

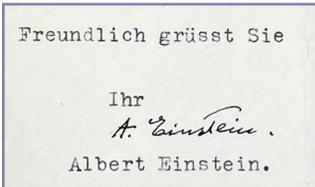
Late Spring Miscellany

*Fine Printing and Artist's Books, Women's Studies,
Education, Science and Medicine, Chromolithography, and More*



Michael R. Thompson Rare Books

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TLS to an Admirer
from

Albert Einstein
Item #17



Made by Carol Cunningham
and Joseph D'Ambrosio

One of 25 Copies
Item #35



Documenting a Student-Run
War Garden During WWI

With 165 Photos
Item #43

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One of 140 Copies Printed at the Allen Press,
The Author's "Most Powerful and Dramatic Work"

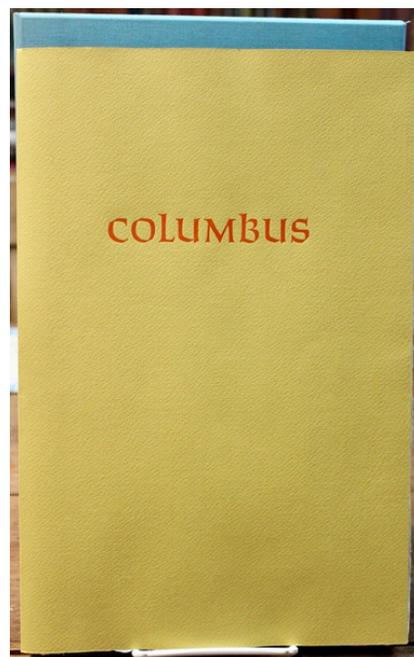
1. [ALLEN PRESS.] KAZANTZAKIS, Nikos. *Christopher Columbus*.
Kentfield, California: Allen Press, 1972.

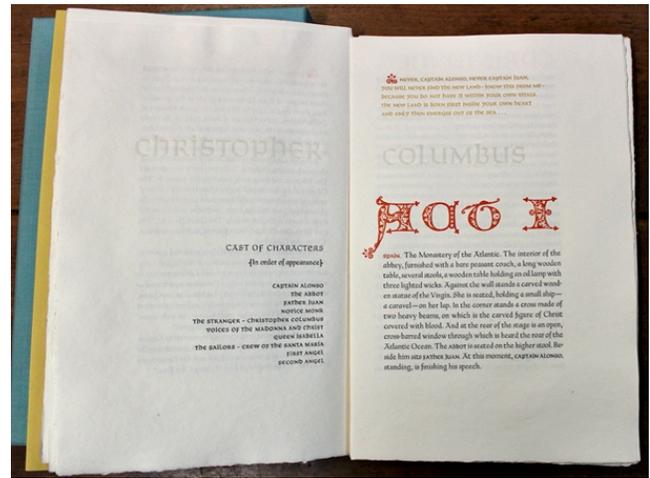
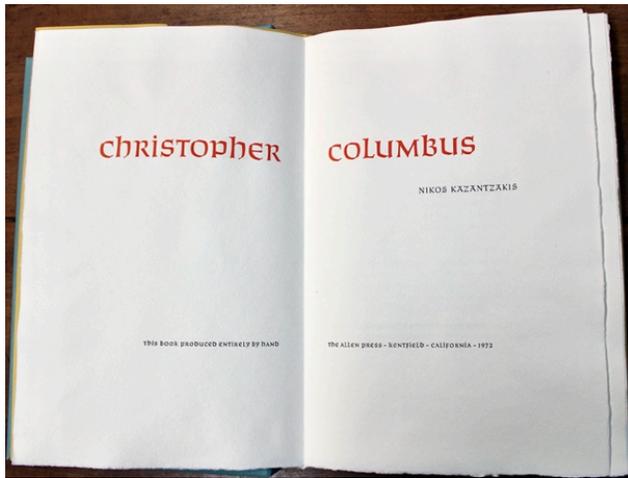
Folio (13" x 9"). [88] pp. Title-page in black and red,
running titles in gray. Goudy Thirty types set by hand. Printed
with an 1846 Columbian handpress on dampened all-rag paper
handmade specially for the Allen Press. Decorative letters for the
four Act titles are from a 1475 Italian book. Also included is a
woodcut of the first printed map of the world (from 1472).

Edition de luxe format bound in all-rag golden-colored
Italian paper wrappers. Enclosed in a clamshell case covered with
turquoise cloth from Paris, lined with vermilion cloth. Some
minor toning to clamshell case. Otherwise a fine copy with the
original prospectus.

\$600

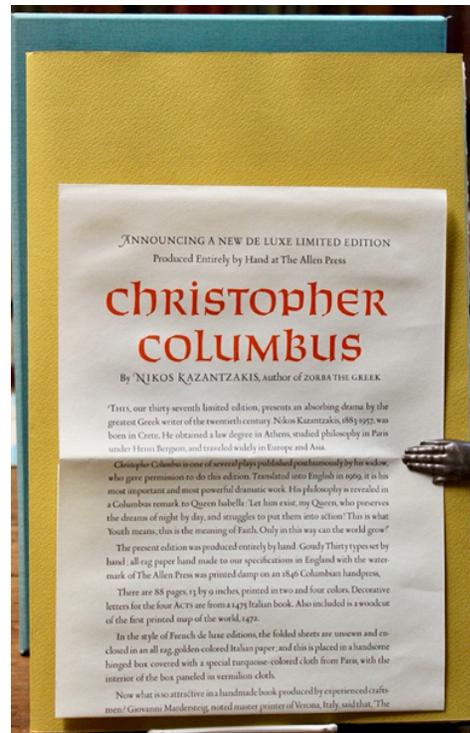
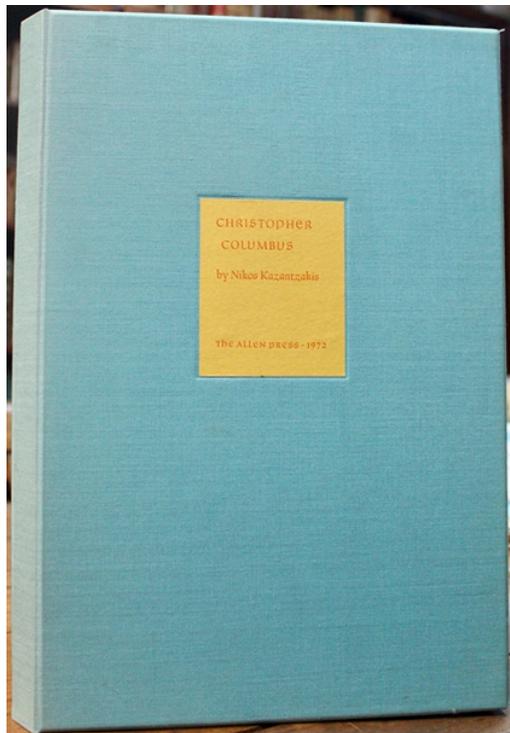
One of 140 copies produced by Dorothy and Lewis Allen.

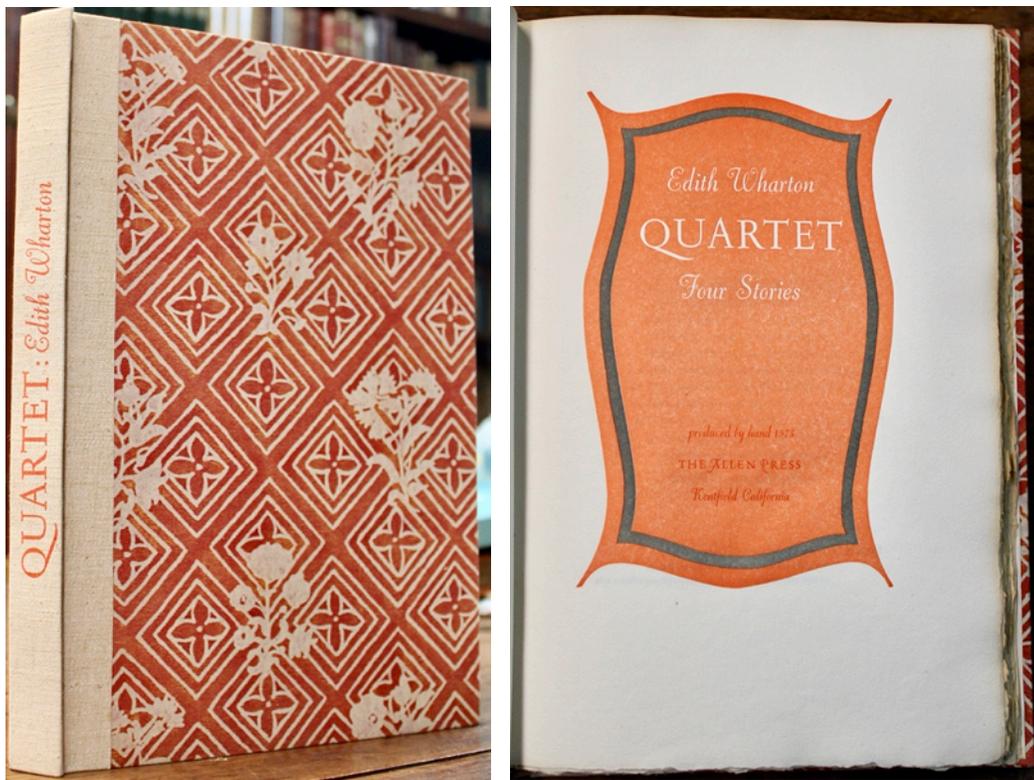




The present work “presents an absorbing drama by the greatest Greek writer of the twentieth century. Nikos Kazantzakis, 1883 – 1957...obtained a law degree in Athens, studied philosophy in Paris under Henri Bergson, and traveled widely in Europe and Asia. *Christopher Columbus* is one of several plays published posthumously by his widow, who gave permission to do this edition...it is his most powerful and dramatic work,” (prospectus).

“This shorter philosophical drama on Columbus seemed to be the most eloquent expression of the explorer’s vision and deplorable fate,” (*Allen Press Bibliography*, 37).





One of 140 Copies Handmade by Lewis and Dorothy Allen
With Striking Full-Page Color Illustrations

2. [ALLEN PRESS.] WHARTON, Edith. *Quartet: Four Stories*. Kentfield, California: Allen Press, 1975.

Folio. 126 pp. Full-page, three-color illustration (designed by Lewis and Dorothy Allen) at the beginning of each story. Printed with German ink on all-rag paper made specially for the Allen Press at St. Cuthberts Mill in England. The typeface is Romanèe, designed by Jan Van Krimpen for Joh. Enschedé en Zonen. Printed damp on an 1846 Columbian handpress.

Bound by the Allens in vermilion and beige Fortuny print cloth, hand-blocked in Venice. Minor toning to edges. Otherwise a fine copy with the original prospectus and in the original acetate dust jacket.

\$600

One of 140 copies produced by Lewis and Dorothy Allen.

"The four stories in the present edition were selected on the basis of most favorable reviews by literary critics, plus an inclination toward textual and geographical variety — Rome, New York, Paris, and England...

"The Allen Press, a husband-and-wife enterprise for some thirty-six years, is one of the very few presses in the world producing books regularly and professionally entirely by hand, performing

ourselves all facets of production: typography, hand-setting of types, using hand-made paper printed damp on a handpress, binding and publishing. There is a remarkable difference between such books and those produced with machine-set types, motor-driven presses, machine-made papers, and commercial bindings," (prospectus).

Allen Press Bibliography, 41.



The Esteemed Edition of Friedrich Sylburg

3. ARISTOTLE. *Varia Opuscula. De Xenophanis...De Lineis Insecabilibus...De Audibilibus... Physiognomonica, De Coloribus, De Plantis Libri Duo...* Frankfurt: Andreae Wecheli Heredes, Joann. Aubrium & Claudium Marnium, 1587.

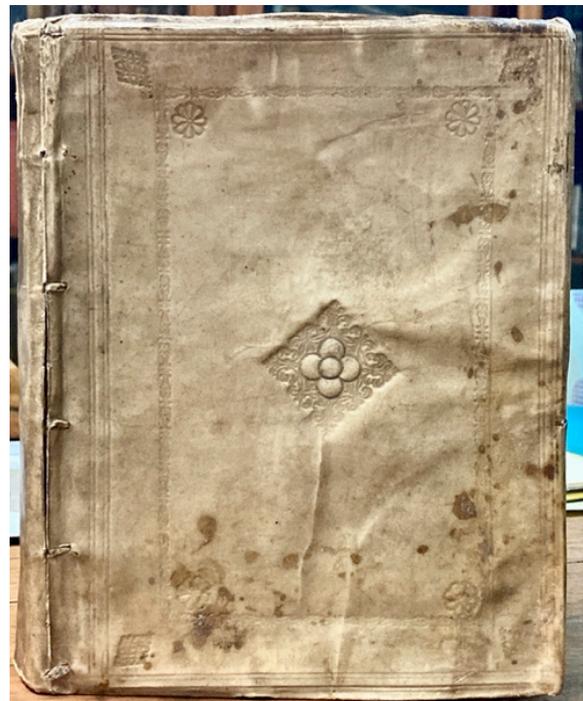
Quarto. [4], 398, [2] pp. Indexed. With some woodcut illustrations. Woodcut device on title, repeated on last leaf but larger. Title in Greek and Latin, text in Greek, commentary in Latin.

[Bound with:]

ARISTOTLE. *De Animalium Historia Libri. X. Addita e Theophrasto Collectanea Quaedam de Animalibus...* Frankfurt: Andreae Wecheli Herdes, Claudium Marnium & Joannem Aubrium, 1587.

Quarto. [4], 484, [2] pp. Indexed. Woodcut device on title. Title in Greek and Latin. Text in Greek, section of commentary in Latin.

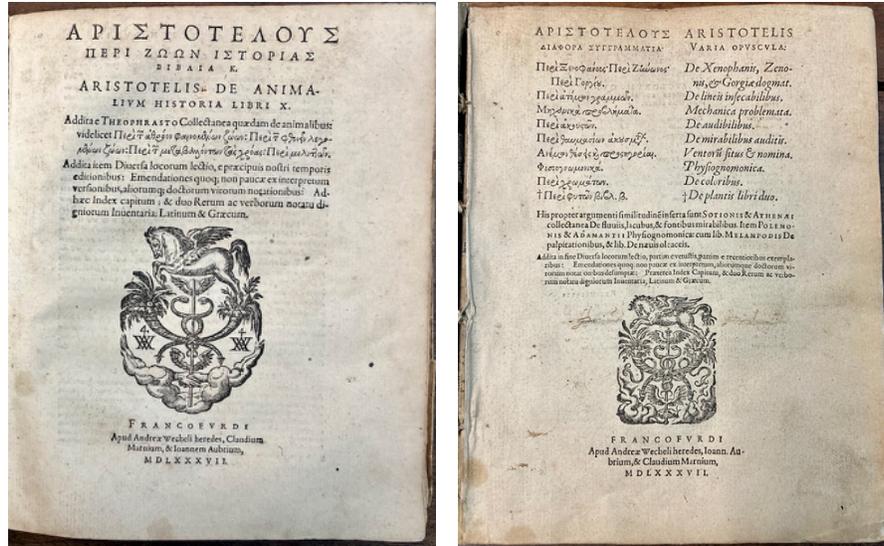
Bound together in contemporary flexible vellum. Covers blocked and decorated in blind.



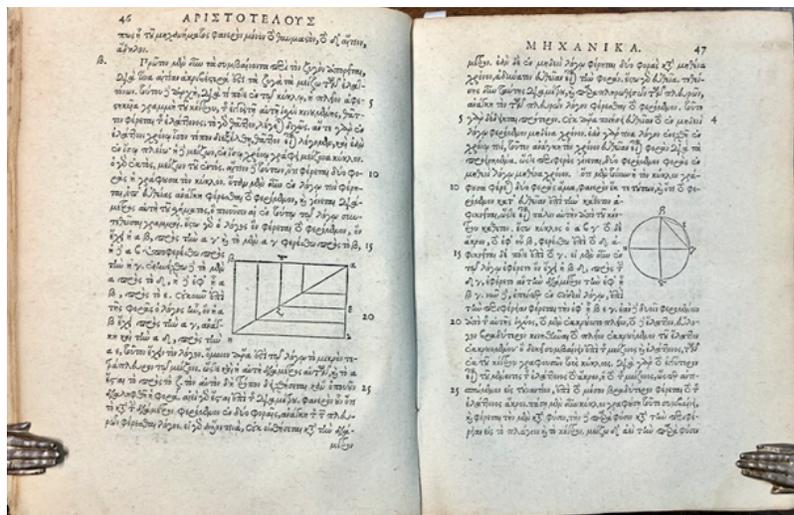
Binding a bit soiled, front hinge cracked, but holding. Gauffered edges. Text with some light toning and minor stains. Very good.

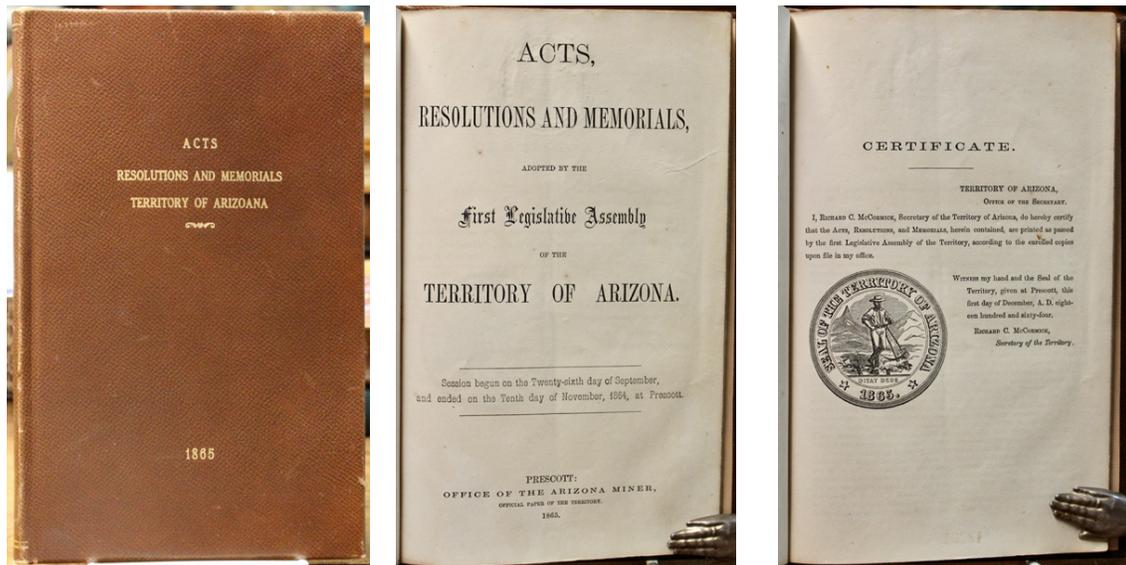
\$2,000

Two of the separate volumes of the collected works of Aristotle in Greek, edited by Friedrich Sylburg (1536-1596), the noted German classics scholar who was a pupil of Henry Estienne. The complete set is in eleven volumes, printed between 1584 and 1587, and which is seldom found complete. Riley, Aristotle Texts and Commentaries states: "the volumes, each unnumbered and with special titles, were also issued separately."



"Fabricius, says Buhle, judges rightly of this edition, when he pronounces it to be more excellent and complete than any that had been before published... Besides containing the corrections of former publications, and an improved text, there are three indexes to each volume: the first is a short synopsis of the heads of each tract or book; the second an Index 'Verborum Graecorum'; and the third a Latin Index 'Rerum Memorabilium'" In addition to Aristotle's works, it comprehends some tracts of Theophrastus," (Dibdin, *Introduction to the Greek and Latin Classics*, 4th ed., I, p. 314).





One of the Earliest Imprints of the Arizona Territory

4. [ARIZONA]. *Acts, Resolutions and Memorials, Adopted by the First Legislative Assembly of the Territory of Arizona*. Session begun on the Twenty-sixth day of September, and ended on the Tenth day of November, 1864, at Prescott. Prescott: Office of the Arizona Miner, 1865.

Octavo. 79 pp. Woodcut of "The Seal of the Territory of Arizona" on the Certificate approved by Richard McCormick, Secretary of the Territory.

Modern brown leather lettered in gilt. Spelling error on front board ("Arizona" as "Arizoana"). Binding extremities lightly rubbed. Minor foxing and offsetting, else a fine copy.

\$3,000

First edition. No copy sold at auction since 1966. OCLC: eight copies in North America.

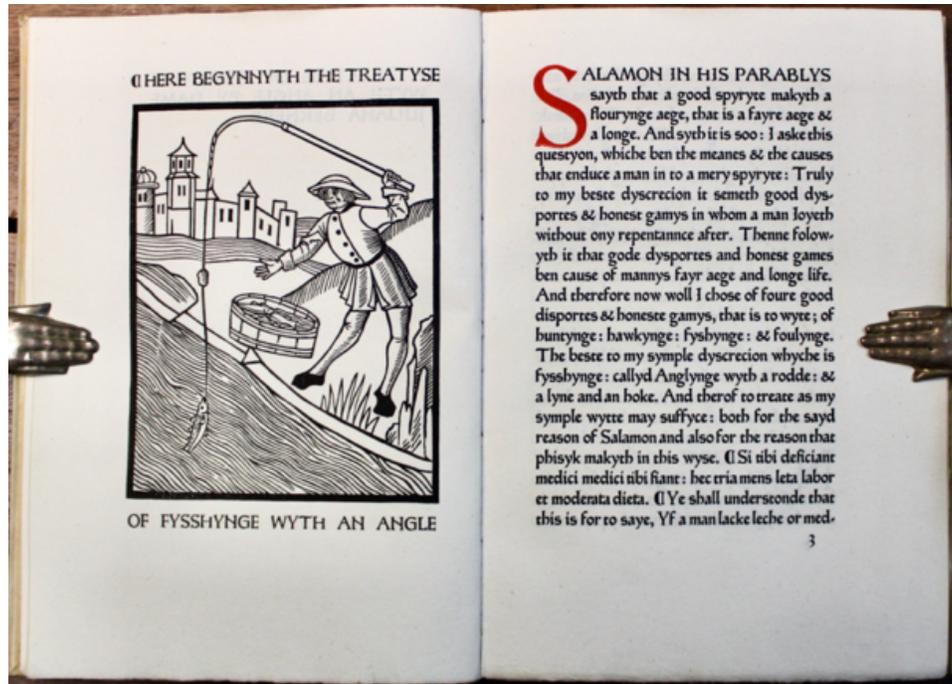
The contents include "The Organic Act," which provides for a temporary government for the Territory of Arizona, lists of "Officers of the Territory" and "The First Legislative Assembly," etc. It also contains forty other acts including: "Authorizing a Loan on the Faith and Credit of the Territory to Inaugurate and Pay the Expenses of a Campaign Against the Apache Indians."

The "Resolutions" include: "Appointing a Translator and Interpreter, who shall act as a Commissioner to publish the Laws required to be published in the Spanish language," "Relative to Sylvester Mowry" (Gen. Carleton clashed with Mowry, ordering his banishment from Arizona; Mowry defiantly stood by his guns and territory)," and many others.

The "Memorials" include "Asking an Appropriation of One Hundred and Fifty Thousand Dollars for placing Indians of the Colorado on a Reservation," "Asking an Appropriation of Two Hundred and Fifty Thousand Dollars in aid of the War against the Apaches," and several others.

Streeter I. 507; Sabin 1983; Arizona Imprints #8.





With Woodcuts Reproduced from the Printing of Wynkyn de Worde
And with an ALS from St. John Hornby

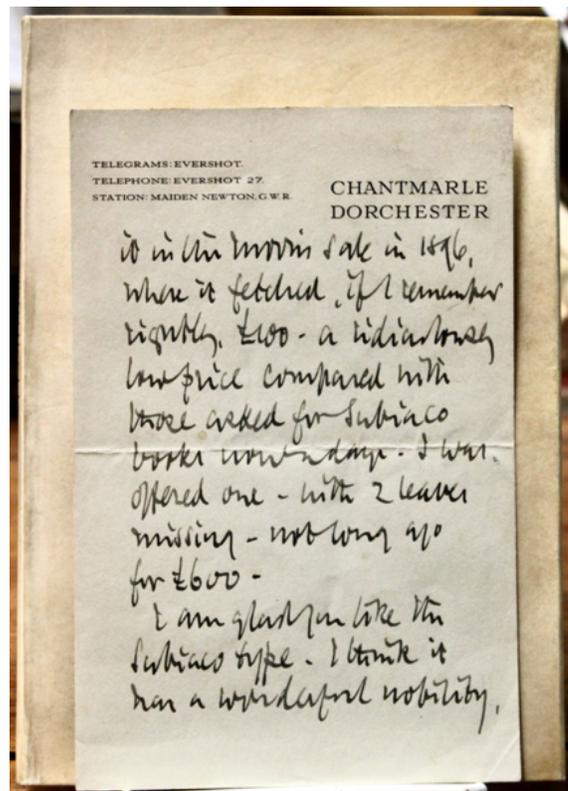
5. [ASHENDENE PRESS.] BERNERS, Juliana. *A Treatyse of Fysshynge wyth an Angle*. [Chelsea: Ashendene Press, 1903.]

