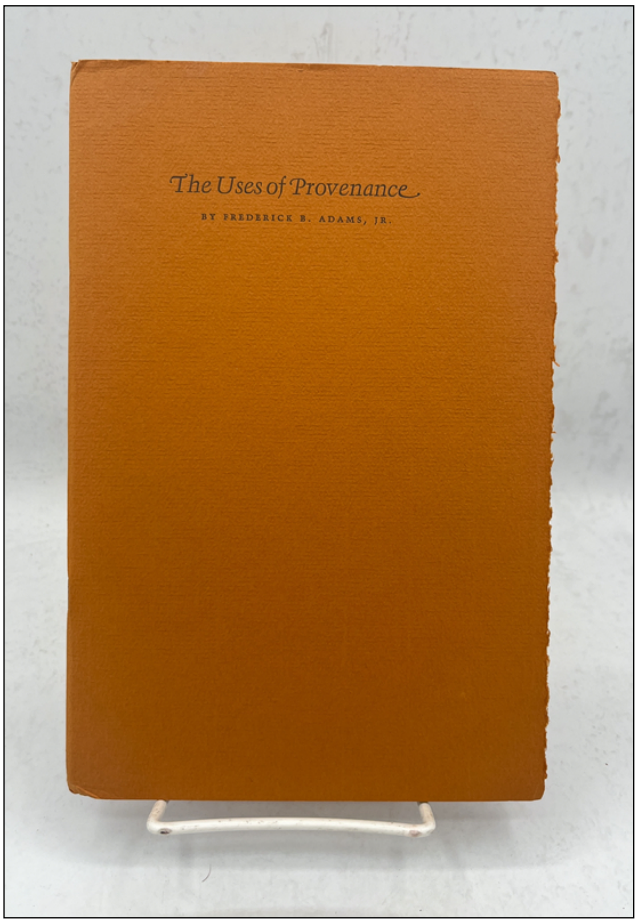
Autumnal Arrivals & Miscellany

Richly Illustrated Science Texts for Children, Printing Ephemera, Artist Books, Fine Binding, & a Virginia Woolf Typed Letter, Signed

Michael R. Thompson Rare Books, ABAA/ILAB
8242 W. 3rd Street, Suite 230
Los Angeles, CA 90048

mrtbksla@pacbell.net ✦ mrtbooksla.com ✦ (323) 658 - 1901



The Ninth Zeitlin & Ver Brugge Lecture in Bibliography, Printed by the Castle Press, And Presented to Peggy Christian from the Zeitlins

1. ADAMS, Frederick B. Jr. *The Uses of Provenance*. [Pasadena]: [Printed by Grant Dahlstrom at The Castle Press], 1969.

6 ¼ x 9 ½ in. [4], 5-26 pp.

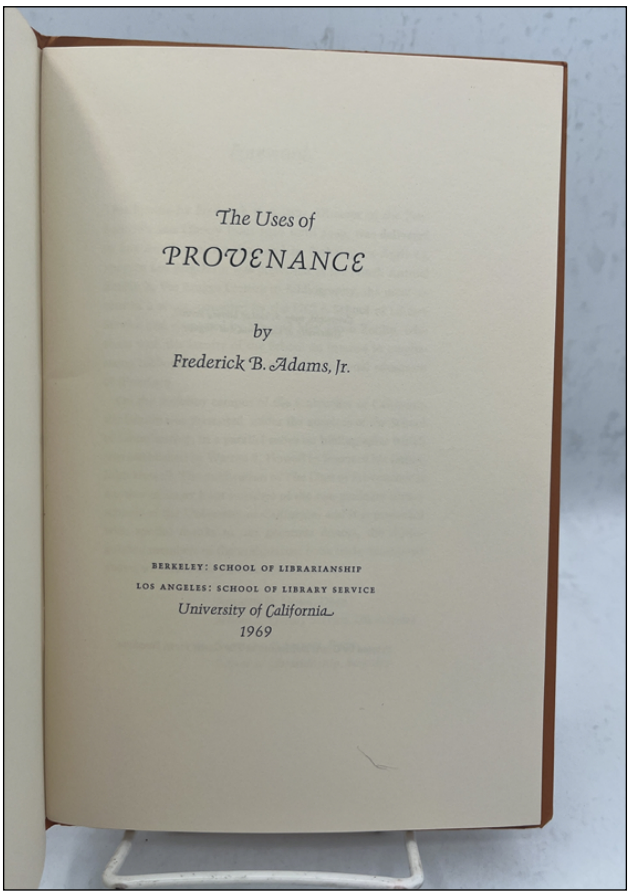
Orange card wrappers, stapled. Very mild creasing to top margin and corners of wrappers. A near fine presentation copy.

$125

First and only edition. No limitation given. Inscription on front flyleaf reads "To our very dear. Peggy. With loads of. Love. Jo + Jake." And with a 2 ½ x 3 ¼ in. printed greeting card from the Zeitlins laid in.

From the foreword: "This lecture by Frederick B. Adams, Director of the Pierpont Morgan Library from 1948 until 1969, was delivered in Los Angeles on April 14 and in Berkeley on April 16, 1969. In Los Angeles it was presented as the Ninth Annual Zeitlin & Ver Brugge Lecture in Bibliography...On the Berkeley campus of the University of California the lecture was presented, under the auspices of the School of Librarianship, in a parallel series on bibliography which was established by Warren R. Howell in honor of his father, John Howell. The Publication of *The Uses of Provenance* is another of many joint ventures of the two graduate library schools…"

Peggy Christian, to whom Zeitlin inscribed this copy, was the proprietor of Peggy Christian Books in Los Angeles, which was located a few doors away from Zeitlin. She specialized in children's books and was instrumental in building many important children's books collections.



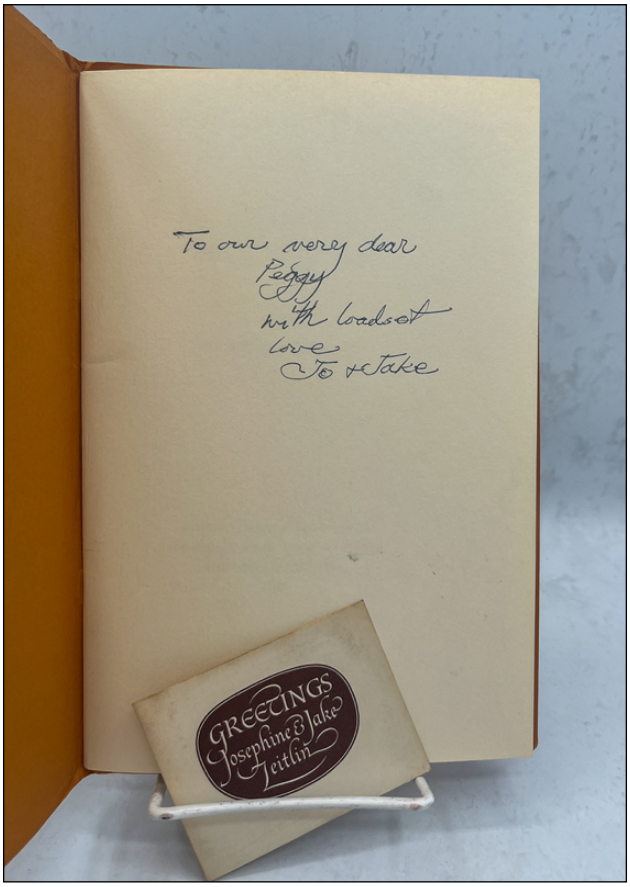
The Uses of

PROVENANCE

by

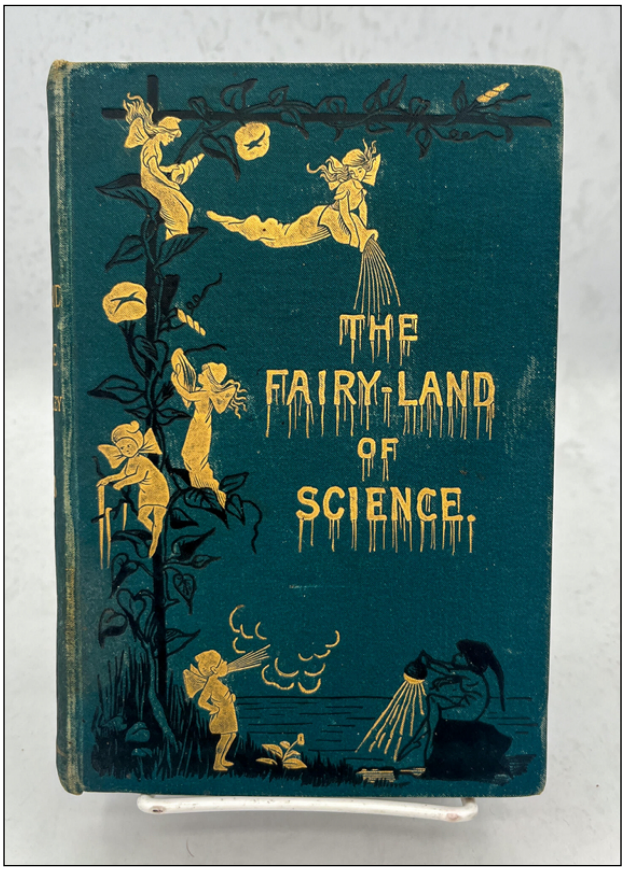
Frederick B. Adams, Jr.

BERKELEY: SCHOOL OF LIBRARIANSHIP
LOS ANGELES: SCHOOL OF LIBRARY SERVICE
University of California
1969



To our very dear
Peggy
with loads of
love
Jo & Jake

GREETINGS
Josephine & Jake
Teitlin





Natural History for Children by an Important Woman Science Writer
With Dozens of Text Figures and Ten Half-Page Illustrations

2. BUCKLEY, Arabella B[urton]. *The Fairy-Land of Science*. New York: D. Appleton and Company, 1879.

Octavo. viii, 244, [8, ads] pp. With frontispiece and two plates, ten half-page illustrations, and dozens of text figures. Has index.

Original blue-green pictorial cloth stamped in gold and black. Spine stamped in gold and black. Brown endpapers. Moderate shelfwear to spine. Light rubbing to boards. Hinge cracked but sound. Light, even toning throughout. Pencil markings to rear endpapers. Gilt is bright and attractive. A very good copy of a scientific work for children by an important woman science writer.

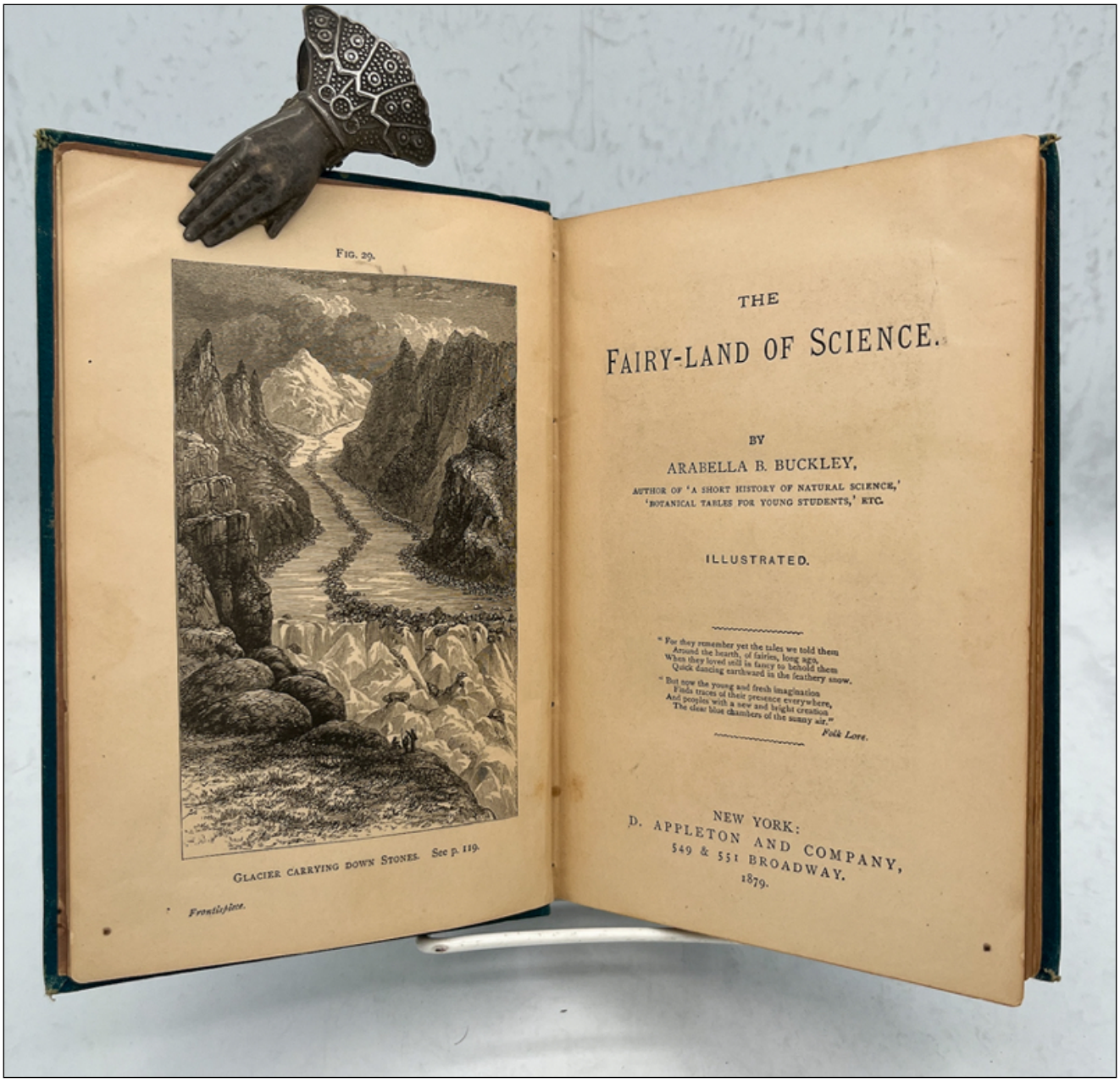
$250

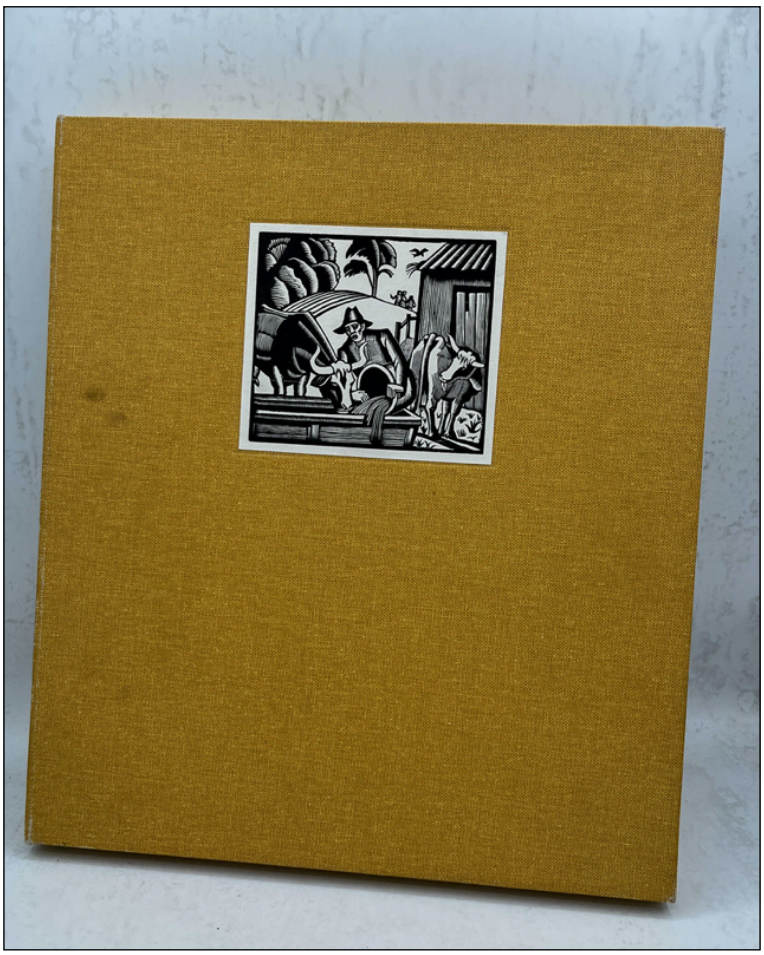
First Appleton edition, and second US edition. First US edition published by A. L. Burt in 1878. True first edition published in 1878 by London publisher Edward Stanford.

Arabella Burton Buckley (1840 – 1929) was a lecturer, editor, and writer specializing in evolutionary theory. Between 1864 and 1875, she worked as the secretary to the important geologist Charles Lyell, and then went on to lecture on natural science between 1876 and 1888. She also edited

Mary Somerville's *Connexion of the Physical Sciences* (1877) and Heinrich Leutemann's *Animals from Life* (1887). Her own works include *A Short History of Natural Science* (1876) and children's science books like *Winners in Life's Race* (1882) and *Life and Her Children* (1881).

"In Fairy-Land Buckley generated interest in her scientific subjects by borrowing the language of fairy stories and wizardry to reinforce her ultimate belief that the wonders of science not only paralleled but surpassed the wonders of fairlyand," (Oxford DNB).





3. CHAPMAN, Hilary. *The Wood Engravings of Ethelbert White, With an Introduction by Peyton Skipworth*. [Wakefield:]: The Fleece Press, 1992.

Quarto. 20 pp. Five wood engravings in text, two tipped in photographs.

Orange paper wrappers, wood engraving on front cover. With two mounted and matted wood engravings, A Corner of the Forest and Forest Pool. The book and the prints are housed together in publisher's mustard-cloth clamshell box with woodcut illustration affixed to front cover, printed paper spine label. A fine copy.

$600

One of 200 copies





later paintings were initially explored in the wood engravings of the 1930s, but this aspect of his art was not so sympathetically rendered within the constraints of the wood block.

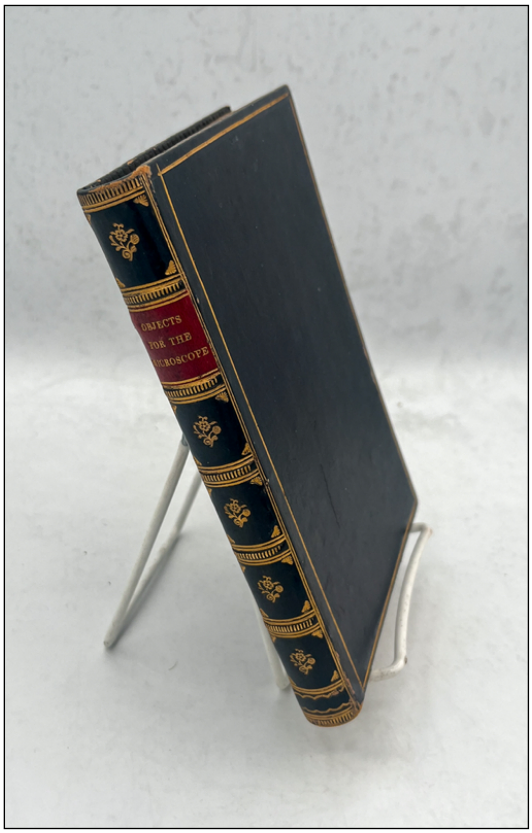
White's stylistic development can be identified very easily in his wood engravings, but, even if the treatment of his subjects varied, the subjects themselves remained constant. Ethelbert White stands firmly in the line of traditional English landscape artists with his emotional and aesthetic absorption in the rural scene. Most of the wood engravings, alongside his paintings, depict the barns, cottages, farms, hamlets and the beautiful wooded countryside of southern England. Working country people, their animals and machinery, blend and merge into these harmonious surroundings. Interspersed amongst this predominant subject matter are a few humorous, gentle depictions of everyday life in the town and several evocative scenes of the places in Ireland, France, Cyprus and Italy that he had visited with his wife, Betty, on their frequent travels around Europe.

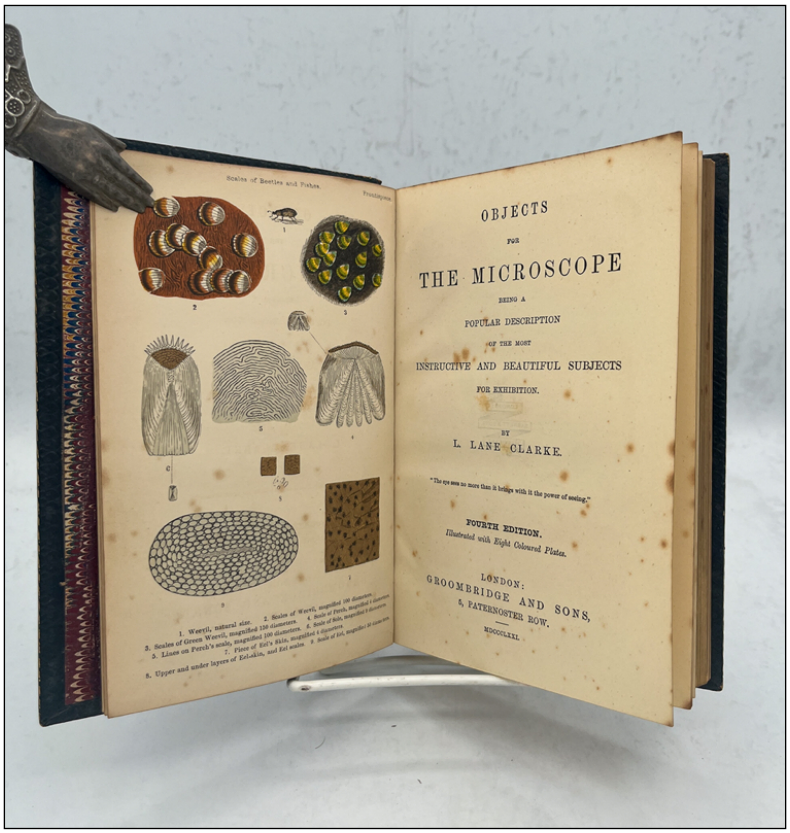
The wood engravings of Ethelbert White are only representative of a limited period of his artistic career and do not cover all aspects of his art. They do, however, encapsulate perhaps his finest attributes as an artist; that is, a powerful sense of design and an ability to evoke the charm of the English landscape and the simple dignity of a way of life that has now disappeared.

