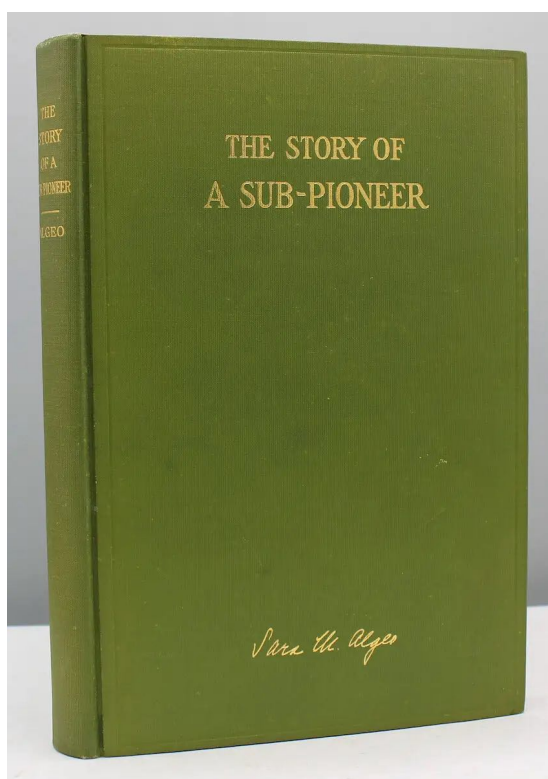

An Early Spring Miscellany

With an Emphasis on Women's History, in Honor of Women's History Month

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



*"I Am a Feminist First, Last and All the Time,"
The Later Years of the Fight for Women's Suffrage, Inscribed by the Author*

1. ALGEO, Sara M. *The Story of a Sub-Pioneer*: Providence, Rhode Island: Snow and Farnham, 1925.

Octavo. [xvi], 318 pp. With frontisportrait of the author, nearly seventy full-page and half-page photo reproductions and political cartoons. The photo reproductions include numerous portraits of suffragists, plus suffrage rallies and meetings and groups of suffragists campaigning in the streets. Also with title-page device representing Rhode Island suffragists.

Publisher's light green cloth with gilt title. Back cover lightly soiled. Foxing to fore-edge; however, very clean and fresh throughout. A very good, tight copy inscribed by the author (September 20, 1937).

\$200

PLAYING AT POLITICS

135

the old war horse of Indiana; Jacob Riis, of tenement house fame; Mr. and Mrs. Charles Sumner Bird, Alice Carpenter, Frances Kellor, Winston Churchill, Bourke Cochran, with his inimitable oratory; Oscar Strauss, William Gillette, Hiram Johnson and our own crop of local speakers, among the best being Professors Collier and Langdon, simply flooded the State with wisdom and oratory.



MAUD HOWE ELLIOTT AND SARA M. ALGEO

Mary Antin came for a couple of days. She surprised me in our long and friendly talks by her negative attitude on woman's rights. Later, she too, learned from dire experience the need of all the protective and political power that women can procure. This was the first of her several visits to our city.