Half sheet octavo. 48 pp. With a woodcut of an angler on page two and text woodcuts on six pages, all copied from the original *Treatyse*, which was printed by Wynkyn de Worde in 1496. Also with Subiaco type initials, the first in red, and the Ashendene Press device on the final page.

Full limp vellum with gilt lettered spine. Twentieth century bookplate on front pastedown of art collector C.F.J. Beausire. A fine, clean copy with the second half of an ALS from Ashendene Press founder Charles St. John Hornby, on his personal stationery headed with the address of his house Chantmarle in Dorset, laid in.

\$3,500

One of 150 copies on paper, 125 of which were for sale, printed by Hornby at the Ashendene Press with type set by Hornby and Meysey Turton. 25 morocco-bound copies on vellum, 20 of which were for sale, were also printed.

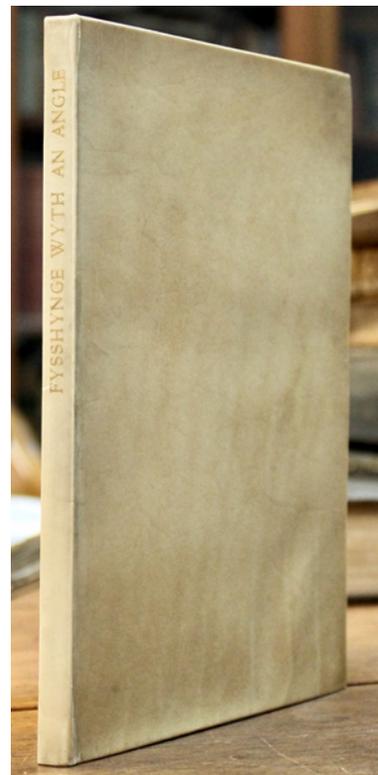
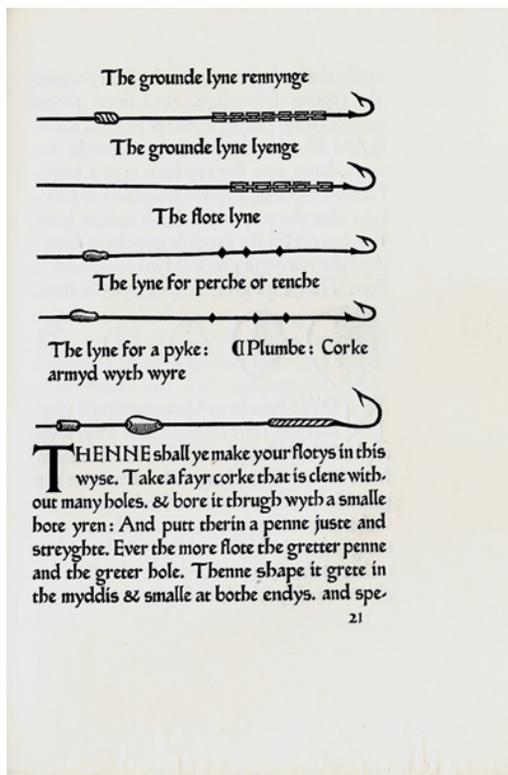


In the ALS included with the present book, Hornby discusses his choice of Subiaco type initials. He writes: "I am glad you like the Subiaco type. I think it has a wonderful nobility, and it is besides very good to read."

Colin Franklin, in *The Ashendene Press* (1986), calls the present work a "small and happy book" with cuts that were recreated so carefully and accurately that engraver Charles Keates reproduced a crack in one of the original woodblocks.

The Boke of Saint Albans, which is often credited in whole or in part to Juliana Berners, was printed by de Worde in 1496. It was the first book on fishing printed in English. Berners' authorship of the *Boke* has not been entirely verified, but her other writing on fishing, hunting, and hawking is some of the first of its kind.

Ashendene Bibliography, item XVI, p. 50.





[Advanced Art Guide for Young Women,
Featuring Early Examples of George Baxter's Color Prints in a Book \(McLean\)](#)

6. [BAXTER, George, printer.] GANDEE, B.F. *The Artist; or, Young Ladies' Instructor in Ornamental Painting, Drawing, etc.* Consisting of lessons in Grecian painting, Japan painting, Oriental tinting, mezzotinting, transferring, inlaying, and manufacturing ornamented articles for fancy fairs. London: Chapman and Hall, 1835.

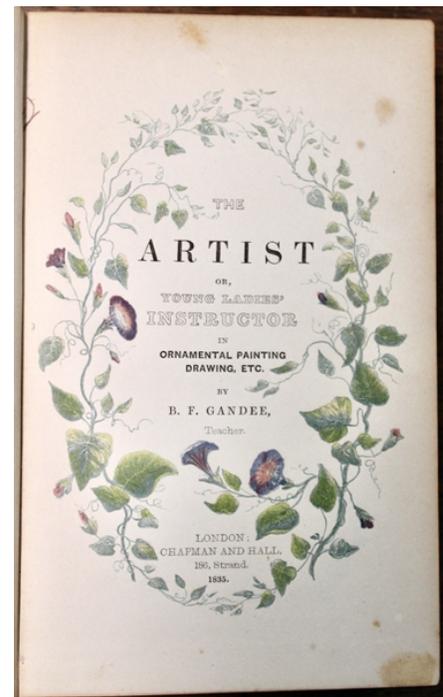
Octavo. vii, 253, [2 ads] pp. With color frontispiece and additional title-page printed by George Baxter utilizing his newly patented method. Also with eighteen black-and-white lithographed plates by Day & Haghe, three vignette tailpieces, and over thirty text figures.

Publisher's brown cloth stamped in gilt. Some fading and light soiling. Chipping to head of spine. All edges gilt. Pale yellow endpapers. Very clean throughout despite light foxing to edges of some plates. A good, tight copy of this guide to illustration for young women, the fourth book to feature George Baxter's prints.

\$450

First edition. The present work is framed as a conversation between two girls, Ellen and Charlotte, and their mother. It provides an easy-to-understand guide to over half a dozen quite advanced illustration methods, with multiple informative plates representing each method.

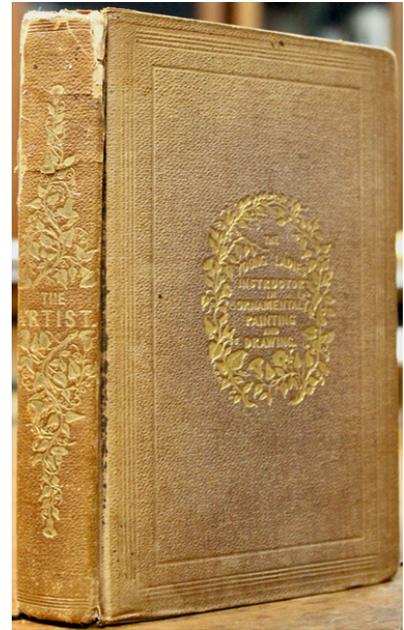
George Baxter (1804 – 1867), the inventor of commercially viable color printing, patented his new printing method in 1835, the same year the present work was published. McLean explains that Baxter's patent "was for reproducing paintings in color by mean of printing by letterpress in oil inks



from a succession of wood or metal relief blocks on a key printed either from a copper or steel plate or lithographic stone or zinc plate...This key, coupled with the number of printings (usually between ten and twenty, but sometimes as many as thirty), gave Baxter's prints the richness that none of his rivals ever attained and which still amazes us today. His other 'secrets'...were great skill in selecting the colors to be engraved, in engraving them, and in obtaining exact register in printing."

Gandee writes, "The frontispiece is a very successful specimen of a new Art...it is done by taking successive impressions from wood blocks; and when it is stated that no less than twelve are used in this instance, and consequently each plate goes through the press twelve times, some idea may be formed of the ingenuity and skill required to conduct so difficult a process," (p. vi).

McLean, Ruari. *Victorian Book Design*, pp. 37-39.



[Illustrated Work on Mechanics by the "Matisse of Mathematics,"
Author of the "Most Attractive Edition of 'Euclid's Elements' Ever Produced"](#)

7. BYRNE, Oliver. *Mechanics: Their Principles and Practical Applications*. New York: De Witt & Davenport, [1853].

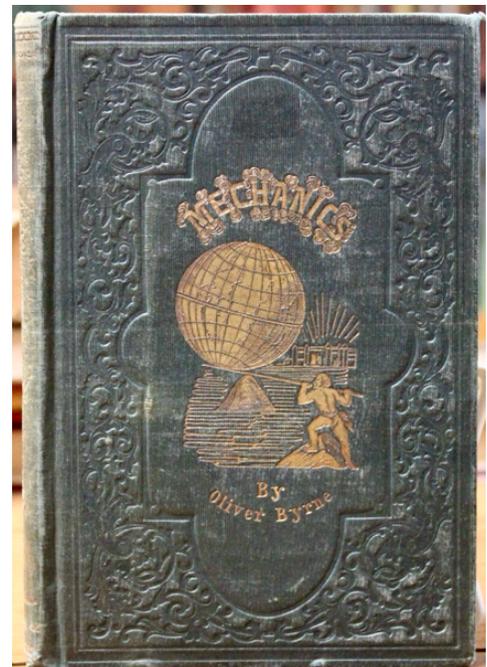
Octavo. 182 pp. With 82 text figures.

Publisher's pictorial green cloth stamped in gilt. Gilt spine, somewhat sunned. Pale yellow endpapers. Some foxing. Contemporary ink signature to front flyleaf. A very good, tight copy of an uncommon study of mechanics.

\$300

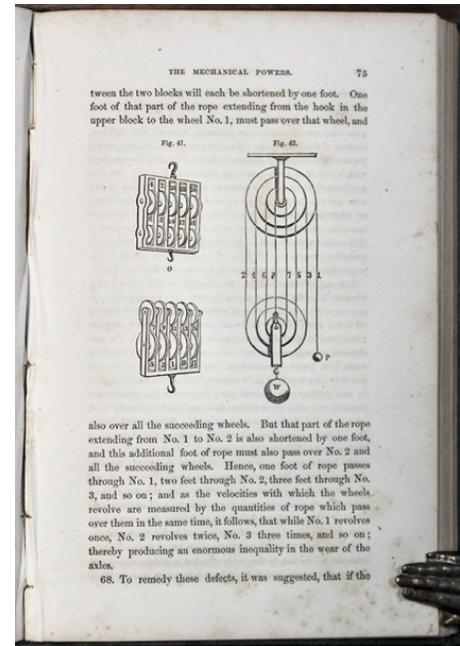
First edition.

Oliver Byrne (1810 – 1880) is best remembered for *The First Six Books of the Elements of Euclid* (1847). The work, inspired by the pedagogy of Pestalozzi, was intended to simplify Euclid's geometry and present it in a more appealing form. The beautiful color diagrams, executed by Byrne, earned him the moniker, "the Matisse of Mathematics."



“Byrne’s 1847 Euclid was one of the first multicolor printed books and is today the most renowned and valuable of his works. Many consider it the most attractive edition of Euclid’s *Elements* ever produced. Byrne’s Euclid was extremely difficult and expensive to produce, requiring exact registration of the pages in order to print each color, the typeface, and the vignettes; therefore, only one thousand copies were originally published...[It] was an extraordinary example of Victorian printing and was described by...Ruari McLean in *Victorian Book Design* as “one of the oddest and most beautiful books of the whole century,” (Hawes and Kolpas).

Byrne also wrote works on calculus, textbooks for young students, and practical texts on mechanics, math, and finance, including guides for railroad workers, metalworkers, and spinners. He was a dedicated Irish republican and penned several works in support of republican efforts, including *Freedom to Ireland: The Art and Science of War for the People* (1853).



Hawes, Susan M. and Sid Kolpas. *Oliver Byrne: The Matisse of Mathematics*. Mathematical Association of America (website).



“Equal Rights for the Two Sexes...Would Bring Us to the End of the Patriarchal System,”
By a Groundbreaking Feminist Who “Called for Nothing Less than a Revolution”

8. CAIRD, Mona. *The Morality of Marriage and Other Essays on the Status and Destiny of Woman*. London: George Redway, 1897.

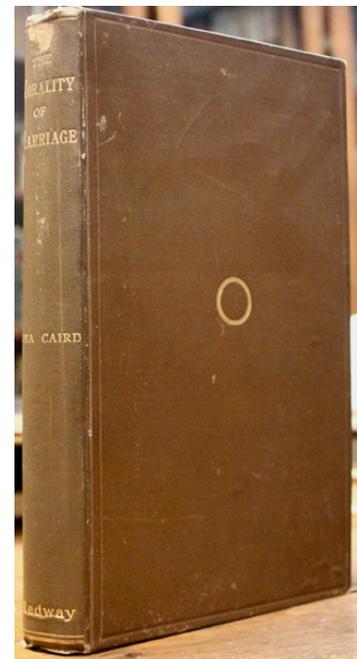
Octavo. xvi, 239 pp.

Publisher’s brown cloth stamped in gilt. Light soiling to cloth and rubbing to head of spine. A large copy with edges untrimmed. Contemporary ink signature to front flyleaf (Edmund C. Barnett). Foxing to endpapers and first and last few leaves. Otherwise quite clean throughout. A good, tight copy of this collection of the author’s “most important feminist articles.”

\$600

First edition.

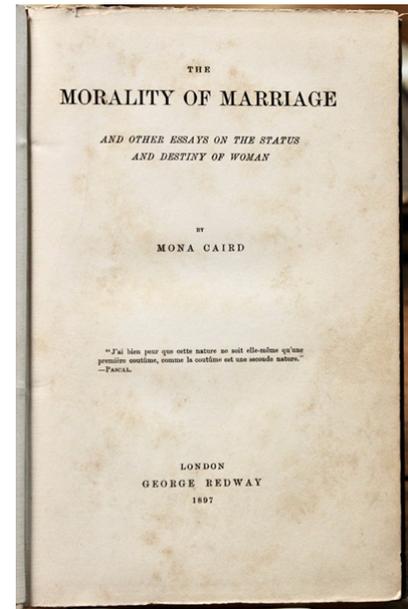
“With its belief that legal, social and political equality would effect change from within...*The Morality of Marriage and Other Essays* (1897), [is] a collection of [Mona Caird’s] most important feminist articles...Caird’s work explores the themes most characteristic of the



time: rights (of citizenship) versus duties (morality, rationality); the nature of womanhood (equal or different?); the sexual division of labour; and independence versus protection (e.g., relating to employment laws).

“Writing from within a tradition of Enlightenment thought, Caird asserted women’s right to full citizenship and their duty to respect...their own freedom. Although equal by nature, women and men had been made different through nurture. Women’s artificial and debilitating difference resulted from the separation of spheres and women’s enforced dependency on and subordination to men: in other words, from their slave-status under patriarchy. Though casting herself as a mere reformer and meliorist...Caird called for nothing less than a revolution,” (Heilmann).

Alice Mona Caird (1854 – 1932) was a journalist, experimental novelist, and feminist whose work “stimulated widespread discussion of such controversial subjects as undesired marital sex, birth control, unwanted pregnancy, single motherhood, wages for housework, public childcare, free relationships and the right to adultery after marital breakdown,” (Heilmann, p. 67).



In the present work, Caird writes, “Equal rights for the two sexes; the economic independence of women...the establishment...of real freedom in the home – this at last would bring us to the end of the patriarchal system. – May we speed the parting guest!” (p. 32).

Heilmann, *Ann. Women’s History Review*, vol. 5, no. 1 (1996).



A Photographic History of Early California

9. [CALIFORNIA.] [ROBINSON FAMILY]. [Family photo album.] [California:] [circa 1925-1926].

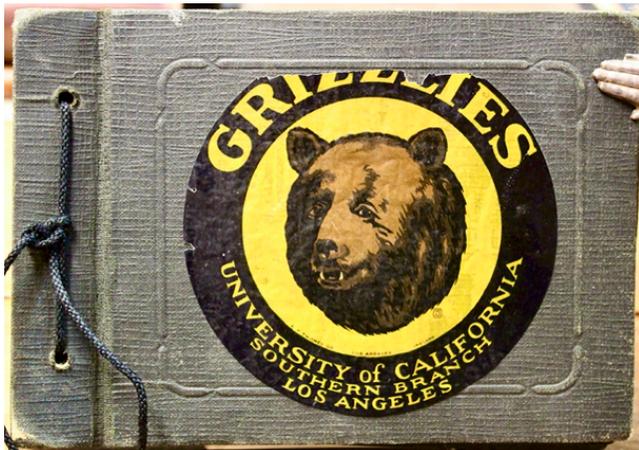
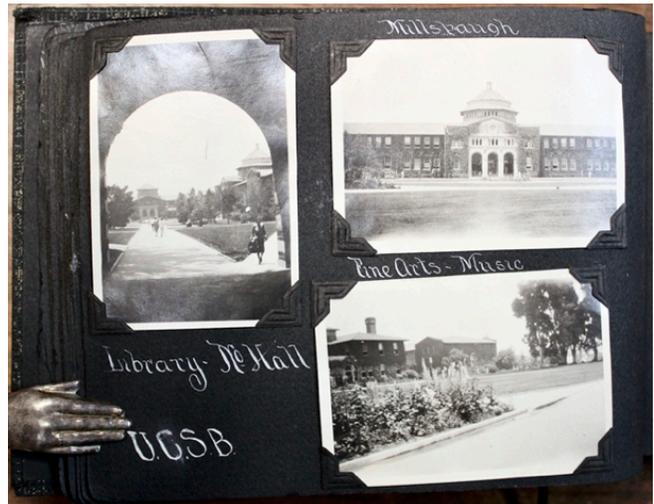
Oblong scrapbook (8" x 5½"). Unpaginated. One hundred and sixty-four black and white original photographs labeled underneath in white ink that have been fastened to leaves with black photo corners.

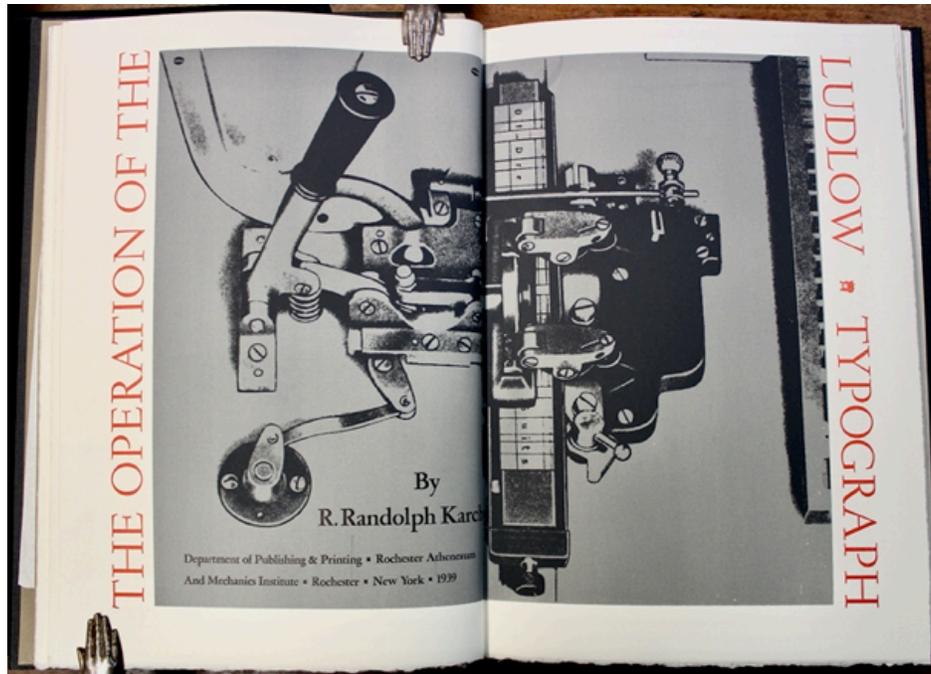
Black paper covered boards bound with black string and decorated with the black, yellow, and brown logo sticker of UCLA, which reads “Grizzlies. University of California Southern Branch, Los Angeles” (instead of their current name of “Bruins”); the back board is hand-lettered “Fairfax” and bears an orange and red armorial crest. Binding extremities lightly rubbed with some minor fraying to corners. Light fading and soiling to front and back covers with the armorial crest on the

back board mostly worn away. Leaves have some light creasing and wear. Lacking one photograph. Notations in white ink on front pastedown. Very good.

\$450

This scrapbook is a compilation of intriguing photographs that tell the early twentieth-century history of Southern California. The photographs are of the San Gabriel Mission, Venice, Charlie Chaplin's studio, Fox Studio, Paramount Studio, Warner Bros., the University of California Santa Barbara, a "Hot Dog Artists' Convention," and other remarkable places. Also included are personal photographs of classic automobiles and people in period dress engaged in activities such as reading, swimming, marching in a band, etc.





One of 100 Copies from Anachronic Editions,
With the Prospectus and an Original Sales Receipt

10. CHAYT, Steven, and Meryl Chayt. *A Ludlow Anthology*. Winter Haven: Anachronic Editions, 1986.

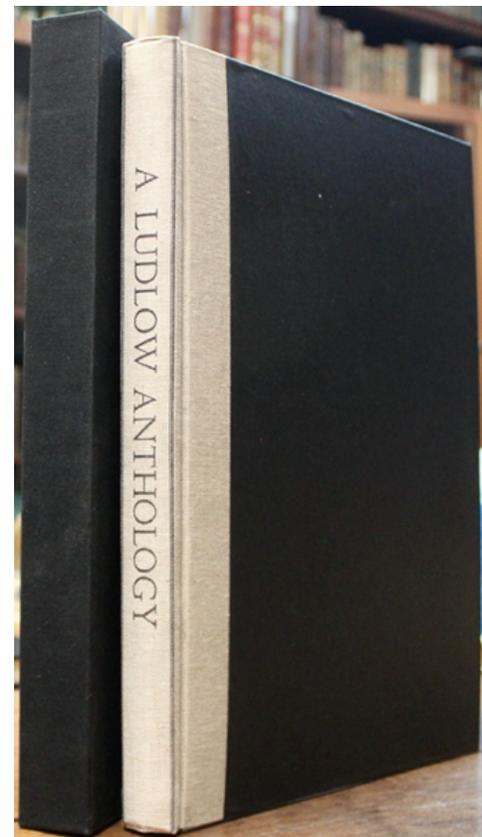
Folio. [6], [viii], [95] pp. Each section is designed to be typographically distinct to showcase over twenty different Ludlow typefaces and explore the graphic potential of the material covered. With bibliography. Printed on Rives paper in many colors.

Quarter natural linen over black cloth boards, spine stamped in black. With the prospectus and an original sales receipt (for the Campbell Logan Bindery) dated February 1987 laid in. In a custom-made black cloth slipcase. A fine copy.

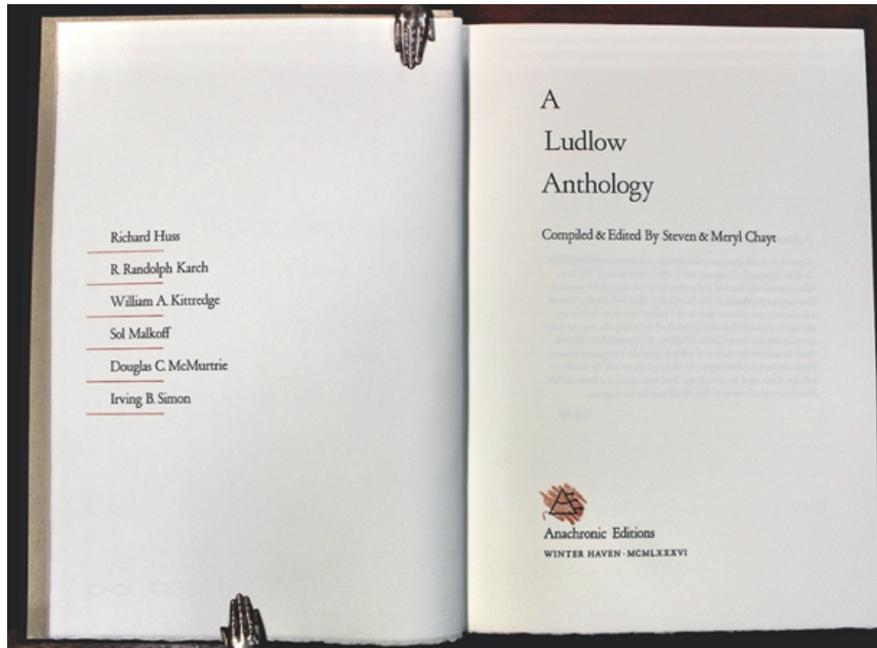
\$750

One of 100 copies, signed by the Chayts, who edited and printed this lovely production.

