

Summer Miscellany

Artist's Books, Antislavery, Women's Studies,
Philosophy, Science, Illustrated Books, and More

Michael R. Thompson Rare Books

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Bohun Manuscripts
Facsimile

The Roxburghe Club
Item #3



Counting
By Claudia Cohen

Heavenly Monkey Press
Item #17



The Under Ground Rail Road
By a Conductor

William Still
Item #36

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One of Fourteen Copies Beautifully Made by Susan Allix
On the "Unexpected Nature of Meetings with Crocodiles"

1. ALLIX, Susan. *Crocodile: Two Accounts with Figures of that Curious Animal Drawn and Engraved from Nature*. [London:] Susan Allix, 2021.

9 in. x 6 ¾ in. [25] pp. With eight prints, five of which are in Allix's signature carborundum style. Prints done with etching, linocut, and archival inkjet. Handset and letterpress printed in Gill and Gill Shadow. Papers are Zerkall, white and tinted in green, Tosa Shi, and molded green (reminiscent of alligator skin) handmade Japanese paper.

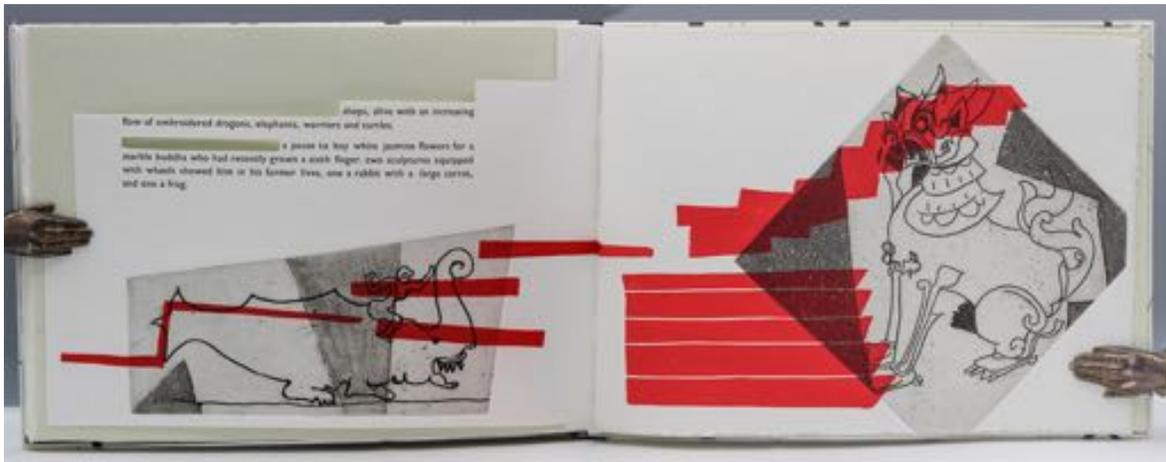
Quarter goatskin, dyed in mottled black and blue-green, over hand-decorated white J. Green paper boards. Overlaid with black crocodile. Silver-dusted, handmade Japanese endpapers. As new in the green clamshell case with goatskin and crocodile clasp.

\$750

One of fourteen copies. Signed and numbered by Allix on the colophon.

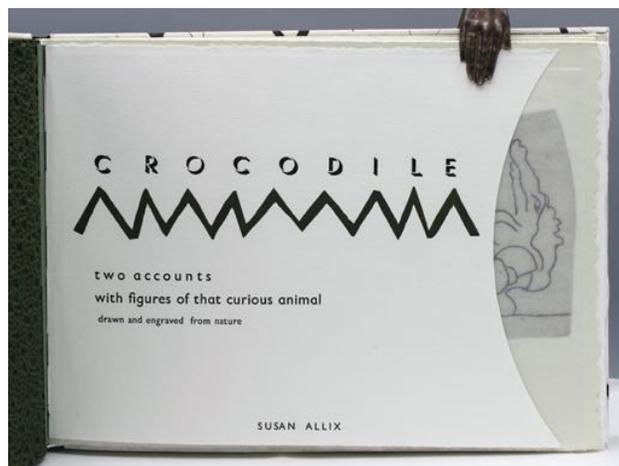


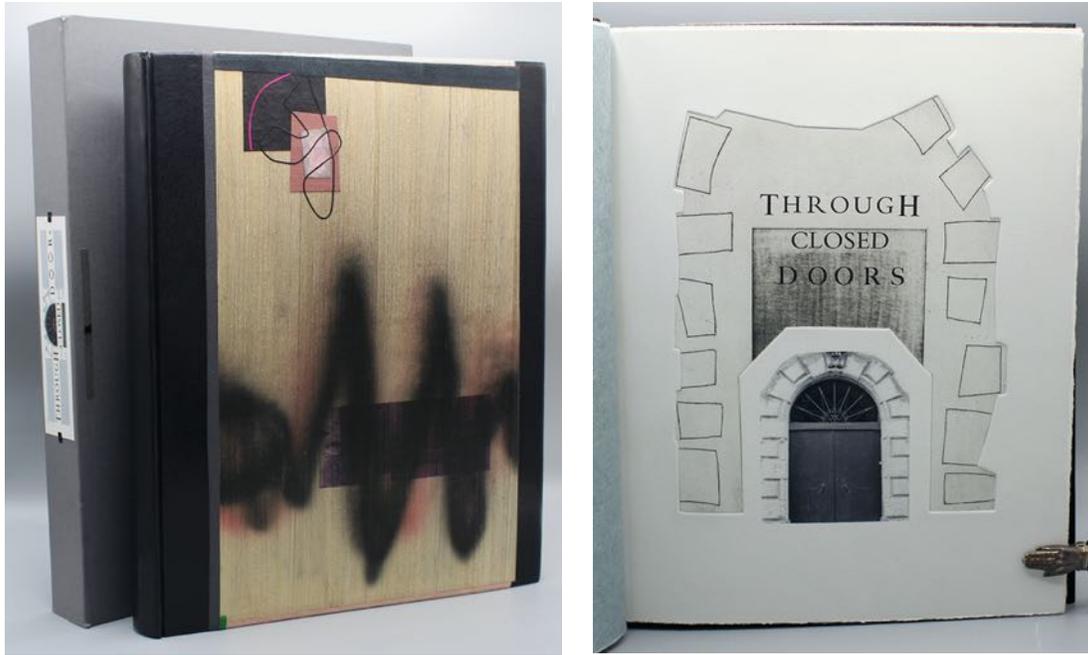
Allix: "The book began with Mr. Crow. An experienced leather man, he would often stop for a cup of tea if he was bringing me a binding skin, or passing by on the way to one of his exclusive Bond Street clients. He would chat about what he called 'your exotics,' such as the exceedingly long python skin which once arrived. One day he appeared unexpectedly at the window, waving an old supermarket bag which he left, without speaking, and disappeared. I emptied the bag onto my work table and out came a shower of dirt with a heap of shiny black crocodile of all shapes and sizes, haphazard left-overs from the cutting of priceless designer bags or shoes. The pieces were beautiful and fascinating...With this armor it is not surprising crocodiles have survived so long."



Allix's inspiration was *The History and Description of the Crocodile* (1799) by Amable Michel. She writes, "This curious account was put together by an artist, who owned a stuffed crocodile in his house in Piccadilly, which was available for the public to view. He also made 'pleasing models of this terrific animal' which could elegantly adorn or be adapted for the side-board, the chimney piece or the dining table...I added another short account to that of Mr. Michel, both for variety and the unexpected nature of meetings with crocodiles, for they deserve attention, respect, and an unmolested life."

See Susan Allix's web newsletter (May 2021) for more information.



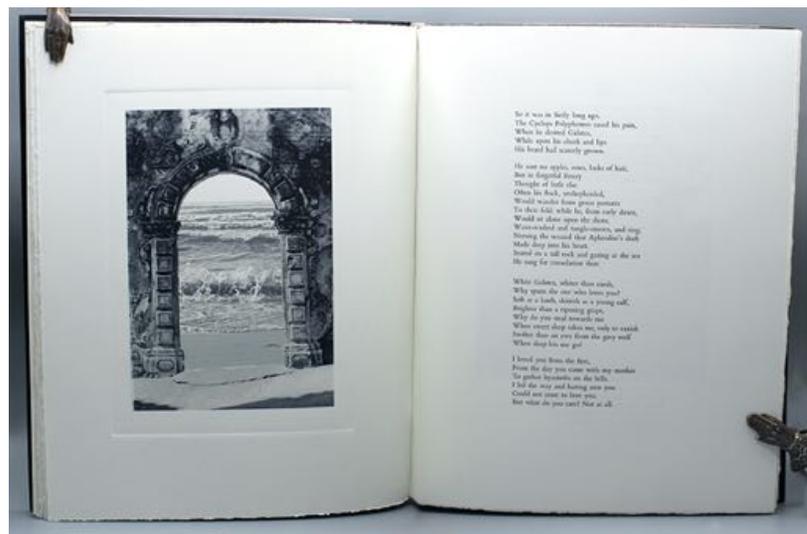


One of Twenty-One Copies Printed, Illustrated and Bound by Susan Allix,
Winner of the Gregynog Letterpress Prize

2. ALLIX, Susan. *Through Closed Doors. 7 Paraclausithyra. Theocritus, Ovid, Tibullus, Plautus, Horace, Catullus, Propertius*. With Photographs of Italian Doors and accompanying Prints. [London:] [2005].

Folio. 104 pp. Twenty-six photographs, of which sixteen are black and white and ten are in color. Twenty of the photographs are full-page. Among the photographs are a series of prints: seven etchings, one lino-cut, and one woodcut. There is also stencil, air brush, and crayon work and some titles are printed on gray Japanese or Zerkall papers. The photographs are printed, with the text, on Somerset pure cotton printmaking paper using archival inks; this combination of ink with uncoated paper ensures a long life for the images without fading.

Quarter black goatskin over Japanese wood veneer paper-covered boards. The wafer thin wood has been printed, stained gray, air-brushed in soft red and black and wax polished. Paper and reversed goat skin onlays in black, gray, magenta, and green. Black Japanese paper doublures and the endpapers have cuts outs onto a doorway printed onto the flyleaves. Signed by the author on preliminary blank: "For Denis / Warmest regards / Susan / 24th January 2007." Illustrated prospectus and

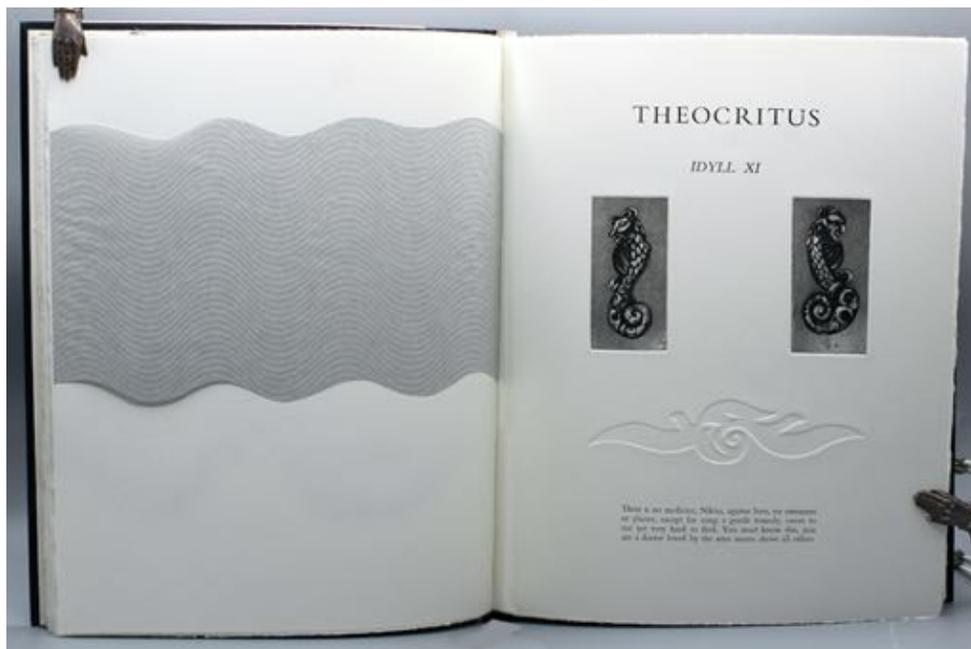
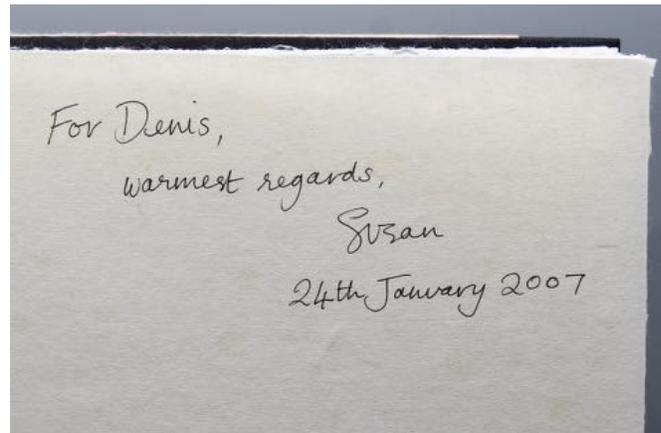


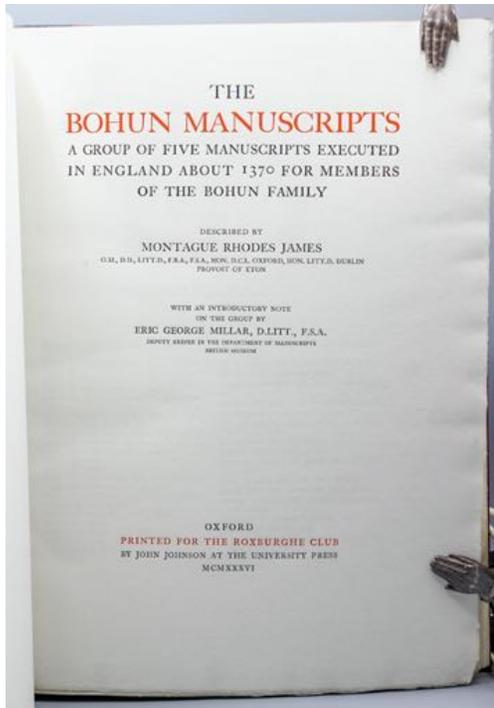
biographical article about the author, entitled "God is in the detail," laid in. A fine copy in a gray cloth, felt-lined clamshell case with an illustrated spine label.

\$7,500

One of twenty-one copies, this being number seven. Signed and numbered in pencil by the author on the colophon.

"This book combines Roman poetry with photographs of doorways from south Italy. Writing mostly during the 1st century BC-AD, the poet used a genre of Greek and Roman literature known as the Paraclausithyron: a poem spoken 'through closed doors' that takes the form of verses spoken by an excluded lover outside a door that forbids entry. Their themes include pleas for admission, attempts to persuade a girl to come out to them, and complaints at the door's cruelty. The doors speak too. Becoming personified, they tell stories of their owners and describe their own misfortunes and abuse [...] The first poem is by the Greek poet Theocritus and is set in Sicily. The more strident voices of Roman poets follow, with an extract from Plautus' comedy *Curculio*. Among the cast of lovers and their girls are found generals, a wine-biber, a dead husband, and the doors themselves, voicing their own opinions..." (from the prospectus). Winner of the Gregynog Letterpress Prize 2005.





“The Largest and Most Important Group of English Illuminated Manuscripts of the Period”

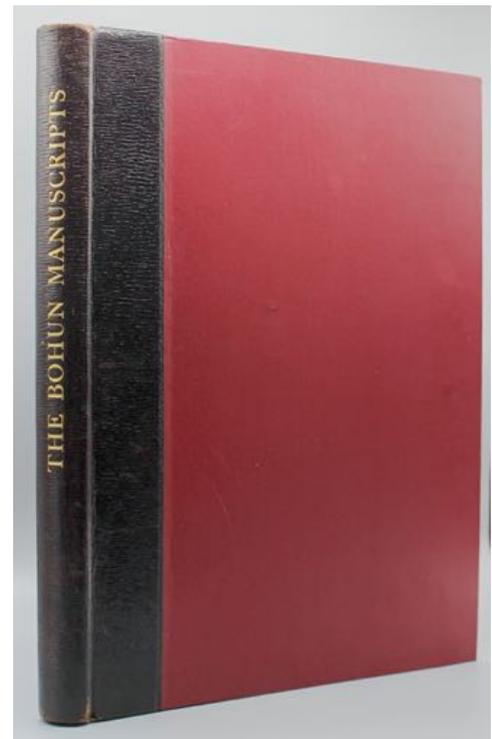
3. [BOHUN MANUSCRIPTS. FACSIMILE.] JAMES, Montague Rhodes. *The Bohun Manuscripts: A Group of Five Manuscripts Executed in England About 1370 for Members of the Bohun Family...* with an introductory note on the group by Eric George Millar. Oxford: Printed for the Roxburghe Club by John Johnson at the University Press, 1936.

Folio. [vi], 61 pp. With sixty-eight collotype plates fully reproducing five of the sumptuous Bohun Manuscripts, which were the only known to exist at the time of publication: three or four produced for Humphrey de Bohun, 7th Earl of Hereford (Oxford, Exeter College, MS. 37; Oxford, Bodleian Library, MS. Auct. D. 4.4; Vienna, National Library, Cod. 1826; and probably a Psalter in the collection of T.H. Riches) and one for Mary de Bohun (Copenhagen, Royal Library, Thotts Saml. 547).

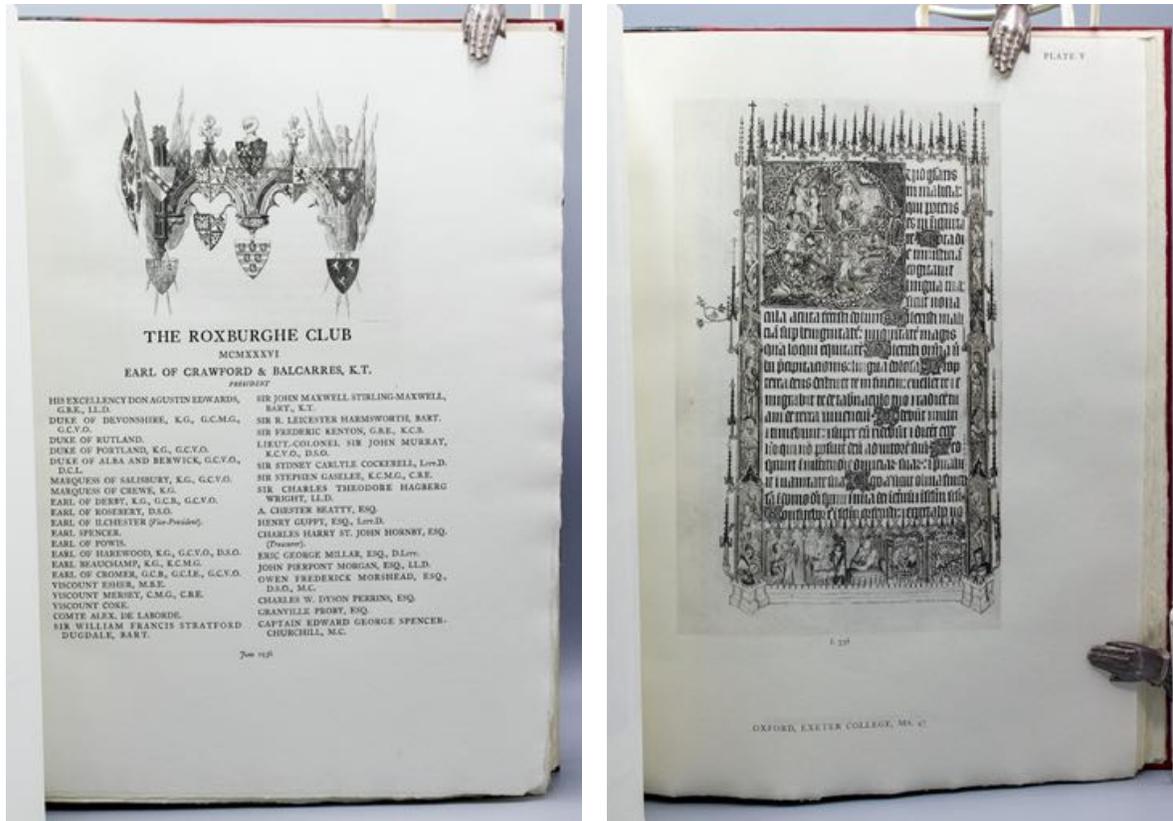
Publisher’s quarter morocco over red cloth. Spine titled in gilt. Slight rubbing and scuffing to spine. Small bookplate (Anthony Robert Halwyn Thompson) to corner of front pastedown. Minor toning to endpapers at gutter. Still a clean, bright, near-fine copy of this scarce Roxburghe Club facsimile of the coveted Bohun Manuscripts.

\$3,000

First edition. Note that the present item is seemingly the most thorough reproduction of the Bohun manuscripts to



date. Images of the manuscripts, other than that made for Eleanor de Bohun, are still not accessible online (at least, not to the general public), and we could not locate any other significant reproductions of any of the Bohun manuscripts published in the intervening years.



The Bohun Manuscripts are a group of about a dozen surviving manuscripts written and decorated by the same scribes and artists for the Bohun family in England between the 1350s and 1380s. Significantly, this manuscript is also the earliest of the group, completed before 1356. In her book *Illuminators and Patrons in Fourteenth-Century England*, Lucy Freeman Sandler notes that the Bohun family manuscripts are “the largest and most important group of English illuminated manuscripts of the period. These books offer material evidence of the high level of the artistic accomplishment in fourteenth-century England. Even more, they supply evidence of the cultural tastes and world outlook — social, political, and religious — of their aristocratic reader-viewers, communicated by the designer-artists who were uniquely positioned to interpret their masters to themselves,” (p. 3). She goes on to say, “Our idea of the English manuscript illumination of the second half of the fourteenth century is defined by the Bohun manuscripts. No books as important as those illuminated for the Bohuns have survived from this period,” (p. 20).



Facsimile of the Archangel Gospels,
The Second Oldest Russian Slavonic Gospel Book,
Dated 1092 and Signed by the Scribes

4. [BIBLE IN CHURCH SLAVONIC, FACSIMILE]. *Archangel'skoe Evangelie 1092 goda*. [The Archangel Gospels of 1092]. Facsimile of the A.D. 1092 manuscript lectionary in Old Church Slavonic from the Moscow Public and Rumiantsov Museum, ms. 1666. [Moscow, 1912].

Small quarto. 178 ff. Printed in three colors on paper imitating the original vellum.

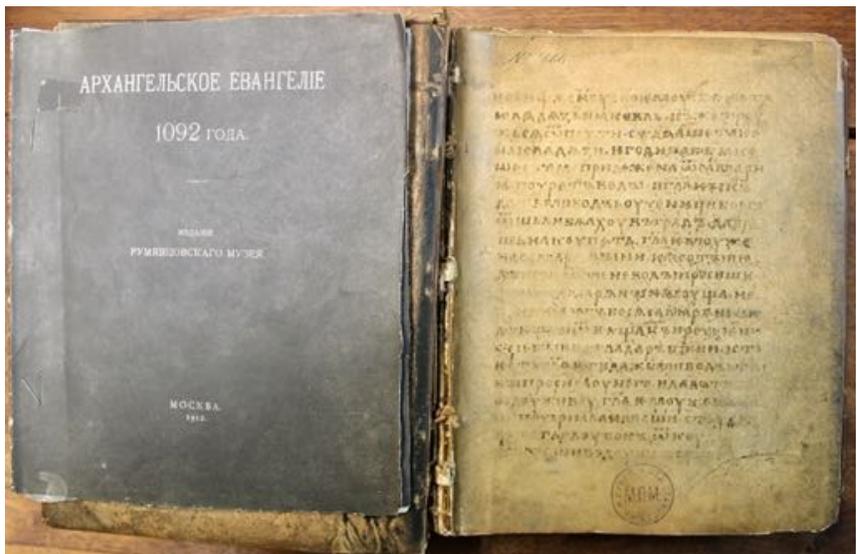
Bound in thick wooden boards, inner boards overlaid with paper that reproduces the appearance of the original medieval binding, uncovered spine with vellum straps and sewing cords exposed. All of the original manuscripts flaws are reproduced here (wormholes, stains, etc.). A few leaves with very minor chips to edges. Eight-page pamphlet in Russian by Grigorii Petrovich Georgievsky (1866-1948), Curator of the Rumiantsev Museum, that describes the book and the facsimile production, laid in. A fine copy.

\$6,000

Facsimile of the *Archangel Gospels*. 600 copies were planned for publication by the Rumiantsev Museum (now the Lenin Public Library) in Moscow for the commemoration of their 50th anniversary in 1912. It is reported that only 200 were actually produced at the high price of 100 rubles.

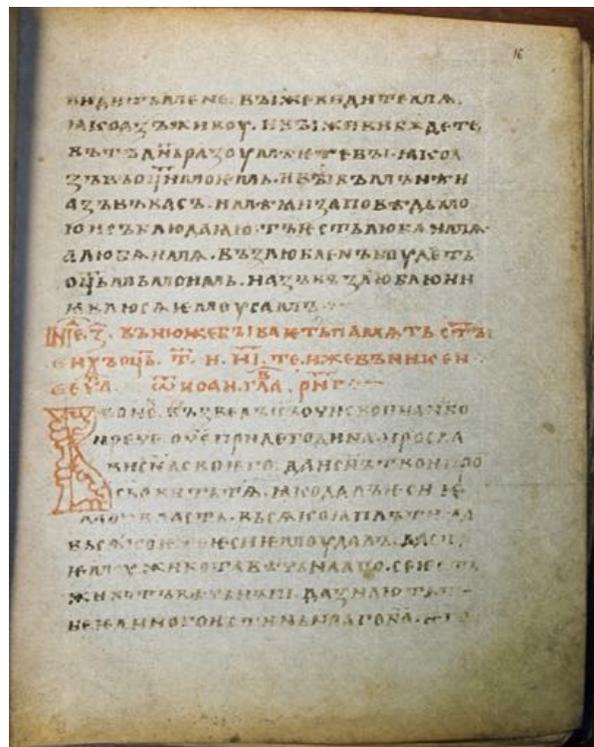
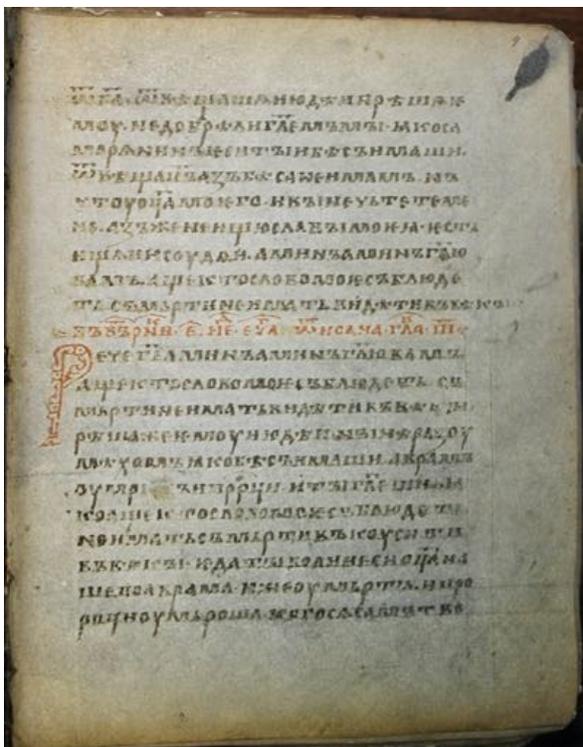


The *Archangel Gospels* is a lectionary written in Old Church Slavonic. It is the fourth oldest Russian manuscript and the second oldest Russian Slavonic Gospel (the first being the Ostromir Gospels). It is dated 1092 at the end of the manuscript and signed by the two scribes, named Michka and Peter. The text consists of an "Aprakos," a lectionary for Sundays and holidays. Prior to 1876, its provenance, history, and many of the details of its creation are unknown. The manuscript was brought from the Archangel region by a farmer who discovered it and was named after the location from whence it came. The *Archangel Gospels* was then acquired by a merchant and trustee of the Rumiantsev Museum, S.T. Bolshakov.



