the artist from when she lived in Russia, studied art at the Art College in her hometown of Krasnodar, and was a member of this organization (1986 - 1990), just before the USSR dissolved and with it the Komsomol organization. Akhmadeeva (1971 - ) was born in Russia but has resided in Mexico for nearly 30 years. She is professor of Fine Arts at the Michoacan State University San Nicolás Hidalgo in Morelia, Michoacan, Mexico. She has participated in many international exhibitions and won awards and grants for her work.

"In the dark corner of history, between 1941 and 1945 (Great Patriotic War in the USSR) and now since 2022, Ukraine and Russia are involved in a brutal war that leaves indelible scars on their land and lives of those who inhabit them. The harsh reality of the conflict is intertwined in the book with the family stories that lie behind each photographic image-testimony from one's own family album, old photographs or current images on the internet. It is also a journey to the heart of everyday life, intertwining personal experiences with the collective history of my native country, which no longer exists. In "Witnesses and Testimonies" the images of the war before and now coexist with my family photographs, and the treasured objects stand as silent witnesses of an era. These objects, more than simple artifacts, are fragments of identity and have their own history, a narrative that speaks both about society and the people who owned them. Each one becomes a portal-connector with the past. These objects, carefully preserved over time, are more than mere witnesses; they are silent narrators of everyday life that persists even in the midst of any war. Wars not only destroy lives, but also the memories. The pages of photographic albums and everyday objects become collateral victims of conflicts that irreversibly alter the previous life. I try to reflect on what remains after us: the sewing thimble, a knitted collar, a fork, an empty matchbox or a wad of bills that witnessed another era. Both photographs and objects are keepers of stories, bearers of identities and silent witnesses of time lost but not forgotten" (artist statement).

Bound in brown cloth with Japanese stab binding and paper title label to front board. A series of photogravures printed on Kozo paper with rubber stamp texts. The book, the pin, an original photograph of the artist, and an envelope containing five inkjet print cards of the authors drawings of sentimental objects with information about the book in Spanish and English are all housed in a custom box. The box is covered in matching brown cloth with paper title label to front panel. Fine. (#37139) [20 pages].

\$2,500

Pictures – <http://www.kelmescottbookshop.com/details.php?record=37139>

### **Painterly Seascapes from Ukraine, California, and Mexico**

13. Akhmadeeva, Ioulia; Gonzalez, Raul Eduardo (poet).

#### **SEA.**

Morelia, Mexico: Ioulia Akhmadeeva and Alternativa Ediciones, 2019.

Number 8 of 17 copies, of which three are special copies with sand and shells from each visited place. Signed by the artist. In Created by Russian born book artist Ioulia Akhmadeeva, who has resided and worked in Mexico since 1994. She is a full professor of the book arts at the university in Morelia, Michoacán. Includes poetic moments and painterly landscapes from Crimea in Ukraine, Baja in California, Oaxaca and Guerrero in Mexico. Pages of poetry about the sea are printed on translucent paper that has been cut in various shapes to mirror designs within facing paintings. Many pages have elaborate cut-outs of clouds and starfish to create windows. Stab bound in blue yotsume toji silk over white patterned paper covered boards with black title to the front cover. This book was printed using letterpress, silkscreen, and laser printing. Clean and bright. Unpaginated. [48 pages.] Fine. (#35552)

\$300

Pictures – <http://www.kelmescottbookshop.com/details.php?record=35552>

### **A Playful Book on Crocodiles – with crocodile skin binding**

14. Allix, Susan, book artist.

**Crocodile: Two Accounts with Figures of that Curious Animal Drawn and Engraved from Nature.**

[London]: Susan Allix, 2021.

Number 10 of 14 copies signed and numbered by the book artist on the colophon. Susan Allix is a widely known and celebrated book artist. From her website: "Susan Allix uses the book as a creative medium. Limited editions from her private press are made with original prints, letterpress printing and hand binding to achieve a harmonious artwork. The complexity of her handmade books offers an unending variety of possibilities in interpretation and structure, along with a wide choice of texts, materials and media which are reflected in the published works."

Allix wrote about the genesis of this interesting work in her May 2021 online newsletter: "The book began with Mr. Crow. An experienced leather man, he would often stop for a cup of tea if he was bringing me a binding skin....One day he appeared unexpectedly at the window, waving an old supermarket bag which he left without speaking and disappeared. I emptied the bag and out came a shower of dirt with a heap of shiny black crocodile skins of all shapes and sizes, left-overs from the cutting of designer bags and shoes. The pieces were beautiful and fascinating...With this armor it is not surprising crocodiles have survived so long." She also notes that her other inspiration was The History and Description of the Crocodile, written by Amable Michel in 1799. She writes: "This curious account was put together by an artist who owned a stuffed crocodile in his home in Piccadilly that was available for the public to view." She continues: I added another short account to that of Mr. Michel, both for variety and unexpected nature of meetings with crocodiles, for they deserve attention, respect, and an unmolested life."

This beautifully made book is bound in mottled black and blue-green quarter goatskin with hand-decorated white J. Green paper boards. Overlaid with black crocodile skin. With silver-dusted handmade Japanese endpapers. Handset and letterpress printed in Gill and Gill Shadow type on Zerkall papers white and tinted in green, also Tosa Shi molded green, reminiscent of alligator skin, and handmade Japanese paper. There are eight prints, five of which are in Allix's signature carborundum style. The prints are done with etching, linocut, and archival inkjet with tissue guards. Housed in a green cloth clamshell case with a goatskin and crocodile clasp. In fine condition. Measures 6.75 x 9 inches. Unpaginated [25 pages]. (#37110)

\$975

Pictures – <http://www.kelmescottbookshop.com/details.php?record=37110>

## Colonization and Colonial Artifacts in Egypt

15. Aly, Islam.

### **Kinship.**

Cairo, Egypt: Islay Aly, 2024.

Limited to 40 copies. "Kinship" is an artist's book that delves into the relationship between colonial and colonized artifacts, exploring their cultural and historical context. The project underscores the significance of repatriation as a crucial measure for safeguarding cultural heritage. The project unfolds in various components, housed within a large box reminiscent of museum displays, featuring three distinct compartments.

The initial section consists of a series of nested boxes, reminiscent of ancient Egyptian sarcophagi, culminating in a golden-covered box containing an ebony-covered book featuring quotes from "The Tale of the Eloquent Peasant," a work dating back to the Middle Kingdom (2040-1750 BCE). This narrative depicts a peasant's plea to the Chief Steward of the crown after being robbed, addressing themes of social and divine justice.

Accompanying the tale are ten hieroglyphic symbols representing, renewal, protection, prosperity, eternity, infinity stability, power protection, eternal life, wisdom, regeneration, and transition.

The second part of the project presents slides featuring quotes expressing individuals' and institutions' reactions to the return of artifacts, emphasizing the importance of repatriation. On the back, a colonial map of Africa, one of the most looted continents, is displayed.

In the third compartment, ten distinct hieroglyphic symbols are intricately cut into wood, creating negative spaces reminiscent of amulets found in ancient Egyptian tombs. Here, the absence of these amulets is portrayed rather than their presence, weaving a symbolic narrative within the artistic composition.

"Kinship" aims to engage viewers in a reflective exploration of the intricate interplay between artifacts, their historical context, and the ethical considerations surrounding repatriation. The project seeks to foster a deeper understanding of the cultural and historical implications inherent in such endeavors.

The box is cloth covered with a plexiglass top. The book is coptic bound with Ebony covers. The interior is laser-cut Canson paper. Additional materials include linen thread, book board, museum board, laser etched plexiglass Japanese metallic gold paper, laser cut different kinds of wood. Large Box Size: 11.5 x 11.5 x 4 inches. Book size: 7.5 x 2 x 2. Fine. (#37211)

\$2,000

Pictures - on request



## Islamic Talismanic Shirts - In Arabic & English

16. Aly, Islam.

### Transpose [Tahawool]

Cairo: 2021.

Number 7 of 40 copies, signed, numbered, and dated by the book artist. "Islam Aly is an Egyptian-born book artist and teacher based in Cairo, who studied book arts and art education at the University of Iowa. His books explore the possibilities of historical bindings in contemporary book art practices They have appeared in international exhibitions in the United States and abroad, and in private and public collections including the New York Public Library, the Metropolitan Museum of Art, the National Library of Chile, Yale University, and Bibliotheca Alexandrina. In an artist's statement he writes: "When I make a historical book structure, I go through a learning process. I learn the history as well as the different physical aspects of the binding such as how a book form is constructed in a specific sequence. I learn about the use of different materials such as paper, wood, leather and dyes. I learn to make choices in selecting and replacing traditional materials that I don't have access to. I use these different experiences to enhance my work in making artists' books and to use historical and cultural references from these structures in the actual content. In essence, I wish to explore new ways to use the rich structures of historical books in contemporary artists' book practice and incorporate contemporary content into strictly historical structures."

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

In this inventive work, there are seven symbolic replicas of talismanic shirts housed inside a cloth covered box. The "shirts" are actually small, intricate paper pamphlets that are sewn onto wooden dowels that hang from the top of the box, They are constructed from linen thread, book board, museum board, acrylic colors, and laser-cut handmade and Fabriano papers. The green cloth-covered box has a magnet closure and an orange cloth pull cut in the shape of a shirt. There are hand stenciled images and inkjet printed text on the interior of the box. It includes a quote from Virginia Woolf about wearing clothes: Box size: 9.5 x 8.7 x 2.7 closed, 9.5 x 18.25 x 2.7 opened. Pamphlet size: 7.5x 6.5. In fine condition. (#35557)

\$1,200

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

## Miniature Edition of Frankenstein - Letterpress

17. [Angel Bomb Press]

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

### Mister F

Minneapolis: Angel Bomb Press, 2016.

Open edition. This is an artful three-color letterpress mini-book designed and printed to celebrate the 200th anniversary of Mary Shelley's *Frankenstein*. The book has an accordion fold structure that allows the front spread to be from the perspective of Doctor Frankenstein and the reverse to be from the perspective of the monster. The original story was re-read and condensed down into 9 distinct spreads with artwork created for each and relevant copy from the original work provided to tell the story. With black covers and a stretch black band with a tassel wrapped around it. Housed in a grey box designed to look like a cigarette package with title on top. In fine condition. Measures 2x 3.25 inches. (#34154)

\$75

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

## 2020 – and all that went wrong! – a book art object with letterpress printed pieces

18. [Angel Bomb Press]

Thyberg, Todd.

### 2020: A Fiasco.

Minneapolis: Angel Bomb Press, (2023).

Number 6 of 12 copies, signed and numbered by the artist on the rear panel. Second Edition. The first edition, with a few minor variations to this edition, was limited to 22 copies and sold out quickly. According to the artist: "This resin cast dumpster is a deconstructed artist book commemorating our failings as a society but hopefully encouraging everyone to do better—to BE better. Within the hand-sculpted and hand-painted dumpster are thirteen die-cut, illustrated, letterpress pieces of garbage representing just a few of the horrors we dealt with in 2020. These are packed in a shredded Bill of Rights and includes a small folio, all printed on a speckleton kraft stock. This is a 2nd and final edition representing a recycled idea and recycled problems. Mass shootings are happening at a record rate, hate crimes are increasing, and we've literally done nothing about climate change. Have we made any progress?"

This hand painted miniature yellow dumpster includes a small remnant of an American flag sculpted on one edge and two removable lid flaps. The thirteen letterpress pieces of garbage feature portraits of Trump, Covid-19, Giuliani, wildfires, maskless people, insurrectionists, abandoned homes, and more. The versos of each image include text describing each "fiasco". Topics addressed range from Covid to George Floyd to climate change and more. A "fun" book art object commemoration of an absolutely horrible year for Americans - and the rest of the world. A letterpress bi-fold summaries the horrors, some of which have been addressed, but most are ongoing. Size: 5.5 x 3.25 x 4 inches. Fine. (#36906)

\$400

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36906>

## Motherhood – with pop-up suggestive of a vulva

19. Austin, Alice.

### Bloom.

Philadelphia: Alice Austin, 2006.

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

"My approach to the book is often sculptural: the form presents the idea. Words, when used, reinforce the visual. My knowledge of different book forms has evolved over the years spent as a book conservator and teacher. I see myself as a keeper of craft, using this respect for a beautifully realized book, and combining it with a modern approach, to create a sensual object. In my work I am interested in the textures of different mark making - drawn or printed - the feel of the paper - the sound of the page - as it relates to the entire book" (artist statement).

Number 12 of 15 copies, signed by the artist. A pop-up book reflecting on thoughts of motherhood and giving birth to new life. This accordion book is bound in orange paste paper covered boards with red cloth spine and paper title label to spine. The interior is letterpress printed on Rives BFK paper, which has been painted orange and red, with a central floral pop-up suggestive of a vulva. Housed in grey archival box with paper title label to spine panel. [6 pages.] Size: 8 x 7 inches. Fine. 9#37151)

\$400

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37151>

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

20. Austin, Alice.

### **Nesting.**

Philadelphia: Alice Austin, 2022.

Number 8 of 15 copies, of which 10 copies are deluxe and 5 copies are standard. Signed and numbered by the artist. Alice Austin is a printmaker, book artist and painter living and working in Philadelphia. She has been on the faculty at the University of the Arts, teaching book structures, and has also taught workshops at the Center for Book Arts in New York, Ballinglen Arts Foundation in Ireland, The Scuola Internazionale di Grafica in Venice, and other institutions. She earned a BFA from the Philadelphia College of Art and has been an active member of the Guild of Book Workers since 1998. She worked as a rare book and paper conservator for over 20 years at the Library Company of Philadelphia. Alice has also been awarded several artist residencies in Europe, and her work is widely held in private, public and special collections worldwide

This deluxe edition is bound in tan goat parchment by Pergamena with yellow caterpillar stitched details. The standard edition was bound in handmade paper wrappers. A delightful collection of linoleum prints of birds and nests, ending with a poem remarking on habitat loss and the joys of birdwatching: "Due to habitat loss, there are 25 percent fewer birds since 1970. still, birds are nesting calling to each other. and a glimpse, through binoculars, wondrous, fleeting." Prints and handset type are printed on Rives BFK heavyweight paper. Housed in an archival grey corrugated clamshell box with paper label to spine. Book Size: 8.25 x 7.75 x .75 inches. Box size: 8.5 x 8 x 1 inches. Fine. (#36815)

\$1,200

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36815>

## **Irish Bogs Tunnel Book – environmental impact and protections**

21. Austin, Alice, book artist.

### **Blanket Bog.**

Philadelphia: Alice Austin, 2023.

Number 6 of 25 copies signed and numbered by the book artist. Alice Austin is a printmaker, book artist and painter living and working in Philadelphia. She has been on the faculty at the University of the Arts, teaching book structures, and has also taught workshops at the Center for Book Arts in New York, Ballinglen Arts Foundation in Ireland, The Scuola Internazionale di Grafica in Venice, and other institutions. She earned a BFA from the Philadelphia College of Art and has been an active member of the Guild of Book Workers since 1998. She worked as a rare book and paper conservator for over 20 years at the Library Company of Philadelphia. Her work is widely held in private, public and special collections worldwide.

This is a colorful five panel tunnel book that evokes a drive taken by the book artist through the blanket bog along the west coast of Ireland in County Mayo. From the colophon: A herd of sheep stops the car and the viewer contemplates the hillside, with piles of peat, cut and stacked to dry. Printed from hand-cut linoleum prints, the side panels take the viewer along the road from farm land into the bog. The last panel is a five-color reduction linoleum print of the landscape. The back of the tunnel book has a poem written by Austin about the blanket bog. The book is accompanied by a small pamphlet in an envelope with the colophon that describes the area in Mayo County with bogs, the importance of peat, and how the bogs are currently protected. (#37126)

\$700

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37126>

## Collection of 50 Love Poems – Letterpress Printed

22. [Barbarian Press].

### **The Marriage of True Minds.**

Mission, B.C.: Barbarian Press, 2023.

One of 108 copies for sale. An additional 20 were hors commerce. This marvelous book is the 52nd book from the Barbarian Press. Its founders Crispin and Jan Elsted write: "We conceived this book as a celebration of our 50 years of marriage and our 45 years as Barbarians. It comprises fifty of our favourite love poems, reaching back to classical Greece and the Old Testament, and forward through the late Middle Ages, the Renaissance, and the 18th and 19th centuries to the present day, by twenty-eight poets ranging from the writer(s) of The Song of Songs which is Solomon's, to lyrics by Sappho, to Chaucer, Spenser and Donne, Marvell, Clare, Christina Rossetti, Tennyson and Yeats, to contemporaries Jan Zwicky and Heather Simeney MacLeod, among many others – not forgetting the ubiquitous Anonymous, who contributes five. Eight of Shakespeare's sonnets form a thematic spine throughout the book. We invited seven engravers who have illustrated our books over the years and have become part of our lives as friends and collaborators to contribute engravings to accompany poems of their choice: Richard Wagener engraved a stunning frontispiece block, while Abigail Rorer, Andy English, Simon Brett, Peter Lazarov, Walter Bachinski, and Graham Williams chose to illustrate poems that range from the Middle English to the contemporary. The type we have chosen for the book is Pastonchi, in its inaugural use here at the press – a graceful, elegant, but little-known face issued by Monotype in 1929, designed by the Italian poet Francesco Pastonchi with the typographer Eduardo Cotti to be used to print an edition of the Italian classics. We are fond of the face. Although it has never been widely used (especially in North America), and has occasionally been criticized by those who fail to respond to its openheartedness, we feel it is ideally suited to poetry, and are delighted to add it to our range of typefaces."

The book was designed by Crispin Elsted, who also designed the patterned paper for the binding. Jan Elsted printed the text and the engravings. Apollonia Elsted printed many of the title lines and the cover papers. Bound in half crimson morocco with paper covers at The Mad Hatter Bookbinding Company. Printed on Zerkall ENR White Smooth paper. Each copy is housed in a crimson cloth slipcase with a portfolio containing a suite of seven proofs of the engravings used for the book. In fine condition. Measures 7.25 inches x 10.5 inches. 88 numbered pages + 8 unnumbered pages. (#36793)

\$1,200

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36793>

## Unique - Paintings of Apocalyptic Visions of Futuristic Mechanized Culture

23. Beck, Anne.

### State.

Brooklyn, NY: Anne Beck, 2000.

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

This provocative work is a unique manuscript. It begins with whimsical pictures and apocalyptic visions of a high-tech synthetic mechanized culture and evolves into a loose social history and critique. The pages were originally painted in a studio in Williamsburg, Brooklyn as individual paintings but then coalesced into this evocative book. The images are varied in design and subject, and sometimes mysterious as there is no text. They were hand painted and drawn with casein, acrylic, gouache, watercolor, ink, graphite, and collaged intaglio on heavy watercolor paper. The endpapers are hand-made cotton rag paper. It is handsewn and casebound in found gray suede printed with a black outlined map of the American West. In fine condition. Measures 12.375 x 8,75 inches closed. 56 pages. (#36515)

\$5,900

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

## Created in Reaction to the Invasion of Iraq in 2003

### Unique Artists' Book

24. Beck, Anne, book artist.

### Void.

Garberville, CA: Anne Beck, 2003-2024.

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

The artist describes the making of this book, aptly titled *Void*: "The book was created by original drawings and paintings atop out-takes, trials and misprints from the making of *The Circular Ruins* - a collaboration with The Printmakers Left - mostly created while watching shock & awe unfold on the television screen at the beginning of the invasion of Iraq in 2003. It has been revisited, redacted and recovered over the past several months as the events in the middle east serve as a reminder that while so much has changed, so much has also stayed the same." The mysterious and intriguing book is described by the artist as having "dreamlike, watery, anatomical and cyclical imagery that slides between the eternal and the precarious natures of life on earth." It is casebound with an open spine, hand-sewn by the artist. It is covered with handmade book cloth, a mulberry paper backed linen with cyanotype and pisolithus ink staining in shades of blue and cream, with an image of a human figure on the front cover. The pages were created using watercolor, gouache, cyanotype and toner prints, color pencil and graphite. Images of human figures appear on some of the pages. There is a typewritten title page on rag and mulberry papers. In fine condition. Measures 8.5 x 10.25 inches closed. Unpaginated [about 26 pages]. (#37201)

\$1,400

Pictures – on request

### **Lois Mailou Jones – Signed First Edition**

25. Benjamin, Tritobia Hayes; [Lois Mailou Jones].

#### **The Life and Art of Lois Mailou Jones.**

San Francisco: Pomegranate ArtBooks, 1994.

First Edition. Signed and inscribed by Lois Mailou Jones, dated October 7, 1995. African-American painter Lois Mailou Jones (1905 - 1998) is best known for her paintings of Martha's Vineyard, Paris, Haiti, and Africa. Illustrated with 130 full color reproductions.

Very good in purple cloth boards with silver title to spine and front cover. Small indent / scuff mark to front cover. Small blue marking to fore-edge of text block (not a remainder mark). Slight scent of moth balls. In very good black illustrated dust jacket with yellow title to spine and front panels. Corresponding indent / scuff mark to front panel of jacket. Minor wear to jacket including rubbing to covers, a short closed tear along top edge of rear panel, minor wear to edges, and a small chip to edge of rear flap. Size: Large quarto. 142 pages. Very Good in Very Good Dust Jacket. (#28730)

\$350

Pictures – <http://www.kelmescottbookshop.com/details.php?record=28730>

### **First Edition of Important History of Virginia from 1705 Includes Native American Observations and 14 Plates**

26. [Beverley, Robert].

#### **The History and Present State of Virginia, In Four Parts.**

London: R. Parker, 1705.

First edition of this important and quite scarce history of Virginia, the first to be written by a native of North America. In his bibliography U.S.IANA. Howes writes: "After John Smith, the first account of this colony, the first one penned by a native and the best contemporary record of its aboriginal tribes and of the life of its early settlers" [Howes B410]. From *Encyclopedia Virginia*: "Robert Beverley was a member of the House of Burgesses (1699–1706) and clerk of that body, and served as chief clerk of the governor's Council. He is best known, however, as author of *The History and Present State of Virginia, In Four Parts* (1705), the first published history of a British colony by a native of North America. In 1703 he sailed to England to appeal a suit he lost before the General Court, and there he penned this history, a collection of personal history, official accounts, and material borrowed from others. Beverley self-consciously identified himself as a Virginian and used the books to settle political scores. No prior author identified himself so clearly as a Virginian. 'I am an Indian, and don't pretend to be exact in my language,' Beverley wrote in the preface. 'But I hope the Plainness of my Dress, will give him [the reader] the kinder Impressions of my Honesty, which is what I pretend to.'

When it first appeared in London, the book was three hundred pages of text, accompanied by fourteen engravings, and divided into four sections titled as Books: "The History of the First Settlement of Virginia," "The Natural Productions and Conveniencies of the Country," "The Native Indians," and "The Present State of the Country." It is an unmatched source for the Virginia of its time—an amalgam of personal observations and stories heard, material borrowed from published and unpublished accounts, and official reports. He also included significant portions from the unpublished writings of several other Virginians. The early section of the history relied heavily on Captain John Smith's writings, but the later sections on politics, Native Americans, and the flora, fauna, and agricultural products of the colony used several sources. "

Bound in contemporary brown leather with gilt rulings to covers and gilt titling to spine. Covers are rubbed and bumped with light wear around edges. Slight loss to head of spine. Front cover was partly detached but has been sewn back into place with inner hinge reinforced with Japanese tissue. The text block is tight. The free endpapers are browned and partially torn. Rear hinge is cracked, but the board remains firmly attached. Offsetting to both pastedowns. Interior pages are clean and bright. With fourteen plates, a frontispiece, and a fold-out list providing statistics from 1703 for the counties of the Virginia colony.

Engravings were done by the French engraver Simon Gribelin. A very good copy of this valuable early account of the colony of Virginia. Measures 7.25 x 4.34 inches. Book One:[12] 104 pages; Book Two: 40 pages; Book Three: 64 pages plus Table of Contents: 19 pages with errata list on the verso of the last page; Book Four: 83 pages. (#36745)

\$10,000

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36745>

### **Corpse Eating ... Limited to 35 Copies**

27. [Biting Dog Press]

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

#### **Necronomicon: A Manual of Corpse Eating.**

Toronto: Biting Dog Press, 2019.

One of 35 copies, signed by the translator on the title page and the designer on the colophon. An examination of the "Necronomicon" - "a scientific diary of the putatively insane doctor known as Abdullah Alhazred. He was a scientist and an alchemist who believed cannibalistic funerary rites could both appease the spirits of the dead and access the divine" (page 13). It includes a fascinating discussion of previous translations, historical contextualization, medical and philosophical explanations behind Alhazred's practices, biographical facts about the doctor, and new translations of the five extracts. According to Alhazred, if performed using the correct rituals, ingestion of the dead could transfer their energy or life force, thus extending the life of the consumer. If true, perhaps he is still alive, wandering in the desert (or so this book suggests)!

According to the colophon, this book is digitally printed on laid paper in Adobe Jenson Pro with Neue Kabel for captions and Junius Rough for chapter titles. The first half of this edition was printed pre-Covid and the second half was just printed in 2023. Due to paper shortages, this second half has been printed on machine made paper. It includes an original woodcut made by George A. Walker, signed and numbered out of 42, inserted into a pocket on the front free endpaper. The book is bound in grey cloth boards with a black dust jacket titled in white on the spine and front panel. A pattern of grey skulls decorates the jacket. Includes color photographic illustrations that depict fragments from the original Necronomicon, a page from the Book of the Dead, and other historical sources. 37 pages. Fine. (#36448)

\$250

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

### **Miniature Book on Imaginary Theatrical Performances**

28. [Bo Press Miniature Books]

Pat Sweet.

#### **Exits and Entrances.**

Riverside, CA: Bo Press Miniature Books, 2020.

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. This book is from a small open edition that is signed by the artist. A delightful collection of full color collages of human, animal, and imaginary creature performers making "exits and entrances" onto grand theatrical settings. Bound in tan cloth boards with color paper pastedown to front board. No text aside from a brief colophon stating that the book was designed in Photoshop and printed with a Canon-Pro 100 printer on Red River Premium Matte paper using Krul and Coromont Garamond typefaces. Size: 2.5 x 3 inches. Fine. (#36782)

\$110

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36782>

### **Miniature Book on the Great Tower of London (meant to resemble the Eiffel Tower)**

29. [Bo Press Miniature Books]

Pat Sweet.

#### **The Great Tower of London.**

Riverside, CA: Bo Press Miniature Books, 2022.

Pat Sweet describes herself as creating illuminated miniature books of curiosity, humor, and delight. She creates both miniature (under 3 inches) and macro-miniature (under 1 inch) books. This book is from a small open edition, which is signed by the artist.

According to the book artist: "The Eiffel Tower was the main entrance for the Exposition Universelle, organized to celebrate the anniversary of the French Revolution. A competition was held for the design of the tower, which was won by Maurice Koechlin and Emile Nougier. Gustave Eiffel got the construction commission for a very small fee in return for a portion of the gate for the length of the Exposition plus twenty years. In 1890, Sir Edward Watkin, a British MP, held a design competition for a "Great Tower of London" that would have rivaled or surpassed Eiffel's tower in Paris. Sixty-eight designs were submitted. The Great Tower of London was, of course, meant to be taller than the Eiffel Tower, and like the Eiffel Tower, temporary. It was meant to be the centerpiece of an amusement park in Wembley, easily reachable by train (Watkin was Chairman of the Metropolitan Railway). As with the Eiffel Tower, the design would be decided by a competition.

In spite of many of the designs being slightly loony, or VERY similar to Eiffel's design, Stewart, McLaren and Dunn's practical design, number 37, was eventually chosen to be awarded the 500 guinea prize. Construction began, but the funding slowly petered out. The full extent of the building, called the London Stump or Watkin's Folly, is shown on the title page - all 154 feet. The remains were eventually dynamited and buried under Wembley Stadium"

Printed on Mohawk superfine paper in Garamond 1911, and bound in a gold-on-black Art Nouveau paper. The slipcase is bound in matching paper. 85 pages. Size: Book - 2 1/2 x 1 5/8 inches; Case - 2 3/4 x 1 3/4 inches. Fine. (#36779)

\$125

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36779>

### **Miniature Book – Bibliography of the Bo Press**

30. [Bo Press Miniature Books]

Pat Sweet and Tom Knechtel.

#### **History of the Bo Press. 2 Volumes.**

Riverside, CA: Bo Press Miniature Books, 2021.

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. This book is from a limited edition, which is signed by the artist.

Number 21 of 30 variant copies. Each copy is in a different box, bound in papers to match the box. According to the book artist: "Bo Press Miniature Books began in 2007 with a little book called Celestial Variations. Since then, another one hundred and forty-seven (one hundred and forty-eight now) books have emerged with subjects as diverse as maps of real and imaginary places, poetry, architecture, history, flea circuses, and books themselves. *The History of Bo Press* is a collection of every book I've ever written, illustrated, designed, and published (that I can remember) since then. This is a fairly easygoing bibliography, and a few lacunae are to be expected from someone like me who hates to keep records. The book listings include title, author, illustrator, pages, dime."