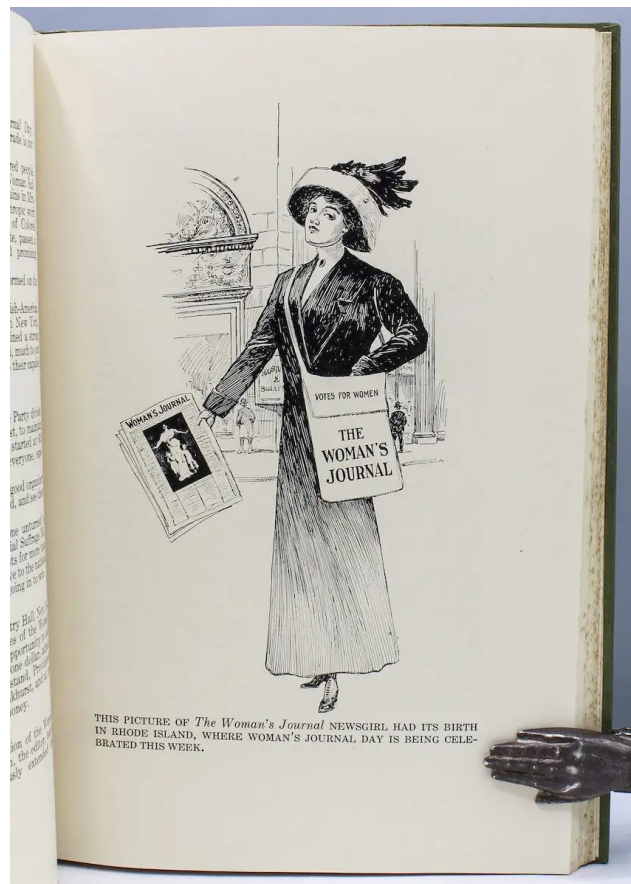
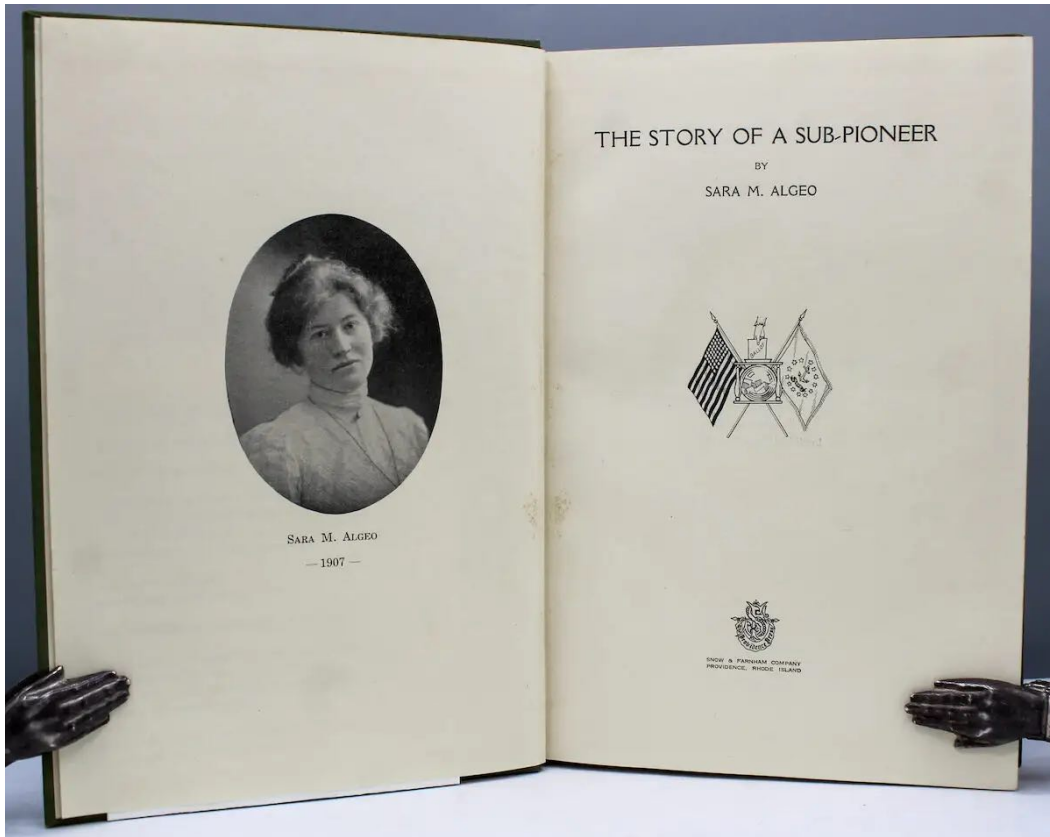
First edition. One of only a thousand copies, "the first two hundred of which will be reserved by the Author for her fellow Suffragists."