The manuscript was written on parchment made from low-quality calf skins; as a result, approximately fifty pages have various defects. Over time, the manuscript lost six of the eight folio quires and five separate leaves, thus, it is lacking fifty-three of its leaves. Primarily the work of the two named scribes, the first scribe copied the text, which goes back to the Cyril and Methodius translations of the Gospels, and the second scribe copied the text of the full Gospel lectionary. The order of the *Archangel Gospels* differs from that of the *Ostromir Gospels* (for example, there is an addition of weekday lessons that range from Easter to the Pentecost) and the script deviates from the classical style in which other manuscripts of that period were written. It is believed that two additional scribes (Jakim or Akim and the fourth's name being unknown) made some minor contributions to the manuscript, possibly at a later date. Jakim/Akim is credited with writing ff. 175-177; the unnamed fourth scribe is credited with writing only f. 178. The handwriting of the later two scribes has been dated palaeographically to the thirteenth or fourteenth centuries.

The original Archangel Gospel is currently in the holdings of the Russian State Library in Moscow. It was studied by UNESCO for inclusion in the Memory of the World Register in 1997. Per UNESCO's website: "This manuscript has a great significance in the...written history of universal philosophy and culture. [It gives] a salient idea of the...development of ancient Russian literature, of its book-writing schools and workshops and of the dissemination of the church Slavonic language."



Scarce Record of a Women's Literary Society

5. CAHOON, Ida M. *Looking Backward*. Cincinnati: Press of Jennings and Graham, 1910.

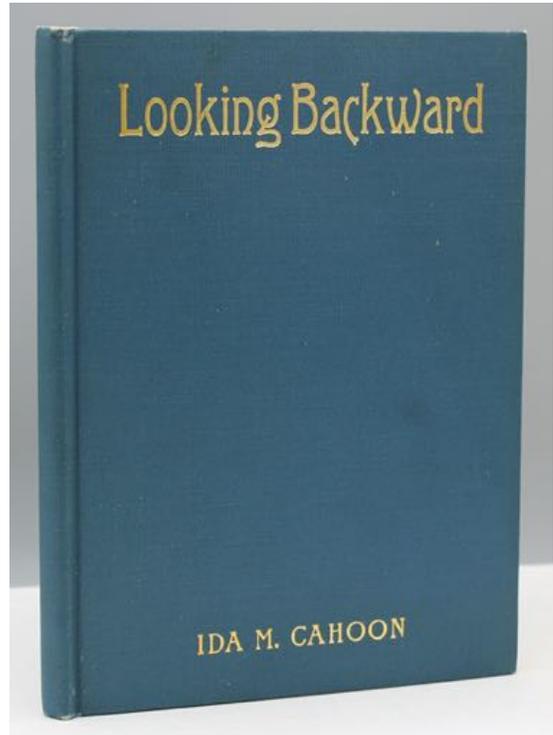
Octavo. 35 pp. With a photo frontispiece and one photo plate.

Publisher's blue cloth lettered in gilt. Minor wear to head and tail of spine and some toning to endpapers. A very good, bright, and fresh copy of a scarce book.

\$200

First edition.

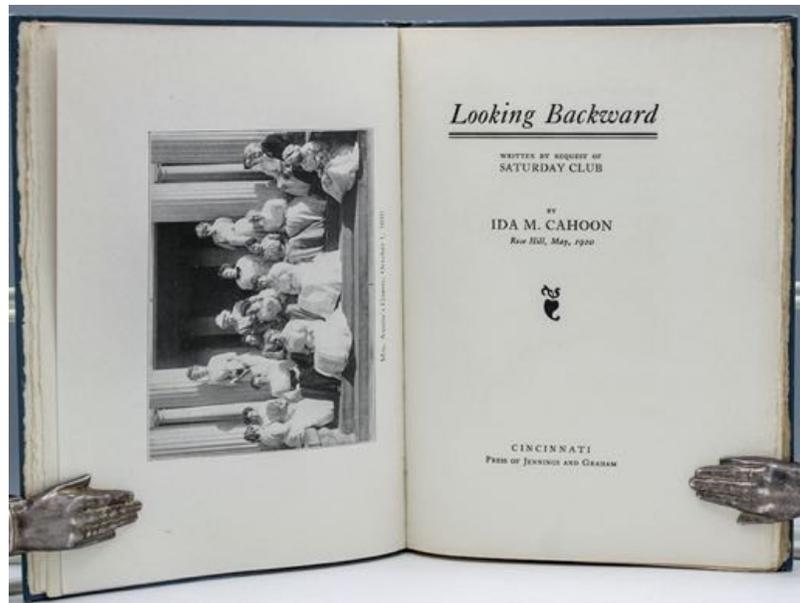
Ida M. Cahoon wrote the present work to record the history of the Saturday Club, a literary and educational club for women. The club formed from the attendees of a course of lectures for women given during 1896. The lectures covered American literary history, including the writings of abolitionists, scientists, and women authors. At the end of the course, many of the attendees wished to continue the literary discussion, and the Saturday Club was established in September of 1896. The club hosted regular lectures and activities centered around literature, art, history, science and music. Some of their lecture topics included George Eliot, the Brontë sisters, and the art of Rosa Bonheur.

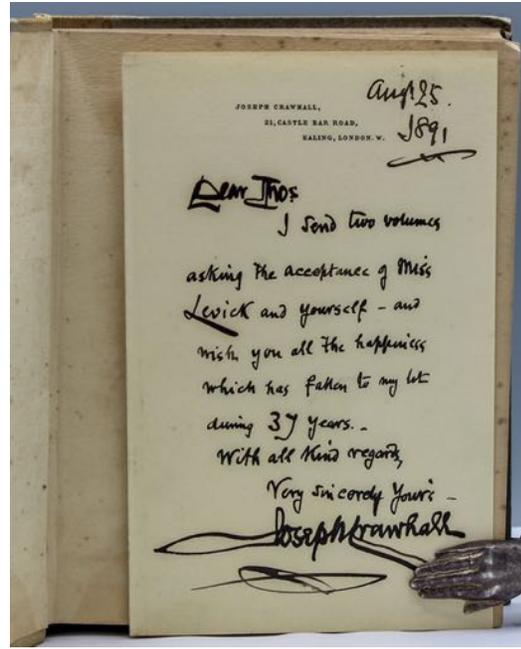
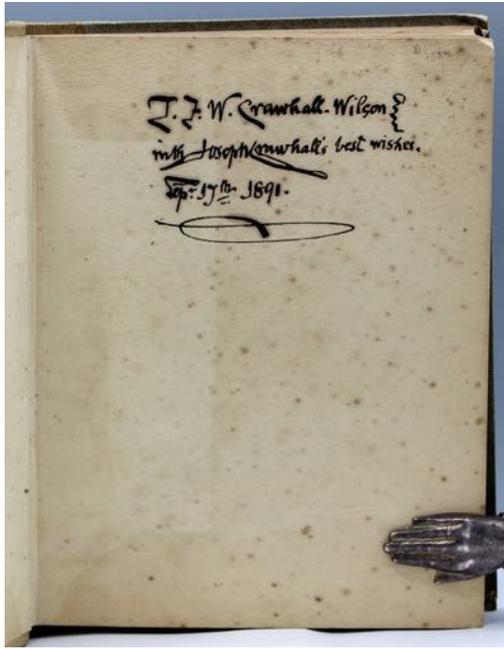


Membership was waning by the publication of the present work, but Cahoon notes that some would still travel (from as far away as California) to attend the occasional meeting.

We could not locate much information on Ida M. Cahoon. She was a member of the Ohio Teacher's Association and a historian of Ohio.

OCLC records three copies (two in Ohio and one at Cornell).





With an ALS by Joseph Crawhall, and Inscribed by His Nephew

6. CRAWHALL, Joseph, [illustrator and compiler]. *A Beuk o' Newcassel Sangs*. Newcastle-on-Tyne: Mawson, Swan, and Morgan, 1888.

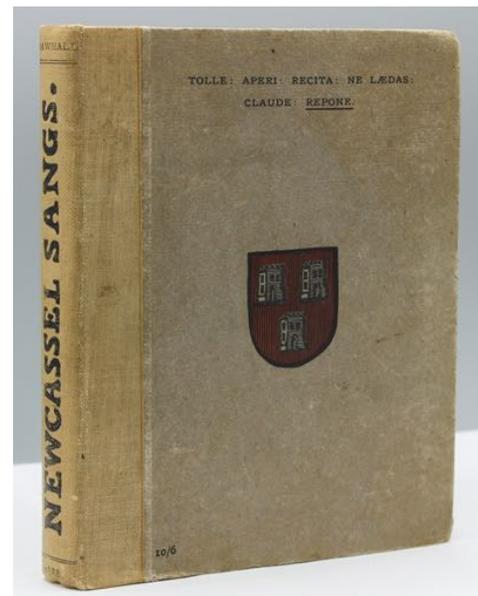
Small quarto. [1, list of subscribers], xi, 131 pp. With illustrations by Joseph Crawhall on nearly every page, all printed in black: headpieces, tailpieces, a full-page map of Newcastle, and numerous vignette portraits. With music and lyrics throughout.

Publisher's light blue paper boards, quarter buckram, with coat of arms on upper board. Large illustration of bridge printed in black over entire lower board. Lettered in black on spine. Foxing to first and last few leaves and to edges. A very good copy inscribed by Crawhall's nephew Thomas Fothergill W. Crawhall-Wilson (dated 1891), with an ALS by Joseph to Thomas (also 1891).

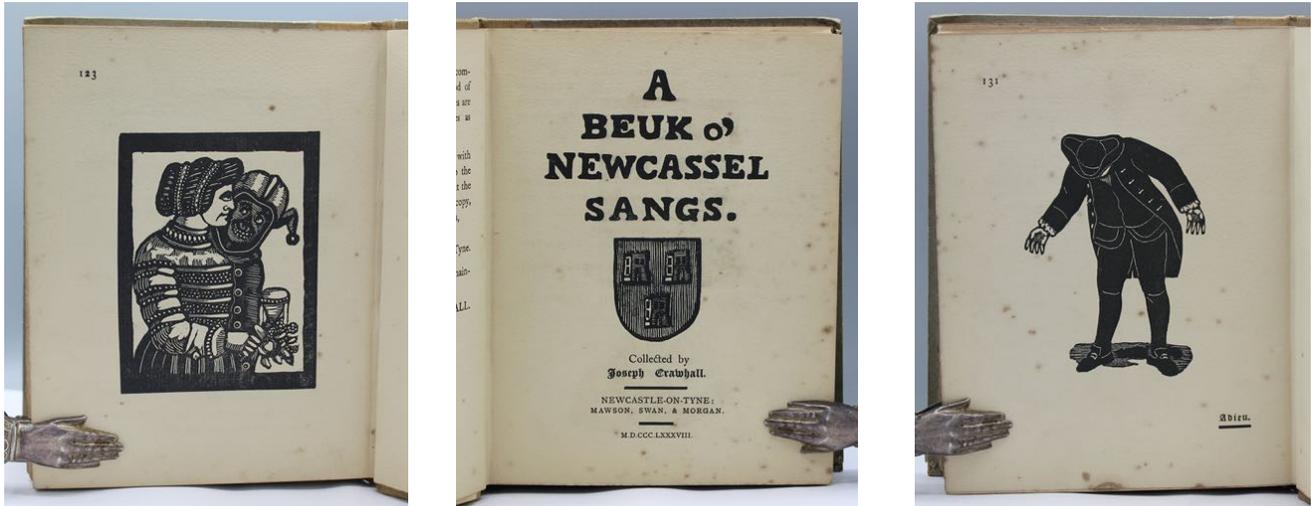
\$500

First edition. The ALS from Joseph Crawhall reads, "I send two volumes asking the acceptance of Miss Levick and yourself – and wish you all the happiness which has fallen to my lot during 37 years. With all kind regards, very sincerely yours..." Ethel Levick was Thomas' wife.

Joseph Crawhall II (1821 – 1896) was a wood engraver from Newcastle whose humorous artwork often parodied and honored the culture of his home city. He began his career in illustration 1859 with *The Completest Angling Booke* and went on to illustrate over two dozen books over the next thirty

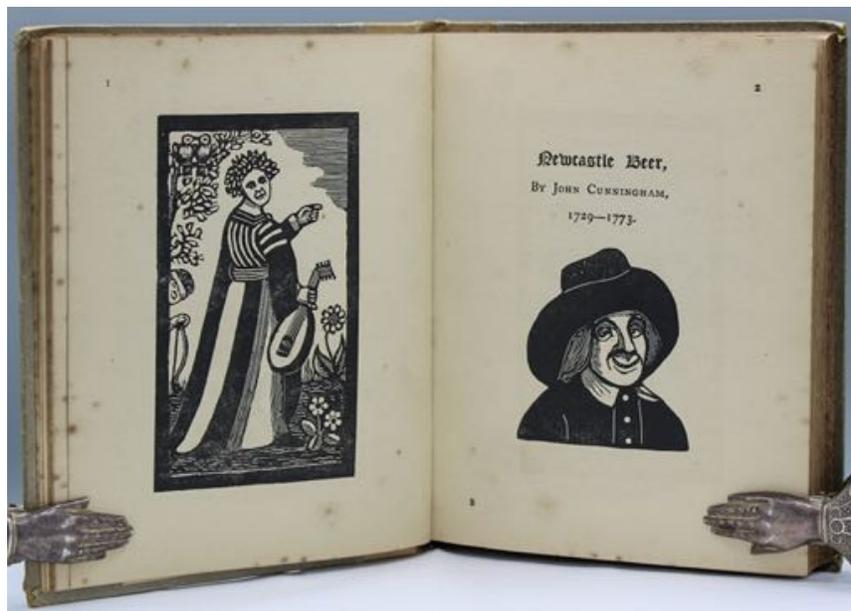


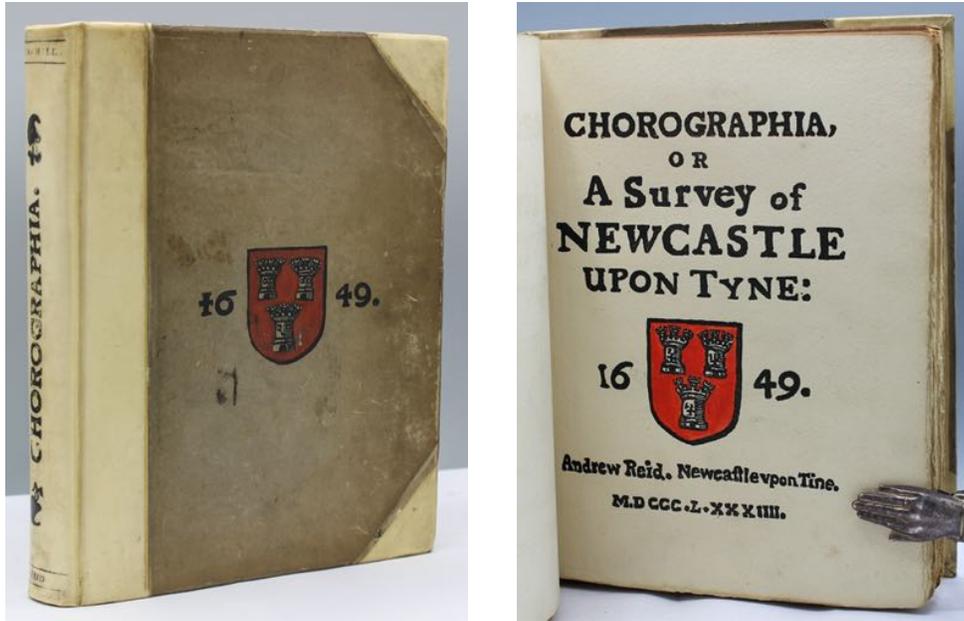
years, five of which were printed by the Leandenhall Press. Crawhall also wrote and illustrated for *Punch* between 1873 and 1890. Though his work often went uncredited, Felver describes his artistic contributions to *Punch* as “comic drawings of genius” (p. 29).



Crawhall was inspired by medieval manuscript illustration, Thomas Bewick, and Japanese printmaking, but his individual style and charm were well established by the time he illustrated his *Beuk o' Newcassel Sangs.* In *Joseph Crawhall: The Newcastle Wood Engraver*, C.S. Felver quotes a contemporary review of the *Beuk* that reads: “The great charm of Mr. Crawhall’s book is the character and individuality he has given to it himself. The author’s grotesque illustrations, which are unquestionably his own, which nobody has imitated, and which nobody can expect to rival, impart to the book its quality and value,” (p. 79).

T.F.W. Crawhall-Wilson (1857 - 1899) was the son of Crawhall’s brother Thomas and his wife Fanny P. Wilson.





With Hundreds of Woodcuts by the “Genius” Leadenhall Press Collaborator

7. [CRAWHALL, Joseph, illustrator.] *Chorographia, or A Survey of Newcastle upon Tyne*: 1649. [By William Grey.] Newcastle upon Tyne: Andrew Reid, 1884

Quarto. 124 pp. With hundreds of charming woodcuts by Joseph Crawhall. The subjects include bridges, coats-of-arms, nature, and portraits of Henry VIII and Elizabeth I.

Half vellum over gray paper boards. Spine stamped in black and covers stamped in red and black. Boards somewhat rubbed and toned. Twentieth century bookplate to front pastedown. Offsetting from bookplate onto flyleaf. A very good, overall clean copy of a scarce book.

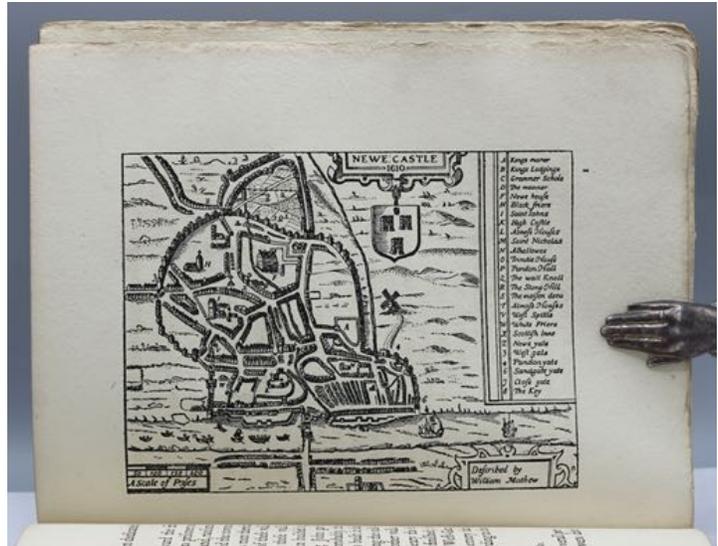
\$600

First edition. William Grey, a topographer and burgess of Newcastle-upon-Tyne, was the first to publish an account of his native town. He is known only for that account (featured here).

Joseph Crawhall II (1821 – 1896) was a wood engraver from Newcastle, England whose humorous artwork often parodied and honored the culture of his home city. He began his career in illustration in 1859 with *The Completest Angling Booke* and went on to illustrate over two dozen books over the next thirty years, five of which were printed by the Leadenhall Press. Crawhall also wrote and illustrated for *Punch* between 1873 and 1890. Though his work often went uncredited, Felver describes his artistic contributions to *Punch* as “comic drawings of genius” (p. 29).

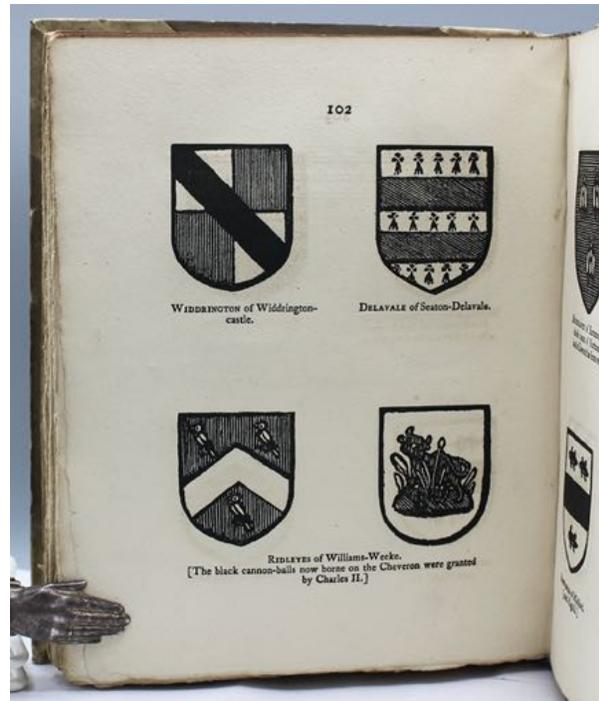


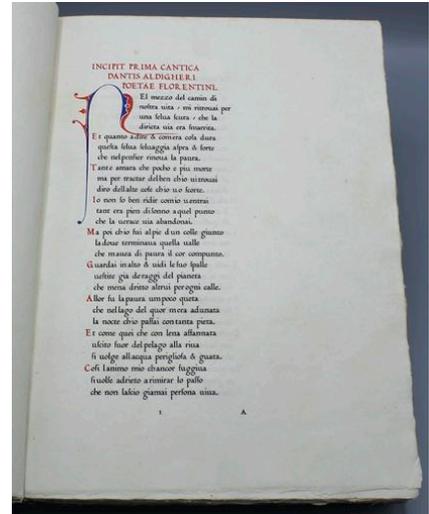
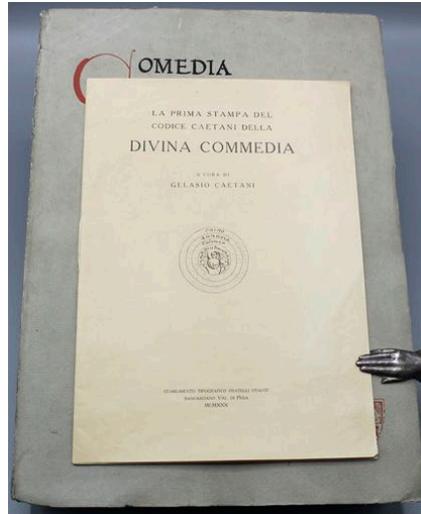
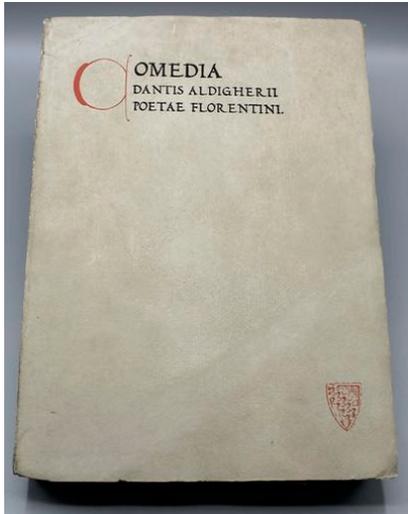
Crawhall was inspired by medieval manuscript illustration, Thomas Bewick, and Japanese printmaking, but his individual style and charm were well established by the time he illustrated the present work. In *Joseph Crawhall: The Newcastle Wood Engraver*, C.S. Felver quotes a contemporary review of Crawhall's *Beuk o' Newcassel Sangs* (1888) that reads: "The great charm of Mr. Crawhall's book is the character and individuality he has given to it himself. The author's grotesque illustrations, which are unquestionably his own, which nobody has imitated, and which nobody can expect to rival, impart to the book its quality and value," (p. 79).



Crawhall was also the father of Joseph Crawhall III (1861 – 1913), an important artist in the Glasgow school of painters who dubbed themselves the "Glasgow Boys." The group was active largely between 1875 and 1895 (ODNB).

OCLC records only twelve copies (seven in North America).





A Fine Copy of a Facsimile of the Beautiful Caetani *Divine Comedy* Manuscript

8. DANTE ALIGHIERI. *Divina Commedia*. [Manuscript facsimile from the Codex Caetani, dating from the latter part of the fourteenth century.] Sancasciano Val di Pesa: Stabilimento Tipografico Fratelli Stianti, 1930.

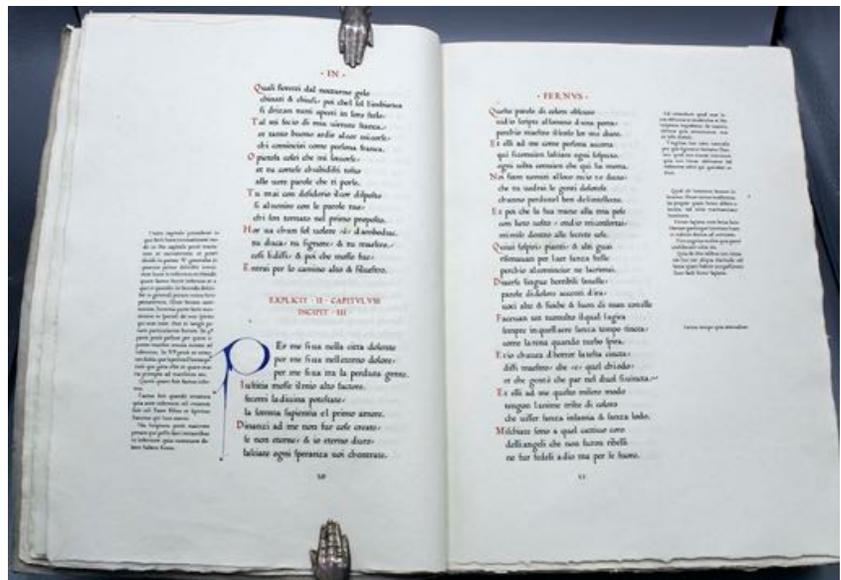
Large quarto. 497 pp. Printed on handmade paper in black, with rubrication, and large decorative initials reproduced in red and blue. Shoulder notes in Latin.