The Ludlow Typograph is a hot metal typesetting system used in letterpress printing. The device casts bars, or slugs of type, out of type metal primarily consisting of lead. These slugs are used for the actual printing, and then are melted down and recycled on the spot. The Ludlow

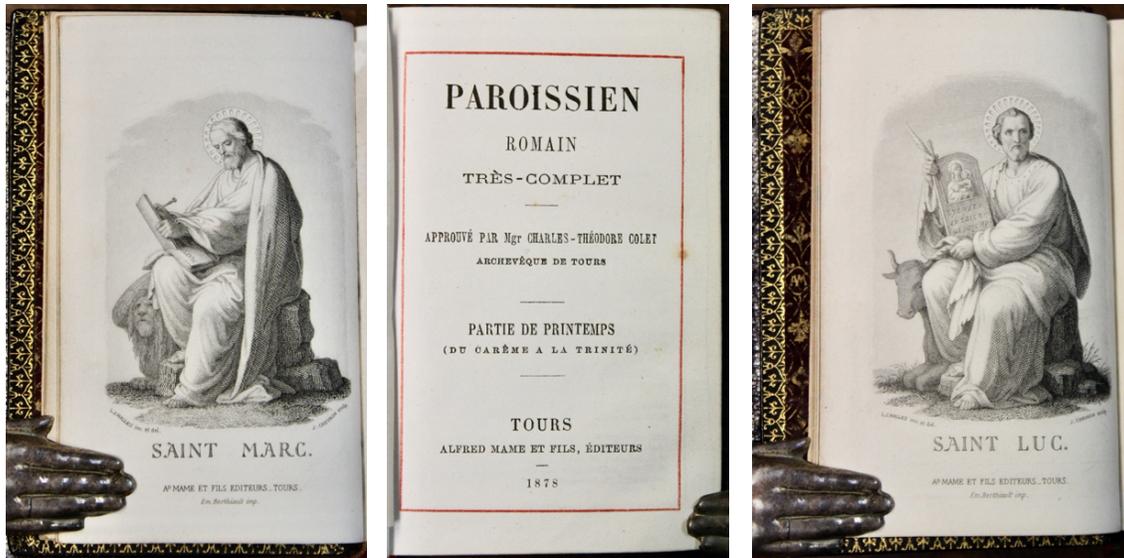


Typograph Company, founded in 1906 by William I. Ludlow, began manufacturing the device in Chicago in 1912 as a cheaper, simpler alternative to the Linotype. By the early 1980s, the company claimed there were 16,000 such machines in operation worldwide.



Includes essays by Richard Huss, R. Randolph Karch, William A. Kittredge, Sol Malkoff, Douglas C. McMurtrie, and Irving B. Simon.



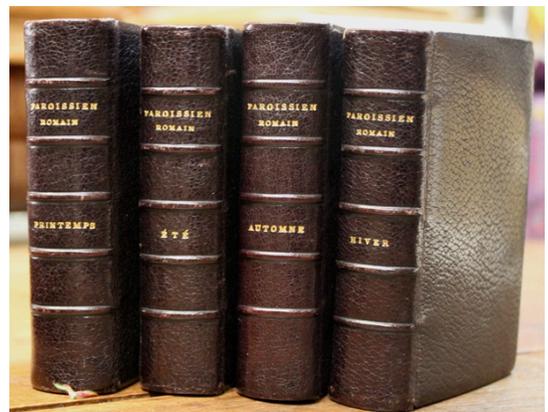


French Missal in a Contemporary Fine Binding and Custom Box,
With an Engraved Frontispiece by Berthiault in Each Volume

11. COLET, Charles-Théodore. *Paroissien Romain Très Complet. Printemps, Été, Automne, Hiver*. Approuvé Par Mgr Charles-Théodore Colet, Archevêque de Tours. Tours: Alfred Mame et fils, 1878 – 1881.

Four volumes, twelvemo. 637; 587; 592; 576 pp. Each volume with an engraved frontispiece by Emile Berthiault. Pages bordered in red.

Full contemporary dark brown calf, spine in six compartments with raised bands, titled in gilt, with gilt inner dentelles. All edges marbled gilt. Maroon and gilt endpapers. Silk bookmarks. Minor occasional foxing. In a custom contemporary velvet- and silk-lined box (in good condition) with functional clasps. Bottom of box holds firm despite lengthwise crack. A bright, near-fine set.



\$750

First edition of this French missal published with the approval Charles-Théodore Colet (1806 – 1883), Archbishop of Tours at the time of publication, and former Bishop of Luçon.

The box may have been designed and produced by the publisher to sell the books as a set.





Rare Die-Cut Folding Fan,
A Beautiful Example of American Chromolithography

12. [COLOR PRINTING.] *Violets Blue. Calendar for 1897.* [New York: Intl. Art Publishing Co., ca. 1896.]

Folding fan with ten die-cut leaves (each approximately 2" x 6 3/4"; approximately 14 1/2" x 6 3/4" at widest point when unfolded). Each leaf printed with a monthly calendar (March/April and November/December pairs are on one leaf). Each leaf beautifully chromolithographed (February-December with seasonal landscapes; January with a young girl and the title). Edges decorated with die-cut purple and white violets. Gilt accents.

Stiff glossy card leaves. Metal eyelet at the handle-end threaded with gray cord ending in two tassels. Some fraying to tassels. Last leaf a bit fragile, reinforced on verso with small piece of document tape. A clean, bright, near-fine item.

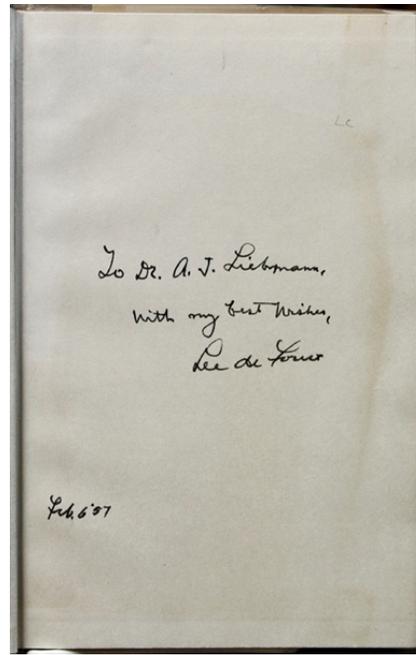
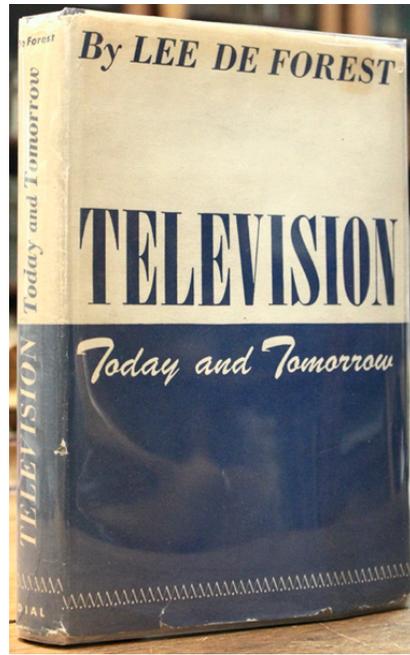
\$350

Chromolithograph fans made of die-cut paper grew in popularity in the United States at the turn of the century. Many were styled as calendars, though some were simply floral — the die-cut technique was ideal for shaping the fan leaves into the silhouettes of flowers.



Though they were not made with fine fabrics, lace, feathers, and other expensive materials, paper fans like the present item recalled a millennia-long tradition of fans as works of art and symbols of femininity. In "History of the Fan," Louisa Parr writes, "From the sixteenth century up to the late 1800s throughout the whole of Europe, the dress of no fashionable lady en grande tenue appears to have been complete without the addition of a fan. So prominent a part has this little 'modish machine' played in intrigue, love, and scandal that it has been aptly termed "'the woman's scepter,'" (*Victoriana Magazine*). (Note: OCLC records no copies.)





Presentation Copy by the “Father of Radio and the Grandfather of Television”

13. DE FOREST, Lee. *Television Today and Tomorrow*. New York: Dial Press, 1942.

Octavo. 361 pp. With over a hundred diagrams, drawings, and charts (six full-page).

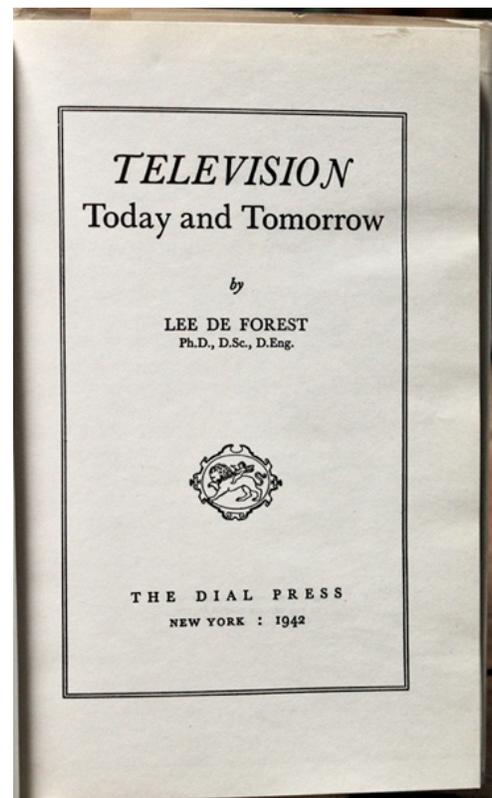
Original beige cloth stamped in black. Slight rubbing. Some toning to endpapers, otherwise clean throughout. Inscribed by Lee de Forest to Dr. A.J. Lieberman (February 6, 1957). In the original dust jacket, printed in blue (some chipping to extremities and some toning). A very good, bright copy of this work by the inventor of the foundational technology for the field of electronics.

\$650

First edition.

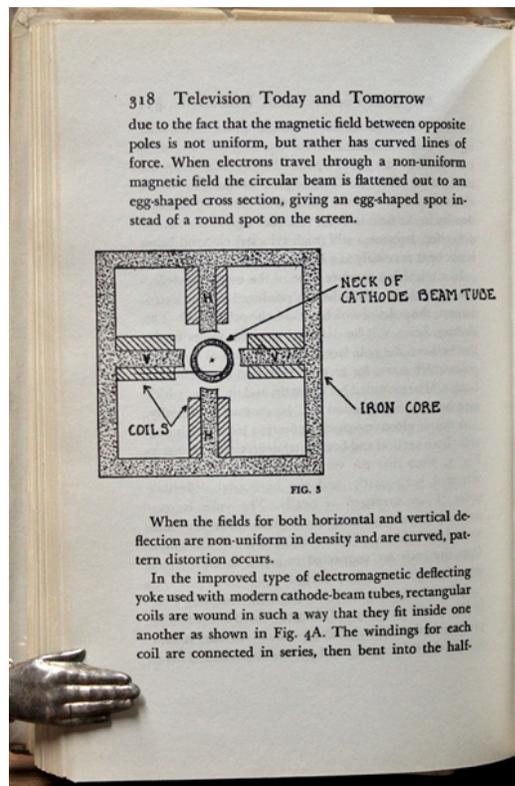
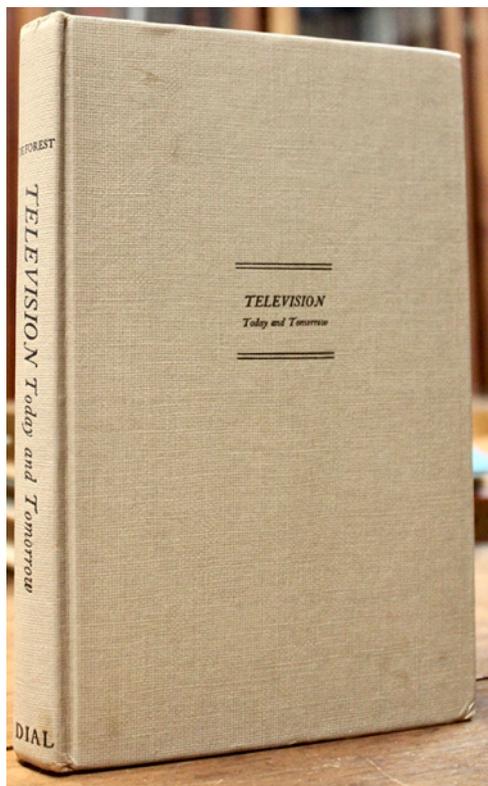
Lee de Forest (1873 – 1961) was an inventor who pioneered broadcasting technology. His dissertation at Yale, “Reflections of Electric Waves of Very High Frequencies at the Ends of Parallel Wires,” may have been the earliest American dissertation based on Hertzian waves — an experimental form of what became known as wireless.

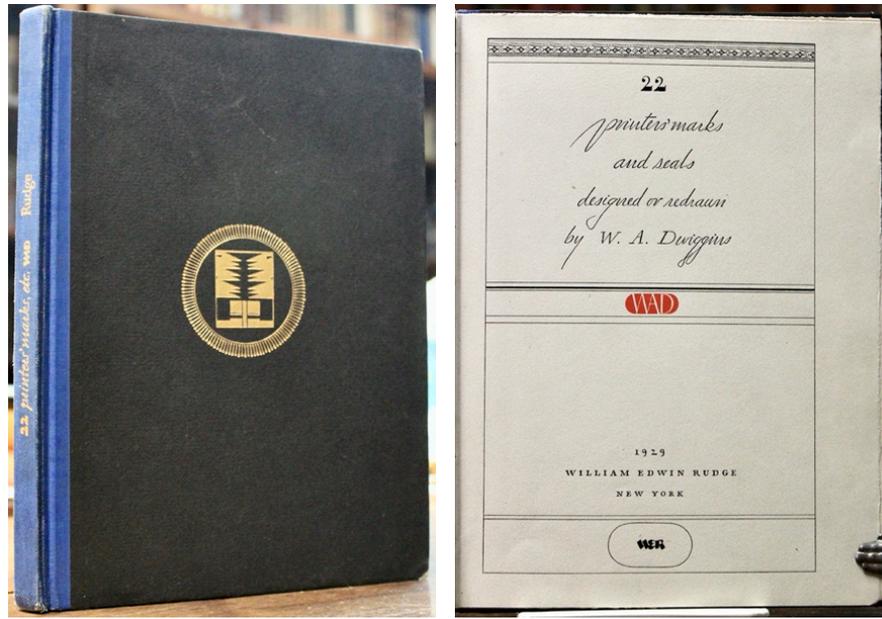
“De Forest’s most important invention came in 1906, when he developed his “Audion,” a three-element (triode)



vacuum tube detector, on which later development of vacuum tube technology as well as long-distance telephone service were based...De Forest began experiments with broadcasting music — using wireless to transmit recorded and live musical performances, first for four months in 1907 in New York, and then on his honeymoon in Paris with several broadcasts from the Eiffel Tower, one of which was picked up 500 miles away. In January 1910 he broadcast opera from the roof of the Metropolitan Opera, but reports on poor sound quality did not help promotion of broadcasting... Audion’s crucial role [was] transmitting continuous radio waves required for effective broadcasting of voice and music,” (American National Biography).

De Forest was referred to as the “father of radio and the grandfather of television,” (*Empire of the Air: The Men Who Made Radio* documentary).





Inscribed by W.A. Dwiggins to the Marion Press Bibliographer
and Hartford College of Law Professor

14. DWIGGINS, W.A. *22 Printers' Marks and Seals Designed or Redrawn by W.A. Dwiggins*. New York: William Edwin Rudge, 1929.

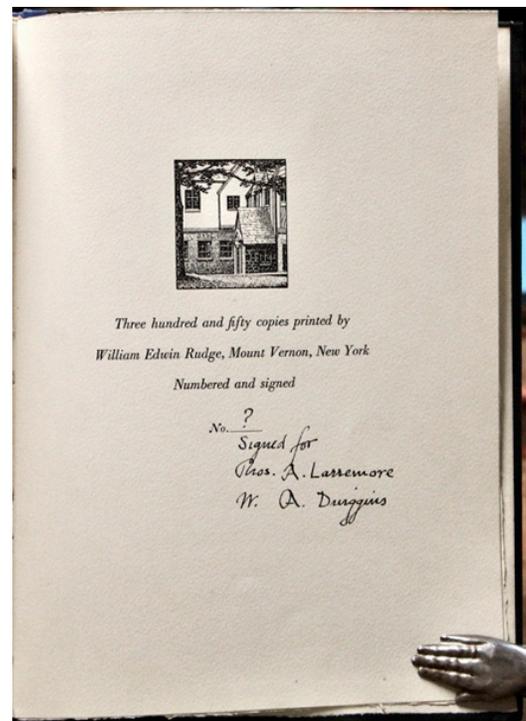
Small quarto. Unpaginated. With twenty-two designs by Dwiggins, printed in red and black.

Original black paper-covered boards with blue cloth spine and gilt stamp. Some rubbing to extremities and minor toning to endpapers. A very good, clean, and bright copy, inscribed in ink on the colophon by Dwiggins.

\$300

One of 350 copies. Dwiggins added a question mark in ink in place of a copy number. Inscribed to Thomas A. Larramore (1889 – 1975), the Marion Press bibliographer and Hartford College of Law professor

Dwiggins' designs include marks and seals for Carl Purington Rollins, *The Saturday Review*, *The Society of Calligraphers*, *Cygnets Press*, several Ivy League colleges like Harvard and Yale, and Houghton Mifflin.





Richly Color-Lithographed Educational Posters Depicting Native People in History

15. [EDUCATION.] [PONTIAC MOTORS.] [Educational posters issued by Pontiac as part of their "Indians of North America" series released for classroom use and showroom display.] Deer in the Water; The First Thanksgiving; Out of the Past; Gateway to the West. [Detroit, Michigan:] Pontiac Motor Division, General Motors, 1954.

Four posters (25" x 38"). Beautifully lithographed in full color with scenes of Native people. First poster: Ojibwe fishermen in birch canoes on the St. Mary's River (Ojibwe: Baawitigong). Second poster: Samoset, an Abenaki sagamore, talking with the Pilgrims of Plymouth Colony at the harvest event (which is described as having been organized with Tisquantum, or Squanto, of the Patuxet tribe, and Wampanoag confederacy leader Massasoit, or Ousamequin) that would later be called Thanksgiving. The third: an imagined reconstruction of the Ancestral Pueblo people living in the Mesa Verde cliff dwellings. The fourth: Sacagawea meeting with Lewis and Clark during their first encounter with the Shoshone people.

Heavy paper stock. Minor toning to edges. Rolled as issued. A near-fine set of these rare posters that were distributed to educators for classroom display.

\$500

First edition. These posters were issued in conjunction with an advertising campaign for a new line of Pontiac models. Pontiac often depicted Native people in their advertisements, in line with the adoption of the name of Odawa war chief Pontiac, or Obwandiyag (ca. 1720 – 1769).

Informative blurbs on each poster explain the scenes depicted, which would have been useful for display in classrooms. It's also worth noting that educational materials featuring Native people were unusual at the time, particularly materials highlighting positive contributions of Native people to American history. We could not locate any more information on these posters.

OCLC records no copies of any of these posters.



Einstein Thanks an Admirer for a “Wonderful” Vivaldi Record

17. EINSTEIN, Albert. [TLS to Dr. Eugenie Andermann. Princeton, New Jersey: March 25, 1954.]

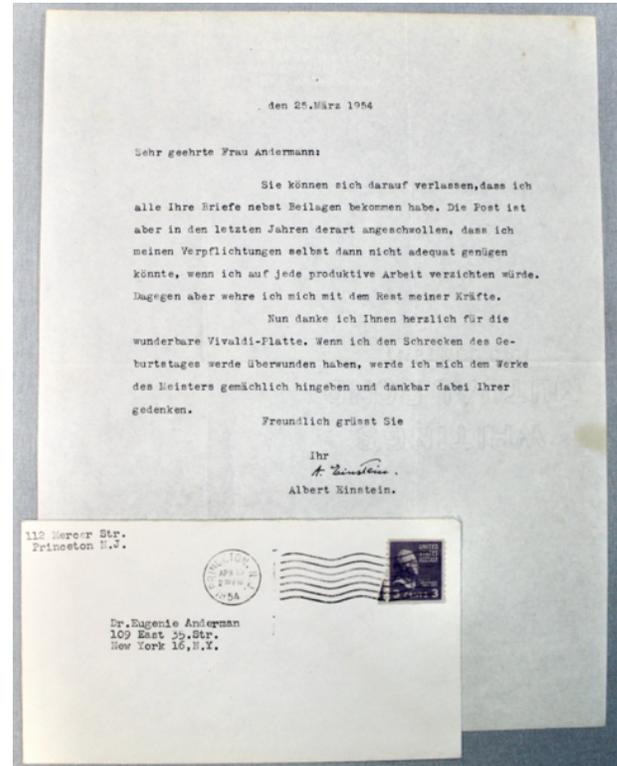
Typed letter signed (8½” x 11”). 1 p.

One leaf of Einstein’s blind-embossed stationery (address: 112 Mercer St., Princeton). Very minor foxing to edges, otherwise a fine copy with the original typed envelope.

\$7,500

Einstein turned seventy-five on March 14, 1954, and wrote this letter offering thanks for Andermann’s birthday gift of a Vivaldi record. He writes:

“You can rest assured that I have received all your letters including such enclosures. In the last years the mail has increased such that I could not satisfy all my obligations, even if I would renounce all my productive work. This I resist now with the rest of my strength...Now I want to thank you for this wonderful Vivaldi record. As soon as I have overcome the horrors of my birthday, I’ll be able to relax and give myself over to the work of this master while thinking of you thankfully.”



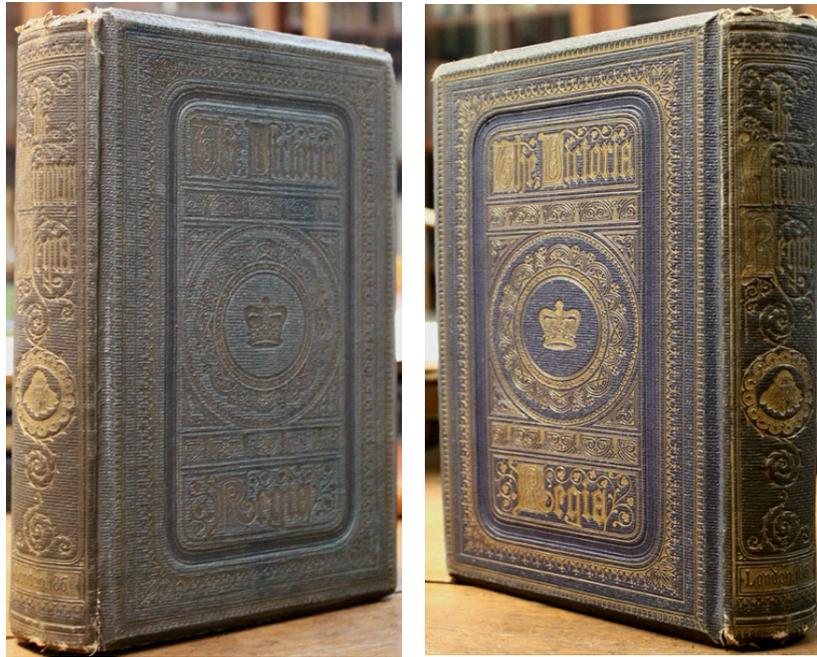
Einstein was well known for his love of music. He played the piano and had played the violin earlier in life.

Dr. Eugenie Andermann (1895 - ?) was a pediatrician and a Holocaust survivor who immigrated to New York in 1938.