Both volumes are bound in tan marbled paper with paper title labels to spines and front boards. Housed in a slipcase covered in marbled paper and off-white handmade paper with a metal chain lining the seams of where the papers meet. Each volume is 170 pages. Size: Books: 2 3/4 x 2 1/8 inches; Case: 3 x 2 1/4 x 1 5/8 inches. Fine. (#36780)

\$300

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36780>



### **Miniature Book – Possible Sequel to Dracula**

31. [Bo Press Miniature Books]

Pat Sweet; Bram Stoker.

#### **Dracula's Guest.**

Riverside, CA: Bo Press Miniature Books, (2013).

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.

One of 50 copies. Signed by the book artist. "We all know how the story goes: Jonathan Harker leaves the inn at the beginning of 'Dracula', and is dropped off at the crossroads by the coachman, who is afraid to take him any farther. But there is another part of the story, one that Stoker's editor (so the story goes) persuaded him to omit. In this version, Harker demands to be taken down a side road that leads to a long-abandoned village, with dire results. This is the story of that dangerous digression: 'Dracula's Guest', published posthumously in 1914. It may have been a part of the novel, or it may not. The narrator is never named, and seems unlike the characterization of Harker in the novel. You can be the judge" (book artist). Designed, printed, and bound by Pat Sweet. Includes 5 illustrations. and endpapers decorated with a flying bat's wing. Bound in black and gold Japanese chiyogami paper with blood red cloth spine. 74 pages. Measures 2 1/16 inches x 1 1/2 inches. Fine. (#36762)

\$95

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36762>

### **Livre d' Artiste – Georges Braque – with 4 lithographs**

32. [Braque, Georges] Frank Elgar (Roger Lesblats).

#### **Résurrection de L'Oiseau [Resurrection of the Bird].**

Paris: Maeght Éditeur, 1958.

Number 166 of 225 numbered copies on Vélín de Rives paper. Signed by both the author and illustrator. A livre d' artiste featuring original lithographs by Georges Braque. A tribute to the Braque written by art historian and French journalist Roger Lesblats (1899 - 1978) under a pseudonym. Issued as a collection of loose leaves housed in a lithographed paper portfolio covered in the original glassine. An additional three full page color lithographs and three vignettes illustrate the text. Set in Baskerville type and printed at the presses of Fequet et Baudier for Maeght Éditeur with original lithographs printed by Mourlot Frères. The book is clean and bright. The portfolio is housed in a grey stiff paper covered folder that inserts into a matching grey paper covered slipcase. Paper title label to spine of folder and purple design to front panel of case. Minor wear to edges and panels of case. Very Good Condition (#37138)

\$1,800

Pictures – <http://www.kelmescottbookshop.com/details.php?record=37138>

### Letterpress Printed Lecture on Language – given at CODEX in 2022

33. Bringhurst, Robert.

#### **This Wisp of a Thing Called Civilization.**

New York: Russell Maret, 2023.

Number 25 of 110 copies signed by Bringhurst, who gave this 2022 CODEX lecture in Berkeley in April, 2022. This stirring and enlightening lecture "was a wide-ranging meditation on the relationships between language and the forms we give it; the oral, scribal, and typographic structures with which we clothe literature; and how these forms and structures simultaneously preserve, alter and, occasionally, degrade our understanding of what they convey...Bringhurst evokes the metaphor of civilization as a shared endeavor, one that is contingent on collaboration and synthesis for its survival" [from the prospectus].

This beautifully produced book was designed by Russell Maret, and printed and bound by him and Sarah Moody. The book is set in Gremolata, Cancellaresca Milanese, Sans Pisolino, and Iohann Titling, all of which were designed by Russell Maret. Bound in decorative yellow and brown paper covers that were engraved and cast by Ed Rayher at Swamp Press. With a brown cloth spine and paper title label to cover. The text paper was handmade at the Velké Losiny papermill in the Czech Republic. The book is profusely illustrated, with photographic illustrations printed by Puritan Capital on Mohawk Paper. The prospectus is laid in. In fine condition. Measures 8.125 x 11.375 inches. 54 pages. (#37047)

\$400

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37047>

### Relationship Between Aging and Space – A Book Art Object In Spanish

34. [Canto Press]

Ceballos, Maria Carolina, book artist.

#### **Espacio [Space].**

Bogotá, Colombia: Canto Press, 2022.

Number 8 of 10 copies. This inventive and stunning production is described by the book artist, Maria Carolina, as a box containing emotions, memories, and thoughts about her grandparents in their old age. Maria is a young Colombian book artist with an interdisciplinary focus. She has exhibited her work in various cities in Colombia, the United States and Japan. She received an MFA in Book Arts at the University of Iowa where she worked as a book conservation technician and digital book design instructor. In her recent artistic practice, she has been exploring traditional book related crafts and applying them to a body of work with creative multilingual writing.

She writes that this book is about space and how it contracts with age, so the form and interactions play with space and formats as the poem is read (from press website). She states further (translated from Spanish): "This book is a container of text, heart, memories and a lot of time. It is a temple, a bed, a hug and a goodbye. My grandpa had so much space. The huge house that he designed with all the space he wanted." But as her grandparents aged they occupied smaller and smaller space until they were limited to their bed by the time of their deaths. Maria dedicates her book: "To my grandparents who rest in heaven and to my mother who accompanied them until the end."

The book artist created a box structure comprising two stacked sections. The top section is divided into three compartments, each with words from a poem in Spanish that Maria wrote about her grandfather printed on white paper at the bottom of each compartment. There are also two small drawers with additional text. The bottom section has eight compartments each with continued text from her poem that poignantly describes how, at the end, her grandparents lay in their bed with their eyes closed although the television is on, with no desire to eat. The box sections are covered in brown and green paper that resembles wood. The top section has green paper accents and green covered drawers with gilt covered drawer pulls. The bottom box has a stiff white paper cover over the box's compartments. The box structure combining the top and bottom boxes has a green paper cover, with a blue leather section covering part of it with the title and a decorative design in gilt. The spine and bottom of the box structure are also covered in blue leather. The box structure closes like a clamshell case that is anchored closed by the gilt drawer pulls. A beautiful production in fine condition. Measures 7.25 x 9.5 x 4 inches. (#37109)

\$975

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37109>

### **A Scroll Book Depicting the Artist's Struggle with a Skin Disease and Her Accompanying Anxiety**

35. [Canto Press]

Ceballos, Maria Carolina, book artist.

#### **Roturas [Breaks].**

Bogotá, Colombia: Canto Press, 2024.

Number 2 of 22 copies. A powerful scroll book from Colombian book artist, Maria Carolina Ceballos, about a painful skin condition, resulting anxiety and panic attacks, and the artists' methods for handling her anxiety - including soothing mantras and breathing exercises. The reader must turn the scrolls to read the book, which emits a sound like crackling dry skin. As the book progresses, the words become jagged and interrupted with angular illustrations as the author's anxiety increases. The illustrations mimic cracked dry, irritated skin in some places and over-hydrated skin in others - representative of the constant battle the author faces over the course of each day as she deals with chronic and severe eczema. Text in Spanish.

Maria is a young Colombian book artist with an interdisciplinary focus. She has exhibited her work in various cities in Colombia, the United States and Japan. She received an MFA in Book Arts at the University of Iowa where she worked as a book conservation technician and digital book design instructor. In her recent artistic practice, she has been exploring traditional book related crafts and applying them to a body of work with creative multilingual writing. According to the artist: "'Roturas' is about my personal experience with skin issues that have taken me to extremes in anxiety and other psychological issues. The book is a box covered in handmade paper, composed by a scroll hand written in Spanish and painted, and then digitally printed on Japanese paper; a hand carved paper image that has to be seen with light from behind and an embroidered piece on paper. All 3 pieces related to how anxiety works and how to manage." Size: 28 x 13.5 x 6 cm. In fine condition. (#37171)

\$700

Pictures – on request

### **Animals and Birds Found in Shakespeare – Deluxe Edition with extra suite of prints**

36. [Cheloniidae Press]

Shakespeare, William; Alan James Robinson, design and illustrations; text by Arthur F. Kinney.

#### **The Birds and Beasts of Shakespeare.**

[Easthampton, MA]: Cheloniidae Press, 1990.

Number 221 of 100 (xxi/c) copies in the deluxe edition, signed and numbered by illustrator and book designer Alan James Robinson. There were also 26 copies bound in quarter leather. This magnificent book was undertaken by the press as a celebration of its tenth anniversary. It is one of the great achievements of Robinson's Cheloniidae Press, one of the most respected American private presses. Founded in 1979, the press went through several incarnations during its existence. The constant throughout was the artistry of Alan James Robinson, who became famed for his superlative wood engravings and etchings of animals, birds, the sea, and more. The original text for this edition was written by Arthur F. Kinney, who was then the Thomas W. Copland Professor of Literary History at the University of Massachusetts and an extensive publisher and lecturer on Shakespeare.

From the prospectus: this book "focuses on popular bird and animal lore and the way Shakespeare turns it into lines of haunting and indelible beauty by describing the familiar and unfamiliar ideas about [many creatures] and by showing how Shakespeare used these [ideas] to shape character and plot in his plays....Shakespeare's imaginative use of observed detail and magical fantasies is matched by the intricate and mysterious wood engravings of Robinson."

Beautifully bound by noted binders Claudia Cohen and Sarah Creighton in full rust morocco with the title stamped in gilt on the front panel within a blind rule at the outer edge of the covers, raised bands, and leather hinges. Illustrated with 54 wood engravings depicting the birds and beasts found in Shakespeare's plays and poems, plus two portraits of the Bard: one etching and one wood engraving. The book is accompanied by an additional suite of 56 signed and numbered prints from the illustrations. There is also an original watercolor of a Barnacle goose that is not known or called for in the prospectus. They are housed in a linen covered portfolio. The prospectus is also included. There are beautiful hand marbled endpapers by Faith Robinson. The book was printed on special Cheloniidae Rag paper carrying the press watermark that is the exact size of the First Folio of 1623. The type is Centaur and Arrighi set by M&H Type in San Francisco with additional hand composition by Arthur Larson. The book was letter press printed by master printer Harold Patrick McGrath. Housed in a custom clamshell box in near fine condition covered with beige linen with a brown leather spine label. The book is in fine condition. Book is 10.5 x 16 inches. Box is 11 x 17 inches. iv + 87 single fold pages. (#36848)

\$5,800

Pictures – <http://www.kelmsscottbookshop.com/details.php?record=36848>

### **Alice in Wonderland - (Trade) Edition of a Fine Press Edition**

37. [Cheshire Cat Press]

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

#### **Alice's Adventures in Wonderland.**

Toronto: Cheshire Cat Press, (2023).

Signed in pencil on title page by George Walker with a Cheshire Cat hand drawn illustration. "The Cheshire Cat Press has finally made this unique artwork, with Carroll's original text, available once again - this time with extra illustrations not present in the previous editions. Walker's engravings are playful, surreal and downright provocative as ever, offering a new and darkly energetic interpretation of this time-honored, masterpiece" (jacket). This new edition is a redesigned version of the Porcupine Press edition printed in the late 1980s. Bound in red cloth boards with gilt title to spine. Red ribbon bookmark bound in. In yellow dust jacket with red title to spine and front panels. Includes about 100 woodcuts by George Walker. 140 pages. Fine. (#36400)

\$175

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

### **Hunting of the Snark – featuring Donald Trump as “the snark” (Trade Edition)**

38. [Cheshire Cat Press]

Carroll, Lewis; Mark Burstein, introduction; illustrations and endnote by George A. Walker.

#### **The Hunting of the Snark: An Agony in Eight Fits.**

Toronto: The Porcupine's Quill, 2019.

Signed by George Walker. Trade Edition in paperback format. This is the latest version of *The Hunting of the Snark* to be published by the Cheshire Press. Carroll's famous nonsense poem has been subject to numerous interpretations over time. In this truly snarky edition, Walker has chosen President Donald Trump and his White House cabinet and advisors for his 21st century lineup of the characters. He writes: "...I think they match up nicely to the crew of the ship. When you read the poem and think of Trump's cabinet, it's hard not to see the parallels. The political arena in the USA could be described as nonsense, which is exactly the type of poem [this] is. The plot follows a crew of ten unqualified professionals trying to hunt the Snark with a blank map." Thus such familiar names as Scaramucci, Sessions, Priebus, Pence, Mnuchin, Bannon, Sanders and Trump himself appear in parts that reflect their real-life attributes and roles. Beige paper wrappers with brown title to spine and front panels. With thirteen wood engravings by Walker and "The Snark Map" as the frontispiece. In fine condition. 85 pages. (#33819)

\$25

Pictures – <http://www.kelmescottbookshop.com/details.php?record=33819>

### **First Edition of Wilkie Collins's Scarce Second Novel**

39. Collins, Wilkie.

#### **Basil: A Story of Modern Life.**

London: Richard Bentley, 1852.

THE FIRST EDITION of Collins's scarce second novel. This is Collins's second full length novel and his first set in contemporary times. This novel of first love, intrigue, and betrayal was considered "sensational" by many, and it had mixed reviews, with some referring to it as "revolting." In his dedication he writes that he "has not hesitated to violate the conventionalities of sentimental fiction." In later editions, he did shorten the text and tone down the violence. "In Basil, he found his true métier as an expert in mystery, suspense, and crime" (*Oxford Companion to English Literature*). Three volumes bound in two. Bound in three quarter tan calf with marbled paper covered boards, with red leather labels with gilt titles to the spines of both volumes. There is some rubbing and scuffing to leather. Gilt tooling to compartments on spine, some of which has been rubbed. Full marbled edges and marbled end pages. These books remain quite attractive, though there is minor rubbing to the leather along the joints and minor bumping to the corners. There is minor foxing to the first and last few pages of both volumes - but otherwise the interior is very bright and clean. Very Good Condition. (#18674)

\$2,000

Pictures – <http://www.kelmescottbookshop.com/details.php?record=18674>

## Computer Frustrations in Papercuts

40. Coron, Béatrice, book artist.

### Cyber-Egos.

New York: Béatrice Coron, 2000.

Number 3 of 3 copies. Each page is hand numbered with the edition. French born Béatrice Coron is a renowned artist whose work includes book arts, fine art, and public art. Her work can be found in major museum collections, libraries, as well as private collections. Her books are fascinating creations made through cutting images in paper or Tyvek. Christina Favretto, Head of Special Collections at the University of Miami describes her work in Coron's "artfragments" portfolio: "There is a palpable joy in the work of Béatrice Coron, the kind of joy we felt as children in unwrapping a particularly enticing holiday gift. But...for Béatrice the gift is a sheet of Tyvek...or paper, and the stories to be unearthed and unleashed within and through the medium." Coron describes her book work: "For the last 20 years, I have been exploring visual storytelling in artist books, paper cutting and public art. Collecting memories from individuals and communities, I stage narrative allegories in silhouette to create a dialogue with the viewer in playful fantasies. These visual chronicles record archetypal stories that transcend time and space. I have been fascinated by the relation of people to their space and the sense of belonging. From a single piece of Tyvek, the profusion of individual stories makes a coherent whole world." [From her website]

In this work using papercutting where everything is cut is a book about computer related frustrations, illustrated with hand-cut black Tyvek sheets mounted in six unbound white paper folios. One folio titled "Caught in the Web" depicts a person staring at a computer screen as a web of wires shoots from the computer and keyboard, wrapping around the room. Another titled "Going Through it All" shows a person throwing themselves through their computer screen, an axe at their feet. A third titled "Small is Beautiful" shows a person working on a tiny laptop that they can hardly see, bent over and crammed into a tiny alcove with books on shelves all around them. The fourth titled "Not in the Mood" shows a person sitting a desk holding a gun as the computer taunts them by blowing a party tongue roller. Each of the six folios is titled on the front in hand-cut Tyvek, which is covered by a clear mylar "screen." Housed in a grey cloth covered box with scratch board title label to front panel and a scratch board label with the artist's name, date, and edition number to the interior. The box is lined with embossed red paper. Minor rubbing and wear to box edges and panels. Size: 16 x 12 inches. Fine. (#36861) \$1,650

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36861>

## Memory Lapses in Papercuts – featuring Alice in Wonderland characters

41. Coron, Béatrice, book artist.

### Memory Holes.

New York: Béatrice Coron, 2014.

Number 4 of 6 copies. A delightful papercut book about falling through the holes of one's memory and having memory lapses. It features several popular scenes from *Alice in Wonderland* including the Mad Hatter's tea party, the caterpillar, and the rabbit holding his pocket watch. It also includes other symbolic memory related scenes with elephants, people falling down "memory" holes, finding other connections, and digging themselves out. Hand-cut on black Arches paper. Housed in a black paper covered folding case with a decorative pattern of silver dots. The title with edition number and artist are printed in a circle mounted on the interior of the rear panel of the case. Four panels. Size: 29 x 7.5 inches (open); case: 8 x 7.5 inches. Fine. (#36865) \$1,200

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36865>

### **Homage to Dancing – in Papercuts**

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

#### **Let's Keep Dancing with Andrea Arroyo.**

New York: Béatrice Coron, 2015.

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

Andrea Arroyo is an award-winning artist working in a range of media including public art, painting, drawing, illustration and site-specific installation. Her work is exhibited widely and is in private, corporate and public collections around the world. Her artwork has been published extensively including in or on the cover of *The New Yorker*, *The New York Times*, *The International Herald Tribune* and *The Nation* and has been the subject of over two hundred features in the international media. Fine. (#34331)

\$800

Pictures – <http://www.kelmescottbookshop.com/details.php?record=34331>

### **A Child's Treasured Teddy Bear – poem with papercut illustrations**

43. Coron, Béatrice, book artist; Mick Stern, poetry.

#### **My Teddy Bear.**

New York: Béatrice Coron, 2003.

Number 5 of 8 copies. Mick Stern is an artist and writer living in New York City. Stern received a PhD in English Renaissance Literature from New York University. He has taught English at Rutgers and other colleges. For more than twenty years, he taught screenwriting at NYU's film school. A book review said about him: "Mick Stern's poems are clever, deep and humorous, real treat to read."

This is a nostalgic poem about a child and their teddy bear, which is loved, battered, and constantly in need of repair. An excerpt: "I could not explain why I flung it at my bedroom wall, kicked it across the room, held it by one ear, and beat it against the bedpost, not from hatred, but ecstasy - the only time in my whole life, I have ever been free to love in my own way." Bound in orange cloth covered boards with ribbon closure and metal teddy bear charm. Illustrated with hand-cut papercuts by Coron on black paper, which are mounted on handmade paper with rose petal inclusions. Size: 14 x 4.5 inches (open); 4.5 x 4 inches (closed). Fine. (#36866)

\$250

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36866>

## Inspired by a Persian Poem on Birds

### Journey of Life Through 7 Valleys – with environmental issues and armed conflicts of today reflected Papercuts in a Fine Binding

44. Coron, Béatrice, book artist; Monique Lallier, binding.

#### Wings Valleys.

New York: Béatrice Coron, 2022-2023.

Number 3 of 6 copies. French born Béatrice Coron is a renowned artist whose work includes book arts, fine art, and public art. Her work can be found in major museum collections, libraries, as well as private collections. Her books are fascinating creations made through cutting images in paper or Tyvek. Cristina Favretto, Head of Special Collections at the University of Miami describes her creations in Coron's "artfragments" portfolio: "There is a palpable joy in the work of Béatrice Coron, the kind of joy we felt as children in unwrapping a particularly enticing holiday gift. But...for Béatrice the gift is a sheet of Tyvek...or paper, and the stories to be unearthed and unleashed within and through the medium." Coron describes her book work: "For the last 20 years, I have been exploring visual storytelling in artist books, paper cutting and public art. Collecting memories from individuals and communities, I stage narrative allegories in silhouette to create a dialogue with the viewer in playful fantasies. These visual chronicles record archetypal stories that transcend time and space. I have been fascinated by the relation of people to their space and the sense of belonging. Using papercutting where everything is cut from a single piece of Tyvek, the profusion of individual stories makes a coherent whole world." [From her website]

This book was inspired by "The Conference of the Birds," a Persian poem of 1177 by Sufi poet Farid ud-din Attar. Abū Ḥāmid bin Abū Bakr Ibrāhīm (c. 1145 – c. 1221; Persian, is better known by his pen-names Farīd ud-Dīn and 'Attār of Nishapur (Attar means apothecary), was an Iranian poet, theoretician of Sufism, and hagiographer from Nishapur who had an immense and lasting influence on Persian poetry and Sufism. He wrote a collection of lyrical poems and number of long poems in the philosophical tradition of Islamic mysticism, as well as a prose work with biographies and sayings of famous Muslim mystics. The Conference of the Birds, The Book of Divine, and Memorial of the Saints are among his best known works [Wikipedia].

Coron states that the papercuts created for this book display the journey of life through the seven valleys. While keeping the symbolism of the epic poem, the images also represent the environmental and conflictual challenges of today. Her marvelous papercuts were done with dark blue hand-cut Lokta paper, backed in white paper to showcase the papercut images. Each panel has a word: Start, Believe, Explore, Forget, Merge, Trust, and Fuse that reflect the meaning of the images. The book has an accordion structure that allows it either to be opened like a codex or to be unfolded to show all of the panels at once. The book is housed loosely in a green leather folder with the images of a bird and the artist's name made in tin affixed to the cover. The book in turn is housed in a bright yellow leather clamshell box with tin images of birds and a title label affixed to the cover. The edges of the box are covered in decorated tin. Each box binding in the edition is unique. Noted bookbinder Monique Lallier made the bindings for both the book and box. A striking production in fine condition. The book measures 7 x 6.5 inches when closed and 7 x 49 inches when opened. (#36766)

\$2,250

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36766>

**An Artists' Book on Plagiarism**  
**Featuring Common Quotes from Shakespeare**  
**Book Art Object / Sculpture with Movable Magnetic Text**

45. Coron, Béatrice, book artist; William Shakespeare.

**Perspectives.**

New York: Béatrice Coron, 2006.

One of 8 copies. Made from lasercut metal featuring city views with magnetic text that can re-arranged by the viewer. Created as a reaction to students being accused of forgery, the artist has incorporated 48 Shakespearian quotes to illustrate that nearly everything written has been written before. Rather than choosing well known quotes, she has selected common phrases such as "I know you did" from *Love's Labour's Lost*, Act 2, Scene 1; "The cat is gray" from *King Lear*, Act 3, Scene 6; "Let me read" from *Coriolanus*, Act 3, Scene 1; "But What's the matter?" from *Cymbeline*, Act 1, Scene 1; and "Let her come in" from *Hamlet*, Act 4, Scene 5. The quotes have been selected from over twenty of Shakespeare's plays. This black metal sculptural book fits together with removable metal wires to form a three-sided pyramid shaped house. A light (not included) can be put inside to help showcase the silhouetted window scenes. Housed in a large yellow and black box covered with canvas and hand painted. As the metal pieces are so heavy, the box has become worn and the edges are beginning to split in a few places. Size: 16 x 20 inches (closed). Weight: 16 pounds. Fine. (#36867)

\$2,500

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36867>

**Tarot Deck - based on technology & computers**

46. Coron, Béatrice; Mick Stern, writer.

**Tarot From Cyberia.**

New York: Béatrice Coron, 2022.

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

The cards are boldly printed in black, orange, and yellow. Each card has a black skeletal figure that illustrates the term on that card, e.g., online wanderer, hacker, influencer, gamer joystick, cyber security, troll. Each card is 3.3 x 2.16 inches. The deck is housed in a white box that is signed and numbered by Coron. Drawn in Illustrator and printed by Moo. In fine condition. (#35582)

\$150

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

**Baltimore Business Directory and Almanac for 1842 - uncommon**

47. Craig, Daniel H.

**Craig's Business Directory and Baltimore Almanac for 1842. No. 1, Vol. 1.**

Baltimore: Danl. H. Craig, 1842.

SCARCE. Printed by J. Robinson. Includes biographies of eminent men, an almanac, a list of general events of 1841, a list of fires in Baltimore during 1841, data from the census of Maryland, a list of post offices in Maryland, railroad and steam boat schedules, information on the Maryland government and elections, and a list of Baltimore businesses, places of worship, schools, monuments and other institutions - with their addresses. An invaluable collection of information for this time period in Baltimore.

Bound in pebbled dark brown cloth boards with white library call number to spine. This book has been restored /rebacked using the original boards and spine with modern Japanese tissue, mull, and endbands incorporated. Minor rubbing to boards and edges of boards. Splits to cloth along rear hinge; although these have been reinforced along interior of binding. Bookplate of previous owner to front endpaper. Advertisements pasted down to both pastedowns. Glossy pink two-page map of Baltimore tipped in to front. Spots of foxing throughout and occasional pencil markings, but clean overall. Occasional short closed tears and creases. A small book measuring about 5.25 x 3.25 inches. 145 pages plus advertisement. Very Good. (#35639)

\$850

Pictures – <http://www.kelmescottbookshop.com/details.php?record=35639>



## Women's Reproductive Rights

48. Cummins, Maureen.

### **Foetus Envy.**

Kingston, NY: Maureen Cummins, 2023.

One of 30 copies. *Foetus Envy* is a grim and satirical look at the present state of reproductive rights in this country. Conceived of and produced by Cummins, with typographical assistance from Kathleen McMillan, the book imagines an alarming new mental illness, "Foetus Envy," which turns otherwise cheerful, angelic, and biologically fit wives into "Resistant Mothers," women who do not wish to procreate and stubbornly refuse to accept the naturally superior powers, privileges, and legal protections of their unborn offspring.

Cummins references language from Aeschylus to fugitive slave laws to faux scientific texts to locate our present moment within a long history of reproductive control and coercion. The book is written in the style of eugenics texts published in the early-to-mid twentieth century by the now-infamous Eugenics Publishing Company. Cummins's primary inspiration, from which she based her images, is the 1919 text, *Sane Sex Life and Sane Sex Living*, which reads more like a sex manual for men than the guide for married couples that it purports to be. In the quotes below from *Sane Sex Life*, so eerily like phrases heard on the Fox News channel, it's not difficult to see the relationship between the eugenics movement of a century ago and the contemporary Christian right:

No two normal men can make a home! No two normal women can make a home! It takes a man and a woman to make a home! It takes father, mother and children to make the most perfect home. Make up your minds to have a most perfect home and do your utmost to reach that goal!

...all sane and intelligent men and women agree that anything even approaching infanticide is nothing short of a crime, and that abortion, except for the purpose of saving the life of the mother, is practically murder.

In her re-created eugenics text, Cummins mimics the badgering, preachy style of *Sane Sex Living*, while making liberal use of "alternative facts" and sanctimonious, moralizing language. Similarly, the artist plays with her imagery: the Caduceus logo on the title page is made up of entwining sperm, not snakes; the pattern on the slipcase, which appears to depict sun rays, is, on closer inspection, a swarm of sperm rushing to impregnate an ovum. While these surface elements of *Foetus Envy* are playful enough, the mood of the book grows increasingly grave, culminating in one final, terrifying image, of a woman entrapped within a womb, the ultimate example of a Ro(l)e Reversal.

*Foetus Envy* was set in Bodoni Roman and printed letterpress onto Surface Gampi paper. Over one hundred silkscreen runs were required to print the accompanying images. Bound in faux leather with a gold-stamped title. The book is housed in a handsome cloth-covered slipcase. Size: 9.5 x 7 x 1 inches. 35 pages.

A note from Maureen about the book and proper handling: "Two things to note about the book: the paper that I used, Surface Gampi, handmade and imported from Japan, contains tiny bits of fiber; these are natural and not imperfections in any way. Also, for ease of reading, and so that the accordion book lays flat, you may need to shift the text block on the right to meet the pages on the left. The final page is meant to remain under the flap until viewed." Fine. (#36727)

\$2,400

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36727>

## **Native American Wars**

49. De Hass, Wills.

### **History of the Early Settlement and Indian Wars of Western Virginia; Embracing an Account of the Various Expeditions in the West, Previous to 1795.**

Wheeling, WV: H. Hoblitzell, 1851.

This interesting work was described in Howes as a "Valuable compilation based on reliable sources" (Howes D223). In addition to relating the history, the author also provides biographical sketches of those he terms "distinguished actors in our border wars" such as Col. Ebenezer Zane, General Andrew Lewis, General Daniel Brodhead, Captain Samuel Brady and more.

Bound in original publisher's green cloth binding with gilt vignette of a Native American scalping a man. Debossed cloth designs, gilt titling to spine. Binding is bumped, rubbed, with a few light stains. Interior pages generally clean with brown spots occasionally to pages. With frontispiece illustration, three plates and one fold-out. With former owner bookplate to front pastedown, random black number and letters to free endpaper, and ownership signature of John A Wharton, Liberty VA, 1852. A desirable copy of this history. Octavo. 416 pages. Very Good. (#35043)

\$550

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

## **Eco-Printed – Emily Dickinson Poem**

50. [Double Dutch Design]

Emily Dickinson, poet; Merike van Zanten, book artist.

### **A Route of Evanescence.**

The Netherlands: Double Dutch Design, 2020.