Threshing, 1938-39

By 1940 Ethelbert White had ceased to produce wood engravings. The beginning of the Second World War saw the demise of the private presses and the cessation of the Society of Wood Engravers' exhibitions, resulting in the lack of a show case for independent prints and little or no demand for illustrative work in the medium of wood engraving. It is, of course, also possible that White simply felt at this time that he had taken the medium as far as he could. Certainly, the oils and watercolours that he produced so prolifically for the next 30 years, do not demonstrate the stylistic precision and the bold simplified quality of his earlier works. The more naturalistic effects of his

12





Microscopy Guide with Eight Chromolithograph Plates
Some Designed by Mary King Ward

4. CLARKE, L[ouisa] Lane. *Objects for the Microscope*. Being a popular description of the most instructive and beautiful subjects for exhibition. London: Groombridge and sons, MDCCCLXXI.

Octavo. viii, 230 pp. With eight chromolithograph plates (including frontispiece) and four text figures. At least three of the plates were designed by Mary King Ward and appeared in her own publications on microscopy.

Early twentieth-century full black calf. Boards with gilt borders and edges. Six panel gilt spine with red leather label. Gilt edges. Marbled endpapers. Boards lightly scuffed. Some shelfwear to head and foot of spine. Very light foxing throughout. A very good + bright and attractive copy of a work by a woman science and travel writer.

$450

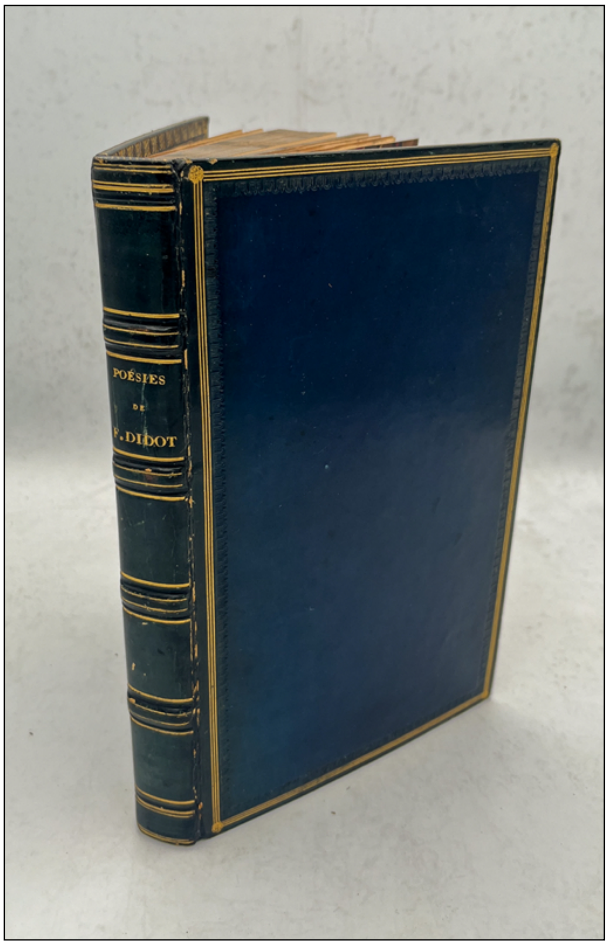
The esteemed fourth edition, with the text expanded from the first, and with the chromolithograph plates, not included in some editions. First edition published in 1858.

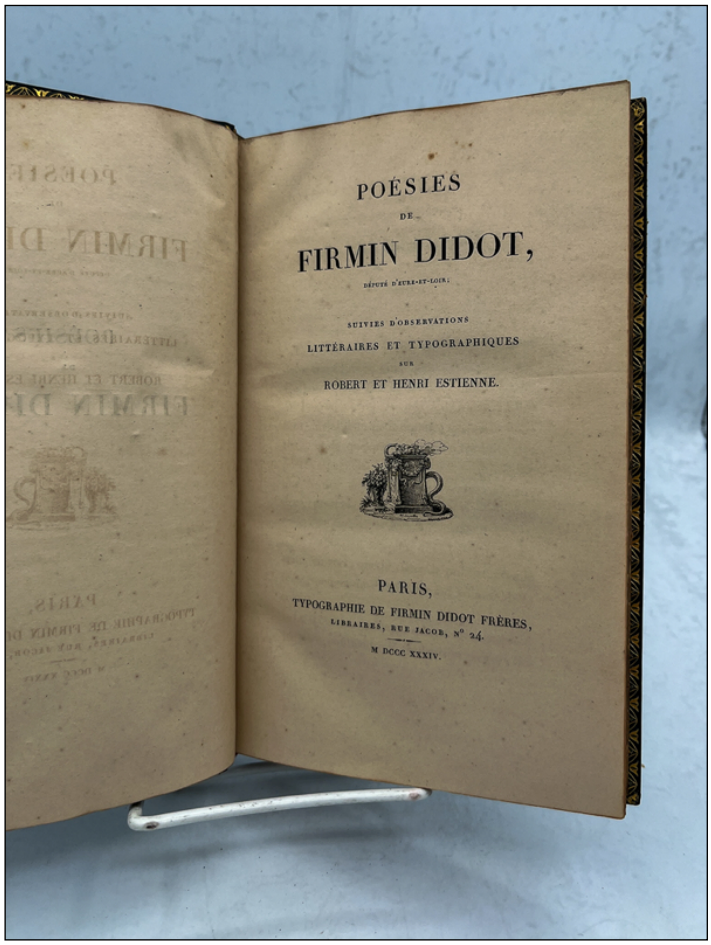
Louisa Lana Clarke (1812–1883) was best known for her science writing, which includes the present work and *The Common Seaweeds of the British Coast and Channel Islands* (1865). Clarke, who

was born in the Channel Islands, also wrote several travel guides to the area, including *Redstone's Guernsey Guide* (1841) and *The Island of Alderney* (1851).

A handsome and comprehensive guide for budding scientists, the present work guides readers through microscope selection and proper microscope use, before surveying a wide range of British flora and fauna under magnification.







5. DIDOT, Firmin. *Poesies de Firmin Didot*, député d'Eure-et-Loir; Suivies d'observations littéraires et typographiques sur Robert et Henri Estienne. Paris: Typographie de Firmin Didot Frères, 1834.

Octavo. [4], 323 pp

Contemporary or slightly later blue calf. Covers and sides ruled in gilt, gilt turn-ins, marbled endpapers and edges. Joints, corners lightly rubbed, a few light abrasions to bottom edge. Contemporary armorial bookplate. A very good copy.

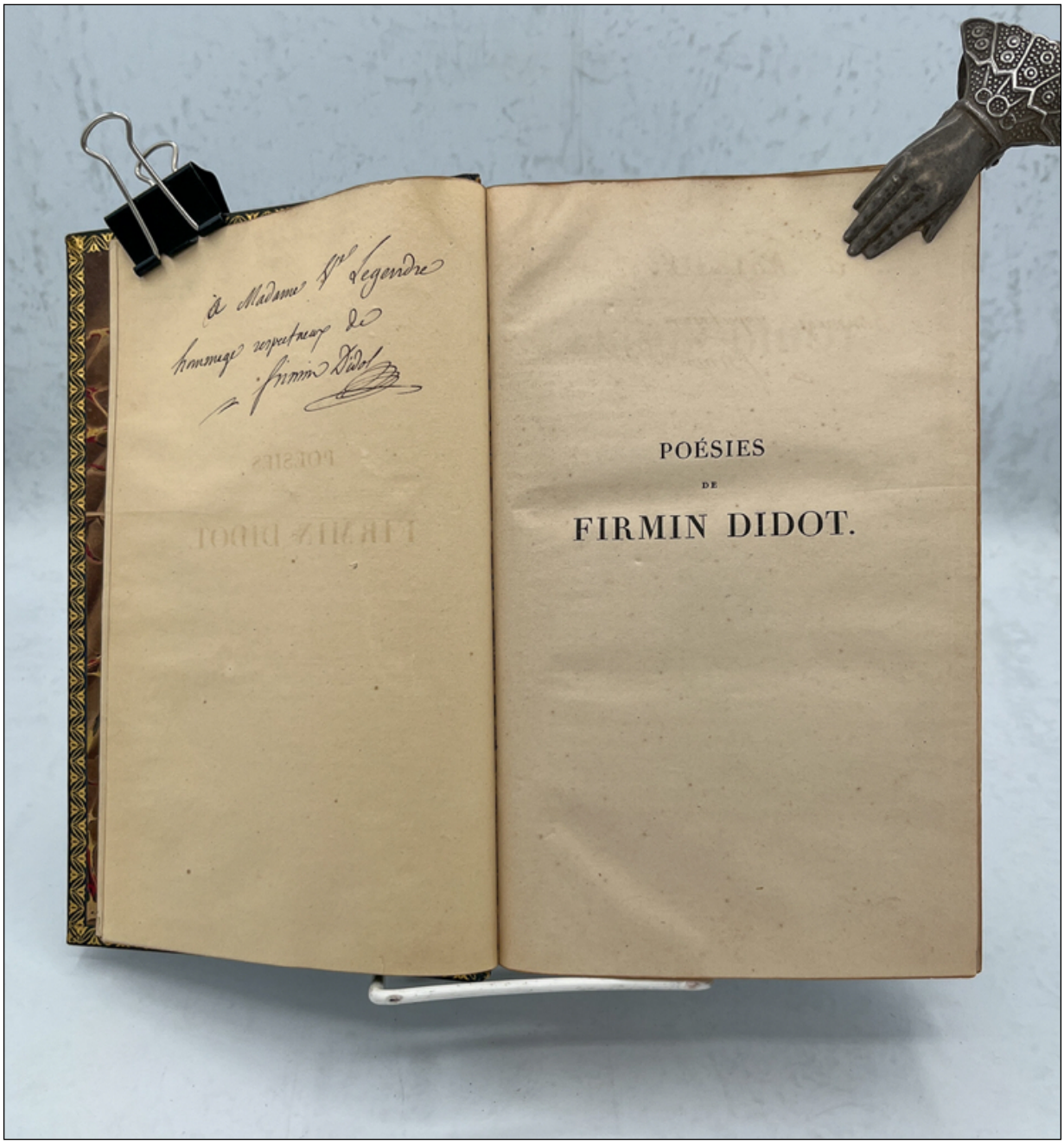
$950

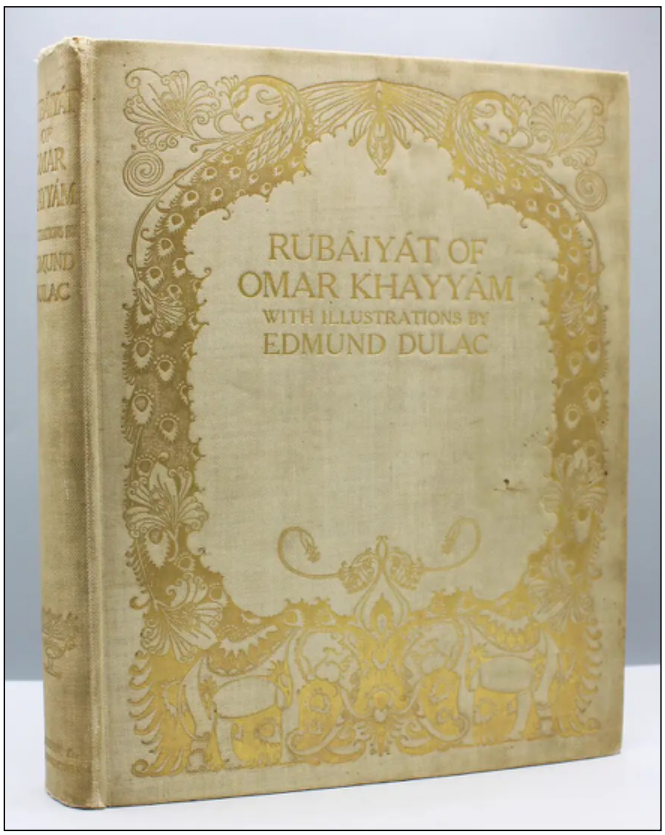
First edition, presentation copy, inscribed by the author to a "Madame de Legendre."

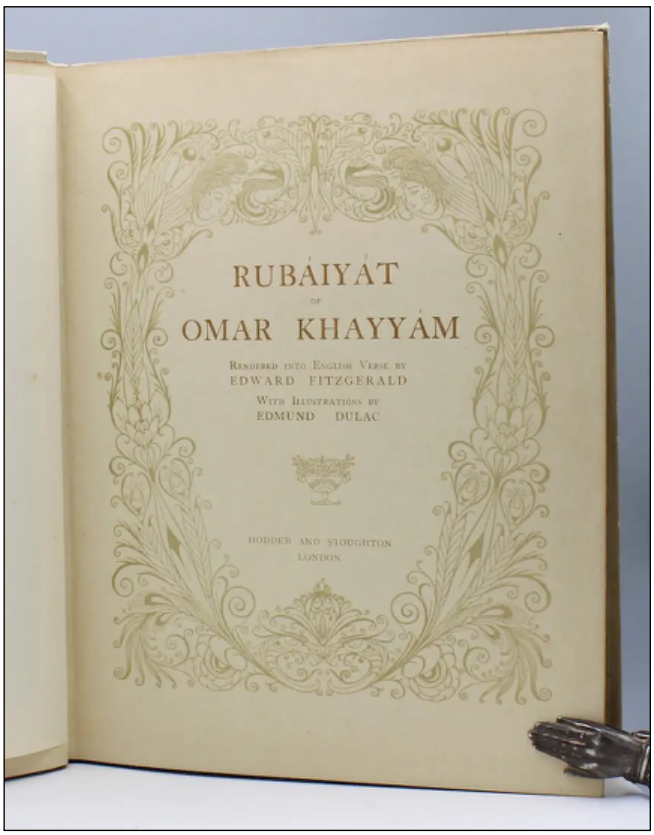
Didot (1764-1836) is best known for his work on the Didot typeface, which was, along with the typeface designed by Giambattista Bodoni, one of the most influential and classic typefaces of Enlightenment Europe. He is also known for his experimentation with stereotyping, which he used to popularize low-priced editions of French, English, and Italian books. He also made a number of translations, including one of Virgil's Bucolics, printed from type that he had designed and cast himself. Napoleon made him director of the foundry of the Imprimérie Impériale, and he was offered its full direction in 1830. The present work contains an essay on the great sixteenth century French printers, Robert and Henri Estienne, along with two one-act tragedies, Annibal and La Reine de

Portugal, several translations from the Spanish and from classical authors, including one of l'Ode de Sappho.

See Updike, Printing Types, 218.







6. DULAC, Edmond. *Rubaiyat of Omar Khayyam.* Rendered into English verse by Edward Fitzgerald. London: Hodder and Stoughton, [1928].

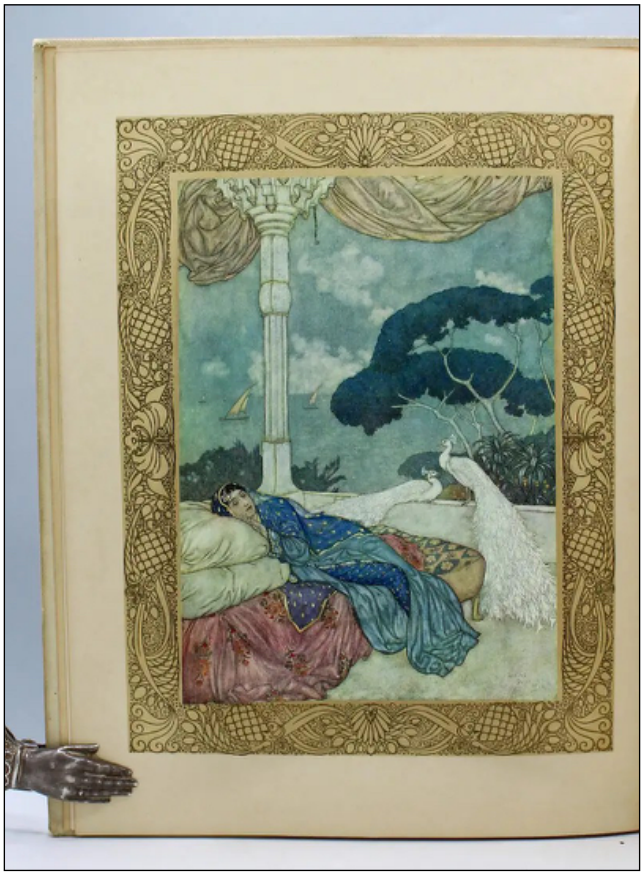
Thick quarto. Unpaginated. Full color frontispiece and 19 full color plates tipped in. Wood engraved color borders.

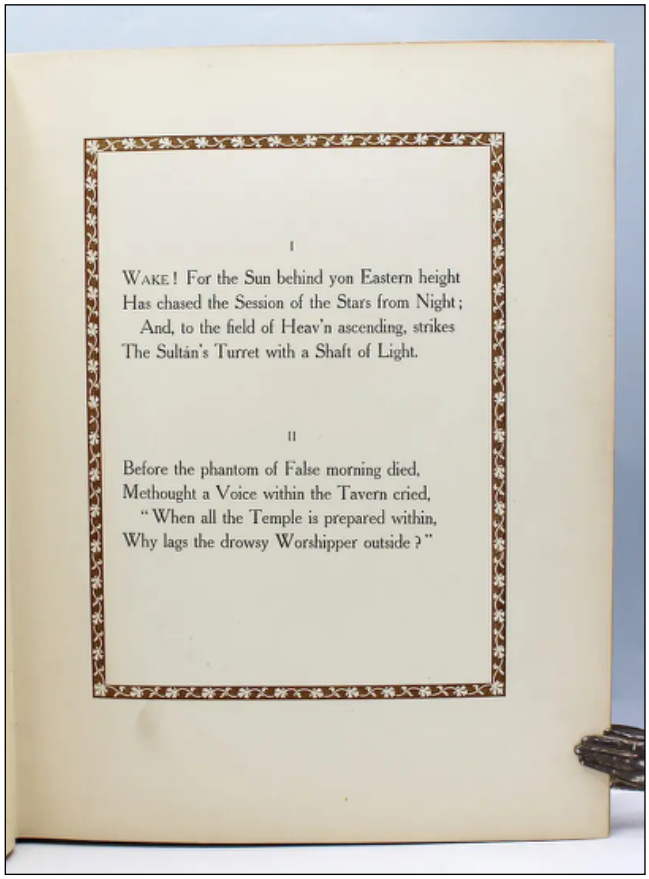
Publisher's beige cloth stamped in gilt on front cover and spine. Binding extremities rubbed; head and tail of spine lightly worn and frayed. Front hinge starting, but sound. Some offsetting from borders. A good copy.

$450

First trade edition of the Dulac version. Printed from the second edition of the Fitzgerald translation, which was, of course, unillustrated.

Edmund Dulac (1882 –1953) was a French-born, British naturalized magazine illustrator, book illustrator and stamp designer. Born in Toulouse, he moved to London early in the 20th century. In 1905, he received his first commission to illustrate the novels of the Brontë Sisters. During World War I, Dulac produced relief books. After the war, the deluxe children's book market shrank and he turned to magazine illustrations in addition to other ventures. He designed banknotes during World War II and postage stamps, most notably those that heralded the beginning of Queen Elizabeth II's reign.





I

WAKE! For the Sun behind yon Eastern height
Has chased the Session of the Stars from Night;
And, to the field of Heav'n ascending, strikes
The Sultán's Turret with a Shaft of Light.

II

Before the phantom of False morning died,
Methought a Voice within the Tavern cried,
"When all the Temple is prepared within,
Why lags the drowsy Worshipper outside?"





The Second Book from Farida Sunada's Ophelia Press,
The Songs and Stories of Aireene Espiritu, Filipino-American Musician and Folk-Singer,
One of 33 Copies, Nine Years in the Making

7. ESPIRITU, Aireene. *Songs & Stories.* Alhambra, California: Ophelia Press, 2025.

Quarto. 12 1/8 x 9 1/8." [32] pp. Illustrated by eight collages, made from the papers of Japan, Korea, Nepal, the Philippines, Thailand, Spain, England, France, and Bangladesh. Printed on Twinrocker Handmade Paper (abaca). Handset in Dante type, designed by Giovanni Mardersteig and cast by The Letterfoundry of Michael and Winifred Bixler in Skaneateles, New York. Photograph of the author in the All Souls Day collage by Ron Espiritu.