“Eugenie Andermann, Dr. med., Kinderärztin.” Deutsch Gessellschaft für Kinder- und Jugendmedizin (webpage).

Holocaust Survivors and Victims Database, #732 (U.S. Holocaust Memorial Museum website).





First Edition of the First Book Printed at the Victoria Press:
Published, Edited, Typeset, Proofread, and Engraved by Women

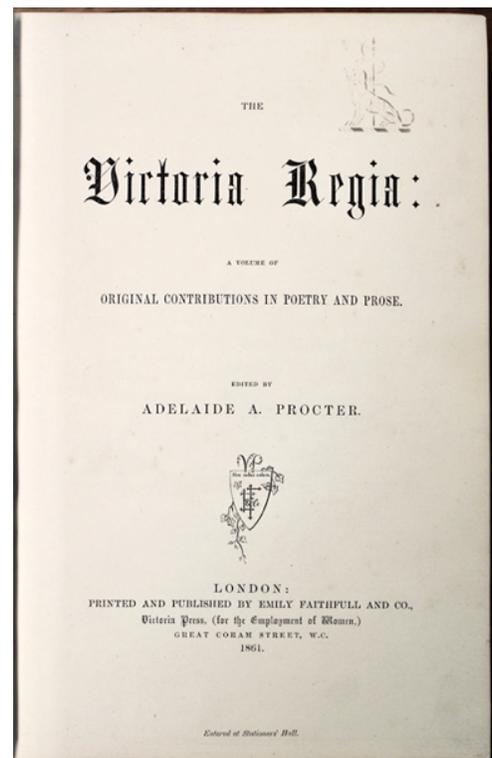
18. [FAITHFULL, Emily, publisher.] PROCTER, Adelaide, editor. *The Victoria Regia: A Volume of Original Contributions in Poetry and Prose*. London: Printed and Published by Emily Faithfull and Co., Victoria Press, (for the employment of Women) ...1861.

Large octavo. x, 349 pp. With initial letters (designed and engraved by women) throughout. Dedicated to Queen Victoria (the present work earned Emily Faithfull her position as the official printer and publisher to the Queen).

Original beveled-edge blue cloth with boards and spine elaborately decorated in gilt. Gilt on upper board is dulled. All edges gilt. Some rubbing to extremities. Dark red coated endpapers. Ink gift signature, dated 1861, to front flyleaf (a man gifting the book to his mother for her birthday). Ink ownership stamp to upper corner of title-page. Light occasional foxing. A very good copy of an anthology produced by an important woman publisher to promote the employment of women in printing.

\$1,250

First edition of the first book printed at the Victoria Press, which was founded by Emily Faithfull (1835 - 1895) in 1860. Faithfull's preface details her motivations in



establishing the Victoria Press, the process of training women as composers, and the contributions of women to the printing of the present work. Aside from acting as composers, Faithfull notes that a woman designed the initial letters for the work, and that they were engraved by women, some of whom were pupils at the Royal Female School of Art (p. vii).

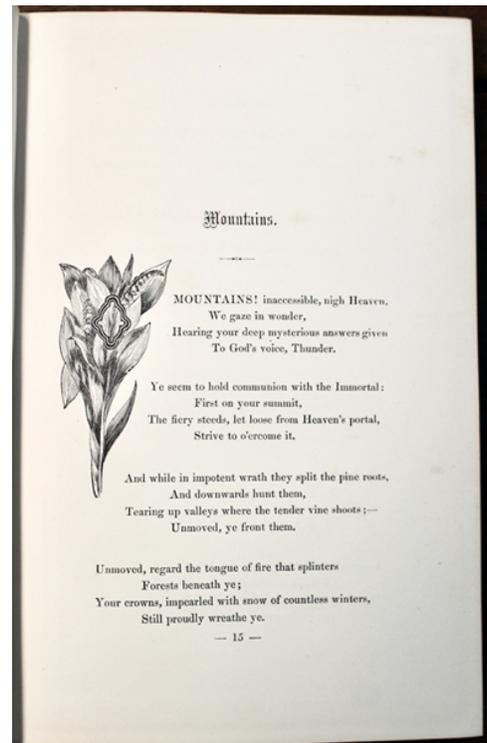
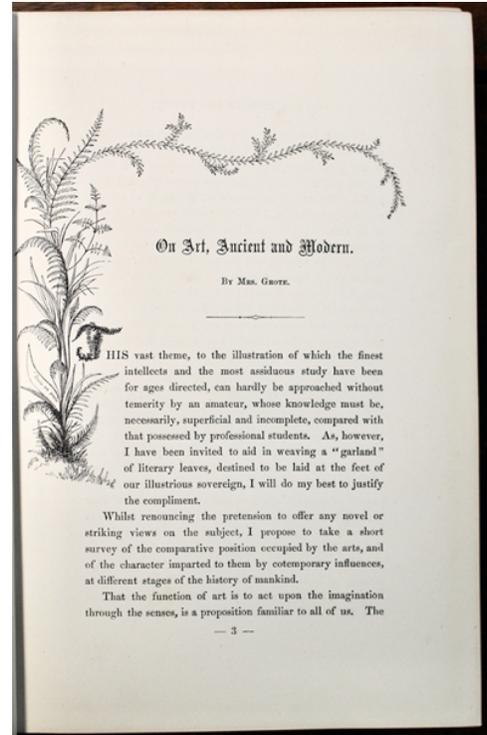
Faithfull also cites Bessie Rayner Parkes Belloc (1829 – 1925) as the inspiration for opening the press: Belloc “was so convinced of the opening afforded by the printing trade, and that nothing but sufficient capital and a fair trial were required for success, that she purchased a small press, in order to make herself practically acquainted with the art of printing, and capable of assisting in the direction of any effort that might be made for training female composers,” (pp. vi-vii). Faithfull worked at the press for several weeks, which convinced her that “any intelligent industrious girl, under a proper apprenticeship, could earn her living as a compositor,” (p. vii). Upon establishing the Victoria Press, she provided training for women interested in printing and employed mostly women as typesetters and proofreaders.

With previously unpublished contributions by over fifty writers including Tennyson, Harriet Martineau, Thackeray, Isa Craig, Anthony Trollope, Bessie Parkes Belloc, and Adelaide Procter.

Emily Faithfull was Queen Victoria’s official printer, a founding member of the Society for Promoting the Employment of Women, and a popular novelist and memoirist. Other significant Victoria Press publications include *Te Deum Laudamus* (1868), illuminated by Faithfull’s sister Esther Faithfull Fleet (1823 - 1908); and *A Welcome*, a collection of poetry edited by Isa Craig that included the first appearances of poems by the Rosettis, Harriet Martineau, Trollope, and more. Faithfull also published the periodical *Victoria Magazine*, which ran from 1863 to 1880 and often featured her own writing on the importance of employment opportunities for women.

Adelaide Anne Procter (1825 – 1864) was a poet, philanthropist, and member of the Society for Promoting the Employment of Women. She was Queen Victoria’s favorite poet and achieved literary fame on par with Tennyson. Her philanthropy centered around homelessness and poverty and their effects on women.

Oxford DNB.





Hand-Drawn Original Fashion Sketches by a Woman Designer
With Fabric Swatches and Manuscript Design Notes

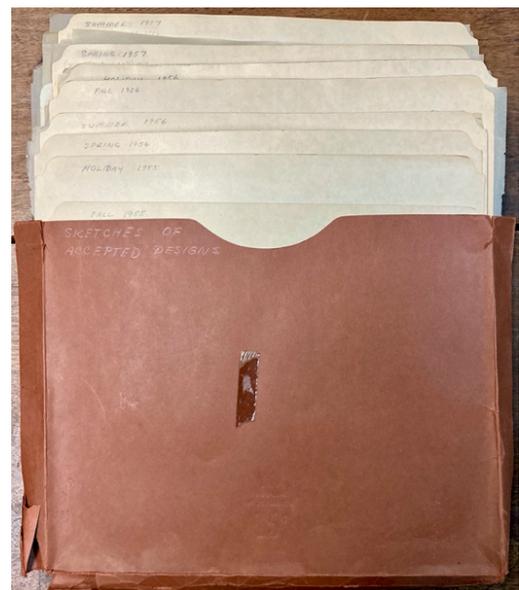
19. [FASHION.] SAUNDERS, Vivian. [Set of 137 fashion design sketches.] [n.p.,] 1955-1957.

137 sheets of hand-drawn sketches (sixty-two on 9" x 11½" sheets, 75 on 5½" x 8¼" sheets). Most with handwritten design descriptions, notes, and accompanying fabric swatches pinned or taped onto the sheets. Also with price lists, inventories, and printed ads for the Candy Jr. brand (ads correspond with designs made by Saunders that are included in the present set).

Stored in a contemporary accordion-fold card paper portfolio hand-labeled "Sketches of Accepted Designs." Portfolio somewhat worn and creased. Enclosed are eight contemporary manila folders, organized by season (Holiday 1955, Fall 1956, Spring 1957, etc.), all hand-labeled in pencil. Some designs signed "V. Saunders" or "Vivian Saunders." Some toning and creasing to leaves. A few fabric swatches detached from leaves. Overall, a very good set of striking original sketches of 1950s-era fashion designs for young women.

\$1,250

Most of the sketches are for party dresses and evening gowns made for young women in their early teens to early twenties (juniors and misses). The designs include many iconic designs associated with the 1950s, including "poodle" skirts with ample petticoats, boleros and cardigans, and sheath dresses with cinched waists. The



fabric swatches indicate a wide range of textures, colors, and patterns like gingham, plaid, organza, metallics, appliques, ribbon, velvet, fur, and much more.

“Fashion in the 1950s saw a clear gender divide. While men and boy’s fashion moved towards a more casual day-to-day style, women and girl’s fashion prioritized elegance, formality, and perfectly matched accessories...[N]ovel prints and colors marked a playfulness in fashion for both men and women...As the decade progressed...fashion began to look to the new ‘teenager’ for inspiration, the elegance and formality of the early part of the decade began to lessen.” The 1950s also came with an unprecedented amount of choice in fashion, fueled in part by the relaxing of wartime austerity: “One particularly striking aspect of the decade was the emergence of stylish options. Two ladies could walk down the street in different outfits, yet appear equally modish, be their skirts full and narrow, or one in a form-fitting sheath and the other in a loose sack dress.”

We could not locate much information on Vivian Saunders, though she was clearly a prolific designer for the young women’s fashion brand Candy Jr.

Reddy, Karina. *Fashion History Timeline: 1950-1959*. Fashion Institute of Technology website.



“I Cannot Say I Became a Suffragist. I Always Was One,”
 The Leader of the Constitutional Women’s Suffrage Movement Reflects on Her Efforts

20. FAWCETT, Millicent Garrett. *Women’s Suffrage: A Short History of a Great Movement*. By...[the] President of the National Union of Women’s Suffrage Societies. London: T.C. & E. Jack, [1912].

Small octavo. 94, [2 ads] pp. With a list of other important suffrage texts, including works by John Stuart Mill, Sylvia Pankhurst, and Charlotte Perkins Gilman (p. 90).

Publisher’s olive-green cloth stamped in black. Binding is clean and attractive. Foxing and toning to rectos of flyleaves. Otherwise, bright throughout. A very good, tight copy of a suffrage memoir by the leader of the constitutional women’s suffrage movement in Britain.

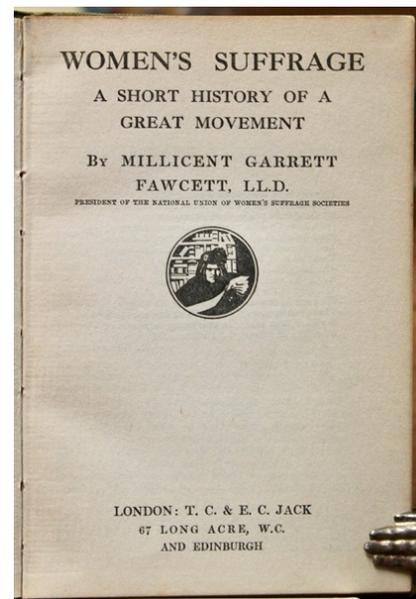
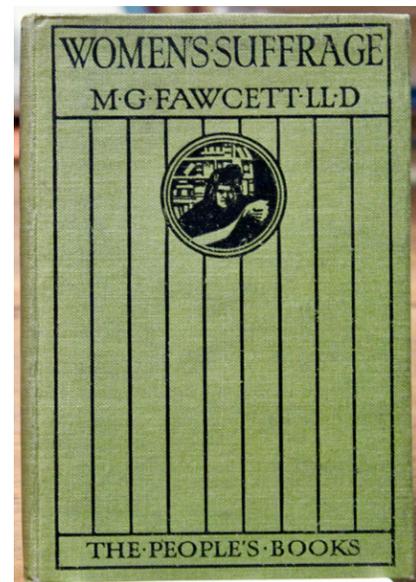
\$1,250

First edition. Date from publisher’s stamp (1/12).

Millicent Garrett Fawcett (1847 – 1929), was one of the most important figures in the women’s suffrage movement both in Britain and across the world. She supported a wide variety of causes including equal education, equal pay, ending the exploitation of working women, and creating legislation against child marriage and sex trafficking. Early in her career, Fawcett founded Newnham College, a women’s college at Cambridge, and supported early bids to open Cambridge degrees to women. She was also a supporter of adult education who served as a governor of Bedford College, a teacher training school; in 1899, the University of St. Andrews awarded her an honorary LL.D.

Oxford DNB: Fawcett was a “committee member of the London National Society for Woman (later Women’s) Suffrage from its foundation in 1867...[she] made her debutas a speaker for the cause at the first public suffrage meeting held in London on 17 July 1869 and in a lecture in March 1870 to a large audience at the town hall in Brighton...She became well known as a speaker and lecturer—on political and academic subjects as well as women’s issues—in the 1870s, when women rarely ventured onto public platforms. She continued to speak and write for women’s suffrage and, after the death of Lydia Becker in 1890, emerged as the movement’s leader, presiding from 1893 over a committee...which led to the foundation of the National Union of Women’s Suffrage Societies (NUWSS) in 1897...

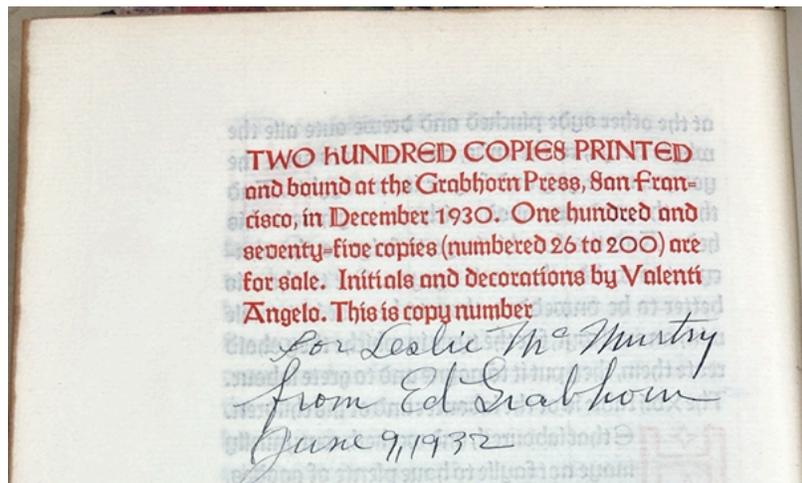
“The NUWSS, reorganized under [Fawcett’s] presidency in 1907, and much the largest of the suffrage societies with more than 50,000 members by 1913, was committed to constitutional



methods...Her connections with higher education helped to recruit the university educated women who were prominent in the leadership of the movement and to give it credibility among educated men: in 1908 she became the first woman to address the Oxford Union."

Along with authoring books like *Political Economy for Beginners* (1870), *Essays and Lectures on Social and Political Subjects* (1872), and *The Life of Her Majesty Queen Victoria* (1895), and *The Women's Victory* (1920), Fawcett was a journalist who wrote for numerous suffrage publications and women's magazines. She also reported on the Boer War: "A patriotic critic of Liberal 'pro-Boer' opponents of the war, she was nominated to lead the commission of women sent out in 1901 to South Africa to investigate Emily Hobhouse's indictment of atrocious conditions in concentration camps where the families of Boer soldiers were interned. Never before had women been charged with such a responsible mission in wartime. Their report, published in 1902, was unsympathetic to the 'insanitary habits' of the Boers but by no means uncritical of the British authorities," (Oxford DNB).

"I cannot say I *became* a suffragist. I always was one, from the time I was old enough to think at all about the principles of Representative Government," (NUWSS typescript, n.d., Manchester Central Library, M50/2/10/20).



One of 175 Copies from the Grabhorn Press, Inscribed by Ed Grabhorn,
And Hand-Decorated by Valenti Angelo

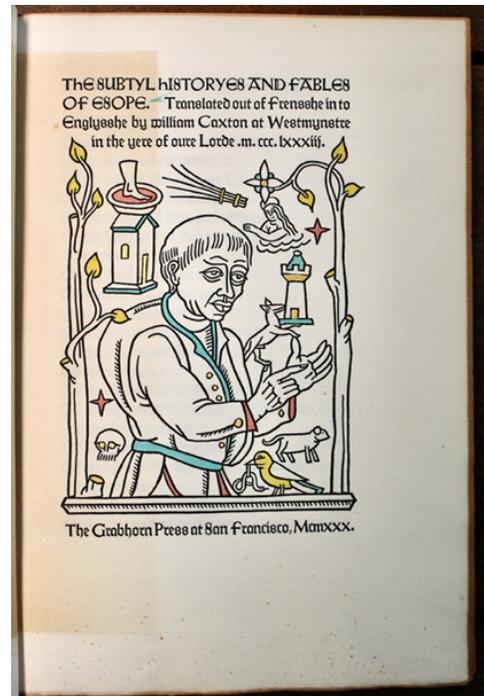
21. [GRABHORN PRESS.] *The Subtyl Historyes and Fables of Esope*. Translated out of the Frensshe in to Englysshe by William Caxton at Westmynstre in the Yere of Oure Lorde M.CCC.LXXXIII. San Francisco: The Grabhorn Press, 1930.

Octavo. [viii], 168 pp. Illustrated title-page and six large headpieces designed and hand-colored by Valenti Angelo in teal, yellow, pink, and gold. Also with 117 distinct illustrative initials designed by Angelo and printed in red. Type is handset Koch Bibel Gotisch. Printed on unbleached Arnold paper.

Original reddish-brown leather with gilt title and five raised bands on spine. Some rubbing to extremities and upper joint. Toning to edges and some foxing to edges of endpapers. Patch of toning to title-page and facing blank from something previously laid in. Otherwise bright and attractive throughout. Unnumbered, inscribed on the colophon by Ed Grabhorn to Leslie McMurtry (dated June 9, 1932). A very good copy.

\$950

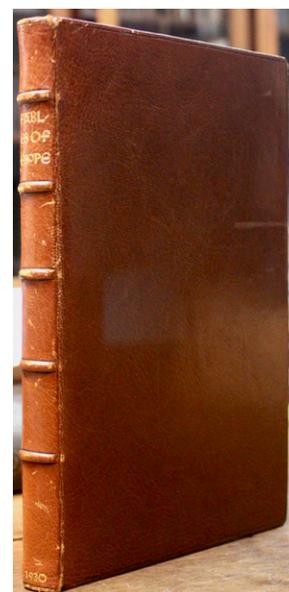
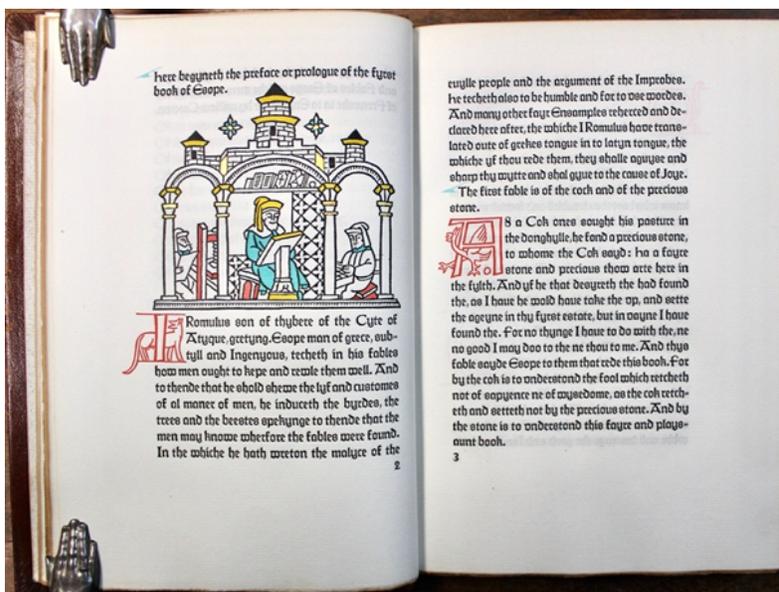
One of 175 regular copies. Twenty-five special copies privately printed for Herbert Rothschild were also produced. This particular copy shares some characteristics with the twenty-five special copies (which were produced before the regular copies). First, the date on the title page is given as 1383 (instead of 1483) in this copy, which is a printing error shared with the Rothschild copies only, as the error was corrected before the regular edition left the shop. In addition, both this copy and the Rothschild copies have three terminal blanks, as opposed to two in the regular copies.

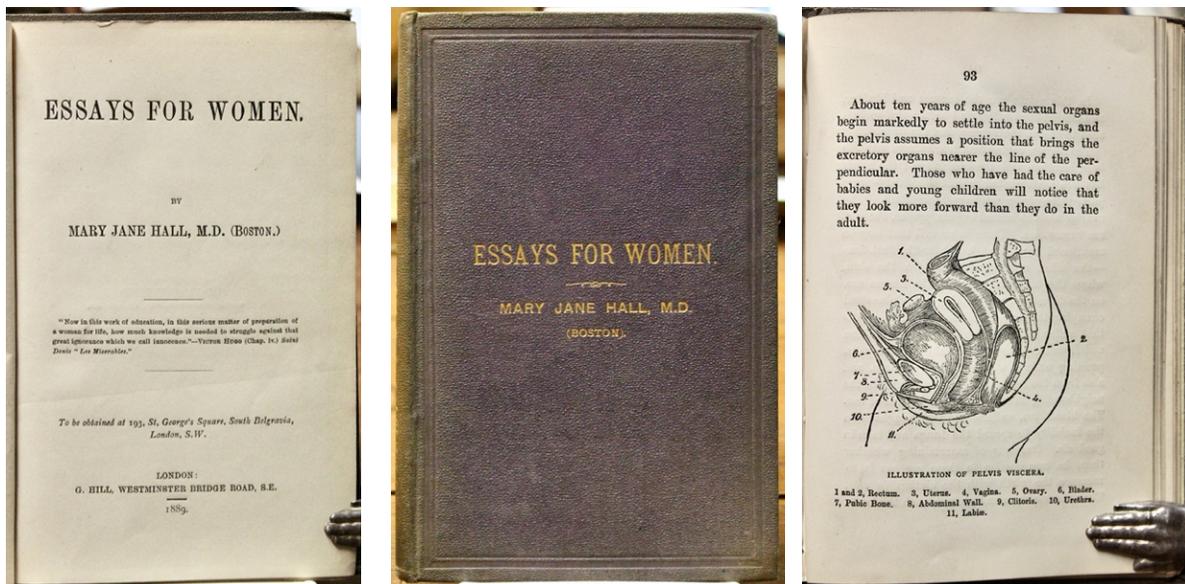


This copy was apparently given by Grabhorn to Leslie McMurtry on the same day as a copy of *A Lytell Geste of Robyn Hode and His Meiny* (Grabhorn Press, 1932), also unnumbered and with an inscription to McMurtry dated June 9, 1932.

We could not locate any information on McMurtry.

Grabhorn Press Bibliography, 142.





**“The Man Cannot Understand the Woman as the Woman Can,”
Women’s Health Manual by a Homeopathic Doctor**

22. HALL, Mary Jane, M.D. *Essays for Women*. London: G. Hill, 1889.

Octavo. 139 pp. With two illustrations of the female reproductive system and a full-page illustration of a pessary.

Original purple cloth with gilt title. Sunning to spine and edges. Yellow endpapers. A very good, clean, and fresh copy of an uncommon health manual for women.

\$1,250

First edition.