Original brown paper wrappers stamped and lettered in red and black. Wrappers slightly toned and soiled. Unopened with untrimmed edges. Light intermittent foxing throughout and a bit of foxing to edges but bright overall. Includes the pamphlet *La Prima Stampa del Codice Caetani Della 'Divina Commedia' a Cura di Gelasio Caetani* laid in. A fine, clean copy of this exquisite manuscript facsimile.

\$1,500

One of 300 copies.

Not only a very important Dante manuscript, but a beautiful one that influenced the fine printing of Jenson and other Italian Renaissance printers, as well as the Ashendene Press in the twentieth century.



Dorothea Dix's First Appeal to a State Government for Improved Mental Health Facilities

9. [DIX, Dorothea Lynde.] *Memorial*. [To the Legislature of Massachusetts.] [Boston: Monroe and Francis, 1843.] [Cover title.]

5 ¾ in. x 9 ½ in. 32 pp.

Original printed paper self-wrappers, stitched. Toned. Contemporary ink signature ("Rev. T.J.G. Nichols") to top margin of front cover. Quite fresh internally despite foxing. A very good, wide-margined copy of fragile, scarce item that represents one of the first steps of mental health advocacy in America.

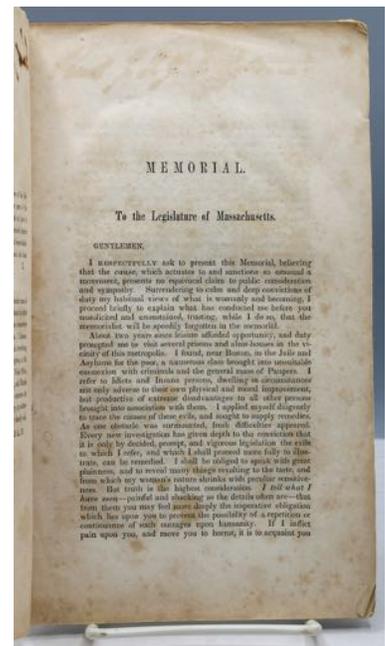
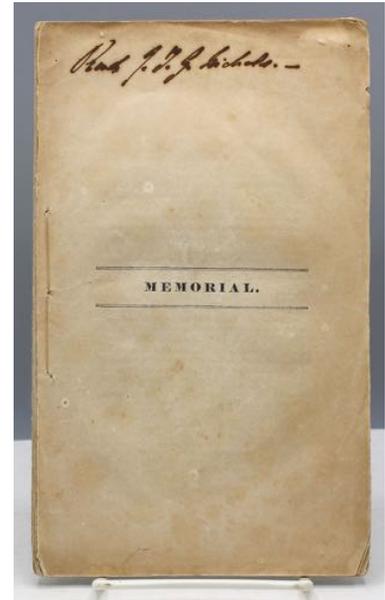
\$375

First edition, second printing. First printed earlier that year.

Dorothea Lynde Dix (1802 – 1887) addresses the State Legislature of Massachusetts: "Surrendering to my calm and deep convictions of duty my habitual views of what is womanly and becoming, I proceed briefly to explain what has conducted me before you...About two years since...duty prompted me to visit several prisons and alms-houses in the vicinity...I found, near Boston, in the Jails and Asylums for the poor, a numerous class brought into unsuitable connexion with criminals and the general mass of Paupers. I refer to Idiots and Insane persons, dwelling in circumstances not only adverse to their own physical and moral improvement, but productive of extreme disadvantages to all other persons brought into association with them," (p. 3).

"Dix's name is synonymous with her lifelong crusade to improve the lot of the mentally ill. The present work was the first of her many communications addressed to a state government; it described...the appalling conditions suffered by Massachusetts' indigent insane and mentally deficient persons, most of whom at that time were incarcerated in jails and almshouses and treated with either brutality or neglect. Dix's efforts, supported by some of New England's prominent social reformers, prompted the Massachusetts legislature to pass a bill calling for substantial expansion of the Worcester State Hospital's facilities for the insane," (Norman 643).

Dix championed mental health care in the United States at a time when such services were practically nonexistent. As part of her research, she toured asylums and hospitals and campaigned for improved conditions. During the Civil War, Dix organized and trained nurses for the Union. Dix eventually appointed fifteen percent of all Union Army nurses (National Women's History Museum website). (See also: Deutsch, *Mentally Ill in America*, second ed., pp. 158-85. Hunter & Macalpine, *Three Hundred Years of Psychiatry*, p. 911.)



The Crucial Early Steps of Mental Health Advocacy in the United States

10. [DIX, Dorothea Lynde.] *Memorial Soliciting a State Hospital for the Insane*. Submitted to the Legislature of Pennsylvania, February 3, 1845. Philadelphia: Isaac Ashmead, 1845.

Octavo. 52 pp.

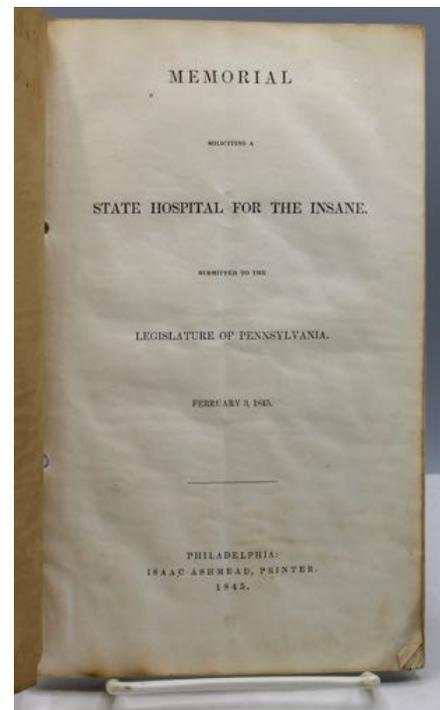
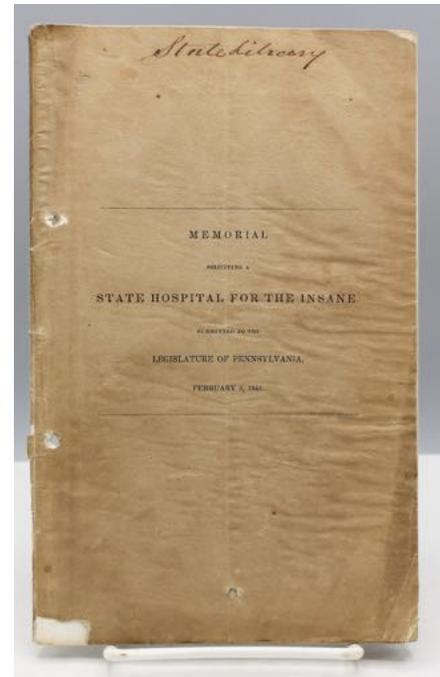
Original printed brown paper wrappers, disbound. Wrappers somewhat chipped and soiled. Contemporary ink signature ("State Library") to top margin of front cover. Remarkably clean and fresh inside aside from some light foxing to first few leaves. A very good, internally bright copy of a fragile, scarce item.

\$250

First edition, second printing. Preceded by a Harrisburg printing earlier that year.

After surveying the conditions in dozens of poorhouses and prisons across Pennsylvania, Dorothea Lynde Dix (1802 – 1887) presented this memorial to the Pennsylvania State Legislature. She writes, "I come to represent to you the condition of a numerous and unhappy class of sufferers, who fill the cells and dungeons of the poorhouses and the prisons of the state. I refer to the pauper and indigent insane, epileptics, and idiots of Pennsylvania. I come to urge their *claims* upon the commonwealth for protection and support, such protection and support as is only to be found in a well-conducted Lunatic Asylum."

"In America in the 1840s there were only thirteen institutions for the mentally ill providing less than 2,500 beds... This was the state of affairs when in March 1841 Miss Dix, a schoolmistress, took the Sunday School Service for the female convicts at East Cambridge Jail, Massachusetts. She was so appalled by the indiscriminate mixing of insane with criminals, healthy with sick, herded together in terrible conditions, that she from then on devoted herself to the cause of the insane. By 1880 when her life's work was done there were 123 institutions for the insane in America...of which 32 had been founded directly by her efforts," (Hunter & Macalpine, *Three Hundred Years of Psychiatry*, p. 911). Also see: Deutsch, *Mentally Ill in America*, second ed., pp. 158-85.





Facsimile of the First Work on the Italian Medicinal Baths

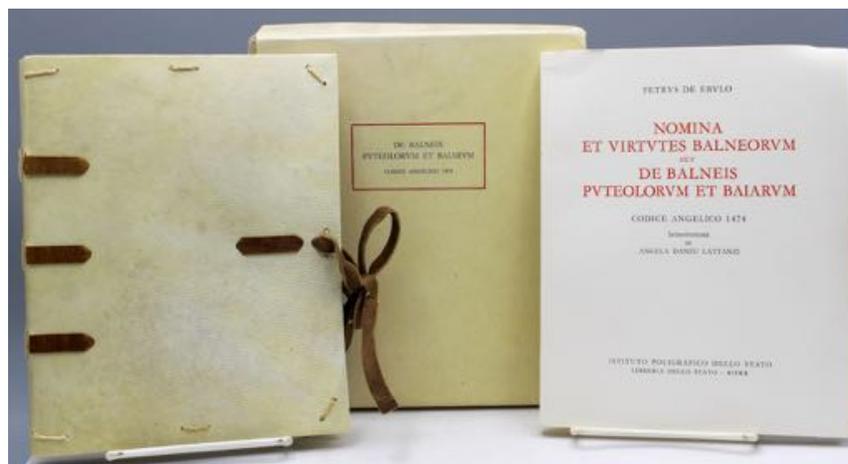
11. EBULO, Petrus de. *Nomina et Virtutes Balneorum sev de Balneis Puteolorum et Baiarum*. Codice Angelico 1474. Rome: Istituto Poligrafico Dello Stato, Libreria dello Stato, [1962].

Two volumes, consisting of a manuscript facsimile with seventeen full-page illustrations in gold and colors, blue and red initial letters, and text in Latin, and a text volume with six black and white illustrations. Both volumes are quartos. The facsimile pagination is [2], [4], [42] pp. and the pagination for the text volume is [5]-97, [1, blank], [+1, colophon].

Facsimile in full vellum with leather ties. Text volume in printed white paper wrappers with minor creasing to spine and upper corners. A fine set in a slightly worn clamshell case.

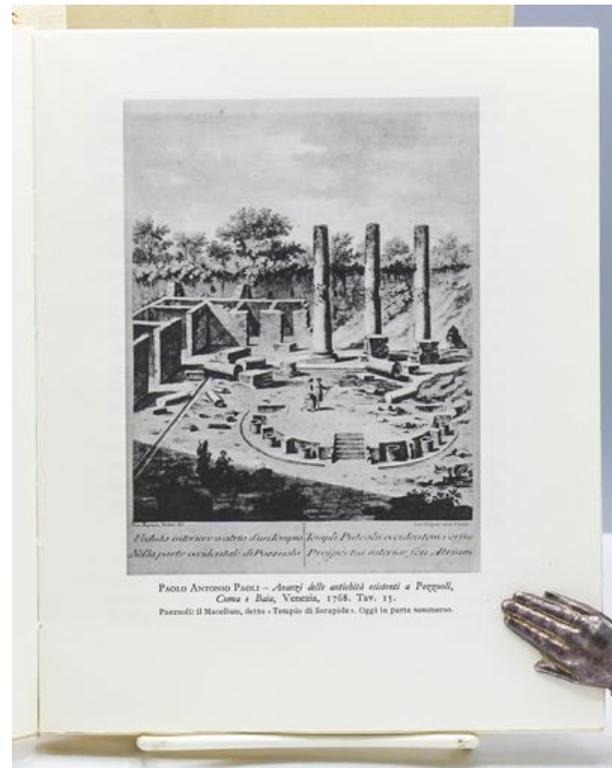
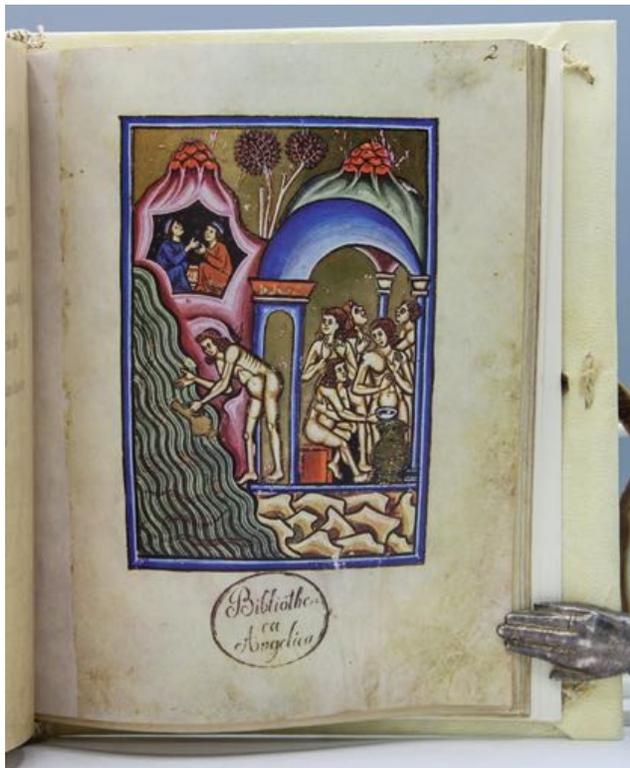
\$750

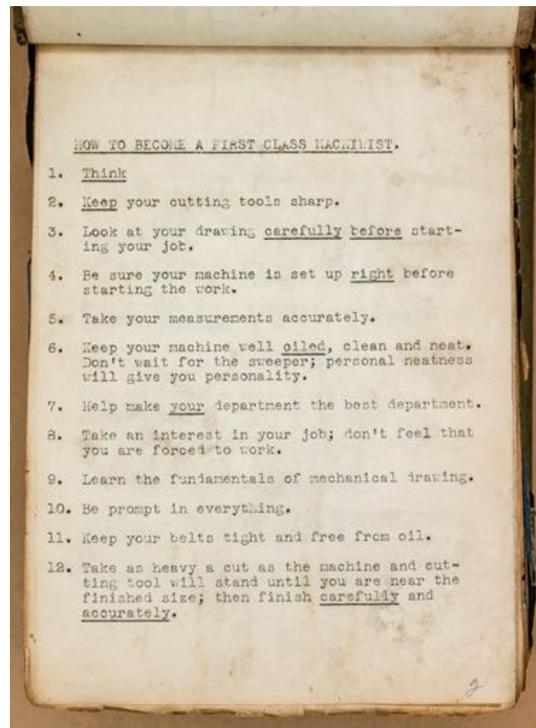
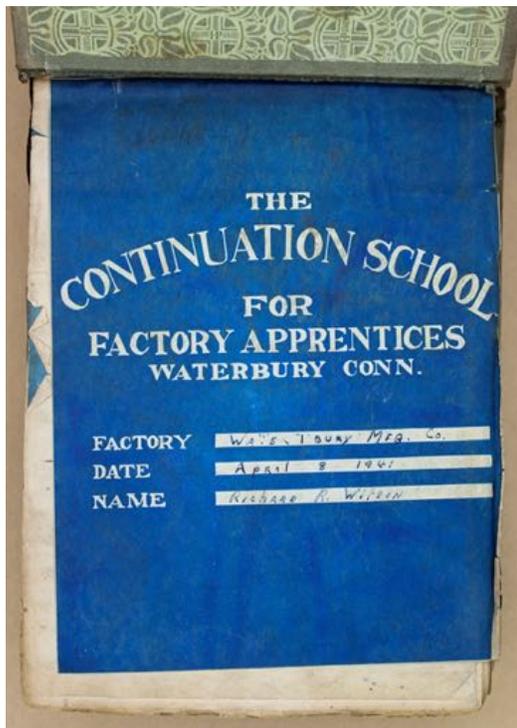
Petrus de Ebulo (Peter of Eboli, flourished 1196 - 1220) was a monk, court poet to Henry VI (Holy Roman Emperor and King of the two Sicilies), didactic versifier, and chronicler. His flattering work *Liber ad Honorem Augusti*, written in Palermo, was dedicated to Henry VI.



De Balneis Puteolorum et Baiarum was the first work about the baths in the Pozzuoli region, which were a natural resource said to have curative properties; there were over thirty such baths near Naples. Eболи based the work on both his personal experiences with the baths and reports from others whose health benefitted from them. The present work is facsimile of the manuscript in the Biblioteca Angelica and contains thirty-seven epigrams and six couplets and shows that its author had a knowledge of contemporary medicine.

Angela Daneu Lattanzi (1901 - 1985) was an Italian librarian, scholar, painter, and pianist. She was one of the founders of Soroptimist Club di Palermo and taught at the University of Palermo.





Vocational School Lesson Book – A Remarkable Survival

12. [EDUCATION.] [LABOR HISTORY.] WILSON, Richard R., compiler. *The Continuation School for Factory Apprentices*. [Lesson book.] Waterbury, Connecticut: Waterbury Mfg. Co., 1941.

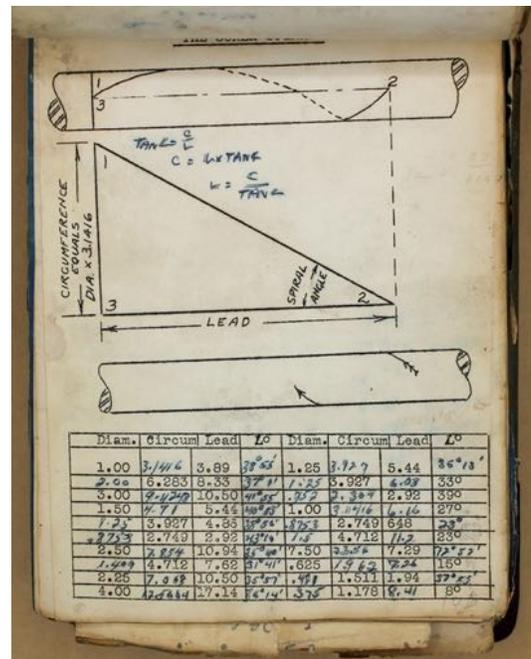
8¾ in. x 6½ in. Approx. [500] ff. Cyanograph title-page, which is filled out with the name of student Richard R. Wilson. With typewritten, mimeographed, and manuscript equations, diagrams, tables, and lessons throughout. Also with several other cyanograph leaves with the same content.

Contemporary green cloth punch-hole binder with shop sticker on front inner cover. Lower cover detached. Soiling to boards. Some soiling and toning to leaves and some creasing and chipping to edges, but overall quite clean. A unique, fragile item. Very good.

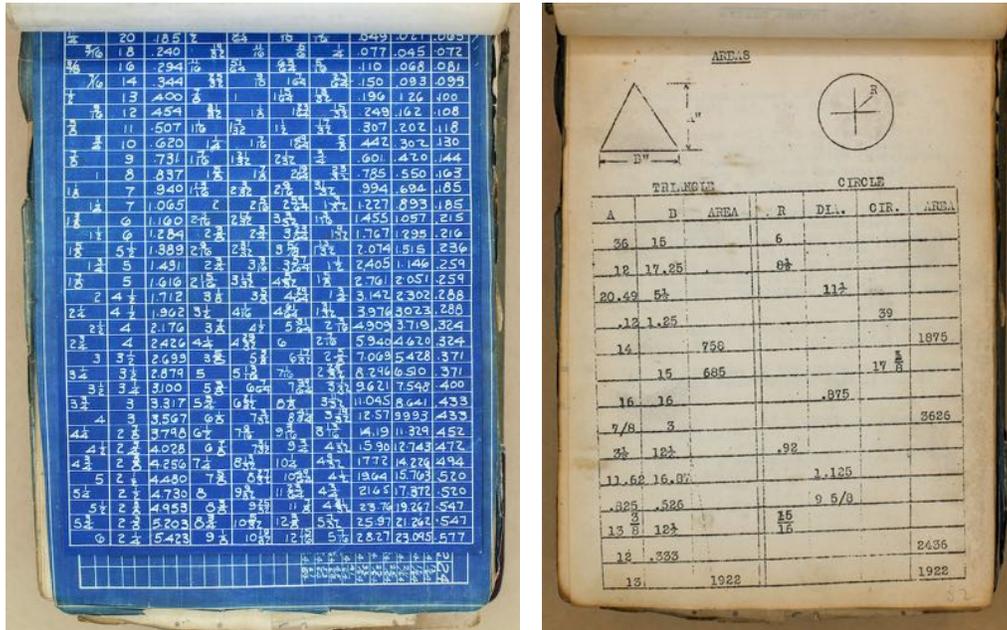
\$500

This item is the workbook of a student training to be a machinist. The lessons focus on fractions, physics, and geometry, as well as the practical use of specific machines.

Smith-Hughes Act of 1917 authorized federal funding for vocational schools in the United States. These institutions, usually a replacement for traditional high school, were established to divert children from low-income families into labor roles, often in factories, while wealthier children went on to universities. The vocational



education movement was prompted in large part by rapid industrialization resulting in a shortage of skilled labor in factories at the same time that more immigrant families were moving into cities and sending their children to public schools. In addition, just a year after the passing of the Smith-Hughes Act, Mississippi became last state to enact a compulsory education law, which caused an additional influx of students to public schools.



We could not locate any information on Richard R. Wilson, nor on Waterbury Manufacturing Company's Continuation School.

Hanford, Emily. *The Troubled History of Vocational Education*. American Public Media Reports (website). September 9, 2014.





Career Scrapbook of a Luxury Fashion Buyer:
Givenchy, Zsa Zsa Gábor, and Business Trips at the Ritz

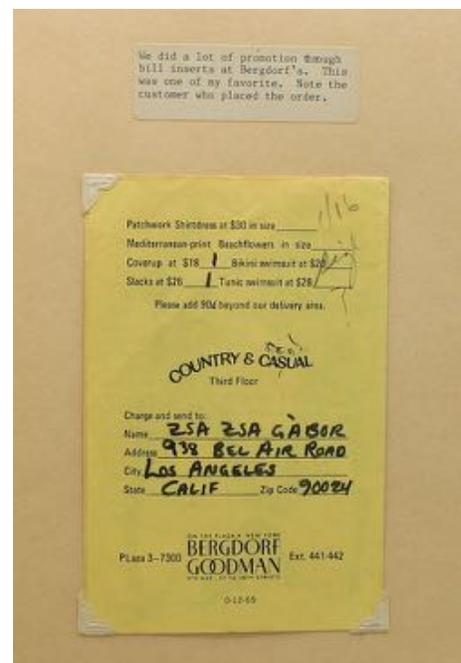
13. [FASHION.] [JACKSON, Caroline Frazier.] [Scrapbook of the early life and career of a department store buyer. New York: 1948-1974]

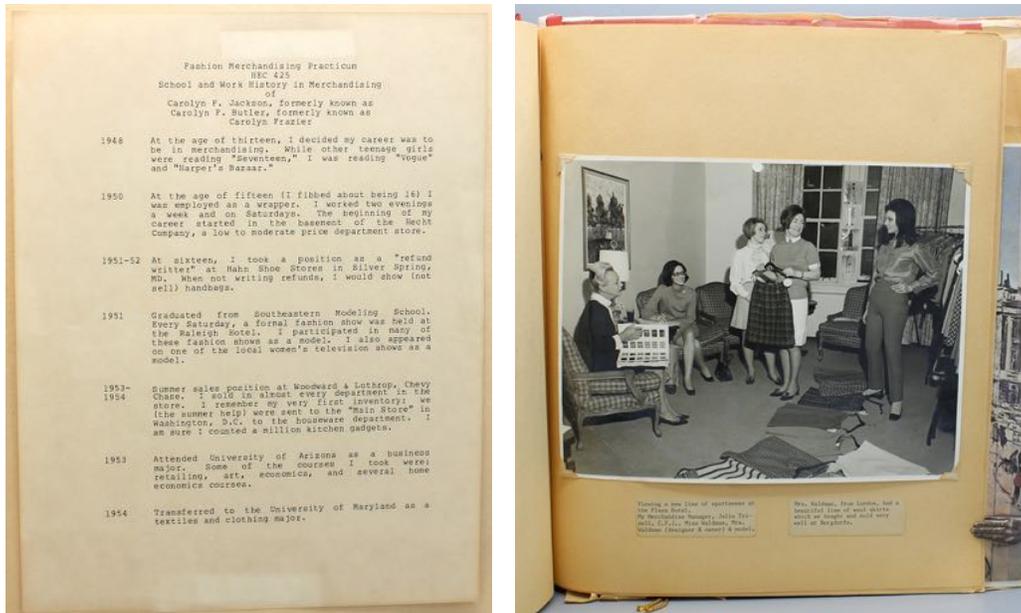
12½ in. x 14½ in. [23] ff. With eighteen ephemeral items and seven photographs interspersed with a detailed typewritten report chronicling the work history of Caroline F. Jackson from 1948 to 1974. Stick-on labels identify dates and describe each item. The items include an order form for clothing for Zsa Zsa Gábor; a lengthy program for the 1971 April in Paris Ball, illustrated with color photo reproductions; and original color photographs of a boutique opening in San Juan, Puerto Rico.

Original red binder with part of a silver Bergdorf Goodman box pasted onto front cover and a floral Lord and Taylor wrapper pasted to back cover. Some chipping to edges of leaves and a bit of toning to some items. One leaf loose, laid in at original position. A very good, unique collection detailing a department store buyer's glamorous, jet-setting career.

\$375

Caroline Frazier Jackson (b. 1935) compiled this scrapbook as a resume for her Fashion Merchandising Practicum (ca. 1974). The first point in her career timeline is when, at the age of thirteen, she decided to pursue fashion merchandising. She began her fashion career wrapping packages at a Maryland department store at the age of fifteen, as she recounts in her career timeline. She secured her first sales job at a Woodward and Lothrop in 1953, after which she studied at the University of Arizona, the University of Maryland, and the Fashion Institute of Technology.





Jackson went on to work as a buyer at Lord and Taylor in New York and then at Bergdorf Goodman in their Givenchy boutique and the casual and swimwear departments. At the latter business, she began traveling to Europe on sales trips: Jackson writes that her first trip, during which she stayed at the Ritz in Paris, was "like a movie." Her employment at the Givenchy boutique of Bergdorf Goodman brought her to Paris again, where she dressed models for fashion shows and worked with both Hubert de Givenchy and his brother Jean-Claude.