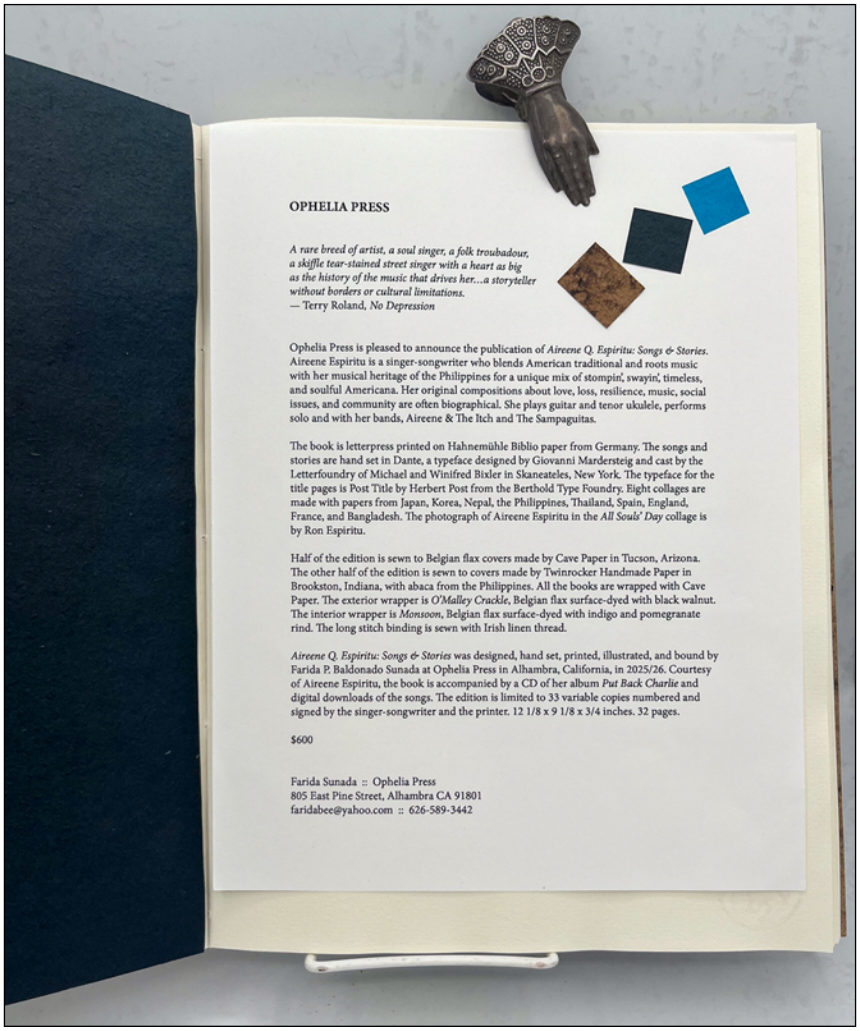
Belgian flax wrappers by Cave Paper in Tucson. A fine copy in publisher's original box. With original prospectus laid in. Accompanied by a CD of Espiritu's album, *Put Back Charlie,* and digital downloads of the songs.

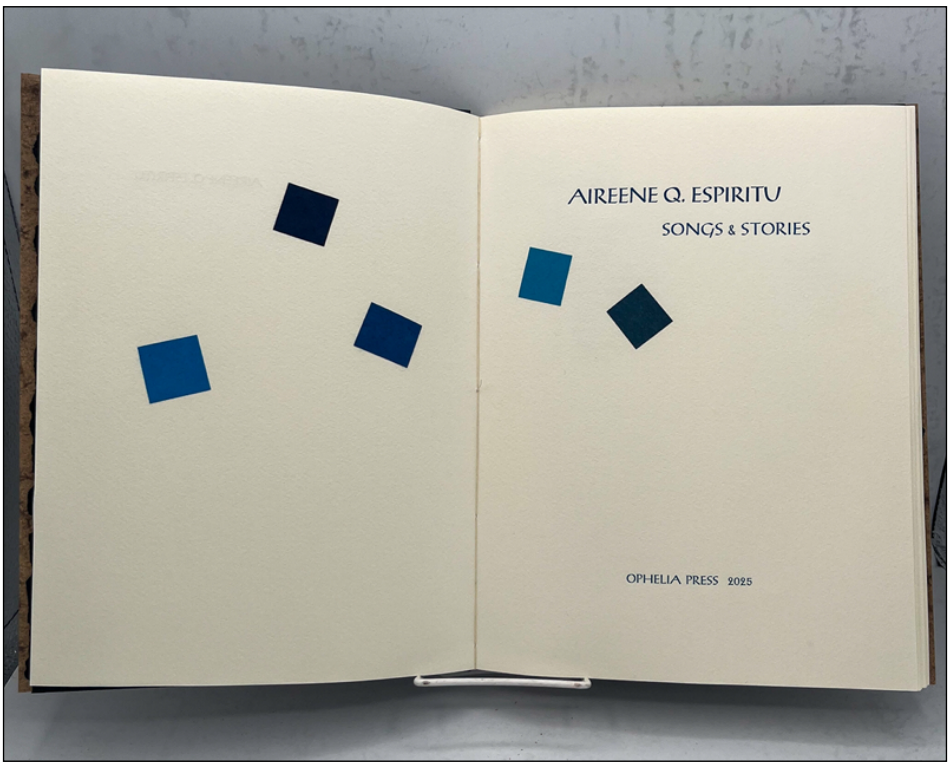
Publication Price: $600

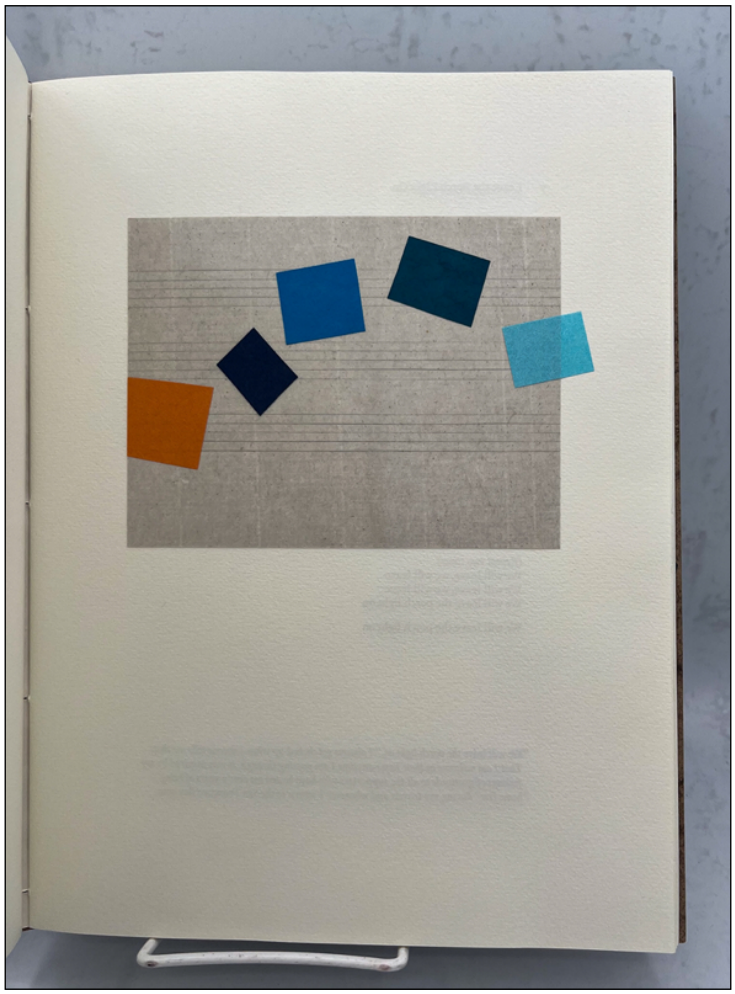
One of 33 copies, numbered and signed by the author, and by the printer, Farida Sunada.

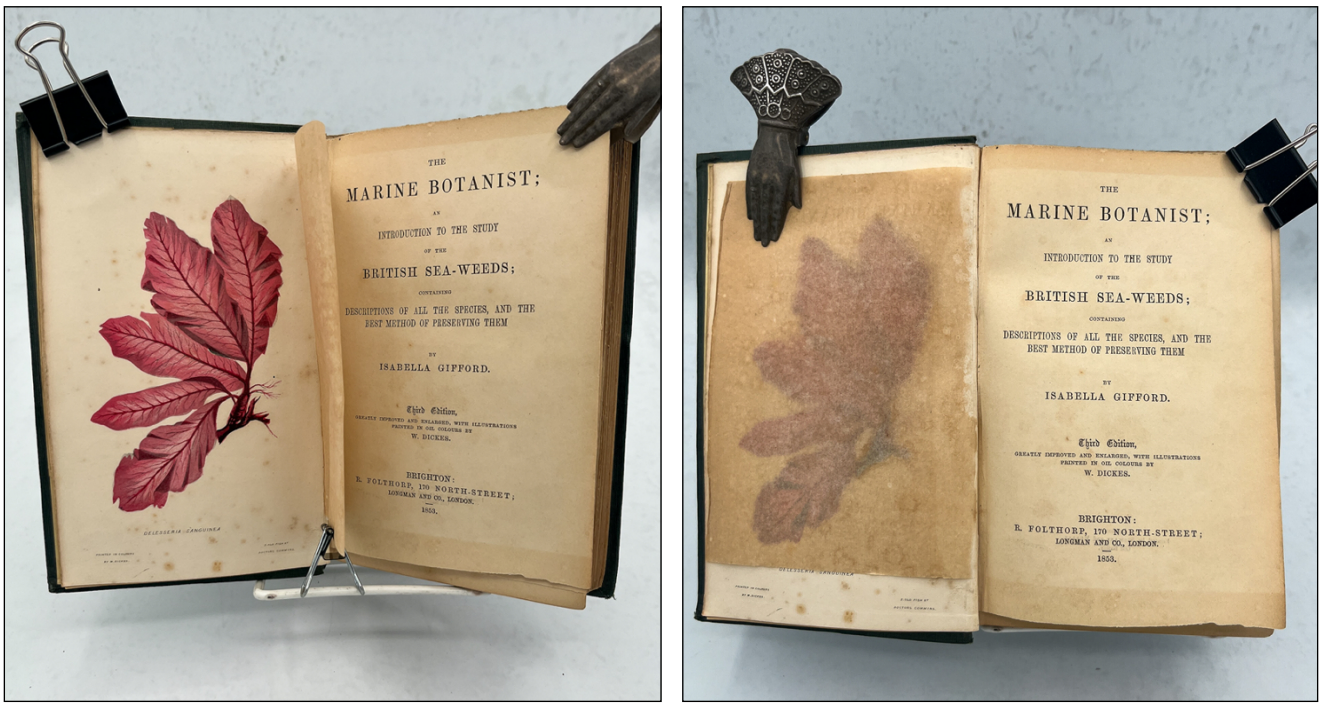
Aireene Espiritu is an Oakland-based Filipino-American singer-songwriter. She has performed widely throughout California and the Pacific Northwest. Her band is called Aireene and The Itch. Her website does not note her date of birth or educational background. The *Los Angeles Times* described her as follows: "Folk singer-songwriter Aireene Espiritu works in the elemental substance of vernacular American music with an uncanny ease. Whether blues, hillbilly, soul, folk or R&B...demonstrates masterly command of each. Her original compositions mix deft lyrical construction and classic form just as impressively...An authentic, authoritative vocalist and with distinctly sensitive manner of phrasing..." (https://aireeneespiritu.com/).

Farida Baldonado Sunada is the proprietor of the Ophelia Press. She retired from her longtime job as an administrator at UCLA to pursue her passion for letterpress printing. Her first book, *The Gods* by Ronald Koertge, was published in 2017, to wide acclaim. This, her second book, was nine years in the making. She has also printed poetry broadsides and assisted in the binding of books for Carolee Campbell's Ninja Press in Sherman Oaks.




AIREENE Q. ESPIRITU
SONGS & STORIES
OPHELIA PRESS 2025





By a Pioneering Woman Botanist and Algologist,
With Twelve Plates Illustrating Seaweed

8. GIFFORD, Isabella. *The Marine Botanist; An Introduction to the Study of the British Sea-Weeds;* containing descriptions of all the species and the best methods of preserving them. Brighton: R. Folthorp, 1853.

Octavo. [7], viii-xl, 357, [1, errata], [1], [8, publishers ads] pp. With six color plates, including frontispiece, and six plates printed in black, all illustrating seaweed specimens. Plates by William Dickes (1815–1892).

Green publisher's cloth, boards tooled in blind. Gilt-titled spine. Light soiling to boards. Tips bent. Shelfwear to head and foot of spine. Spine faded. Contemporary ink ownership signature to preliminary blank. Later bookplate to pastedown. Pages bright and clean. A very good copy.

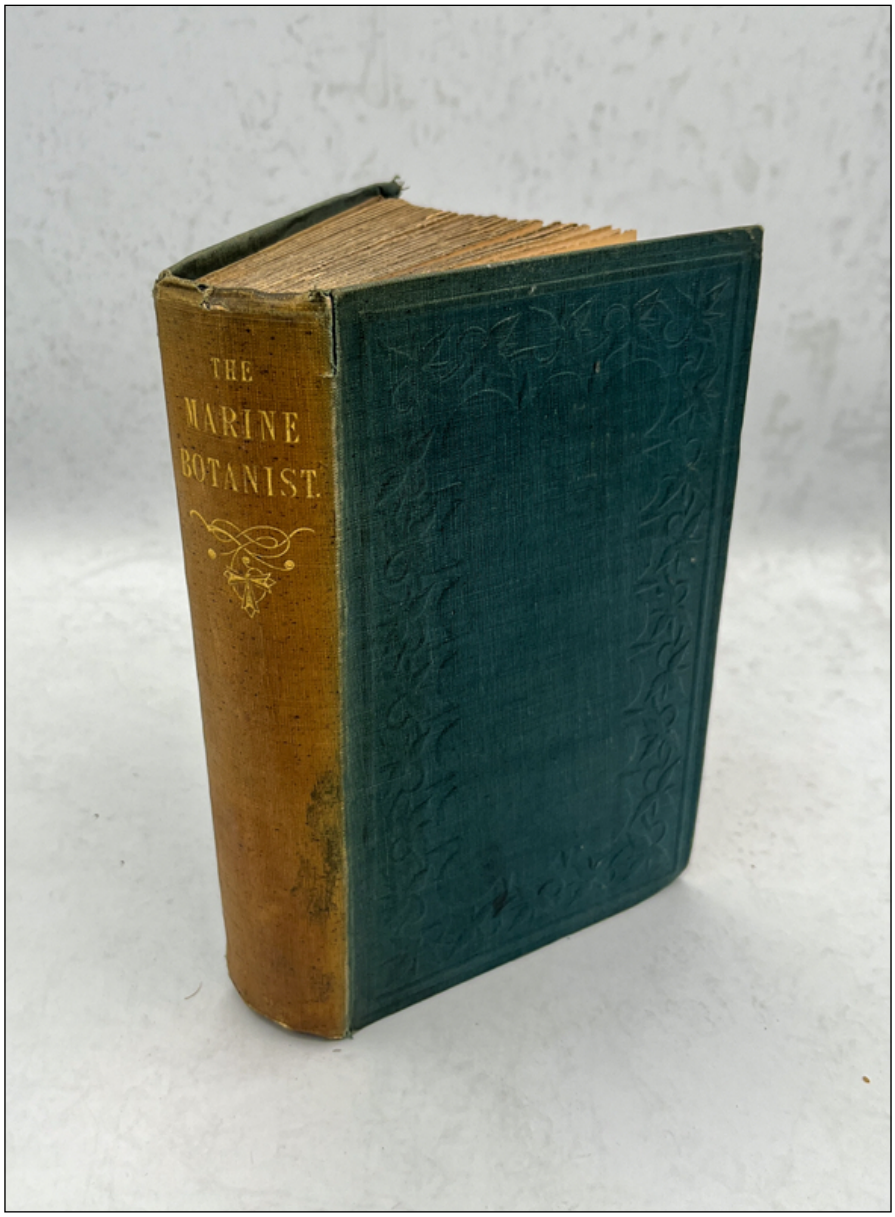
$350

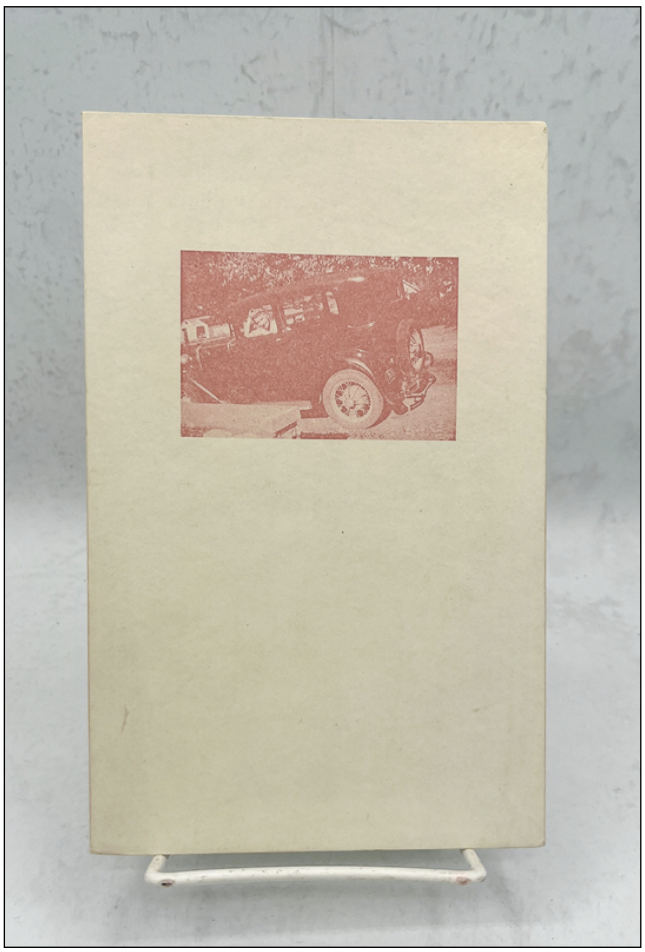
Third edition, significantly revised and expanded. With two more plates than the first edition and one more plate than the second edition. The present edition is also over two hundred pages longer than the previous editions, which is significant even accounting for different settings of type. First edition published by Darton in 1848.

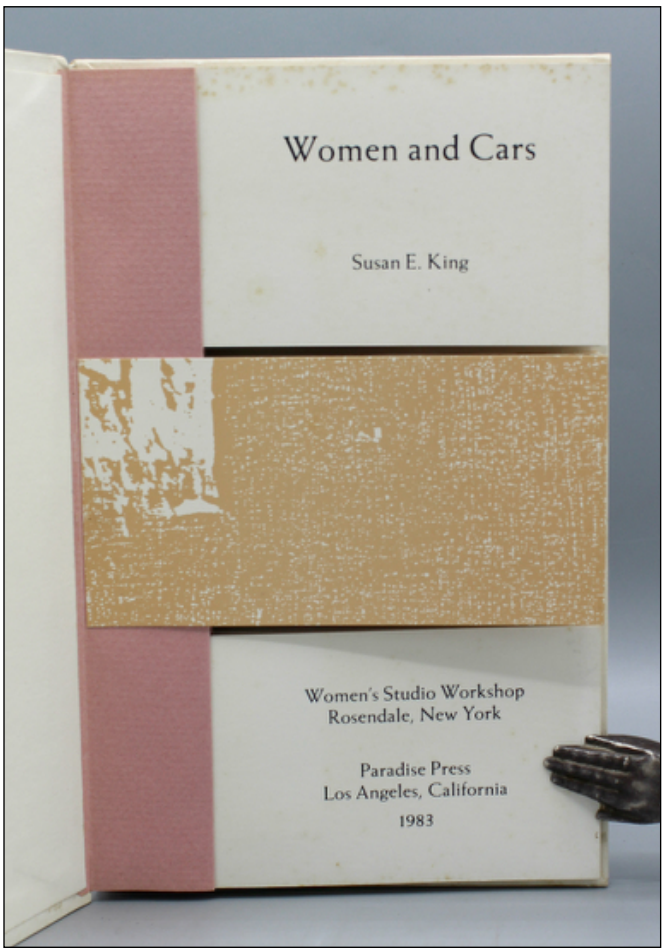
The present work categorizes types of seaweed and describes them in scientific but readable terms. The author cites the influence of Darwin, geologist Hugh Miller, and Sir George Gray. The chapter on collecting and preserving seaweed specimens describes a challenging process that begins with dredging the specimens from the water, using a microscope to identify the specimens, shaping them on a piece of paper with a porcupine quill, and painting them with turpentine.

Isabella Gifford (1825 – 1891) was a botanist, algologist, and science writer. She was largely self-taught, though she grew up with scientific influences in her family, including her uncles Dr. Thomas Southwood Smith and the geologist Richard Cowling Taylor. Gifford contributed to the *Journal of Botany* and the *Proceedings of the Somersetshire Archaeological and Natural History Society*, and was an active contributing member of the Botanical Exchange Club in North Yorkshire for thirteen years. Her obituary in the *Journal of Botany* describes her as the last member of a century-long line of influential women algologists that carved out a niche for women in the field and in science writing. The *Journal* also describes her as an intrepid collector who traversed Britain to find the rarest specimens, including *Ectocarpus holmesii,* the discovery of which was "really due to her."

Journal of Botany, vol. 30 (March 1892), pp. 81-83.







One of 500 Copies of an Ambitious Production by Susan King,
Cofounder of the Women's Building in Los Angeles

9. KING, Susan E. *Women and Cars.* Rosendale, New York: Women's Studio Workshop. Los Angeles, California: Paradise Press, 1983.

8 x 5¼ in. [14] pp. Each page made up of three wide paper tabs bound together at spine with pink paper. About half of the tabs are printed with text and the other half with portions of an illustration of a woman standing in front of a car. When the book is displayed standing up, the paper tabs interlock to show the full, larger illustration of the woman. Offset printed.