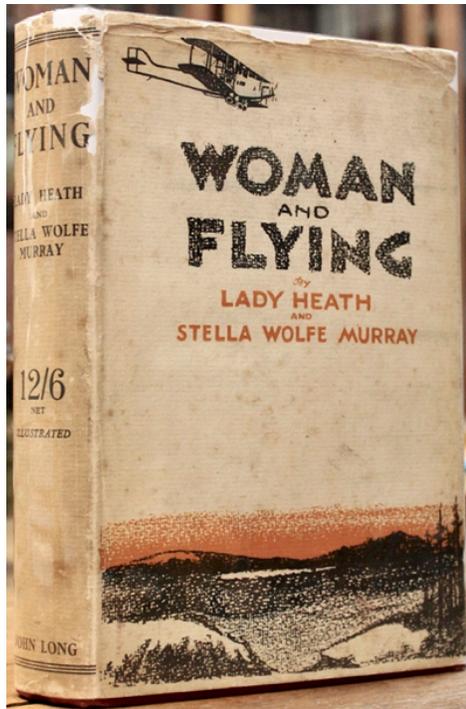
The present work seeks to educate women about their bodies, as well as motherhood and childcare, and offer women a greater sense of independence. The author also encourages women to find the “common power” among themselves: “Being of the same sex, we may, by a commonality of interest and feeling, understand each other...The womanhood forms the bond between us — we are all bearing the same yoke — we may all draw at the harvest. When we speak of ourselves, we know what is meant though the thing be only half-way spoken, because we share...the man cannot understand the woman as the woman can,” (p. 12-13). The text covers anatomy (including the skeleton, muscles, nerves, and circulatory system), the reproductive system, treatments for women’s health concerns, pessaries, and homeopathy.

Mary Jane Hall-Williams was a Kansas-born homeopathic doctor who graduated from the Boston University School of Medicine in 1880. Dr. Hall-Williams later moved to Kensington, England, where she lived in Phillimore Terrace. She was also an anti-vivisection advocate who hosted the Friends’ Anti-Vivisection Association at her home.

The Animal’s Defender and Zoophilist (June 1, 1891), p. 32.

King, William Harvey. *History of Homeopathy and its Institutions in America* (1905), p. 200.





Record-Setting Women Pilots Recount Their Accomplishments,
With Twelve Plates of Aerial Photos

23. HEATH, [Sophie Catherine], Stella Wolfe Murray, [Mary Bailey, and Emilie Hinchcliffe]. *Woman and Flying*. London: John Long, [1929].

Octavo. 223 pp. With twelve plates (including frontispiece) of black-and-white aerial photos.

Publisher’s dark red cloth, spine titled in gilt. Some foxing to edges. Some toning to first and last few leaves. A very good copy of an uncommon book that is rare in the original pictorial dust jacket (printed in black and orange with illustration of a biplane, very good).

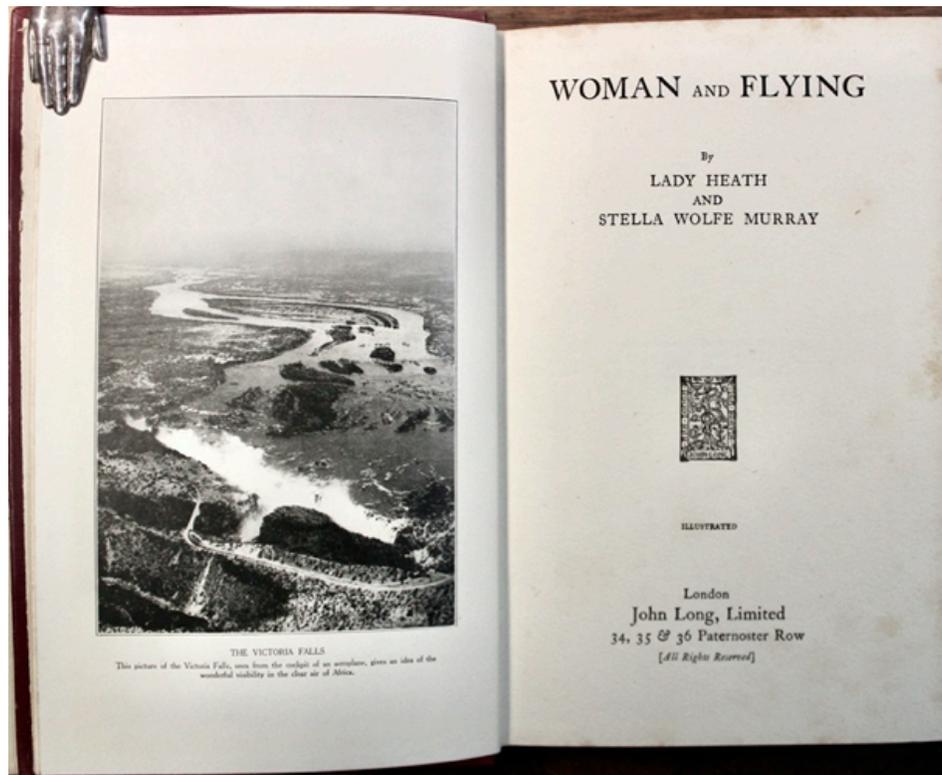
\$1,000

First edition.

In 1924, a ruling by the International Commission for Air Navigation barred women from piloting commercial planes carrying passengers on the grounds that women were supposedly not physically equipped to fly. The ruling prevented Lady Sophie Catherine Heath, née Peirce-Evans (1896 – 1939), from achieving her pilot’s license. Heath responded by performing tests by the commission to prove that women could fly; her efforts may have contributed to the reversal of the ruling in 1926. That year, Heath became the first woman to hold a commercial pilot’s license.



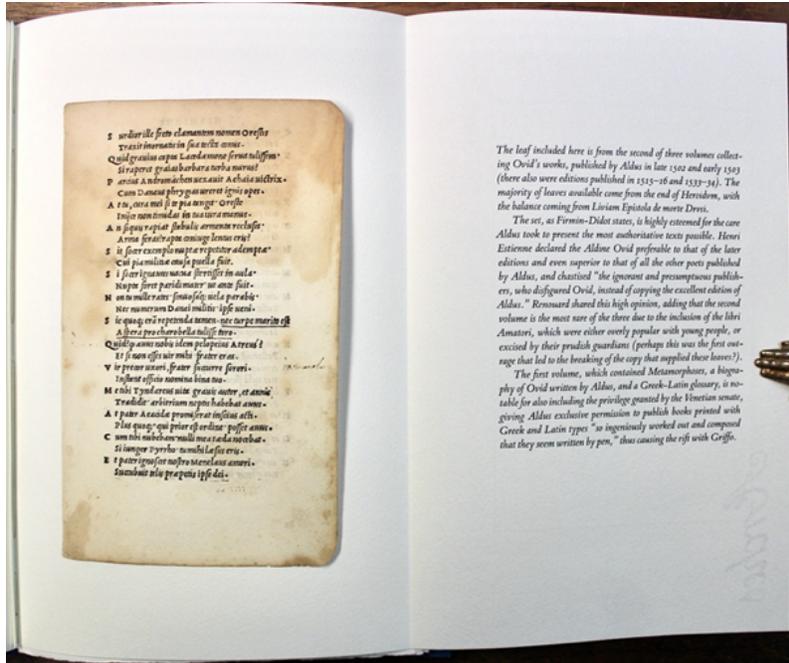
The present work recounts the campaign by Heath, as well as Stella Wolfe Murray and Lady Mary Bailey (1890 – 1960), to reverse the ruling, as well as the aviation feats of these pilots and a remarkable history of women in aviation (pp. 19-29).



Heath achieved many aviation firsts, including becoming the first person to fly a small open-cockpit aircraft from Cape Town to London (detailed in chapter ten) and the first woman to parachute from a plane. Bailey was the first person to fly solo from London to Cape Town and back and the first person to fly over the Irish Sea. Together, Heath and Bailey set the altitude record for a two-seater light airplane in 1927. Murray, along with her aviation pursuits, was a journalist who became the first woman correspondent admitted to the British Parliament press galleries.

Emilie Hinchcliffe, née Gallizien, widow of Captain Walter Hinchcliffe (1893 – 1928), contributes a chapter on her experiences as the wife of an airman.





One of Thirty Copies from Heavenly Monkey,
With an Original Leaf from Aldus Manutius' 1502 Edition of Ovid

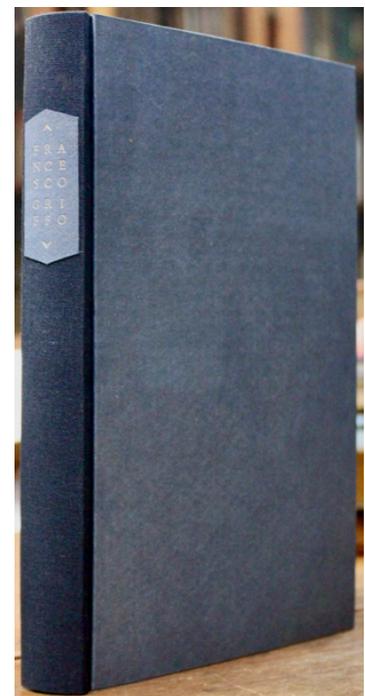
24. [HEAVENLY MONKEY.] *Francesco Griffo da Bologna: Fragments and Glimpses*. A new account of the life and work of the man who cut types for Aldus Manutius, Francesco Griffo da Bologna, told through a collection of fragments and glimpses assembled from a variety of sources, with a leaf from the Aldine Edition of Ovid's *Heroidum Epistolae* set in Griffo's first italic type. [Vancouver, British Columbia:] Heavenly Monkey, 2020.

Octavo. 114 pp. With 7 illustrations. Set non Bembo and printed with a handpress by Millroy on Golden Hind, an English laid paper made in the 1950s. With initial letters adapted from the ones attributed to Griffo in Paulus de Middelburgh's *Paulina de recta Paschae* (1512).

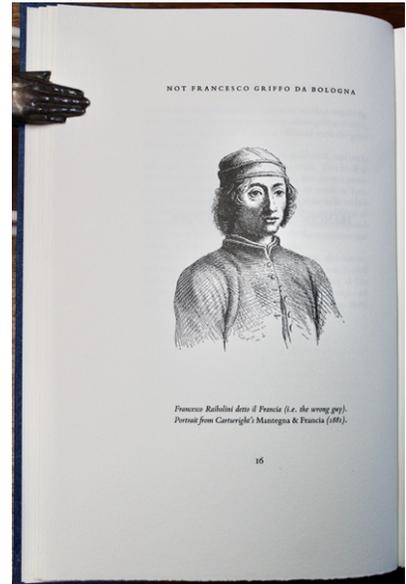
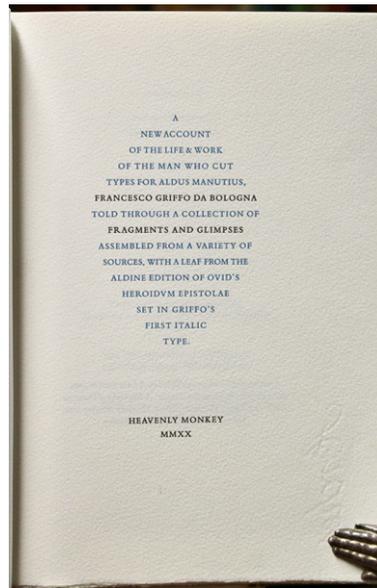
Quarter dark blue cloth with metallic blue painted paper over boards. Off-white endpapers. With original prospectuses for Rollin Milroy's *Fragments and Glimpses: A Biography of Francesco Griffo da Bologna* (A Lone Press, 1999) and Barbara Hodgson's *Good and Evil in the Garden* (Heavenly Monkey, 2003). Verso of the latter is inscribed by Millroy. Also with the original blue tissue wrapping (with printed paper label numbered in ink). A fine copy, as new.

\$950

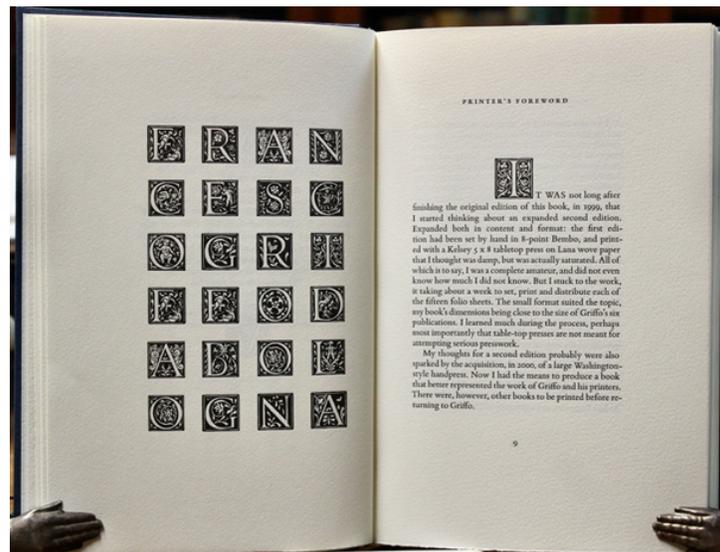
One of 30 regular copies bound by Natasha Herman at Heavenly Monkey (out of a total edition of 50 numbered copies and 8 *hors commerce* copies). The biography section on Griffo included here was issued in an earlier form as Millroy's *Fragments and Glimpses* (1999).



“The first half of this book is a biography of Griffo’s life and work, assembled from quotations taken from over four dozen sources spanning the 15th to 20th centuries, structured both thematically (i.e. The Roman Types, The Greek Types, After Aldus) and chronologically...The second half contains translations of four 19th century texts at the heart of Griffo’s rediscovery, after being lost to history and then misidentified as the artist Francesco Raibolini. These translations, by Emma Mandley, were commissioned by HM, and we believe it is the first time these texts have been published in English,” (Heavenly Monkey website).



“The leaf included here is from the second of three volumes collecting Ovid’s works, published by Aldus in late 1502 and early 1503...The majority of leaves available come from the end of *Heroidom*, with the balance coming from *Liviam Episotla de morte Drosi*. The set, as Firmin-Didot states, is highly esteemed for the care Aldus took to present the most authoritative texts possible. Henri Estienne declared the Aldine Ovid preferable to that of the later editions and even superior to that of all the other poets published by Aldus,” (p. 62).





Kindergarten Teachers' Guide to Educational Toys
With Four Hand-Colored Illustrations and Thirty-Two Photo Reproductions

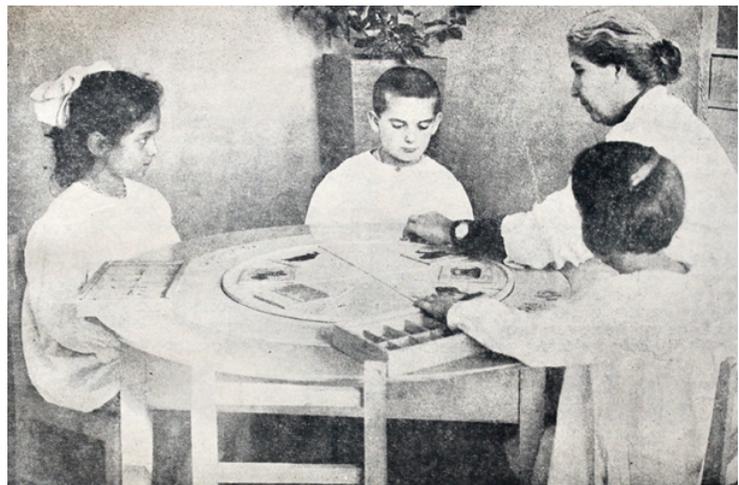
25. [KINDERGARTEN.] *Sat'amashoebis laboratoriiis ek'sponatebis albomi.* [i.e., *An Album of the Toy Laboratory Exhibits.*] Tbilisi [Georgia, then the Georgian SSR]: Zaria Vostoka, 1941.

10¾ in. x 7 in. 80 pp. With four hand-colored full-page illustrations of educational toys and thirty-two photo reproductions (in black-and-white). Of those photo reproductions, twelve show kindergarteners playing with toys (some with teachers as well) and twenty show the toys themselves. Divided into four categories of toys: educational, construction, folk (based on Georgian folktales), and outdoor. Most text in Georgian (with a few lines in Russian and German).

Original textured black cloth with title and decoration stamped in white. Light rubbing to extremities. Toning to pastedowns, title-page, and last page. Lacking flyleaves (paper stubs remain at gutter where the flyleaves were cut away). Some dustsoiling. A very good copy of a rare teachers guide to kindergarten educational tools and their pedagogical purposes.

\$1,500

First edition. The present work comprises articles written for teachers by the inventors of each toy that outline their use and educational value. The introduction states that the toys shown here are innovations of the last decade.

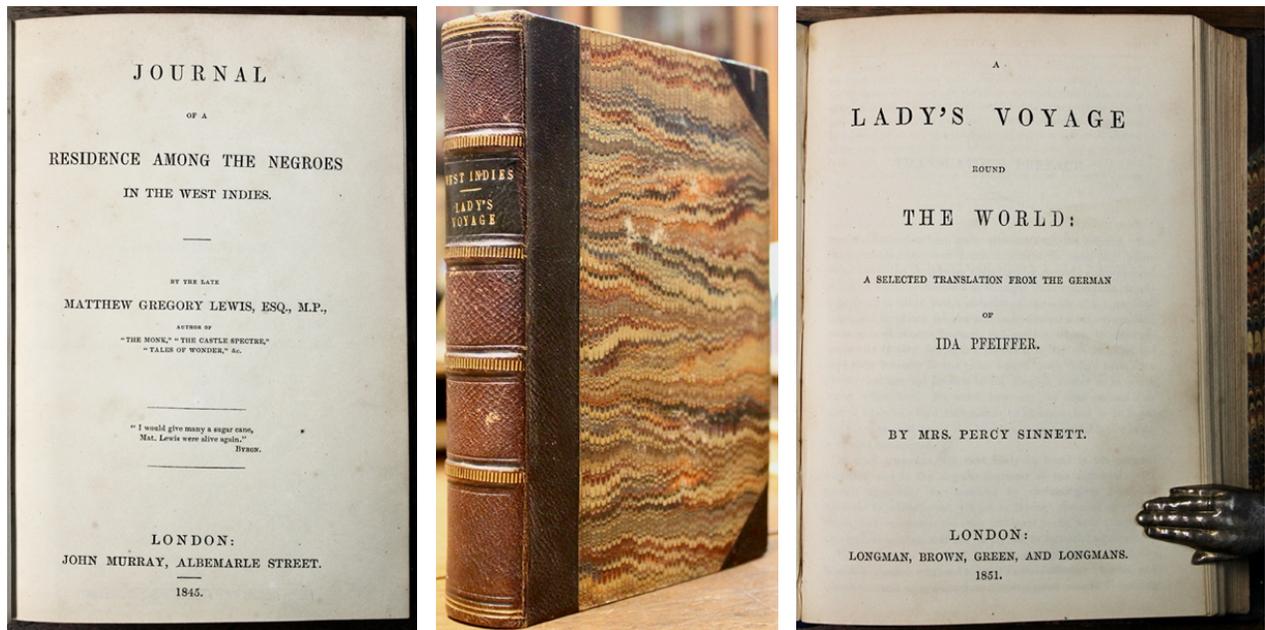


The educational toys section includes a set of domino-like tiles for teaching math; shape-matching kits; paper cutouts of animals, plants, transportation, bugs, and more; a set of tiles similar

to tessellations; ball games; model racetracks. The construction toys are kits for modeling elaborate scenes of Georgian monuments and landscapes, and the folk toys are figures of animals, people, and buildings with corresponding backdrops. The outdoor toys include playground equipment and impressive child-sized cars and trains.

The present work gives special credit to Natalia Unafqoshvili (1892 – 1975), pedagogue and founder of the first kindergarten in Georgia in 1921, and E. Kargareli, her colleague at the distinguished kindergarten. The album includes two photos of both women playing with children.





**Two Works in One: Travel Narratives by a Celebrated Romantic
And One of the First European Woman Explorers**

26. LEWIS, Matthew Gregory. *Journal of a Residence Among the Negroes of in the West Indies*. London: John Murray, 1845. [with:] PFEIFFER, Ida. *A Lady's Voyage Round the World: A Selected Translation from the German...by Mrs. Percy Sinnett*. London: Longman, Brown, Green, and Longmans, 1851.

Two volumes in one, octavo. viii, 184; vii, 133, [1], 137-272 pp. Despite pagination error, work is complete.

Half nineteenth century dark brown leather over marbled boards, raised bands on spine, black morocco spine label titled in gilt. Some rubbing to extremities. Nineteenth century armorial bookplate (William Caulfield) to front pastedown. Some foxing and toning to endpapers and first and last few years; otherwise, very clean throughout. A very good, fresh copy.

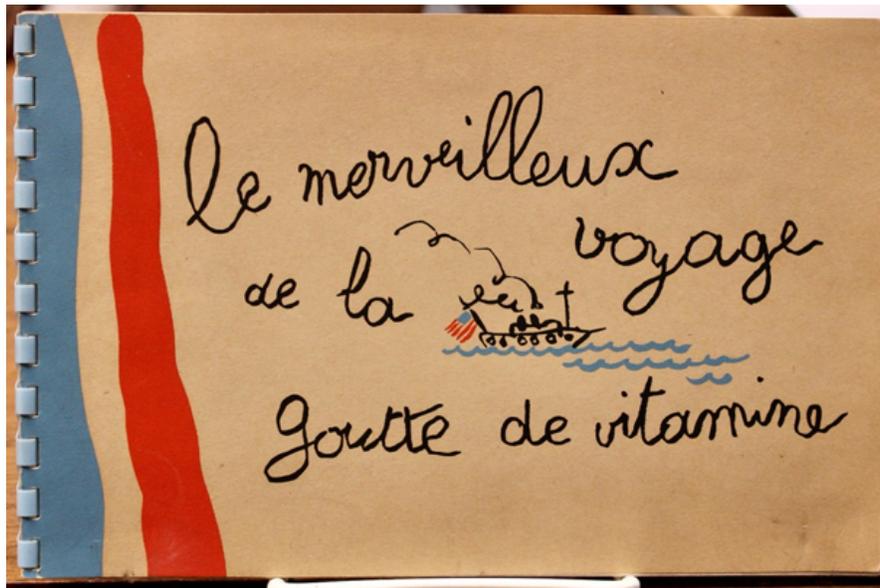
\$650

First edition under this title of the Lewis, which was first published posthumously as *Journal of a West India Proprietor, Kept during a Residence in the Island of Jamaica* in 1834. First edition in English of the Pfeiffer title, which was originally published in German in 1850.

Matthew Gregory Lewis (1775 – 1818) spent 1815 and 1817 in Jamaica after inheriting his father's plantation, on which about 400 people were enslaved. The present work recounts Lewis' time in Jamaica overseeing the plantation. Samuel Taylor Coleridge described the work as "by far his best work, [which] will live and be popular" and "almost the only unaffected book of travels I have read of late years." Lewis' numerous other works include *The Monk* (1795), which is "perhaps the most celebrated of all English Gothic novels," (Oxford DNB).

Ida Laura Pfeiffer (1797 – 1858) was one of the first European female explorers, the first woman known to complete a voyage around the world alone (though she did have many local

guides on her journeys). She covered about 200,000 miles on the journey recorded in the present work, during which she collected botanical, mineralogical, and entomological collections for the British Museum. Of Austrian birth, Pfeiffer journeyed mostly by herself to Palestine, Istanbul, Egypt, Italy, Scandinavia, South America, China, India, South Africa, Singapore, Borneo, Madagascar, and California. She wrote accounts of her travels, which sold widely and helped finance later trips. *A Lady's Second Journey Round the World* appeared in 1855.



Fundraising for Children in Occupied France During WWII,
With Seven Full-Page Color Lithographs from Designs by French Children

27. MAROIS, Andre [foreword]. MARANDON, Jeannette [translator]. *Le Merveilleux Voyage de la Goutte de Vitamine*. [New York: Coordinating Council of French Relief Societies, 1942.]

8½ in. x 5½ in. [20] pp. With seven full-page color lithographs. Aside from the printed preface, text is reproduced from handwriting (with children's handwriting above, in French, and the translator's handwriting below in English). The signatures of the children are reproduced on the last few pages.

Original wrappers lithographed in blue, red, and black. Light blue comb binding. Some light offsetting from color plates. A very good, bright copy of a lovely book produced by French children during World War II.