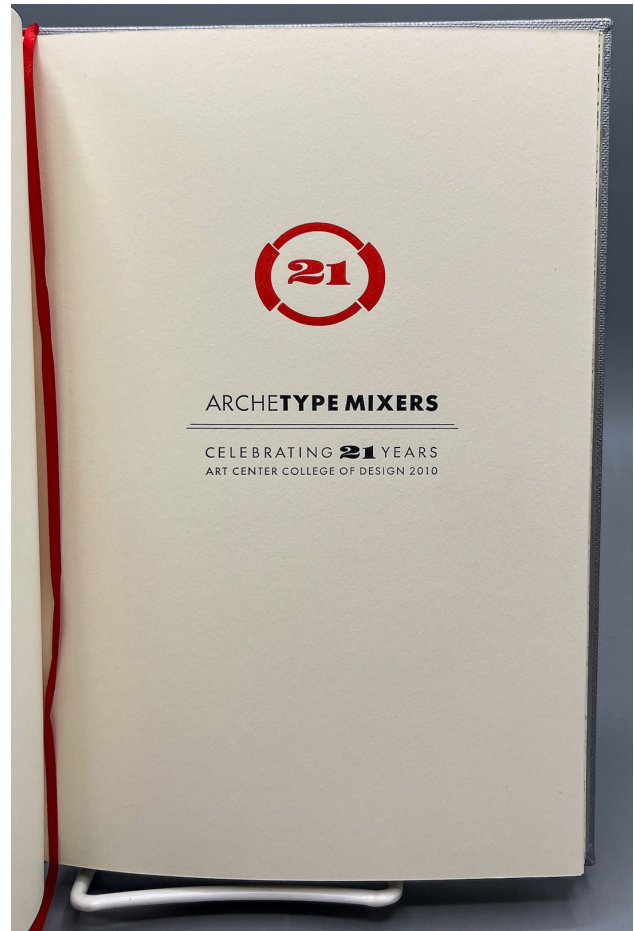
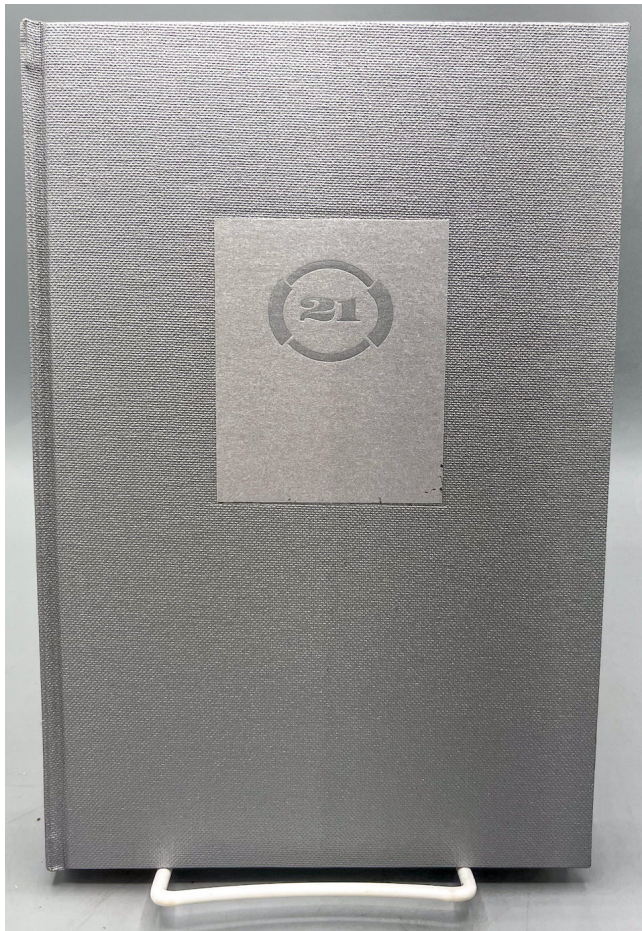
The "Sub-Pioneers," in the words of Sarah MacCormack Algeo (1876 – 1953), were suffragists like herself who "came into the great game of 'Votes for Women' at the Eleventh Hour," but nevertheless "played a not inglorious part." Algeo writes: "I am a feminist first, last and all the time," (p. 13). She draws on her experiences as the chair Rhode Island Woman Suffrage Association and the first president of the Rhode Island League of Women Voters to construct this history of the later years of the fight for women's suffrage in New England. The present work recounts suffrage milestones like the Rhode Island State Senate hearing a suffragist speech for the first time (p. 187), the 1914 Votes for Women Week, and the visit of Emmeline Pankhurst to New England (p. 169).