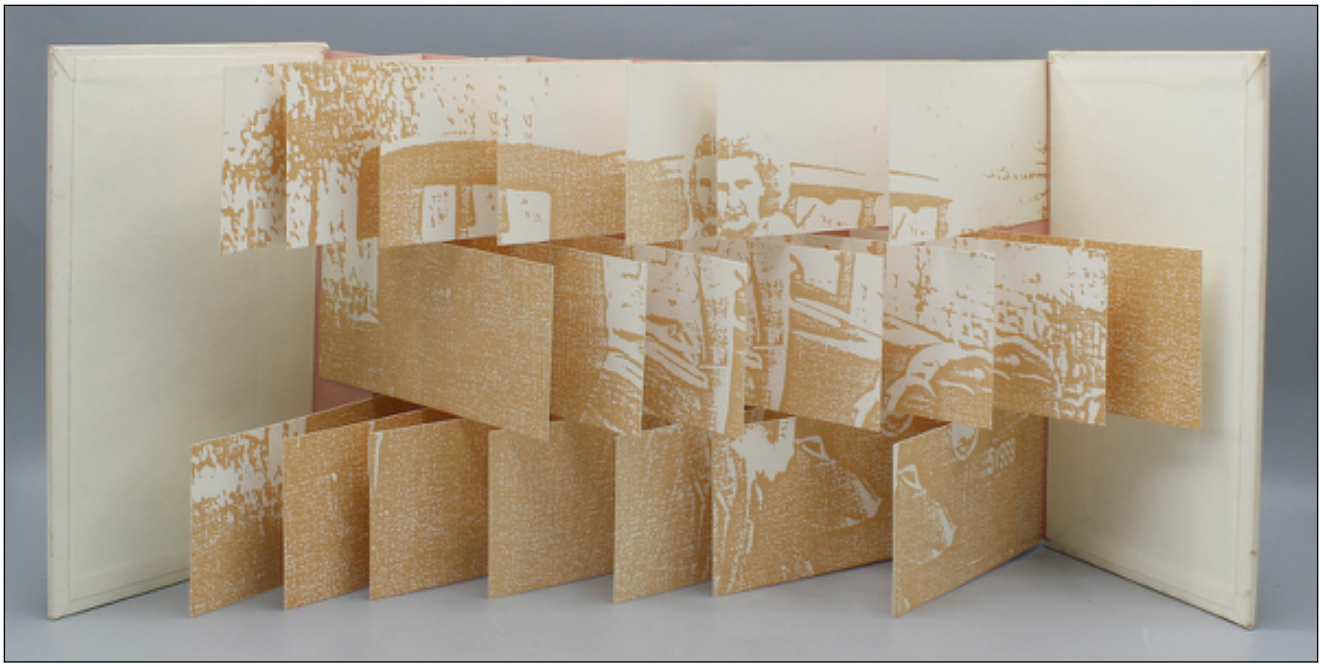
Flag book (modified concertina) binding. White paper-covered boards with illustration in pink of a woman in a car. A fine copy of an ambitious production.

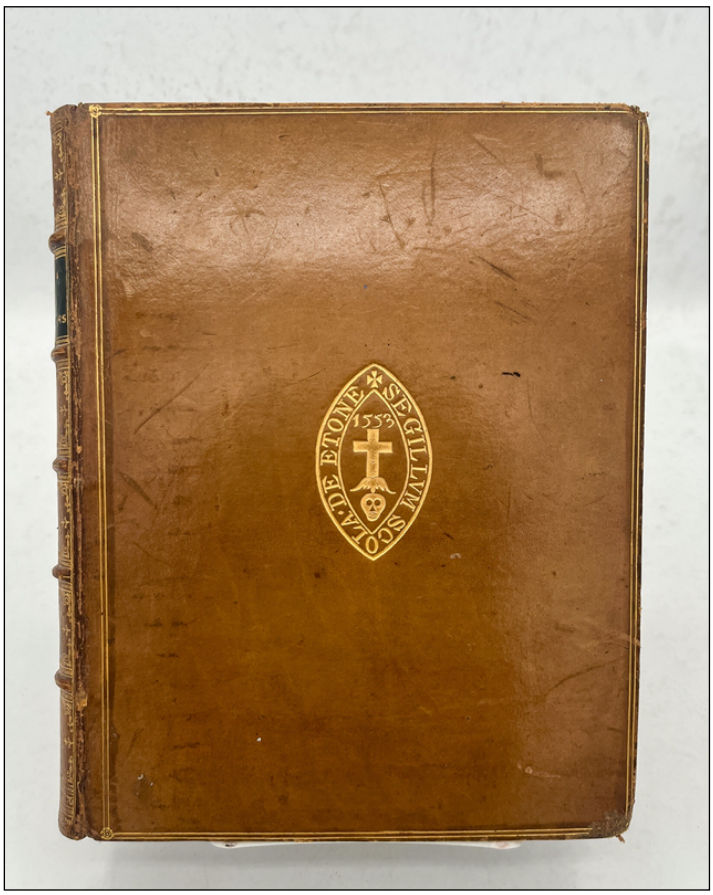
$750

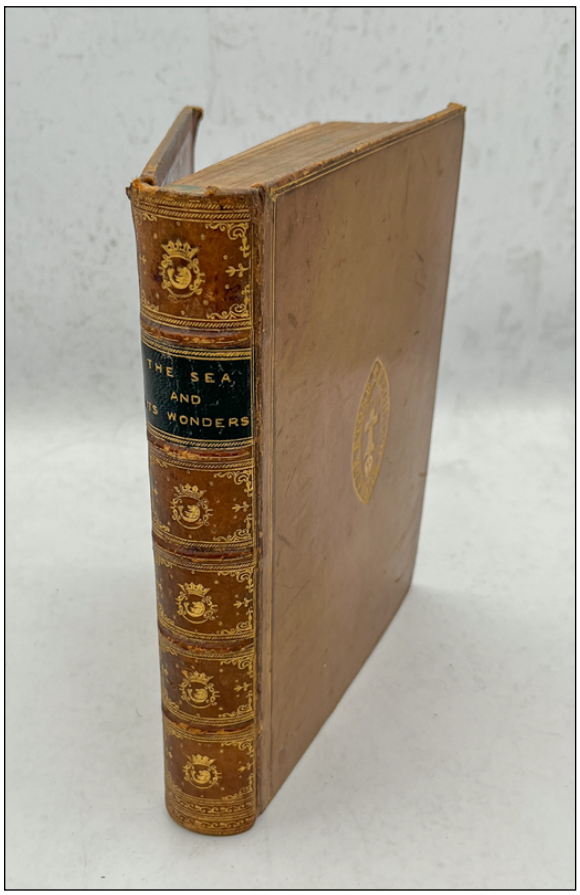
One of 500 copies. Produced at the Women's Studio Workshop (WSW) during an artist-in-residence grant sponsored by the WSW and partially funded by the New York State Council on the Arts. Major funding for the project was provided by the National Endowment for the Arts.

On Susan E. King's website, she explains that she produced *Women and Cars* after living in Los Angeles for a decade: "This book contains stories about women and their cars, from my mother, to aunts, to Gertrude Stein," she writes. "After my move to L.A. I couldn't help thinking about these stories, and women's mobility." The book collages quotes from Stein, Eloise Klein Healey, the *Nancy Drew* books, and King's earlier book *Passport* (1976) with autobiographical writing by King.

King began printing in 1975 at the Women's Graphic Center (WGC) at the Woman's Building in Los Angeles. King and Judy Chicago had helped establish the Woman's Building, where King studied with Sheila de Bretteville and Helen Alm, and took classes with Bonnie Carpenter, Kathleen Walkup, and Frances Butler. She created the offset-printed book *Passport* at the WGC in 1976, but began using the Paradise Press imprint in 1978 with the publication of *Always a Bridesmaid, Never a Bride,* her first letterpress book. In 1980, King, Kitty Maryatt, Marion Baker, and Bonnie Thompson Norman founded the Women of Letters, a letterpress printing organization for women in Los Angeles. King's other books include *Lessons from the South* (1986) and *I Dream Atget* (1997), the latter of which reflects on King's interest in pictorialism and the work of French photographer Eugène Atget. King now lives in Kentucky, where she continues her work in book arts, photography, and textile art.







In a Contemporary Prize Binding
Marine Biology for Children
From Two Acclaimed Female Victorian Science Writers

10. KIRBY, Mary and Elizabeth. *The Sea and Its Wonders.* A companion volume to "The World at Home." London: T. Nelson and Sons, 1884.

Octavo. [9], x-xii, [1], 14-304 pp. Frontispiece and title-page vignette. 164 text illustrations.

Full light brown leather, stamped and ruled in gilt. A contemporary prize binding from King Edward VI School. Five panel spine, tooled in gilt, with black leather label. Marbled edges. Marbled endpapers. With King Edward VIth School bookplate, with annotation that it was presented to a prize-winning student in 1885 (a year after publication). Front hinge cracked but sound. Light scuffing to boards. Tips bent and rubbed. Some losses to head of spine. Very slight foxing to preliminaries. Otherwise, text bright and clean. A very good copy.

$300

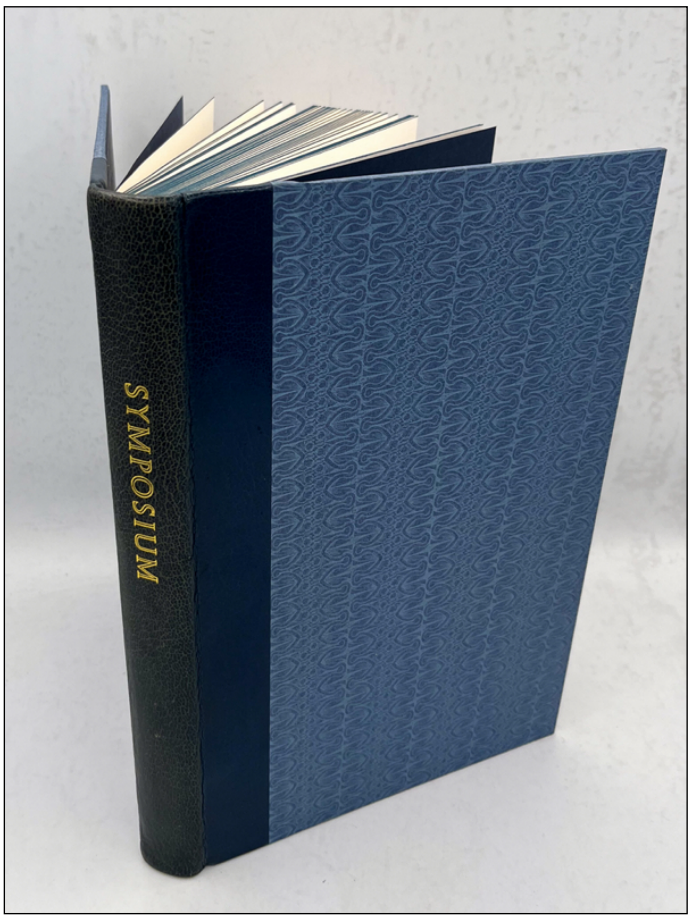
Early edition of this book on the flora and fauna of the ocean for children. First edition published by T. Nelson in 1871. OCLC records five physical copies of this edition—three in the US, one in Scotland, and one in the Netherlands.

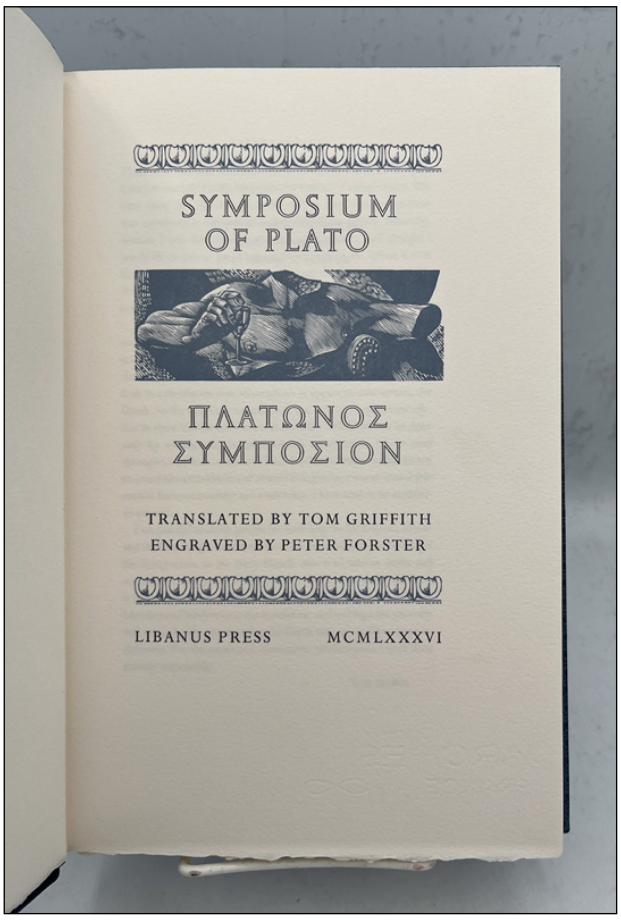
Elizabeth Kirby (1823 – 1873) and Mary Kirby (later Gregg, 1817–1893) were children's book authors and science writers. Mary's most important work was the *Flora of Leicestershire* (1848), which she wrote with naturalist Andrew Bloxam. The first edition, which was published with every other page left blank, asked readers to fill in additional botanical information. The 1850 edition compiled these contirbutions for a total of over nine hundred species. Together, the sisters published popular science texts on botany, entomolgy, marine biology, and more over the course of twenty-five years.

The Kirbys also wrote didactic works for children, including *Julia Maitland; or, Pride Goes Before a Fall* (1857), which emphasized the value of young women's eduction, and the collection of short stories *The Discontented Children* (1855).

Oxford DNB







With Dozens of Illustrations by Peter Forster,
Celebrated English Wood Engraver and Printer

11. [Plato]. *Symposium of Plato.* Translated by Tom Griffith. Engraved by Peter Forster. [Marlborough, England]: Libanus Press, [1986].

Folio. [142] pp. Illustrations and ornaments throughout. Printed on Velin d'Arches rag paper.

Quarter dark blue morocco, pale blue patterned cloth boards. Spine title gilt. Blue tops. Bottom edges untrimmed. Dark blue endpapers. Spine slightly faded. Housed in original grey slipcase, with faint blue and red print offsetting to one side. Together very good +.

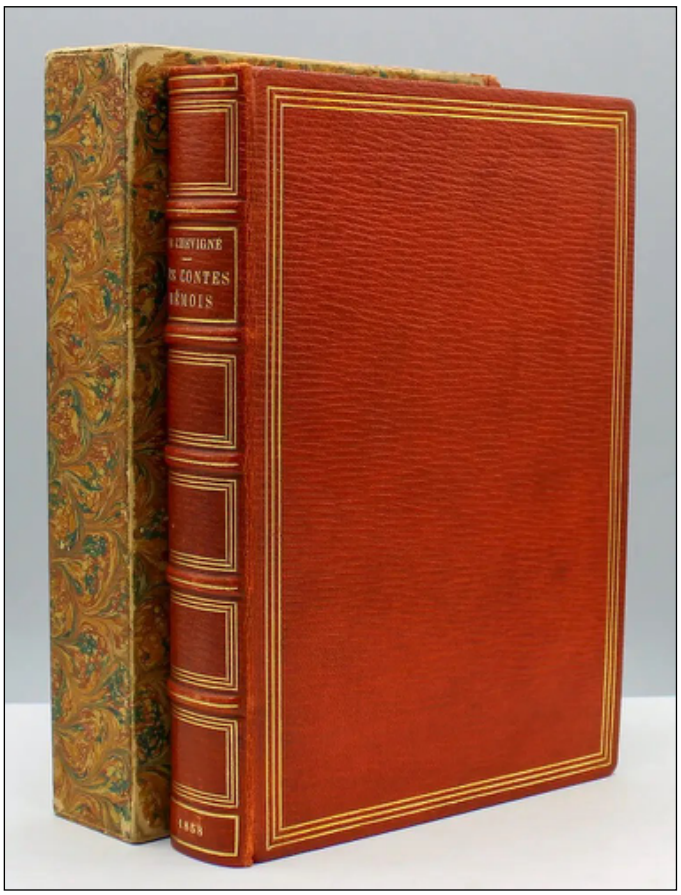
$250

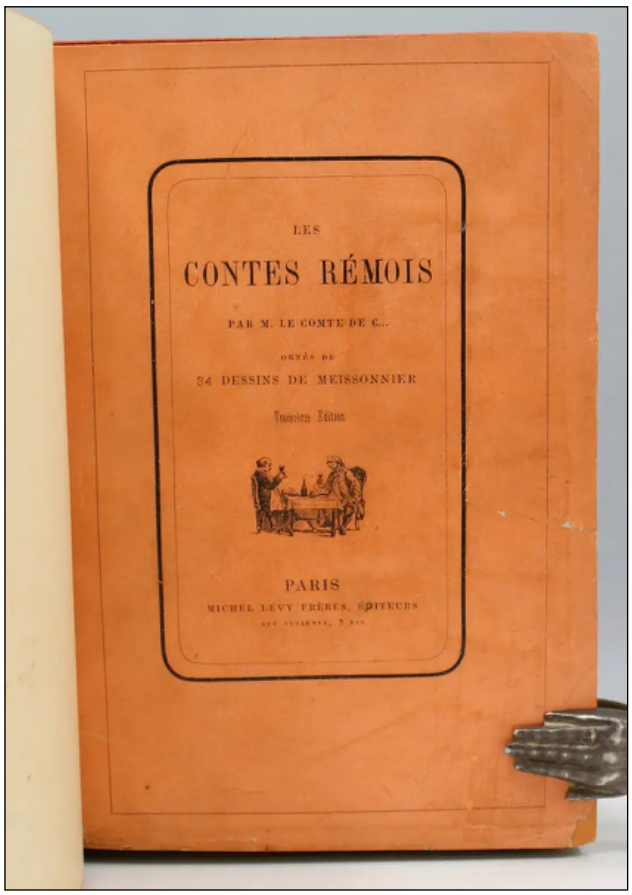
One of 355 copies.

A Libanus Press treatment of Plato's classic dialogue. Of the Tom Griffith (dates unknown) translation, Berkeley classicist G. R. F. Ferrari has stated, "Much the best translation of the Symposium that I have ever read. In his ambition to avoid 'translator's English' Griffith has been completely successful. Nor has he sacrificed accuracy, even where he sacrifices literalness."

Peter Forster (1934–2021) was an English wood engraver known for his work with The Folio Society, in addition to various UK news outlets. In 2005 he designed a two pound coin for the royal mint in recognition of the 400th anniversary of the Gunpowder Plot.







12. [MEISSONIER, Jean-Louis-Ernest, illustrator.] Chevigne, [Comte de]. Les Contes Rémois par M. Le Cte de C. Dessins de E. Meissonier. Troisième édition. Paris: Michel Lévt Frères, 1858.

Octavo. [4], 239 pp.

Full red straight-grained morocco by Durvand. Gilt triple-rule borders on covers, spines gilt-tooled in compartments, gilt inner dentelles. All edges gilt. A little foxing to preliminaries, but still a fine copy in a lovely binding. In morocco-tipped slipcase. Original wrappers bound in.

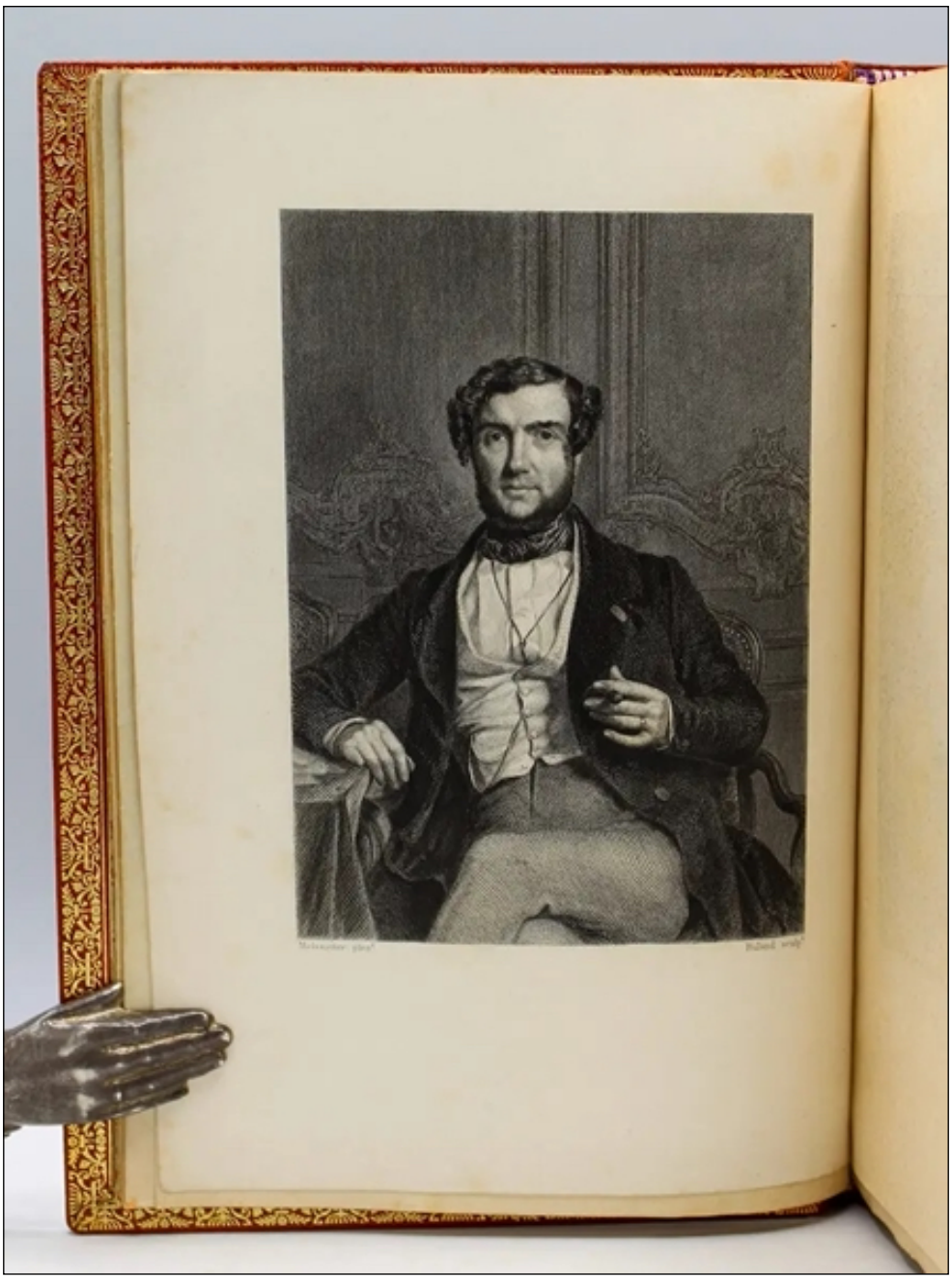
The present work was published in three formats—twelvemo, octavo on Holland paper with the vignettes on China paper mounted, and octavo on vellum paper with the vignettes printed in the text. The present copy is in the last format, as was the Gordon Ray copy. Steel-engraved frontispiece, wood-engraved title-page vignette, additional steel-engraved portrait, and forty-one wood-engraved head-pieces, thirty-four after Meisonnier and seven after Foulquier.