This is a unique artist's book from the highly regarded book artist, Merike van Zanten. Merike focused on book arts, letterpress design and printing in the United States beginning in 2003 in the US, but re-established studio in The Netherlands around 2020. She has participated in numerous exhibitions, residencies, and workshops during her career. Her work can be found in a number of libraries, including the Bainbridge Island Museum of Art, The Walker Library of the History of Human Imagination, Boston Atheneum, Stanford University, Baylor University and the University of Miami.

Merike is an accomplished artist in using eco printing techniques. Eco printing is a process whereby only natural materials are used such as leaves and flowers that transfer their pigments onto a substrate when subjected to heat and pressure. The process produces exceptionally beautiful designs and colors. This work, which she describes as an eco printed book displays the beauty of this technique, which creates various designs without the use of paints and ink. Bound in rose cloth boards with leather eco printed covers. The eco printed pages are printed on Arches Aquarelle paper with parchment paper transfers. The artist also incorporated hand-cast abaca with embedded flowers. Housed in a burgundy cloth covered slipcase. A lovely book in fine condition. Measures 6.25 x 7.75 inches. Unpaginated [20 pages] Fine. (#37177)

\$1,350

Pictures – on request

### **Eco-Printed**

#### **An Homage to Traveling**

51. [Double Dutch Design]

Merike van Zanten.

#### **Wanderlust: A Road Trip From The Netherlands to Senegal.**

The Netherlands: Double Dutch Design, 2022.

This is a unique artist's book from the highly regarded book artist, Merike van Zanten. Merike focused on book arts, letterpress design and printing in the United States beginning in 2003 in the US, but re-established studio in The Netherlands around 2020. She has participated in numerous exhibitions, residencies, and workshops during her career. Her work can be found in a number of libraries, including the Bainbridge Island Museum of Art, The Walker Library of the History of Human Imagination, Boston Atheneum, Stanford University, Baylor University and the University of Miami.

Merike is an accomplished artist in using eco printing techniques. Eco printing is a process whereby only natural materials are used such as leaves and flowers that transfer their pigments onto a substrate when subjected to heat and pressure. The process produces exceptionally beautiful designs and colors. This recent book she described as an eco printed road trip from The Netherlands to Senegal. She writes of this beautiful work: "In 2015 I took part in an overland trip from The Netherlands to Gambia. Our team consisted of two 4WD vehicles with a crew of two each. In 25 days we drove 5,158 miles through eight countries on two continents. We traversed mountains, deserts and coastal areas while driving on roads, dirt tracks and vast sandy expanses. I collected plant material where possible and made botanical prints on paper. Combined with photographs from the trip and quotes about wandering and traveling it became Wanderlust."

The book was created as an accordion fold structure with a detachable spine and thus can be viewed as a codex or by opening the spine and extending the pages. The book is bound in dark green cloth with a striking front cover with a botanically printed first cover of white cowhide. The cover has the title, subtitle and press name printed in brown. The many pages of eco prints were scanned and printed on Epson Stylus Pro 3800. The several photographs from the trip were edited in Photoshop. Housed in a brown slipcase. In fine condition. The book measures 5.25 x 6.75 inches when closed, and 6.75 x 17' when opened. Unpaginated [124 pages]. Fine. (#37174)

\$1,750

Pictures – on request

### **Eco-Printed – Thomas Moore Poem on a Garden**

52. [Double Dutch Design]

Moore, Thomas, poet; Merike van Zanten, book artist.

#### **I Have a Garden.**

The Netherlands: Double Dutch Design, 2021.

This is a unique artist's book from the highly regarded book artist, Merike van Zanten. Merike focused on book arts, letterpress design and printing in the United States beginning in 2003 in the US, but re-established studio in The Netherlands around 2020. She has participated in numerous exhibitions, residencies, and workshops during her career. Her work can be found in a number of libraries, including the Bainbridge Island Museum of Art, The Walker Library of the History of Human Imagination, Boston Atheneum, Stanford University, Baylor University and the University of Miami.

Merike is an accomplished artist in using eco printing techniques. Eco printing is a process whereby only natural materials are used such as leaves and flowers that transfer their pigments onto a substrate when subjected to heat and pressure. The process produces exceptionally beautiful designs and colors. This work, which she describes as an eco printed book displays the beauty of this technique, which creates various designs without the use of paints and ink. The text of this book is taken from a poem titled "A Garden Song" by the Irish born poet Thomas Moore: "I have a garden of my own, Shining with flowers of every hue; I love it dearly while alone, But I shall love it more with you."

Bound in book boards with an eco printed leather cover with green, brown, and cream eco designs of leaves and flowers. The eco printed pages are printed on tissue papers and parchment paper. The artist also incorporated handmade abaca paper with embedded leaves and coffee filters. Handwritten text and colophon. An exquisite book in fine condition.

Measures 7.5 x 6 inches. Unpaginated [38 pages] (#37187)

\$1,350

Pictures – on request

## Mezzotints and Poem about a Chestnut – figuratively describing a journey of self-discovery

53. [Editions Verdigris]

Neruda, Pablo, poet; Judith Rothchild, mezzotints; Margaret Sayers Peden, English translation.

### **Ode to a Chestnut on the Ground.**

Octon, France: Editions Verdigris, 2013.

Number 15 of 50 copies, signed and numbered by renowned mezzotint artist Judith Rothchild and Mark Lintott, the printer and typographer. From the press website describing this prolific and important private press: "With their well equipped workshop in the south of France enabling them to be completely independent, Judith Rothchild and Mark Lintott imagine and produce artist's books from start to finish. Concerned by the rhythm between text and image, the visual and literary relationship between the blocks of print, the mezzotints and the white page, the artist's book becomes a spatial adventure. The book as art, a singular typographical, visual, boxed object. At the helm of this creative process, Mark Lintott, passionate about letterpress on antique presses, paper and serigraphy. Each project taken on by Verdigris is a new technical and visual challenge. The ideas often start with Judith's mezzotints or with a text of a contemporary author they wish to work with: Marie Rouanet, Claude Ber, Ruth Fainlight, James Sacré, Frédéric Jacques Temple... or a classical author they feel a connection to: Charles Baudelaire, Pablo Neruda, Paul Valéry. The first surprise, the wide variety of formats (nothing is forbidden, everything is possible), the mezzotints by Judith, the centre of this sensual ritual and not simple illustration, the precision letterpress of Mark and finally the boxed object. The book is finely finished, reflecting the love of work perfectly done. The chosen texts are in French, English, bilingual, and recently in Portuguese, always printed with the desire to communicate and for the artists to reinvent themselves."

Pablo Neruda (1904 – 1973) was a Chilean poet-diplomat and politician who won the 1971 Nobel Prize in Literature. Neruda became known as a poet when he was 13 years old and wrote in a variety of styles, including surrealist poems, historical epics, political manifestos, a prose autobiography, and passionate love poems [Wikipedia]. This poem, "Ode to a Chestnut on the Ground," examines both the insignificance and treasure held within self discovery and new beginnings in adolescence through the use of figurative language and diction involving a chestnut in nature. The speaker addresses their admiration to a "fallen chestnut" throughout the poem (as implied through the term ode in the title) [Bartleby Research]

Published in the form of a leporello. Bound in patterned brown cloth with screen prints of leaves made by Rothchild. Housed in a clamshell box covered with the same leaf pattern. There are three exquisite original mezzotints and embossments by Rothchild printed on Hahnemülhe paper. Letterpress printed in Univers type by Lintott who also made the slipcase. Oblong measuring 4.75 x 12.5 inches. In fine condition. Unpaginated [about 11 pages] (#37160)

\$1,100

Pictures – on request

## Walt Whitman's Poems on Democracy in the U.S. with Mezzotint Illustrations

54. [Editions Verdigris]

Whitman, Walt; Judith Rothchild, mezzotints.

### Poems for Democracy.

Octon, France: Editions Verdigris, 2017.

Number 21 of 30 copies signed by the renowned mezzotint artist, Judith Rothchild, and the typographer and printer Mark Lintott. From the press website describing this prolific and important press: "With their well-equipped workshop in the south of France enabling them to be completely independent, Judith Rothchild and Mark Lintott imagine and produce artist's books from start to finish. Concerned by the rhythm between text and image, the visual and literary relationship between the blocks of print, the mezzotints and the white page, the artist's book becomes a spatial adventure. The book as art, a singular typographical, visual, boxed object. At the helm of this creative process, Mark Lintott, passionate about letterpress on antique presses, paper and serigraphy. Each project taken on by Verdigris is a new technical and visual challenge. The ideas often start with Judith's mezzotints or with a text of a contemporary author they wish to work with : Marie Rouanet, Claude Ber, Ruth Fainlight, James Sacré, Frédéric Jacques Temple... or a classical author they feel a connection to: Charles Baudelaire, Pablo Neruda, Paul Valéry. The first surprise, the wide variety of formats (nothing is forbidden, everything is possible), the mezzotints by Judith, the centre of this sensual ritual and not simple illustration, the precision letterpress of Mark and finally the boxed object. The book is finely finished, reflecting the love of work perfectly done. The chosen texts are in French, English, bilingual, and recently in Portuguese, always printed with the desire to communicate and for the artists to reinvent themselves."

The book quotes poetry from Walt Whitman to address the state of democracy in the United States when the 45th president took office. The three poems are "To the States," "Long Too Long America" and "For You O Democracy." With two stunning mezzotint illustrations by Rothchild printed on Hahnemühle paper. The book is bound in dark blue paper as a leporello, with the title debossed on the cover.. The handset Vemdôme type used was letterpress printed on a Vandercook No. 4 by Lintott, who also made the slipcases covered with blue and gray patterned paper screened by the artist. In fine condition. Measures 7.5 x 10 inches. Unpaginated. (#37157) \$800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37157>

## Essex House Press Edition of The Pilgrim's Progress

55. [Essex House Press]

Bunyan, John.

### The Pilgrim's Progress From This World to That Which is to Come. Delivered Under the Similitude of a Dream. Wherein is Discovered the Manner of his Setting Out; His Dangerous Journey and Safe Arrival at the Desired Country.

London: Essex House Press, 1899.

Number 627 of 750 copies. This was the third book published by the Essex House Press. Founded by C.R. Ashbee and Laurence Hodson "in the hope to keep living the tradition of good printing that William Morris had revived, and with the help of T. Binning and J. Tippet, compositors, and S. Mowlem, pressman, who came from the Kelmscott Press to that end" (from the printer's note). A lovely example of the fine printing of this noted English press.

Bound in the original stiff vellum with title printed in black on spine. Vellum has darkened, particularly on the spine, a few slight abrasions to spine, and a bit of bowing to the front board. Light browning to pastedowns. Browning to the gutter of the page preceding the frontispiece and some browning to page edges. Printed in black and with red shoulder notes and colophon in Caslon type on fine handmade paper. Frontispiece illustration by Reginald Savage protected by tissue guard. Interior pages are very clean and bright. With bookplate of Lewis Hotchkiss Brittin, a WWI aviator, affixed to front pastedown and ownership signature in ink of Frances Ryder Leonard on front free endpaper. Despite noted condition issues a nice copy in very good condition. 426 pages. (#36791)

\$400

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36791>

### Restoration Comedy - from personal library of actor John Philip Kemble

56. Farquhar, George.

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

London: Ralph Smith, 1702.

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

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

For this copy each individual page has been meticulously framed on a slightly larger sheet of contemporary white paper. It has been beautifully bound by Riviere and Son in full tan calf with gold tooling and lettering. The spines have five raised bands with gilt decorated compartments and there are two leather labels, one with the play's title and author, and the other stating "J.P. Kemble's Copy." With gilt dentelles, marbled endpapers, and all edges gilt, with a few splash marks on cover otherwise in near fine condition. The pages of the play are browned with occasional spots of foxing and soiling but text is completely legible. In very good condition. Measures 6.5 x 9 inches. 54 pages.. (#34848)

\$800

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

### Deluxe Edition – Erotic Versions of Classic Fairy Tales and Literature Finely Bound in Quarter Leather with Extra Suite of Hand Colored Prints

57. [First Bite Press]

Dolin, Stephanie K., book artist; Miranda Culp and Jef Delman, authors; Laurelin Gilmore, illustrator.

**The Canon of Aphrodisia. Four Volumes.**

Portola Valley, CA: First Bite Press, 2023.

Number 9 of 25 deluxe copies of this four volume collection. There were also 100 copies printed for the standard edition. First Bite Press was founded by Stephanie K. Dolin to produce fine press books with original erotic and romantic writing. Dolin writes on her press website: "First Bite Press publishes limited edition books in a genre of fiction that is currently not being produced by fine press printers. Romance novels, including those with "steamy" scenes, are the highest grossing genre in fiction. Beautiful, high-quality, hand made books to showcase the author's stories are rare. As a result, what we often lack in fine press books is the fun and exciting exploration of the human condition and imagination through intimate experiences. It seems a natural fit for the tactile experience of reading a handmade book. After a successful career in the legal technology field, Dolin turned her attention to learning the skills necessary to publish, design, and produce limited edition books. With her work at First Bite Press, she wants to create beautiful books where all of the components of a book from the content to the sewing of the bindings, coalesces into a pleasurable, thoughtful experience for the reader."

Each of the four volumes in this beautiful and intriguing set has a different title and three stories taken from classic fairy tales and literature. In their introduction the authors write: "Unlike much erotic or fan fiction that concludes with happily ever after, in these stories we let classic horror, fantasy, noir, fable, tragedy, sci-fi, fairy tales...maintain their organic integrity." Thus the stories include their versions of *The Time Machine*, *Dr. Jekyll* and *Mr. Hyde*, *Frankenstein*, *Wendy and Peter Pan*, *Cinderella*, *Tom Sawyer*, and *Pygmalion* among others. Volume I is titled "The Dark Deed;" Volume II is titled "Manners & Merrymaking;" Volume III is "The Upper Hand;" Volume IV is "The Mortal Transcends." This deluxe set includes the four volumes each with a hand painted frontispiece, different colored leather spine, leather headbands, and decorative stamping and titling on their brown covers. The collection is housed in an elegant green cloth covered telescoping box with an acrylic window to show the spines. Details include hand marbled papers and a portfolio of five hand printed erotic illustrations that is not included in the standard edition. Printed on Rives Lightweight paper using Perpetua and Joanna Typefaces. In fine condition. Volumes measure 3.5 x 6.25 inches.

Volumes I-III each have 77 pages; Volume IV has 91 pages. (#37183)

\$2,100

Pictures – <http://www.kelmescottbookshop.com/details.php?record=37183>

### Inscribed First Edition of English Version

58. Galsworthy, John.

#### **The Island Pharisees.**

London: William Heinemann, 1904.

First Edition of the English version of the first published issue, written when Galsworthy was only 37 years old. An important literary association copy, inscribed "Jan 29 1904. To W. H. Hudson from John Galsworthy." The book had been published the day before. W.H. Hudson, author of *Green Mansions*, for which Galsworthy wrote the introduction, was one of Galsworthy's close friends and the dedicatee of his 1907 novel *The Country House*. While signed copies of Galsworthy's early books are not uncommon, contemporary presentation copies are rare. Bound in original green cloth with gilt title and author to spine and gilt title in script across front cover. Some fading and rubbing. Hinges are tender but text block is solid. Housed in a handsome green quarter leather slipcase. With book plate of Joseph Fisher Loewi to front pastedown and Hugh Roberts Parrish on slipcase. Very good condition. 311 pages. (#28936)

\$2,400

Pictures – <http://www.kelmescottbookshop.com/details.php?record=28936>

### Eric Gill Wood Engravings

59. [Golden Cockerel Press]

Clay, Enid, poet; Eric Gill, illustrator.

#### **The Constant Mistress.**

London: Golden Cockerel Press, 1934.

Number 64 of 300 copies, signed by both Enid Clay and Eric Gill. This book was published to be uniform with Clay's *Sonnets and Verses*, published by the press in 1925. From Roderick Cave's *History of The Golden Cockerel Press*: "Were it not for his sister Enid Clay, Eric Gill might not ever have been tempted to work with Robert Gibbings. Gibbings had approached Gill in late 1924 with an offer of work as an artist for his newly procured Golden Cockerel Press, but Gill refused on the ground that the press was not Catholic. Their acquaintance might have ended there, but as it happened Gill's sister was in want of a publisher for her first book. Gibbings volunteered to take her on, and Gill was induced to be her illustrator. Following Gill's temporary refusal, Enid Clay's *Sonnets and Verses* (1925) became the first Golden Cockerel publication he was to illustrate. It was the beginning of a prolific seven-year partnership."

This second book of Enid Clay's poetry is elegantly printed in Caslon O.F. type on Batchelor handmade paper with a hammer and anvil watermark. There are six wood engravings by Gill including the title page. Bound in green paper boards with a cream linen spine and paper spine label. Boards are faded along edges, as is frequently the case. Interior pages are clean and bright, with evidence of a bookseller ticket having been removed from the rear pastedown. The top edge is trimmed with the other edges untrimmed. A nice copy in very good condition. Measures 6 x 8.5 inches. 44 pages. See Gill Bibliography 293. (#36757)

\$400

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36757>

**Contemporary Issues (ICE, sex workers, billionaires) – in poetry and silkscreens  
In English, Spanish, and P'urhepecha**

60. González, Raul Eduardo, et. al.

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

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

Second edition. Number VII of Artists Proofs. Limited to 25 copies of which 20 deluxe copies were issued in a special box with additional items. There are also 10 author / artist copies. In English, Spanish, and P'urhepecha. Includes 10 linocuts and 10 poems printed in three languages. Portrayals of the devil range from members of ICE to sex workers to millionaires. This book was created as part of a university collective project between young artists, poets, and craftspeople. "The characters from the book *Chamuco*, visually inspired by the polychromatic pottery of the artisans of the Ocumicho community in Michoacán, México, were engraved by 10 artists from the Michoacan University of Saint Nicholas of Hidalgo; these are accompanied in this book by the verses expressly written for this project by six poets from the same university" (page 3). The project was coordinated by Ioulia Akhmadeeva. Bound in black cloth covered boards with silkscreened illustration and paper title label to front cover. Letterpress printed with linocut illustrations on De Ponte Tamayo 300 gm paper. In fine condition. 24 pages. (#37090)

\$900

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37090>

**Miniature ABC Book – by Russian Artist**

61. Goozairow, Emile (Emil).

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

Moscow: Emil Goozairow, 2022.

Number 2 of 8 copies (in this binding), signed and numbered. Goozairow is a Russian artist who paints and draws, produces movies, and creates exceptional handmade books that are printed on rare types of paper and published in limited editions. His techniques create unique designs that often are made with natural materials alone or in combination with relief decorations made from metal, polymeric clay or 3-D prints. He creates books that he describes as "pop up," "kinetic carousel," "liporello" or "3D origami." He also writes fairy tales, stories and mystical scenes.

A playful alphabet book with something embedded in both covers, causing it to rattle when read. There are delightful illustrations with alliterative phrases (many comical) for each letter such as: Angel's Acorns for A, Creeping Cats, Delightful Desire for D, and Ugly Unicorn for U. The book has a special folding design that seems to unravel as you open each page. It must be turned and flipped as you read in order to see all of the letters in order. This sculptural book is 3-D printed in the shape of a tower. It has been hand painted in metallic gold and bronze. The book is held closed with braided brown cord straps that affix to a ball near the base of the tower. In fine condition. A triangular book measuring: 4.5 inches tall x 2.5 x 2.5 x 2.5 inches. (#36930)

\$325

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36930>



### **Miniature Tower Book of the Russian Alphabet**

62. Goozairow, Emile (Emil).

#### **Branch Riot.**

Moscow: Emil Goozairow, 2023.

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

An inventive miniature book. It is an impressive sculptural accordion book featuring an elaborate 3-D model of a cone shaped tower on the front cover. Each page features an elaborate letter form depicting the 33 calligraphic characters from the Russian alphabet, which are not necessarily recognizable as so many "branches" and lines are twined around it. The design of both 3-D printed sculptural covers match the aesthetic of the interior. Brown braided cord wraps around tower to hold it closed. Sitting alone, this magical object looks more like a mysterious alien artifact or a steampunk object, than a book. There is also a mysterious - something - that rattles inside the structure. Another delightful creation by Russian book artist, Emile. Note: to open book, first slide cord off of feet on base. To close, first loop cord around top cone, then hook it over the feet on the base. In fine condition. Size: 3.75 x 2 x 2 inches. (#36929)

\$325

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36929>

### **Miniature Book – by Russian Artist**

63. Goozairow, Emile (Emil).

#### **Emerald Continent.**

Moscow: Emil Goozairow, 2022.

Not technically a miniature, but still a small book. Both covers are 3-D printed and hand painted to resemble metal. This is an accordion book featuring black and white illustrations of a jagged, rocky landscape - which incorporates letterforms in both the rocks and negative spaces. Double-sided. An imaginative design. [36 pages.] Size: about 4 x 2.5 inches. Fine. (#36605)

\$275

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36605>

### **Miniature Book of Pushkin's Poetry – by Russian Artist**

64. Goozairow, Emile (Emil), book artist; Alexander Pushkin; John Farndon, translator; Eldar Goozairow, cover design.

#### **The Prophet** (chevron shape).

Moscow: Emile Goozairow, 2020.

This small open edition miniature book offers the poem "The Prophet" by the great Russian poet Alexander Pushkin, printed in both Russian and English. The poems are digitally printed on each side of a "two-way" book and accompanied by 17 striking illustrations. This three-dimensional binding in the shape of a chevron is embellished with faces and patterns on both sides. It is painted in gilt, black, and red. Something inside mysteriously rattles. Size: 3 x 1.5 x 1.5 inches. A stunning book in fine condition. (#36612)

\$225

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36612>

## Oracle Deck

65. Greenwood Anne.

**The Lunar Maria** (An Oracle Deck).

Portland, OR: Anne Greenwood.

One of 100 trade copies. The Lunar Maria (pl.) or Mare (sing.) are large dark basaltic plains on the Earth's Moon formed by ancient volcanic eruptions. These plains Oceanus (Oceans), Mare (Seas), Lacus (Lakes), Palus (Marshes), and Sinus (Bays) were named by Giovanni Battista Riccioli in 1651 after states of mind and conditions of water. I have editioned three decks of 44 oracle cards named after the Lunar Maria: one wool hand-embroidered original, twelve cotton digitally printed, finished w/ hand-stitching, and 100 paper digitally printed. All the decks include a letterpress printed, hand-bound booklet, and indigo dyed bag and cloth with machine stitched text. The booklet describes how to use the cards and includes 44 poetic fragments that correspond to each basaltic plain and embroidered image. The booklet was designed, printed and bound by Daniela Del Mar.

"When my girls were babies, I was, as many mothers are, often awake late at night looking out of the window at the moon. Similar to the moon's waning and waxing cycles, motherhood is also a cycle of waking and sleeping and every phase in between. It is constant change, unlike anything I've experienced in my life. Being awake at night nursing my babies with the moon as my companion fortified these relationships, nurtured my resilience, and forged a deep connection to the ethereal qualities of the universe" (Anne Greenwood).

This project was conceived in the midst of studying magical tools and practices with Colette Gardiner in her Blue Iris Mystery School in Portland, Oregon, working as an artist-in-residence at the Icelandic Textiles Center in Blönduós, Iceland and learning from Carmen Spagnola's Numinous School of Intuition Development. The combination of these experiences helped me further understand, connect and embed my ancestry, place and natural world within my art practice. Ten percent of all sales from this deck, and funds generated from any readings will be donated to The Chúush Fund: Water for Warm Springs which directly benefits the Confederated Tribes of Warm Springs, Oregon as they work to restore their access and infrastructure for clean water. Edition size: 12 5.5"x 7.5"x 2" finished bag w/ contents, 4"x 5.5" cards & booklet, 20"x 20" cloth. (#34903)  
\$75

Pictures – <http://www.kelmescottbookshop.com/details.php?record=34903>

## Embroidered Book on the Wonders of the Ecosystems of Lichens

66. Greenwood, Anne.

**Nowhere.**

Portland, OR: Anne Greenwood, 2023.

Number 2 of four copies signed and numbered in stitching by the book artist. Well-known horticulturist and artist Anne Greenwood Rioseco created *Nowhere* - an edition of four fabric art books - to convey her sense of wonder at the complexity, interdependence, and beauty of constantly transforming ecosystems, both tiny and vast. This complex book chronicles the physiological characteristics of lichens channeling between the personal, the scientific, the philosophical, and the poetic, and Anne employs a layered visual narrative that conceptually mirrors these collective relations. The collaborations and ideas in the book unfold in its materials and construction; for example, all the threads are dyed with plant or insect extracts and are then woven into the fabric. Anne cut up hand-woven Jacquard fabric for the base fabric of imagery in the book, and the fabric was then layered with appliquéd wool felt collage illustrations. She added hand-embroidered cosmological symbols to convey further information about the period of time in which the book was made. Each image thus consists of collaged layers: digital weave structures; photographs of fungus; hand-drawn text; wool felt pieces; and patterns of migrating Arctic Terns. It incorporates digital Jacquard weaving, hand-embroidery, appliqué, natural dyes, wool, silk & cotton fibers. The black linen accordion binding was fabricated by Portland Garment Factory.

This stunning work was included in an exciting exhibition in Iceland, "Threads | Þræðir Intertwined" held in 2023. About the exhibition: "Textile Books and textiles are the two forms of artistic expression that have the longest history and tradition in Iceland, but it is rare that books and textiles are intertwined. This exhibition showcases artists' books and textile pieces by Icelandic artists and visiting artists who have been inspired by the country's landscapes, people, language and textile traditions. The works in this exhibition are connected through stitching, weaving, knotting, tying, binding, pattern and storyline. The artists have found parallel lives in each other, unintentionally approaching art and life in similar fashions across oceans and between generations."

The book has an accordion structure and can be opened up to 223.5 inches. Held in a yellow cloth bag with the title embroidered on the front side. This is a beautiful creation by an exceptional artist. In fine condition. Measures 10 x 11 x 3.5 inches closed. (#37013)

\$5,200

Pictures – <http://www.kelmescottbookshop.com/details.php?record=37013>

## Unique Design Binding of Argentinian Poetry In Spanish

67. Gruss, Luis; Sol Rébora (binder); Rubén Fontana (typography), Lucrecia Orloff (illustrator), Viky Sigwald (paper), Mariana Pariani and Patricio Gatti (design and printing).

### Finlandeses.

Buenos Aires, Argentina: Imprenta Ideal, 2008.

In a unique design binding by Sol Rébora. This letterpress printed collaboration on handmade paper is limited to 25 copies. The other 24 copies are in a case binding of cloth and paper. Features a frontispiece woodcut illustration by Lucrecia Ofloff. Printed on handmade paper by Viky Sigwald in type designed by Rubén Fontana. The book design and printing were done by Mariana Pariani and Patricio Gatti. The text (in Spanish) is poetry by Luis Gruss (1953 - 2021), an award-winning Argentinian poet, journalist, author, and professor. Gruss has contributed to most of the media publications in Argentina, from Clarín, La Nación and Página to the Latido and Los Inrockuptibles magazines. He has published the books *Malos Poetas* (1998) and *La carne* (2004), among others. In 2003 he received the Argentores special prize for his dramatic work *Oscura Clarice*. He also wrote the essay *The Unreachable* (Women in the life and work of Kafka, Pessoa and Pavese), first finalist in the essay contest organized by La Nación (Intellectual Capital, 2008). As a journalism teacher at the TEA school (Workshop, School, Agency) he has received a special distinction that rewards his career. Later in his career, Gruss edited books belonging to an academic collection sponsored in Argentina by the IDAES (Institute of Higher Social Studies).

Sol Rébora is a designer bookbinder working in Buenos Aires, Argentina, since 1999. She is a well-recognized practitioner, receiving awards both in Argentina and abroad. Her work encompasses innovative and experimental work in designer binding and contemporary conservation methods. She studied with Deborah Evetts, Monique Lallier, Pascale Therond, Edwin Heim, Helene Jolis, Sün Evrard and Kathy Abbott, among other teachers. She currently works and teaches courses out of her studio in addition to giving lectures and workshops in person and online at schools including the SF Center for the Book and Iowa University Center for the Book, American Academy of Bookbinding and Penland School of Crafts. She has participated in group exhibitions such as *Epémère*, *Tomorrow's Past* and *Les Pages Bien Gardees*. Sol's work may be found in many private collections and inside of institution's collections in USA, Mexico and UK such as Athenæum Library and British Library

Bound in full dark grey leather covered boards printed with an embossed pattern. Both boards are decorated with relief inlays of white Japanese paper. The title is handstamped in grey to the front board. Handsewn white endbands and Japanese endpapers. The interior is clean and bright overall with a few scattered spots of foxing. The construction of the text block uses a reversible stub structure, which allows for easy access to the sewing threads, making any future repairs for a conservator simple. For more details about this reversible stub structure, see this page: <https://drive.google.com/file/d/1afzoVW9qSzVaQchryT8gzpL9MRi4iGvC/view> Housed in a custom-made clamshell box with white leather spine printed in matching embossed pattern over grey paper covered boards. The title and author's name are hand stamped in black title to spine. The book is hand-paginated in pencil on bottom corners. [48 pages.] Fine. (#36584)

\$2,800

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36584>

### **Presentation Copy to Haggard's Brother - First Edition**

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

#### **Montezuma's Daughter.**

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

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

Bound in the original publisher's blue-green cloth with gilt author and title to front cover and spine. Light bumping, small chip to bottom of faded spine. Hinges a bit tender but text block is tight. Interior pages are clean. Bookplate of collector Mark Samuels Lasner to front pastedown. Very good condition. 325 pages plus 24 page publisher's catalog. Very Good. (#28937)

\$1,900

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

### **Inscribed First American Trade Edition – Seamus Heaney**

69. Heaney, Seamus.

#### **Sweeney Astray: A Version from the Irish.**

New York: Farrar Straus Giroux, (1984).