In 1972, Jackson retired from her fast-paced career at Bergdorf Goodman to raise her children in Florida with her husband. To spend more time with her family, she took a job in banking, though she concludes her account as follows: "I still miss the excitement of merchandising. Christmas is a very difficult time for me, there was always such magic in the air within the store. Banking is very dull by comparison!" The fact that Jackson compiled this scrapbook as part of her Fashion Merchandising Practicum, however, indicates that she couldn't give up fashion for long.



Economic Fables by the Leader of the Constitutional Women's Suffrage Movement in Britain

14. FAWCETT, Millicent Garrett. *Tales in Political Economy*. London: Macmillan and Co., 1874.

Octavo. 104, [32 publisher's catalogue] pp.

Original brick red cloth titled and bordered in black. Gilt-lettered spine. Some rubbing to extremities. Dark blue coated endpapers. Some foxing to endpapers and first couple leaves and some marginal toning. A very good, tight copy of this work by the leader of the constitutional suffrage movement in Britain.

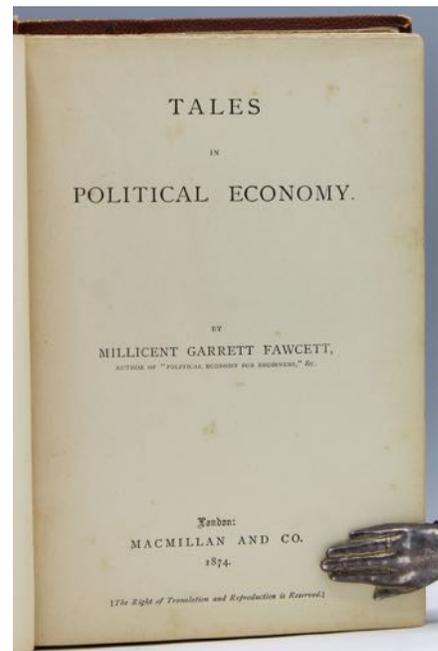
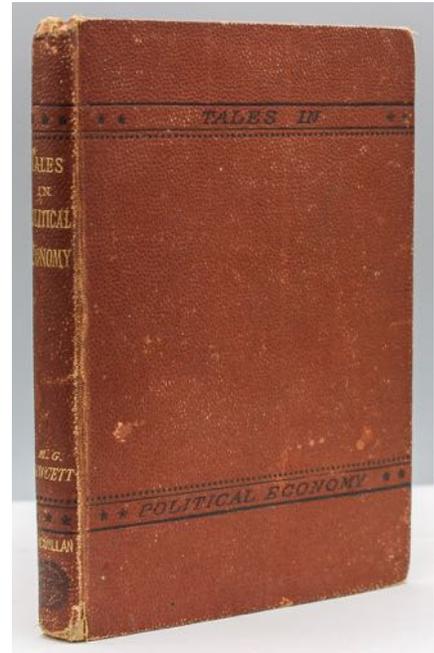
\$375

First edition of this collection of fable-like short stories illustrating economic principles. In the preface, Fawcett credits Harriet Martineau for "the idea, which she made so popular thirty years ago, of hiding the powder, Political Economy, in the raspberry jam of a story."

Millicent Garrett Fawcett, LL.D. (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.

Fawcett became the president of the National Union of Women's Suffrage Societies (NUWSS) in 1907, and, under her leadership, the organization reached its peak of participation and success. It reached 50,000 members by 1913 and was committed to Fawcett's constitutional methods. With her connections to higher education, Fawcett was able to recruit many university-educated women to the organization, which gave it credibility and a powerful slate of members.

Along with authoring books like *Political Economy for Beginners* (1870), *Essays and Lectures on Social and Political Subjects* (1872), *The Life of Her Majesty Queen Victoria* (1895), her suffrage memoir *Women's Suffrage: A Short History of a Great Movement* (1912), and *The Women's Victory* (1920), Fawcett also wrote for numerous suffrage publications and women's magazines (Oxford DNB).





Rare Batik Children's Book

15. FRANÇOISE [SEINOBOSC]. *La Plus Vieille Histoire du Monde*. Paris: Jardin des Modes, [Impressions Paul Dumas,] [n.d., 1931].

10 in. x 8½ in. [26] pp. Linen pages. Beautifully illustrated on every page using batik (with vegetable dyes) by Françoise Seinobosc. One style of batik, copper plate relief stamp printing to apply wax, was likely used to illustrate the present work.

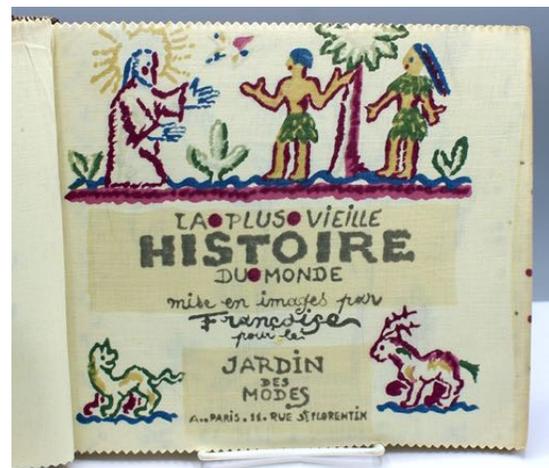
Original batik illustrated linen wrappers with woven cloth spine. Linen pocket pages folded at fore-edge. Minor toning. A near-fine copy of this rare and striking book.

\$500

First edition. OCLC records no copies.

Batik is an Indonesian relief dyeing technique in which wax is applied to fabric, which is then soaked in dye. The wax resists the dye, which allows the artist to later remove the wax with boiling water and begin the process again with another color of dye.

The technique been practiced in Indonesia for at least fifteen hundred years. The present book was one of the first batik books produced in the western world, when the technique surged in popularity both with artists and early childhood educators in the first half of the twentieth century.





Françoise Seignobosc (1897 – 1961), who published under just her first name, was born in Lodeve, Herault, France, and spent her early years there before moving to the United States. In *American Picture Books* (1976), Barbara Bader calls the present book a “minor work of art” and notes that it best showcases Seignobosc’s sense of space and composition.

Seignobosc also wrote and illustrated children’s books like *Jeanne Marie Counts Her Sheep* (1951), for which she was awarded the *New York Herald Tribune* children’s book prize. She also produced five other *Jeanne Marie* books.





An Homage to the Type Design of Jan van Krimpen, with Over a Hundred Postage Stamps,
One of Twenty Copies Beautifully Bound by Claudia Cohen

17. [HEAVENLY MONKEY.] COHEN, Claudia. *Counting*. [Vancouver, BC:] HM, 2009.

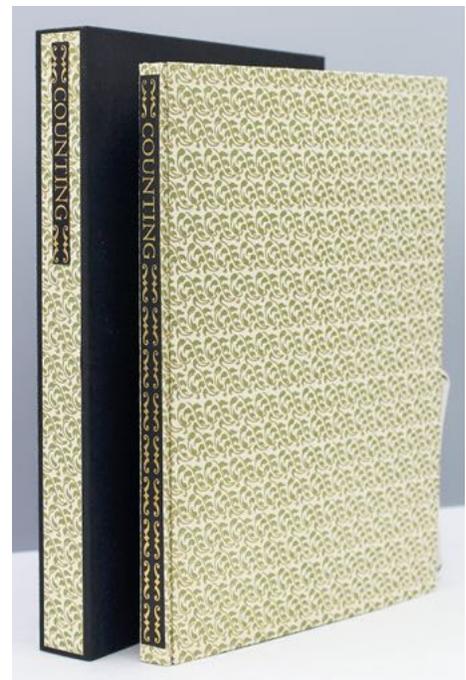
Octavo. Printed on double-fold leaves of black and gray paper. With nearly a hundred mounted postage stamps and nine mounted leather skivers hand-tooled in gilt and silver. The title page and colophon set in Bodoni and printed at Heavenly Monkey on dampened Guarro laid paper.

Bound by Claudia Cohen in cream-colored boards patterned with twigs and leaves in green and gilt. Black morocco spine label stamped in gilt. A fine copy in the cloth clamshell case with patterned paper onlay.

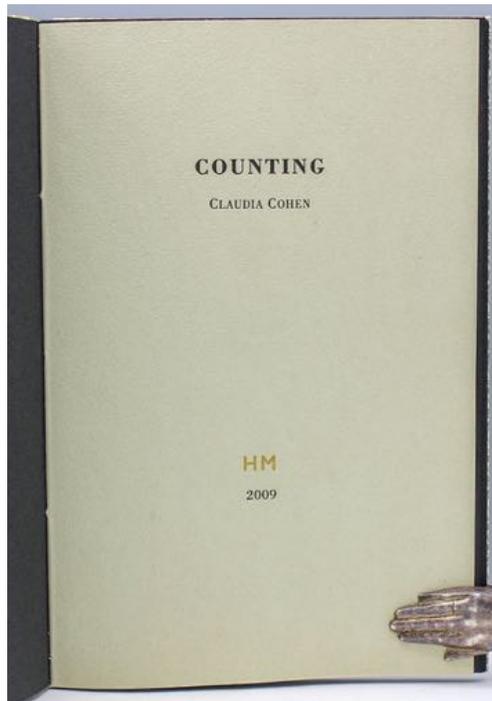
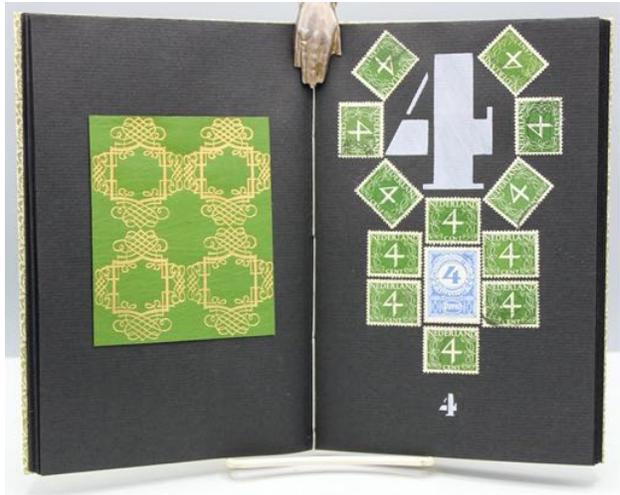
\$2,750

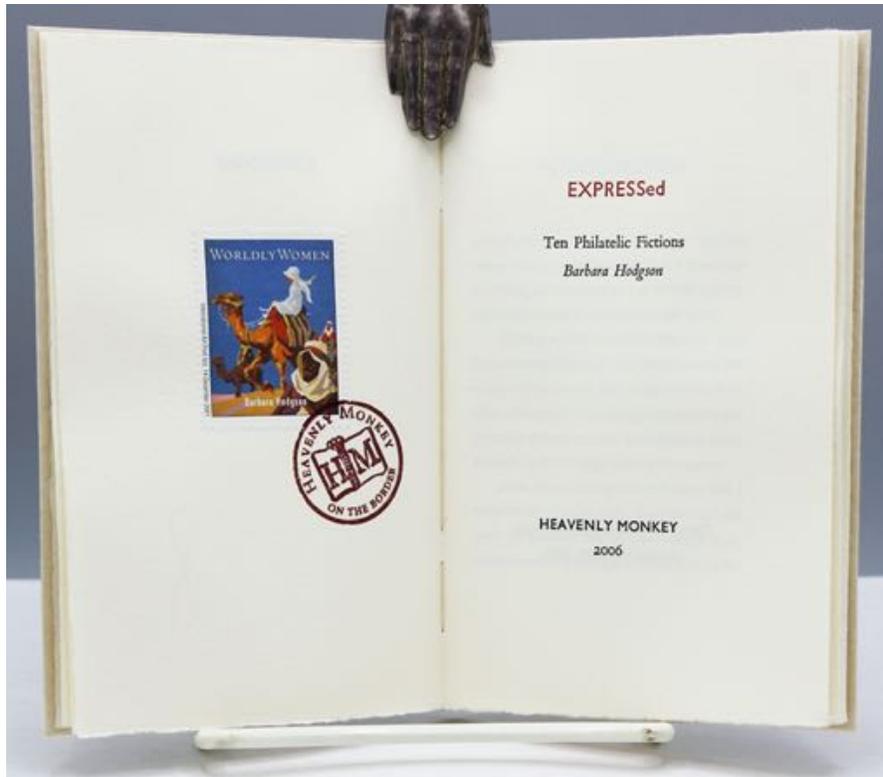
Printer's copy. Total edition of twenty numbered copies and ten lettered *hors commerce* copies.

"Postage stamps with striking typographic design and color have always attracted my interest, particularly those with strong numerical forms. A beautiful example of a definitive numeral set was designed for the Dutch Post Office by Jan van Krimpen, type designer, typographer, and calligrapher extraordinaire. The stamps on the title-page are all his. The remaining stamps, as well as the ornaments arranged on leather, all relate to van Krimpen's interlaced calligraphic flourishes," (from the colophon).



More photos of this book on the next page.





With Ten “Pseudo-Authentic” Postage Stamps by Barbara Hodgson,
One of Twenty-Nine Regular Copies from Heavenly Monkey

18. [HEAVENLY MONKEY.] HODGSON, Barbara. *EXPRESSed*. Ten Philatelic Fictions. [Vancouver, BC:] Heavenly Monkey, 2006.

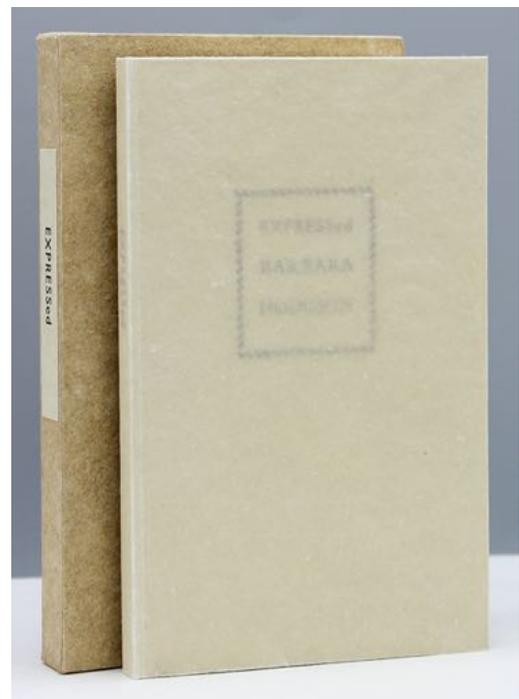
3½ in. x 5½ in. With ten postage stamps and corresponding rubber stamps all designed by Barbara Hodgson. Type was hand-set in Gill Sans and Bembo by Hodgson and printed on the Heavenly Monkey handpress on Rives paper.

Stiff paper wrappers sewn and cased in Reg Lissell’s vellum paper by Rollin Milroy. A fine copy in the textured paper slipcase with printed paper label.

\$1,250

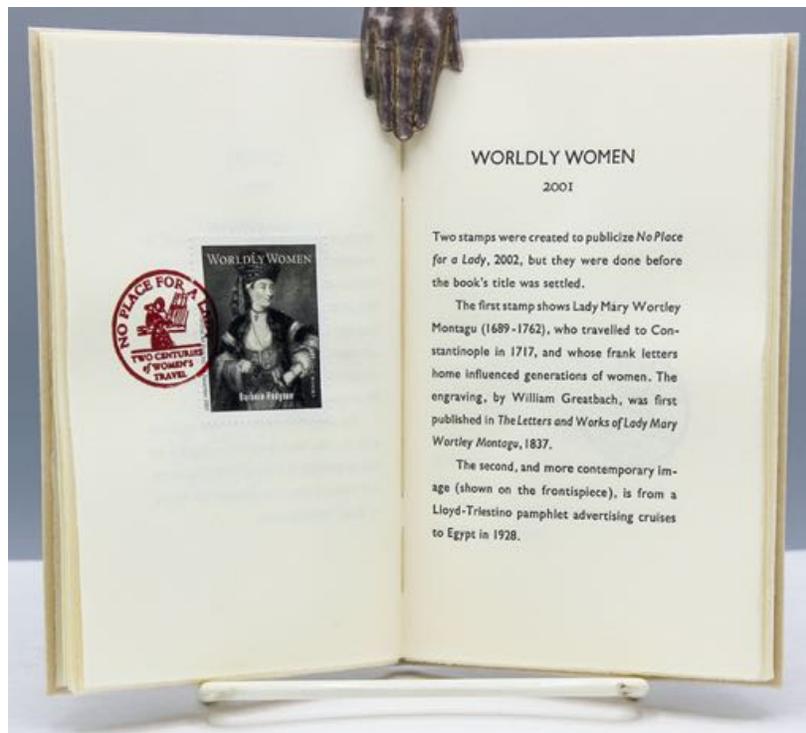
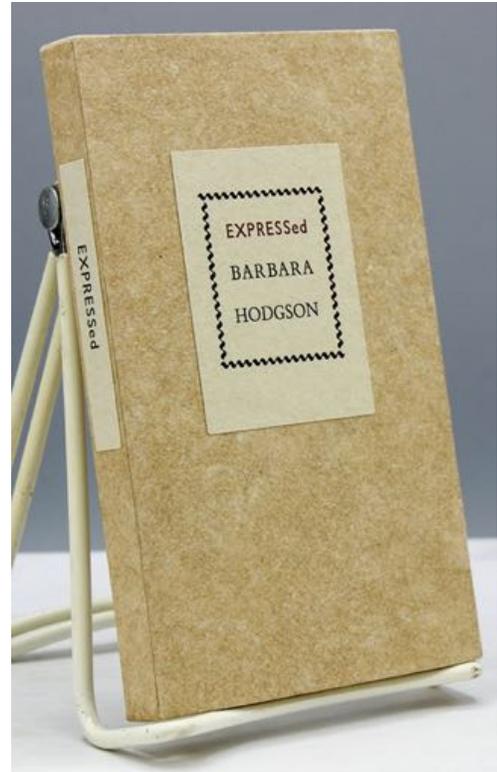
One of twenty-nine regular copies. Five deluxe copies and three contributor copies were also produced. Signed on the colophon by Hodgson.

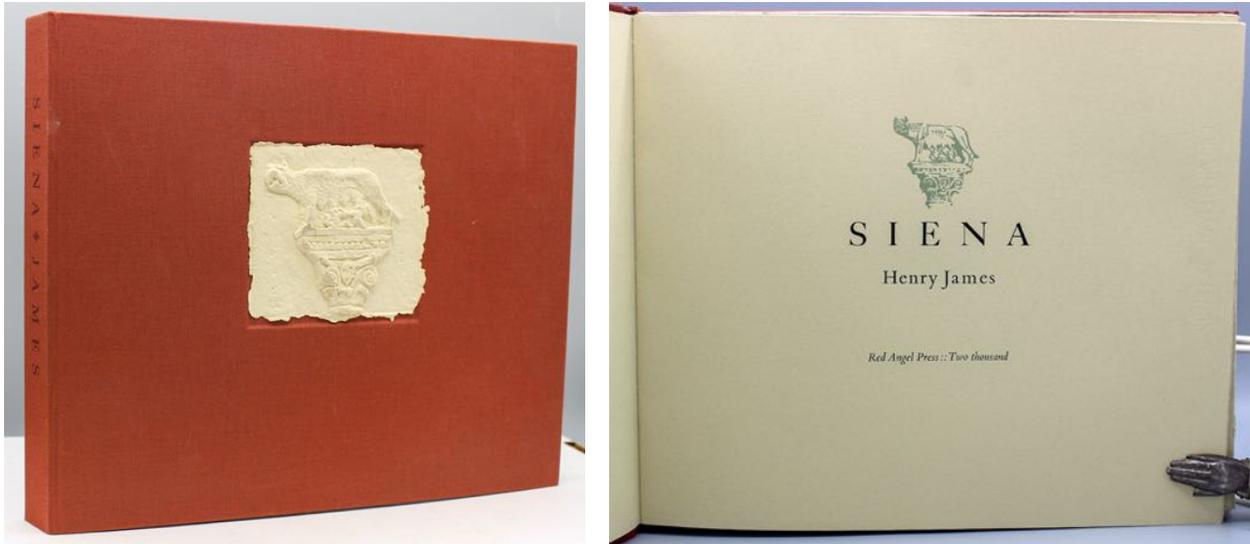
From the introduction: “For the creator of postage stamp art, the post office is both friend and foe. It is a friend for providing an inexpensive and mobile gallery. It



is a foe because it distrusts the art form. Getting mail delivered for free may have been the original purpose of faking stamps, but stamp artists are not out to deprive the post office of revenue. Their purpose is to carry the deceit far enough to earn a cancellation while dispatching their images around the world. Aside from two legitimate stamps I designed for Canada Post, over the past six years my personal stamps have ranged from pseudo-authentic postage to mini-posters for my books. I make them partly to publicize my books, and partly as a means of surreptitiously joining the venerable tradition of postal art. Because the impact of these tiny images is so subtle, there is a wonderful challenge in creating a simple design that nonetheless attracts attention. All of the stamps included here were issued in editions of 500 between 1999 and 005. They were printed on gummed paper and perforated by Anna Banana through her International Art Post."

These stamps feature art of women travelers, opium, antique maps, as well as locations like Naples, the Aurora Islands, and the Omayyad Mosque in Damascus."





Architectural Model of Siena Through the Eyes of Henry James,
One of a Hundred Copies from Red Angel Press

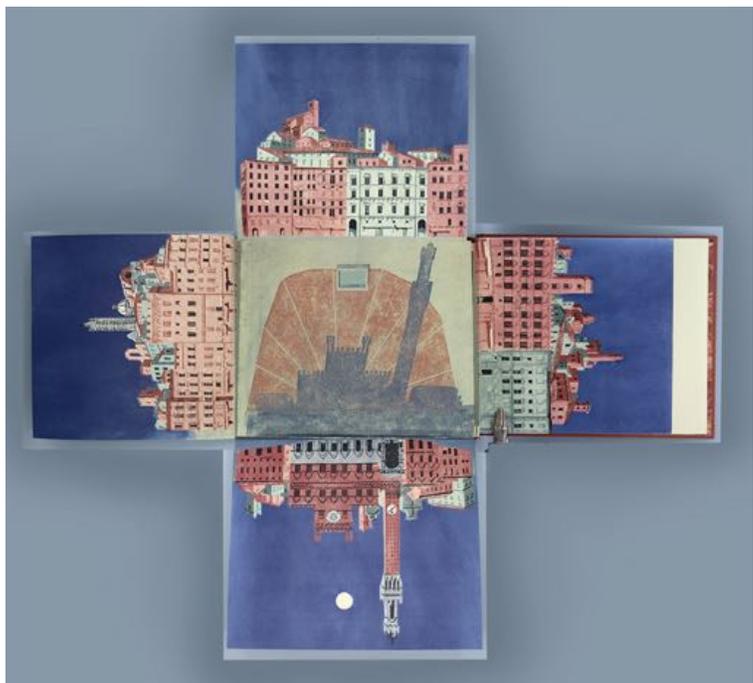
19. [RED ANGEL PRESS]. JAMES, Henry. *Siena*. New York: Red Angel Press, 2000.

11¾ in. x 10 in. Colored woodcut illustrations by Ronald Keller. Back board forms the base of a box, into which a woodcut image of Siena is nested (at a rounded slope deliberately reminiscent of that square's concave, shell-like shape); the four surrounding woodcuts reproduce the vertiginous 360 degree medieval square.

Rust cloth over boards. Title printed in maroon on spine. Handmade marbled paper on inside of front board. Front board features an inset papier mâché sculpture of a she-wolf. A fine copy, and a beautiful production.

\$750

One of 100 copies, a delightful book that recaptures in prose and illustration Henry James' impressions of his first visit to Siena.





Playful Printer’s Alphabet Celebrating Caslon,
One of Twenty Copies from Jungle Garden Press

20. [JUNGLE GARDEN PRESS.] *William Caslon's ABC*. Fairfax, California: Jungle Garden Press, 1990.

Twenty-eight cards (5¼" x 4"). One card for each letter of the alphabet, plus title card and colophon. Each card printed on a Chandler & Price letterpress in Caslon with a large initial, a caption (e.g., A. Caslon A approached by airplanes), and text ornaments. Text in black with most ornaments in color. The paper is Strathmore cover Bristol.

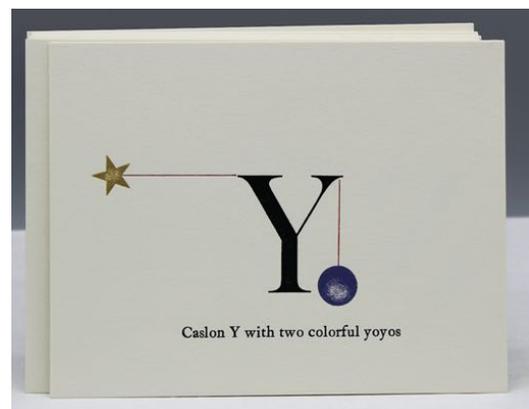
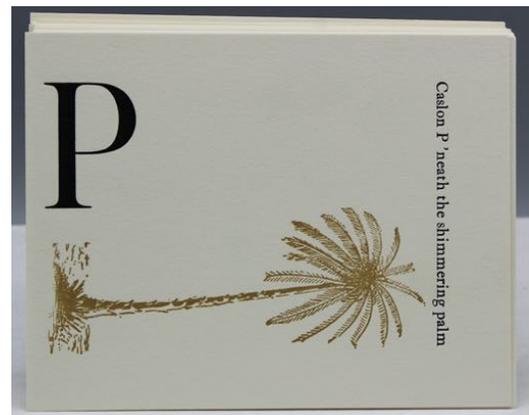
Enclosed in a green paper chemise (4¼" x 5 ½") with printed paper label. Caslon type piece attached to the chemise on a length of twine. A fine copy of the particularly scarce first edition.

\$350

First edition. One of twenty sets printed and packaged by Marie C. Dern. A second edition of fifty-five sets appeared in 1991.

Marie C. Dern (1936 – 2020) started Jungle Garden Press in her basement in 1974. She went on to produce beautiful and innovative artist’s books like *Stone Soup* (1997), issued in a metal box with an actual stone; *The Book of Mormon: An Account by Marie C. Dern* (2004), created to mark the occasion of Dern’s excommunication from the Mormon church; and the elaborate fold-out production *The Wreck of the Hesperus* (2016). She also published beautiful editions of work by Emily Dickinson, Kay Ryan, Molly Fisk, and others.

Poulton, Luise. “In Memoriam,” (May 22, 2021). J. Willard Marriot Library blog.



“A Small Masterpiece” of Anti-Slavery Writing

21. KEMBLE, [Fanny]. *Journal of a Residence on a Georgian Plantation in 1838 – 1839*. New York: Harper & Brothers, 1863.