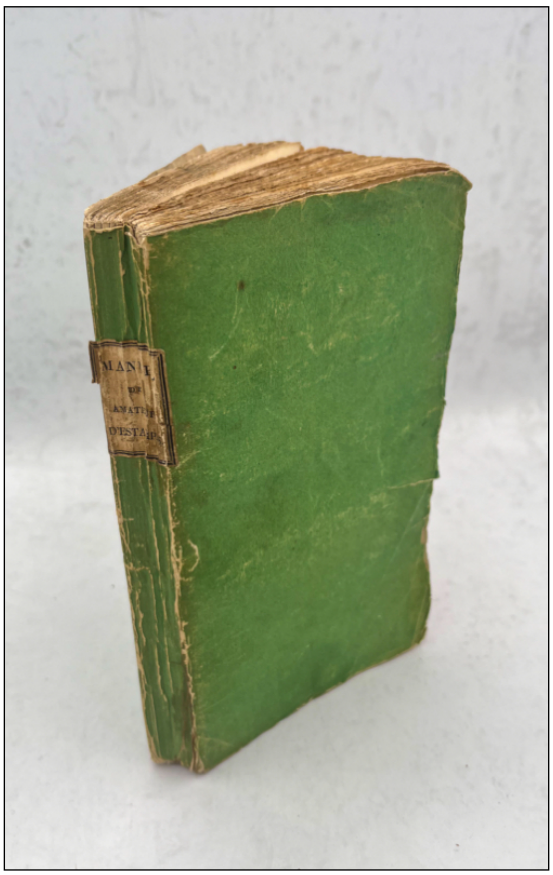
$1,250

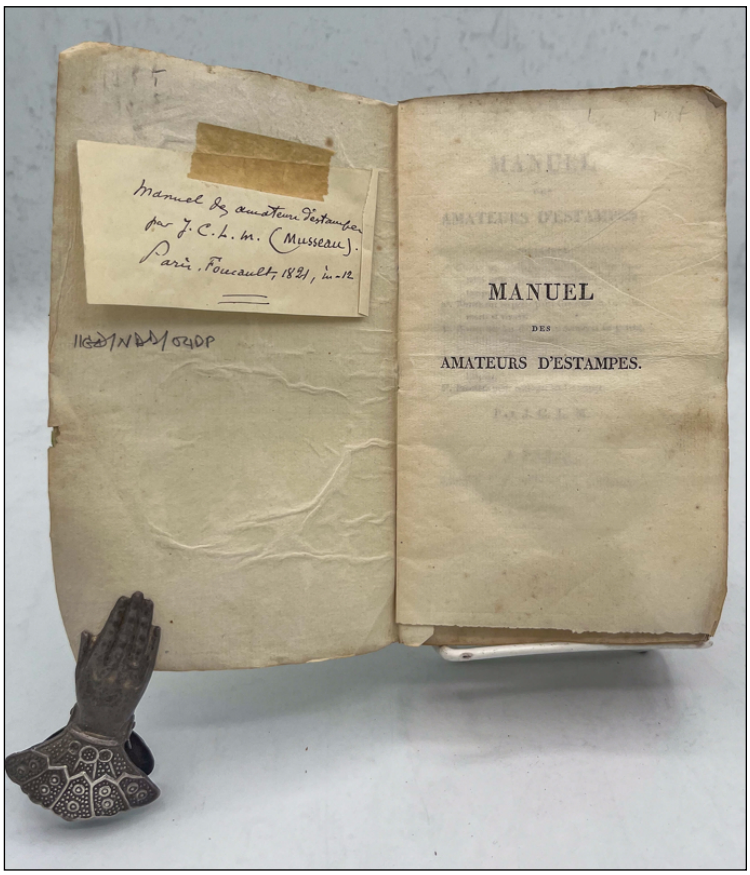
"Meissonier is now remembered as a master of genre and military painting, but he was also a leading Romantic illustrator…the book that comes to mind is Les contes rémois. Chevigné's little stories in verse set in an earlier period are mild imitations of La Fontaine's Contes et nouvelles which feature for the most part the tribulations of old husbands and amorous priests. They would hardly be remembered today if it were not for Meissonier's delicate and precise vignettes. He had a style which

made everything he touched interesting" (Ray, The Art of the French Illustrated Book, 256).

Carteret III, 156 ff. ("ne des plus belles productions romantiques"). Gay-Lemonnyer I, 715.







Scarce Work on Engraving Techniques, Practitioners, and Collectors,
Including Some References to Lithography

13. [MUSSEAU, J.C.L.]. *Manuel des amateurs d'estampes;* contentant 1e. Notice sur la gravure, et conseils aux amateurs pour former une bonne collection d'estampes. 2e. Notice sur les principaux graveurs et amaeurs morts et vivans. 3. Notice sur les différentes manieres de graver…4e. Catalogue abrégé des meilleurs pièces des bons graveurs, avec leurs prix dans les ventes publiques. 5e. Procédes pour nettoyer les estampes. Par J.C.L.M. A Paris: chez J.L.F. Foucault, 1821.

Large twelvemo. 242, [1, table] pp.

Original green wrappers with printed paper spine label. Fore- and bottom edges untrimmed. A fine copy.

$650

First and only edition of a useful and interesting work on engravings. It includes a section addressed to collectors, and a section on the principal engravers, both working at the time and deceased. It also has a section on different types of engravings, a section on some of the better examples of engravings with auction prices, and a section on methods of cleaning prints. The section on different types of engravings also contains a five-page description of lithography and refers to the recently published work of Alois Senefelder, whose important work on the process of lithography had recently been published.

The author identification is from Barbier.

OCLC lists twenty-six copies worldwide.





Another Sensational True Crime Account
Published by Barclay in Philadelphia, Master of the Genre

14. *The Mysterious Crime at the Burleigh Mansion, North Reading, Mass.* Being the wonderful career of Mrs. Jane Burleigh. A lady of wealth and beauty. A true and complete account of which is now for the first time published, although strenuous efforts were made to suppress it. Philadelphia: Barclay & Co., [copyright 1887].

8 5/8 x 5 5/8 in. [4], 21-78, [2, ads] pp, as issued. Five full-page illustrations.

Original printed wrappers laid down on sympathetic light blue card stock, stitched. Light, intermittent foxing to pages. Some mild soiling and surface loss to wrappers. A good + copy of a scarce and fragile book.

$1,100

First edition.

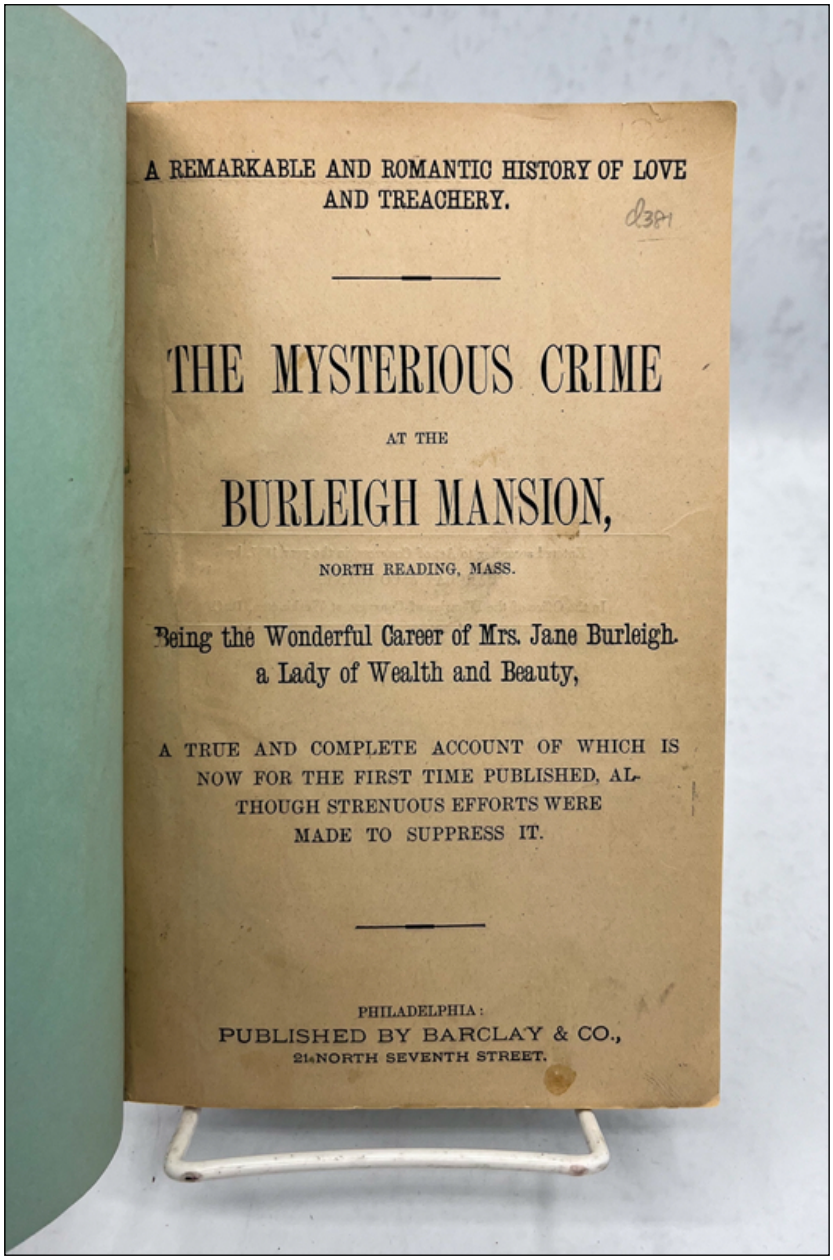
Another in the pleasingly lurid Barclay "true crime" genre. Its inclusion in Wright's bibliography suggests that the account is fiction. However, Francis Tracy, in his To The Reader,

assures that his report is "true history," now available to the public only because he has "persevered in the face of great obstacles." Thanks to the "liberality" of the Barclay firm, Tracey was able "to thoroughly investigate the matter." A disturbing tale of family strife, lust, jealousy, and death at the Burleigh Mansion in North Reading, which, Tracy claims, inspired Mrs. Henry Wood's bestseller, *East Lynne*.

Other true crime works published by Barclay include: *The Great 'Trunk Mystery' of New York City* (1875); *Lizzie Nutt's Sad Experience* (1883); and *Runaway Girls, and Their Startling Adventures* (1886).

OCLC records four physical copies: Yale, Michigan, the Huntington, and Pennsylvania State.

Wright III, 3932.


A REMARKABLE AND ROMANTIC HISTORY OF LOVE AND TREACHERY.

d381

THE MYSTERIOUS CRIME

AT THE

BURLEIGH MANSION,

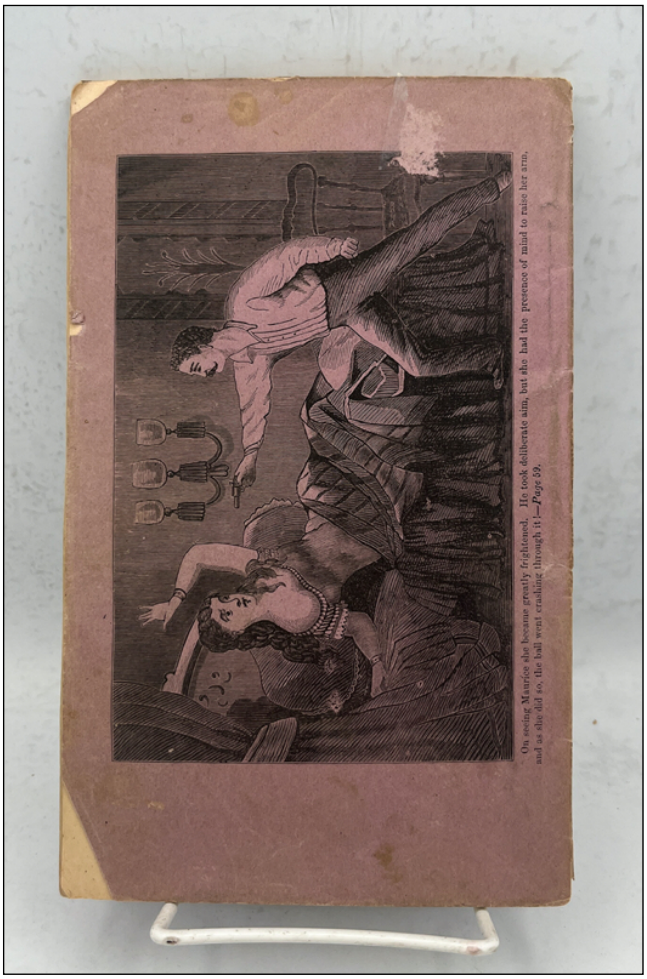
NORTH READING, MASS.

Being the Wonderful Career of Mrs. Jane Burleigh. a Lady of Wealth and Beauty,

A TRUE AND COMPLETE ACCOUNT OF WHICH IS NOW FOR THE FIRST TIME PUBLISHED, ALTHOUGH STRENUOUS EFFORTS WERE MADE TO SUPPRESS IT.

PHILADELPHIA:
PUBLISHED BY BARCLAY & CO.,
214 NORTH SEVENTH STREET.





Another Barclay "True Crime" Account,
A Celebrated Female Horse Thief

15. [TRUE CRIME.] COLLEY, James, editor. *The Thrilling Adventures of Alice Dunbar, The Celebrated Horse Thief and Female "Jack Shephard,":* whose daring exploits have created the greatest excitement throughout the country. She is styled by the detectives "the woman of many disguises." A true story. Philadelphia: Barclay & Co, [1869].

9 ¼ x 5 ¾ in. [2], 11-62, [2 publisher's ads] pp. Five full-page black-and-white illustrations.

Original printed lavender pictorial wrappers, stitched. Some soiling and fading to wrappers. Loss at top outer corner of front wrapper, and both outer corners of back wrapper. Chipping to head and foot of spine. A very good copy of a scarce and fragile book.

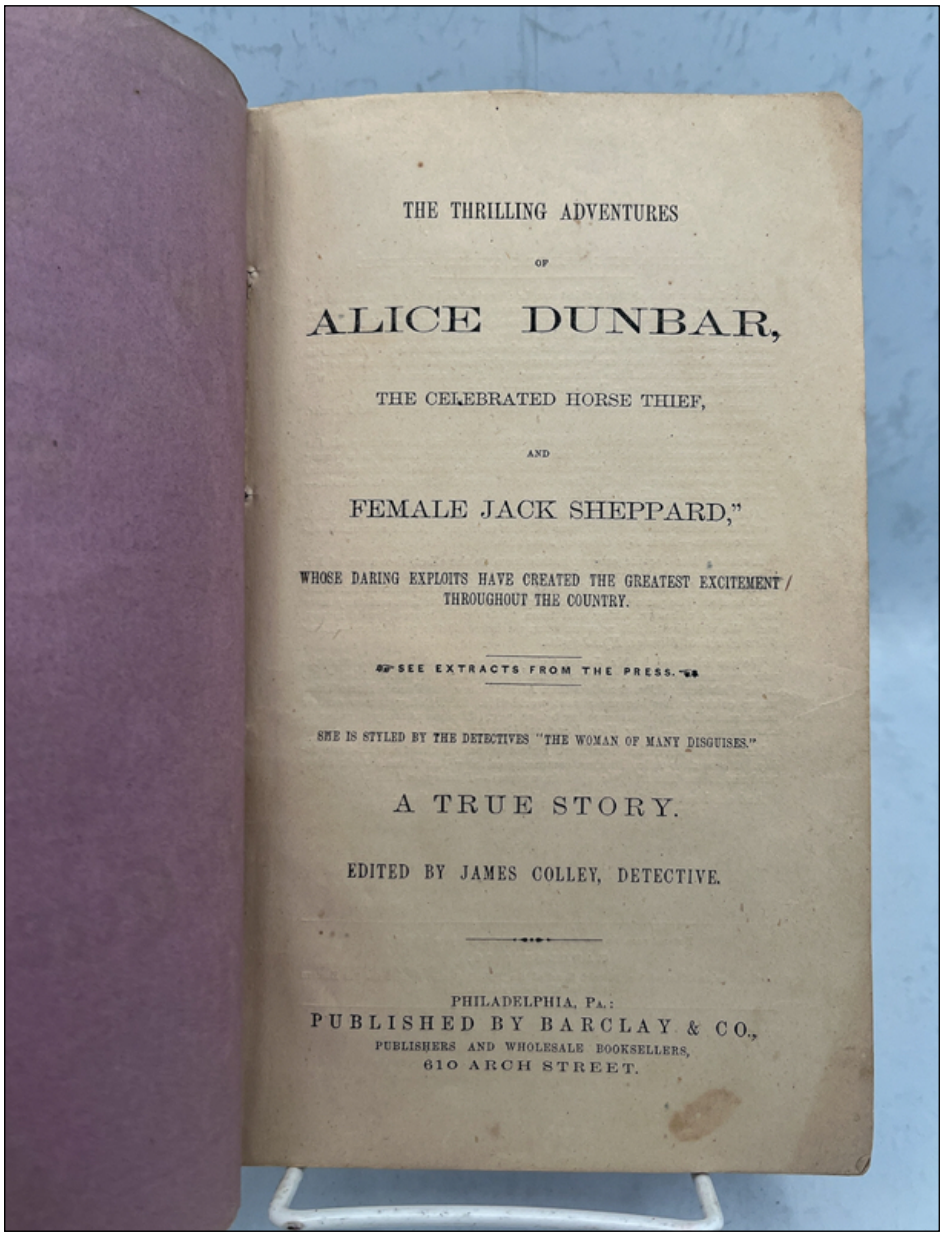
$1,100

First edition. Wright records only a single copy in private ownership. Though subsequent copies have been found, and are noted in OCLC, the present work is nevertheless scarce.

Another sensationalist entry in Barclay's "true crime" series. The verso of the title page includes copious "extracts from the press," one of which reads "Mr. James Colley, the celebrated Detective, succeeded in arresting all the thieves concerned in the late horse robberies. Among others is a young girl of about nineteen, who, although beautiful, is at the head of the depredations." However, there are no contemporary accounts of a prominent female horse thief. Indeed, the book is included in Wright's bibliography of American fiction.

Other true crime works published by Barclay include: *The Great 'Trunk Mystery' of New York City* (1875); *Lizzie Nutt's Sad Experience* (1883); and *Runaway Girls, and Their Startling Adventures* (1886).

Wright II, 599.


THE THRILLING ADVENTURES

OF

ALICE DUNBAR,

THE CELEBRATED HORSE THIEF,

AND

FEMALE JACK SHEPPARD,"

WHOSE DARING EXPLOITS HAVE CREATED THE GREATEST EXCITEMENT / THROUGHOUT THE COUNTRY.

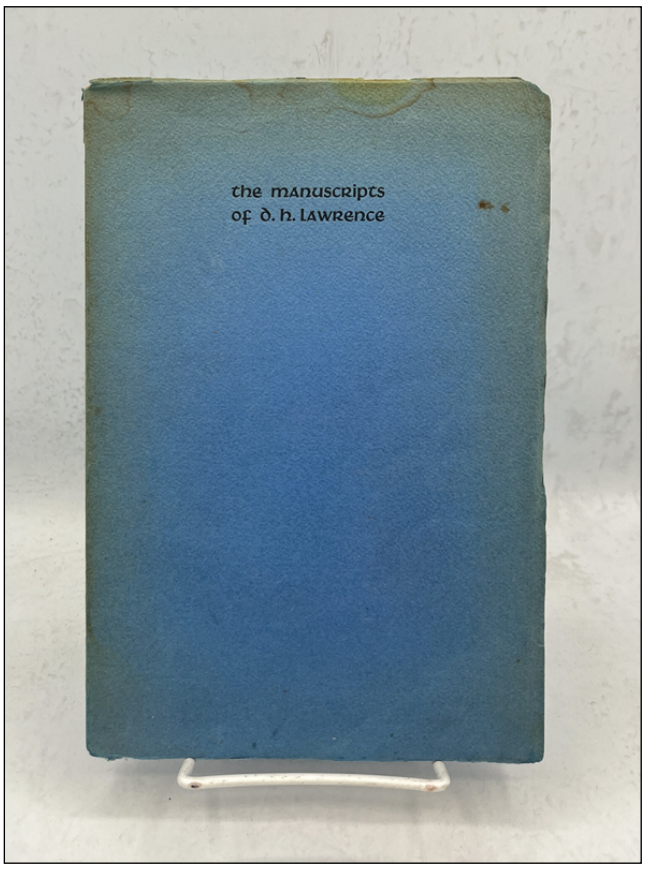
SEE EXTRACTS FROM THE PRESS.