First American trade edition. INSCRIBED and signed by the author, dated May 1985. "This version of 'Buile Suibhne' is based on J.G. O'Keeffe's bilingual edition, which was published by the Irish Texts Society in 1913" (jacket). Bound in tan cloth over light green paper covered boards with gilt title to spine. Minor browning and wear to edges of boards. Clean and bright interior. In light green dust jacket with red title to spine and front panels. Fading to jacket on spine panel and along top edges of front and rear panels. Minor wear to edges of jacket and minor rubbing rubbing to panels. 85 pages. Very Good in Very Good Dust Jacket. Hardcover.

(#35748)

\$475

Pictures – <http://www.kelmescottbookshop.com/details.php?record=35748>

### **Miniature Book – Japanese Fables**

70. [Hillside Press].

#### **Wedding of the Foxes. Japanese Fables and Fantasy.**

Franklin, NH: The Hillside Press, 1968.

A miniature book. Number 204 of 250 copies. Includes four tales: Wedding of the Foxes, Adventures of Little Peachling, The Tongue-Cut Sparrow, and The Crackling Mountain with illustrations by Odake with wood engravings based on his illustrations by Yedo. These stories and illustrations were first printed in English in 1871. Grey cloth boards with black title to spine and black illustration of a bamboo forest to front board. Clean and bright. 46 pages. Size: about 2.5 x 2 inches. Fine. (#36964)

\$95

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36964>

## Linguistic Study of the Passage of Time – based on principles of modern physics

71. Hulsey, Sarah, book artist; Jorge Luis Borges; Italo Calvino; Alan Lightman.

### **Allochronologies Three Volumes.**

Somerville, MA: Sarah Hulsey, 2024.

Letter D of fifteen deluxe copies lettered A-O. There are a total of 75 copies of this book, with this deluxe version, 50 three-volume sets numbered 1-50, and ten individual volumes numbered i-x. Sarah is a renowned book artist whose complex and inventive works are widely recognized in the book arts world and are extensively collected by university and other institutional libraries. From her website: "Sarah Hulsey is a visual artist whose work draws upon on her background in linguistics, which she studied under Noam Chomsky at MIT. She was first attracted to the field because of the surprising, apparently contradictory fact that language is incredibly complex and yet universal throughout humankind. Though languages appear to vary greatly, they have deep commonalities, and this underlying "universal grammar" represents a rich, subconscious knowledge that we all possess, with little awareness of its inner workings."

An introduction to a talk that Sarah gave at the 2024 Codex Symposium describes this book as follows: "*Allochronologies* explores alternate notions of time, all conceivable according to the laws of science, that do not adhere to our ordinary experience. Hulsey takes some of the more surprising ideas of modern physics (multiple universes, a universe that oscillates, reversal of time's arrow) and translates them into a multi-volume artist book. Each volume takes one kind of chronology and using fragments of fiction by some of the great 20th century writers, creates a book that physically embodies that conception of time." The third volume in *Allochronologies* explores a text by Alan Lightman in which time moves backward. Hulsey writes in that volume, "I printed the short story "2 June 1905" from *Einstein's Dreams* four separate times. The final version is the way Lightman wrote it; the third is the story with all of the sentences reversed; the second is the story with all of the words reversed; and the first is the story with all of the sounds reversed. So "5091 Noodj 2" = "2 June 1905"; "Zmeerd Z'nystsnie" = "Einstein's Dreams" and so on. The reason I wanted to reverse the sounds (and then figure out how in the world to spell them using English orthography) rather than reversing only the letters is that I have a background as a linguist. I am interested in different units of language--sentences, words, syllables, sounds, and the ways in which they are grouped in language. Reversing the sounds means that one has to practically say the words aloud in order to try to work them out backwards, which draws attention to this level of the linguistic faculty."

The texts of all three volumes were printed letterpress from Univers type on Mohawk Superfine paper. The images were printed from polymer plates. This deluxe edition's three volumes have quarter yellow leather bindings and printed gray paper covers with abstract designs and the volume number on the cover. The volumes are housed in a handsome slipcase covered with gray cloth with a yellow cloth horizontal line and a yellow leather spine with the title. The contents of each volume is as follows. Volume One: "April March," the central story in this volume is excerpted from "A Survey of the Works of Herbert Quain" by Jorge Luis Borges, originally published in 1941. Translated from the Spanish by Andrew Hurley" and appearing in "Collected Fictions" published by Penguin Books in 1998. This volume has pages 9-44, including several pages of symbolic representation. Volume Two: The story in this volume is excerpted from 't zero' by Italo Calvino, originally published as "Ti con zero" in 1967. Translated from the Italian by William Weaver as "The Complete Cosmicomics" and published by Houghton Mifflin Harcourt in 2014. The image running throughout is a wave form of the soundtrack of Carl Sagan discussing an oscillating model of the universe on the PBS series "Cosmos." The text is printed both at the top and bottom of the pages, with the bottom text appearing to be upside down. Unpaginated. [17 pages] Volume Three: "2 June 1905" is excerpted from "Einstein's Dreams" by Alan Lightman by Pantheon Books, 1993. Numbered pages 9-18. A beautiful set in fine condition. Measures 10 x 6.75 x 1.75 inches. (#37115)

\$3,600

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37115>

### **Scarce Victorian Children's Book – with chromolithographic illustrations**

72. Humphrey, Maud; Helen Gray Cone, poet.

#### **Tiny Toddlers.**

New York: Frederick A. Stokes Company, 1890.

A quite scarce Victorian children's book illustrated by Maud Humphrey and with verse by Helen Gray Cone. Maud Humphrey (1868 – 1940) was a commercial illustrator, watercolorist, and suffragette from the United States. She was the mother of the actor Humphrey Bogart and frequently used her young son as a model. She won a Louis Prang and Company competition for Christmas card design and then began working for the New York publisher Frederick A. Stokes as an illustrator. From the 1890s through the 1920s, her work included child portraits, "illustrating calendars, greeting cards, postcards, fashion magazines, and more than 20 story books." Her artwork featuring children garnered the moniker the "Humphrey Baby." [Wikipedia] Helen Gray Cone (1859 – 1934) was a poet and professor of English literature. She spent her entire career at Hunter College in New York City.

This delightful book features six charming chromolithograph illustrations of the tiny toddlers along with seven pages of line drawings to accompany the poems. Printed on recto only. Some light offsetting of chromolithographs to the blank pages and title page. Bound in color pictorial boards with a red cloth spine. Some light bumping and rubbing to corners and of boards and spine edges. Offsetting to front pastedown and free endpaper from a piece of paper. Very good plus condition and probably never touched by a child. Measures 11 x 14 inches. (#36781)

\$1,000

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36781>

### **The Making of Chinese Ceremonial Paper – with 50 paper samples**

73. Hunter, Dard.

#### **Chinese Ceremonial Paper. A Monograph Relating to the Fabrication of Paper and Tin Foil and the Use of Paper in Chinese Rites and Religious Ceremonies.**

[Chillicothe, OH]: The Mountain House Press, 1937.

Number 122 of 125 copies signed and numbered by the author. Dard Hunter (1883-1966) is considered by many to be the father of hand papermaking in the United States. Hunter traveled extensively around the world, learning about papermaking and collecting artifacts related to the topic. He wrote several books on hand papermaking traditions, and also studied other paper-like materials such as papyrus and amatl. This was one of his most significant studies on paper, drawing on his research and experiences from his travels.

From the colophon: "The book was printed at the Mountain House Press on paper made by hand in the Orient. The specimens included with each book were gathered by the compiler during journeys in China, as well as in Indochina, Java, Sumatra, Siam, Malay Peninsula, and other Asiatic countries where the Chinese have emigrated and where their ancient customs have been retained. Due to the hand methods used in the making of this volume and to the limited number of original specimens available, only 125 copies have been printed..." With 16 illustrations and 50 samples of ceremonial paper and items made from paper, including trays for sacrificial burning, ceremonial paper money, envelopes, etc. There are eight photogravures of the papermaking process and two folding illustrations, plus two folding pages that protect larger sheets of paper. This is one of Hunter's more elaborate publications. It is also noteworthy that most of the focus is on the uses of paper in ritual, the cultural meanings of paper, if you will, not simply the mechanics of papermaking, as some of his other books are [From a contemporary review].

Bound in quarter black leather with russet colored cloth covers with an elegant design in gold. Gilt titling to spine. Very light wear to covers. Interior pages are beautiful, and the specimens and samples are in fine condition save for a few pieces with some offsetting, which is usually seen in copies of this book. Housed in a brown paper covered slipcase with some fading and wear. A very desirable copy of one of Dard Hunter's most important works in about fine condition. Quarto. 84 pages plus the unnumbered pages with specimens. (#36755)

\$4,800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36755>

## Documentation of Papermaking in Mexico, South American, and Islands of the South Pacific Includes Many Original Paper Samples

74. Hunter, Dard.

### **Primitive Papermaking: An Account of a Mexican Sojourn and of a Voyage to the Pacific Islands in Search of Information, Implements, and Specimens relating to the Making & Decorating of Bark-Paper.**

Chillicothe, OH: Mountain House Press, 1927.

Number 175 of 200 copies signed and numbered by Dard Hunter. He states on the limitation page that owing to the methods used in producing this book the edition is necessarily limited. This is a scarce groundbreaking early work by Hunter. Dard Hunter (1883-1966) is considered by many to be the father of hand papermaking in the United States. Hunter travelled extensively around the world, learning about papermaking and collecting artifacts related to the topic. He wrote several books on hand papermaking traditions, and also studied other paper-like materials such as papyrus and amatl. *Primitive Papermaking* was Dard Hunter's first book on international, non-Western papermaking. Most of this volume concerns the production of tapa [bark cloth] in the Pacific and in Southeast Asia. Hunter made the case that although usually termed 'bark-cloth' by Westerners, this material, made by beating the fibers of the inner barks of trees, is actually paper. The first explorers to encounter this material termed it "cloth" primarily because of its uses, not because of its construction. Hunter spent years acquiring the samples of tapa, many of which were quite old. Hunter noted the affinity of "silverfish" for tapa. Thus, older pieces do not survive well in their tropical places of origin. The craft had already disappeared in places Hunter visited in the first quarter of the 20th century, although he was able to obtain historical samples [University of Utah exhibition on paper through the centuries].

Hunter traveled to the South Seas, including Tahiti, the Cook Islands, Fiji, Samoa, Tonga, and Hawaii, in addition to Mexico and parts of South America. He collected bark and bark paper specimens everywhere he traveled, and carefully studied and documented the techniques and methods used by the papermakers in each location. Printed with Hunter's own hand-cut and hand-cast type, with the statement in the preface: "The punches, matrices, moulds, and tools which were employed in the making of this type are now in the Smithsonian institution and after the cessation of my publishing the type itself will be destroyed." The book has photographs, illustrations of tools and techniques, facsimiles where original specimens were not available, two bark specimens and 31 bark paper specimens. Occasional light offsetting from specimens and very light browning to some page edges. With untrimmed loose bifold sheets as issued, and housed in the original paper portfolio with cloth spine and corners, printed paper cover label, and three sets of ribbon ties. Light bumping to corners. With 47 numbered pages and 56 unnumbered pages with the specimens. In very good plus to near fine condition. Folio volume measuring 12 x 17 inches. (#36769)

\$5,000

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36769>

## **Celebration of Life of Kathy Whalen, Librarian, Bibliophile, and Printer**

75. [Incline Press]

Moss, Graham, author and printer.

### **Memento Mori : Memento Vivere Two Volumes.**

Oldham, England: Incline Press, 2023.

Number 44 of 175 copies signed and numbered by the printer Graham Moss. From the press website: "[This] is a book that is both a memorial and celebration of the life of librarian, bibliophile and printer Kathy Whalen. Written by her partner and co-publisher Graham Moss of Incline Press, the book is presented in a joyous and moving series of 50 double page spreads in the style of a commonplace book. Each opening shows a letterpress text opposite a sheet of tip-ins, colourful prints and artworks. The book charts both the home and professional times of Kathy's life during this 21- year collaboration with Graham...Written with open-hearted frankness, the book reminds us that we must all die, and so too be mindful to live as we should." The letterpress text recounting Kathy's life was written by Graham in a generally chronological manner. At the end of each page he provides the typographical information about the items found on the facing page, including paper used, types and font size, and other details when relevant. The tip-ins, art and other printed items accompanying the text provide a varied and often delightful picture of the memories surrounding the lives of Kathy and Graham. The second volume contains "further pages from a typographical commonplace book." It is a continuation of the standard copy of this book. The first volume has pages 1 - 51 of the double page spreads. The second volume has 52 - 60 double page spreads. Laid in the first volume is a certificate from the 2022 Fine Press Book Fair announcing that this book was given the Judge's Choice Award at that fair.

Bound in bright yellow paper covers of handmade paper from Two Rivers Paper at Watchet in Somerset Begun with two small blue cut-outs on front cover. Paper title label to spine. The blue and cream endpapers are from a linocut pattern made by Nicolette Scarpa. Begun in June of 2020 with printing completed in August 2023. The papers were supplied by John Purcell Paper of Stockwell in London, and inks by Hawthorn of Murton near York. Housed in a slipcase using the same yellow paper as the covers. In fine condition. Measures 7.25 x 10.25 inches. (#37080)

\$500

Pictures – <http://www.kelmescottbookshop.com/details.php?record=37080>

## **First Edition of the Wild Boy of Aveyron**

76. Itard, Jean Marc Gaspard.

### **De l'education d'un homme sauvage, ou des premiers developpemens physiques et moraux du jeune sauvage de l'Aveyron [The Wild Boy of Aveyron].**

Paris: Goujon fils, An X, [1801].

First Edition of this famous work. Jean Itard (1774-1838) was a French doctor who was known as an educator of deaf-mutes. He tried to test his educational theories in the celebrated case of Victor - The Wild Boy - of Aveyron. The boy was found in the woods in a feral state and was believed to have lived there for years. Itard worked to make the boy "normal," but failed. In this first report Itard was optimistic about the feral child's prospects for language acquisition and socialization. In his 1807 second report his conclusions were much more pessimistic, as even after a number of years of intensive education the boy had been unable to learn to speak. Itard's methods, described in his two reports, were based upon the philosopher Condillac's analytical approach to the acquisition of knowledge, which had been used with success in the teaching of deaf-mutes. However, Itard created a new system of pedagogy in adapting this approach to the needs of this extraordinary boy. [Haskell Norman Catalog 1144]. A small octavo bound in modern marbled brown paper covered boards with gilt-stamped spine. Lacking the frontispiece portrait of the "Wild Boy" and trimmed a bit closely at the top margin, otherwise very good with minor foxing. With two minor early corrections to pages 45-46 and an early marginal ink comment to page 7. Signed as usual by Itard and Goujon on the verso of the title page to prevent piracy. 100 pages.

(#25809)

\$2,800

Pictures – <http://www.kelmescottbookshop.com/details.php?record=25809>



### **Presentation Copy from Henry James to Close Friend Lucy Clifford**

77. James, Henry.

#### **Essays in London and Elsewhere.**

London: James R. Osgood, McIlvaine & Co., 1893.

First edition. An excellent association copy of one of James's major books of essays. It is his presentation copy to Lucy Clifford, "Mrs. Clifford from her friend & servant Henry James." Henry James (1843-1916) was one of the most important writers in American letters as well as one of its most productive and influential. Lucy Clifford (1846-1921) was a British novelist and dramatist with a wide circle of literary friends, most notably Henry James. From their letters it is clear that she held a special place in his affections and was one of his closest friends and confidantes. (See "Bravest of women, finest of friends": *Henry James's Letters to Lucy Clifford*, ed. Marysa Demoor and Monty Chisholm, 1999). The essays include pieces on James Russell Lowell, Fanny Kemble, Gustave Flaubert, Henrk Ibsen, and Mrs. Humphrey Ward.

Bound in original beige cloth with gilt author and title to spine and front cover, and an Art Nouveau style decoration on front. Light rubbing, bumping, and three ink stains on front cover. Interior pages show slight aging to margins but are otherwise clean. A nice copy in very good condition. Housed in a cream cloth covered clamshell box with black and gilt title label to spine. 320 pages. Very Good. (#28900)

\$5,500

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

### **Unique Design Binding with Argentinian Printing of John Keats Poetry with Engravings**

78. Keats, John; Juan Rodolfo Wilcock (Spanish translation); Sol Rébora (binder).

#### **John Keats (1795 - 1821).**

Buenos Aires, Argentina, 1958.

Unique Design Binding by Sol Rébora created in 2022. The textblock was letterpress printed by Armando Tocarello in 1958 in the home of D. Franciso A. Colombo in Buenos Aires, Argentina. It is limited to 75 copies of which this is 1 of 10 copies on Japon paper. Design and engravings by Raúl Veroni. The original paper wrappers are bound in. Includes the poem "Lines Supposed to Have Been Addressed to Fanny Browne / Líneas que se supone fueron dedicadas a Fanny Browne" in English with a facing Spanish translation. [12 pages.]

Sol Rébora is a designer bookbinder working in Buenos Aires, Argentina, since 1999. She is a well-recognized practitioner, receiving awards both in Argentina and abroad. Her work encompasses innovative and experimental work in designer binding and contemporary conservation methods. She studied with Deborah Evetts, Monique Lallier, Pascale Therond, Edwin Heim, Helene Jolis, Sün Evrard and Kathy Abbott, among other teachers. She currently works and teaches courses out of her studio in addition to giving lectures and workshops in person and online at schools including the SF Center for the Book and Iowa University Center for the Book, American Academy of Bookbinding and Penland School of Crafts. She has participated in group exhibitions such us Epémère, Tomorrow's Past and Les Pages Bien Gardees. Sol's work may be found in many private collections and in many institutional collections in USA, Mexico and UK such as Athenæum Library and British Library. Fine. (#36569)

Bound in light pink and purple limp leather design binding featuring the initials of John Keats. The leather has been finely embossed with a pebbled pattern especially created by the binder. This single signature binding features an exposed sewing structure along the spine. Housed in a protective metallic pink stiff wrapper.

\$1,200

Pictures - <http://www.kelmscottbookshop.com/details.php?record=36569>

## Unique Artists' Book – Words from *Mein Kampf* Sewn Into a Hebrew Prayer Book

79. Kokin, Lisa, book artist.

### **Selections from Mein Kampf.**

El Sobrante, CA: Lisa Kokin, 1999.

This is a unique altered book by Lisa Kokin, and signed by her. She is a noted book artist who also creates art with sewing and alterations, as well as with button work and assemblage. She also is known for acting as a mentor and coach to people in the arts. The book she chose to alter for this work was actually fragments from a Hebrew prayer book for the dead that she found in a disintegrated state at a secondhand shop. The text is from the English edition of *Mein Kampf* that Kokin has used in the creation of four books. She said that she found the book at a flea market, and it stayed in her studio for many years until she could bring herself to approach it. The words are Hitler's words in translation. She has rearranged them to create found poetry. In doing so she has created a powerful and evocative piece of book art.

The book opens as a notebook or steno pad, with the boards bound at the top with twine. The boards are chipped, stained and soiled. The title is stamped in gilt on the front cover. Kokin used her sewing artistry to create designs made by her stitches on the pages, with strands of the thread used overlapping the page edges. The English words taken from the *Mein Kampf* translation are stitched onto pages of the prayer book. In fine condition. Measures 2.5 x 5.25 x 1.25 inches. (#37049)

\$4,800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37049>

## Unique Artists' Book – Copts of North Africa

80. Krause, Dorothy Simpson.

### **Copts.**

Sewanee, TN: Dorothy Simpson Krause, 2011.

A unique artist's book from noted book artist Dorothy Simpson Krause and signed by her. She is a painter, collage artist and printmaker who incorporates digital mixed media into her art. Her work is exhibited regularly in galleries and museums and featured in numerous current periodicals and books. In her artist's statement she says: "My work includes large scale mixed media pieces, artist books and book-like objects that bridge between these two forms. It embeds archetypal symbols and fragments of image and text in multiple layers of texture and meaning. It combines the humblest of materials, plaster, tar, wax and pigment, with the latest in technology to evoke the past and herald the future. My art-making is an integrated mode of inquiry that links concept and media in an ongoing dialogue – a visible means of exploring meaning."

Copts are a Christian ethnoreligious group indigenous to North Africa who have primarily inhabited the area of modern Egypt and Sudan since antiquity. Most ethnic Copts are Coptic Oriental Orthodox Christians. They are the largest Christian denomination in Egypt and the Middle East, as well as in Sudan and Libya. They had the oldest and largest Christian communities in the Middle East. From the 4th to the 6th century Copts were the majority religion in Roman Egypt. According to ancient tradition, Christianity was introduced to the Egyptians by Saint Mark in Alexandria around 42 AD. Today they make up somewhere between 5 and 20 percent of the population of Islamic Egypt where they face marginalization, discrimination and persecution.

This Coptic bound book uses well-known book artist Daniel Essig's binding variant with wood covers. The front covers have cutout openings protected by acrylic that display small scarab artifacts. The paper and mica pages are collaged with found materials and alcohol gel transfers that incorporate distressed images of saints and other ephemera. The book is housed in a vintage metal box decorated with mica and a metal scarab on the front cover and a black elaborate cross on the back of the cover. This is a fascinating production in fine condition. The book measures 5 x 3.5 x 2 inches. The metal box measures 6 x 4.5 x 3 inches. Unpaginated [208 pages] (#36647)

\$1,400

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36647>

### **Homage to Joan of Arc – A brief history and her trial for heresy**

81. Krause, Dorothy Simpson.

#### **HERetic: Joan of Arc.**

Viewpoint Editions, 2009.

Number 51 of 55 copies. Signed and numbered by the artist. Includes excerpts from "Le Ditie de Jehanne d'Arc" by Christine de Pizan, a French poetess. "Written in 1429 when Joan was at the height of her successful campaign, it celebrates her life and achievements. On each facing page, an image is combined with comments on Joan of Arc's brief history. The pages covering her trial for heresy incorporate Joan's own words, taken from the trial document." Printed by Acme Bookbinding on Mohawk Via Superfine Eggshell 100# paper in German Latin, Uncial, and 10th Century Bookhand typefaces. Fine in paper wrappers with full color photographic illustrations throughout. Housed in a box that was designed to resemble a well-worn library enclosure for a rare book. The box has a cloth tie closure, faux-library stickers, and other appropriate markings. Unpaginated. (#37026)

\$375

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37026>

### **Unique Artists' Book – Homage to the Netherlands and Belgium**

82. Krause, Dorothy Simpson.

#### **Low Countries.**

Holland and Belgium: Dorothy Simpson Krause, 2009.

Dorothy Krause is a painter, collage artist and printmaker who incorporates digital mixed media into her art. Her work is exhibited regularly in galleries and museums and featured in numerous current periodicals and books. In her artist's statement she says: "My work includes large scale mixed media pieces, artist books and book-like objects that bridge between these two forms. It embeds archetypal symbols and fragments of image and text in multiple layers of texture and meaning. It combines the humblest of materials, plaster, tar, wax and pigment, with the latest in technology to evoke the past and herald the future. My art-making is an integrated mode of inquiry that links concept and media in an ongoing dialogue – a visible means of exploring meaning."

Krause has created several books over the years that were inspired by her extensive travels. For this stunning unique work, she used a purchased black and red leather journal that is engraved with the book's title. It was collaged with dozens of images and ephemera that she found while traveling. Many of the images are from the celebrated art created by great artists from the two countries, including Rembrandt, Vermeer, and Rubens. In fine condition. Measures 7 x 5 inches.

Unpaginated [86 pages]. (#37031)

\$1,200

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37031>

### **Unique Artists' Book – Homage to Morocco**

83. Krause, Dorothy Simpson.

#### **Morocco.**

Morocco: Dorothy Simpson Krause, 2019.

Dorothy Krause is a painter, collage artist and printmaker who incorporates digital mixed media into her art. Her work is exhibited regularly in galleries and museums and featured in numerous current periodicals and books. In her artist's statement she says: "My work includes large scale mixed media pieces, artist books and book-like objects that bridge between these two forms. It embeds archetypal symbols and fragments of image and text in multiple layers of texture and meaning. It combines the humblest of materials, plaster, tar, wax and pigment, with the latest in technology to evoke the past and herald the future. My art-making is an integrated mode of inquiry that links concept and media in an ongoing dialogue – a visible means of exploring meaning."

This is one of several books created by Krause from her travels. It is a travel journal begun in Morocco that uses found objects, textural rubbings, patterning and collage, enhanced with oil pastels, paint and markers. The pages are an ochre color that evokes the colors and feeling of this north African country. The board covers are suffused with orange, brown, and yellow pigments. A decorated silver metal mirror is affixed to the cover. In fine condition. Measures 4 x 6 inches.

Unpaginated [32 pages]. (#36601)

\$750

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36601>

### Unique Artists' Book – Homage to Egypt

84. Krause, Dorothy Simpson, Book artist.

#### Valley of the Kings.

Cairo, Egypt: Dorothy Simpson Krause, 2010.

A unique book signed by the book artist. Dorothy Krause is a painter, collage artist and printmaker who incorporates digital mixed media into her art. Her work is exhibited regularly in galleries and museums and featured in numerous current periodicals and books. In her artist's statement she says: "My work includes large scale mixed media pieces, artist books and book-like objects that bridge between these two forms. It embeds archetypal symbols and fragments of image and text in multiple layers of texture and meaning. It combines the humblest of materials, plaster, tar, wax and pigment, with the latest in technology to evoke the past and herald the future. My art-making is an integrated mode of inquiry that links concept and media in an ongoing dialogue – a visible means of exploring meaning."

Krause has created several books over the years that were inspired by her extensive travels, including a trip to Egypt. That visit inspired her to create an intricate artist's book that pays homage to the culture and history of this country. The result is this interesting and delightful work. Krause gathered materials while traveling that were collaged or affixed into a book of painted pages using noted binder Daniel Kelm's wire binding structure. The colorful pages contain many illustrations of the pharaohs and their wives, including Nefertiti, the ancient temples and pyramids, and more. There are Egyptian postage stamps and small round stones scattered through the pages. The intricate brass plate on the cover and the woven bag with a metal medallion attached that houses the book were also found objects. In fine condition Measures 7.5 x 5.25 x 1.25 inches. Unpaginated [84 pages]. (#37040)

\$1,200

Pictures – <http://www.kelmconfig.com/details.php?record=37040>

### Newfoundland Gannets – wood engravings

85. [Lone Oak Press]

Rorer, Abigail, book artist and wood engraver; Marnie Parsons and Bill Monteverchi, texts.

#### An Idea of Geometry: Celebrating the Gannets of Cape St. Mary's.

New York: Lone Oak Press, 2017.

Number xvii of xx copies of the deluxe edition, signed and numbered by the book artist. There were also two hundred copies in the regular edition.

Abigail Rorer attended the Rhode Island School of Design concentrating on etching and lithography. After graduation she taught art in several schools for a few years until leaving to concentrate on pen and ink book illustrations and etchings. She had always been drawn to woodcuts and wood engraving through the work of the German Expressionists and Leonard Baskin. Although she had only done a few woodcuts in high school and none in college, she had a desire to learn wood engraving and was fortunate to have met the noted wood engraver Barry Moser through a mutual gallery. He very graciously explained how one wood engraves and the tools needed to make a print. She purchased the necessary materials and had at it. Learning the art of wood engraving is basically a case of practice, practice, practice and looking at the work of other engravers. In 1989 Abigail established The Lone Oak Press in Petersham, Massachusetts. The press publishes limited edition, letterpress printed books and broadsides illustrated with her relief engravings and etchings. All of the images are printed by Abigail from the original blocks and plates with many of the images being multi-block color engravings incorporating reduction printing and frequently having some hand coloring. The design of a number of the books and all of the bindings are collaborations with others more knowledgeable in those aspects of bookmaking. Abigail has also taken up the fine art of silverpoint drawing, a medieval art form.

From the press website: "The idea for this book was conceived after a visit to Newfoundland and the famous gannet rookery at Cape St. Mary's by wood engraver Abigail Rorer, proprietor of The Lone Oak Press. Abigail was taken by the beauty of the birds, so magnificent in their white plumage with black detailing, their fierce eyes and lethal bill and decided to illustrate and publish a small book honoring these incredible seabirds." The result is this beautiful book with Abigail's exquisite illustrations of these amazing birds. This deluxe edition has a special binding of the book with a white leather spine and a white leather circle with a bird image on the blue paper cover. The engravings and text are printed on Zerkall Book paper using Van Dijk and Goudy Open types. The engravings are multi-block with some hand-coloring. Amy Borezo of Shelter Bookworks designed the binding and bound the books. Housed in a blue cloth clamshell case with title label to spine, along with an extra suite of signed prints, and an original silverpoint drawing of gannets encased in a special folder. Each silverpoint drawing is different. In fine condition. Book measures 5.25 x 7 inches. Unpaginated [about 18 pages] (#37141)

\$700

Pictures – on request

### **Extinction of the Western Black Rhino**

86. [Lone Oak Press]

Rorer, Abigail, book artist; Don McKay, poem.