Octavo. 337, 10 [publisher’s ads].

Publisher’s light brown cloth titled in gilt. Spine sunned. Spot of soiling to front board. Contemporary ink gift inscription to front pastedown. Minor occasional foxing. A very good copy of this important anti-slavery memoir.

\$600

First American edition. A London edition was published in the same year. OCLC records no physical copies of the present edition and seven copies of the London (four in North America).

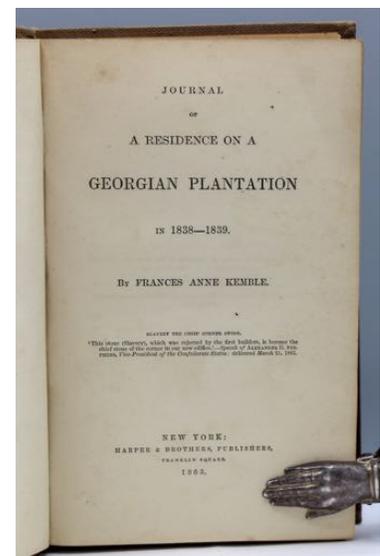
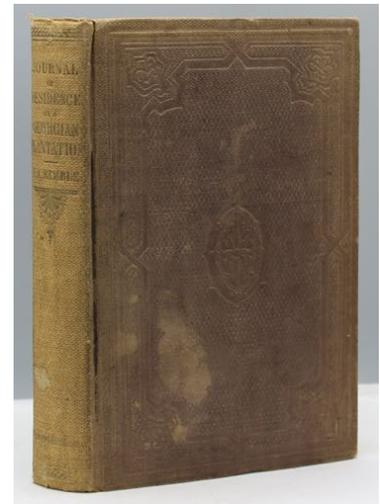
Frances Anne Kemble (1809 – 1893) was an actress, writer, and abolitionist. She was a successful actress before marrying the heir to multiple lucrative plantations (whom she would divorce in 1848). Kemble and her husband moved to Georgia to live on one of the plantations, where she was appalled by the treatment of the enslaved people. She wrote the present work during the year she lived on the plantation with the intent to combat the general sympathy of the British aristocracy with the South, and the work garnered respect in abolitionist and feminist circles in both the United States and Britain. Shortly after the official publication of the present work, for example, Emily Faithfull published excerpts from the text in tract form, as compiled by Isa Craig.

In the Oxford DNB, Robert Bernard Martin calls *Journal of a Residence on a Georgian Plantation* “a small masterpiece of generous outrage, arguing from the amply and sympathetically documented details of what she had seen, to generalized indignation that such treatment could be tacitly encouraged by part of a civilized nation.”

Kemble returned to England after leaving the plantation. Following in the footsteps of her father Charles Kemble and her aunt Sarah Siddons, she began a career as a Shakespearean reader. For the next fifteen years, she had great commercial and artistic success as she toured England and the United States. She eventually divorced her husband and, in her later years, wrote *Record of a Girlhood* (1878) and *Records of Later Life* (1882), two of her most important works.

Howes K69. CBEL 627.

Feminist Companion to Literature in English, p. 604.



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

22. 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, & Longmans, 1851.

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

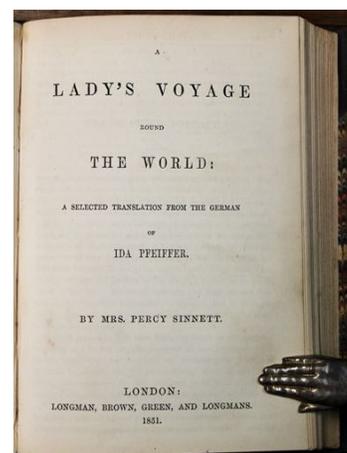
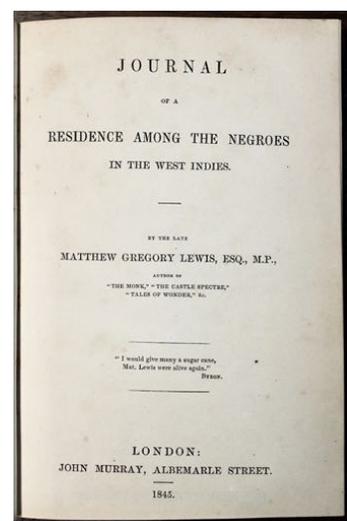
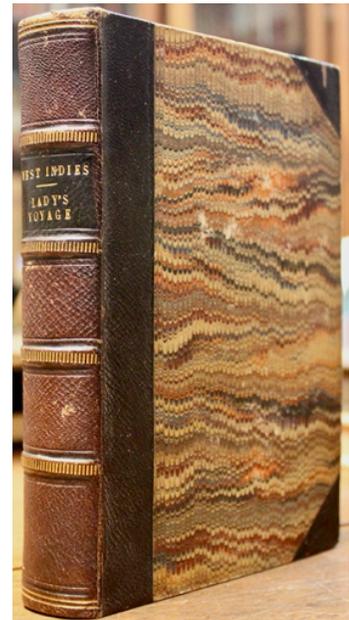
Half nineteenth century dark brown leather over marbled boards, raised bands on spine, black morocco spine label titled in gilt. Some rubbing to extremities. Nineteenth century armorial bookplate (William Caulfield) to front pastedown. Some foxing and toning to endpapers and first and last few years;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

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 American, 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.

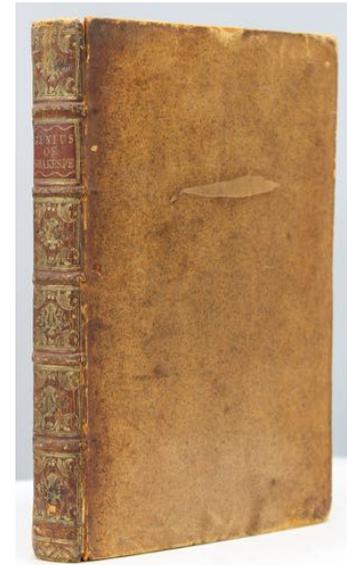


“The Queen of the Bluestockings” Defends Shakespeare Against Voltaire

23. [MONTAGU, Elizabeth.] *An Essay on the Writings and Genius of Shakespear, Compared with the Greek and French Dramatic Poets. With some remarks upon the misrepresentations of Mons. de Voltaire.* London: Printed for J. Dodsley...1769.

Octavo. [4], 288 pp.

Contemporary calf. Gilt spine with red morocco label. Some rubbing to spine and extremities, as usual. Red speckled edges. Marbled endpapers. Ink signature of a James Ford (1849) to preliminary blank, along with a quote by William Cowper copied out in ink. Aside from some toning to first few leaves, a remarkably clean and fresh copy. Correspondence between Montagu and James Beattie also transcribed in ink onto two terminal blanks (probably by Ford). A very good, bright, and attractive copy of this work by one of the most important woman critics of her day.



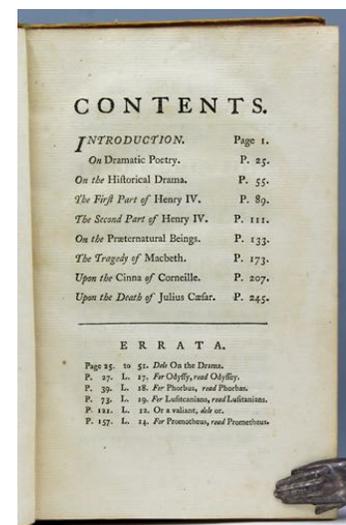
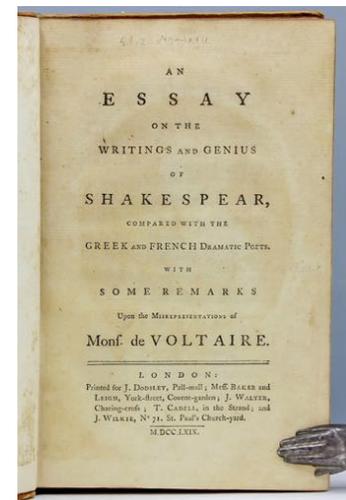
\$750

First edition.

A widely-read and respected critical work on Shakespeare by the eminent Bluestocking Elizabeth Montagu (1720 – 1800), which she wrote in response to Voltaire’s contemptuous references to Shakespeare. Her friend, Samuel Johnson, was said to have disliked it, though the essay had unequivocal admirers in Joshua Reynolds, Lyttleton, Thomas Warton, and Lord Greville.

Cowper wrote of it: “I no longer wonder that Mrs. Montagu stands at the head of all that is called learned, and that every critic veils his bonnet to her superior judgement...The learning, the good sense, the sound judgement, and the wit displayed in [the *Essay*] fully justify not only my compliment, but all compliments that either have been already paid to her talent or shall be hereafter,” (Hayley, *Life of Cowper*).

In the 1760s, Montagu and Elizabeth Vesey (1715 – 1791) began organizing the assemblies that would earn them renown as the “Queens” of the Bluestockings (ODNB). These assemblies offered a space for literary, philosophical, and artistic discussion for such figures as Elizabeth Carter, Anna Laetitia Barbauld, Sarah Fielding, Hannah More, Samuel Johnson, Sir Joshua Reynolds, Edmund Burke, David Garrick, James Beattie, and Horace Walpole.



The Third Book of Carolee Campbell's Ninja Press,
One of 150 Copies

24. [NINJA PRESS.] APOLLINAIRE, Guillaume. *Mirror*. [Sherman Oaks, CA: Ninja Press, 1986.]

4¼ in. x 8 in. One double page opens to create a pop-up diptych printed with the text of the Apollinaire poem in French and English. Apollinaire's name printed in red on reflective silver paper placed behind pop-up. Paper is Crane's Artificial Parchment, type is Perpetua.

Handmade Japanese momo gami paper over boards titled in red. A fine copy of the third book by Carolee Campbell under her Ninja Press imprint.

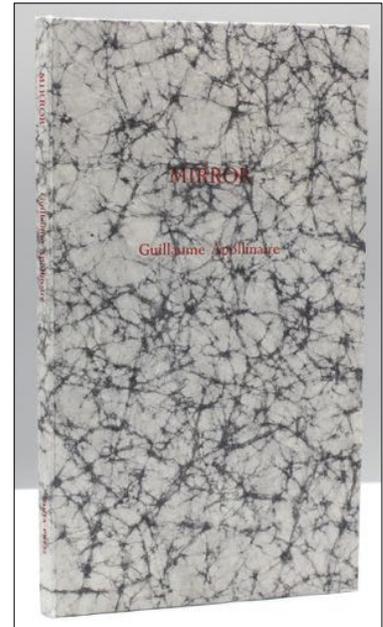
\$450

One of 150 copies.

Poem reads: "In this mirror I am enclosed living and real just as you imagine the angels and not at all like reflections."

Ninja Press website: "Guillaume Apollinaire was a leading French poet and essayist of the early twentieth century. Included in his works were lyrical ideograms, poems designed to be printed with words arranged in pictorial forms. This single poem is printed in both French and English. Using cut and folded paper techniques, *Mirror* is a three-dimensional rendition of the original as it appeared in the first 1918 French edition of *Calligrammes*. The translation is by Anne Hyde Greet."

Letterpress printer and book artist Carolee Campbell (b. 1936) is the sole proprietor of Ninja Press, where she has been producing books, broadsides, and keepsakes since 1984. Campbell has printed the work of numerous contemporary poets, including former United States Poets Laureate W.S. Merwin, Billy Collins, Philip Levine, and Natasha Trethewey. *Mirror* was her third book.



One of 79 Copies Beautifully Designed, Printed, and Bound at Ninja Press

25. [NINJA PRESS.] PHILLIPS, Dennis. *Sophia's Lament*. [Sherman Oaks, CA: Ninja Press, 2012.]

6⅝ in. x 10¼ in. [12] pp. With a letterpress printed bird, decorated by hand, on title-page. Title printed in red. All text letterpress printed on handmade paper from the Moulin du Verger papermill in Puymoyen, France.

Paper wrappers made from two sheets (yellow outside and purple inside) of kyoseishi paper from the Fuji Paper Mills Cooperative. Letterpress title in purple on front cover. Sewn with red silk. Kozo endpapers containing mango leaves from Thailand. A fine copy, as new.

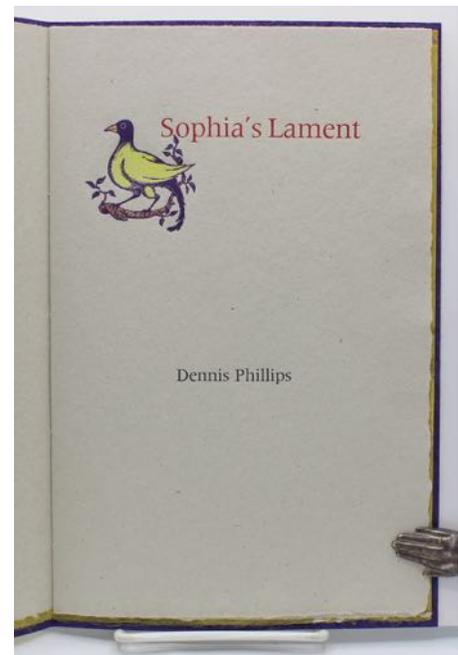
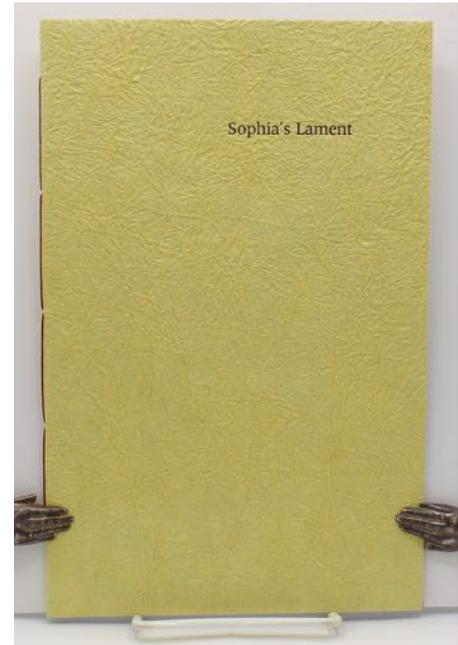
\$200

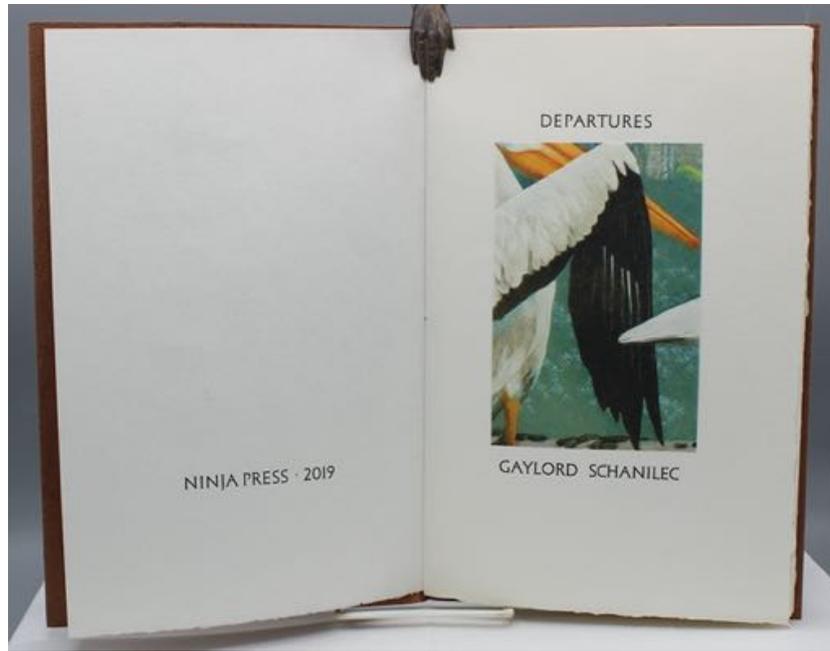
One of 79 numbered copies signed by Dennis Phillips. The present book was designed, printed, and bound by Carolee Campbell at her Ninja Press with assistance from Karen Skove Chu in the bindery. Eight lettered hors commerce copies were also produced.

Dennis Phillips (b. 1951) is a poet, novelist, literary critic, and editor born and raised in Los Angeles. He is the author of over a dozen books of poetry, recently *Navigation: Selected Poems* (2010) and *Measures* (2013), and the editor of *Joyce on Ibsen* (2008). His chapbook *On Rooks* (2015) was also published by Ninja Press. Phillips is a professor at the Art Center College of Design in Pasadena and is on the faculty of the Otis College of Art and Design.

Carolee Campbell (b. 1936) is the sole proprietor of Ninja Press, where she has been designing, letterpress printing, and binding books, broadsides, and keepsakes since 1984. Campbell has printed the work of numerous contemporary poets including former United States Poets Laureate W.S. Merwin, Billy Collins, Philip Levine, and Natasha Trethewey. Ninja Press books are collected by some of the world's most important libraries: the Getty Research Institute, the Library of Congress, the New York Public Library, the British Library, and more.

See the Poetry Foundation website and the Ninja Press website for more information.





With 6 Mounted Color Photographs from Engravings by the Author,
One of 70 Copies from Ninja Press

26. [NINJA PRESS.] SCHANILEC, Gaylord. *Departures*. [Sherman Oaks, CA:] Ninja Press, 2019.

Quarto. [12] ff. With six mounted full-color photographs by Carolee Campbell of wood engravings by Gaylord Schanilec. Photographs were printed digitally on Japanese Nyodo-shi paper. Text was hand-set and letterpress printed by Campbell on handmade Langley paper. With small triangular text ornaments in orange throughout.

Handmade Belgian flax paper wrappers stitched with gray silk thread and decorated with a mounted color photograph. Edges untrimmed. A fine copy, as new, signed in pencil on the colophon by Gaylord Shanilec.

\$575

One of 70 copies designed, printed, and bound by Carolee Campbell at Ninja Press. Eight additional *hors commerce* copies of *Departures* were also produced.

Gaylord Schanilec (b. 1955) is a poet, a wood engraver, and the proprietor of Midnight Paper Sales. Since 1987, he has produced nineteen books and over twenty broadsides, which include poems by Joyce Carol Oates, Saadi Yousef, Robert Bly, and Gregory Orr. Schanilec's most extensive project to date has been *Lac Des Pleurs: Report from Lake Pepin*, which is described on his website as a "seven-year odyssey" of



photography, engraving, commentary, and typography that culminated in 2015. The photographs in the present work capture portions of Schanilec's engravings in *Lac Des Pleurs*.

Letterpress printer and book artist Carolee Campbell (b. 1936) is the sole proprietor of Ninja Press, where she has been producing books, broadsides, and keepsakes since 1984. Campbell has printed the work of many contemporary poets, including former United States Poets Laureate W.S. Merwin, Billy Collins, Philip Levine, and Natasha Trethewey.



Scarce Eighteenth-Century Cookbook for Women

27. NOTT, John. *The Cooks and Confectioners Dictionary: or, the Accomplish'd Housewives Companion*. London: Printed by HP for Charles Rivington, 1726.

Octavo. 632 unnumbered pp. Engraved frontispiece. Title-page printed in red and black. Publisher's ad printed on front pastedown.

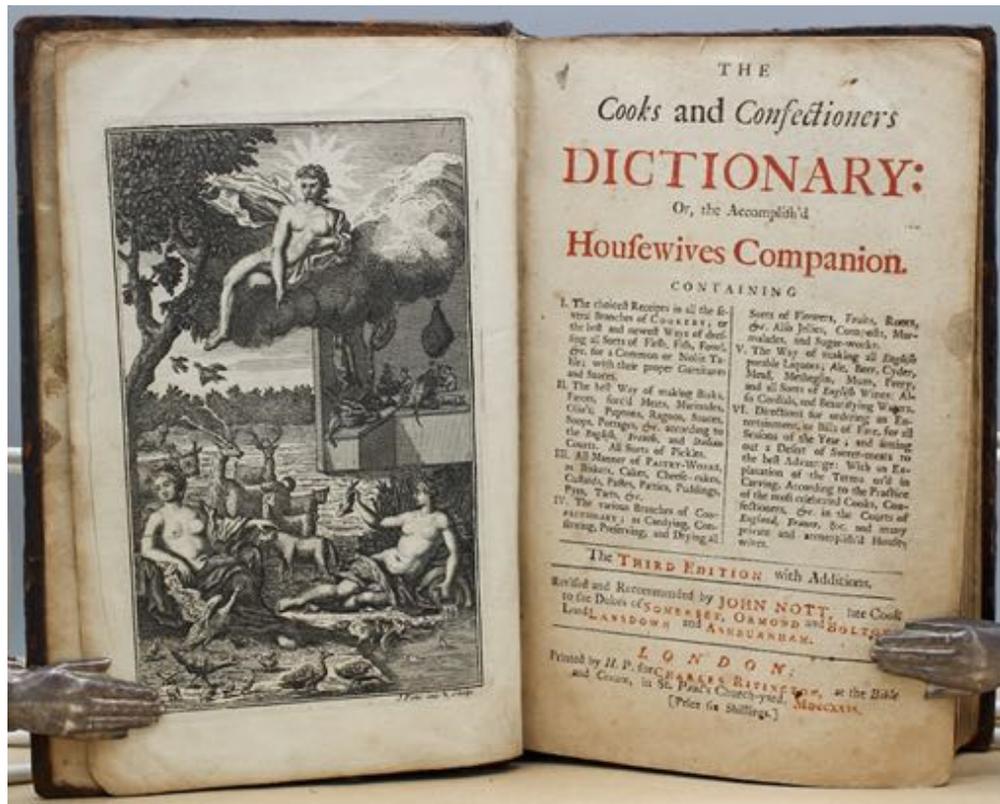
Contemporary paneled calf with raised bands, neatly rebacked. A few scratches on back cover. Pages slightly toned throughout; text remains very clear. Some dark staining to fore-edge and to last pages of index in back of volume. Two dark stains to front pastedown, one at hinge and one at tail. Overall a very good copy.

\$1,500

Third edition, largely unchanged from the first, of a cookbook containing followable recipes for omelets, meats, soup, sauces, and many more savory dishes and pastries. It also includes recipes for candy, jellies, beer, and ciders.



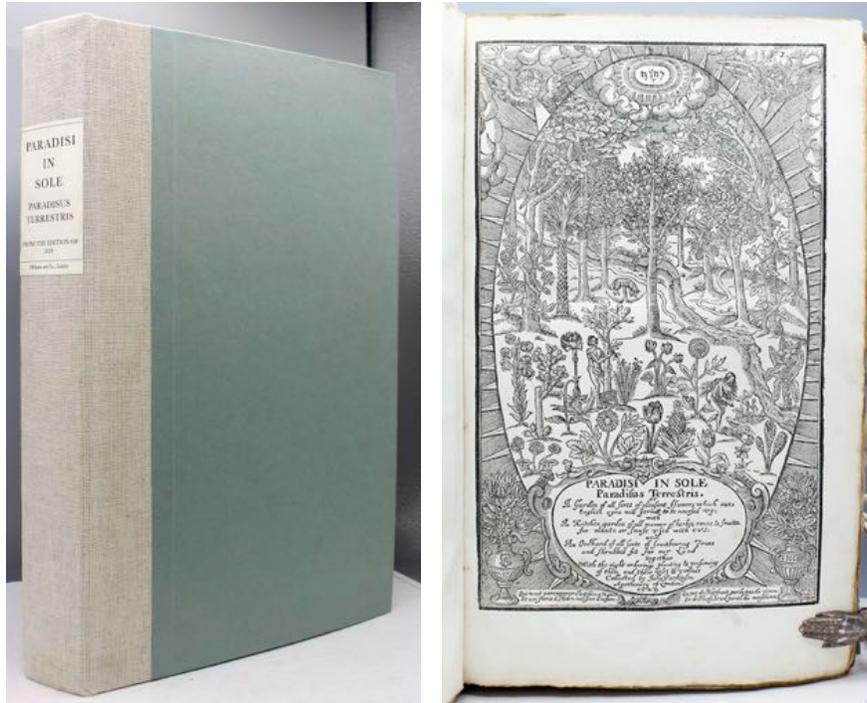
We could find little information about John Nott in the sources available to us, but the title-page of the present volume asserts that Nott was the “late cook to the Dukes of Somerset, Ormond, and Bolton; Lord Lansdown and Ashburnham.” Nott’s recipes live on, though, in the culinary world: in May 2011, *The Telegraph* reported that chef Marcus Wareing serves an adapted version of Nott’s “Queen’s Pottage” recipe at his London restaurant, The Gilbert Scott. The *Telegraph* article on The Gilbert Scott notes that Wareing’s dish remains true to the original flavors of Nott’s recipe, though Wareing omits the traditional cockscombs in his version.



The first edition is scarce in commerce. ESTC lists 11 copies in libraries in North America. The second and third editions are scarcer, with 7 and 3 copies in North America listed in ESTC, respectively. The fourth and final edition appears in 4 libraries in North America on ESTC.

“The Gilbert Scott Restaurant Preview.” *The Telegraph*. May 6, 2011.





Fine Facsimile of the “Earliest Important Treatise on Horticulture Published in England” (Blanche Henry)

28. PARKINSON, John. *Paradisi in Sole Paradisus Terrestris*. Faithfully Reprinted from the Edition of 1629. London: Methuen & Co., 1904.

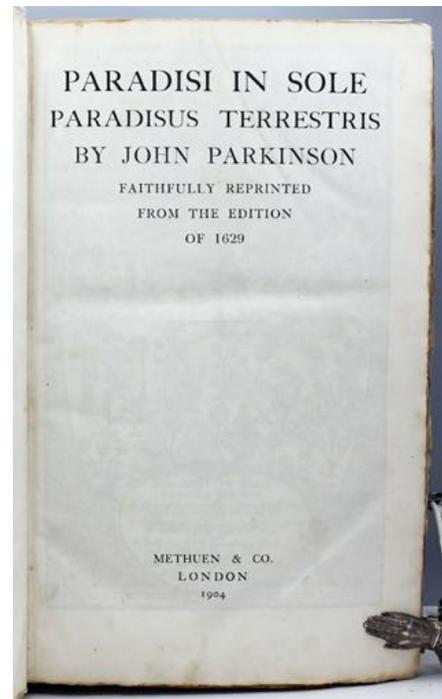
Folio. [16], 612, 16 (index and table) pp. Reproduces the text and illustrations, including the engraved title-page, portrait of Parkinson, garden diagrams, and numerous botanical plates.

Gray cloth spine with printed paper label over blue-green boards. Front and rear boards have very minor soiling. Light foxing. Library ink stamp to margins of about fifteen pages. Pages untrimmed. A very good, untrimmed good copy.

\$1,250

A remarkably fine facsimile of the first major horticultural work printed in English.