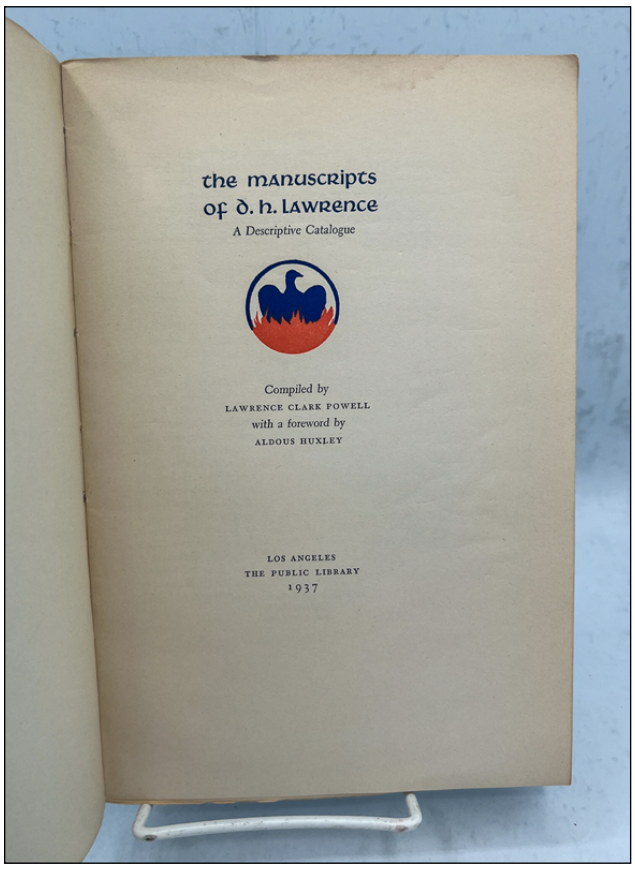
SHE IS STYLED BY THE DETECTIVES "THE WOMAN OF MANY DISGUISES."

A TRUE STORY.

EDITED BY JAMES COLLEY, DETECTIVE.

PHILADELPHIA, PA.:
PUBLISHED BY BARCLAY & CO.,
PUBLISHERS AND WHOLESALE BOOKSELLERS,
610 ARCH STREET.





Inscribed by Jake Zeitlin to Colleague Peggy Christian,
With a Note About This Catalogue's Importance

16. [RITCHIE, Ward, printer]. POWELL, Lawrence Clark, compiler. *The Manuscripts of D.H. Lawrence: A Descriptive Catalogue.* Compiled by... With a foreword by Aldous Huxley. Los Angeles: The Public Library, [Designed by Ward Ritchie and Printed by the Ward Ritchie Press,] 1937.

6 ¼ x 9 ¼ in. [i-ii], iii-xi, [3], 1-79. Emblem of a phoenix, designed by Ward Ritchie, printed in red and blue on title-page. With 2 unnumbered full-page photographic plates (of D.H. Lawrence's manuscripts) between pages 8 and 9.

Blue paper wrappers printed with title in black. Perfect bound, sewn with white thread. Text printed in black with headings in blue. Some mild discoloration and dampstaining to head of wrappers, also affecting preliminary and final pages. Spine lightly faded. Small tear to wrapper at head of spine. A bit of light offsetting from emblem on title-page. A very good – association copy.

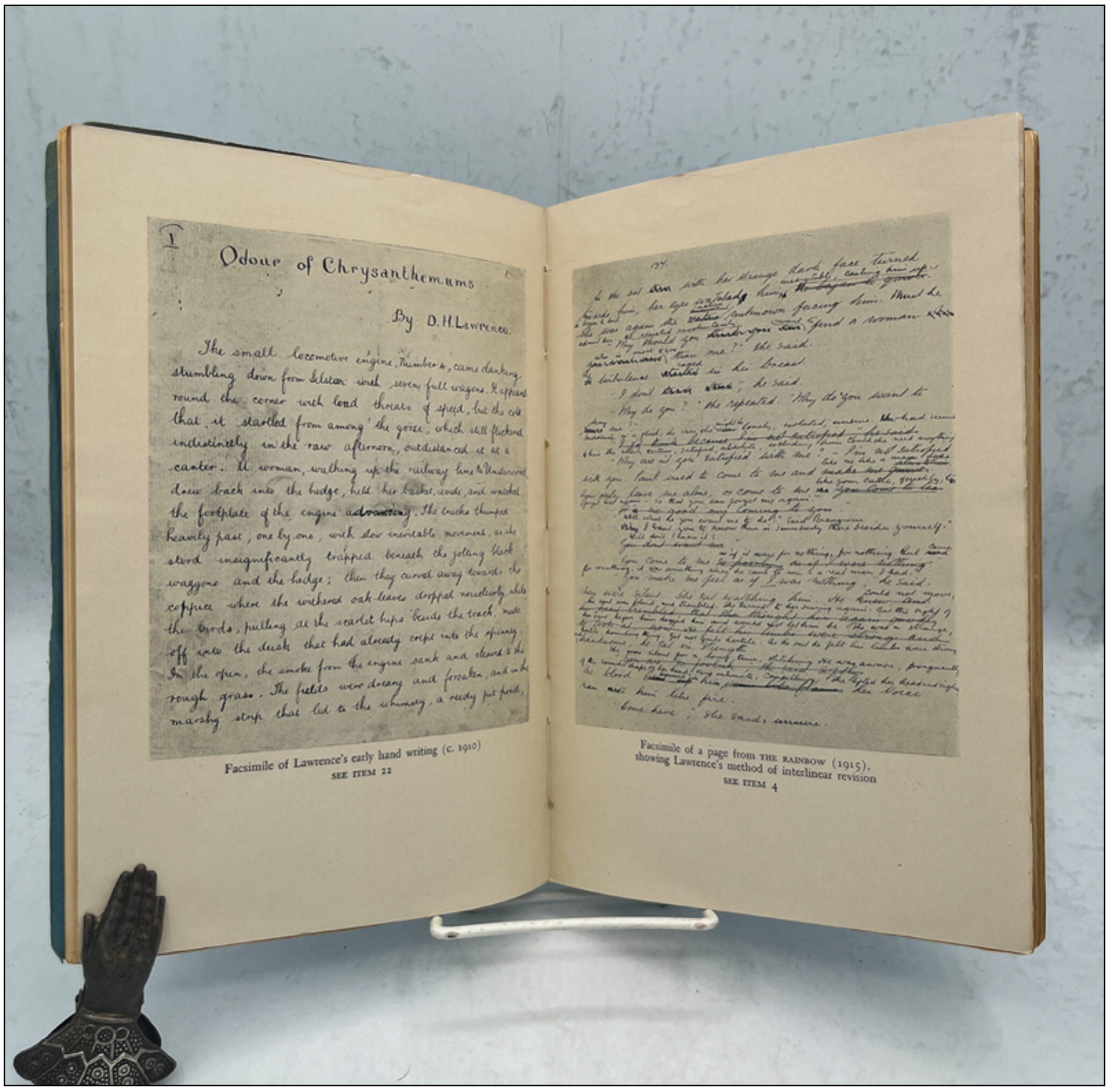
$100

One of 750 copies. Includes a preface by Lawrence Clark Powell, an introduction by Aldous Huxley, and an introductory note by Jake Zeitlin. Front flyleaf inscription by Jake Zeitlin to Peggy Christian refers to the present work as "A landmark catalogue for Powell + Ritchie as well as Lawrence." Also includes a 1969 postal stamp laid in.

The manuscript materials described in the present item were exhibited and sold by Jake Zeitlin at the time of the publication of Powell's bibliography.

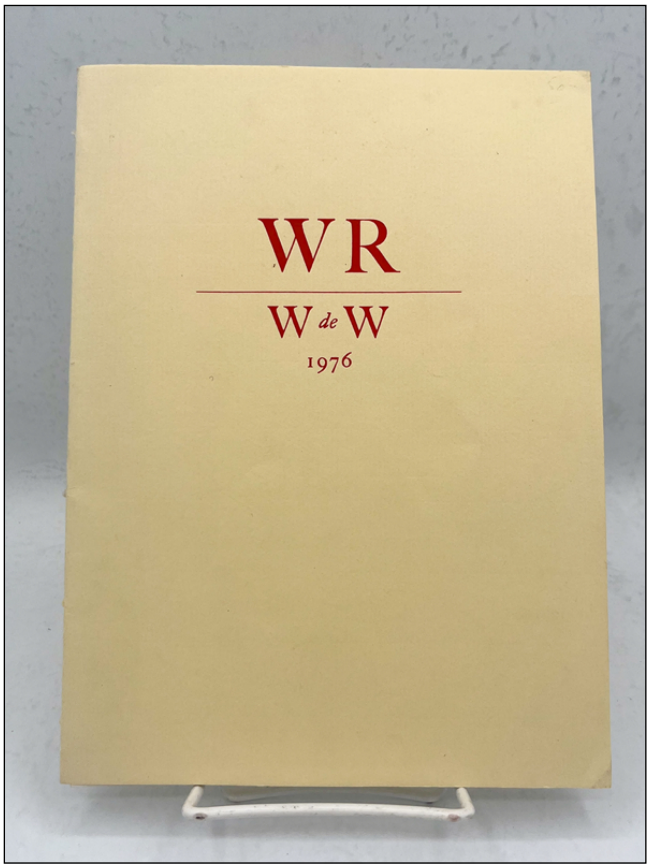
During his lifetime, Lawrence Clark Powell (1906-2001) was a librarian at the UCLA Library, the head librarian at the William Andrews Clark Memorial Library, and the first dean of the School of Library Service at UCLA (now called the Graduate School of Education and Information Studies). After moving to Tucson, Arizona in 1966, Powell worked as a professor at the University of Arizona School of Information Resources and Library Science. He served as the president of the Bibliographical Society of America, the California Library Association, the Zamorano Club, and was a prominent member of the Grolier Club and several more bibliophilic organizations.

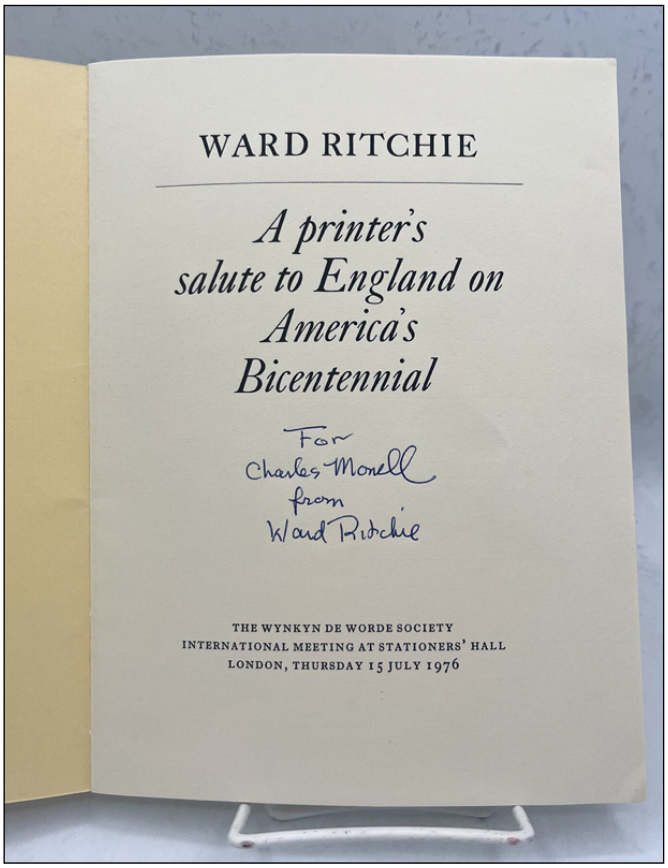
The Ward Ritchie Press and Anderson, Ritchie & Simon, pp. 75-76.



Facsimile of Lawrence's early hand writing (c. 1910)
SEE ITEM 22

Facsimile of a page from THE RAINBOW (1915), showing Lawrence's method of interlinear revision
SEE ITEM 4





Inscribed and with Ward Ritchie A.L.s
Transatlantic Experiences in Printing

17. RITCHIE, Ward. *A Printer's Salute to England on America's Bicentennial.* London: The Wynkyn De Worde Society, 1976.

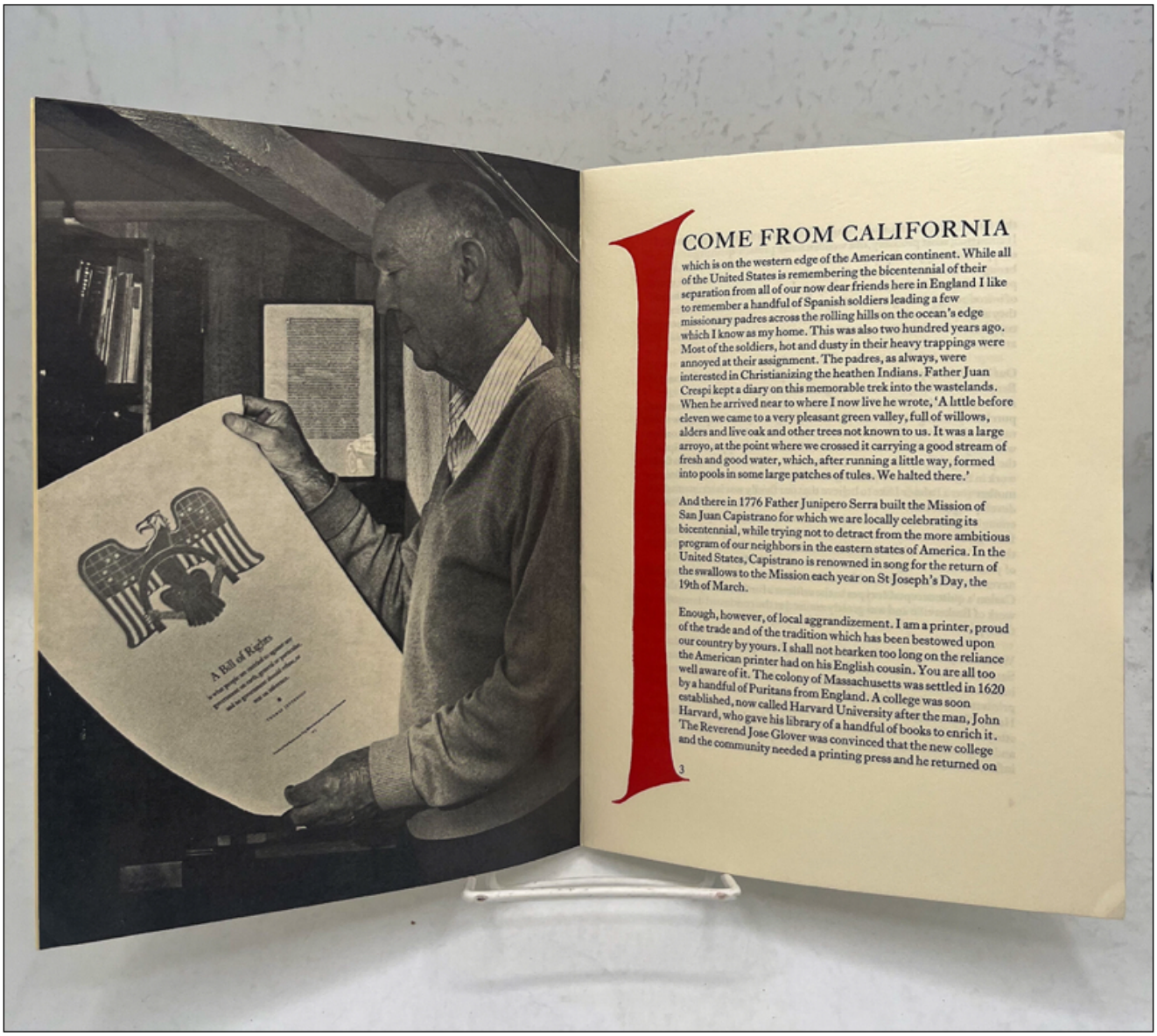
Tall octavo. 7 ¼ x 9 7/8 in. [2], 3-16 pp. Single full-page black and white photo portrait of Ritchie. Initial printed in red. Typography by Banks and Miles. Paper donated by Grosvener Chater & Co. Ltd.

Heavy cream paper wrappers with cover title printed in red. Sewn. Ink inscription on title page reads "For Charles Monell. From Ward Ritchie." Laid in A.L.s. on Ward Ritchie's stationery dated September 3, 1976 reads "Dear Dr. Monell. We very much enjoyed the evening at your beautiful home last Sunday. It was most gratifying to have so many old friends show up for the talk. Enclosed is a copy of a talk I recently gave in London which may interest you. Sincerely, Ward Ritchie." Very mild finger-soiling to wrappers. Slight bend to outer right corner. A near fine, inscribed copy.

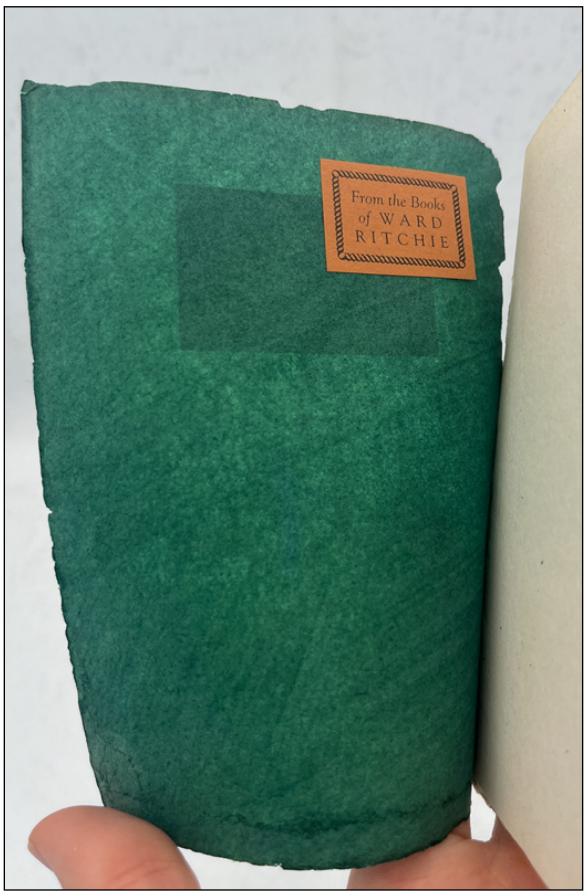
$100

Printed at the Curwen Press. First and only edition.

An autobiographical talk given by Ward Ritchie, which doubles as a who's who of twentieth-century Anglo-American printing. Dr. Monell (1930-2022) was a well-known Southern California book collector and supporter of libraries. He gave his own extensive collection to the Huntington Library.







With Ward Ritchie's Bookplate,
Poems Written Under the Master Printer's Pseudonym

18. [RITCHIE, Ward]. *The Year's at the Spring*. By Peter Lum Quince. Los Angeles: [The Ward Ritchie Press], 1938.

4 x 5 ½ in. 15 pp. With nine floral woodcut vignettes by Paul Landacre (including title-page).

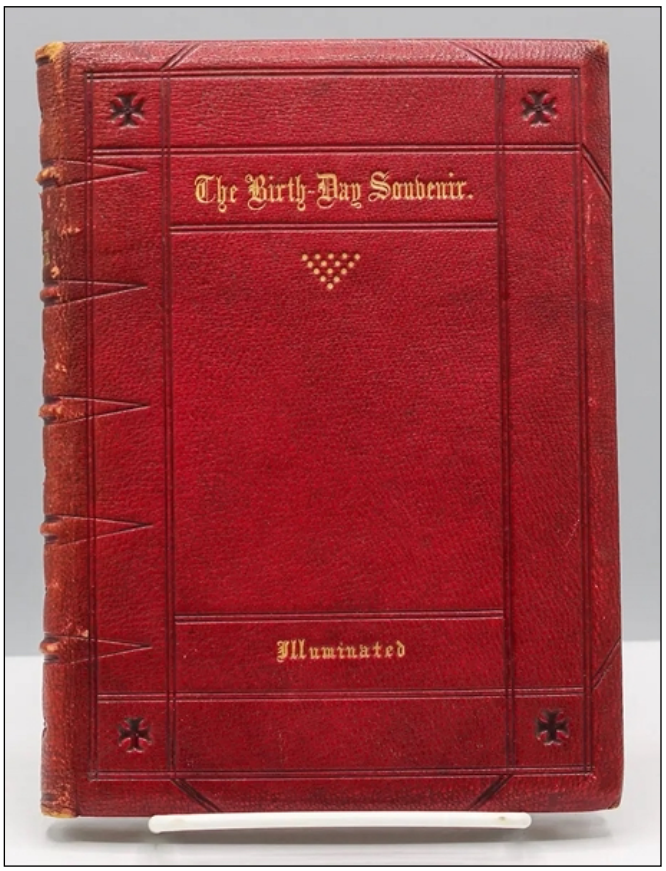
Forest green wrappers, stitched. Printed grey paper label to front cover. Rear wrapper separated. Some fading at spine. Light toning to outer margins of pages. Several pages unopened. With Ritchie's bookplate to inside front wrapper. A good copy from Ritchie's personal collection.

$300

One of 150 copies printed as a Christmas keepsake by Ward Ritchie.

In *The Ward Ritchie Press*, Ritchie comments that he liked Landacre's engravings in the present work more than a similar series Landacre created for the book *XV Poems for the Heath Broom*, which Ritchie published in 1934 (p. 49).

The Ward Ritchie Press, 78.





19. STANESBY, Samuel. *The Birthday Souvenir*. London: Griffith and Farran, [n.d., 1850].

Octavo. 27 pp. All pages are chromographically illustrated in colors and gold with elaborate borders and decorative titles. Also with a chromolithograph title-page and presentation page. Chromolithographed by Ashbee & Dangerfield.