#### **Extinct. The Western Black Rhinoceros.**

Petersham, MA: Lone Oak Press, 2022.

Number 10 of 56 standard signed and numbered copies. 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. Abigail writes in her prospectus about this important new work, saying that it is the first book in the "Extinct Pentalogy" series. Originally she had planned one larger volume covering five diverse animals, four that are extinct and one that came perilously close. But she decided that each animal deserves its own tribute. The western black rhinoceros was declared extinct in 2011 and all remaining rhinoceroses are endangered.

She writes on her website: "Extinction as a theme has been a focus of The Lone Oak Press for a few years now, beginning with the publication of our book Extinction in 2015. We are living in the age of the Sixth Extinction, the Anthropocene: the Human Epoch. Human activity has made such an impact on our planet that climate patterns are changing, glaciers are melting, the ozone layer is thinning, and species are becoming extinct at an alarming rate. For such a magnificent and noble animal as the rhinoceros to be on the verge of total extinction is tragic and unacceptable. The rhinoceros has lived and flourished on this earth for tens of thousands of years. Within only a relatively short period of time, the last two hundred years or so, with the advent of guns, the Industrial Revolution, exploding populations, and other factors, we have decimated the rhino population and brought it to the brink of total extinction. This book is a way to honor a subspecies of the black rhinoceros that disappeared in 2011 and to highlight the plight of all species of rhinoceros."

Bound in a gray and black paper created from a hand-draw closeup image of rhinoceros skin over boards with a gray leather spine and red title label. The rear board includes a bullet sized hole in the board with red leather showing underneath – a visceral reminder of the contents of the book. The text was set in Dante and Othello type. The text and engravings were printed on Zerkell paper. Many of the engravings are multi-block color with some hand-coloring. Amy Borezo of shelter Bookwords bound the books. With prospectus. Housed in a slipcase covered in matching gray paper with rhino skin print. In fine condition. Measures 7 x 9 inches. 52 pages.

(#36665)

\$1,200

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36665>

### **Horace Walpole Edition - of a previously unpublished manuscript about Russia**

87. Lord Whitworth, Charles.

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

Strawberry-Hill, 1758.

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

Professionally rebaked with the original dark brown title labels to the spine and the original brown leather boards. Raised bands and gilt rules to spine with gilt devices to corners of boards and gilt dentelles. Wear to corners with tips of boards exposed and minor rubbing to edges. Offsetting from leather turn-ins to endpapers. A few spots of light soiling to margins, but clean and bright overall. Bookplate of W. Douro Hoare with an illustration of a stag head. An attractive volume despite the noted repair. 158 pages with errata leaf. Very Good. (#35695)

\$825

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

## **Loss of American Freedoms: Climate Issues, Guns, Reproductive Rights, Etc.**

88. [Luminice Press]

Williams, Thomas Parker and Mary Agnes Williams.

### **American River.**

Philadelphia: Luminice Press, 2022.

Number 1 of 12 copies. In this powerful new book from the Luminice Press, Thomas and Mary Agnes Williams present a scathing indictment of the erosion of democracy in the United States. The preface states:

"In America, we are losing our freedoms, one by one.

Clean Air – the freedom to breathe air not polluted with toxins Safety – the freedom to live without fear of deadly guns

Women's Autonomy – the freedom to control their own bodies

Voting – the freedom to participate in our democracy

We are losing America."

The book's text juxtaposes the intent of four congressional acts that guaranteed American protections - clean air, gun control, reproductive rights, and voting rights - with text from the recent Supreme Court opinions that overturned or restricted these protections. The accordion structure of the book offers the text on one side of the pages with the other side offering six panels with striking abstract color illustrations of disappearing water representing democracy's erosion. Bound in a blue and black paper covered boards with a black Washi linen spine. The text is letterpress printed from polymer plates. The six illustrations are original images hand printed on folded panels with 41 pochoir mylar stencils. The book measures 7.25 x 9.25 inches. The illustrated panels are 7 x 17.75 inches unfolded and open to 106.5 inches. In fine condition. (#36086)

\$1,500

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36086>

## **Modern Myth on Spiders and Constellations – filled with spider facts**

### **Pochoir, Linocut, and Letterpress Printed**

#### **Movable Parts**

89. [Luminice Press]

Williams, Thomas Parker and Mary Agnes Williams, book artists.

### **Spider and the Stars.**

Philadelphia: Luminice Press, 2023.

One of 14 copies signed by the book artists. This charming and informative book, Spider and the Stars, is a Luminice Press artist book by Thomas Parker Williams and Mary Agnes Williams. It combines an original illustrated story for young readers with factual information about spiders and the curious way they travel long distances. Called ballooning, this form of spider travel appears to be flying, but in fact spiders take advantage of the Earth's electric field to become airborne. This particular spider became so airborne that she soared past the earth and planets to weave her webs among the stars!

Book artist and printer Thomas Parker Williams began creating artists' books in 1998 while also painting. As of 2009 he has limited his art practice exclusively to artists' books. In that year he also began collaborating with his wife, photographer Mary Agnes Williams. In 2013 they started Luminice Press, incorporating letterpress printing into artists' books and broadsides. The artists' books draw on a range of conceptual sources in creating their books, including mathematics, music, literature, theology, philosophy, astronomy, natural sciences, and Eastern thought. Books by Williams or the Luminice Press may be found in over 75 public collections around the country.

For this delightful collaboration, both artists developed the concept and design and did the printing. Thomas did the illustrations, the moveable pop-up and the binding. Mary Agnes wrote the original story and handset the text. The round black cover has a smaller cut out circle. It is laser cut wood with oil-based pochoir printed paper. The outer circle depicts the starry skies, while the spider and her web are visible in the smaller circle. When the cover is opened the spider and her web are fully visible. On the first page is a large brown, cream, and orange spider with moveable head and legs that pop open. There are 16 pages that tells the spider's story with colorful images of her and her adventurous travel to outer space. They are done in oil-based pochoir over linocut flood coats, with hand painted accents. The text is hand set in Janson and Janson Italic on Arches book paper and letterpress printed. Housed in an acrylic case with a brown title inset. In fine condition. The book measures 7.5 x 8 inches closed. The pop-up spider opens to 19 x 24 inches. (#36555)

\$2,500

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36555>

### Exploration of Repulse Bay - First Edition

90. Lyon, Captain G. (George) F. (Francis), R.N.

#### **A Brief Narrative of An Unsuccessful Attempt to Reach Repulse Bay, through Sir Thomas Rowe's "Welcome." in His Majesty's Ship Griper, in the Year MDCCXXV.**

London: John Murray, 1825.

First Edition of this engrossing account of Captain Lyon's explorations in an ultimately unsuccessful attempt to find Repulse Bay in the Arctic Circle.. George Francis Lyon (1796 – 1832) was an English naval officer and explorer of Africa and the Arctic. While not having a particularly distinguished career, he is remembered for the entertaining journals he kept and for the pencil drawings he completed in the Arctic; this information was useful to later expeditions. This book offers an excellent example of such journals and illustrations. In 1824, he was given command of HMS Griper, a ship that had proved itself a poor Arctic vessel on William Edward Parry's 1819 expedition. His goal was to sail to Hudson Bay and then north through Roes Welcome Sound to Repulse Bay and then go overland through unknown country to reach John Franklin's furthest east at Point Turnagain on the Kent Peninsula. The Inuit had told Parry that there was salt water three days' walk to the west, but this was apparently the Gulf of Boothia. Hudson Bay was unusually ice-filled, and on 1 September 1824, near Cape Fullerton, just west of the entrance to Roes Welcome Sound, a storm drove the ship onto a rock or iceberg. All hands expected the ship to sink but when the gale died down it was still afloat. On 12 September, the Griper was forced to anchor offshore in a gale with heavy seas and snow. It lost its anchor cables and the masts and rigging were badly damaged. Lyon took three weeks to work the hulk out of Hudson Bay. Arriving at Spithead without anchors the ship only stopped when it fouled a three-decker's mooring cables. Unsurprisingly, he never had another command of a ship [Wikipedia].

Bound in three quarter brown leather with brown and red marbled paper. Gilt titling and ship ornaments to spine compartments. Leather is rubbed and worn along spine and top and bottom edges. Top of spine is starting to split but still firm. Interior pages are generally very good. Some occasional foxing and some offsetting from the fold-out map and the seven plates. Book plate of Paul Warren affixed to front pastedown. There is a loose bookplate of William P. Sheffield that apparently had been attached to the free front endpaper as there is glue residue there. There is a small square at bottom of another free front endpaper with text erased. A very nice copy of this relatively scarce narrative of Lyon's voyage. Pages 1 - 144 text; Pages 147-198 appendix, which includes navigation information and a botanical appendix. Very Good. (#34762)

\$525

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

### First Edition, First Issue of This Grim Short Story Collection

91. 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. (#30119)

\$600

Pictures - <http://www.kelmscottbookshop.com/details.php?record=30119>

### **Fur Trade in 19th Century - First Edition**

92. McLean, John [McLean].

**Notes of a Twenty-Five Years' Service in the Hudson's Bay Territory** Two Volumes.

London: Richard Bentley, 1849.

First edition of this work, which remains one of the few first-person accounts of the fur trade in the early 19th century. It is still considered a major source for historians. John McLean (c. 1799–1890) was a Scotsman who emigrated to British North America, where he became a fur-trapper, trader, explorer, grocer, banker, newspaperman, clerk, and author. He traveled by foot and canoe from the Atlantic to the Pacific and back, becoming one of the chief traders of the Hudson's Bay Company. He is also remembered as the first person of European descent to discover Churchill Falls on Canada's Churchill River and sometimes mistakenly credited as the first to cross the Labrador Peninsula [Wikipedia].

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

\$700

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

### **A Covid-19 Inspired Reading of Hamlet – with puppets**

93. Martin, Emily, book artist; William Shakespeare.

**Madness: Reading Hamlet in the Time of Covid-19 and Other Plagues.**

Iowa City: Emily Martin, 2022.

Number 19 of 25 copies signed and numbered by the book artist. Emily Martin says of this personal and inventive book: " 'Madness' was created during the pandemic and went through many forms before it became what you see here. It's appearance and content are very much shaped by my time in isolation. Initially, I copied out the play *Hamlet* by hand starting in March 2020 because I was too anxious to sit and read. I also was making paper puppets for companionship. The project kept changing as events swirled around me. I struggled to make sense of the project in a world gone crazy. The text is a crazy quilt arrangement of lines from *Hamlet* and my writing on repeating themes of fear, disease, Black Lives Matter, Asian hate crimes, the insurrection, so much death and isolation. " She further comments on her colophon: "'Madness' went through many forms before it became what you see here. It has taken me much longer to figure than any book I have ever made before. The combination of subject matter that was centuries old with happenings in the minute complicated my thinking beyond measure."

About the artist: Emily Martin earned an MFA degree in painting, from the University of Iowa in 1979 and made her first artist's books at that time. Martin joined the faculty of the University of Iowa Center for the Book in 1998 where she teaches artists books, paper engineering, and traditional bookbinding classes. Martin made limited edition artists books first as the Naughty Dog Press, but now uses her name only. She has produced over fifty artist's books, often using movable and/or sculptural paper engineering techniques. Martin's books are included in public and private collections throughout the world, including the Metropolitan Museum of Art; the Meermanno Museum, The Hague, Netherlands; The Victoria and Albert Museum; The Museum of Contemporary Art of Chicago; the Tate Britain; the Library of Congress and among many others.

*Madness* was printed letterpress with polymer plates from Boxcar Press on Arches Text wove paper. The background pattern of the pages is made up of my renderings of tears, drops of blood, Covid-19 particles and bullet holes. The paper puppet inclusions were printed on University of Iowa Center for the Book Chancery paper and are costumed in papers of wheat straw, sisal, daylily fibers, and abaca paste papers made by Andrea Peterson. The puppets are attached to their pages but are engineered to be able to be lifted away from them and gently move. The book was constructed as an accordion and the pages can be extended and displayed. The non-adhesive brown covers are flax and abaca papers made by Mary Hark for the outside and flax papers from the University of Iowa Center for the Book for the inside. White title label is affixed to the front cover and to the spine of its box. Housed in a black cloth covered clamshell box. A fascinating book in fine condition. Measures 8 x 11 inches. Unpaginated. (#36424)

\$1,500

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36424>



## Louisa May Alcott & Walt Whitman's Nursing Experiences During the Civil War Unique Artists' Book

94. McCallion, Barry, book artist.

### **Essential Workers: Alcott and Whitman.**

East Hampton, NY: Barry McCallion, 2024.

Signed by the artist. A powerful unique work that is the second of three variants of the book's theme of Walt Whitman's and Louisa May Alcott's experiences during the Civil War. McCallion writes of this work: "They didn't meet in Washington, but if they had they would likely have talked of Emerson. In 1855 Emerson had written to the poet, 'I greet you at the beginning of a great career,' and, not one to let a compliment cool down, Whitman printed Emerson's greeting in gold on the cover of the second edition of *Leaves of Grass*. Louisa May Alcott, too was at the beginning of her career. Long before *Little Women* brought her lasting fame, she came to the attention of the public with *Hospital Sketches*, her record of service as a nurse to Civil War wounded. *Hospital Sketches*, Whitman's *Specimen Days*, and his poem 'The Wound Dresser,' are the text sources for this book."

This imaginative and inventive production from the highly regarded book artist, Barry McCallion, is a book of constructions and collages, with the writers' words and pictures rooted in scenes of Civil War hospitals. The collages were composed using areas of acrylic paint, strips of red St. Armand paper, lines of printed text, India ink drawings on tracing paper, and color washes. McCallion writes: "By printing the text and photos as both positive and negative images I was able, when I chose, to bend realism toward the hallucinatory." Richard de Bas cream wove paper was used for the book, and occasional additions of hinged paper inserts vary the rhythm of the pages. *Essential Workers*, in its presentation box, is 14 inches tall x 11 1/4 inches wide x 2 inches thick. The book's 31 loose pages are held in a red St. Armand paper folder; the presentation box is covered in a silky white fabric with a white, Rives BFK paper interior. The artist painted a Red Cross emblem (adopted in 1864) on the cover inset. In fine condition. (#37197)

\$4,500

Pictures – on request

## **First American Edition of Melville's *Omoo***

95. Melville, Herman.

### **Omoo: A Narrative of Adventures in the South Seas.**

New York: Harper and Brothers, 1847.

First American Edition of Melville's second novel. This story is based on Melville's adventures and experiences during his years at sea between 1839-1844. It has been professionally rebaked in handsome dark green leather with gilt titling and elaborate ornaments to spine. The front cover features a gilt ship and embossed decoration. Wear to cloth on edges and corners. Original marbled endpapers. Foxing throughout, but heaviest to first several pages. With frontis map and text illustration. A nice copy of this literary landmark. 389 pages plus two sets of advertisements. Very Good. (#33611)

\$975

Pictures – <http://www.kelmescottbookshop.com/details.php?record=33611>

### **Replacing the Handshake – A Covid-19 Book**

96. [Midnight Moon Press]

Burrell, Ginger, book artist.

#### **The End of the Handshake.**

Morgan Hill, CA: Midnight Moon Press, 2020-2023.

Number 3 of 23 copies signed by the book artist. This is another timely artist's book from Ginger Burrell. Ginger's primary medium is artist books. Her work includes photography, monotype and composite imagery and explores a range of topics from the personal, to the political, to the universal. She has exhibited nationally and internationally and her books are held in private and public collections. She says about this book: "The Covid-19 pandemic made us re-think so many of our behaviors: grocery shopping, in-person offices, public transit. But most of all, the pandemic changed the way we greet and comfort one another. Handshakes became nods, or salutes, hugs became crossed arms over our chests or hands matched - touching through glass. Kisses were often mask-to-mask or not at all. Even with the Covid-19 pandemic officially "over," most of us still ask before greeting in any manner that involves close proximity. Gone are the days when we automatically extend a hand to shake or open our arms to hug. Will this be generational? Is it a fundamental change to our social construct? The End of the Handshake documents the many different kinds of greetings we've tried and adapted to replace traditional ways of touching, of affection, and of social bonding."

The book demonstrates the various ways people greeted each other during the pandemic through a series of 10 photographs of two people in masks. This is an accordion structure bound in black cloth covered boards. A round white label on the cover has the title and an image of a handshake. Archival inkjet printing on Epson Premium Presentation using Birch Std. font. The original photographs were taken by the artist. The book is presented in a re-sealable Biohazard bag. In fine condition. Measures 4.5 x 6.25 inches. Unpaginated [15 pages] (#37008)

\$300

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37008>

### **First Edition, First State of Gone with the Wind**

97. Mitchell, Margaret.

#### **Gone with the Wind.**

New York: Macmillan Company, 1936.

First Edition, First State with "published May 1936" on the copyright page. A lovely copy of this classic work in the original dust jacket. "The stirring drama of the Civil War and Reconstruction is brought vividly to life in this really magnificent novel" (jacket). Bound in grey cloth boards with dark blue title to spine and front board. Gentle bumping and light rubbing to corners. A few short closed tears to the book cloth along the spine ends. Offsetting to endpapers and light, even browning to interior. Small spot of soiling to top margin of first few pages and occasional finger smudges to margins, else clean and bright. In illustrated first edition, first issue dust jacket with dark brown title to spine and front panels. The price of \$3.00 is printed on the bottom corner of the front flap and the rear panel of Macmillan Spring Novels features "Gone with the Wind" in the second column in the second position underneath "South Riding." There are a few chips to the edges of the jacket, creases, wear, and several long closed tears along the edges of both panels and across the spine. The jacket is protected from further damage with a removable mylar cover, but has not been taped or repaired in any way. 1037 pages. Very Good in Very Good Dust Jacket. (#36661)

\$4,800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36661>

## Stigmatization of Unmarried Women

98. [MOB of Two]

Sara Press and Tiana Krähn.

### **An Arrangement.**

Sebastopol and Penngrove, CA: MOB of Two, 2024.

One of 20 copies. Trollop, slut, floozy, strumpet. These epithets describe a woman who trades on her charms. Missus, girlfriend, beloved, betrothed. These might also describe a woman who trades on her charms. Many sexual relationships have a transactional element, regardless of whether true feeling is present. Financial support is just one of the needs that can be met in such an exchange. Where does one draw the line between what is criminal and what is celebrated? Why does a contract for permanency elevate the arrangement? This book presents a series of portraits on increasingly shabby walls. Reduction prints, sequence and carefully chosen titles point out language's power to confer respectability. Once named, a relationship takes its position on the spectrum of morality. We reject the stigma placed on women outside of marriage who choose to use their own bodies as currency. We acknowledge the many different circumstances in which one might encounter or offer Love for Sale. Printed with letterpress, monotype, and linoleum reduction prints. Includes inserted giclee prints of eleven original paintings. Size: 5.5 x 9.5 inches. Fine. (#37167)

\$1,800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37167>

99. Moore, Suzanne and Friends.

**Rescuing Q. Quandaries and Queries.**

Tucson, AZ: Suzanne Moore, 2024.

Variant edition of 26 copies, numbered A to Z, of which this is Letter B. In preparation for creating this book, questions were composed by the artist and offered by friends and family. The questions were of existence, passion and playful curiosity. Answers were supplied by Suzanne, her friends, relatives, and even Kermit the Frog.

According to the artist: "This exploration in text and imagery presents some of the endless possibilities of how Q variations - and accompanying questions - are distinct - colorful, or "black and white", playful or more controlled, tiny or expansive - varying widely - as do human personalities and varying viewpoints.

I began this edition in 2001, imagining it as a way to explore printmaking techniques as I considered the possibilities designing this singular letter - Q. I made a series of manuscripts (2008, ongoing), using excerpts of Rilke's Letters to a Young Poet. Rilke's words of advice and cautions, among them: to be attentive to nature, and to "live the questions", reflect the potential of opening mind and soul to "live everything now", and to the power of inquiry.

The hijacking of the letter Q for the darkest social and political purposes made me reconsider my work to explore this quirky and curious 17th letter of the alphabet, building on the manuscripts that led to this edition.

As the effects of Q-anon shake the American psyche, politics and society and it seemed like NOW was the time to make these books, with the text now composed of all manner of questions, by me, and contributed by colleagues, friends and family.

Rescuing Q is part of my focus on reclaiming Q for all the best purposes - to extol Q, as a key to Latin-rooted words of inquiry and "the search". inspire sincere questions with an open mind, and exploring myriad answers, and providing an antidote to the How does sincere questioning inspire and generate deeper conversation, and how do we initiate conversations from common ground, to enquire more deeply, consider new options, and invent new commonly beneficial solutions?"

Designed and created by Suzanne Moore with her original paintings, prints, collage, deep-etch embossing, gilding, and hand coloring in pencil and gouache. Letterpress printed with polymer plates created from drawings by Moore and solar plates by Sandy Tilcock at Lone Goose Press (Bisbee, AZ) with collaborative typography (including the questions) letterpress printed by Jessica Spring at the Springtide Press. Bound in black Cave Paper by Don Glaister. Each book includes a unique monoprint or painting in a paper folder that matches the binding of the book. Housed in a black cloth covered box with paper title label to spine. Unpaginated. Size: ??

Suzanne Moore is a painter, printmaker and lettering artist, whose eclectic interests meld in the diversity of her artists' books. She weaves word and painted image with form, content and structure into spaces which invite the reader to engage, examine and inquire. Her books blend abstract and representational imagery, rich color and surface treatments with textual content and contemporary lettering to create work that obscures the line between word and image, legibility and abstraction. Suzanne's work is exhibited widely, and her books have been acquired for private and public collections in the U.S. and Europe. Among them are the Pierpont Morgan Library, The Library of Congress and the rare book collections of Smith College, Wellesley College, Harvard University, Bowdoin College, Princeton, Yale, Columbia University, and the University of Washington. She speaks about her work and teaches in the US and abroad on contemporary manuscript book design, conceptual ideas in book design, and on the painting and collage techniques. She is one of three Americans on the team who created contemporary interpretive illuminations (2001-11) for the St. John's Bible, the Wales-based project lead by Donald Jackson. Commissioned by the Abbey at St. John's University in Collegeville, Minnesota, this is the first hand written and illuminated Bible created in 500 years. Fine Condition. (#37212)

\$3,800

Pictures - <http://www.kelmscottbookshop.com/details.php?record=37212>

### **Jessie M. King Illustrations**

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

#### **The Defence of Guenevere and Other Poems.**

London: John Lane and the Bodley Head Ltd.

A lovely edition of William Morris's poems. In addition to the title poem, this romantic collection of 30 works includes King Arthur's Tomb, Rapunzel, and Old Love. The exquisite black and white illustrations throughout exemplify Jessie M. King's (1875-1949) imaginative and mysterious style of art. King was one of the foremost artists of the Glasgow school, active at the turn of the century. An anomaly - the illustration facing page 18 is the same as that facing page 22. The illustration listed for page 22 is not present. There is a beautiful King cover illustration in gilt, as well as lovely headpieces, and tailpieces throughout. Binding is bright red with very slight bumping to spine and book corners. Very light foxing to front and rear end papers but interior is bright and clean. Very good plus condition. 310 pages. Very Good+. (#35508)

\$700

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

### **Two Uncommon Socialist Dramas – Presentation Copy**

101. Moss, Arthur B.

#### **The Workman's Foe, A New and Original Dramatic Sketch in One Act [bound in with] Paul the Rebel, A New and Original Dramatic Sketch in One Act.**

London: Watts & Co., [1898?].

Rare. A Presentation Copy, inscribed "To Joseph Fay from his old friend Arthur B Moss 25 June 98." The *Workman's Foe* concerns a man who succeeds in becoming a manager in a large firm and then turns upon the workmen who helped him climb the ladder, making their lives unendurable. Paul the Rebel is the story of a would-be anarchist whose mission is to blow up a bank. He ends up being blown up by his own bomb.

Bound in brown cloth with titles and author in gilt to cover and original wraps bound in. Water staining on pastedowns and free endpapers, partially affecting the inscription. Some pages are loose and the paper has browned. The cloth binding is slightly rubbed and worn, but an extraordinary survival story as radical plays by a working-class author were printed in extremely perishable form. According to press notices reprinted on the original paper wrappers, both plays were actually performed in local theaters in London. No original copies in WorldCat, one of two known copies - the other is in the James Ellis collection of Victorian drama. Very good condition given the fragility of the items. Workman's Foe: 16 pages; Paul the Rebel: 14 pages. (#26620)

\$500

Pictures – <http://www.kelmscottbookshop.com/details.php?record=26620>

### **Includes 11 Lithographs by Bernard Buffet**

102. Mourlot, Fernand, catalogue; Georges Simenon, preface.

#### **Bernard Buffet: Oeuvre Gravé.**

Paris: A.C. Mazo, 1967.

A stunning catalogue of famed French artist Bernard Buffet's lithographs created in the years 1952-1966. These were early works, done when Buffet was in his 20s and 30s. There are eleven original lithographs, including the cover and the frontispiece. There are color reproductions of 66 additional lithographs from that period. Printed in July 1967 on the presses of Mourlot of Paris. Printed on paper from Acropole des Papeteries de Renage with Union type. There were also 125 numbered copies with two additional lithographs signed by Buffet. Softcover with illustrated dust jacket with original lithograph. Slight rippling caused by mylar clear protective cover. Interior pages are clean and bright. Near fine condition. Measures 9.5 x 12.25 inches. 177 pages. (#35833)

\$850

Pictures – <http://www.kelmscottbookshop.com/details.php?record=35833>

## Ninja Press Masterpiece – letterpress printed

103. [Ninja Press]

Merwin, W.S., poet; Carolee Campbell, designed, printer, and book artist.

### **The Real World of Manuel Cordova.**

Sherman Oaks, CA: Ninja Press, 1995.

Number 129 of 160 numbered copies, with 18 produced hors de commerce. Signed by the poet on the limitation page. Carolee Campbell's Ninja Press began in 1984. Since that time, she has produced about 30 books of poetry and many broadsides that are renowned for their fine craftsmanship and distinctive artistry. She is recognized as one of the most important of contemporary book artists practicing today. In book artist Russell Maret's magnificent bibliography of the press, *Dispatches From the Lizard Brain*, he documents the life and work of Carolee Campbell. The foreword and afterword of the bibliography beautifully describe Campbell's ethos as an artist and bookmaker that has informed her work since she began making books in 1984.

Russell Maret writes of her: "It takes a special kind of person to know that what one is working on is not ready to be discussed. It takes someone...who unhurriedly allows her books to germinate in her lizard brain until they are ready to be dispatched into the world. With each new book Carolee teaches the rest of us how it should be done - not how to make books like hers , but like her, to make books the way the books want to be made."

"Manuel Cordova" is perhaps one of the best-known productions to be issued by the press. The poem was written by the esteemed American poet W.S. Merwin. From the prospectus: "This special edition [of the book] may be unfolded and read in hand, stanza by stanza, or opened entirely, thus revealing all forty-three, fourteen-line stanzas. Fully extended, the book is fifteen feet long. The five-color image of a river undulates alongside the poem, printed in black, while the [type] setting of the poem itself mirrors the serpentine meanders of the river." A five-color printed river design runs parallel to the text of Merwin's poem, which is printed in black. Campbell wrote in her chapbook, *Chasing the Ideal Book*:..."this book comes closest to my never-ending chase for The Ideal Book."

Designed, printed, and bound by Carolee Campbell. From the colophon: The type is Samson uncial. Printed on handmade papers of persimmon-washed kakishibu for the text and raw flax paper for the enclosure. The enclosure is fastened with alum-tawed goat skin and bone. The map of the world printed on the liner of the enclosure is from the original, the first to show the world's currents, drawn in 1665 by Athanasius Kircher. The map is hand-tinted in five colors echoing the colors of the river. Housed in a plexiglass slipcase. In fine condition.

The book can be found in many institutional collections including the Getty Center, the New York Public Library, Houghton Library at Harvard University, Yale, University of Illinois, Brown, the British Library, and at Trinity College in Dublin. Fine. (#36660)

\$2,500

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36660>

## Unique Calligraphic Book – An Homage to Mozart and Music

104. Owen, Jan, book artist.

### **Lux Perpetua.**

Belfast, ME: Jan Owen Art, 2023.

A splendid unique book by the celebrated calligrapher, Jan Owen. On her website she states: "I was born in New York City, grew up in Hastings-on-Hudson, New York and loved to draw and read as a child. Now I live in Belfast on the coast of Maine with long winters to write and beautiful summers. I walk to the beach to watch the sun rise and the tide come in. My day begins with brushstrokes to music, on to lettering and then to the words. My first books were long, hanging accordion fold books, large pieces that could be seen all at once and then folded away. I played string bass with a symphony orchestra for many years and the music always kept moving forward. I wanted my art to be still and include brush strokes and layers of words all visible at once. Amanda Degener of Cave Paper gave me a large, already bound book of her walnut paper which forced me to think about progression and it became Requiem. Now I like planning the pacing and arrangement of pages, words and images."