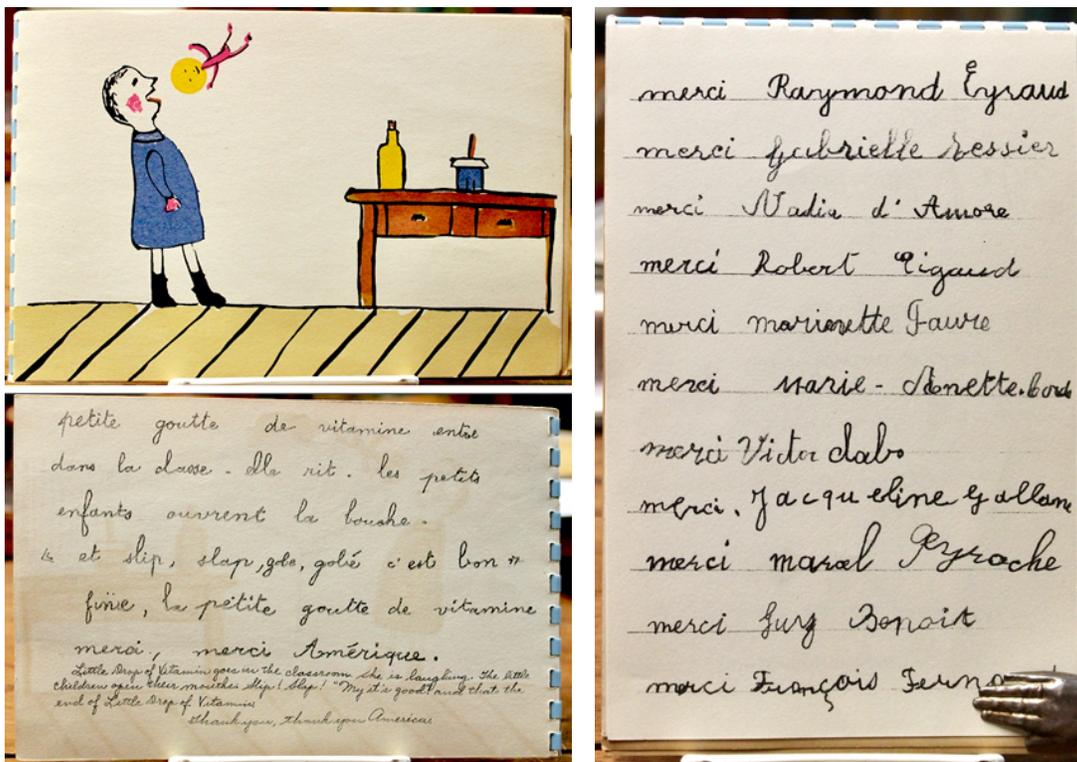
\$1,100

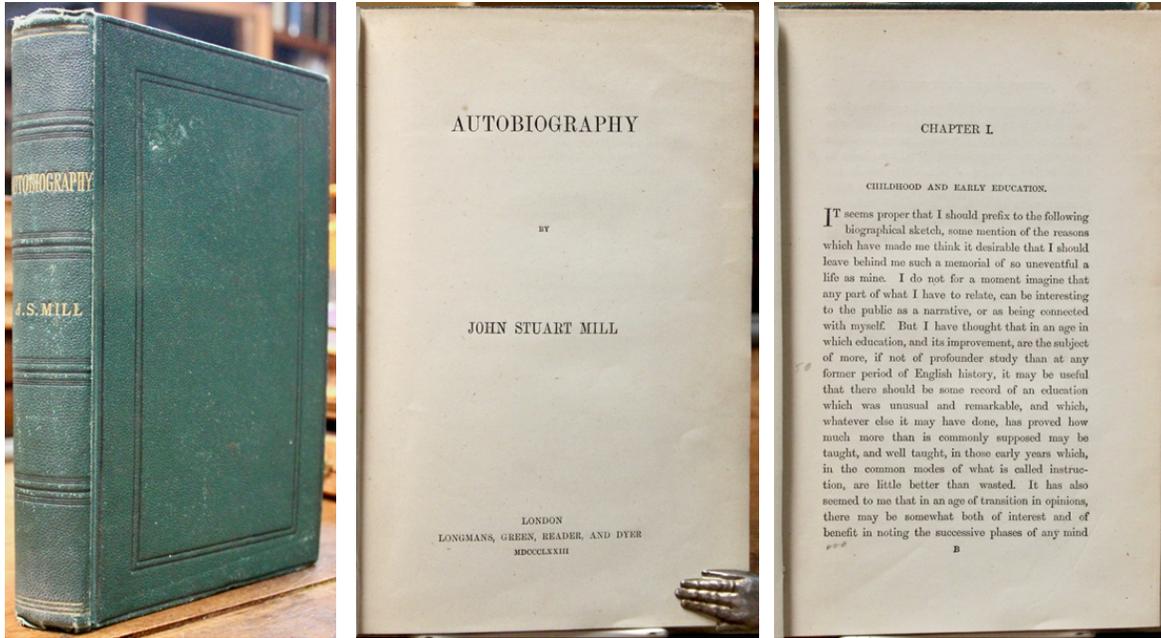
First edition of this children's book that was sold to raise money for the Coordinating Council of French Relief Societies (CCFRS).

“It often happens that my American friend say: ‘Of course it is terrible to see French children starving. We long to do something about it. But do you really think we can, without danger, send them Vitamins and milk? Can we be sure they will get it?’ The answer to this question has been given, time after time, by the American organizations that supervise the distribution; they know that the children, and they alone, receive the food; and they have many touching letters of thanks from the children themselves. Here is one of them,” (from the preface).

The present work was written and illustrated by a class of French children from five to six years. The story follows a drop of vitamin, personified as a friendly American girl, who travels across the ocean to aid children in occupied France. She ends her journey when she jumps into the mouth of a hungry child.

The CCFRS raised money for aid to France during World War II with a variety of publications and cultural events. One such fundraising effort was their involvement in the first Surrealist art exhibition held in the United States, which was organized by André Breton and featured the work of over thirty artists, including Marcel Duchamp and Hieronymus Bosch. The exhibition catalogue bears the CCFRS imprint.





One of the Most Famous Autobiographies in History,
A Work that “Excited Universal Astonishment” (PMM 345)

28. MILL, John Stuart. *Autobiography*. London: Longmans, Green, Reader, and Dyer, 1873.

Octavo. vi, 313, [2, ads] pp.

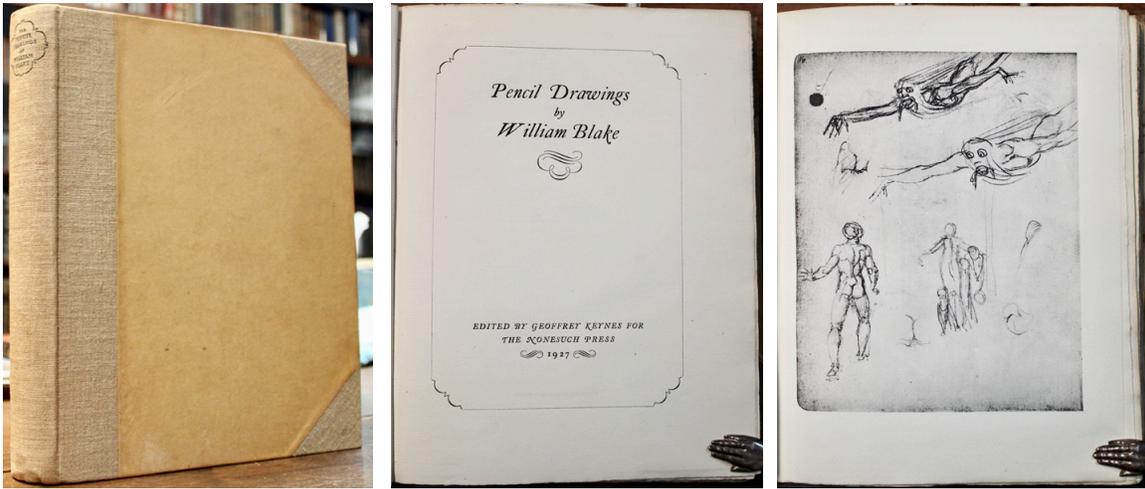
Original green cloth ruled in blind with gilt lettering on spine. Minor shelfwear. Brown coated endpapers. Later pencil ownership signature (Lauren Buchanan) to preliminary blank and some pencil marginalia on a few pages. Some marginal toning, but still quite crisp and fresh. A very good, tight copy of a notoriously fragile book.

\$375

First edition, first issue, with the advertising leaf and no errata.

One of the most famous autobiographies ever, the present work “excited universal astonishment” (*Printing and the Mind of Man*, 345). Mill devotes most of the work to the first thirty-five years of his life; the final chapter covers the years 1840 to 1870. He records his education by his famous father — learning Greek at the age of three, reading Plato at eight, and Aristotle at twelve — and details the numerous literary works that shaped his thinking throughout his life.





Presentation Copy Inscribed by the Editor to a Prolific Nonesuch Illustrator,
One of 1,550 Copies with “Previously Unknown” Drawings by William Blake

29. [NONESUCH PRESS.] BLAKE, William. *Pencil Drawings by William Blake*. Edited by Geoffrey Keynes...[London:] Nonesuch Press, 1927.

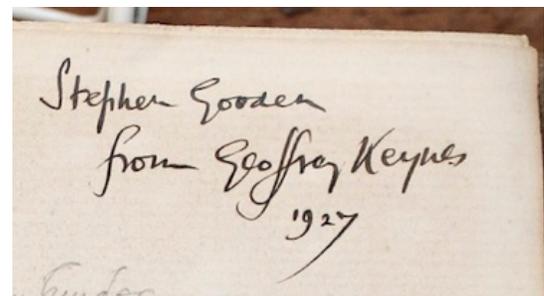
Quarto. xvi, [192] pp. With eighty-two collotype plates reproducing Blake’s drawings. Plates and text printed on Arches paper at the Chiswick Press. Typeface is Caslon.

Half canvas over beige paper-covered boards with title in black on spine. Minor soiling to binding. Edges untrimmed. Some light foxing to edges and some toning to endpapers. Pencil note on front flyleaf describes this as an “advance copy from binder.” A very good, overall clean presentation copy inscribed by Geoffrey Keynes to Stephen Gooden (dated 1927).

\$450

One of 1,550 copies. “Most of the eighty-two drawings in this book have never been exhibited and were previously unknown even to Blake’s most studious admirers” (*Nonesuch Century* #43).

Stephen Gooden frequently illustrated publications for the Nonesuch Press, beginning with Anacreon’s *Poems*, which led to a “revival of popularity” for copperplate engraving (*Nonesuch Century*, p. 19). He also collaborated on the Nonesuch Press Bible: “It was a happy thought to direct Mr. Stephen Gooden’s formalized mastery of the copperplate to the making of head and tail pieces; and where his hand appears...the edition is brilliantly served,” (p. 19). Francis Meynell also lauds his work as “noble” and “satisfying,” (p. 57). Sir Geoffrey Keynes wrote bibliographies of Blake, Donne, William Pickering, and more. Several of his books were published by the Nonesuch Press, including his Jane Austen bibliography (1927). *The Nonesuch Century* describes his bibliographical work as exhaustive: “the textual side [of Nonesuch publications] has been in the care of scholars and enthusiasts — in particular Geoffrey Keynes...for whom no relevant trifle is insignificant,” (p. 18).



With Handmade Paper Decorations Depicting Classical Greek Imagery,
Including Slithering Serpents and a Bloodstained River

30. [OPHELIA PRESS]. KOERTGE, Ron. *The Gods*. [Alhambra, California]: Ophelia Press, 2017.

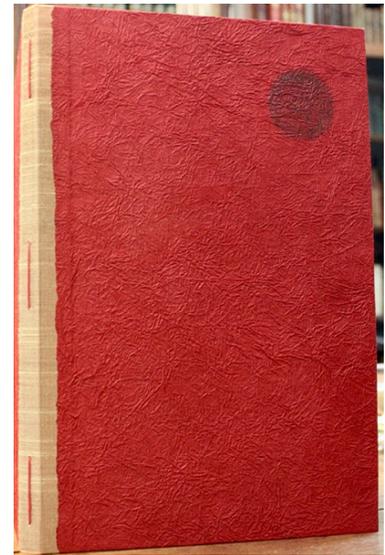
Folio. [40] pp. The decorations, which include slithering serpents and a blood-stained river, are handcut from Tengucho and Yatsuo kozo papers made in Kochi and Toyama Prefectures, Japan. The Fuschia and plum-colored papers, which are interspersed throughout, were handmade in Nepal from the lotka plant. The poems are handset and letterpress printed in red and black on dampened Rives Heavyweight from the Arches paper mill in France. Title-page printed in black and red.

Quarter iridescent gold-copper cloth from Japan sewn through the spine with red Irish linen thread over red kyoseishi paper-covered boards. As new in a clear plastic slipcase with the prospectus laid in.

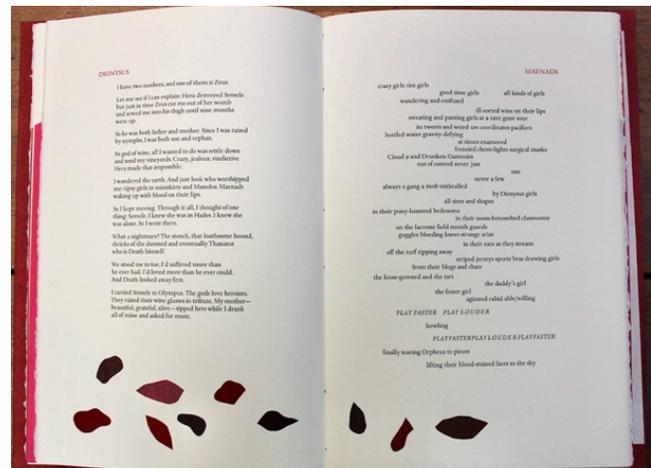
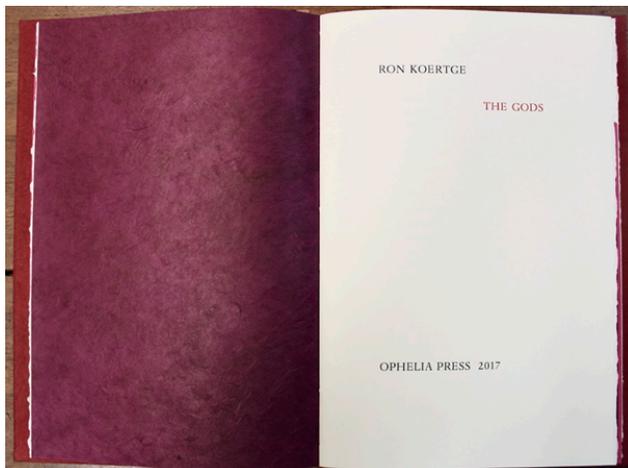
\$400

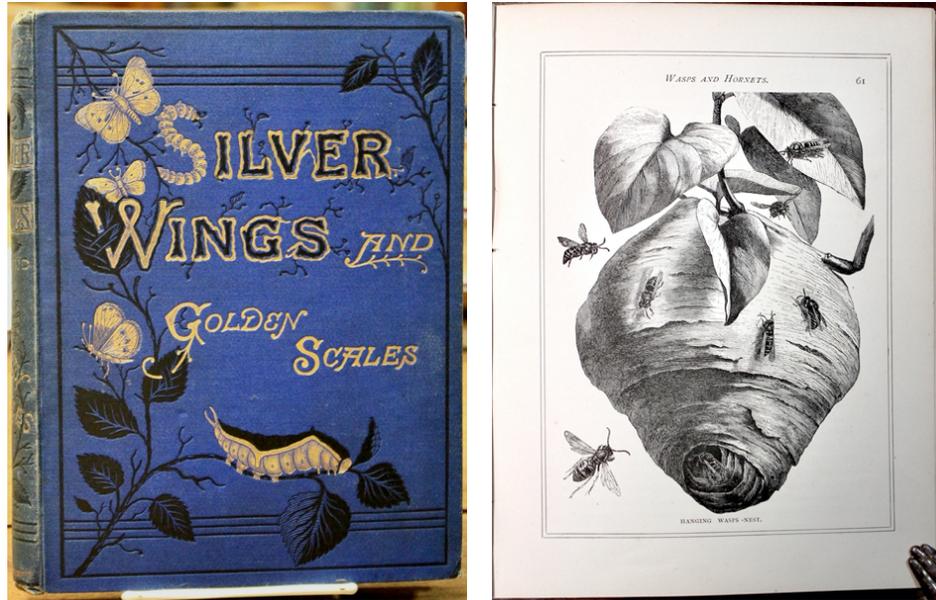
One of 50 numbered copies signed by the poet and printer. Designed, hand-set, printed, illustrated, and bound by Farida Baldonado Sunada at Ophelia Press.

The prospectus reads as follows: "In this collection of new poems, Ron Koertge reconsiders the enduring myths of the Greek gods in a contemporary context and upends traditional narratives. Zeus, Hera, Demeter, Persephone, Dionysus, and other expose their vulnerabilities and acknowledge their surprisingly human shortcomings and longings."



Ron Koertge (b. 1940) is the author of several novels, including *Strays* (2007) and *The Brimstone Journals* (2001), which were both selected as American Library Association Best Books for Young Adults. He is also a two-time winner of the PEN Award for Children's Literature. He lives in Pasadena, California. Farida Baldonado Sunada is the proprietor of Ophelia Press. *The Gods* is her first artist's book. She lives in Alhambra, California.





Scarce Entomology Guide for Children, Richly Illustrated on Almost Every Page,
By the Cousin of Lewis Carroll and the Editor for Britain's First Woman Civil Servant

31. [SMEDLEY, Menella B.] *Silver Wings and Golden Scales*. London: Cassell, Petter and Galpin, [1877].

Quarto. 192, 8 [publisher's catalogue] pp. With frontispiece of a man catching bugs and a title-page vignette of a butterfly. Also with thirteen elaborate half-page initials (one for each chapter); four full-page illustrations; and nearly every page richly decorated with vignettes, half-page illustrations, elaborate pictorial borders, and text figures.

Publisher's pictorial blue cloth stamped in gilt and black. Gilt spine, somewhat rubbed and sunned. Light toning to cloth at fore-edge. Textured pale yellow endpapers. Light foxing to frontispiece and title-page. Otherwise very clean throughout. A very good copy of this scarce introduction to entomology for children.

\$450

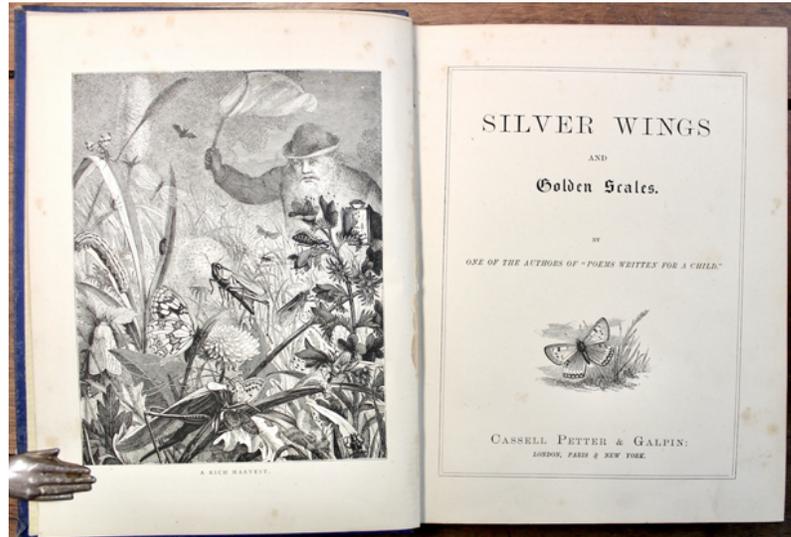
First edition. Date derived from publisher's stamp (131-577). OCLC records only six copies of this edition: University of Rochester, University of Florida, Toronto PL, British Library, Cambridge, and Oxford.

The present work combines significant scientific knowledge with beautiful illustrations into an informative and playful entomology guide featuring chapters on butterflies, bees, wasps, gnats, grasshoppers, cockchafer beetles, ants, termites, dragonflies, praying mantis, spiders, and more.

Menella Bute Smedley (1820 – 1877) was an author, editor, advocate for women's education, and an early supporter of the work of her cousin Lewis Carroll. She introduced Carroll's early comic work to another of her cousins, the novelist Francis Smedley, for whom she worked as a literary assistant; Francis Smedley went on to secure publication of Carroll's work in the *Comic Times*.

Smedley published numerous novels, poems, short stories, articles, and children's books. She collaborated with her sister Elizabeth Anna Hart (1822 – 1890), best known for children's novel *The Runaway* (1872), on the books *Poems Written for a Child* (1868) and *Child World* (1869).

In the 1870s, Smedley edited the reports that Jane Nassau Senior (1828 – 1877), Britain's first woman civil servant, wrote in her role as a government inspector of pauper schools and workhouses. Smedley wrote several articles on improving education for poor girls, including "Workhouse Schools for Girls" in *Macmillan's Magazine* in 1874 and "The English Girl's Education" in the *Contemporary Review* in 1870 (ODNB).



“Suffering is Not a Woman's Necessary Lot,”
Women's Health Manual by a Woman Obstetrician and Suffragist

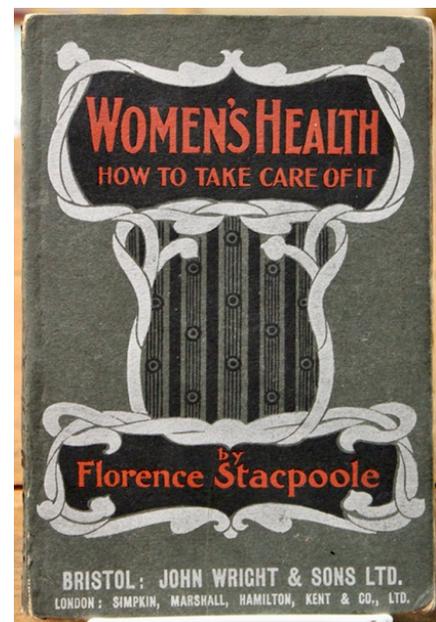
32. STACPOOLE, Florence. *Women's Health and How to Take Care of It*. Bristol: John Wright, 1906.

Octavo. vii, 165, [9 ads] pp. With three text figures. Interesting advertisements for menstrual products, health and childcare manuals, cosmetics, and more. Published with the endorsement of Princess Christian of Schleswig Holstein, President of the National Health Society, and Charles James Cullingworth, an obstetrician and surgeon

Original dark gray printed paper wrappers printed in red, black, and silver. Some wear to spine but still quite attractive. Yellow coated endpapers printed with ads. Contemporary pencil signature to front endpaper. Some foxing to edges and first few pages. A very good, clean copy of this scarce health manual.

\$450

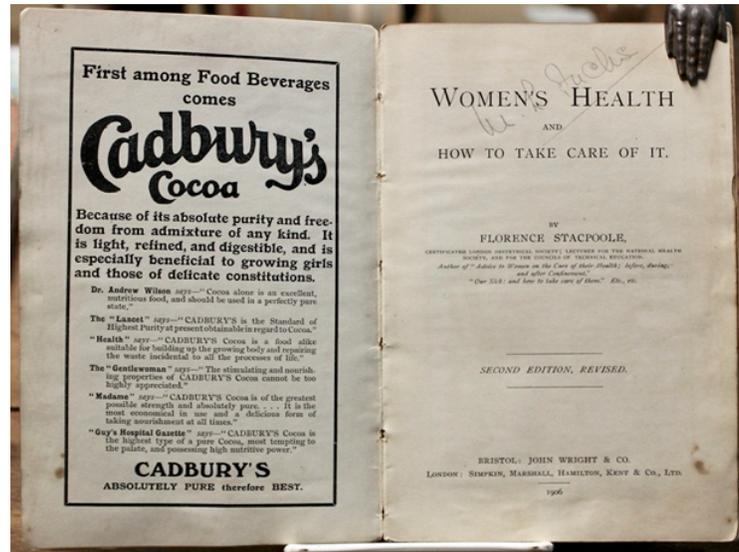
Second edition, revised. OCLC records no copies of any other edition and seven copies of this edition — only two in North America (Columbia, UChicago).