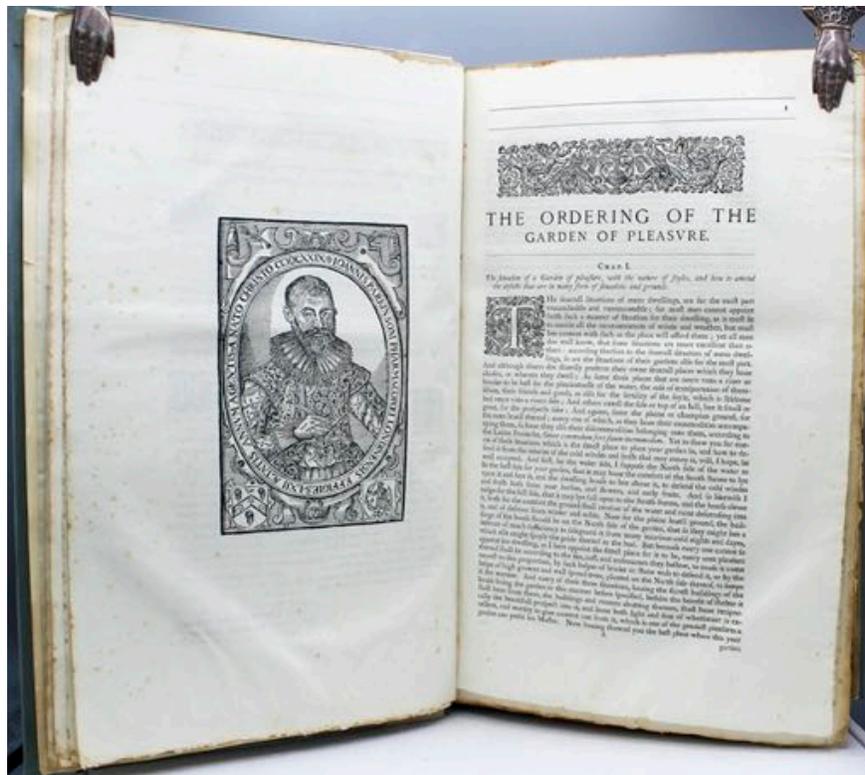
John Parkinson (1567-1650) was an English apothecary, herbalist, and an eminent gardener. He kept a garden at Long Acre in Covent Garden. He was one of the five apothecaries who were consulted by the College of Physicians during the compilation of the first *Pharmacopoeia Londinensis*. He was the apothecary to James I, botanist to Charles I, and a founding member of the Worshipful Society of Apothecaries in 1617. He is known for the present work as well as *Theatrum Botanicum* (*The*



Botanical Theater, 1640). After his death, Parkinson's name was commemorated by Plumier in the Central American genus of leguminous trees *Parkinsonia*.

Paradisi, the first work published on English gardening, lists nearly a thousand plants, with many of the entries giving evidence of cross-breeding. It describes the proper cultivation of plants and is divided into three sections: the flower garden, the kitchen garden, and the orchard garden. At the beginning of each section, Parkinson provides instructions on the "ordering" of each type of garden and advises the reader on topics like the layout of gardens, tools, soil, and grafting, and more. In the introduction, states that the sees the botanical world as an expression of divine creation; he believed that, through gardens, mankind could recapture something of Eden.

Henrey, 282; Hunt 215 (for the original edition).



Priestley's Major Treatise on Rhetoric and Critical Theory

29. PRIESTLEY, Joseph. *A Course of Lectures on Oratory and Criticism*. London: Printed for J. Johnson, 1777.

Quarto. [8], vi, [2], 313, [3, ads] pp. Complete with errata leaf and half-title.

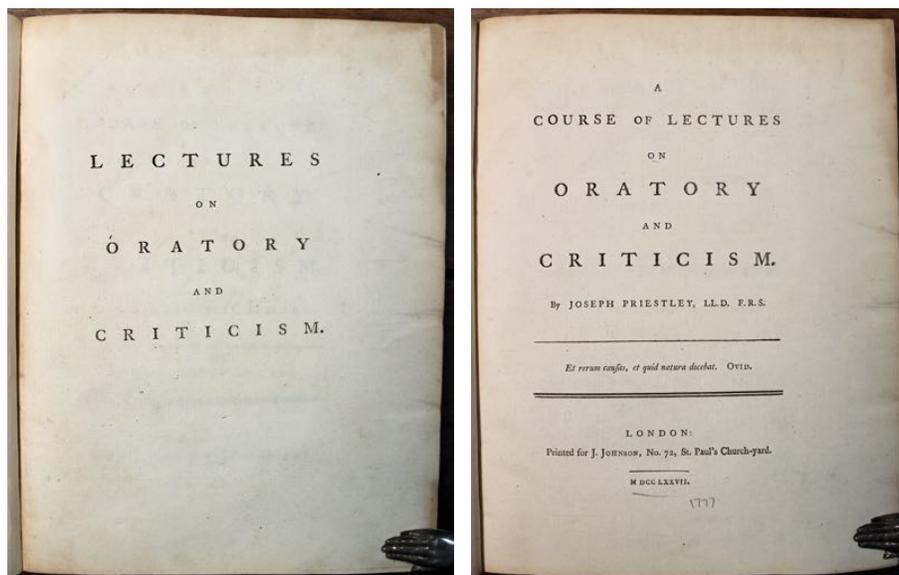
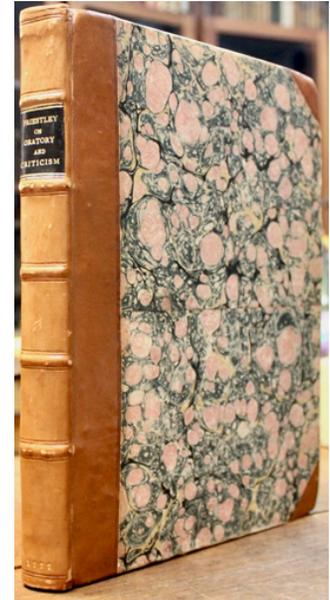
Intermittent light browning, intermittent light text soiling near top margin, Qq2 lightly wrinkled. few old ink marks in margin. Overall a very good, large copy.

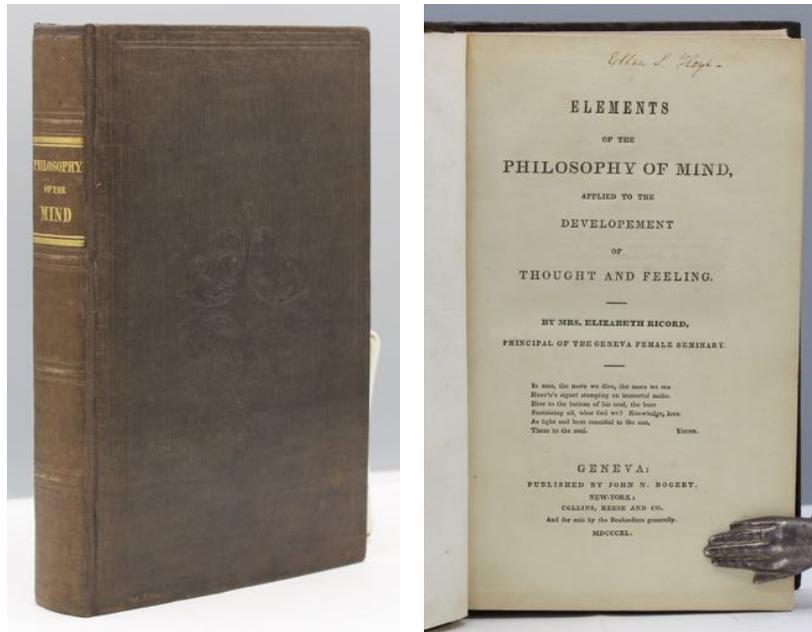
\$2,000

First edition of Priestley's major treatise on rhetoric and critical theory.

Priestley's title is misleading, as he is not only concerned with repeating the rhetorical rules set down by the ancients. The first page of his preface states that the lectures were published "partly with a view to the illustration of the doctrine of the association of ideas" and this gives them an interest that their title would never suggest.

Priestley had for several years been interested in Hartley's ideas concerning associationism. In 1775 he published an edition of Hartley's *Theory of the Human Mind on the Principle of the Association of Ideas*, together with his own commentary. In his landmark work on eighteenth century aesthetics, *The Sublime: A Study of Critical Theories in XVIII Century England*, Samuel H. Monk points out: "Priestley's chief contribution to the discussion...is not so much a body of new ideas, as the fact that he applied definitely the psychology of Hartley to the problems of taste. In both his ideas and his associationism he is not unlike Gerard, but in his 'modern' approach to the subject he is a good example of the increasing tendency to take aesthetic problems into the mind of man and to look more carefully at the effect than at the object" (p. 119).





The First Psychology Textbook Written Expressly for Women Students

30. RICORD, Elizabeth. *Elements of the Philosophy of Mind, Applied to the Development of Thought and Feeling*. Geneva [New York]: John N. Bogert, 1840.

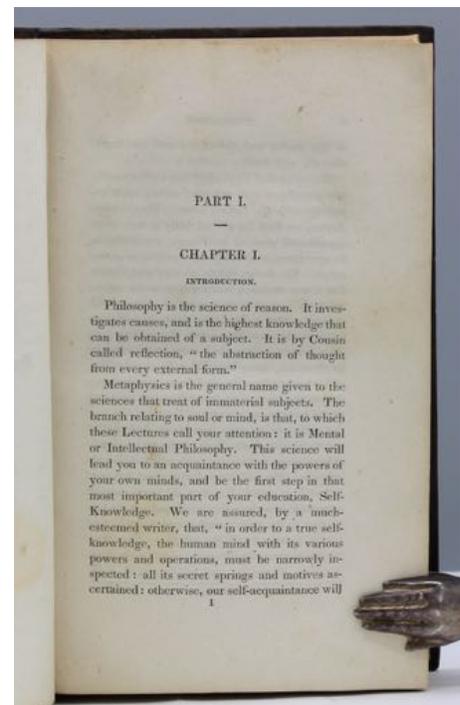
Octavo. vi, 408 pp. Errata slip tipped in.

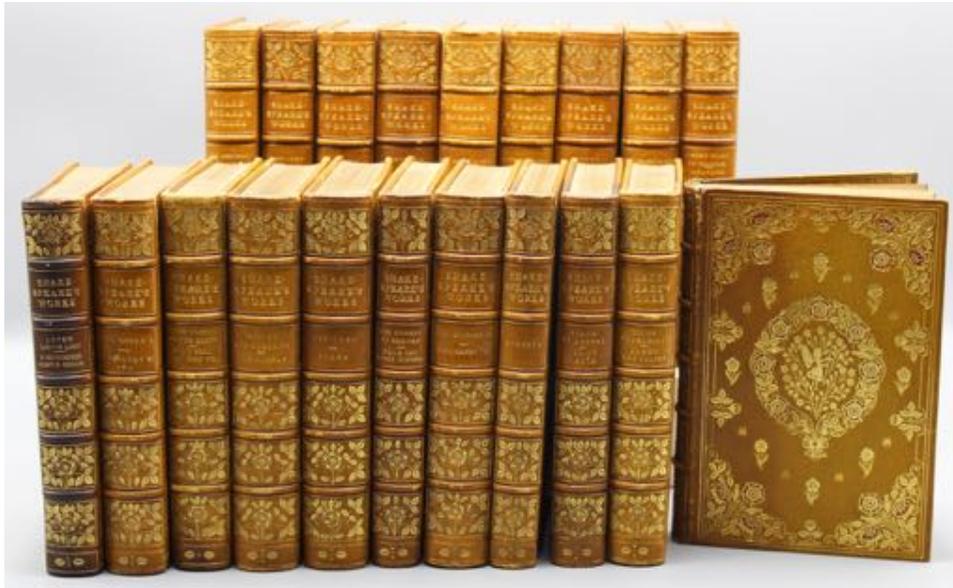
Publisher's brown cloth, ruled and stamped in blind, gilt-lettered spine. Expertly recased. Binding is very attractive. Some foxing to endpapers, as usual. Museum stamps and ink notation on front endpapers. Uniform toning to title page. Small contemporary ink ownership signature to upper margin of title page. Otherwise very clean and fresh throughout. A very good, bright copy of this uncommon milestone work in the history of women's education.

\$1,250

First edition.

Elizabeth Stryker Ricord (1788 - 1865) was an educator and philanthropist who founded the Geneva Female Seminary in New York in 1829. She served as the principal of the seminary, which focused on training teachers, from its founding until 1840. Since Ricord believed that women should receive an equal education to that of men, the courses she designed for the seminary formed a more rigorous curriculum than was typically offered to female students. The core of the program included courses in geography, math, history (ancient and





One of Sixty Sets Beautifully Bound in French Morocco
And Signed by the Editor, Illustrator, Publisher, Printer, and Binder

31. SHAKESPEARE, William. *The Chiswick Shakespeare*. [Shakespeare's Complete Works.] London: George Bell & Sons, [Printed at the Chiswick Press,] 1899-1902.

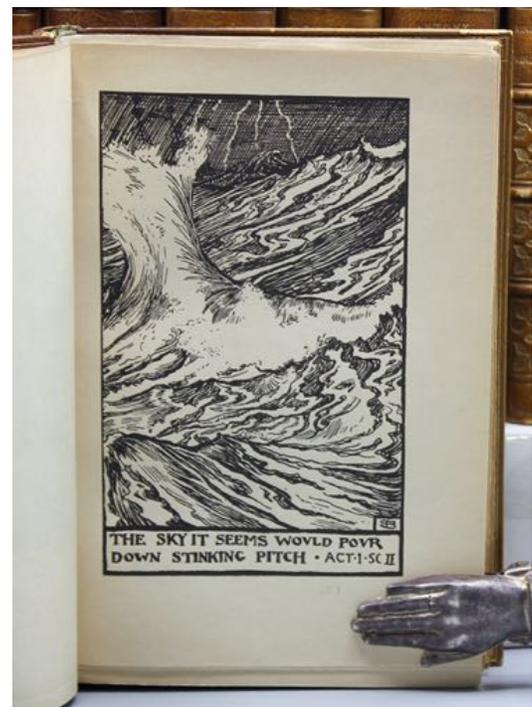
Twenty volumes, twelvemo. Each volume with a frontispiece, elaborately illustrated title-page, headpieces, and plates by Byam Shaw, for a total of five hundred plates across the set. Frontisportrait of Shakespeare in volume one. With a certificate of authenticity, dated 1914 and signed by the Commissioner to administer Oaths in the Supreme Court of Judicature in England, tipped into volume one.

Uniformly bound in French Cape Levant Morocco by Sangorski & Sutcliffe of London with two different original emblematic designs on each volume. Elaborately decorated in gilt, black, and red. Five raised bands on spines. Top edges gilt. Green cloth-paneled endpapers. Toning or darkening to spines and endpapers of a few volumes. A very good, bright, and clean example of this lovely set of Shakespeare's works.

\$2,500

One of sixty sets in the deluxe binding, signed in volume one by the editor (John Dennis), illustrator (Byam Shaw), publisher, printer, and binder. Total edition of two hundred.

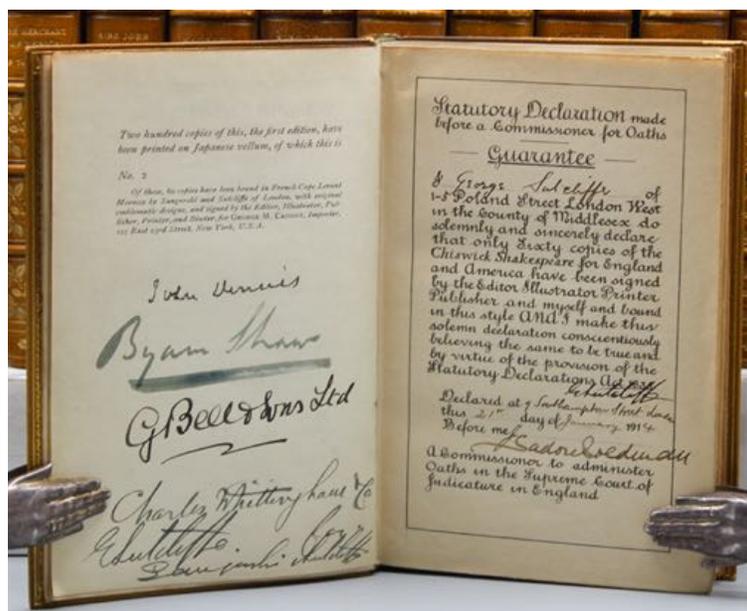
Sangorski & Sutcliffe is considered one of the most important bookbinding firms of the twentieth century. It

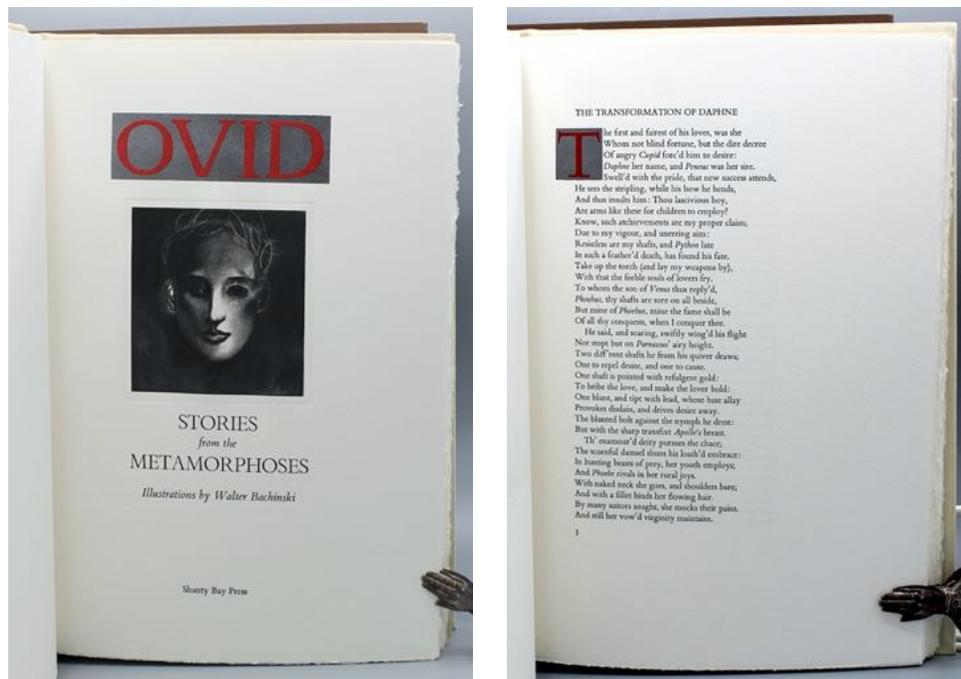


was founded by Francis Sangorski (1875 – 1912) and George Sutcliffe (1878 – 1943) after they met in bookbinding classes taught by Douglas Cockerell in 1896, after which they went on to work at Cockerell's bindery. They established the firm as a leader in jeweled bookbindings and took on work for the Ashendene Press, Golden Cockerel Press, and the J. & E. Bumpus bookshop. They also contributed miniature bindings to the Queen Mary's Dolls' House.



Byam Shaw (1872 – 1919) was a painter, illustrator, and educator whose work included costume design for Herbert Beerbohm Tree's *Much Ado About Nothing* (1904), murals in the Palace of Westminster (with Edwin Austin Abbey), stained glass for St. Barnabas Church in Kensington, and plates for beautiful editions of Robert Browning (1897), Dante Gabriel Rossetti (1906), and Laurence Hope's *Garden of Karma* (1901). He taught art at the Women's Department of King's College London and founded the Byam Shaw School of Art.





With Photogravure Illustrations from Drawings by Walter Bachinski
One of Seventy Copies Printed by the Shanty Bay Press

32. [SHANTY BAY PRESS.] OVID. *Stories from the Metamorphoses*. Illustrations by Walter Bachinski. [Shanty Bay, Ontario:] Shanty Bay Press, [2013].

Folio (15" x 10 1/4.") xi, [1], 133, [3] pp. Hand-set in Bembo and printed on 200 gsm Arches Cover. Title-page with photogravure vignette and pochoir lettering in red. Fifteen photogravures by Jon Goodman from drawings by Walter Bachinski, one to illustrate each of the fifteen selections from Ovid's work. Pochoir initial letters in red on a gray background, by Walter Bachinski.

Quarter tan calfskin over Japanese Gampi paper boards.
A fine copy in fawn-colored cloth slipcase.

\$3,500

One of sixty regular copies out of a total edition of seventy copies.

"We have chosen familiar tales including the Transformation of Daphne, the Story of Phaeton, and the stories of Pygmalion and Polyphemus. These archetypal myths have influenced literature, music and the visual arts for many centuries. The translation is the one compiled by Sir Samuel Garth in 1715, in which he used leading poets of the era such as John Dryden and Joseph Addison."



More photos of this book on the next page.



THE TRANSFORMATION OF IO

An ancient forest in *Thessalia* grows;
 Which *Time's* pleasing valley does inclose;
 Through this the rapid *Peneus* take his course;
 From *Pindus* rolling with impetuous force;
 Min from the river's mighty fall arise:
 And deadly damps inclose the cloudy skies:
 Perpetual fogs are hanging o'er the wood;
 And woods of waters drat the neighbourhood.
 Deep, in a rocky cave, he makes abode
 (A mansion proper for a mourning God).
 Here he gives audience; issuing out decrees
 To rivers, his dependant deities.
 On this occasion *hiletus* they resort:
 To pay their homage, and to make their court.
 All doubtful, whether to congratulate
 His daughter's honour, or lament her fate.
Symphax, crown'd with poplar, first appears;
 Then *all Apollon* came crown'd with years:
Euphros barbarous, *Apollon* came.
 And *Aeo* last with lagging waters came.
 Then, of his kindred brooks, a man runs strong
 Conducing his loss, and bring their urns along.
 Not one was wanting of the wat'ry train,
 That fill'd his flood, or mingled with the main:
 But *Asopus*, who at his cave, alone,
 Wept not another's losses, but his own,
 For his dear *Io*, whether stray'd, or dead,
 To him uncertain, doubtful more he shed.
 He sought her through the woods; but sought in vain;
 And not where feeding, rather fear'd her slain.
 Her, just returning from her father's brook,
Io had beheld, with a deering look:
 And, Oh fair daughter of the flood, he said,
 Worthy alone of *Io's* impetuous bed,
 Happy whoever shall those charms possess;
 The king of Gods (see in thy lover kiss).

11



A Fine Copy of Charlotte Smith's Final Work

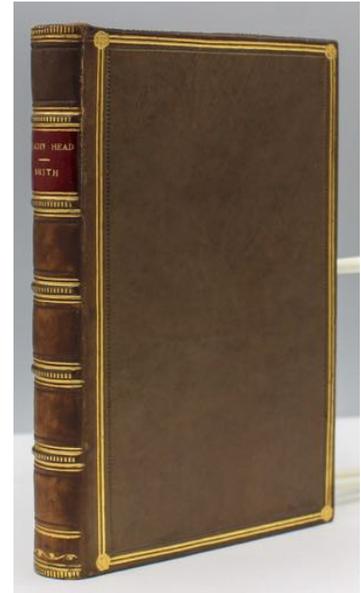
33. SMITH, Charlotte. *Beachy Head: With Other Poems*. London: Printed for the Author; and Sold by J. Johnson...1807.

Octavo. viii, 219, [1] pp.

Nineteenth century brown calf. Gilt spine with red morocco label and raised bands. Marbled edges and endpapers. Bookplate to upper pastedown. A fine, clean copy.

\$950

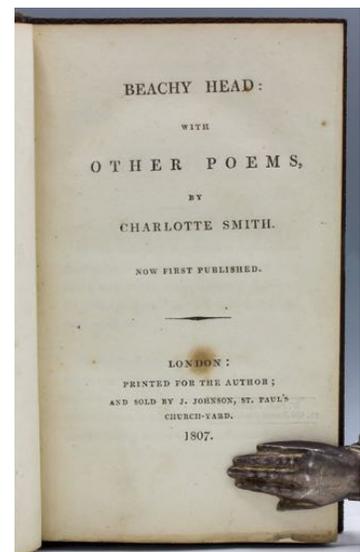
First edition, first issue (with the publisher's advertisement that was excluded from the second issue). The titular poem of this collection, which reflects on an area of East Sussex the author frequented, was "much admired" by contemporary audiences, even though the author was too ill at the end of her life to finish the poem to her original standards.

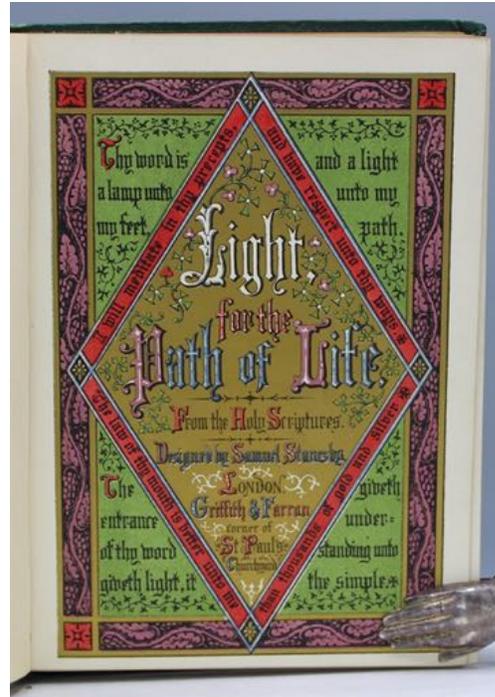
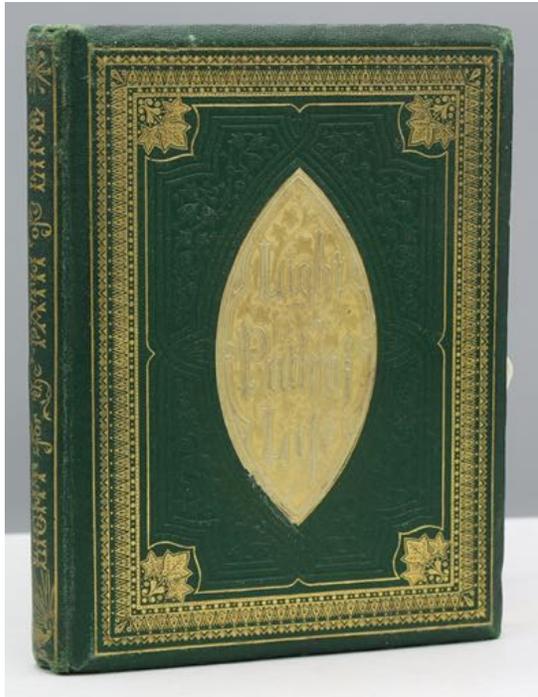


The present work was published just months after the death of the prolific poet and novelist Charlotte Smith (1749 – 1806), who had begun her poetic career to great success in 1784. Her first work, *Elegiac Sonnets*, first appeared in June 1784 and, by 1800, had gone through nine editions and filled two volumes. Smith's celebrated novels included *Emmeline, the Orphan of the Castle* (1788) and *The Old Manor House* (1793). The latter novel was considered her "chef-d'oeuvre" by Sir Walter Scott and was selected by Anna Letitia Barbauld for her edition of *The British Novelists* (1810). Smith's other literary admirers included Wordsworth, Charles Burney, Coleridge, Erasmus Darwin, Thomas Erskine, Mary Hays, Richard Brinsley Sheridan, and Robert Southey. She was also widely reviewed and praised in periodicals including the *Anti-Jacobin*, *Analytical Review*, *British Critic*, *Critical Review*, *European Magazine*, *Gentleman's Magazine*, *Monthly Magazine*, and *Universal Magazine*.