She writes about this marvelous book: "To be complete, a symphony requires three things: the composer, an orchestra and an audience. I worked to bring those together in LUX PERPETUA: Mozart, the libretto and passages from the score and responses to the music. I was not fond of Mozart until the orchestra I played with performed his Jupiter Symphony where Mozart soared beyond the conventions of his time. I began to listen to Mozart's Requiem and have made several artist books writing the libretto. Mozart died before it was complete and from his deathbed asked a student to finish several movements. He hummed the themes and gave directions but those sections do not have his passion and brilliance. LUX PERPETUA includes words by Mozart, poets, musicians and myself. Rereading a book or listening again to a piece of music, we bring our new selves to it in how we understand death, new joy, fear, anger."

With this complex work, Jan pays homage to Mozart and his music, and much more. The texts from the requiem mass are interspersed with quotes about music, death, and religion by such figures as the composer and pianist Ferruccio Busoni, conductor and poet JoAnn Falletta, Beethoven, Robert Louis Stevenson, and of course Mozart himself. Busoni wrote of Mozart: "Mozart has light and shade at his disposal, but his light does not blind and his darkness still shows a definite outline....He is young as a youth and wise as an old man - never ancient and never modern, has been carried to the grave, yet lives still." And in a 1787 letter to his father, Mozart writes "As death strictly speaking is the true goal of our lives, I have this past year been making myself familiar with this truest friend of man that his aspect has ceased to appall me, I find it comforting."

Jan's work, with its handwritten texts and the accompanying designs, is extraordinary in concept and execution. The book is entirely hand lettered in ink and acrylic on McGregor handmade paper painted gold. Woven Tyvek and colored Hollytex polyester have been incorporated. The book is Coptic bound with linen thread, each signature wrapped with polyester. With cream paper covered binders board covers. The book is housed in a light gray cloth covered drop spine box. The book is accompanied by a typed copy of the text in a sewn booklet with a paper cover. In fine condition. Measures 10.75 x 13 x 1 inches. Unpaginated [24 pages] (#37192)

\$4,750

Pictures – on request

## Unique Calligraphic Book – Celebrating the Wonder of Scientific Discoveries, Poetry, and Language

105. Owen, Jan, book artist.

### Wonder.

Belfast, ME: Jan Owen, 2023.

A unique book from renowned book artist and calligrapher Jan Owen. Signed by her on the colophon. Jan describes her book as on a theme that would include words by various writers about poetry, language and scientific discoveries - wonder. This beautiful work is hand lettered in ink and acrylic on Hark! Handmade Paper. With colored polyester and woven painted Tyvek. In a Coptic binding with linen thread, each signature is wrapped in colored polyester, paper covered binders board and a drop spine case. The title in gilt is on the front cover. A typed copy of the text in a sewn booklet with a paper cover accompanies the book. Housed in a gray cloth covered clamshell box with a title label on the cover and black cloth ribbon ties. In fine condition.

Measures 9.5 x 12 x 1.25 inches. Unpaginated [20 pages]. (#37206)

\$4,750

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37206>

## Unique Calligraphic Book – on Esther & Vashti from the Hebrew Bible

106. Owen, Jan, book artist and calligrapher.

### Esther & Vashti.

Belfast, ME: Jan Owen Art, 2022.

A charming unique book by the celebrated calligrapher, Jan Owen. On her website she states: "I was born in New York City, grew up in Hastings-on-Hudson, New York and loved to draw and read as a child. Now I live in Belfast on the coast of Maine with long winters to write and beautiful summers. I walk to the beach to watch the sun rise and the tide come in. My day begins with brushstrokes to music, on to lettering and then to the words. My first books were long, hanging accordion fold books, large pieces that could be seen all at once and then folded away. I played string bass with a symphony orchestra for many years and the music always kept moving forward. I wanted my art to be still and include brush strokes and layers of words all visible at once. Amanda Degener of Cave Paper gave me a large, already bound book of her walnut paper which forced me to think about progression and it became Requiem. Now I like planning the pacing and arrangement of pages, words and images."

Jan writes of this book: "*Esther & Vashti* was made for a book arts exhibit about women in the Hebrew Bible at the Maine Jewish Museum in Portland. I was given a children's version of the Purim story and then read the Bible story. It made me think of my Sunday school days being told modified Bible stories and the joy in coloring Joseph's coat of many colors. I made bright patterned past papers to collage and hand lettered the text. While Esther is the Purim star, Vashti was powerful in saying 'No!' to the king so I gave them equal space. The back has collaged weapons for the adult version" Esther and Vashti emerge as clear foils to each other in the Purim story. Vashti is headstrong and assertive, which she is heavily punished for, while Esther is docile and submissive — the perfect queen. She dutifully obeys the commands of Mordecai and Ahasuerus, the two men in her life, until their conflicting expectations are at odds with each other and the jeopardy of her freedom demands action. However, Esther acts with care in her own measured way, saving the Jewish people while remaining in good graces with the king [from the "Harvard Crimson" March, 2023].

This is an accordion fold book with red paper covered binders board covers, with a multi-colored title label. Jan's exuberant collaged figures illustrate the hand-written text. Acrylic, sumi and walnut inks on paper were used. Housed in a light gray drop spine clamshell box. In fine condition. Measures 7.5 x 10.5 inches closed, 10.5 x 42.25 inches open. Unpaginated [4 pages]. (#37193)

\$1,500

Pictures – on request



### **African Expedition - First American Edition**

107. Park, Mungo.

**The Journal of a Mission to the Interior of Africa, in the Year 1805, Together with other Documents, Official and Private, Relating to the Same Mission, to Which is Prefixed an Account of the Life of Mr. Park.**

Philadelphia: Edward Earle, 1815.

A desirable copy of the relatively scarce first American edition of this important book about the last African expedition conducted by Scottish explorer of West Africa, Mungo Park (1771- 1806). After his first successful exploration of the upper Niger River around 1796, he wrote a popular and influential travel book titled *in the Interior Districts of Africa* in which he theorized the Niger and Congo merged to become the same river. He was killed during a second expedition in 1806, having successfully traveled about two-thirds of the way down the Niger. Park's death meant the idea of a Niger-Congo merger remained unproven but it became the leading theory among geographers. The mystery of the Niger's course, which had been speculated about since the Ancient Greeks and was second only to the mystery of the Nile source, was not solved for another 25 years, in 1830, when it was discovered the Niger and Congo were in fact separate rivers [Wikipedia].

This book about Park's last expedition comprises several sections: the life of Mungo Park, his journal from the last expedition, several appendixes with relevant documents, and the journals of two expedition members who searched for him after he disappeared and later were able to find out that he had died after an attack by hostile native Africans. Bound in contemporary brown leather with red spine label with titling. Leather is bumped, rubbed but still nice. Missing free endpapers. Hinges are tender. Text pages are foxed throughout, but legibility not affected. Small piece torn from margin of page 155 not affecting text. A few text illustrations. The large fragile fold-out map is present and intact. A nice copy. Octavo. 302 pages. (#35013)

\$300

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

### **Wizard of Oz – Illustrated by Barry Moser**

108. [Pennyroyal Press]

Baum, L. Frank; Barry Moser, illustrator; Justin G. Schiller, Appreciation.

**The Wonderful Wizard of Oz.**

West Hatfield, MA: Pennyroyal Press, 1985.

Number 201 of 350 copies, signed and numbered on the colophon by Barry Moser. Justin Schiller, the prominent children's book specialist, also signed his Appreciation on page 268. Schiller's piece includes a biography of Baum, and the history of his publishing career of which *Wizard of Oz* was by far the most successful. Schiller offers an informative and nuanced analysis of Oz - both its plot and characters, and its impact on children's literature. This magnificent book was published by the acclaimed printmaker and illustrator Moser at his Pennyroyal Press following the great success of his *Moby Dick*, which was published with great fanfare. The Press followed this with another grand publication, *Alice's Adventures in Wonderland*, and then published four other important books in quick succession including this title, *The Wonderful Wizard of Oz*. These were the last "grand" books issued by Moser for ten years.

The book begins with Baum's introduction and a List of Chapters and Illustrations. There are 24 chapters and 62 wood engravings by Moser, both as full page and text illustrations. The book was printed by master printer Harold P. McGrath at the Press. It was designed by Barry Moser. Beautifully bound by David Bourbeau in cream paper boards with the title printed boldly in gilt on the front cover, encircled in a gilt outline. Printed in Van Dijk type on archival Mohawk Letterpress paper. Hand composition was done at the Press by P. Chase Twichell and the calligraphy was the work of Yvette Rutledge. Housed in a beige cloth clamshell box with small gilt title label to spine. This copy does not have the pamphlet titled "Forty-seven Days to Oz" that accompanied copies of the book. In fine condition. Measures 12 x 13 inches. 268 pages. (#37144)

\$2,600

Pictures – on request

## Pop-Up Book of Nursery Rhymes – Darkly Adapted for the 21<sup>st</sup> Century

109. Petit, Marianne R.

### 21st Century Nursery Rhymes.

New York: Marianne R. Petit, 2020.

Number 5 of 5 copies. A dark modern day reinterpretation of seven classic nursery rhymes. Georgie Porgie who "kissed the girls and made them cry" is portrayed in this version as a middle-aged sex offender. Jack "be nimble" is shown jumping over a wall to escape ICE. John who "went to bed with his britches on" is a drug addict. Humpty dumpty, the old woman that lived in a shoe, and others are also shown with sinister implications. All seven rhymes are illustrated with pop-ups. The book is an accordion and can be displayed open to show each rhyme simultaneously. Size: 8 x 10 inches closed. 80 x 10 inches open. [8 pages.]

Marianne is "an artist and educator whose work explores fairy tales, anatomical obsessions, and collective storytelling practices through mechanical books that combine animation and papercraft. My interests are in combining technology, traditional book arts, and sequential storytelling to create new forms of narrative for the 21st century. Her] artwork has appeared internationally in festivals and exhibitions, been featured in publications such as Hyperallergic, Make, and Wired, and broadcast on IFC and PBS. My movable books can be found in numerous museum and library collections including the San Francisco Museum of Modern Art, the British Library, the Berlin Public Library, Boston Library, as well as numerous University and private collections.

She is] an Associate Arts Professor at New York University's ITP and IMA (Interactive Media Arts) Program located in the Tisch School of the Arts in New York. I am a co-founder of the Interactive Media Arts Program at NYU Shanghai and I also serve as an Associate Vice Chancellor for Global Network Academic Planning for the University. I received the University Distinguished Teaching Award in 2016" (artist's statement). (#36709)

\$900

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36709>

## Tribute to a Massive Oak Tree

### Letterpress Printed Text and Illustrations

110. [Pie in the Sky Press]

Chamlee, Rebecca, book artist and author.

### Giant: A Deity with Leaves.

Simi Valley, CA: Pie in the Sky Press, 2019.

Number 34 of 50 copies signed and numbered by the book artist. Rebecca Chamlee is a book artist, printer, writer, and bookbinder who has published innovatively designed, letterpress printed, limited-edition fine press, and artist's books under the imprint of Pie In The Sky Press since 1986. Her work is in prominent special and private collections throughout the U.S. and has been exhibited widely. As a self-taught naturalist and citizen scientist, Rebecca's artist's books examine the intersection of her artistic and scientific interests by collecting and cataloging the natural world. Rebecca retired in 2023 as an associate professor at Otis College of Art and Design where she taught bookbinding, letterpress printing, and artist's book classes and headed the Book Arts minor program for over 20 years [from the artist's website].

This work is a beautiful and moving tribute to a massive oak tree that Chamlee loved and admired. She describes it: "A towering native oak has stood in a nearby wildland park for over 400 years. This is the story of how the ancient tree became a cherished presence in the life of the artist; a source of wonder, mystery and connection to the natural world." In her text she writes: "The natural landscape of California was once alive with native oaks....Most impressive of all is the massive Valley oak - reaching heights of more than 100 feet with trunks measuring over seven feet in diameter. Mature specimens have been known to live over 600 years." She visited her special Valley oak for more than twenty years, observing its seasonal changes and growth.

This exquisitely conceived book in homage to this oak is adorned throughout with print and photographic images of leaves, silhouettes of trees, and beautifully printed text. The letterpress printing was done on the Vandercook Universal III power press using Centaur and Arrighi type, cast by M & H Type Foundry and Swamp Press, wood French Clarendon and photo polymer plates on Zerkall Book Wove, handmade Kitakata and Korean Hanji papers. The botanical pages are contact prints on Strathmore Aquarius II watercolor paper. The longstitch binding, sewn with hand-dyed Kinglet Cottage linen thread through a white oak spine, has a cover of contact printed and dyed handmade Indigo watercolor paper with images of leaves. Housed in a protective blue stiff paper box with title label on cover. In fine condition. Measures 7.75 x 11.25 x .75 inches. Unpaginated [64 pages]. (#37137)

\$850

## Study of 3 Bird Species in California – with interspersed text about Covid-19 Lockdown Letterpress Printed Text and Illustrations

111. [Pie in the Sky Press]

Chamlee, Rebecca. book artist.

### **Dreams of Flight, The Nesting Season.**

Simi Valley, CA: Pie in the Sky Press, 2022.

Number 16 of 30 copies, signed and numbered by the book artist. Rebecca Chamlee is a book artist, printer, writer, and bookbinder who has published innovatively designed, letterpress printed, limited-edition fine press, and artist's books under the imprint of Pie In The Sky Press since 1986. Her work is in prominent special and private collections throughout the U.S. and has been exhibited widely. As a self-taught naturalist and citizen scientist, Rebecca's artist's books examine the intersection of her artistic and scientific interests by collecting and cataloging the natural world. Rebecca retired in 2023 as an associate professor at Otis College of Art and Design where she taught bookbinding, letterpress printing, and artist's book classes and headed the Book Arts minor program for over 20 years [from the artist's website].

Chamlee writes about her book: "During the long months of isolation in 2020 and 2021, I began documenting the many birds that came to my backyard feeders and noted their unique behaviors. With a telephoto lens, I was able to record detailed and intimate images of my avian visitors. As often happens, the passion I felt for the birds grew into the idea for an artist's book. 'Dreams of Flight,' the nesting season is an interconnected story of three different species of birds that nested in my suburban yard during the spring nesting seasons of 2020–21. The book was created entirely at home. Printed in the colors of the birds on the Vandercook Universal III power press in the living room studio using Deepdene and 20th Century type with assorted wood type from the Pie in the Sky Press collection. The original images were captured through the window over the press with a Nikkor 200-500mm f5.6 lens mounted on a Nikon D850 camera and printed with photo polymer plates made by Boxcar Press."

The blue binding with an abstract gilt image of a bird's wing is a flutter book structure, a type of accordion where the fore-edges of the pages are pasted together but the spine is not. A tan cloth magnetic spine supports the backbone of the book and can be removed for reading and display. Printed on cotton cloud paper that was handmade to order by Tom Balbo. The endsheets are Hahnemuhle Bugra. The text paper is Wa-Mix Kozo and Clairefontaine Simili Japon with sewn-in wings of cloud paper and colored Bugra to match the birds. The book is housed in a blue bookcloth-covered clamshell box and includes a suite of three prints printed in four colors on 320gsm Izumi paper, enclosed in handmade St. Armand Papeterie blue paper folder. The box is housed in a protective blue stiff paper clamshell box with a slightly smudged title label on the cover. In fine condition. Measures 6 x 10 x .75 inches. Box measures 8.75 x 10.75 x 1.5 inches. Unpaginated [24 pages].

(#37136)

\$1,250

## Facsimile of Calligraphic Edition of Poe's *The Raven*

112. Poe, Edgar Allan; Maryanne Grebenstein, book artist and calligrapher.

### **The Raven.**

Marblehead, MA: Maryanne Grebenstein, 2023.

Number 3 of 20 copies signed and dated by the book artist. Maryanne Grebenstein is a professional calligrapher and owner of The Abbey Studio in Marblehead, MA. She studied under Sheila Waters, Jeanyee Wong, Robert Boyajian and other notable calligraphers. She teaches workshops in calligraphy, manuscript gilding, and layout in her Marblehead studio/shop. She is a former teacher at North Bennet Street School, and a former Adjunct Professor at Massachusetts College of Art.

This beautiful work is an exact facsimile of a manuscript that was designed, lettered, and illustrated by Grebenstein in 2022, that is now part of the book collection of the Philadelphia Free Library. This oblong shaped book is bound in half black leather with red and black marbled paper covers. The lettering style is an Italic variation, with a Gothic initial capital to begin the text. The original manuscript was done with Soennecken broad-edged nibs, and the ink was Higgins Eternal, with an image of a raven drawn by Grebenstein. This facsimile is printed on Strathmore eggshell natural white paper. In fine condition. Measures 8 x 11.5 inches. Unpaginated [9 pages] (#37164)

\$1,800

Pictures – on request

### **Unique Design Binding of an Argentinian Edition of Edgar Allan Poe's Poetry**

113. Poe, Edgar Allan; Sol Rébora (binder).

#### **E.A. Poe: Dos Poemas / Two Poems.**

Buenos Aires, Argentina: Francisco, A. Colombo, 1952.

Number 36 of 87 copies In unique design binding by Sol Rébora. Sol Rébora is a designer bookbinder working in Buenos Aires, Argentina, since 1999. She is a well-recognized practitioner, receiving awards both in Argentina and abroad. Her work encompasses innovative and experimental work in designer binding and contemporary conservation methods. She studied with Deborah Evetts, Monique Lallier, Pascale Therond, Edwin Heim, Helene Jolis, Sun Evrard and Kathy Abbott, among other teachers. She currently works and teaches courses out of her studio in addition to giving lectures and workshops in person and online at schools including the SF Center for the Book and Iowa University Center for the Book, American Academy of Bookbinding and Penland School of Crafts. She has participated in group exhibitions such as Epémère, Tomorrow's Past and Les Pages Bien Gardees. Sol's work may be found in many private collections and inside of institution's collections.

Includes Poe's 'Valley of Unrest' and 'Fairy Land' in both English and Spanish on facing pages. Engraved frontispiece by Raúl Veroni, with his signature in pencil. Bound in reddish-brown textured paper covered boards with pink leather spine embossed with a texture to match the paper boards. Titled in gilt in English to front board and in Spanish to rear board. Printed on Fabriano paper Occasional spots of foxing to the interior. Initials printed in olive green and orange. Housed in a metallic pink flexible paper enclosure with paper title label to spine. Includes laid in prospectus. A lovely printing of these lesser known poems in a special binding.

Unpaginated. [20 pages.] (#36586)

\$800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36586>

### **Campaign Biographies from the 1864 Election - Lincoln & Johnson**

114. Raymond, Henry J. and John Savage.

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

New York: Derby and Miller, 1864.

These were originally issued in paper wrappers. Bound in three quarter leather over marbled paper covered boards with gilt title, authors, and date to spine. Raised bands and gilt rules to spine. Binding is signed by Tickeman and Co. Minor rubbing to boards and minor wear to edges, bands, and corners. Top edge gilt with marbled endpapers. Foxing to interior, mostly to first few pages and to margins. Bookplate of Judd Stewart with the motto "Verdad es Verde" and a portrait of Lincoln to front pastedown. Penned gift inscription from Stewart to front endpaper. Includes advertisements but not the original wrappers. Attractive and well preserved. 136 plus 8 pages of ads to rear and 2 pages of ads to front. Very Good. (#35702)

\$400

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

### **First Edition with Five Signed Autograph Letters by William Rossetti**

115. Rossetti, Dante Gabriel.

#### **Hand and Soul.**

London: Stangeways and Walden, [1869].

First edition. A unique and most interesting offering - a scarce privately printed book accompanied by only recently published handwritten letters from Rossetti's brother, William Michael (the texts of the letters were published for the first time in "Notes and Queries," Oxford University Press, in January 17, 2011). This is a privately printed edition of a story that had first appeared in *The Germ* in 1850. Dante Gabriel Rossetti originally intended to include this prose story in his volume of verse, but decided not to following the recovery of his poetical manuscript notebook from the grave of his wife, Elizabeth Siddal. This short story offers a manifesto for the Aesthetic and Decadent movements. It tells the tale of a fictional Renaissance poet who realizes that the artist's only duty is to express what is in his soul. This pamphlet is an offprint from the typesetting found in proofs produced between October 30 and November 25 1869. William Rossetti notes when his brother excluded the story from his published verse he had various copies of *Hand and Soul* done up in drab wrappers, and that he gave some away but never sold them. Both Thomas Wise and Charles Fairfax Murray state, without citing any authority, that one hundred copies were printed. About thirty can now be accounted for. All but a handful are in institutional collections, most deriving from a cache discovered by William after Dante Gabriel's death in 1882. William Michael Rossetti sent this copy to an admirer of his family, Louisa Douglas Summerbell. She was an artist and illuminator much influenced by the Pre-Raphaelites. Rossetti has inscribed the book "To Miss L. Douglas Summerbell with the friendly regards of Wm. Rossetti June 1896." Written above this in William's hand is a six-line explanation of the pamphlet's publishing history.

Bound in are five important signed autograph letters, seventeen pages in all, from William Rossetti to Miss Summerbell, written between 1896 and 1906, in which he discusses at length the writings of Dante Gabriel, Christina and himself. In original buff printed wrappers that Summerbell had neatly sewn into limp green cloth along with the letters and laid into a beautiful 19th-century handmade leather case showing some rubbing. On the preliminary leaf of the cloth bound book is a note that it had passed to her friend, Ruth Johnston. From the celebrated poetry collection of Gerald N. Wachs and included in an exhibition of his collection at the Grolier Club in 1995. Pamphlet in very good collection bound into near fine cloth book. Housed in a green cloth covered clamshell box with black and gilt title label to spine. Near Fine. (#29652)

\$5,000

Pictures – <http://www.kelmscottbookshop.com/details.php?record=29652>

### **Victorian Bibliography – inscribed first edition**

116. Sadleir, Michael.

#### **Excursions in Victorian Bibliography.**

London: Chaundy & Cox, 1922.

Inscribed First Edition. Michael Sadleir (1888 - 1957) was the most noted scholar and bibliographer of Victorian literature of his time. In this work he calls the material included his "notes" rather than an exhaustive bibliography, and speaks of his great love for the Victorian novelists. Those included here are Anthony Trollope (his favorite), Benjamin Disraeli, Frederick Marryat, Wilkie Collins, Charles Reade, G.J. Whyte Melville, Mrs. Gaskell, and Herman Melville. There are several introductory pages on the writing of each author followed by the bibliographical notes. The book is inscribed "To James S. Bain and W. de Coverly for use in the shop if they care to Michael Sadleir May 1922." Bound in very good black cloth boards with gilt title and author to spine. The interior is clean and bright except for browning to front and rear endpapers and slight aging to margins of pages. 240 pages including an index of titles. Very Good. (#20735)

\$250

Pictures – <http://www.kelmscottbookshop.com/details.php?record=20735>

### **Life in Tidal Pools of Salt Point State Park in California**

117. [Salt Point Press]

Wight, Gail, book artist.

#### **Kingdom Aqueous.**

Jenner, CA: Salt Point Press.

Number 3 of 24 copies signed and numbered by the artist. Salt Point Press is the imprint of Gail Wight. Her handmade books focus on the resilient yet precarious flora and fauna that live at the edge of the Pacific Ocean in the southern territories of the Pacific Northwest. They explore hybrid practices combining new mediums and technologies with the traditional craft of bookbinding. Wight works in experimental media focusing on issues of biology, the history of scientific theory and technology. She is currently Associate Professor at Stanford University Department of Art and Art History and Director of Graduate Studies in Studio Art and Experimental Media Arts.

This striking book is comprised of photographs of wildlife in the tide pools at Salt Point State Park in northern California, taken over a period of twelve years, Kingdom Aqueous is an ode to the brilliant and resilient creatures who live in this wild interstitial zone at the brink of the sixth mass extinction. Printed full bleed, these images disclose the intense vibrancy and otherworldly architecture of life beneath these cold and stormy northern waters. The photographs have enlarged images that become abstractions. Its structure is in fact based on Kikuji Kawata's book Chizu (1965) with its rhythmic gatefolds and immersive photographic abstraction. Kingdom Aqueous is constructed of twelve doubled folios, each a gatefold. The full-bleed archival pigment prints are on Hiromi asuka papers. The book has handsewn headbands and gilding to the page edges. It is concertina bound in hardcover with vibrant images of starfish on the covers, with an orange cloth spine. Title and artist name on front cover in blue. A four page concertina fold is a separate 4-page pull-out that contains the colophon. In fine condition. Measures 5.25 x 7.5 x 1 inches. Unpaginated [104 pages]. (#37203)

\$750

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37203>

### **Imaginary Copepods – created from seaweed pressings**

118. [Salt Point Press]

Wight, Gail, book artist; Melanie L.J. Stiassny, introduction to copepods.

#### **Copepodilia Collectanea.**

Jenner, CA: Salt Point Press, 2022.

Number 6 of 20 copies signed and numbered by the artist. Salt Point Press is the imprint of Gail Wight. Her handmade books focus on the resilient yet precarious flora and fauna that live at the edge of the Pacific Ocean in the southern territories of the Pacific Northwest. They explore hybrid practices combining new mediums and technologies with the traditional craft of bookbinding. Wight works in experimental media focusing on issues of biology, the history of scientific theory and technology. She is currently Associate Professor at Stanford University Department of Art and Art History and Director of Graduate Studies in Studio Art and Experimental Media Arts.

“Copepodilia Collectanea” presents an imaginary menagerie of copepods – minuscule aquatic crustaceans – created using seaweed pressings. High resolution pigment prints of the pressings retain the textures and dimensionality of the original pressings. Text by Melanie Stiassny, ichthyologist at the American Museum of Natural History, introduces the fundamentals of copepod life. The book is structured as an accordion and in a paper wrapper with multi-colored images of plants, with white title and artist name to front cover. It is housed in a sectioned clamshell box. The clamshell box is constructed of archival book board covered with pigment prints of plants on Moenkopi kozo, with a cream colored linen backstrip. Each box contains a unique piece of seaweed from the Pacific coastline in northern California. The archival pigment prints are on Canson Infinity Aquarelle, and the letterpress pages at the beginning and end of the book are printed on Rives BFK with mulberry hinges. When opened, the entire book stretches to nearly 33 inches. In fine condition. The box measures 8 x 8 x 3 inches. Unpaginated [80 pages]. (#37204)

\$1,800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37204>

### **Unique Collage Book with Segmented Letters – a puzzle book of “bitter words”**

119. Satin, Claire Jeanine.

#### **WHIM: Extremes.**

Dania Beach, FL: Claire Jeanine Satin, 2022.

A unique artists' book from Claire Jeanine Satin, a well-known book artist, sculptor and designer of public art installations. Satin's work has been extensively exhibited and collected in the United States and in Europe, including at The Library of Congress, the National Museum of Women in the Arts, The Getty (CA), MOMA, and The Victoria and Albert Museum. She is known especially for her conceptual works influenced by the ideas of her friend and mentor the composer/visual artist John Cage, and the conversion of ordinary industrial materials into environmental constructions and book works of layered transparent mass.

This is one of a series of unique works by Satin, each signed by her. The aesthetic overall image of these pages are tranquil, soft, and pretty - but when the segmented alphabet letters are correctly joined, they spell bitter words. Those words are lightly penciled in on the bottom of each page. This work plays with the extremes of hidden negative sentiments juxtaposed with crystals and uplifting pastel colors. Satin hides her "bitter" words by cutting each letter in half and rotating the segments.

According to the artist: "The idea behind (this book) is extremes: reflections / range of human feelings / emotions; opposing political positions; philosophical disparities; gentle and hard/bitter ... The aesthetic images are calm and soothing, [but] the segmented alphabet letters/text when joined, reveal opposite meanings." Created from acid free white card stock paper and bound with clear filaments and beads, this book includes segmented letters, various papers, crystals, and beads. In fine condition. Measures 5.5 x 8.5 inches. Unpaginated [12 pages]. (#36088)

\$500

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36088>

### **Unique Collage Book on the U.S. Treasury & U.S. Currency**

120. Satin, Claire Jeanine, book artist.

#### **Cordenons \$\$\$ Book.**

Dania Beach, FL: Claire Jeanine Satin, 2020.

A unique artist's book from Claire Jeanine Satin, a well known book artist, sculptor and designer of public art installations. Satin's work has been extensively exhibited and collected in the United States and in Europe, including at The Library of Congress, the National Museum of Women in the Arts, The Getty (CA), MOMA, and The Victoria and Albert Museum. She is known especially for her conceptual works influenced by the ideas of her friend and mentor the composer/visual artist John Cage, and the conversion of ordinary industrial materials into environmental constructions and book works of layered transparent mass.