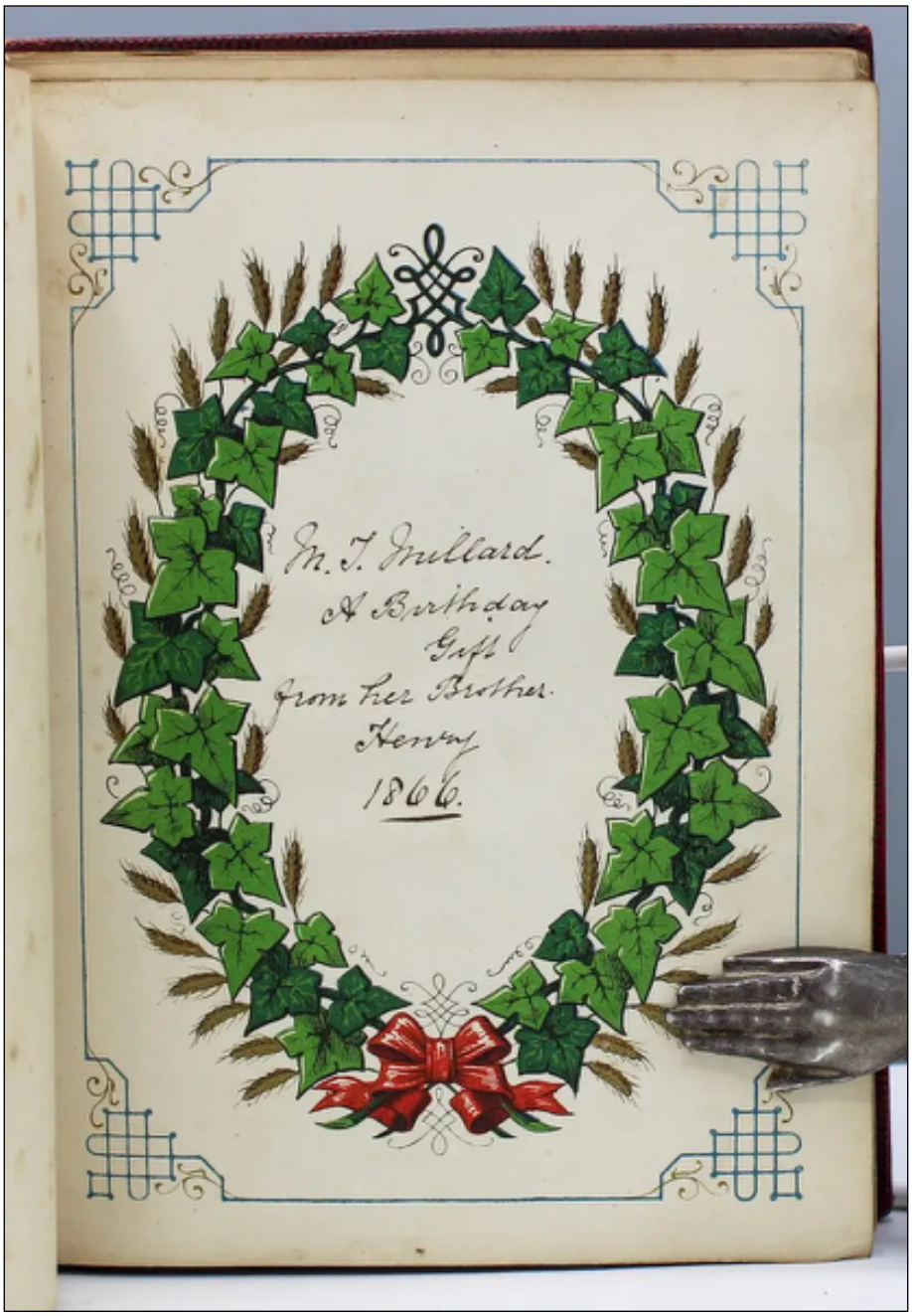
Original red morocco stamped in black and titled in gilt. Gilt spine with raised bands. A slight rubbing to head and tail of spine and corners, but overall the binding is very clean and attractive. All edges gilt. Marbled endpapers. Some light foxing. A very good, bright copy of an uncommon book.

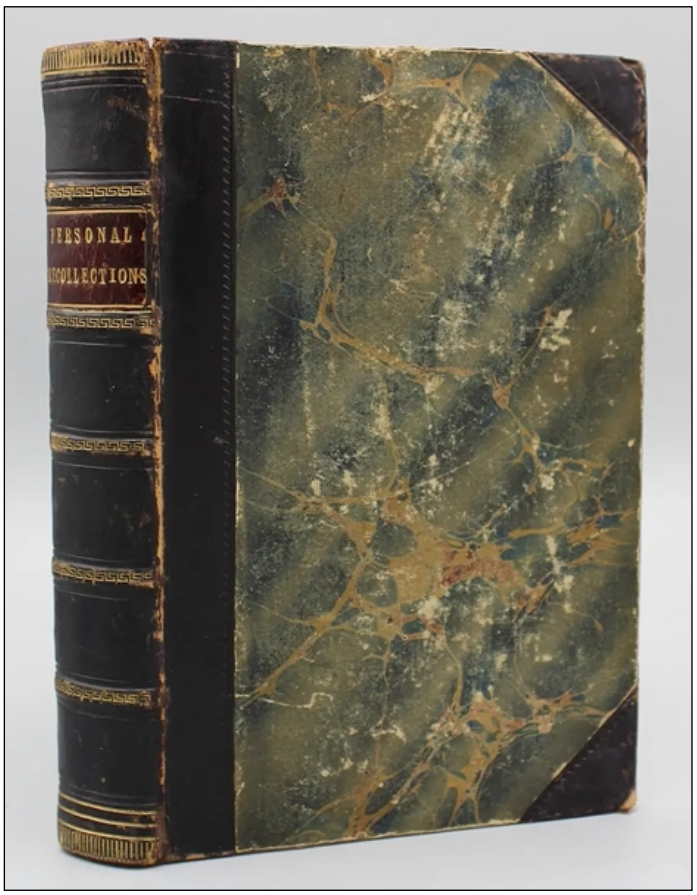
$500

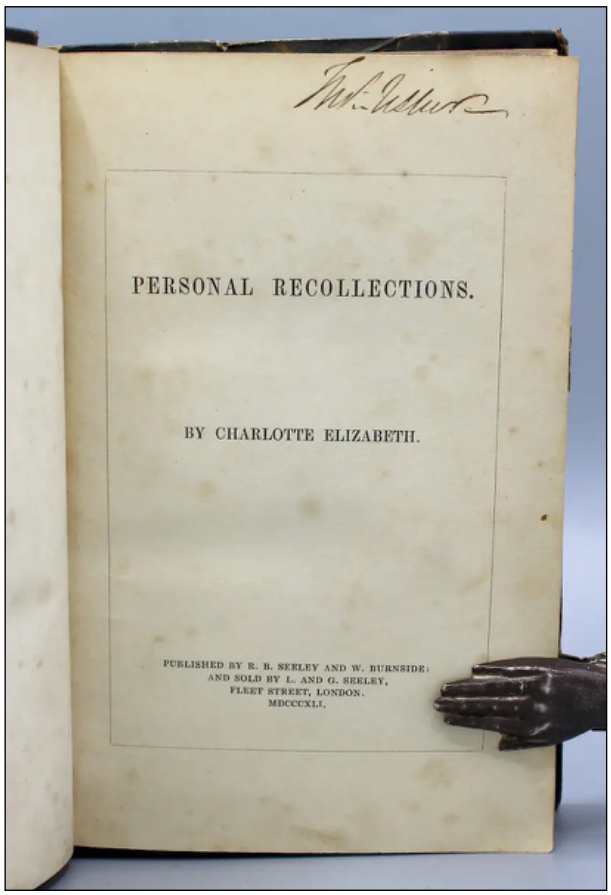
First edition. Ink gift signatures to front flyleaf and presentation page (both from a brother to his sister, dated 1866). List of family birthdays in ink in multiple hands to first interleaf (dates from 1849-1920).

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).

McLean, Victorian Book Design, p. 134. Also see McLean, Victorian Publisher's Book-Bindings in Cloth & Leather, p. 70.







20. [TONNA], Charlotte Elizabeth. *Personal Recollections*. By Charlotte Elizabeth. London, published by R. B. Seeley and W. Burnside, and sold by L. and G. Seeley, 1841.

Twelvemo. [viii], 367, [1] pp. With added engraved title-page.

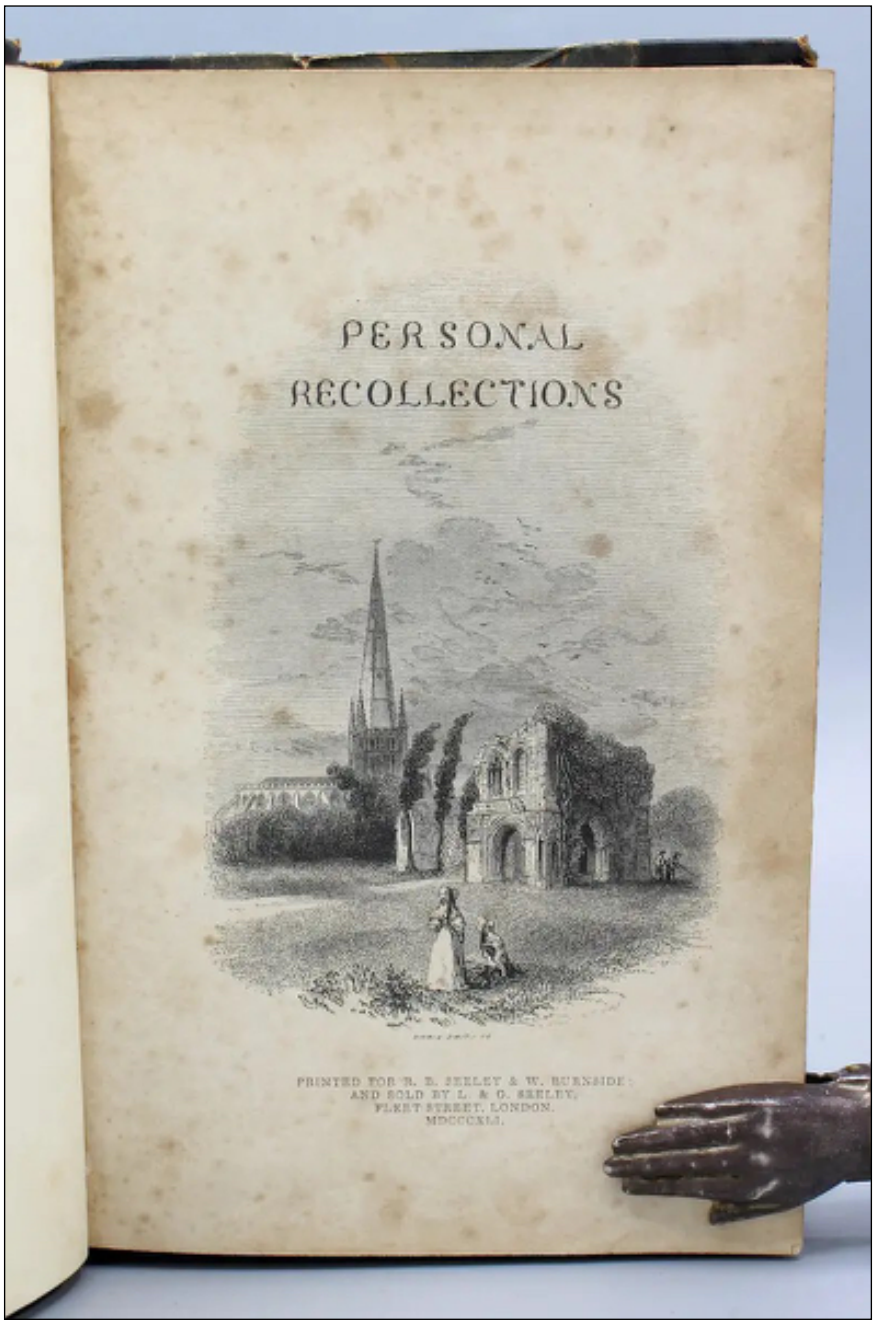
Half black calf over marbled boards, gilt spine with burgundy morocco label, edges sprinkled brown. Binding extremities rubbed, engraved title foxed, printed title slightly foxed. Old ink signature on printed title. A very good copy.

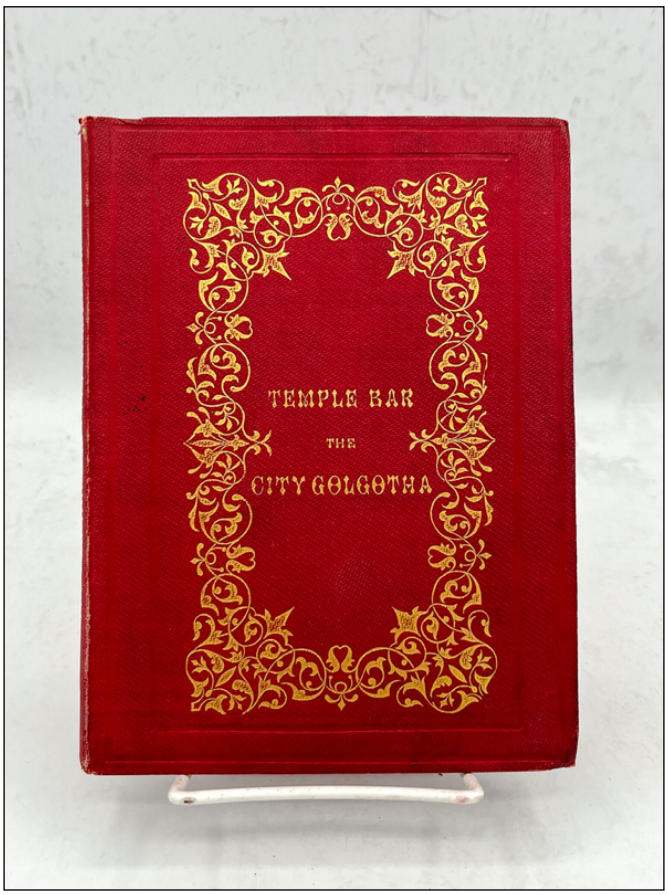
$1,250

First edition.

Charlotte Tonna (1796-1846) was a writer and social reformer. Her "contributions to social reform literature and her use of the *Christian Lady's Magazine* as a forum to influence politics through her female readers mark her as a significant nineteenth-century figure, especially for other women social reform writers, such as Harriet Beecher Stowe (who wrote the introduction for her collected works in 1844) and Elizabeth Gaskell" (Oxford DNB).

This is a surprisingly scarce book: OCLC lists four copies in North America (SUNY Buffalo, Library Company of Philadelphia, University of Texas, and Acadia University in Nova Scotia), and three in the U.K.


PERSONAL
RECOLLECTIONS
PRINTED FOR B. B. SEELEY & W. BURNSIDE;
AND SOLD BY L. & G. SEELEY,
FLEET STREET, LONDON.
MDCCCXLI.


TEMPLE BAR
THE
CITY GOLGOTHA


TOWNLEY
FLETCHER
Observe the Banner which would all enslave
Which rusted Fetters dirk so proudly wave
The Devil seems the project to despise
A Fiend amissed from off the trophy flies.
While trembling Rebels at the Fetrick gaze
And dread their fate with horror and amaze
Let Britons Sons the Emblematick view
And plainly see what to Rebellions due.
TEMPLE BAR.



21. [WILSON, James Holbert]. The Temple Bar the City Golgotha. A Narrative of the Historical Occurrences of a Criminal Character Associated with the Present Bar. By a Member of the Inner Temple. London: David Bogue, 1853.

Octavo. [4], 68 pp. Two-color lithograph as frontispiece, plus tinted lithograph.

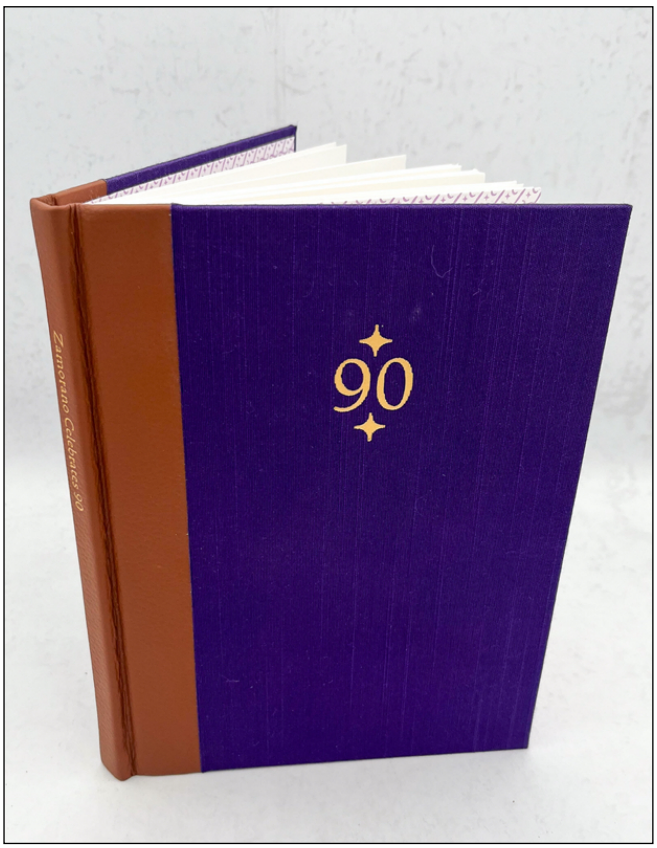
Original red cloth, stamped in gilt and blind. Corners, spine ends lightly worn. Intermittent light foxing, affecting plates. A very good, bright copy.

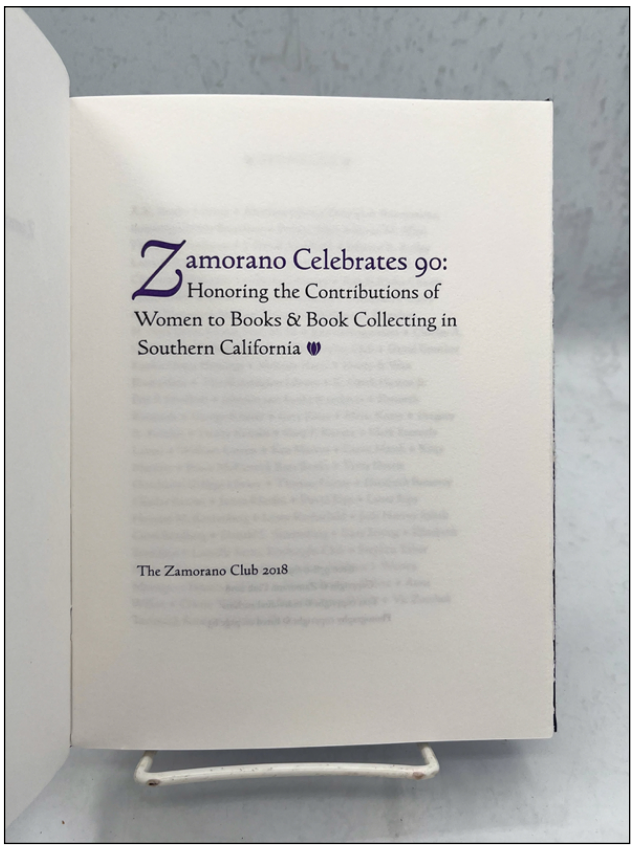
$250

First edition.

A history of the Temple Bar from 1660 to 1772, with footnotes making references to contemporary authors, including Dickens.

Abbey, Scenery, 248.





On Seven Historical and Underrepresented Female Booksellers and Collectors
Produced and Signed by Members of the Zamorano Club

22. [WOMEN'S STUDIES]. *Zamorano Celebrates 90:* Honoring the contributions of women to books & book collecting in Southern California. [Pasadena]: The Zamorano Club, 2018.

Octavo. [8], 9-63, [1] pp. Black and white photographic reproduction protraits of the subjects dealt with.. Type set in Italian Old Style, printed from photopolymer plates on 100% cotton Somerset Text. Designed and printed by Norman Clayton. Bound by Kater-Crafts Bookbinders.