"Although William Wordsworth remembered Smith in the 1830s as 'a lady to whom English verse is under greater obligations than are likely to be either acknowledged or remembered'...her influence on her contemporaries and successors is widely documented. Coleridge and others credited her with revitalizing the English sonnet. In her lifetime she was perhaps most frequently praised for her poetic and prose landscapes...As her novels and poetry began to be republished in the late twentieth century, the case for her importance was made again by critics interested in the period's women poets and prose writers, the Gothic novel, the historical novel, the social problem novel, and post-colonial studies," (Sarah M. Zimmerman in the Oxford DNB).

Jackson, *Romantic Poetry by Women*, pp. 302-5. NCBEL II, 684.





Remarkably Clean Copy of a Scarce Stanesby Gift Book,
Beautifully Chromolithographed on Every Page

34. STANESBY, Samuel, illuminator. *Light for the Path of Life, from the Holy Scriptures*. London: Griffith & Farran, [1858].

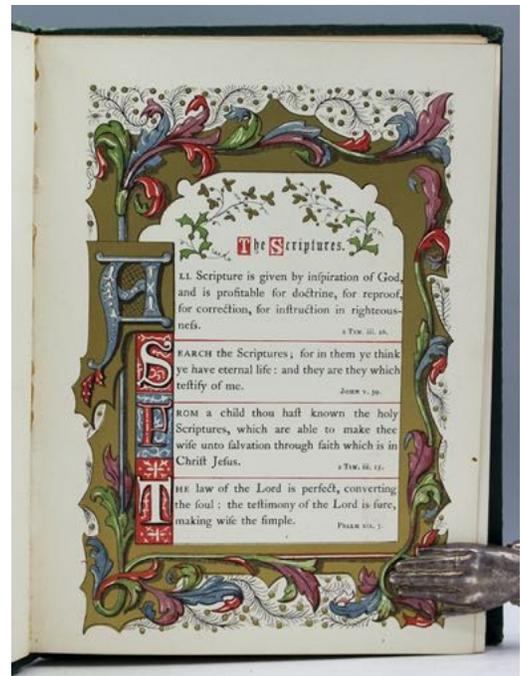
Octavo. [32] pp. Every page richly chromolithographed from Stanesby’s designs by Ashbee & Dangerfield. With decorative borders, initials, etc. Interleaved with protective blanks.

Publisher’s blindstamped green cloth with elaborate gilt borders, title, and spine. Beveled edges. Slight rubbing to extremities, though binding is still very attractive. Binding somewhat loose, as usual, with some leaves detached at gutter (laid in at original position). All edges gilt. Aside from some offsetting to protective blanks, remarkably clean throughout (with none of the usual foxing). A very good, very bright copy.

\$600

First edition of one of the scarcest Stanesby works.

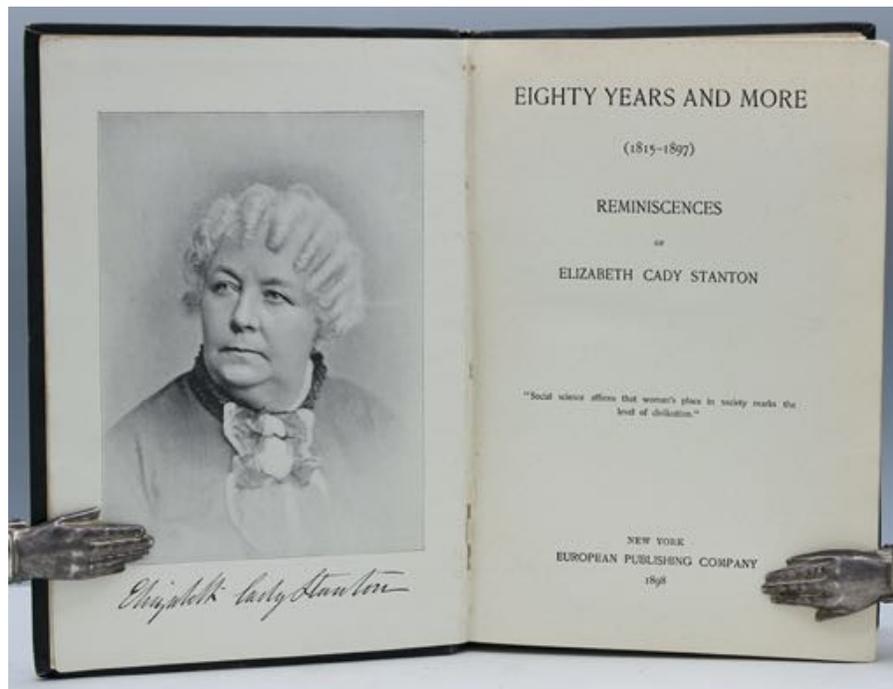
In *Victorian Book Design*, Ruari McLean writes: “A series of illuminated books with a character of their own, and almost the only series not published by Day & Son, were those illuminated by Samuel Stanesby. He produced



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).

OCLC records eleven physical copies of this edition, only three of which are located in the United States (the Getty, Yale, and University of Delaware).

McLean, *Victorian Book Design*, p. 134.



The Life and Work of One of the Most Important American Suffragists,
The "Companion Volume" to the *Woman's Bible*

35. STANTON, Elizabeth Cady. *Eighty Years and More (1815 – 1897)*. New York: European Publishing Company, 1898.

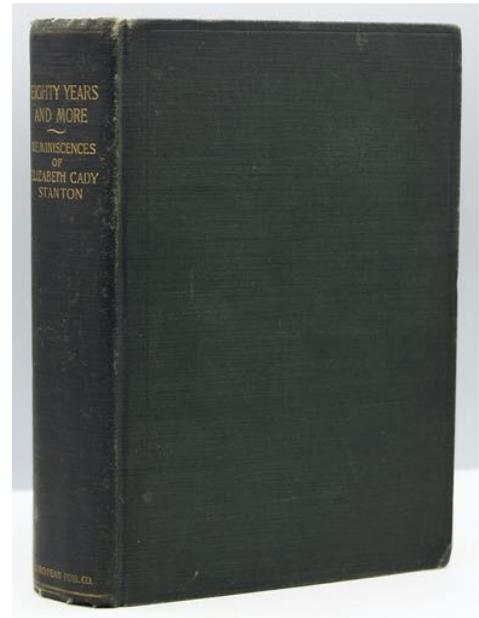
Octavo. ix, 471, [2 ads] pp. With eleven plates, including a photo frontispiece of Stanton. Plates include portraits of Margaret Livingston Cady, many of Stanton's other relatives, and Susan B. Anthony. The second page of ads is for both parts of *The Woman's Bible* (1898). Dedicated to Anthony, Stanton's "steadfast friend for half a century."

Publisher's dark green cloth lettered in gilt on spine. Corners a bit bumped. Ink ownership signature, dated 1898, to front flyleaf. Overall a clean copy despite some toning. A very good, tight copy of Stanton's suffrage memoir.

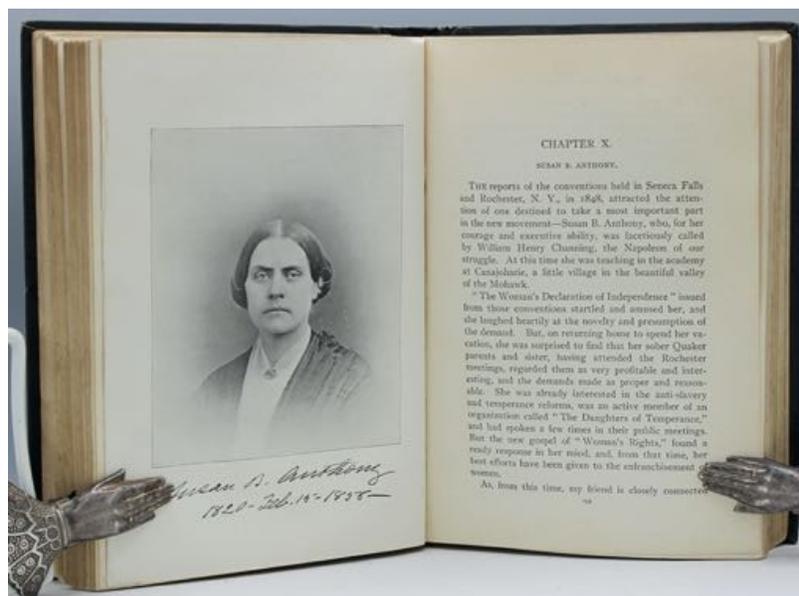
\$950

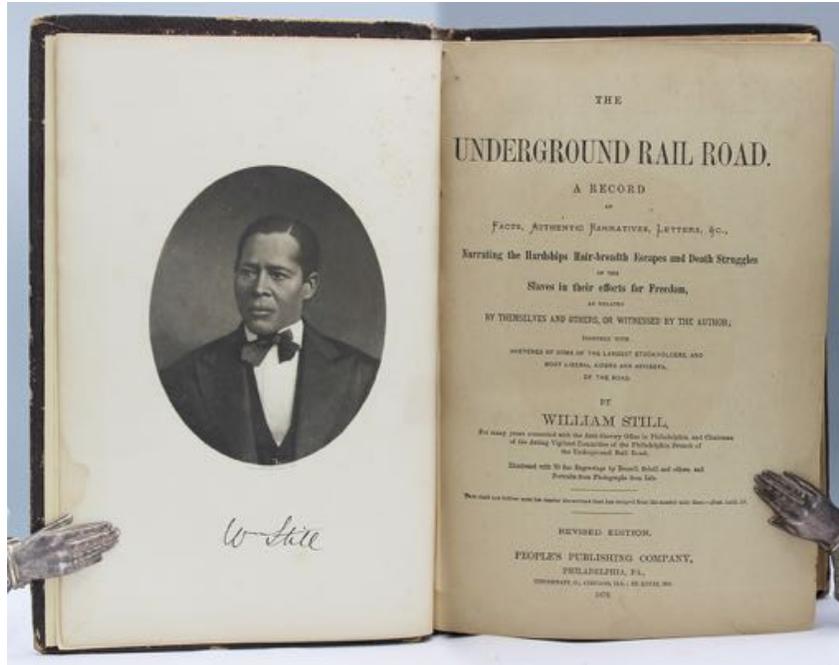
First edition. OCLC locates only twelve physical copies of this New York edition (a London edition was published in the same year).

In *Eighty Years and More*, Elizabeth Cady Stanton (1815 – 1902) reflects on her lifelong commitment to the rights of women from her days at Emma Willard's Troy Female Seminary to her critical approach to churches in the last years of her career. In the ANB, Ann D. Gordon describes the present work as a "companion volume" to *The Woman's Bible*, which Stanton published in full in the same year. The present work is particularly valuable for its account of Stanton's later years, when she began to focus more on her criticism of religion and on "impeaching the Christian theology—as well as all other forms of religion, for their degrading teachings in regard to woman" (p. 383).



Gordon writes, "What set Stanton apart most of all in her last decades was her conviction that the next great struggle would occur not against the state but against churches. In 1885 she tried to shepherd the [National Women's Suffrage Association] into the fray...At about the same time she solicited contributors to a critical exegesis of the Bible. But when she published part one of *The Woman's Bible* in 1895, the [NWSA] repudiated her ideas as damaging to the cause. Opposition from within the movement had no effect on her ambitions. In her mind critics of a struggle with orthodox religion simply echoed those who laughed at a woman's right to vote in 1848."





The “Father of the Underground Railroad” Recounts Stories of 650 Freedom Seekers

36. STILL, William. *The Underground Rail Road*. A Record of Facts, Authentic Narratives, Letters, & c., Narrating the Hardships Hair-breadth Escapes and Death Struggles of the Slaves in their efforts for Freedom, as Related by Themselves and Others, or Witnessed by the Author... Philadelphia: People's Publishing Company, 1879.

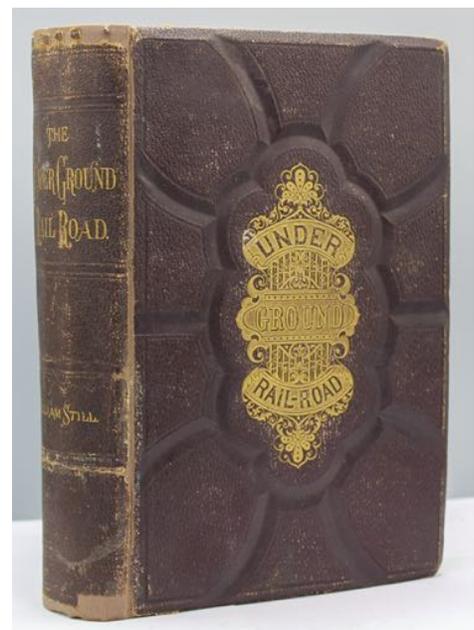
Octavo. 780, [5, index], [7, testimonials] pp. With all forty-four plates (including frontispiece portrait of Still), comprising seventy engravings. With portraits of important abolitionists like Lucretia Mott, William Lloyd Garrison, and Frances E.W. Harper (1825 – 1911), one of the first Black women to be published in the United States. Note that the present work was not actually issued with the portrait of Charles W. Cleveland that is listed as facing page 724.

Publisher's paneled black cloth stamped with large gilt device. Neatly recased. Some edgewear. Toning to title-page and some light occasional toning or foxing, but overall quite clean. A very good copy of a work that has become some of the best evidence of the Underground Railroad.

\$1,500

Revised edition. Originally published in 1872.

William Still (1821 – 1902) was a conductor of the Underground Railroad who, by the end of his fourteen years in service, helped nearly eight hundred freedom seekers escape from slavery. He directed a network of abolitionists,



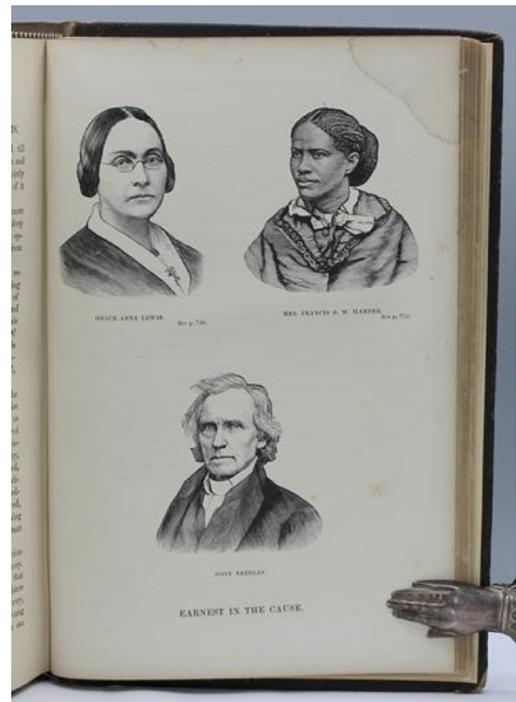
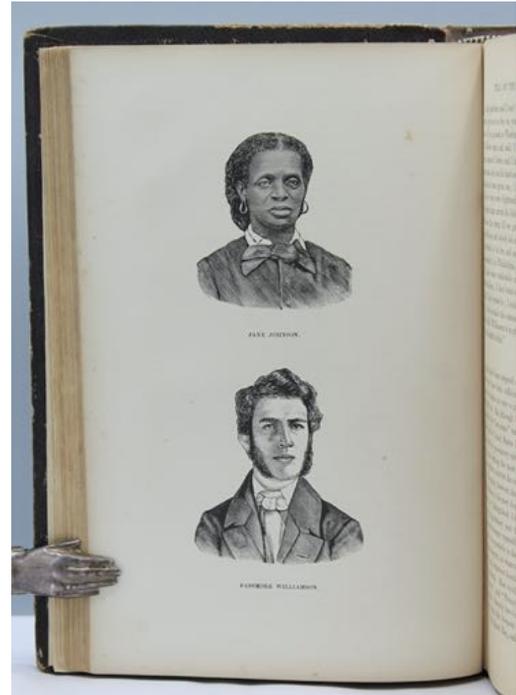
sympathizers, and safe houses that stretched from Philadelphia to Ontario, Canada. In his journals, Still kept meticulous, secret records of the freedom seekers who passed through the Philadelphia station. The present work compiles those records—including the accounts of Ellen and William Craft, John Dunjee, Jane Johnson, and 645 more—and has become “some of the best evidence we have of the workings of the Underground Railroad, detailing the freedom seekers who used it, including where they came from, how they escaped and the families they left behind,” (PBS).

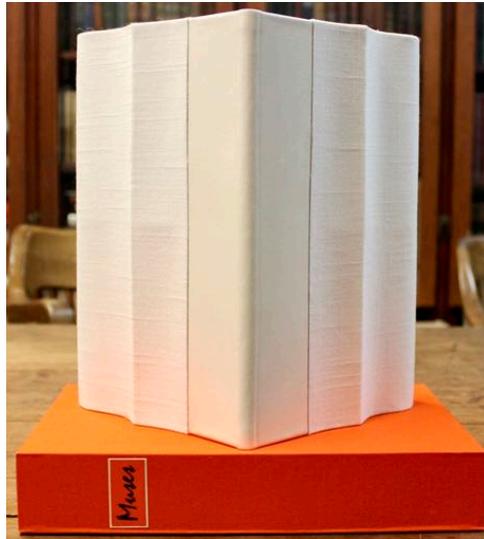
In the preface, Still recounts the story of his parents, who escaped from slavery before he was born, and his reunion with his older brother, who had been unable to escape with their parents and remained enslaved for decades. Still stresses the importance of the firsthand narratives of freedom seekers both in recording the history of slavery and in motivating further efforts for the rights of Black people to vote, get an education, and own property.

He writes, “While the grand little army of abolitionists was waging its untiring warfare for freedom, prior to the rebellion, no agency encouraged them like the heroism of fugitives. The pulse of the four millions of slaves and their desire for freedom, were better felt through ‘The Underground Railroad’ than through any other channel. Frederick Douglass, Henry Bibb, Wm. Wells Brown, Rev. J.W. Logan, and others, gave unmistakable evidence that the race had no more eloquent advocates than its own self-emancipated champions...Here, therefore, in my judgement is the best possible reason for vigorously pushing the circulation of this humble volume—that it may testify for thousands and tens of thousands, as no other work can do.”

Still was also a chairman of the American Anti-Slavery Society and of the Vigilance Committee, which was organized by Philadelphia abolitionists to directly aid people who had escaped to the city from slavery. He also successfully campaigned for the desegregation of the Philadelphia public transit system and, after the war, was an active member of the Colored Conventions Movement. He and his wife, Letitia George, had four children who became prominent in their own fields, including Caroline Virginia Matilda Still (1848 – 1919), one of the first Black woman physicians in the United States, and the lawyer William Wilberforce Still (1854 – 1932).

“Underground Railroad: The William Still Story.” Black Culture Connection (PBS website).





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

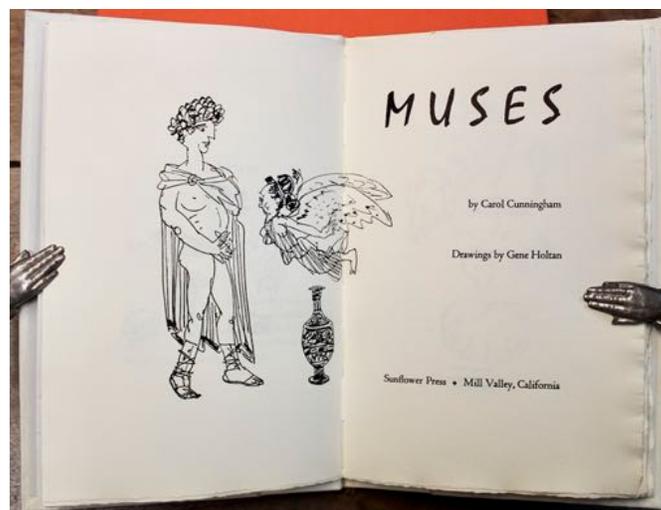
37. [SUNFLOWER PRESS.] CUNNINGHAM, Carol. [D'AMBROSIO, Joseph, binder.] HOLTAN, Gene, illustrator. *Muses*. Mill Valley, California: Sunflower Press, [1994].

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.

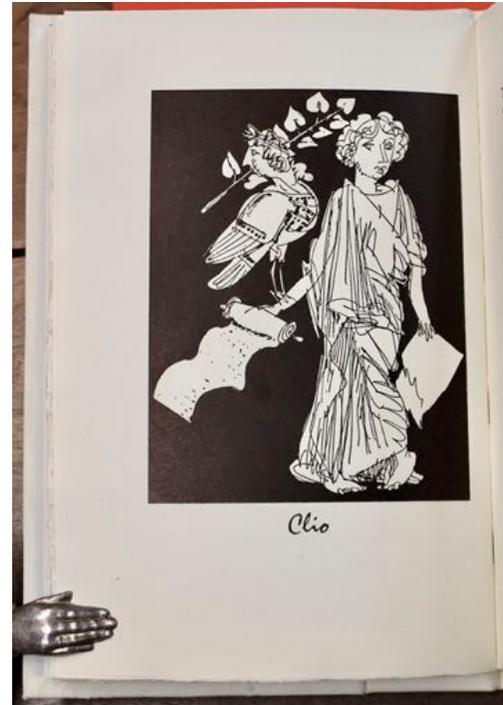
\$600

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.



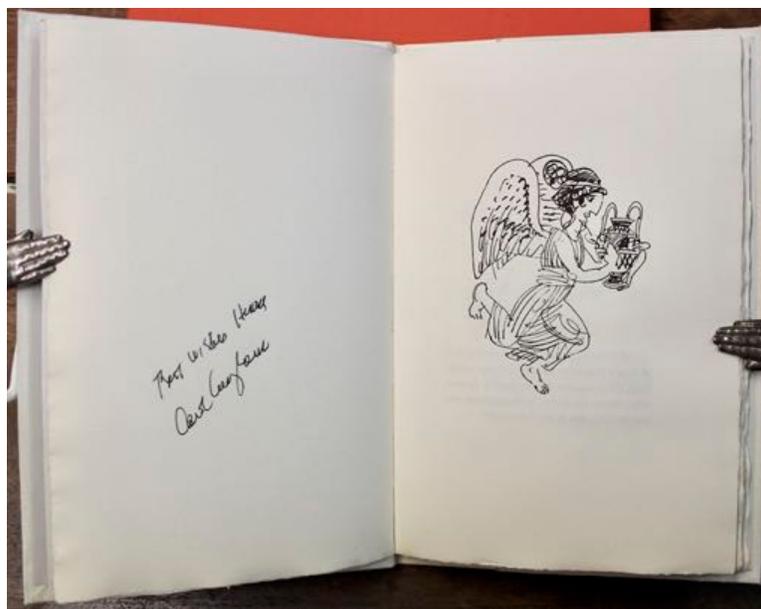
In his *Memoir of Book Design* D'Ambrosio writes: "[*Muses* is] I believe the first larger book that Carol did... This was not an easy book for Carol to produce. The information about the Greek Muses seemed to be scattered everywhere. So, complete with all the information in one volume, this book belongs 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)

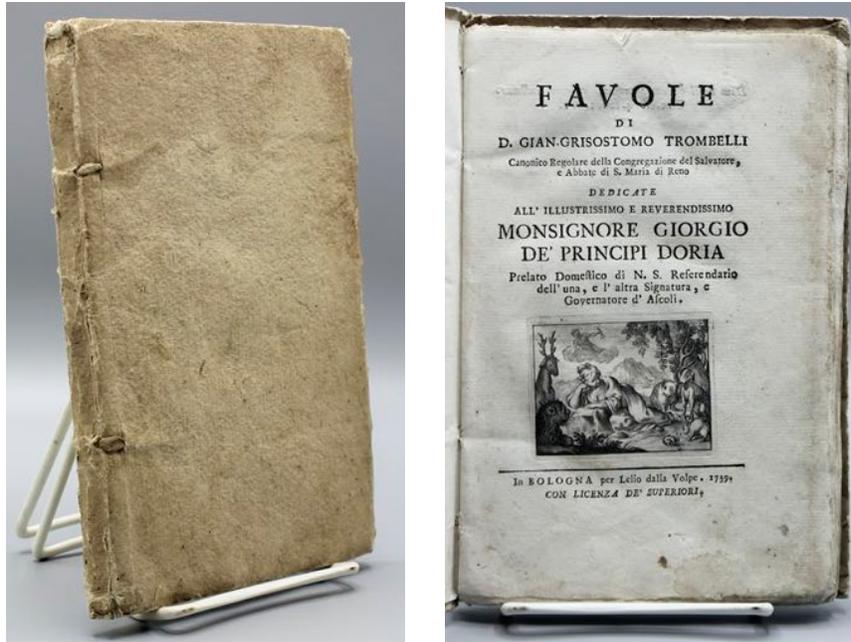
Joseph D'Ambrosio (1934 – 2009) printed, bound, typeset, and illustrated hundreds of artist's books, broadsides, posters, art prints, and other material over the course of his career. Some of his other publications in striking bindings include editions of *Olympe and Henriette* by Villiers de l'Isle-Adam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





Scarce Fable Book by a Bolognese Theologian

38. TROMBELLI, Gian Grisostomo. *Favole di D. Gian-Grisostomo Trombelli*. Bologna: Lelio dalla Volpe, 1739.

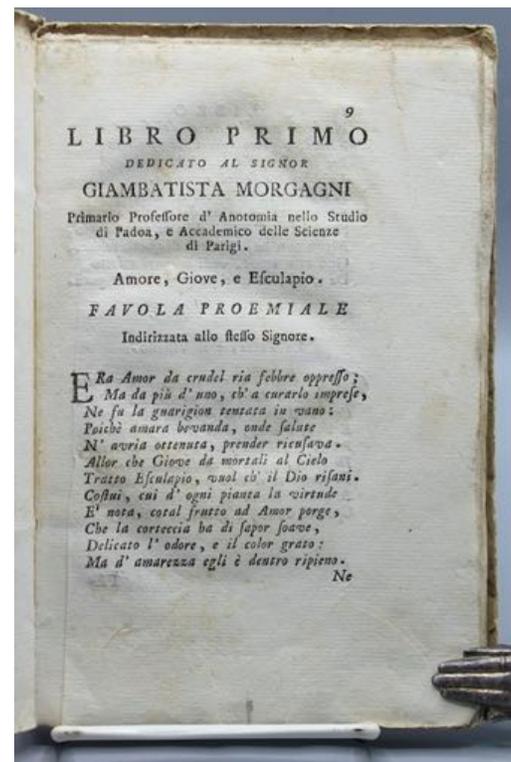
Octavo. 134, [2] pp. Engraved title-page vignette and five etchings in the text.