This is one of a series of unique works by Satin. Each book is created with Cordenons paper, a fine paper that has been manufactured in Italy since 1630. This book uses a cream stock with various sized papers with images of past presidents and treasury officials as well as facsimiles of the five dollar bill, green and gold ornaments, crystals, beads and monofilament to create precise and inventive designs on the cover and each page. A green label is attached to a dangling monofilament with the artist's name, book title, and date. In a silver cloth bag. In fine condition. Measures 7 x 5 inches. Unpaginated [10 pages]. (#36739)

\$500

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36739>

### **Native Americans in the Mississippi Valley**

121. Schoolcraft, Henry R.

#### **Travels in the Central Portions of the Mississippi Valley: Comprising Observations on its Mineral Geography, Internal Resources, and Aboriginal Population.**

New York: Collins and Hannay, 1825.

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

Bound in three quarter red leather with gilt titling and with marbled paper boards. Leather is scuffed, rubbed, and bumped. Marbled paper covers are scuffed as well. Indication that there was library label to spine and label removed from rear free endpaper. No other ex-library signs. Text pages are browned with scattered foxing, not affecting legibility. With two fold-out maps, one of the area traveled and the other a color plate with a geological sketch of the lead mines. Both have a section separated along one of the folds. Both detached sections are laid in. There are also plates of Mt. Joliet, Fossil footprints, and Rock Fort. A previous owner, Edward W. West stamped the title page and the back of the maps with his name. Not quite very good but a nice copy. Octavo. 459 pages. 35136)

\$575

Pictures – <http://www.kelmescottbookshop.com/details.php?record=35136>

### **Miniature ABC Book on Birds**

122. Schwartzott, Carol.

#### **ABC of Birds.**

Freeville, NY: Carol Schwartzott, 2020.

Number 7 of 25 copies signed and numbered by the book artist. This miniature work is a totally charming homage to the beauty of birds and the delight they bring us. Using collage and print, Carol has created small cards with bright pictures of birds for each letter of the alphabet on the front and a quote about birds on their rear sides. The cards slip into individual translucent paper pockets that form the pages of the book. Each book in the edition is covered in different paper. The book is bound in navy blue cloth covers with paper title labels on the cover and spine. Based on a binding design created by Hedi Kyle. The book pages may be turned like a codex or fanned out from the binding. Housed in a navy blue leaf patterned paper covered slipcase. In fine condition. Measures 2 x 3 x 1.5 inches. (#37063)

\$150

Pictures – <http://www.kelmescottbookshop.com/details.php?record=37063>



### **Miniature Book on Native American Myth on Shooting Stars**

123. Schwartzott, Carol book artist; Belting, Natalia.

**Coyote and the Shooting Stars** - mini.

Freeville, NY: Carol Schwartzott, 2022.

Number 14 of 24 copies. A miniature digitally printed reproduction of a unique hand painted and hand-sewn folio sized artist book by Schwartzott. The text written by Belting relates the native American themed creation myth of the origin of shooting stars. In this tale they are the falling bodies of coyotes that unsuccessfully desired to dance in the sky with stars.

Bound in black handmade paper with paper title label to spine illustration with hand painted embellishments, collage and stitchery to front board. Housed in a navy blue, red, and black paper covered box with decorative paper featuring a star pattern. Paper title to spine and collaged elements with sewing to panels. Unpaginated. [30 pages.]

Carol Schwartzott has been creating artists' books for over twenty-five years. Her work appears in many museums, libraries, and private collections including the Smithsonian, the National Gallery of Art, and the Victoria and Albert Museum. Natalia Belting (1915-1997) taught history for 43 years at the University of Illinois until her retirement in 1985. Dr. Belting really had four careers: she was a history professor, a writer, a lay minister, and an environmentalist. She published 24 children's books about history and mythology. Book size: 3 x 2.75 inches; Box size: 3.75 x 3.25 inches. Fine. (#36581)

\$95

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36581>

### **Miniature Book on Native American Myth on Shooting Stars - DELUXE**

124. Schwartzott, Carol book artist; Belting, Natalia.

**Coyote and the Shooting Stars** - mini deluxe.

Freeville, NY: Carol Schwartzott, 2022.

Number 5 of 24 deluxe miniature copies. This deluxe edition is issued in a special wooden box with a glass front. A hand beaded illustration is underneath the glass panel. A ribbon with a metal coyote charm is affixed to the interior of the box to assist in lifting the book. Housed inside of the box is a miniature digitally printed reproduction of a unique hand painted and hand-sewn folio sized artist book by Schwartzott. The text written by Belting relates the native American themed creation myth of the origin of shooting stars. In this tale they are the falling bodies of coyotes that unsuccessfully desired to dance in the sky with stars.

The miniature book is bound in black handmade paper with paper title label to spine and illustration with hand painted embellishments, collage and stitchery to front board. Unpaginated. [30 pages.]

Carol Schwartzott has been creating artists' books for over twenty-five years. Her work appears in many museums, libraries, and private collections including the Smithsonian, the National Gallery of Art, and the Victoria and Albert Museum. Natalia Belting (1915-1997) taught history for 43 years at the University of Illinois until her retirement in 1985. Dr. Belting really had four careers: she was a history professor, a writer, a lay minister, and an environmentalist. She published 24 children's books about history and mythology. Book size: 3 x 2.75 inches; Box size: 4.75 x 3.5 x 2.5 inches. Fine. (#36888)

\$225

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36888>

### **(Nearly) Miniature Book on Palmistry**

125. Schwartzott, Carol, book artist.

#### **Cheiromancy: The Language of the Hand (Palmistry).**

Freeville, NY: Carol Schwartzott, 2019.

Number 3 of 10 copies. Signed by the artist. Bound in an accordion structure with hand colored, collaged elements including palmistry diagrams on each page. Includes two pages of text, Nine illustrations, and colophon. Housed in an altered Altoid box that has been collaged with a map and other papers on both interior and exterior. The box is titled in gold on the front panel. The book and box both come in a handmade olive green felt carrying case with red ribbon pull ties. Unpaginated. [18 pages.] Size: book is about 3.5 x 2 inches; box is about 3.75 x 2.25 inches. (#37066)

\$200

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37066>

### **Miniature Book on Quilts - DELUXE**

126. Schwartzott, Carol, book artist and author.

#### **A Brief History of The Quilt - deluxe mini.**

Freeville, NY: Carol Schwartzott, 2022.

DELUXE. 3 of 20 copies, numbered and signed by the artist. A deluxe miniature book version of Schwartzott's 'A Brief History of the Quilt.' Bound in dark blue cloth boards with paper title to spine and collaged paper layers to front board. Illustrated with digitally printed photographic images of antique quilts and paper collage replicas of styles and techniques. The text includes historical information about the quilt from its beginnings in the Middle East and Asia through modern day including references to the AIDS quilt. A bibliography with seven references is also included. Housed in an elaborate wooden shadow box with a thimble, spools of thread, a needle, and a mini-quilt behind a pane of glass.

Carol Schwartzott has been creating artists' books for over twenty-five years. Her work appears in many museums, libraries, and private collections including the Smithsonian, the National Gallery of Art, and the Victoria and Albert Museum. Size 3 x 2.75 inches. Box size: 4 x 4 x 3 inches. (#37064)

\$225

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37064>

### **Miniature Book on Quilts**

127. Schwartzott, Carol, book artist and author.

#### **A Brief History of The Quilt - mini.**

Freeville, NY: Carol Schwartzott, 2022.

Number 13 of 20 copies, numbered and signed by the artist. A miniature book version of Schwartzott's 'A Brief History of the Quilt.' Bound in dark blue cloth boards with paper title to spine and collaged paper layers to front board. Illustrated with digitally printed photographic images of antique quilts and paper collage replicas of styles and techniques. The text includes historical information from its beginnings in the Middle East and Asia through modern day including references to the AIDS quilt. A bibliography with seven references is also included. Housed in an orange paper covered box with colorful collage to front and rear panels and title label to spine. Size 3 x 2.75 inches. Box size: 3.5 x 3.25

Carol Schwartzott has been creating artists' books for over twenty-five years. Her work appears in many museums, libraries, and private collections including the Smithsonian, the National Gallery of Art, and the Victoria and Albert Museum. Fine. (#37065)

\$95

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37065>

### **Miniature Book with Love Poems**

128. Schwartzott, Carol, book artist; Laurence Hope (poems).

#### **India's Love Lyrics.**

Freeville, NY: Carol Schwartzott, 2021.

Number 20 of 25 copies signed and numbered by the book artist. A collection of seven love poems originally from the book "India's Love Lyrics" compiled and translated by Laurence Hope. It includes the original illustrations that have been reworked from Carol's earlier book, "King Zada's Song" (1995). The interior of the book "follows a simple flutter style / accordion format, with each of the six hand-cut arched windows folding out to create tiny theaters displaying illustrations reminiscent of classic Indian miniatures" (artist statement). Bound in paper covered boards with title label to front cover. Digitally printed on Mohawk Superfine Vellum with additions of hand coloring. Housed in a handmade box covered in a variety of papers with title label to spine panel. In fine condition. Measures 3 x 2 inches in a box that is 4.25 x 2.5 inches. Unpaginated. [46 pages.] (#36576)

\$95

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36576>

### **Facsimile of The Golden Cockerel Press's *Four Gospels***

129. [September Press]

Gill, Eric, illustrated.

#### **The Four Gospels of the Lord Jesus Christ According to the Authorized Version of King James I with Decorations by Eric Gill Printed and Published at the Golden Cockerel Press.**

Wellingborough: Charles Skelton at the September Press, 1988.

One of 600 copies. This is one of 480 unnumbered copies case bound in buckram by The Fine Bindery Limited. This is a nicely produced facsimile of the Four Gospels from the Golden Cockerel Press, with illustrations by Eric Gill. The publisher writes in his note at the end of the volume: "This book is a reproduction version of The Four Gospels published in 1931. I call it a reproduction version rather than a facsimile because that is what it is, a copy produced by photo-lithography with no attempt to simulate the paper or binding of the original. From the outset, the spirit of the book was what I was aiming at. The original is a marvelous book...and rightly regarded as one of the glories of modern book-making...If a reproduction could demonstrate something of the excitement, simplicity and ingenuity of the original, I would be well pleased." Appearing after the facsimile proper is a six-page account of the making of the original, accompanied by four photographic illustrations. This is followed by a brief article on Gill, written in 1953 for "The Book Collector" by Robert Gibbings, who purchased the Golden Cockerel Press in 1924.

Bound in the original black buckram with a tan leather spine label with gilt title. The text pages are bright and immaculate. Housed in the publisher's natural linen slipcase. In fine condition. Measures 9.25 x 13.25 inches. 269 pages + xiv. (#36197)

\$600

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36197>

## Inspirational Book Filled with Pop-ups – Created During the Artist's Battle with Breast Cancer

130. Shattuck, Carolyn.

### **Resilience 2.**

Rutland, VT: Carolyn Shattuck, 2015.

One of five copies signed by the book artist. Carolyn Shattuck is a noted printmaker, using monotype, dry point, painting, stencils and mixed media. In addition to her printmaking skills, Shattuck is architectural in the way she executes the intricate constructions for her artist's books, which highlight her interest in social and environmental causes. She exhibits her work nationally in numerous juried exhibitions and has received many awards. Her books have been collected by a number of special collections libraries at universities throughout the country. In 2015 Carolyn Shattuck published her prize-winning book titled Resilience. It began a series of four works all titled Resilience, with varied imagery used in the editions. She described them as "a result of many hurdles that were put in my path. I had a choice to examine new ways of dealing with adversity. Besides meditation and talk therapy, I sought out exercise, yoga and art-making." The book was an accordion structure, with "explosion" popups of hidden pockets. The explosion pop-ups held phrases or significant words by people who have dedicated their lives to health.

This work, Resilience 2, was also created "to express the many forms of research and assistance sought by the artist to address the many hurdles that were put in my path. I had a choice to examine new ways of dealing with adversity. This book represents my journey." Like the previous book, this beautiful work is also a complex accordion structure with "explosion" popups that open like pockets. The phrases included in the pockets contain quotes about life from such figures as Margaret Mead, Buddha, Pema Chodron, Josei Toda, the Dalai Lama, and Nicholas Kristof. At the end of the work is a statement that captures its ultimate message: "Life can only be found in the present moment. The past is gone, and the future is not yet here, and if we do not go back to ourselves in the present moment, we cannot be in touch with life." Made with Black Canson Mi-teintes, Ingres, Hanhemule Bugra pastel, Lami Li and Washi Japanese papers. A white gel pen was used to create designs on the outer and inner pages. In fine condition. 7.5" x 11" x 1.25" , Japanese Washi papers white gel pen. Housed in a black slipcase made from Lama Li paper with a black and gold paper sleeve with title. In fine condition. Measures 7.5 x 11 x 1.25 inches. Unpaginated. (#36522)

\$1,800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36522>

### **American Travel Classic**

99. Singleton, Arthur [Henry C. Knight].

### **Letters from the South and West.**

Boston: Richardson and Lord, 1824.

Scarce travel classic written by Henry Knight [1789-1835] using the pseudonym of Arthur Singleton. Includes Knight's letters from Philadelphia, Washington City, Virginia, Kentucky, New Orleans, and the Gulf of Mexico with Knight's detailed and interesting observations of each city or region.

Attractively bound in three-quarter navy blue leather over marbled paper covered boards with gilt title and raised bands to spine. Wear and rubbing to hinges, bands, and edges of boards. Rubbing to marbled paper covers. Exlibrary with book stamp of Headlee's Book Exchange to title page and verso. Bookplate to front pastedown featuring an unidentified family crest. Occasional spots of foxing to interior and handwritten note in pencil regarding pseudonym on title page, but clean and bright overall. Marbled endpapers and top edge gilt. 159 pages. Very Good. (#34775)

\$1,200

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

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

100. [Sleeman, Sir William Henry].

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

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

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

Bound in blue cloth covered boards. Professionally rebacked using the original spine and boards. Spine has faded to tan and boards are dark blue. Original paper title label to spine. Some soiling and rubbing to spine and boards. Wear and fraying to corners and edges of boards. Light dampstain to top and bottom margins of some pages. Sporadic foxing and occasional pencil markings. Includes three fold-out genealogies, some with short closed tears. It is missing the called for fourth leaf and the five page preface. 270 pages plus 514 pages of appendices. The last page, 515, of the appendix section is missing. Still a desirable copy of this scarce study of the infamous Thugs of India. (Text pages of the preface and 515 are provided in facsimile.) Very Good. (#35766)

\$1,500

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

## Calligraphic Work by Argentinian Artist – Inspired by Monet’s Gardens at Giverny In Spanish with English Translation

132. Soria, Marina.

### Giverny III.

Argentina: Marina Soria, 2022.

One of 9 copies. Part of a series inspired by a visit to Monet's gardens in Giverny. Each book represents a different season in the year and a different time of day, much like Monet's famous paintings of his gardens. Silkscreen printing of poetry on Canson and Fabriano green colored papers featuring a poem in Spanish by the artist written using an experimental alphabet. Handcolored with soft pastels and embellished with a pop-up bridge and collaged papers. Binding and pop-up created by Diego Ismael. In blue paper dust jacket, which can be removed to open and display the book fully. The original Spanish as well as the English translation are printed on a paper enclosure within the box.

The English translation of Soria's poem "Monet's water lilies pond" follows:

There is something that cannot be described.

An indecipherable language.

Something that is only emotion, silence, mystery, mirage.

Where is up? Where is down? If all is reflection!

Where is life, separated by a thick layer of water lilies?

Where does the time of the seasons stop? if the music of colors and sounds Is it reality or a dream?

Original text in Spanish by the author, “El estanque de ninfeas de Monet”

Hay algo que no se puede describir.

Un lenguaje indescifrable.

Algo que solo es emoción, silencio, misterio, espejismo.

Donde está el arriba y el abajo?, si todo se refleja!

Donde la vida, separada por una espesa capa de nenúfares?

Donde se detiene el tiempo de las estaciones? si la música de los colores y sonidos es infinita. Es realidad o es un sueño?

Size: 16 x 28 cm, closed.

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique. Fine. (#37098)

\$675

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37098>

## Calligraphic Work by Argentinian Artist – Inspired by Monet's Gardens at Giverny In Spanish with English Translation

133. Soria, Marina.

### **The Pond / El Estanque.**

Argentina: Marina Soria, 2022 - 2023.

Number 13 of 20 variant copies. Part of a series inspired by Monet's gardens in Giverny. Each book represents a different season in the year and a different time of day, much like Monet's famous paintings of his gardens. This book is part of "Summer." Silkscreen printing of poetry on Canson and Fabriano blue colored papers featuring a poem in Spanish by the artist written using an experimental alphabet. Handcolored with soft pastels and embellished with penciled script, which flows between the lily pads. Created from two folded papers that can be opened and rotated to create a pop-up pond scene with lily pads. Housed in a small box covered in blue colored Ingres paper with paper title label to lid, created by Diego Ismael.

English translation by the author, printed on a paper enclosure within the box:

There is something that cannot be described.

An indecipherable language.

Something that is only emotion, silence, mystery, mirage.

Where is up? Where is down? If all is reflection!

Where is life, separated by a thick layer of water lilies?

Where does the time of the seasons stop?

if the music of colors and sounds

Is it reality or a dream?

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique. Fine. (#37097)

\$425

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37097>

**Calligraphic Work by Argentinian Artist  
In Spanish with English Translation**

134. Soria, Marina; Jose María Toro.

**Sacred Geometries | Geometrías Secretas.**

Argentina: Marina Soria, 2021.

1 of 10 copies, signed by the artist. This book includes a silkscreen print in white and gold of Maria Soria's inventive calligraphic interpretation of a text in Spanish by Jose María Toro, extracted from his book "La sabiduría de vivir" (Leaves don't fall they let go). Hand embellishments in pastel and gouache have been added. Small circular cutouts adorn the pages. In an accordion binding by the artist with boards covered in black cloth. Gold silkscreened title to front board. In a black dust jacket.

Following is the poem in English translation:

Sacred Geometries

Leaves don't fall, they let go

starting a wonderful dance of letting themselves go

They let go in a gesture of generosity, deep wisdom

they are thrown into the air void

deep heartbeat of life

generous matrix that will house the bud of a new leaf

wind symphony

song of freedom

remains invisibly united to the breeze of its own surrender & freedom

creativity, spring

And – in the original Spanish:

Geometrías Sagradas

Las hojas no caen, se sueltan...

Iniciando una danza maravillosa, de soltarse

Se desprenden en un gesto de generosidad, profunda sabiduría

Se lanzan al vacío del aire Latido profundo de vida

Matriz generosa que albergará el brote de una nueva hoja.

Sinfonía del viento

Canto de libertad

Queda unida invisible a la brisa de su propia entrega y libertad

Creatividad, primavera

Size: 15.5 cm x 25.2 cm, closed; 25.2 x 97 cm, open.

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique. (#37099)

\$600

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37099>



**Calligraphic Work by Argentinian Artist – in an alphabet stylized to resemble art from the Chavin Culture of the Andes  
In Spanish with English Translation**

135. Soria, Marina; Jose María Toro.

**We Rivers | Nosotros Ríos.**

Argentina: Marina Soria, 2022 - 2023.

1 of 4 copies, signed by the artist. A lovely calligraphic work featuring an original poem by Argentinian book artist, Marina Soria. In this new work she has created a stylized alphabet inspired by the Chavin Culture of the Andes. To accompany her calligraphic poem, she has included a code book as well as the full text of the poem (in English and Spanish) in the Roman alphabet. As one reads Soria's original calligraphic text, they may feel like an anthropologist deciphering a new language; although, once the reader's eyes become accustomed to the alphabet used, the poem can be read with ease.

An accordion book bound in speckled cream handmade paper covered boards with laser cut blue circles pasted down to the front board. This book features a digital printing of an original hand calligraphed poem in Spanish about a flowing river. Two miniature books are included: "The Code" and "The Poem." Both are accordion books bound in brown paper covered boards. "The Code" is hand lettered in colored pencil with each letter of the calligraphic alphabet featured in "We Rivers". "The Poem" includes a digital printing of the original Spanish with English translation. A laid in colophon describes the books and includes the text of the poem in both Spanish and English. All are housed in a cream cloth covered drawer, which inserts into a cream paper covered slipcase. Size: 28 x 75.5 cm open; 13 x 28.5 cm, closed

An English translation of the poem follows:

“Sometimes it flows like a river  
crystal clear and pure in the morning;  
others, it is stormy,  
stones and swirls.

There are rivers that come from who  
knows where,  
in their causes they carry stories,  
smiles and songs;  
others, rubble,  
corpses and carrion.

There are stormy people;  
others, sunrises.  
There are gestures that are fire;  
others a warm winter sun.

The river is always the river.  
Sometimes it goes down singing,  
whispering old couplets;  
others it shouts and in a desperate  
scream it falls off the cliff.

Perhaps like rivers,  
let us be little moons  
and bits of suns as well.  
A drop of poison  
and another of dew.

Maybe,  
we are one and all rivers”

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique. (#37100)

\$700

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37100>

## Calligraphic Work by Argentinian Artist – on importance of textiles in Andean culture

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

### **Dignos Signos / Honorable Signs.**

Buenos Aires: Marina Soria, 2022.

A unique artists' book. Signed and dated by the artist. The text is in Spanish and has been hand illuminated by Marina Soria over a silkscreen print of the Soria's original calligraphy, printed by Professor Enrique Cambón. The text that inspired this piece was written by the famous Argentine historian, Ruth Corcuera, in her book, "Teleras, Memoria del monte Quichua." Ediciones Arte Etnico Argentino. Following is an English translation of the text that inspired this piece. Soria's calligraphy includes pieces of this text in the original Spanish:

“Thousands of years ago,  
when only the voice recorded small and big events of everyday life,  
women would cover their newborn child in a wrap.  
In this we see a space created between the mother’s womb and the world outside.

We believe textiles were born from such gestures,  
within the realm of feelings and from a women’s view:  
to protect, to give warmth and to sustain life.  
In time, textile art will be the means to tell us through colors and designs  
that the world can be read through symbols, (signs)  
as in a written text.

In the great American cultures these symbols were a kind of lingua franca  
and textiles a major art with many roles,  
among them to express that where words did not suffice.”

Bound in grey linen with embroidery and tassels by the artist. Created using gouache on Arches Text Wove, 100% cotton paper. This piece can be unfolded and read as a codex or displayed on a wall using the two fabric tabs bound into the top panel of the front cover. In fine condition. Size: 130 x 51.5 cm open; 16.5 x 51.5 cm closed.

Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renown calligraphers, she studied Eastern principles of Beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique. Fine. (#36074)

\$4,500

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36074>

### Walter Crane Illustrated Edition of *The Fairy Queen*

137. Spenser, Edmund. Thomas J. Wise (editor); Walter Crane (illustrator).

#### **The Faerie Queene. A Poem in Six Books with the Fragment Mutabilitie. 6 volumes.**

London: Printed at the Chiswick Press for George Allen, 1897.

One of 1000 sets on paper (there were an additional 28 on vellum). A magnificent edition of *The Faerie Queene* with Crane's glorious illustrations. Walter Crane (1845-1915) was renowned as an illustrator, artist, decorator, and designer during his career. This was Crane's most elaborate and extensive commission as a book illustrator. It was inspired by the revival of the private press, particularly the Kelmscott Press, as well as by the transition from Art Nouveau to Arts and Crafts, and by the importance of the illustrator in book production. Bound in white cloth, with gilt spine lettering plus red titling to front cover along with a large Art Nouveau design in gilt. This was originally issued in 19 parts, and all of the original salmon colored pictorial front wrappers are bound in. There are 88 mostly full page (one double page) black on white and white on black illustrations and 132 head or tail pieces, all from woodcut designs by Crane. The boards show very light wear and spines are slightly darker than covers. The texts are very tight throughout. Endpapers and pastedowns have varying degrees of foxing. Pages with some light aging to the margins and darkening to edges. First three pages of Volume I have brown splatters to bottom margins. Despite flaws still a beautiful set in very good condition. 1546 pages. (#35723)

\$2,200

Pictures – <http://www.kelmscottbookshop.com/details.php?record=35723>

### First American Edition of *The Congo*

138. Stanley, Henry M.

#### **The Congo and the Founding of Its Free State. A Story of Work and Exploration Two Volumes.**

New York: Harper & Brothers, 1885.

This is the first American edition of this important work. Sir Henry Morton Stanley (1841 – 1904) was a Welsh-American journalist, explorer, soldier, colonial administrator, author and politician who was famous for his exploration of central Africa and his search for missionary and explorer David Livingstone, whom he later claimed to have greeted with the now-famous line: "Dr. Livingstone, I presume?". He is mainly known for his search for the source of the Nile, work he undertook as an agent of King Leopold II of Belgium, which enabled the occupation of the Congo Basin region [Wikipedia]. In a prefatory note to this book Stanley describes his monumental work as "this narrative of labour, exploration and discovery, and history of a great and successful political and diplomatic achievement" and dedicates it to King Leopold. Later history offered a different view.

Bound in a beautiful green cloth with gilt titling and elaborate multicolor cover illustration of an African woman holding an English coat of arms. Covers are very bright with minor bumping and rubbing, although spines are browned and have wear along edges. There have been expert repairs done to Volume II to reattach the spine and front cover to the text block after they became detached. . Front hinges are tender and rear hinges are cracked. Text blocks still tight and firm. Interior pages are clean with light aging to margins. With 44 full page illustrations and 122 smaller illustrations. Each volume has a large folding map in a rear pocket. Maps have a few closed tears along the folds but are still in quite good condition. Volume I also has three maps fold out maps. A lovely set of this important history in very good condition. Measures 6 x 9 inches. Volume I: 528 pages; Volume II: 483 pages plus 12 pages of advertisements. Very Good. (#34778)

\$800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=34778>

### **First American Edition, first printing, second issue of Dr. Jeekyll and Mr. Hyde**

139. Stevenson, Robert Louis.

#### **Strange Case of Dr Jekyll and Mr Hyde.**

New York: Charles Scribner's Sons, 1886

First American Edition, first printing, second issue with the shorter cloth binding of 7 3/16 inches. This first American edition, published January 5, 1886, preceded the London edition issued in wrappers by four days and in cloth by eleven days. The first issue is slightly larger measuring 7 7/16 inches. This second issue was bound in cloth from first issue sheets that had been trimmed and bound in paper wrappers. The original cloth copies sold out so quickly that copies issued in wrappers had the wraps removed and were bound in cloth to fulfill orders. It is a Gothic text that it explores dark themes of the natural and the supernatural. The book participates in and furthers the Gothic themes of monstrosity, narrative experimentation, and ambiguity, and remains a classic of the genre. In the original green cloth with gilt title to spine and front cover. Light wear to edges, corners, and spine ends. Gentle bump to bottom rear cover. Clean and bright interior. 138 pages with four pages of ads. A highly collectible Gothic tale in near fine condition. (#36812)

\$2,000

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36812>

### **Miniature Book on Hungarian Miniature Books**

140. Takács, Benedek; Mark Palkovic and Erika Clew (editors).

#### **Hungarian Miniature Books in the Golden Era.**

Pleasanton, CA: Miniature Book Society, 2022.

One of 400 copies. Miniature books in Hungary were extremely popular in the 1970s, but the tradition began in the 14th century. The chapters discuss the history of printing miniatures in Hungary (within the context of printing full size books), collecting, political content, bibliographies, and more. Bound in full yellow leatherette boards with gilt title to spine. Clean and bright with several tipped in photographic illustrations. Letterpress printed, typeset in Miniature Text, and printed on Mohawk Superfine 80 lb. paper. 60 pages. Fine. (#36729)

\$25

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36729>

### **Second Edition of This Guide for Travellers Through the U.S. (from 1836)**

141. Tanner, H.S.

#### **The American Traveler; Or Guide Through the United States.**

Philadelphia: Published by the author, 1836.

Scarce second edition of this important compilation of facts and figures "useful to the American traveler", e.g. population figures, distances between major cities via stagecoach, canal or steamboat, and principal objects of curiosity in or around larger towns, and much more. With brief notices of the several states, cities, principal towns, canals and railroads. Henry Schenck Tanner (1786–1858), cartographer and statistical geographer, was born in New York City, the son of John Tanner, a ship master, and Ann Schenck. His father died when he was six, and the family was then headed by his older brother Benjamin Tanner, who had been trained and had begun a career as an engraver. In 1800 Benjamin moved to Philadelphia, Pennsylvania, then the preeminent center of publishing and graphic arts, where Henry later apprenticed with him. Benjamin built up an active and varied engraving business.

Bound in original brown cloth covers with paper title label to front. Covers are soiled, rubbed, and bumped. Title label is chipped and stained. Spine is rebacked with later brown cloth. There is a large hand colored folding map of the eastern United States in the rear of the book, stretching west of the Mississippi to include parts of Arkansas and Missouri. The map identifies capitals, important towns, villages, public houses, turnpike and common roads, and railroads. There are 18 insets surrounding the map, showing city plans, the surroundings of various cities, and a map of the Hudson River. The map has scattered stains and closed tears along some of the folds. The small traveler's guide features four double-page plans of the major American cities: Baltimore, Boston, New York, and Philadelphia. There are also seven small plates, including two of Niagara Falls and one of West Point. Two ownership signatures in ink on front free endpaper. The pages are generally clean with some spotting, primarily in the margins. Very good condition. Measures 3 x 6 inches. 144 pages.