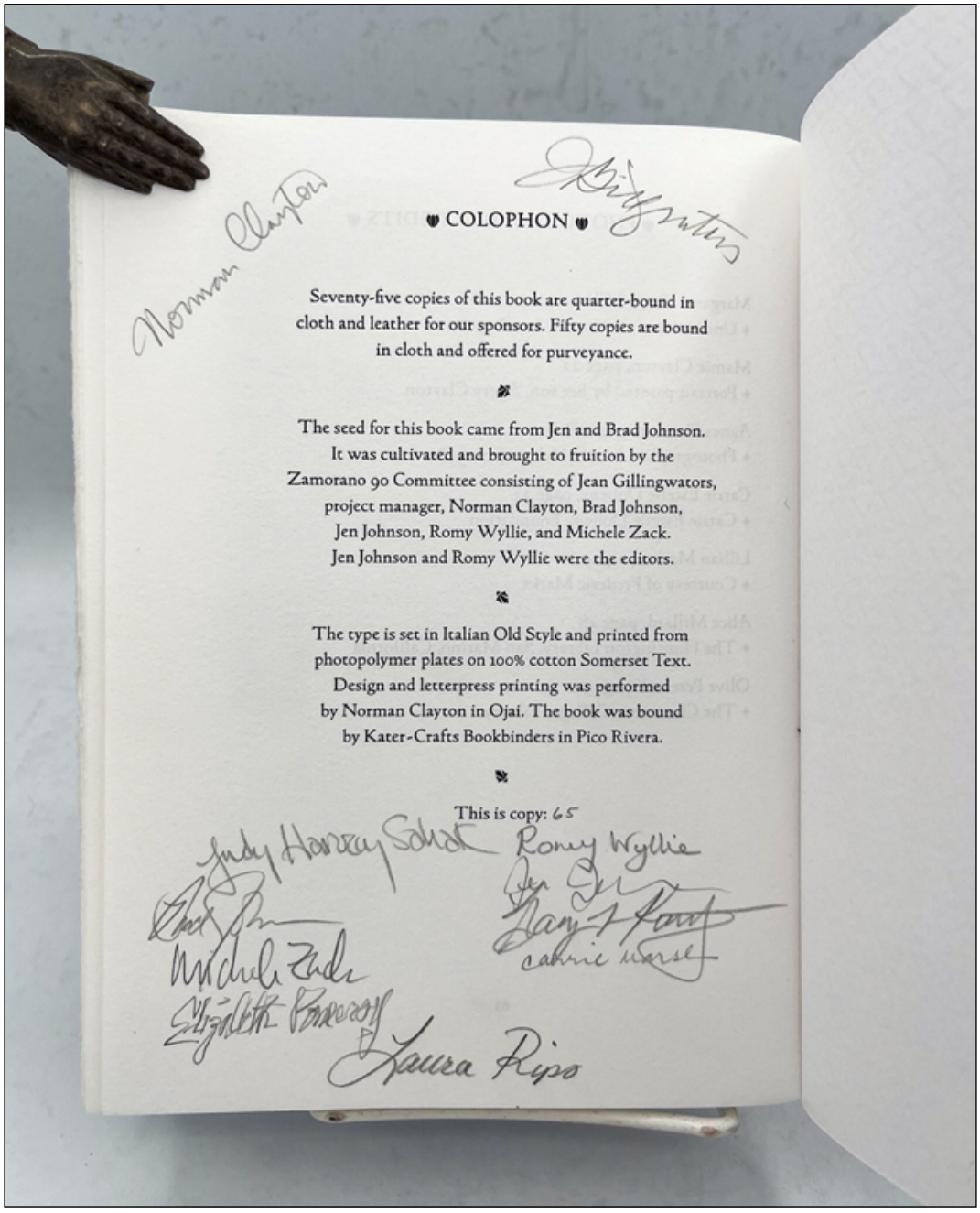
Quarter brown leather and purple cloth. Gilt "90" to front board and spine title in gilt. Lavender and white Z-lettered endpapers.

$375

One of 75 numbered subscriber copies (of a total run of 125). Colophon signed by all contributors as well as the printer and project manager. This copy also signed by Agnes Dawson underneath her photo. With a printed "Zamorano Celebrates 90" event invitation card laid in. A fine copy.

A collection of essays discussing the contributions of seven women booksellers and collectors, including bookselelrs Alice Millard, Margaret (Peggy) Christian, and Agnes Dawson; collectors Olive Percival, Mayme Clayton, and Carrie Estelle Doheny; and printer Lillian Marks. The contributors are Judy Harvey Sahak, Brad Johnson, Jen Johnson, Michele Zack, Elizabeth Pomeroy,

Romy Wyllie, Gary Kurutz, Carrie Marsh, and Laura Rips. Produced on the occasion of the Zamorano Club's 90th anniversary. The Club voted to admit women into their ranks in 1990.



COLOPHON

Seventy-five copies of this book are quarter-bound in cloth and leather for our sponsors. Fifty copies are bound in cloth and offered for purveyance.

The seed for this book came from Jen and Brad Johnson. It was cultivated and brought to fruition by the Zamorano 90 Committee consisting of Jean Gillingwators, project manager, Norman Clayton, Brad Johnson, Jen Johnson, Romy Wyllie, and Michele Zack. Jen Johnson and Romy Wyllie were the editors.

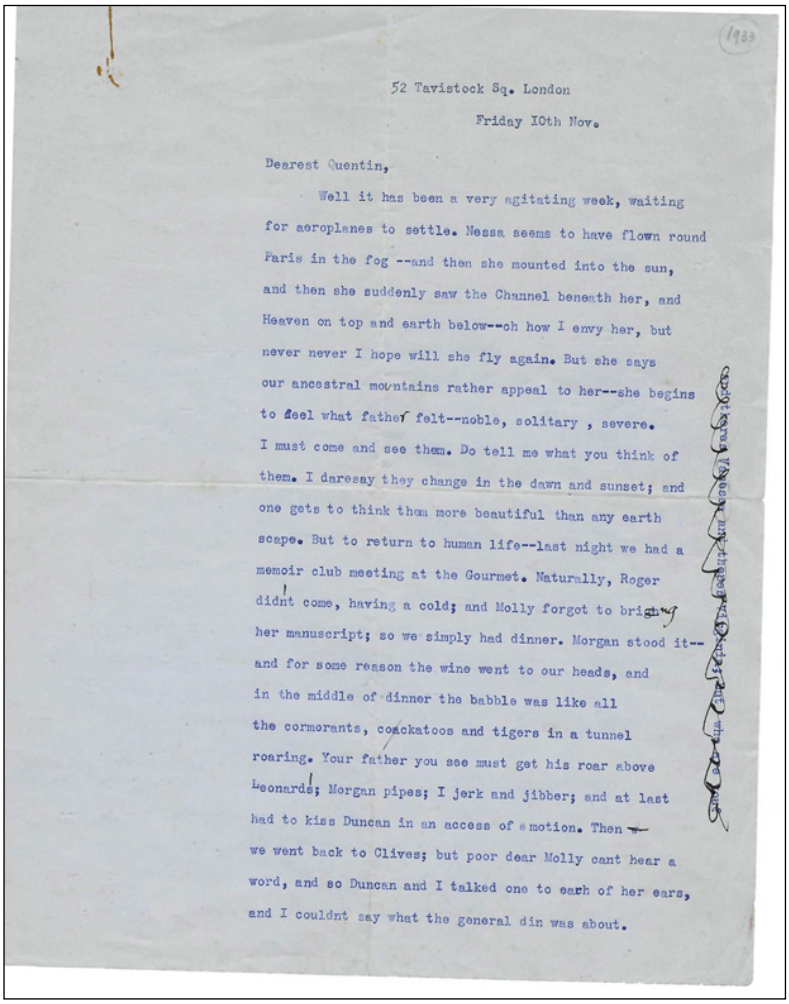
The type is set in Italian Old Style and printed from photopolymer plates on 100% cotton Somerset Text. Design and letterpress printing was performed by Norman Clayton in Ojai. The book was bound by Kater-Crafts Bookbinders in Pico Rivera.

This is copy: 65

Norman Clayton

Romy Wyllie

Laura Rips



52 Tavistock Sq. London

Friday IOth Nov.

Dearest Quentin,

Well it has been a very agitating week, waiting for aeroplanes to settle. Nessa seems to have flown round Paris in the fog --and then she mounted into the sun, and then she suddenly saw the Channel beneath her, and Heaven on top and earth below--oh how I envy her, but never never I hope will she fly again. But she says our ancestral mountains rather appeal to her--she begins to feel what father felt--noble, solitary , severe. I must come and see them. Do tell me what you think of them. I daresay they change in the dawn and sunset; and one gets to think them more beautiful than any earth scape. But to return to human life--last night we had a memoir club meeting at the Gourmet. Naturally, Roger didnt come, having a cold; and Molly forgot to bring her manuscript; so we simply had dinner. Morgan stood it-- and for some reason the wine went to our heads, and in the middle of dinner the babble was like all the cormorants, cockatoos and tigers in a tunnel roaring. Your father you see must get his roar above Leonards; Morgan pipes; I jerk and jibber; and at last had to kiss Duncan in an access of emotion. Then we went back to Clives; but poor dear Molly cant hear a word, and so Duncan and I talked one to each of her ears, and I couldnt say what the general din was about.

Signed Letter from Virginia Woolf to her Nephew Quentin Bell, regarding her Sister's Aeronautical Adventures, and a Drunken Bloomsbury Dinner

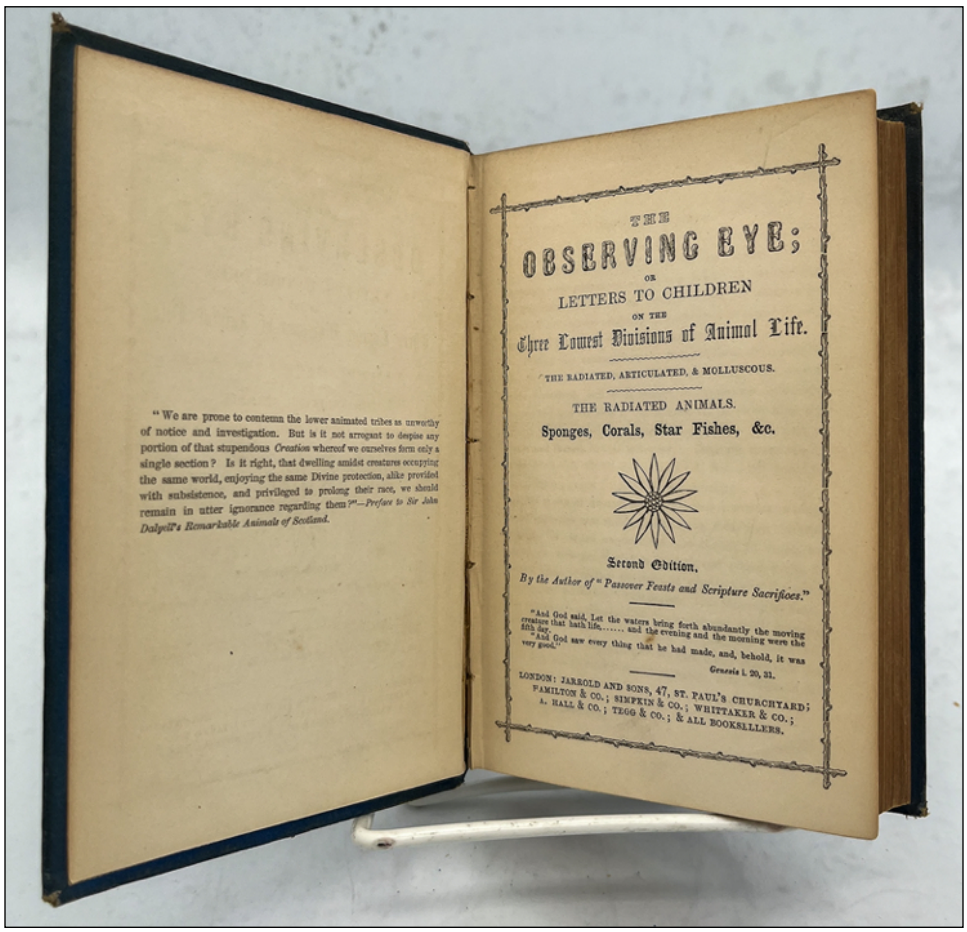
23. WOOLF, Virginia. Typed letter, signed "Virginia," to her nephew, Quentin Bell. London, 10 November [1933].

8 ½ x 10 ½ in. Single leaf, two pages, approx. 660 words across both sides of a blue sheet, with approximately 32 autograph corrections (one word in her hand plus numerous typographical changes). Slight creasing at quarter folds. Likely paper-clip rust stain, top left corner of first page.

$4,500

"WELL IT HAS BEEN A VERY AGITATING WEEK"

A roving letter from Woolf to her young nephew (thirteen at the time) Quentin Bell. Woolf begins by discussing her sister Vanessa Bell's recent flight to and from the continent, relating Vanessa's experience of the "ancestral" mountains, vis-à-vis their father, Leslie Stephens, a mountaineer and the first editor of the Dictionary of National Biography. "She begins to feel what father felt – noble, solitary, severe." Woolf then recounts a drunken Bloomsbury evening involving her husband Leonard, Duncan Grant, Molly MacCarthy, and E.M. Forster ("Morgan" to his friends). Of a recent visit from her longtime associate, Lady Ottoline Morrell, Woolf remarks, "like a weeping willow strung with pearls. She now wears globular moons at her ears – false." Other topics include a recent pity hire at Hogarth Press ("She's the size of a robin and has the mind of a lovely snowball"), the inevitability of dental appointments ("Of course I have to go – so will all mankind all her life"), and a social call with an old friend suffering memory loss ("One has to say I am the wife of Leobard Woolf [sic], and the daughter of Leslie Stephen. Then he remembers exactly what father said in the year 1880"). Overall a charming and loving letter that captures some of the vibrancy of the latter Bloomsbury period.



Children's Natural History Text
By a Science Writer Admired by Queen Victoria

24. [WRIGHT, Anne.] *The Observing Eye; or, Letters to Children on the Three Lowest Divisions of Animal Life.* The Radiated, Articulated, & Molluscous. The Radiated Animals. Sponges, Corals, Star Fishes, &c. London: Jarrold and Sons, [1851].

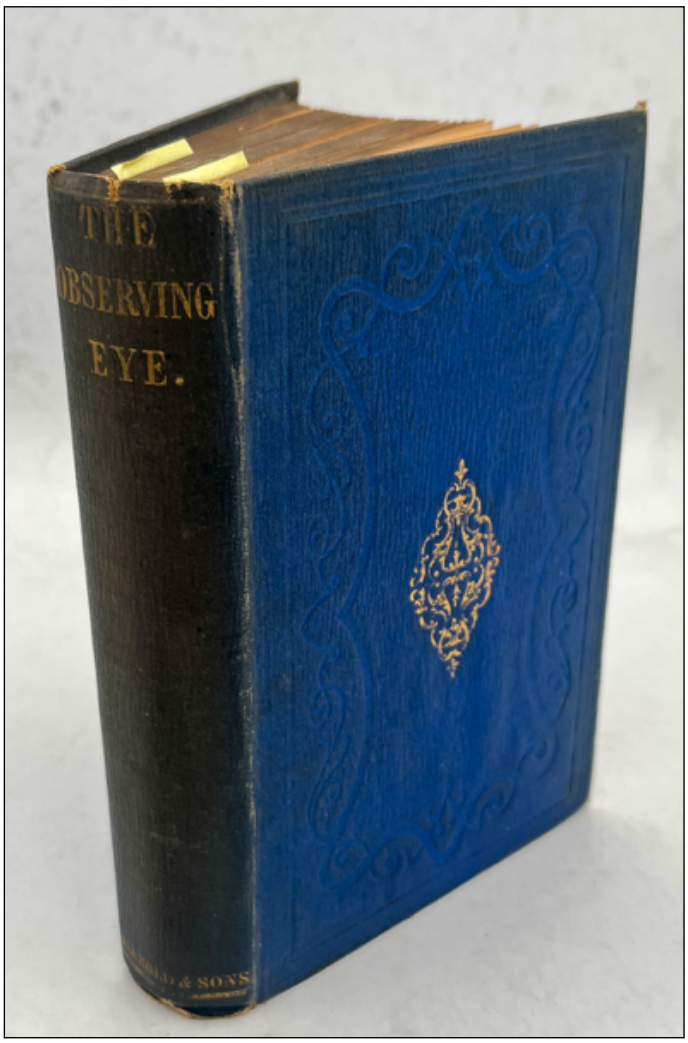
Twelvemo. [xii], [1], 2-122, [x], [1], 2-134 , [vi], [1], 2-64 pp. Each section with its own title-page. Section two covers worms, lobsters, spiders, and insects, and section three covers slugs and mollusks. With dozens of text figures throughout.

Publisher's blue cloth, stamped and titled in gilt. Yellow endpapers printed with publisher's ads. Some fading and dust-soiling to spine, with mild shelfwear at hood and foot. Front hinge cracked but sound. A very good copy.

$350

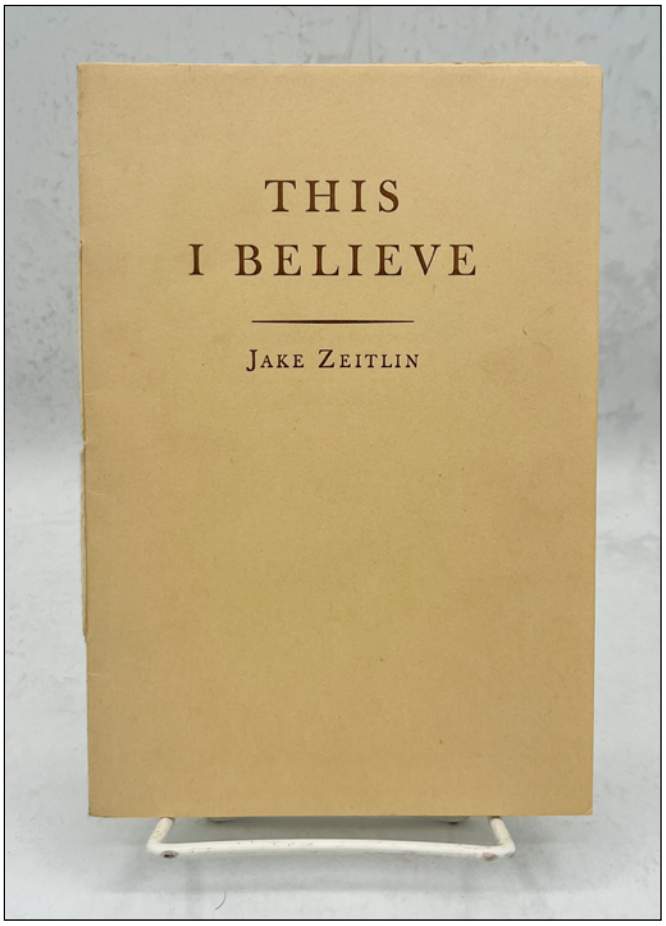
Second edition. First published the previous year. All editions are scarce in commerce.

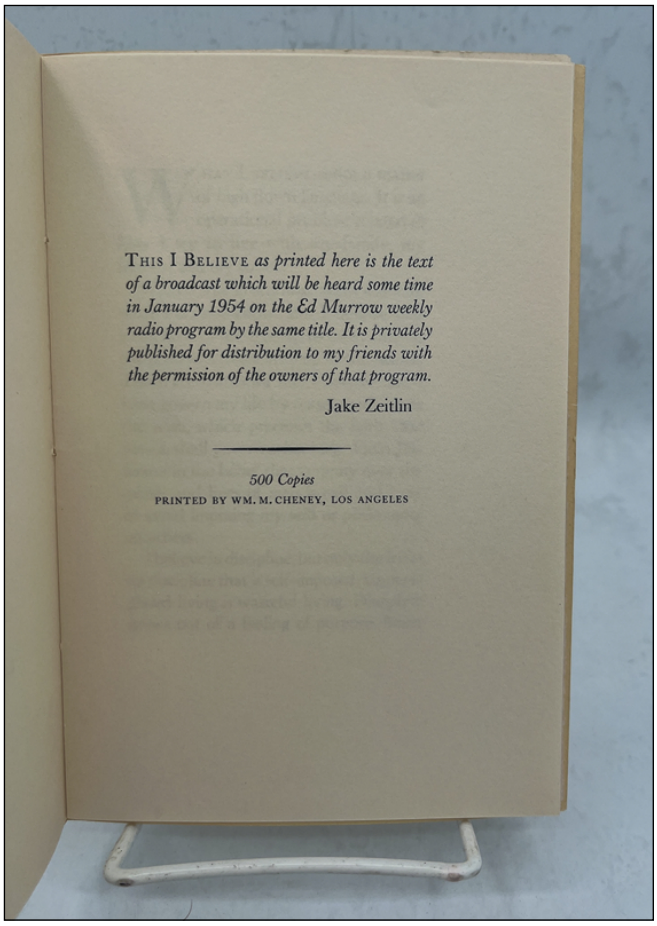
A natural history text for children that, additionally, encourages learning through careful observation of nature. This method of learning recalls the pedagogical concept of the object lesson, innovated by Swiss educator Johann Pestalozzi and popularized in the English-speaking world by



Elizabeth Mayo (1793 – 1865), which allows children to develop observational and critical thinking skills while they closely examine objects. Applied to natural history, the object lesson method allows children to develop an understanding of the foundational concepts of taxonomy, animal anatomy, and the interaction of animals with their ecosystems.

Anne Wright, *née* Harford (1793 – 1861), was an educator, educational reformer, and writer on natural history. *The Observing Eye,* which was given by Queen Victoria to her children, was Wright's first scientific book. She also published *The Globe Prepared for Man: A Guide to Geology* (1853), *What is a Bird?* (1857), and the monthly series *Our World: Its Rocks and Fossils* (1859). The latter two titles were based on lectures that Wright gave to her classes of young men at a reformatory school founded in part by her husband. Wright's works explored the concept of natural theology, which attempted to reconcile Christian beliefs with advancements in contemporary science. She can be counted among writers like Arabella Burton Buckley, Mary and Elizabeth Kirby, Sarah and Elizabeth Fitton, and Mary King Ward in her efforts to bring scientific education to the wider public.





Presentation Copy
Inscribed by the Author

25. ZEITLIN, Jake. *This I Believe*. Los Angeles: [Printed by WM. M. Cheney], 1953.

5 ¼ x 8 ¾ in. [8] pp.

Beige paper wrappers, stitched. Fron t title stamped in brown. Untrimmed edges. A near fine inscribed copy.

$75

First edition. One of 500 copies, printed by Will Cheney. This copy inscribed "To my very old friend. Harry D. Smith. Jake. 1/4/54."

"This I Believe as printed here is the text of a broadcast which will be heard some time in January 1954 on the Ed Murrow weekly radio program by the same title. It is privately published for distribution to my friends with the permission of the owners of that program," (prefatory note).

"This I Believe" was a highly influential five minute weekly radio program hosted by Edward R. Murrow from 1951 to 1955. The program solicited brief essays from individuals (both famous and everyday) regarding their varied outlooks on life. A collection of these essays was published in two volumes by Simon and Schuster, 1952-54.