Algeo also highlights the work and words of many suffrage leaders, including Susan B. Anthony and Carrie Chapman Catt, as well as the contributions of women's organizations like the Rhode

Island Union of Colored Women's Clubs, the Women's Christian Temperance Union, and the YWCA. In the present work, she preserves lectures and essays by suffragists including Dr. Anna Howard Shaw, the third president of the National American Women's Suffrage Association, and Alva Vanderbilt Belmont, the President of the Equal Suffrage League. Algeo takes a particular interest in the histories of topics like the role of small newspapers in rural suffrage efforts (p. 129) and the fight for the voting rights of working-class women (p. 201).







*21 Boozy Color Prints
from Art Center College of Design's Archetype Press*

2, [ARCHETYPE PRESS]. *21: Archetype Mixers*. Celebrating 21 years. Art Center College of Design. [Pasadena, CA]: [Archetype Press], 2010.

9 ¼ x 6 ¼ in. [72 pp (unnumbered)]. 28 color prints on rectos.

Silver-grained publisher's cloth with "21" design paper-stamped to cover. Designed and letter-press printed by students at Archetype Press, Art Center College of Design, using hand-set foundry metal and wood type, linoleum cuts, and photopolymer plates. The edition was printed on Vandercook Proof Presses. Light scratching to cover. Minor dent to back cover. A near-fine copy.

\$200

One of 21 unnumbered hard-bound copies (50 soft-bound copies printed).

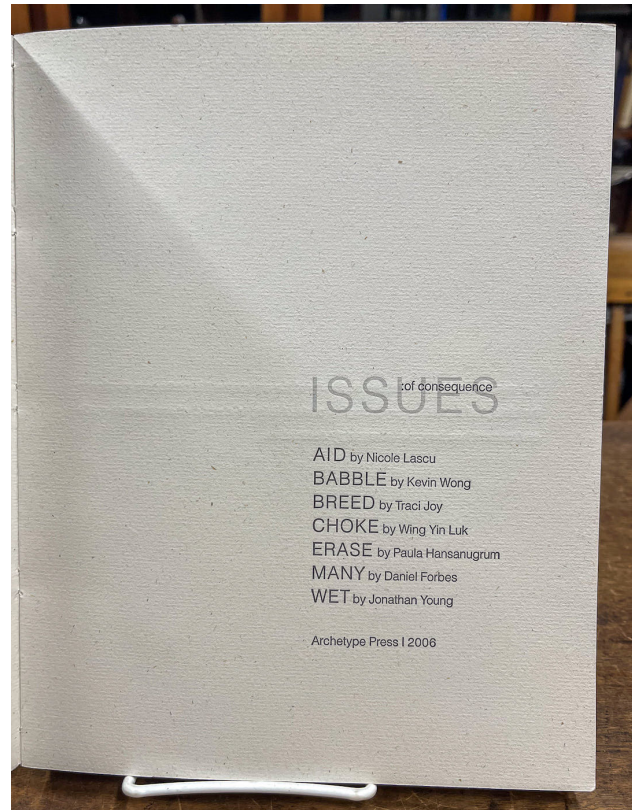
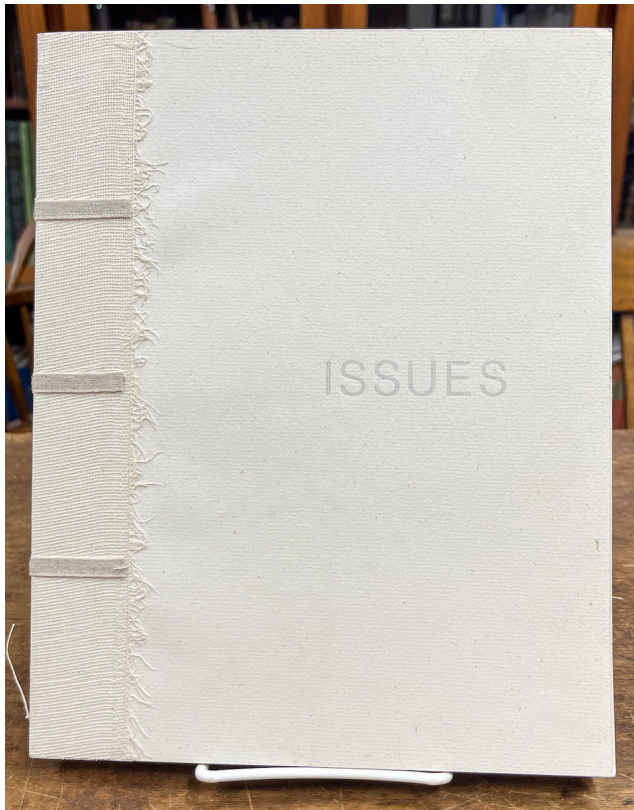
A collection of 21 print designs inspired by mixed drinks and cocktails (hence the title, *Archetype Mixers*) in celebration of Archetype Press's 21st anniversary. "The instructors for the project were Seth Drenner and Prof. Gloria Kondrup, Director of the Press, assisted by instructor