Howes T-24. (#37052)

\$900

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37052>

### **Greek Dramas – letterpress printed**

142. [The Allen Press]

Aeschylus; Mark Livingston, introduction; E.D.A. Moreshead, translator Two Volumes.

#### **The Oresteian Trilogy.**

Greenbrae, CA: The Allen Press, 1982-1983.

One of 140 copies. Volume I is the text for Agamemnon. Volume II comprises The Libation Bearers and The Furies (The Choephoroi and The Eumenides.) The Allen Press, also referred to as the L-D Allen Press, was a private press founded in 1939 by the husband and wife team, Lewis and Dorothy Allen and was based in the San Francisco Bay area. By 1980 they had completed 46 fine letterpress books. These two companion volumes were their forty-eighth and forty-ninth completed books. The Allens were particularly fascinated by books produced by Aldus Manutius, William Morris, John Henry Nash, and the Grabhorns (to name a few). These noted presses served as an inspiration for Lewis and Dorothy's work as full-time hand-press printers. The Allen Press performed all facets of bookmaking: selection of text, typography, choice of materials and colors, hand-set types hand-printed on handmade paper, illumination, occasionally illustrations, binding, and marketing. In the selection of text, the Allens favored readability, depth of thought, and imaginative qualities.

This handsome set exemplifies the fine work offered by the press. In the prospectus for The Oresteian Trilogy, they write they were told that their two volumes were the only deluxe edition in English, and that they believed it to be one of their most significant productions. Both volumes are bound in a flame colored fabric imported from Paris, with the titling in black to the covers and spines. Set in Unciala and Solemnis types and printed on all-rag paper handmade in France especially for the press at the Richard de Bas mill. The text is in black-brown ink, with flame color ink for display lines, and 23 carat gold illumination on the title pages. Housed in a brown cloth covered slipcase. Accompanied by their prospectuses. In fine condition. Measures 7 x 10 inches.

Unpaginated [each volume is 148 pages. (#37207)

\$1,000

Pictures – on request

### **Anvil Press Edition of *The Tempest***

108. [The Anvil Press]

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

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

Lexington, KY: The Anvil Press, 1993.

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

Measures 6.5 x 9 inches. 107 pages plus afterword. Fine. (#36132)

\$400

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

### **Portraits of the Characters of Moby Dick – letterpress printed**

144. [The Melville Press]

Melville, Herman; John Sheller, editor and preface; Catherine Kanner, designer and artist.

#### **Cetus The Whale.**

Pacific Palisades, CA: The Melville Press, 1996.

Number 165 of 200 copies signed and numbered by the artist. This remarkable book, Cetus The Whale, was the first work published by the Melville Press. The press was born from a passion for Melville's work and is devoted to publishing books that capture the spirit of his vision. They describe this book as "an illustrated companion to Moby Dick," but it is much more, given their reverence for Melville and his masterpiece. The editor, John Sheller, writes in his insightful preface: "There are mountains of the written word. Scripture is inspired of God. Neither the creation of scripture nor the voice of the Holy Spirit were silenced at the end of the New Testament. Dumps full of books have piled up since, some even claiming credentials of divine inspiration. Only a few in their vision and craft reveal truth so clearly that many can agree the result is inspired. Moby Dick is such a book." He continues to say that Moby Dick is scripture and that is the answer. Catherine Kanner's striking portraits of the crew of the Pequod (excluding Ishmael) are essential to the book's interpretation of Moby Dick. Sheller states: "They are a weaving of the original materials with new hands. They bespeak the artist's vision of the men who in their relations reveal truth." The portraits are accompanied by quotes from Moby Dick or Paradise Lost.

Bound in dark blue silk cloth with a silver foil Cetus constellation stamped on the front cover and silver titling to spine. Each of the eleven stars represents a character from the book. The endpapers were hand painted by Kanner and each is unique. The book was designed to be viewed as a codex, but with an accordion binding that allows the book to be opened fully so that the portraits may be viewed as a gallery, The accordion design was developed by Allwyn O'Mara. The verso of the first page has a unique debossed design of a harpoon. The book was letterpress printed by John Robinson at The Tortoise Press in San Diego. The typeface is Bembo printed on Arches 88 paper. Housed in a plexiglass slipcase. A beautiful book in fine condition. Measures 7.5 x 10 inches. Unpaginated [34 pages]. (#36926)

\$1,500

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36926>

### **The Rossetti Brothers – letterpress printed**

145. [The Press of Appletree Alley]

Stratton, Mary Chenoweth, editor; Alicia Craig Faxon, introduction; Linda Holmes, wood engravings.

#### **The Rossettis: Brothers & the Brotherhood.**

Lewisburg, PA: The Press of Appletree Alley, 1996.

Number 101 of 145 copies. Dante Gabriel Rossetti and William Michael Rossetti were two of the original members of the Pre-Raphaelite Brotherhood, founded in 1848. The Rossetti brothers were central to the organization. This book prints selected correspondence that they had with friends and associates, collected at the Ellen Clarke Bertrand Library at Bucknell University. The letters provide an inside view of the thoughts, interests, and activities of these two pivotal figures [from the preface]. Bound by Don Rash and Nicolyn Rosen in beautiful pink, red, and black marbled paper on the cover created by Iris Nevins, with a burgundy cloth spine and rear cover. Title in silver to spine. Hand set in 14 pt. Van Dijck type and printed on Somerset Heavyweight paper. The two wood engravings by Linda Holmes were printed directly from the blocks. Designed, set, and printed by Juanita Bishop and Barnard Taylor. In fine condition. Measures 6.5 x 9.5 inches. 45 pages. (#37165)

\$90

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37165>

### **Letterpress Edition of Fisher's Humorous Book on Oysters – Issued with an oyster shucker**

146. [The Prototype Press]

Fisher, M.F.K.; Martin Mazorra (illustrator); Mark Sarigianis (printer).

#### **Consider the Oyster.**

"Tranquility" Southern MD: Prototype Press, 2021.

Number 13 of 50 copies. A finely printed edition of M.F.K. Fisher's culinary classic about oysters, originally printed in 1941. Head of the Prototype Press, Mark Sarigianis, first encountered Fisher's book at the Mills College Library in CA and was entranced. He says: "Even though it was written in 1941, I was immediately struck by the passionate 'foodie' sensibilities with which she waxed poetic about oysters. In fact, she made any modern writer of the subject seem incredibly boring. A serendipitous connection led me to be able to ask M.F.K. Fisher's daughter, Kennedy Golden, directly for her permission to print the work." Sarigianis hired Martin Mazorra, a Brooklyn based artist with work in collections around the U.S., to create engaging anthropomorphic linocuts to illustrate the text. His playful illustrations pair nicely with Fisher's often humorous observations, such as this one: "An oyster will taste like what the taster expects, which of course depends on the taster. Myself, since I was seventeen I have expected all oysters to be delicious, and with very few exceptions they have been. In the same way, some people wait, if they manage to swallow these shellfish at all, to gag more or less violently. And they gag" (page 28). In addition to recipes accompanied by witty observations and commentary, Fisher includes chapters on the life of an oyster, people who have died from eating them, flavors of oysters depending on region, the making of pearls, personal oyster anecdotes, possible aphrodisiac qualities of an oyster, appropriate drinks to accompany a meal of oysters, and more.

Bound by the press in quarter white goatskin with handmade gray paper covered boards and silver title to spine. Clean and bright. Printed in Monotype Goudy Light with Windsor Elongated typeface for the blue headlines on custom paper from the Saint-Armand paper mill. The paper used for the binding and box were also produced by the Saint-Armand paper mill. Housed in a box covered in handmade white paper with a detachable magnetic lid. Issued with a custom oyster shucking knife, stamped with the title of the book and author, which can be used to assist with opening the lid of the box housing the book. 76 pages. Fine. (#36450)

\$1,500

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36450>

### **Durer's 1515 Rhinoceros and Related Colonial Characters, Plants, and Creatures – letterpress and woodblock printed**

147. [The Rhinoceros Project]

Beck, Anne and Michelle Wilson, book artists.

#### **Onward; From the Gujurati Unicornis, to the Nürnberg Workshops to Mēxihco Tenōchtitlan Two volumes.**

n.p.: The Rhinoceros Project, 2019.

Number 16 of 45 copies signed and numbered by the book artists. Anne Beck and Michelle Wilson are two noted book artists who have collaborated for several years through The Rhinoceros Project. They describe the Project as "largely a search for renewed values systems based in belonging and interconnectedness - through craft, art& colonial histories and socially engaged practice. Onward maps the trajectories of colonial characters integral to our research - Vasco da Gama, [Albert Durer's] 1515 Rhinoceros, Hernan Cortez, Junipero Serra - and visits with some of the plants and one insect who were instigators and witnesses to these travels."

The book is comprised of two small yet intricate volumes - one with a pamphlet stitch with a fold out center, and one with a Turkish map fold out array. One book has painted multi-colored stripes. The other is covered in black and white paper with the white dots resembling stars. They are held in a hand-sewn fabric enclosure with string ties with blue cloth covers and a multi-colored inner lining depicting plants. The books are letterpress, digital, and woodblock printed on handmade abaca paper and Neenah Environment Almond. There is embroidery on hand-dyed and found fabrics, hand-dyed thread and hand-painted natural inks. Type was set in Cochin and Charlemagne standard. In fine condition. The measure 6 x 7 inches. Unpaginated. (#37202)

\$400

Pictures – on request

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

148. Twain, Mark.

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

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

FIRST EDITION, first state save for frontis portrait in second state. In uncommon variant binding of blue cloth. It has been rebacked with the original blue cloth boards attached and title strip laid down. The author and title are in black and gilt on the spine and front board. The cover also has a blind-stamped illustration of Huck in black and gilt. Minor wear to corners, darkening to board edges, and rubbing to boards. There is a photo-gravure portrait bust of Twain with facsimile signature, frontis illustration, and 174 text illustrations by E.W. Kemble. Lacks tissue guard between frontispieces. Light dampstain to corner of photo-gravure page. The interior is clean overall with occasional foxing and occasional spots of soiling, mostly to margins. Modern endpapers. Altogether a desirable copy of this milestone of American literature. 366 pages. Near Fine. (#33631)

\$3,000

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

### **A Nearly Miniature Book with Chromolithographs**

149. **Playfellows.**

(New York): Ernest Nister, circa 1890.

Victorian miniature book. Bound in blue cloth spine with illustrated paper cover. Minor wear to edges and light soiling to boards. Text block was detached from exterior but has been repaired with archival materials.

Offsetting to endpages, else clean and bright. Includes 4 chromolithograph illustrations. Unpaginated. [12 pages.]

Measures 3.75 inches tall by 3.25 inches wide. (#27741)

\$45

Pictures - <http://www.kelmscottbookshop.com/details.php?record=27741>

### **Scrapbook Filled with Shirley Temple Cutouts**

150. **Shirley Temple scrapbook.**

n.p.: n.p., circa 1934.

Unique vintage Shirley Temple scrapbook lovingly compiled by a devoted fan. She assembled about 300 color and black and white photos of Shirley, clipped primarily from contemporary magazines. The photos were glued onto pages inserted in a school two-ring binder. The pictures include publicity stills from her early years along with scenes from several of her movies dating through 1934, including Baby Take a Bow, Now and Forever, and The Little Colonel. The first several pages have full-page pictures while the remaining pages have several images per page. Some of the interior pages have darkening along the margins but the images are not affected. Binder is bright yellow with some soiling and with an illustration of Shirley affixed to front cover. In very good condition.

Measures 8.75 x 11 inches. (#33230)

\$190

Pictures - <http://www.kelmscottbookshop.com/details.php?record=33230>



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

151. [Vanburgh, John].

**The Mistake. A Comedy as it is Acted at the Queen's Theatre in the Hay-Market by Her Majesty's Servants.**

London: Samuel Briscoe, 1706.

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

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

For this copy each individual page has been meticulously mounted on slightly large sheets of contemporary white paper. It has been beautifully bound by Riviere and Son in full tan calf with gold tooling and lettering. The spines have five raised bands with gilt decorated compartments and there are two leather labels, one with the play's title and author, and the other stating "J.P. Kemble's Copy." With gilt dentelles, marbled endpapers, and all edges gilt, in near fine condition The pages of the play are browned and foxed but text is still quite legible. Measures 6.5 x 9 inches. 106 pages. (#34844)

\$800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=34844>

**George Washington's Letters (Vol. I only) – first edition**

152. Washington, George.

**Official Letters to the Honourable American Congress, Written During the War Between the United Colonies and Great Britain. Volume I ONLY.**

Boston: Printed by Manning and Loring for S. Hall, W. Spotswood, J. White, Thomas & Andrews, D. West, E. Larkin, W.P. Blake, and J. West, 1795.

Uncommon First Edition - issued without Washington's portrait. (Some copies in this edition were issued at a higher price with a portrait of Washington inserted. This was not one of those copies.) A fascinating collection of letters detailing Washington's personal experiences and concerns during the first few years of the American Revolutionary War. The last letter included in this first volume is from December 29th of 1776 and discusses his plans for a second crossing of the Delaware River and his worries about getting additional supplies for the troops.

In an attractive modern binding from the 1980s in full brown leather with red and gilt title label to spine. Raised bands and gilt rules to spine. Minor rubbing and chipping to leather on front joint. Minor chipping and creasing to edges of a few early pages including title page. Scattered foxing, spots of soiling, and toning throughout interior. Includes 4 page preliminary 'advertisement' explaining permission and sources for the letters contained within. Binding ticket from 1986 laid in, although, the binder is not identified. 340 pages. Very Good. (#36673)

\$450

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36673>

### **15 Sci-Fi Short Stories by Wells – First Edition**

153. Wells, H.G.

#### **The Stolen Bacillus and Other Incidents.**

London: Methuen and Co., 1895.

First Edition. This is a collection of fifteen science fiction short stories, many of which originally appeared in periodicals, including the Pall Mall Gazette, Pall Mall Budget, and the St. James Gazette. This was the author's first book of short stories. Stories include: The Stolen Bacillus, the Flowering of the Strange Orchid, the Triumphs of a Taxidermist, A Deal in Ostriches, the Flying Man, Aepyornis Island, A Moth - Genus Novo, the Treasure in the Forest, and more. Very good in original dark blue cloth boards with gilt title to spine and front board. Elaborate Art Nouveau style illustration to spine and front board. Light damp stain to front board, minor rubbing to edges of boards and spine ends, and crease to spine. The interior is clean overall with a few spots of foxing to first and last few pages. Small chip to front free endpage. 275 pages plus 32 pages of ads dated September 1895. Very Good. (#21163)

\$600

Pictures – <http://www.kelmescottbookshop.com/details.php?record=21163>

### **Presentation Copy – Inscribed by H.G. Wells & Includes Photographic Postcard Portrait**

154. Wells, H.G.

#### **When the Sleeper Wakes [When the Sleeper Awakes]**

London and New York: Harper & Brothers, 1899.

First Edition. An excellent Author's Presentation Copy, inscribed "C.F.A. Voysey from H.G. Wells." Herbert George Wells (1866-1946) was a prolific writer in many genres but is best remembered for his science fiction novels, of which this is one. This dystopian work was first published in 1899, but Wells revised it in 1910 and published it as "When the Sleeper Awakes." He was dissatisfied with this first version, saying it was written when he was under time pressures. The recipient is Charles Voysey, an important English architect and designer who was influenced by the Arts & Crafts and Art Nouveau movements. In 1900 he was the architect for Spade House, which Wells built in 1900 and lived in for the succeeding decade. Laid in is a Raphael Tuck and Sons "real photograph" postcard of Wells that is contemporary with the book and signed in ink below the image. Such an early photograph of Wells is uncommon and signed ones are rare. It is very likely that Wells gave this one to Voysey.

Bound in original red cloth with gilt title and author to spine and front cover. Spine is faded, bumping to corners. Hinges tender, endpapers smudged, light spotting to half title page not affecting the inscription. An accession number is written in ink on the free front endpaper and there is a blind stamp "W.H. Smith and Son London" below it. Bookplate of John Richard Sofio to front pastedown. Housed in handsome beige cloth box with leather title and author label to spine. Very good condition. 329 pages. (#28947)

\$7,200

Pictures – <http://www.kelmescottbookshop.com/details.php?record=28947>

### **Climate Change / Extinction – A Bird ABC Book**

155. [Wiesedruck]

Horowitz, Sarah.

#### **Vogel Totentanz: 29 Etchings.**

Washington: Wiesedruck, 2018.

Number 31 of 40 copies that included five deluxe copies. Vogel Totentanz is a bird dance of death alphabet book inspired by Hans Holbein's Dance of Death woodcut alphabet. After the Black Plague ravaged Europe in the late 14th century, death as inevitable regardless of status or age became a pervasive motif in art and literature. My present-day Totentanz is a reflection of that idea in context of our environmental crisis. Birds are indicator species for overall environmental health and human well-being [from the artist's website].

The 29 etchings were drawn from specimens at the Cashmere Museum, the Wenatchee Valley College collection, and the Burke Museum in Washington State along with other found remains. Diotima types were used throughout. The text was letterpress printed on Zerkall Book paper by Arthur Larson of Horton Tank Graphics. This regular edition is bound in a bird-footprint-etching printed blue paper and housed in a slipcase. Binding and slipcase by Claudia Cohen. In fine condition. Measures 6.875 x 5.5 inches. Etchings are 2.5 x 2.5 inches. [60 pages.]

Sarah Horowitz has been awarded multiple grants and has held residencies at several arts centers including ArtBellwald in Switzerland. She taught printmaking at Portland State University for over ten years and was a member of Atelier Mars printmaking workshop during her time in Portland. Her press is named for the Wiese stream that runs through her grandparents backyard near Basel, Switzerland. Much of her work is printed on a Charles Brand Press once owned by Leonard Baskin. Her work is held in private and institutional collections across the U.S. (#35483)

\$2,800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=35483>

### **Slavic Folklore of Baba Yaga – letterpress printed with etchings**

156. [Wiesedruck]

Horowitz, Sarah, etching and design.

#### **Baba Yaga.**

Peshastin, Washington: Wiesedruck, 2022.

Number 22 of 40 copies signed by the artist. This artist's book is of the story 'Baba Yaga', the Slavic folkloric witch who lives in a house on chicken legs and flies around in a mortar driven by a pestle. The book artist Sarah Horowitz states: "I am melding the imaginary world of one of my favorite childhood stories with my botanical occupation. Plants weave through the etchings, guiding the story with their meanings- invasive, prickly and toxic plants begin the story with discord." This retelling was based on the folktale originally recorded by Aleksandr Afanas'ev and translated by W.R.S. Ralston. Bound in blue illustrated paper covered boards over yellow leather spine titled in black. It is illustrated by Horowitz with hand colored etchings. The text is set in Maiola, inspired by early Czech typography and designed by Veronika Burian of TypeTogether. Graphic designer Joshua Berger (Plazm) contributed to and edited the typography and layout. Arthur Larson of Horton Tank Graphics printed the text on Zerkall paper with polymer plates made by Boxcar Press. The book was bound and boxed by Carolina Veenstra with assistance by David Myhre and Sarah Horowitz. Size: 11.375 x 8 inches.

Sarah Horowitz has been awarded multiple grants and has held residencies at several arts centers including ArtBellwald in Switzerland. She taught printmaking at Portland State University for over ten years and was a member of Atelier Mars printmaking workshop during her time in Portland. Her press is named for the Wiese stream that runs through her grandparents backyard near Basel, Switzerland. Much of her work is printed on a Charles Brand Press once owned by Leonard Baskin. Her work is held in private and institutional collections across the U.S. (#36761)

\$3,200

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36761>

## Holocaust Survivors Guilt – letterpress printed with etchings

157. [Wiesedruck]

Horowitz, Sarah, etching and design; Dan Pagis, poem; Carl Adamshick, translator.

### Footprints.

Peshastin, Washington: Wiesedruck, 2016.

Number 26 of 36 copies. Signed and numbered by the artist. In this book of poignant poetry, "the narrator struggles with existence, voice, and memory after the trauma of genocide. Souls and words cannot burn but they can be forgotten in the smoke, fog and hail of the Holocaust" (artist statement). Horowitz was inspired to create this book by her friend and poet Carl Adamshick's translation of the original by the late Israeli poet Dan Pagis, which was published in his book "Transformations." Permission to use the original text came from the estate of the author and from ACUM in Israel. Horowitz's stark etchings of thousands of tiny tick marks and swirling lines, seemingly representative of thousands of lost souls, effectively create a melancholy atmosphere for this poignant poem.

An excerpt from the English translation of Pagis's poem:

"From the sky to the sky of skies, from the sky of skies to fog.

Yannai

Despite myself

I continue in this cloud: hurried, gray,  
trying to forget. In the distance the distance is retreating.

The knocking teeth

of hail:

seeds, refugees shoved quickly  
into their deaths.

..."

Bound in white textured paper wrappers with exposed sewing on spine and grey title to front cover. The text was printed in Arno and Harel types on Zerkall paper by Art Larson of Horton Tank Graphics. Thirteen etchings were drawn, etched, and printed in graphite ink by Sarah Horowitz. A translucent sheet of abaca paper covers the book.

Housed in a grey cloth covered box with paper title label to spine. Binding and box are by Julia Weese-Young. In Hebrew and English. Size: 12.5 x 9.5 inches.

Sarah Horowitz has been awarded multiple grants and has held residencies at several arts centers including ArtBellwald in Switzerland. She taught printmaking at Portland State University for over ten years and was a member of Atelier Mars printmaking workshop during her time in Portland. Her press is named for the Wiese stream that runs through her grandparents backyard near Basel, Switzerland. Much of her work is printed on a Charles Brand Press once owned by Leonard Baskin. Her work is held in private and institutional collections across the U.S. (#36230)

\$2,800

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36230>

### **Nonsensical Poem from *Through the Looking Glass* – illustrated by Vlad Zimakov**

158. [Wild Pangolin Press]

Carroll, Lewis; Vladimir Zimakov, book artist.

#### **Haddocks' Eyes.**

Wayland, MA: Wild Pangolin Press, 2022.

Number 7 of 34 copies signed and numbered by book artist Vladimir Zimakov. This exuberant production is based on the nonsensical poem by Lewis Carroll that originally appeared in the novel "Through the Looking Glass." The poem is a conversation between two people – the narrator and the aged man that the narrator encounters. In this edition, the subject matter of the conversation, as well as the manner of speaking at various stages of the poem, is interpreted through an inventive combination of type and imagery. Designed, illustrated, printed and bound by Vladimir Zimakov between 2017 and 2021. Printed from original linocuts, with polymer and metal type, at Wild Pangolin Press and Reflex Letterpress. Type used for the words of the narrator is Kabel. Type used for the words of the aged man: Caslon, Gill Sans, Goudy Old Style, Trajan, Futura, Caviar Dreams, Din and Porter. Some freedoms were taken to alter certain letterforms in the layout design. Printed on 250 GSM Rives BFK paper. The text of the book is an accordion structure bound in light brown cloth with a red cloth spine with black titling. Housed in a red & brown cloth slipcase. In fine condition. Measures 12 x 10 x 1.5 inches. Unpaginated [36 pages]. (#36057)

\$1,500

Pictures – <http://www.kelmscottbookshop.com/details.php?record=36057>

### **Presidential Election of 2020 – documented with paintings and ending with insurrection**

159. Williams, Thomas Parker.

#### **Peaceful Transition of Power?**

Philadelphia: Thomas Parker Williams, 2021.

A unique artist's book from this noted book artist. Thomas Parker Williams began creating artists' books in 1998 while also painting. As of 2009 he has limited his art practice exclusively to artists' books. In that year he also began collaborating with his wife, photographer Mary Agnes Williams. In 2013 they started Luminice Press, incorporating letterpress printing into artists' books and broadsides. The artists' books draw on a range of conceptual sources in creating their books, including mathematics, music, literature, theology, philosophy, astronomy, natural sciences, and Eastern thought. Books by Williams or the Luminice Press may be found in over 70 public collections around the country including the Metropolitan Museum of Art.

A statement by Thomas Parker Williams about this powerful production addressing events during the former president's administration: "In October 2020 I started making what I called "The Date Paintings" about events connected with the Presidential election. Most were made with watercolor, inks and dry pigments in alkyd medium on paper, some adding colored pencil. The eight paintings were created quickly, either on or shortly after the date lettered on the piece. As events progressed, I continued this series, completing the last one on January 13, 2021, the date of Trump's second impeachment. Thinking about these nine original illustrations at the end of 2021, I decided that they should be bound together. I made a title page with the same materials as the other paintings. The cover, depicting a shattered window, is black paper over Davey board with polycarbonate and paper onlay".

In fine condition. Measures 14.2 x 20.5 x 1.0 inches closed. Unpaginated. Fine. (#35498)

\$5,000

Pictures – <http://www.kelmscottbookshop.com/details.php?record=35498>

### **A Philosophical Work – in fine binding with letterpress printed pages**

160. Williams, Thomas Parker, book artist and printer.

#### **Reason, Belief, Truth**

Philadelphia: Luminice Press, 2017

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

\$2000

Pictures – <http://www.kelmescottbookshop.com/details.php?record=33873>

### **Unique Album - with Victorian calling cards and other ephemera**

161. Wu, Robert.

#### **Victorian Ephemera Album.**

Toronto: Studio Robert Wu, 2021.

A unique artist's book by Robert Wu, the talented Canadian bookbinder, paper marbler, and stationer. This frothy confection is a testament to Robert's love of Victorian art, decoration, and sentiment. It is signed and dated by him. He has created by hand an album of ephemera using 60 authentic samples of Victorian calling cards, autograph verses, postcards, and photographs from his personal collection. The antique postcards were purchased by Robert at the famed Marché aux Puces in Paris. He has incorporated die cut ornaments of flowers, butterflies and birds, along with decorated papers, ink stamps, postage stamps, and paper cutouts. The album has a section for each category of samples with Robert's calligraphic titles for each section. He also wrote copies of some Victorian verse by hand. The album's covers give a preview of its contents, with decorated papers, an ornate Victorian fan, flowers, and birds. A braided white ribbon decorates the spine and its ends serve as ribbons to tie around the book. The album resides in plain white box with "Victorian Scrap Album" written on a brown label to the cover. A delightful creation in fine condition. Measures 5.5 x 7 inches. Unpaginated [about 40 pages] Fine. (#36449)

\$875

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

### **First Edition – in lovely publisher's binding designed by Althea Gyles**

162. Yeats, William Butler; Illustrated by John Butler Yeats.

#### **The Secret Rose.**

London: Lawrence & Bullen, 1897.

First Edition. William Butler Yeats (1865-1939), the famous Irish poet, was one of the most important figures in twentieth century literature. and was a key figure in Ireland's nationalist movement. This collection of short stories blends Irish with Rosicrucian themes and characters. Bound in the original blue cloth with the famous cover design done for Yeats by Althea Gyles stamped in gilt on covers and spine. Gyles met Yeats in 1891. She and Yeats later became interested in the Hermetic Order of the Golden Dawn, the cabalistic iconography of which influenced her design of the cover of Yeats's book *The Secret Rose* in 1897. At its center is a four-petalled rose joined to a cross. The boughs of the tree resemble a serpent; among them, just above the rose, are the kissing faces of a man and a woman, With six black and white illustrations by J. B. Yeats. The binding is bright and beautiful. Unfortunately, there is mild dampstaining and rippling to the preliminary pages and frontispiece illustration. The text pages are clean with browning to the fore-edges. There is offsetting to the front and rear free endpapers. Still a lovely copy of this landmark of book cover design with stories by the incomparable poet Yeats. Measures 5.25 x 7.75 inches. 265 pages. (#36852)

\$600

Pictures – <http://www.kelmescottbookshop.com/details.php?record=36852>

**Kelmscott Golden Legend – It's History and a Leaf  
John De Pol's Copy with His Bookplate**

163. [Yellow Barn Press]

Peterson, William S., editor; John de Pol, illustrator.

**The Kelmscott Golden Legend: A Documentary History of its Production Together with a Leaf from the Kelmscott Edition.**

Council Bluffs, IA: The Yellow Barn Press and the University of Maryland at College Park, 1990.

Number 18 of 170 copies. The University of Maryland received its William Morris collection from Jack Walsdorf in 1985. Walsdorf was a major collector of books about books, private presses and printers, especially William Morris. He in fact developed three separate collections of books by and about Morris during his life. The gift to the university included leaves from a disbound copy of the Kelmscott Press Golden Legend. Each of the leaves is now included in a leaf book by Kelmscott Press scholar, William Peterson, who compiled a history of the printing of this work by the press. Following the history, Mr. Walsdorf tells how he acquired disbound leaves. The book reprints several letters sent by Morris and includes facsimiles of the original prospectus and of a letter to Quaritch from Morris.

Frontispiece wood engraving of William Morris by John de Pol. This copy belonged to de Pol, with his bookplate affixed to the front pastedown. Bound in gray cloth with black and gold spine label. Interior is also fine. Printed at the Yellow Barn Press on Batchelor Paper from 1940 with Monotype Bembo type. Press work by Neil Shaver using a Vandercook III. The binder was Campbell-Logan. In fine condition. Measures 9 x 12 inches. 32 pages. (#37011)

\$550

Pictures – <http://www.kelmscottbookshop.com/details.php?record=37011>