Original limp boards, uncut. Occasional light foxing, some soiling to boards, some light early ink numerals on the back cover. A very good copy.

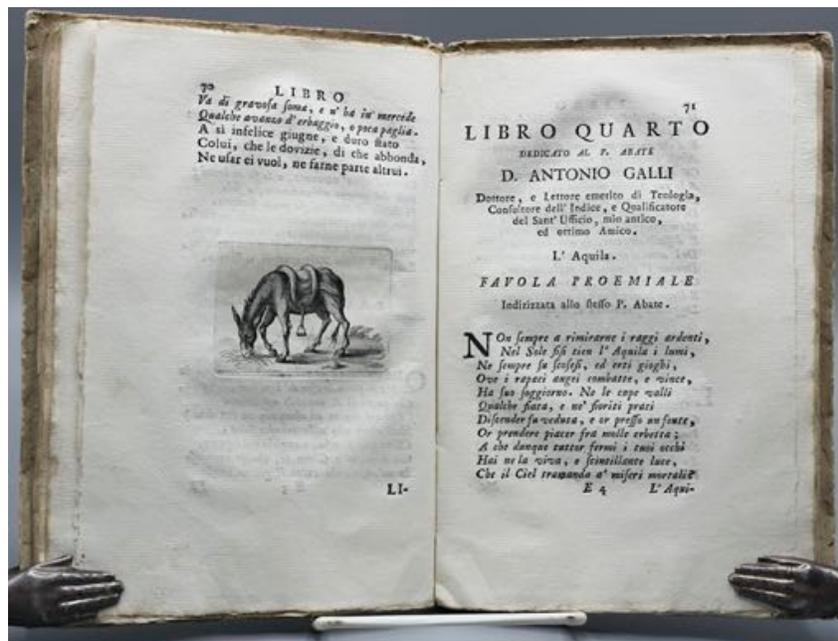
\$1,250

This is an interesting collection of 100 original fables by Giovanni Grisostomo Trombelli (1697 - 1784), a professor and theologian from the University of Bologna. Trombelli was a patristic scholar who also wrote a much-reprinted treatise on the dating of manuscripts.

Fables were a popular form of literature throughout the eighteenth century. They included work by writers indebted to classical examples like La Fontaine and Phaedrus, as well as writers who wrote original fables. Trombelli did both. He translated Greek fables, as well as Phaedrus, Avainaus, and Faerno. In the present work, which includes his original fables, he arranges his material in five sections, each decimated to a fellow professor. Some



of his fables are accompanied by mottos, similar to emblems, one deals with a traveler to America and he concludes with a bilingual version of two fables by de La Motte, in French and Italian on facing pages.



This is an uncommon book. We could not locate any copies in the trade recently, and we found no auction records. OCLC notes copies at Harvard, Toronto, Delaware, Princeton, and the British Library.

Canterazi. *Cat dei libri...dalla Volpe*, p. 93, 12.



The First Popular History of Modern Calculating Machines

39. TURCK, J.A.V. *Origin of Modern Calculating Machines*. A chronicle of the evolution of the principles that form the generic make-up of the Modern Calculating Machine. Chicago: Published under the auspices of the Western Society of Engineers, 1921.

Octavo. 196 pp. With forty-one plates (including five double-sided plates), including photo reproductions of calculating machines by Pascal, Leibniz, William S. Burroughs, and Door Eugene Felt. Also with six vignettes. Illustrations and accents printed in sepia ink.

Publisher's dark green cloth stamped in blind with art deco design. Binding is clean and attractive despite some rubbing to spine. Dark green endpapers. Laid in is a periodical clipping from *Typewriter Topics* (January 1922) discussing the invention of calculating machines. Ink stamp of Felt &

Tarrant Mfg. Co. (makers of the first practical calculating machines) to verso of first plate. Occasional foxing to first fifteen or so pages. A very good copy, scarce in commerce.

\$600

First edition of the first popular history of modern calculating machines. The ink stamp of Felt & Tarrant indicates that this copy was given for free to a customer of the company, as many copies were at the time.

Turck (1870 – 1956) was the inventor of several calculating machines, the earliest being the Mechanical Accountant, which appeared around 1900. He joined the firm of Felt & Tarrant in 1911, and his name appears jointly on patents with that of Felt (1862 – 1930), who is sometimes credited as the inventor of the first commercially practical calculating machine. After Felt's death, Turck took over design responsibilities for the business. The dual-register SuperTotalizer that appeared in 1934 was undoubtedly his work.

The present work is a comprehensive study based on patent literature of the development of key-driven mechanical calculators from the Parmalee machine (1850), which was the earliest machine patented in the United States, to his own time.

Hook and Norman, *Origins of Cyberspace*, 393. Randell, 1982a.



One of 110 Copies Printed by the Plough Press

40. WAKEMAN, Geoffrey. *A Leaf History of British Printing from 1610 to 1771*. [Oxford:] The Plough Press, 1986.

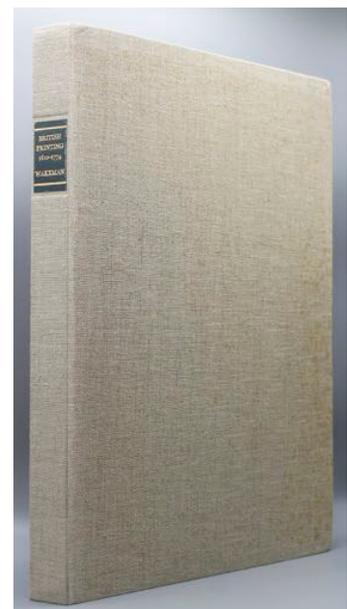
Folio. 16 3/4" x 12." [6] pp., together with ten folders, each containing printed text describing the leaf of leaves inserted.

Housed in a natural linen clamshell box with gilt green morocco label on spine. A fine copy.

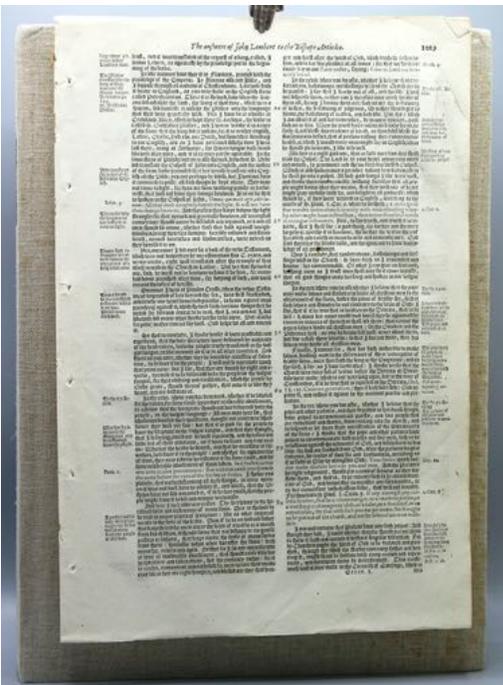
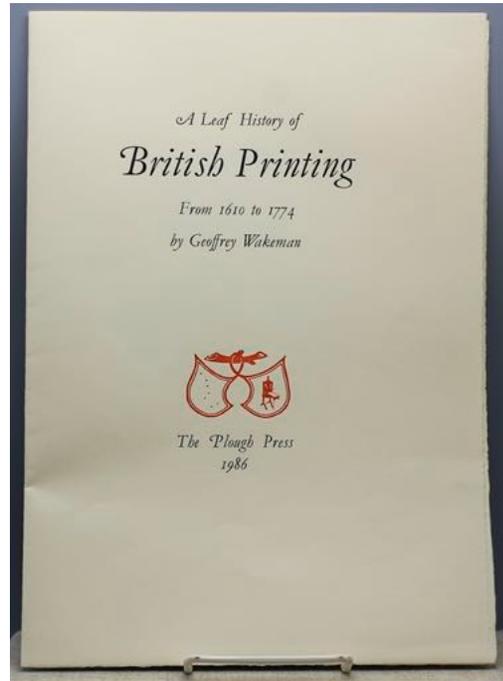
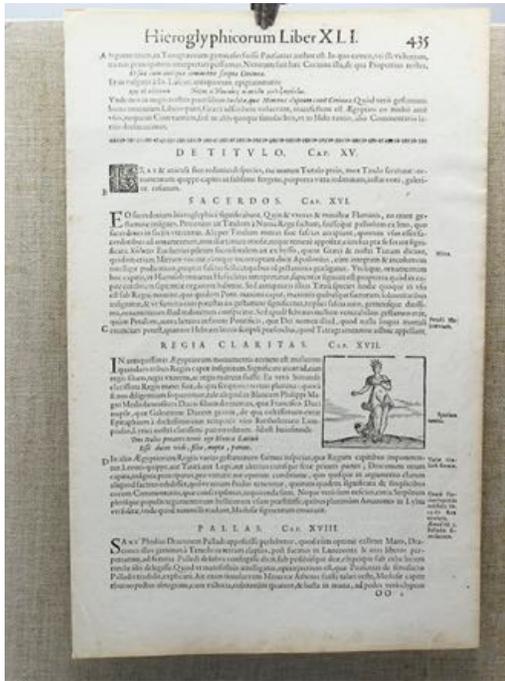
\$1,500

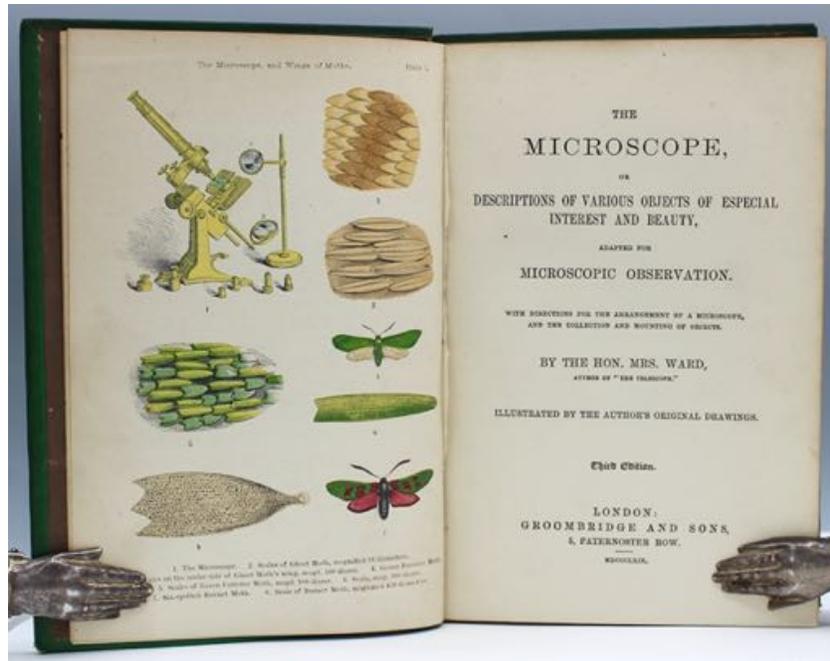
One of 110 copies, printed letterpress by Geoffrey and Paul Wakeman at the Plough Press.

The present work was intended as a teaching tool, to demonstrate some of the most important characteristics of British printing in the seventeenth and eighteenth centuries. Each folder contains at least one specimen leaves, or in a few cases, facsimiles. Included are original



leaves from Foxe's Book of Martyrs, Quintillian's De Institutione Oratoria (1693), and an early eighteenth century prayer book. There are two sections on papermaking, two on illustration, and one on title-page design, in addition to a section on printing in Scotland.





Uncommon Microscopy Work with Eight Color Plates Designed by the Author

41. WARD, [Mary King]. *The Microscope, or Descriptions of Various Objects of Especial Interest and Beauty, Adapted for Microscopic Observation*. With directions for the arrangement of a microscope, and the collection and mounting of objects...Illustrated by the author's original drawings...London: Groombridge and Sons, 1868.

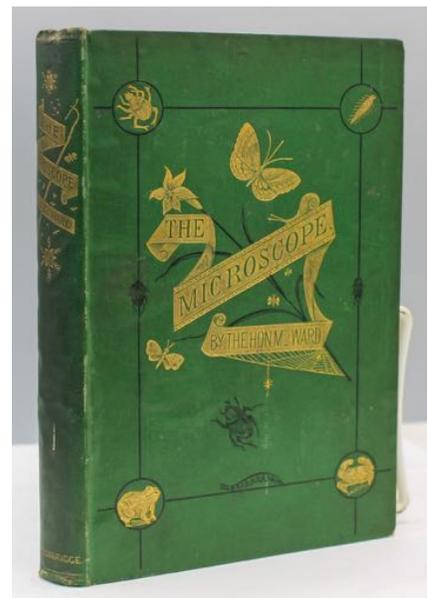
Octavo. [2 ads], [vi], 154, [2 ads] pp. With eight beautiful color-printed plates (including frontispiece) designed by the author. Also with over two dozen black-and-white illustrations, including numerous half-page and two full-page illustrations. Plates engraved by Benjamin Fawcett. With interesting advertisements for microscopes, telescopes, and other scientific texts.

Publisher's pictorial green cloth stamped in gilt and black and with gilt spine. Binding is very clean. Some bubbling to cloth. All edges gilt. Brown coated endpapers. Light marginal toning and occasional minor foxing. A very good, clean copy of an uncommon work by the renowned microscopy expert and influential science writer.

\$450

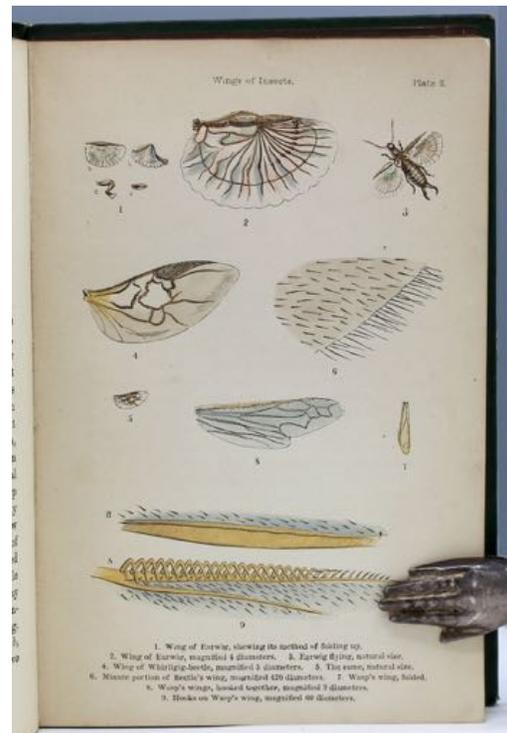
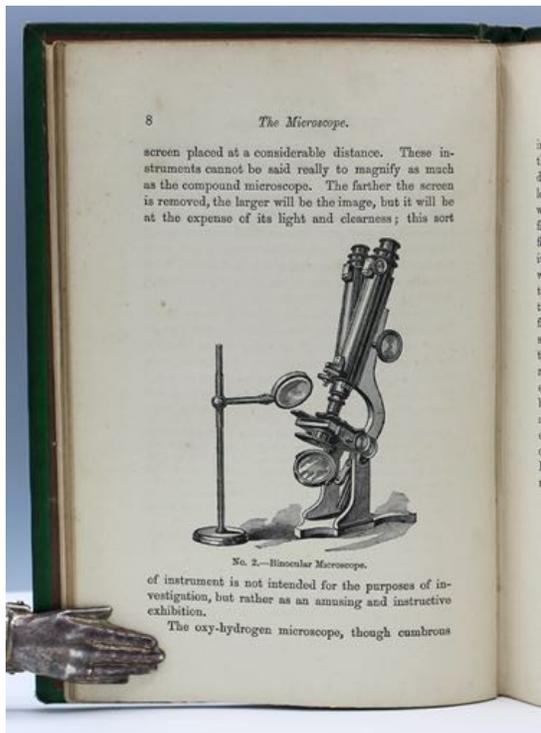
Third edition. OCLC records no copies of the first edition (1864) and only four copies of the second edition (Yale, Harvard, Duke, University of Toronto).

Mary King Ward (1827–1869) released her first scientific publication, the entomology work *A Windfall for the Microscope*, in 1856. From that point, Ward's books on microscopy and entomology quickly became popular and were praised for their



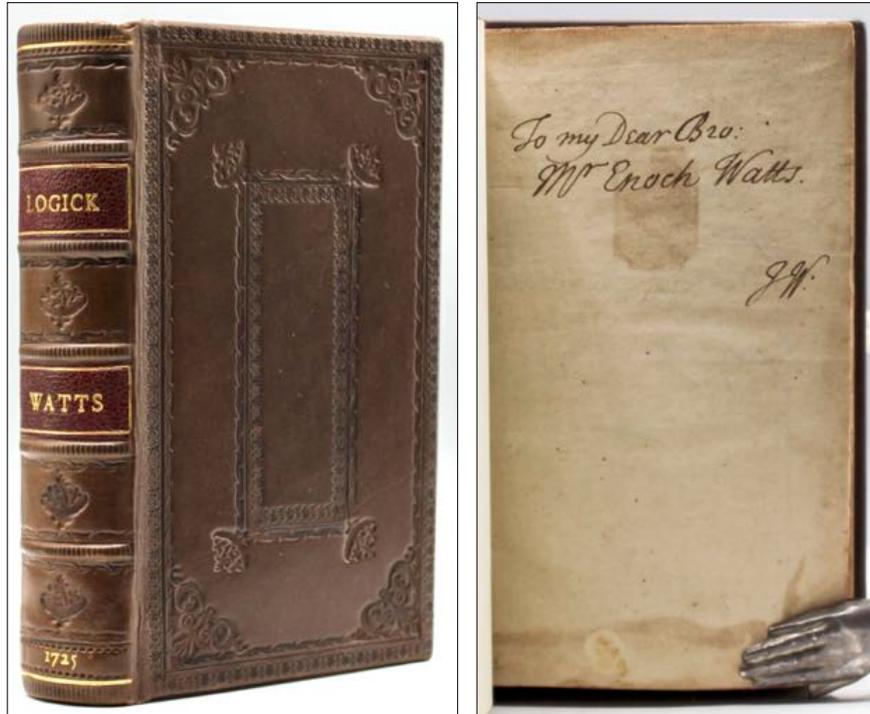
accessible, easy-to-understand style and for her beautiful illustrations. Ward's other works, all beautifully illustrated, include *A World of Wonders Revealed by the Microscope* (1858); *Telescope Teachings* (1859); and *Entomology in Sport, Entomology in Earnest* (also 1859), which she wrote in collaboration with her sister Jane King Mahon (1826 – 1895).

Ward was also an accomplished astronomer. In the early years of her scientific career, Ward connected with colleagues primarily through her cousin William Parsons, 3rd Earl of Rosse (1800 – 1867), who built the "Leviathan of Parsonstown" telescope at his estate in central Ireland. Ward was one of the first people to make observations through the Leviathan, which was remarkable for having the largest aperture size of any telescope at the time.



Benjamin Fawcett (1808 – 1893) also engraved the plates for King's *Telescope Teachings*. McLean calls those engravings "exquisite examples of...what could now be achieved by the skill of a wood engraver and color printer," (*Victorian Book Design*, p. 202).





Original Edition of the Standard Eighteenth Century English Logic,
Presentation Copy, Inscribed by Watts to His Brother Enoch,
and Signed by Enoch Watts on the Title Page

42. WATTS, I[saac]. *Logick: Or, the Right Use of Reason in the Enquiry After Truth, with A Variety of Rules to guard against Error, in the Affairs of Religion and Human Life, as well as in the Sciences.* By I. Watts. London: Printed for John Clark and Richard Hett, 1725.

Twelvemo. [2], vi, [8], 534, [+2, errata] pp. Engraved headpieces, tailpieces, and initial letters.

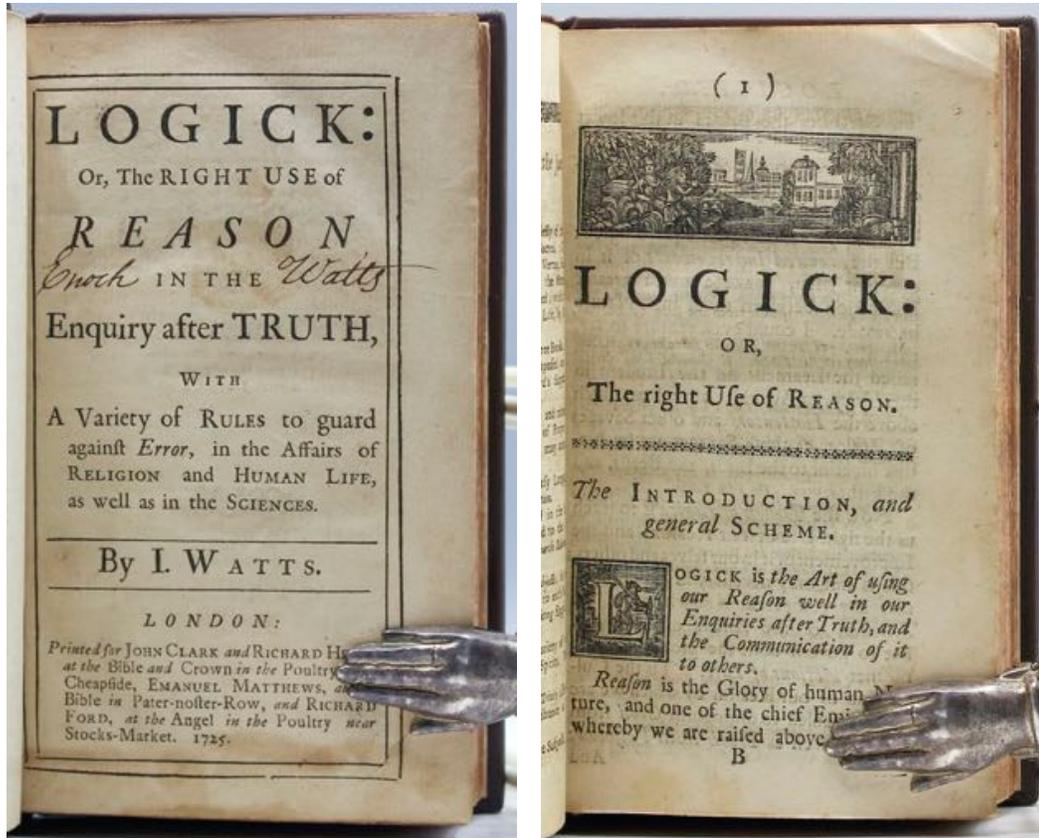
Modern brown calf stamped and ruled in blind with two gilt-lettered red morocco spine labels. Edges sprinkled red. Slight offsetting and intermittent browning. Light creasing to a few leaves in in gathering H. The occasional minor stain. Inscribed by the author on the recto of front flyleaf: "To My Dear Bro / Mr. Enoch Watts. / I.W." Ink ownership signature of Enoch Watts on title page. A very good copy.

\$3,500

First edition, presentation copy.

Watts (1674-1748) was an English Christian minister, hymn writer, theologian, and logician, credited with 750 hymns including "Joy to the World" and "When I Survey the Wondrous Cross." In a letter dated March 1700, his brother Enoch, Watts to write his own hymns. He eventually published four verse collections including *Horae Lyricae* (two volumes, 1706) and *The Psalms of David Imitated in the Language of the New Testament* (1719). Watts read widely, wrote Latin and English theses, and made abridgements of standard works such as Burgersdicius's *Institutiones logicae*

(Watt's brother Enoch gave Thomas Gibbons, Watts' friend and first biographer, his manuscript volumes). He was employed as a tutor in the family of Sir John Hartopp (1676); while there, he probably began to compose *Logick*.



"...throughout the years between 1728 and 1785 the vogue of his *Logick* in institutions of higher learning does not appear to have slackened. When Jeremy Bentham attended Queens College, Oxford, in the first three years of the 1760s, the *Logick* was still in use as the standard English treatise in its field; but Bentham regarded it as 'Old Woman's logic'...Dr. Johnson said of the *Logick* that it 'has been received into the universities, and, therefore, wants no private recommendation,'" (Howell, *Eighteenth Century British Logic and Rhetoric*).





Founded by a Woman Prison Reformer and the First Woman Judge in California

43. [WOMEN.] [LOS ANGELES BUSINESS GIRLS' CLUB.] [Collection of five photo postcards showing the club's home for impoverished young women.] [ca. 1920s.]

5¼ in. x 3½ in.

Glossy card stock. Slight wear to edges. A clean, bright, near-fine set of these rare postcards issued by a charitable organization that aimed to keep young women out of prison.

\$250

The Los Angeles Business Girls' Club was founded in 1921 by Miriam Van Waters (1887-1974) and Orfa Jean Schontz (1876 – 1954). The club provided free housing, education, job training, medical care, psychological evaluation, and career planning to impoverished young women between the ages of fifteen and twenty-one. Twenty percent of the club members were orphans and another thirty-seven percent had one deceased parent; some had no parents in California or in the United States, were children of divorced parents, or came from "unfit homes." Many of the members supported themselves before entering the club, though they were underpaid and struggling to survive. They stayed with the club until they were fully self-sufficient in reliable employment, then re-entered their communities under "friendly supervision" by the club.



Miriam Van Waters was a prison reformer and philanthropist whose efforts were supported by Eleanor Roosevelt. She served as superintendent for three women's prisons, where she established educational and artistic programs for inmates and avoided the particularly punitive methods employed by other prisons. She believed that the roots of poverty and crime were in poor social conditions and lack of support, rather than in moral or genetic weakness. The Los Angeles Business Girls Club was only one of many organizations she founded to keep women out of prisons and poverty and to transition former inmates back into their communities.



Orfa Jean Schontz was a lawyer, the first woman referee of the Juvenile Court of Los Angeles County, and the first sitting woman judge in California. When she retired in 1920, Van Waters took up her position as the referee. Schontz was also the president of the Business and Professional Woman's Club, the organization that eventually absorbed the Business Girls' Club, and a member of the Woman Lawyer's Club, State Bar Association, and League of Women Voters.

Fischer, C.S. *The Journal of Juvenile Research*, vol. 9 (1925), pp. 238-241.