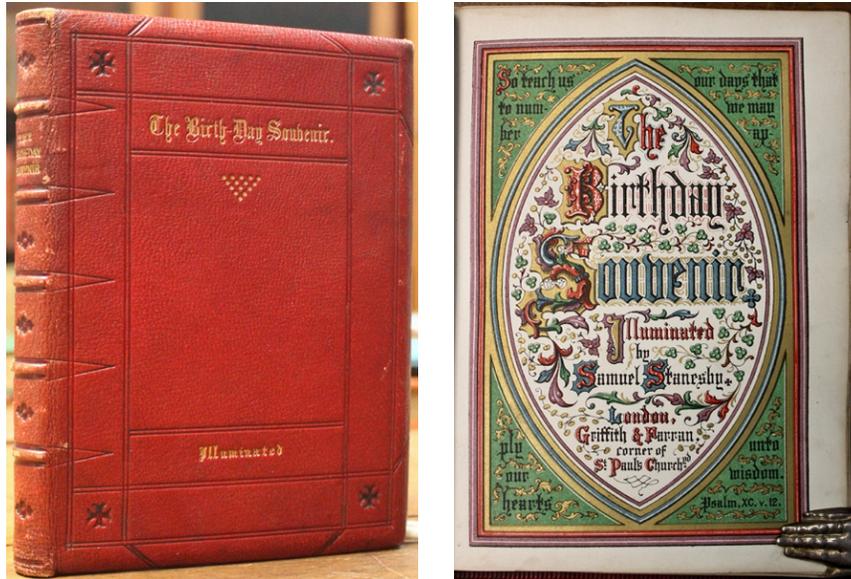


The present work “took a commonsense and progressive attitude to possible gynecological problems and gave clear useful advice,” (Dictionary of Irish Biography). Topics covered include irregular periods, menopause, uterine cancer, anemia, and more.

In the preface, Stacpoole writes, “A well-known doctor has said: ‘The past generation of women were taught to suffer in silence, and their daughters have learned much of the same stoicism from them. Suffering is not a woman’s necessary lot.’ This cheering conclusion is undoubtedly correct when women understand the usual causes of the various ailments to which their sex renders them liable. Unfortunately, this knowledge does not come by nature, and hence danger is incurred through ignorance of what may be readily learnt, and should be taught,” (p. iii).

Florence Stacpoole (1850 – 1942) was a suffragist, certified member of the London Obstetrical Society, lecturer for the National Health Society, and a Poor Law Guardian. Her primary focus as a writer was practical advice on women’s health, childcare, and budgeting: her publications included guides like *The Care of Infants and Young Children and Invalid Feeding* (1895), *Handbook of Housekeeping for Small Incomes* (1898), and *Ailments of Women and Girls* (1904). Stacpoole was also a member of the British Astronomical Association and the Modern Churchman’s Union.





One of Stanesby's "Illuminated Books with a Character of Their Own" (McLean), Beautifully Chromolithographed Throughout by Ashbee & Dangerfield

33. STANESBY, Samuel [illuminator]. *The Birthday Souvenir*. London: Griffith and Farran, [n.d., 1860].

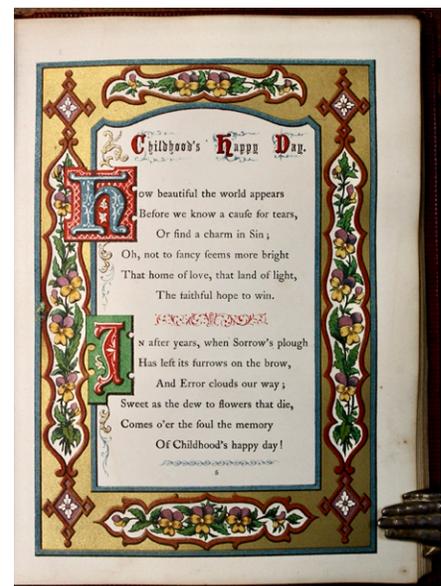
Octavo. [32] pp. All pages illuminated in colors and gold with elaborate borders and decorative titles. Also with a chromolithograph title-page and presentation page. Color printed by Ashbee & Dangerfield. With protective interleaving.

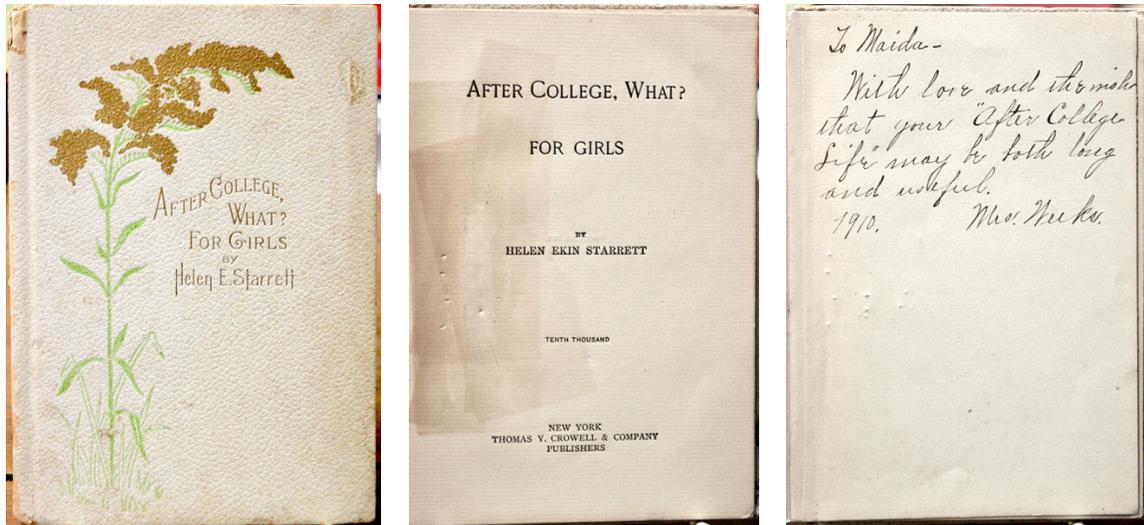
Original red morocco stamped in black and titled in gilt. Gilt spine with raised bands. A slight rubbing to head and tail of spine and corners, but overall the binding is very clean and attractive. All edges gilt. Marbled endpapers. Some light foxing. Ink gift signatures to front flyleaf and presentation page (both from a brother to his sister, dated 1866). List of family birthdays in ink in multiple hands to first interleaf (dates from 1849-1920). A very good, bright copy of an uncommon book.

\$500

First edition.

In *Victorian Book Design*, Ruari McLean writes: "A series of illuminated books with a character of their own, and almost the only series not published by Day & Son, were those illuminated by Samuel Stanesby. He produced at least eleven between 1857 and 1865, published by Griffith & Farran, and mostly chromolithographed by Ashbee & Dangerfield. They were small books with every page chromolithographed, and highly decorated bindings," (p. 134).





Leading Suffragist and Educator Sends Young Women to College

34. STARRETT, Helen Ekin. *After College, What? For Girls*. New York: Thomas Y. Crowell, [1896.]

Octavo. 27 pp.

Publisher's white cloth stamped in gilt and green. Ink gift signature, dated 1910, to front flyleaf ("To Maida – With love and the wish that your 'After College Life' may be both long and useful. Miss Weeks"). Spot of toning to front endpapers and title-page, presumably from a clipping previously laid in. Some chipping and toning to cloth. Cracking to gutter at title-page. Some toning and soiling to leaves. A good copy of a work, uncommon in commerce, that argues for the lifelong benefits of women's higher education and encourages young women to go to college.

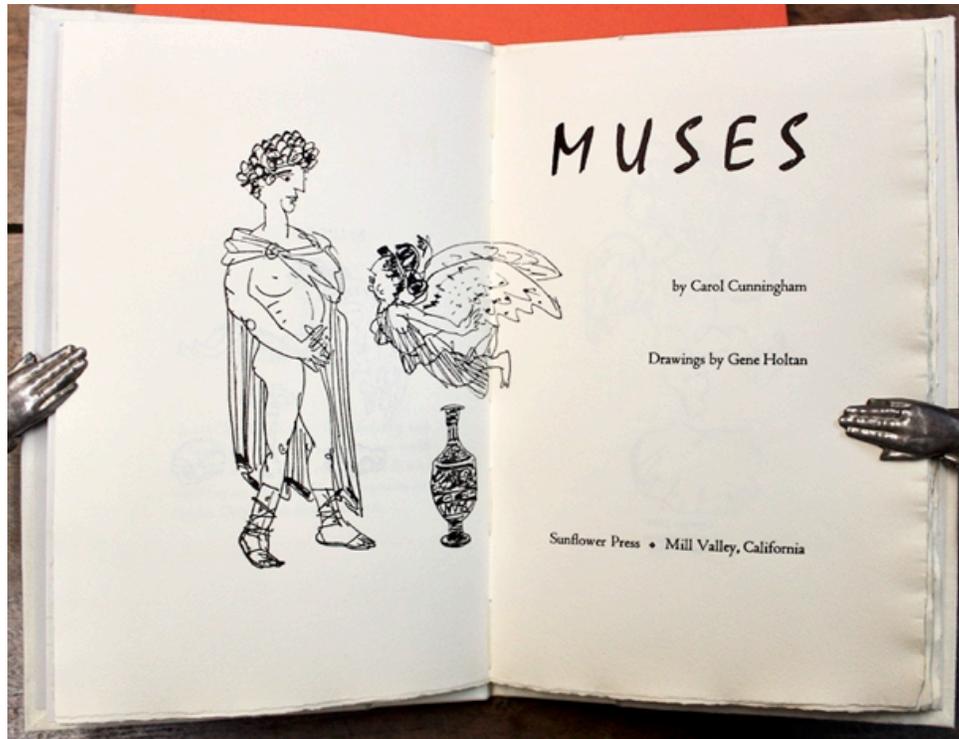
\$250

First edition.

Helen Ekin Starrett (1840 – 1920) was a suffragist, inventor, lecturer, businessowner, and a lifelong advocate for women's education. In 1884, she founded the Kenwood Institute (later the Starrett School for Girls) in Chicago, an accredited prep school for Vassar, Wellesley, and the Universities of Michigan and Wisconsin. The school accommodated 250 day students and fifty boarding students by the early 1890s (*Chicago Inter Ocean*, August 23, 1890, p. 12).

Starrett's involvement in the suffrage movement spanned more than fifty years. As a leading Kansas suffragist, Starrett attended the first National Convention for Women's Suffrage in Washington, D.C. in 1868 as one of the Kansas delegates. She soon took to the lecture circuit, often speaking alongside Elizabeth Cady Stanton, Frederick Douglass, and her personal friend Susan B. Anthony. Starrett, unlike many of her contemporaries, lived to see Nineteenth Amendment ratified, and was one of only a few original delegates to the first Suffrage Convention who was still alive to attend the Victory Convention in 1920. Starrett was also the founder and editor of *Western Magazine* (1880-1883), which she founded after she was fired from the *St. Louis Dispatch*, and the president of the Illinois Woman's Press Association from 1893 to 1894.





One of Twenty-Five Deluxe Copies Bound by Joseph D'Ambrosio, Carol Cunningham's "First Larger Book," Inscribed by Her

35. [SUNFLOWER PRESS.] CUNNINGHAM, Carol. [D'AMBROSIO, Joseph, binder.] HOLTAN, Gene, illustrator. *Muses*. Mill Valley, California: Sunflower Press, [1994].

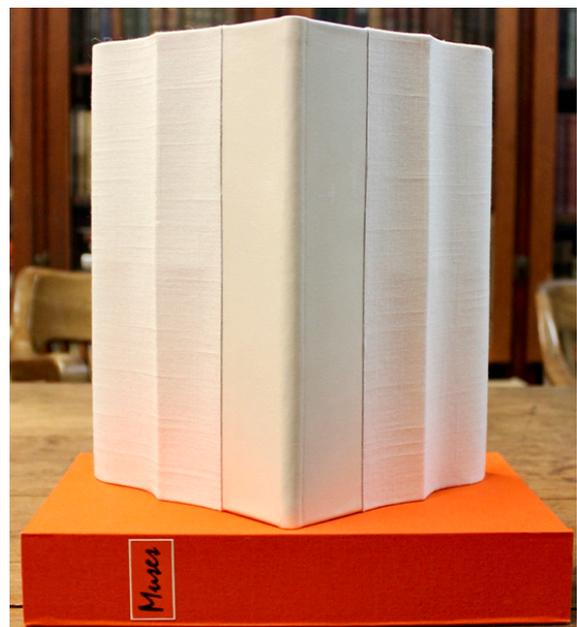
6½ in. x 10 in. [22] ff. With twenty-one illustrations by Gene Holtan: frontispiece, ten mounted full-page illustrations, and ten large vignettes. Printed by Carol Cunningham in handset Centaur, Arrighi, and Mistral types on Shadowmould paper.

Specially bound by Joseph D'Ambrosio in quarter white Masonic sheep over white cloth boards hand-shaped to resemble wings. In the original orange cloth clamshell case, with the original prospectus. A fine copy inscribed by Carol Cunningham to scholar Henry Snyder.

\$600

One of twenty-five deluxe copies specially bound by D'Ambrosio (in a total edition of sixty). Also signed by Cunningham on the colophon and by D'Ambrosio on the lower pastedown.

In his *Memoir of Book Design* D'Ambrosio writes: "[*Muses* is] I believe the first larger book that Carol did...This was not an easy book for Carol to

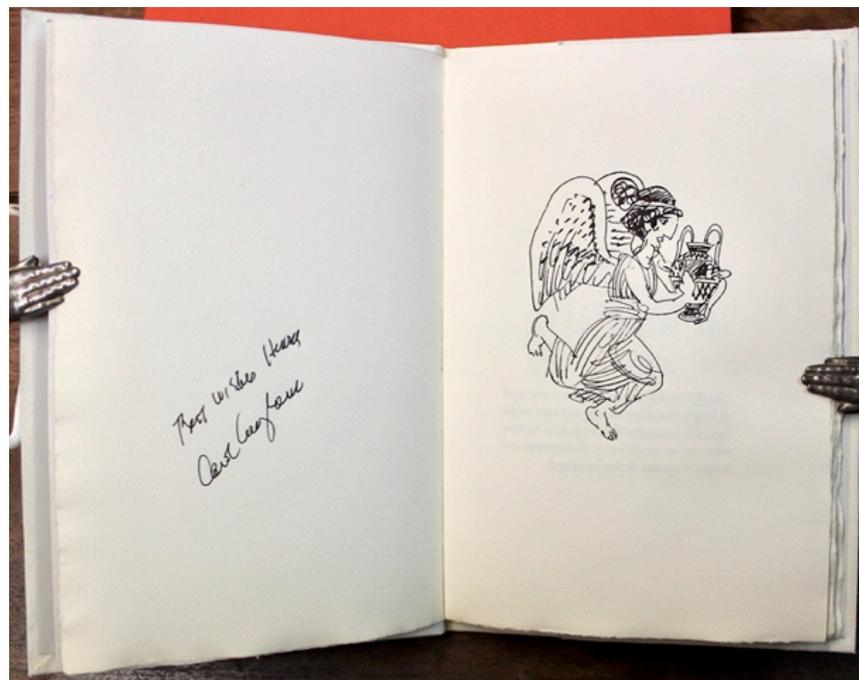
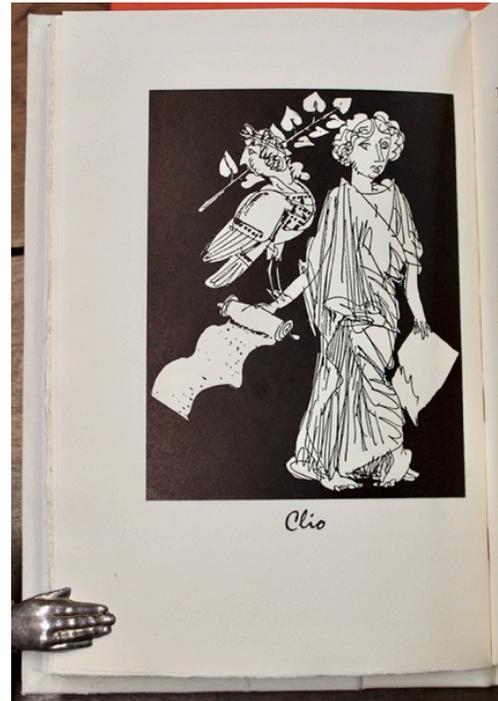


produce. The information about the Greek Muses seemed to be scattered everywhere. So, complete with all the information in one volume, this book belongs in every research library in the country as a reference work. The illustration of each Muse, done by Gene Holtan in the lighthearted and satirical style of Arthur Rackham, adds to the delight of this entire work.... The binding is another matter...Every facet of the design had to convey the lyrical lightness conveyed by the concept of the Muses," (pp. 157-157)

Joseph D'Ambrosio (1934 – 2009) printed, bound, typeset, and illustrated hundreds of artist's books, broadsides, posters, art prints, and other material over the course of his career. Some of his other publications in striking bindings include editions of *Olympe and Henriette* by Villiers de l'Isle-Adam (1992) and *Al Aaraaf* by Poe (1995).

Carol Cunningham (1925 – 2013) was the proprietor of the Sunflower Press and one of California's most significant woman printers. Cunningham was a frequent collaborator of D'Ambrosio and was instrumental in the establishment of the Fine Print Fair in San Francisco.

Henry Snyder (1929 – 2016) was the director of the Center for Bibliographical Studies and Research and co-director of the English Short Title Catalogue team for over thirty-two years. He was also the Dean of Arts and Humanities at UC Riverside and a member of the San Francisco Roxburghe Club and the Book Club of California. Snyder was knighted by Queen Elizabeth in 2009.



History of the Woman's Christian Temperance Union, by its President,
With Thirty-Three Portrait Plates of Important Members

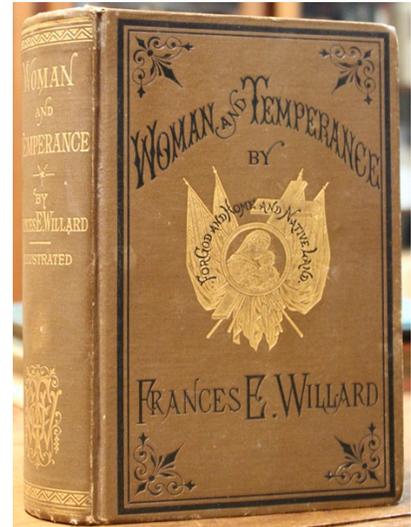
36. WILLARD, Frances E[lizabeth]. *Woman and Temperance: The Work and Workers of the Woman's Christian Temperance Union*. Hartford, Connecticut: Park Publishing Co., [1883].

Octavo. 648 pp. With thirty-three portrait plates of important members of the Woman's Christian Temperance Union (including frontispiece portrait of Frances Willard).

Publisher's brown cloth stamped in gilt and black. Gilt spine. Light rubbing to extremities. Offsetting from frontispiece onto title-page. A very good, bright, and clean copy of this history of the Woman's Christian Temperance Union, one of the largest and most influential women's groups of the nineteenth century.

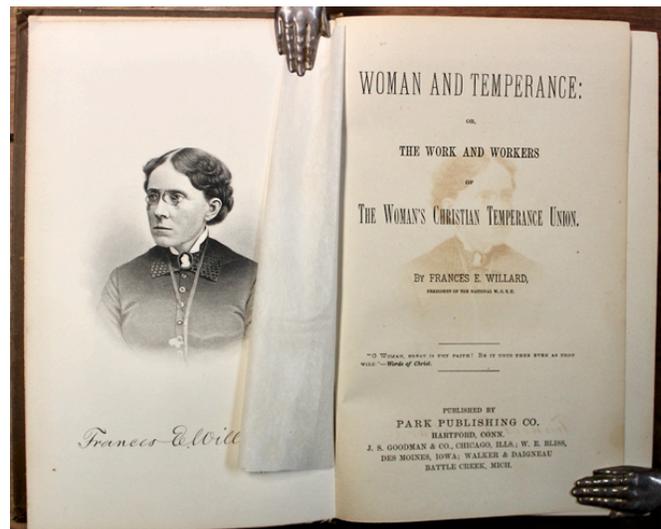
\$200

First edition of this history of the Woman's Christian Temperance Union that includes chapters on WCTU founder Annie Wittenmyer, Hannah Whitall Smith, Mary T. Lathrop, Lucia H.F. Kimball, Lucy Webb Hayes, Mary A. Livermore, Sarah Josepha Buell, Elizabeth Comstock, and Letitia Youmans.



Frances Elizabeth Caroline Willard (1839 - 1898) was a temperance activist and suffrage leader who served as the WCTU president from 1879 until her death. Willard served as president for nearly two decades and opened new horizons for the organization. She introduced dedicated suffrage efforts to the agenda of the WCTU and led the organization to the heights of its success, and expanded its platform to include labor laws, prison reform, and more. In 1891, Willard became the president of the World WCTU.

Her works include *A Woman of the Century*, which she wrote with journalist and abolitionist Mary A. Livermore; and *Occupations for Women* (1897), which demonstrates Willard's commitment to women's labor rights and employment opportunities. Hannah Whitall Smith, in the introduction to Willard's autobiography, wrote, "as President for nearly ten years of the...National Woman's Christian Temperance Union...Frances E. Willard has won a love and loyalty that no other woman...has ever before possessed," (p.vi).



“Build Bridges Not Walls”

37. WINDOWPANE PRESS. *Which Side Are You On?* Seattle: The Windowpane Press, 2019.

6¼ inches by 8¼ inches. With 6 printed silhouettes; printed rule evoking the bars of a prison cell; and several styles of decorative paper.

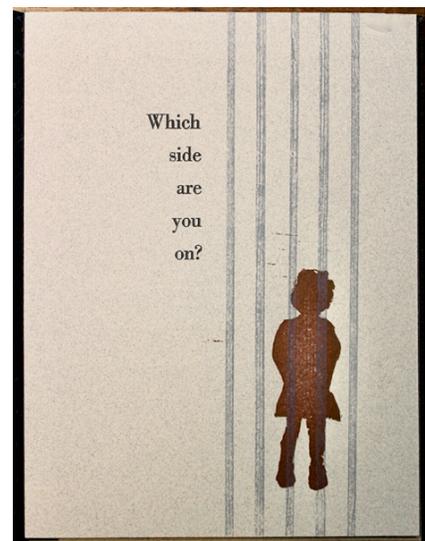
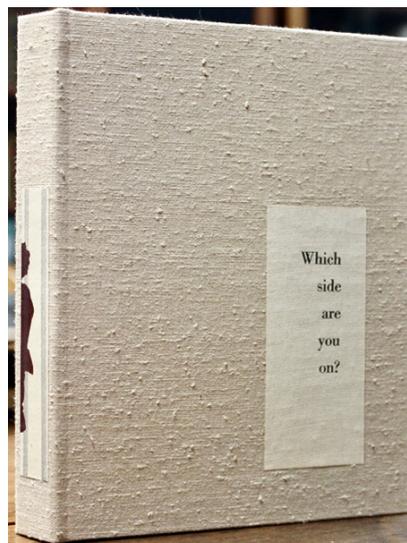
Dark green cloth-covered boards. Front cover features a cut-out panel through which a three-dimensional wire chain-link is visible, placed over a printed silhouette of a child. Accordion binding that can be folded out and placed on its tail edge to create a wall. A fine copy, as new, in the buff cloth clamshell case with printed paper spine label.

\$650

One of a small number of copies (no more than thirty) printed with hand-set type and bound by Bonnie Thompson Norman at the Windowpane Press.

Which Side Are You On? compiles quotes by George Washington, Franklin Delano Roosevelt, and Emma Lazarus that contradict current anti-immigrant sentiment and legislation in the United States. The book also compiles three slogans – including “nobody is illegal” and “build bridges not walls” – that are often used by protestors opposing ICE, the wall along the northern border of Mexico, and other anti-immigrant and anti-refugee measures.

Bonnie Thompson Norman has been the proprietor of the Windowpane Press since 1978. Aside from producing artist’s books, Norman also teaches courses in letterpress printing and bookbinding at the Press. She has been a co-chair of the Northwest Chapter of the Guild of Book Workers, as well as a member of Book Arts Guild, Puget Sound Book Artists, and The Book Club of Washington. Recent Windowpane Press productions include *The Second Coming (Again)*, which features the text of “The Second Coming” by Yeats paired with original paintings by Jodee Fenton, and an artist’s book edition of Claudia Castro Luna’s poem *One River, a Thousand Voices*.



[Ten Women Educators and Headmistresses Advocate for Rigorous Curricula,
Athletics for Girls and Women, and College Admissions Testing](#)

38. [WOMEN.] BLAKE, Marielle Babcock, Caroline Ruutz-Rees, Mary Robbins Hillard, et al.] *The Education of the Modern Girl...With Introduction by William Allan Neilson ... President of Smith College.* Boston: Houghton Mifflin, the Riverside Press Cambridge, 1929.

Octavo. xi, 219 pp.

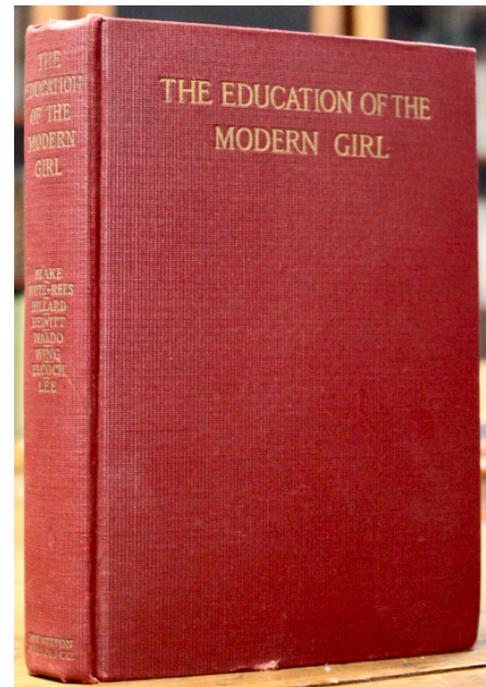
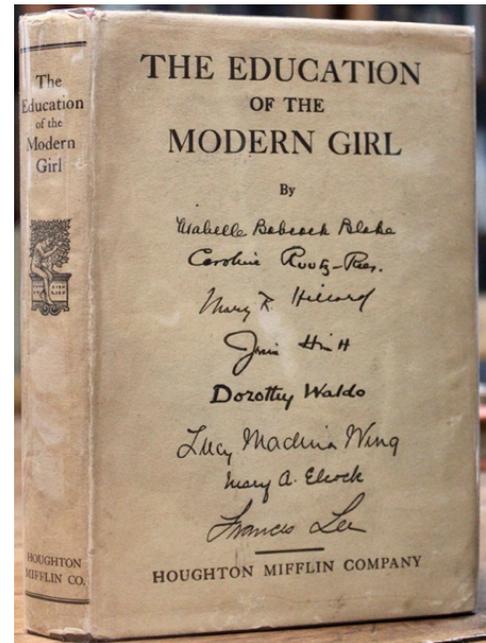
Publisher's red cloth titled in gilt. Light edgewear. Contemporary ink ownership signature (Harriet N. Dorrance) to front flyleaf. A fresh, bright, near-fine copy, scarce in the original dust jacket (very good).

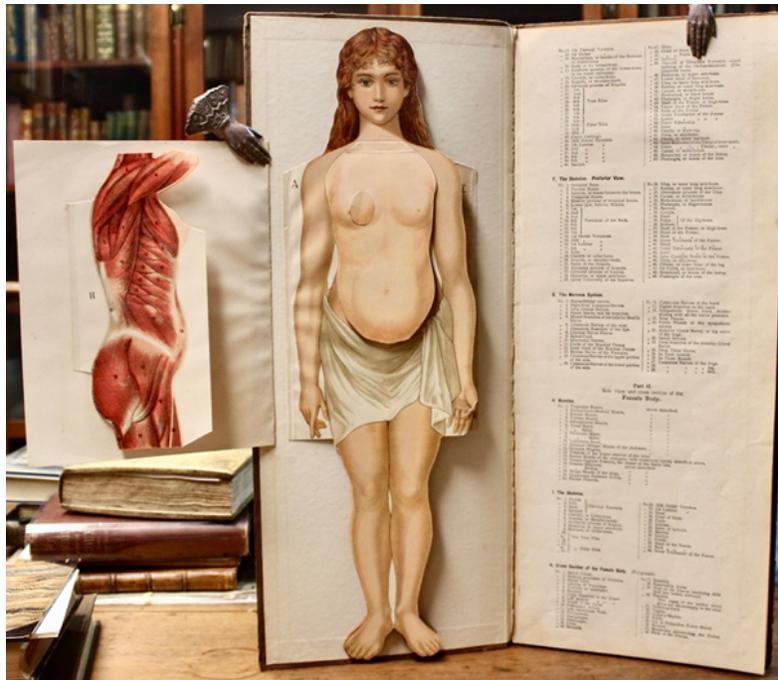
\$250

First edition.

The present work collects advice and opinions by prominent headmistresses and educators at American colleges and girls' schools: Mabelle Babcock Blake, Ed.D., Smith College; Caroline Ruutz-Rees, Ph.D., Choate Rosemary Hall; Mary Robbins Hillard, L.H.D., Westover School; Jessie Hewitt, A.B., Ethel Walker School; Dorothy Waldo, Ed.M., Dana Hall; Lucy Madeira Wing, A.B., Miss Madeira's School; Mary Agnes Elcock, Greenwood School; Frances Lee, A.B., Lee School.

In the chapter titled "Academic Influence," Ruutz-Rees argues for a more rigorous education for women that would, for example, hone the existing curriculum of English literature by adding a focus in rhetoric and taking a "scientific" approach to appreciation of the arts (pp. 32-33). Jessie Hewitt, a former basketball player and "a strong and staunch believer in outdoor athletics for girls," advocates for competitive sports teams at schools for girls and women (p. 72). Dorothy Waldo advocates a more rigorous college admissions process for women, including the newly developed SAT, and Mary Elcock argues for the importance of sleepaway camp for girls.





Fold-Away Chromolithograph Anatomical Model – Revised by a Woman Medical Doctor

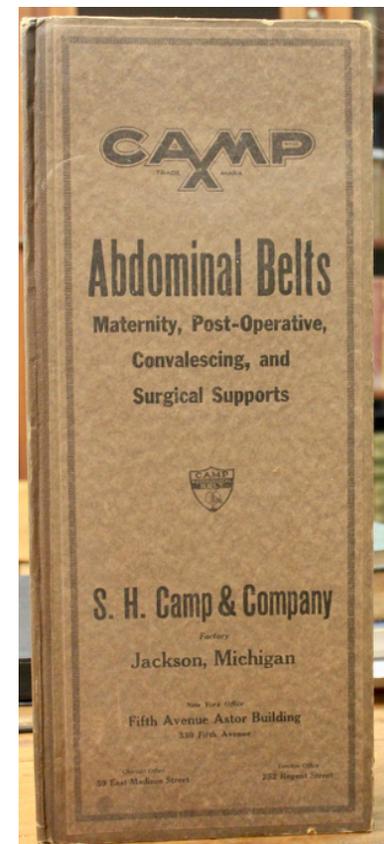
39. [WOMEN.] FURNEAUX, William S. and Dr. Ethel Mayer. *Minder's Anatomical Manikin of the Female Human Body*. An Illustrated Representation with Full and Descriptive Text...New York: American Thermo-Ware Co., [n.d., ca. 1905].

8 in. x 19 in. 14 pp., plus folding chart (21 in. x 19 in.) of anatomical information. With chromolithograph figure (approx. 5½ in. x 18 in.) of a woman's body that folds away in panels to reveal inner anatomy. Also with an additional fold-away chromolithograph partial figure of a pregnant woman's torso (note that the torso figure is often missing from copies, but is preserved here). Eleven large black-and-white anatomical figures in text.

Original quarter brown cloth over brown paper boards printed with advertisement for S.H. Camp & Co. abdominal belts ("Maternity, Post-Operative, Convalescing, and Surgical Supports"). Some rubbing to extremities and lower board. A small moveable panel is loose but laid in at its original position (folded inside chest of figure). Light foxing to a few leaves at gutter. A very good, overall clean and internally bright copy.

\$650

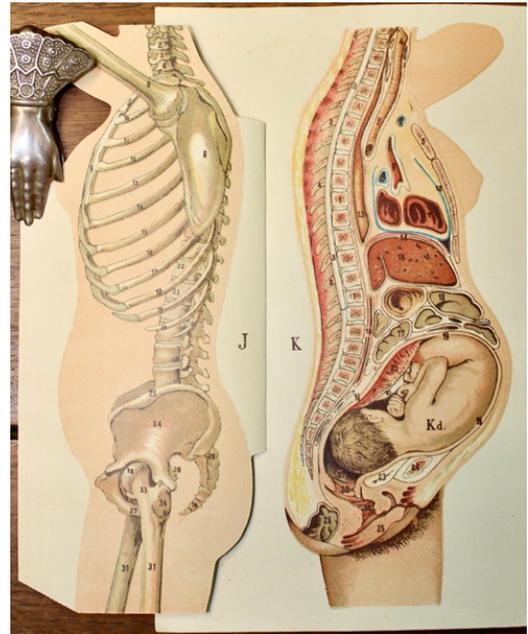
First American edition, revised by Dr. Ethel Mayer. The London edition was published as Philips' Anatomical Model of the Female Human Body (George Philip & Son, ca. 1900) and was produced by Furneaux exclusively. The G. Philip Model was



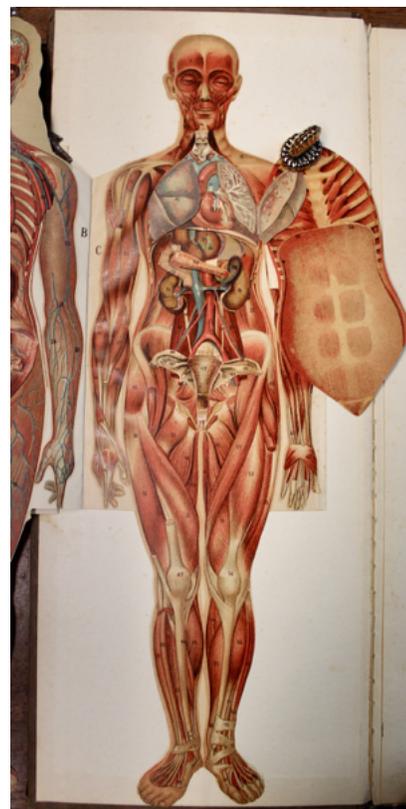
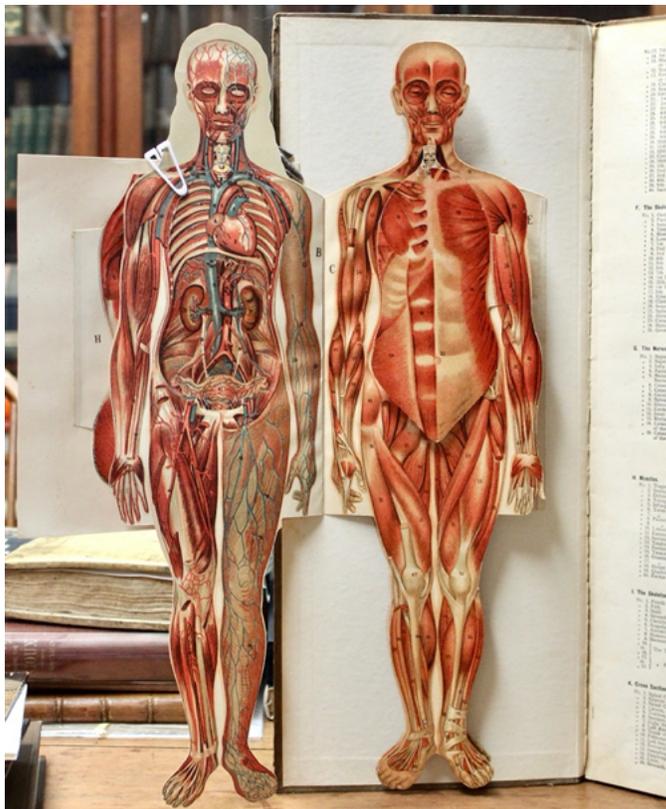
published as a companion to Philips' Popular Manikin or Model of the Human Body (ca. 1900), which was published in the United States as Minder's Anatomical Manikin of the Human Body (also ca. 1900), also revised by Mayer.

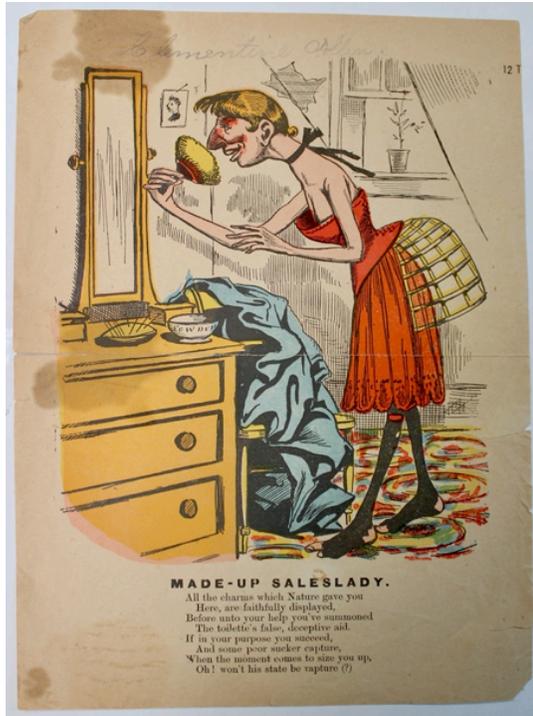
Dr. Ethel Mayer (fl. 1895 - 1905) graduated with honors from Cornell Medical College in 1901. She was ranked as the seventh most accomplished student in her graduating class and was awarded with a prize set of medical instruments for the best work in the Otology Department.

William Samuel Furneaux (1855 - 1940) was a British science instructor who published numerous texts on botany, entomology, natural history, and anatomy. Many of this works were intended for children, but his anatomical works were targeted to an audience of older students. His publications include the introductory anatomy textbook *Human Physiology* (1878) and the anatomical manikin book *The Anatomy of the Human Head and Neck* (1895).



"Third Annual Commencement." Cornell Alumni News. Vol. III, No. 36 (June 12, 1910), p. 1. University of the State of New York. Higher Education Bulletin. Bulletin 17 (1901-1902), p. 67.





Vinegar Valentines Caricaturing Working Women

40. [WOMEN.] [VINEGAR VALENTINES.] *Made-Up Saleslady. Gossiping Wash-Lady. The Launderess.* [Three comic valentines, a.k.a. vinegar Valentines or penny dreadfuls.] [n.p., ca. 1895.]

Three leaves (two sized 7" x 10", one sized 6¼" x 11½"). Fully printed in color with caricatures mocking the appearance and character of three working women. With captions in verse.

Three sheets of paper. Some creasing and a few small open tears to edges. Two sheets reinforced with document tape on versos. A few stains to "Made-Up Saleslady." Pencil signatures of Clementine Allen to rectos of "Gossiping Wash-Lady" and "Made-Up Saleslady," plus pencil inscription on verso of the former ("To Clementine, from Lloyd, 1895") and date (1895) on verso of the latter. A very good set of these fragile "vinegar valentines."

\$500

These insulting valentines, commonly referred to as vinegar valentines or penny dreadfuls (sharing the nickname with Victorian-era dime novels), first appeared in the 1840s and maintained a prominent place in pop culture well into the twentieth century. They were produced from the cheapest paper and were designed to be sent anonymously; the inscriptions in the present set, however, beg the question of whether Clementine sent a vinegar valentine to Lloyd in return.



Vinegar valentines were “designed to caricature the shortcomings of the recipient and encapsulate the spirit of the Victorian era...During the 1920s and 1930s, they were very popular among schoolboys who were more than happy to give their cranky teacher, their grouchy neighbor and bullish schoolgirls. Every trade or profession was represented in terms far from flattering, including politicians...Vinegar valentines reflected the spirit of the times between the late 1800s to 1920s with rising taxes, wartime, and the women’s suffrage movement.”

“Made-Up Saleslady” reads, “unto your help you’ve summoned / The toilette’s false, deceptive aid. / If in your purpose you succeed, / and some poor sucker capture, / When the moment comes to size you up, / Oh! won’t his state be rapture?”

Thompson, Hope. “Vicious, Rude and Crude.” *Unmasked History Magazine* (February 2021).



Vinegar Valentine Mocking a Woman Wearing a “Mannish Suit”

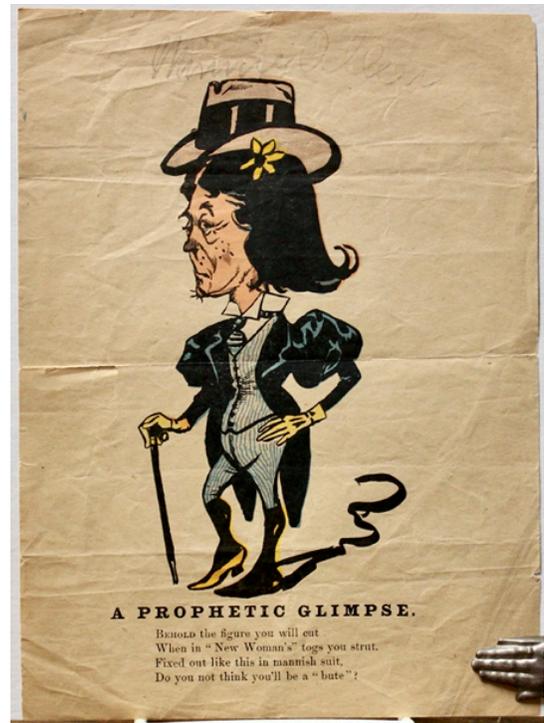
41. [WOMEN.] [VINEGAR VALENTINES.] *A Prophetic Glimpse*. [Comic valentine, a.k.a. vinegar valentine or penny dreadful.] [n.p., ca. 1895.]

7 in. x 9½ in. Fully printed in color with a caricature mocking a woman wearing pants, a waistcoat, and a masculine hat and carrying a walking stick. Outfit is reminiscent of the dandy style exemplified by Oscar Wilde (another popular subject of rude caricatures). With caption in verse.

One sheet. Some creasing. Contemporary pencil signatures (Minnie Allen) to verso and blank recto. Remarkably clean and attractive. A very good, unusually bright copy of a fragile item.

\$250

These insulting valentines, commonly referred to as vinegar valentines or penny dreadfuls (sharing the nickname with Victorian-era dime novels), first appeared in the 1840s and maintained a prominent place in pop culture well into the twentieth century. They were produced from the cheapest paper and were designed to be sent anonymously.



Promoting "Victory Gardens" After WWI, a Fine Copy,
With Cover Design by the Illustrator of the "I Want YOU!" Poster

42. [WORLD WAR I.] [FLAGG, James Montgomery, illustrator.] *War Gardening and Home Storage of Vegetables*. Victory Edition 1919. Washington, D.C.: National War Garden Commission, 1919.

6 in. x 9 in. 32 pp. Illustrated with text figures on almost every page. All text and illustrations printed in green.

Original buff paper wrappers titled in red and blue and printed with a full-color illustration (by James Montgomery Flagg) of a woman scattering seeds. Illustration on back cover in yellow and black. A fine, bright copy.

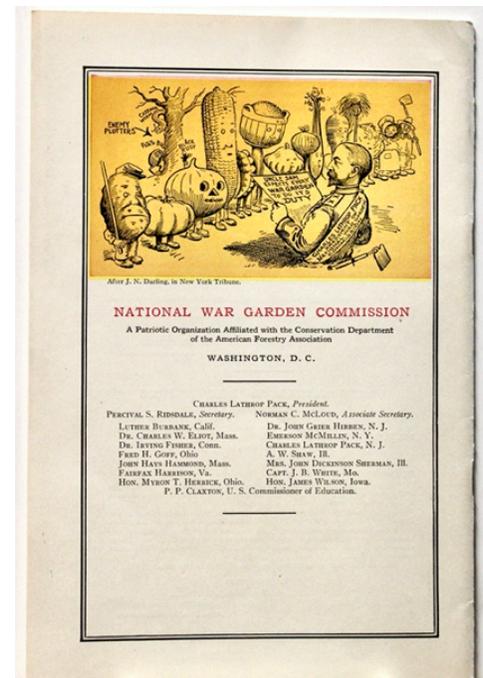
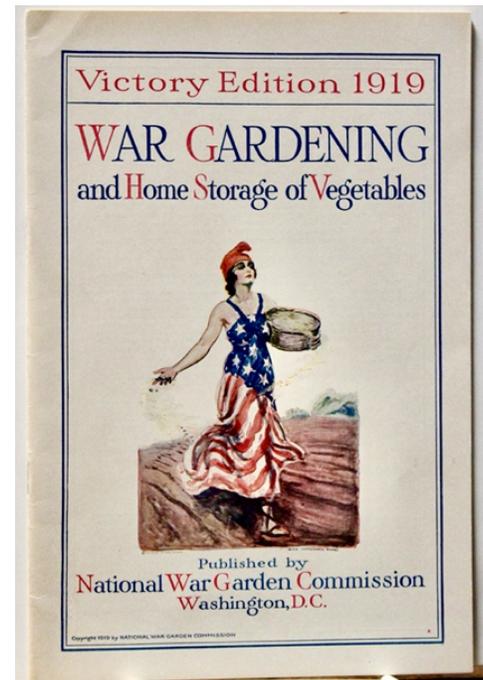
\$150

First edition of this booklet published after World War I. The National War Garden Commission was created in 1917.

The present item urges readers to continue war garden efforts after the end of World War I. The text reads: "America's responsibility for the world's food supply did not stop with the ending of the war. In peace, as in conflict, this country must carry the burden of Europe's food problems. With the advent of peace these problems have become intensified. America is now expected to furnish the solution, and this can be done only through the continued application of high pressure food production and unwavering food conservation," (p. 1)

The National War Garden Commission encouraged Americans to start their own gardens at home, in schools, and in neighborhoods. These war gardens would increase the food supply without increasing the "use of land already cultivated, of labor already engaged in agricultural work, of time devoted to other necessary occupations, and of transportation facilities which were already inadequate to the demands made upon them," (State Historical Society of North Dakota).

James Montgomery Flagg (1877 – 1960) is best remembered for his iconic "I Want YOU!" Uncle Sam recruitment poster, though he was also a prolific magazine illustrator and cartoonist. At the peak of his career, he was the highest-paid illustrator in the United States. He also painted portraits of notable figures like Mark Twain, Ethel Barrymore, and Jack Dempsey. His portrait of Dempsey now hangs in the Great Hall of the National Portrait Gallery.





Unique WWI Photo Album Richly Documenting a Student-Run War Garden

43. [WORLD WAR I.] [Photo album documenting the student gardeners at the Mary Hemenway School in Boston, participating in the United States School Garden Army (USSGA) program during and after World War I.] [Boston, Massachusetts: Mary Hemenway School Garden Club, 1918-1919.]

Oblong quarto. [104] pp. With 165 mounted photos (some sepia-tinted) and over two dozen other items pasted in (brochures, *Mary Hemenway Garden Notes* newsletters, illustrations, newspaper clippings, and more). Many photos captioned in manuscript (in white ink). Black card leaves.

Contemporary black cloth album. Front cover detaching, otherwise binding holds firm despite worn cloth at spine. Edgewear. Some chipping to edges of leaves. Two leaves loose, laid in at their original positions. Adhesive left behind from two missing photos. With a printed invitation (dated 1926) to a Mary Hemenway School exhibition of the student-run gardens laid in. A unique item, very good, that thoroughly documents a largely unacknowledged World War I-era program that educated and trained students and mobilized them to increase food supply.

\$5,000

The captions date the photos to 1918 and 1919, with the one invitation dated 1926.

This album shows students at work in the garden; the Mary Hemenway School building; the student-run farmer's



market; gardening competitions; and the students' participation in events like a march to welcome Woodrow Wilson on his return from the Paris Peace Conference, as well as the shooting of a silent promotional film titled *The United States School Garden Army*.



By 1914, Mary Hemenway School teacher and horticulture enthusiast Elizabeth Gertrude Howes (1856 – 1931) and principal Frank Murphy had begun the process of turning uncultivated land near the school into a student-run garden. Howes and Murphy established the school garden under the auspices of the USSGA which was established by the War Department to both remedy food shortages and keep children in line amidst civil unrest. The students at the Mary Hemenway School had already been early members of the USDA-sponsored 4H Clubs, and, under the direction of Howes and Murphy, developed the garden into the most successful of all 368 USSGA gardens in the country. They also won numerous prizes at the 1919 Home and School Gardeners Exhibition in Boston, which is thoroughly photo- documented in the present item.

Weed, Clarence. *Eastern Arts Association Meeting Proceedings* (April 1919), pp. 145-146

School Life, vol. 2, nos. 1, 2, and 10 (January and May, 1919).

Hayden-Smith, Rose. *Soldiers of the Soil* (University of California, 2006).