Christina Aumann, and teaching assistants Margaret Jensen, Ryan Mullin, and Sharon Shin” (From end-matter). A cheeky ode to the Art Center Press’s coming of age.

“Established at the College in 1989, Archetype Press offers students the unique opportunity to practice what has become a Digital Age rarity: setting type and printing by hand. Archetype’s collection of rare American and European metal foundry type, wood type and ornaments—originally belonging to Vernon Simpson’s legendary typesetting shop in Hollywood—is the largest in California and among the largest of any design school in the country. The extensive metal and wood type collection resides in 2,500 antique wooden drawers. Students learn to set and print type on an impressive set of printing presses: nine Vandercook proof presses, a Chandler & Price platen press and a Heidelberg Windmill press” (Archetype Press page on Art Center website).





Ecological Prints from Archetype Press

3. [ARCHETYPE PRESS]. *ISSUES: of Consequence*. [Pasadena]: Archetype Press, 2006.

Quarto. 10 ½ x 8 ¼ in. [60pp]. Designed and letter-press printed, by students of Art Center College of Design using foundry metal and wood type, photopolymer plates, linoleum cuts, and silk screens. Hand bound. 100% hemp paper.

Cream-colored Coptic binding with lace over wrappers. A fine copy.

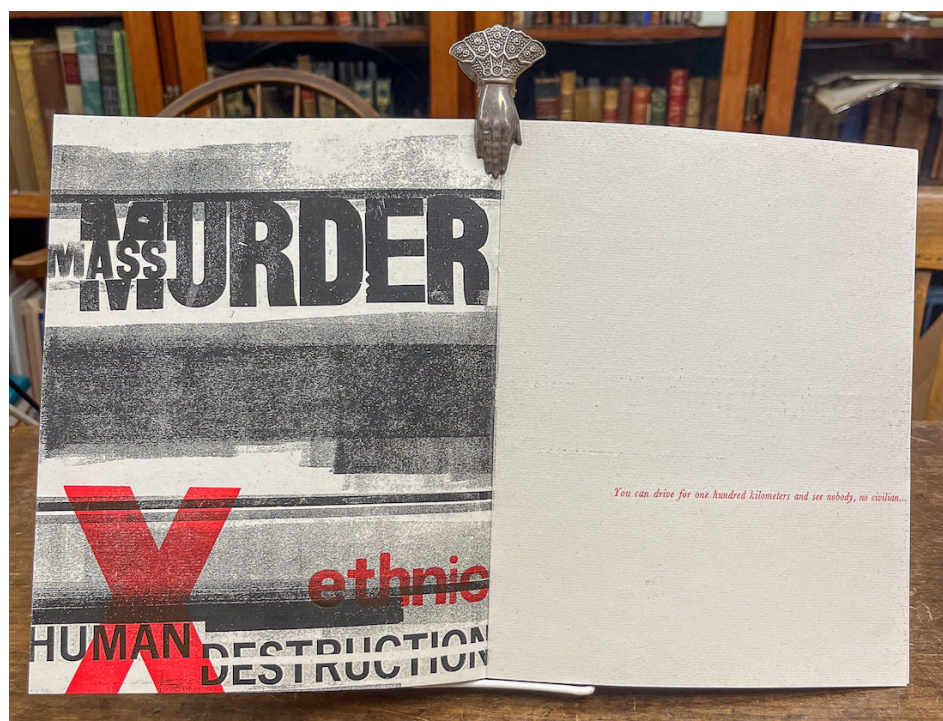
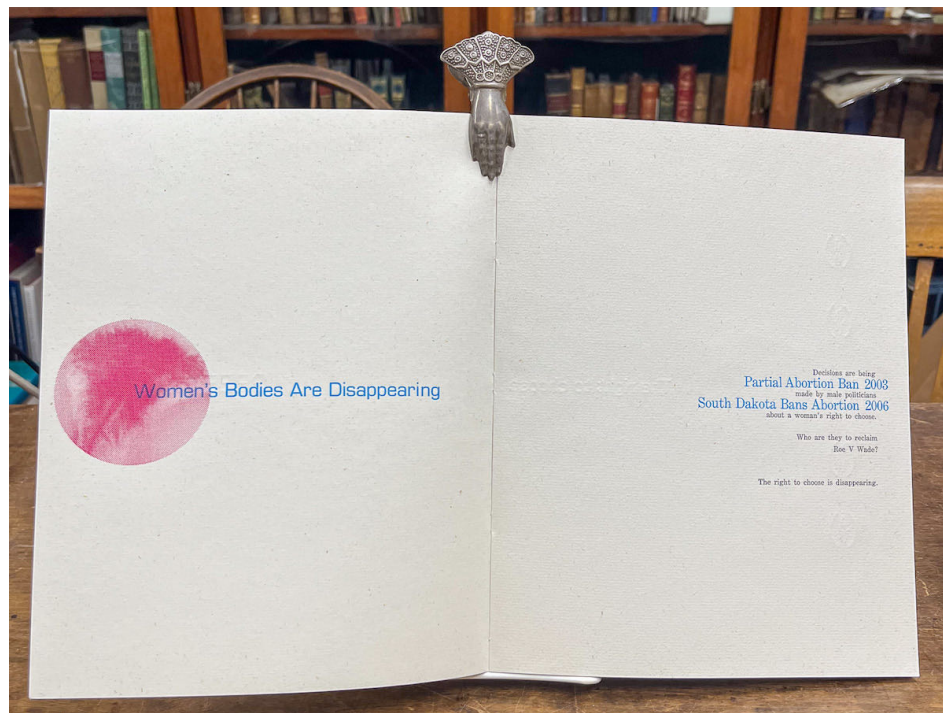
\$200

One of 35 copies.

“Established at the College in 1989, Archetype Press offers students the unique opportunity to practice what has become a Digital Age rarity: setting type and printing by hand. Archetype’s collection of rare American and European metal foundry type, wood type and ornaments—originally belonging to Vernon Simpson’s legendary typesetting shop in Hollywood—is the largest in California and among the largest of any design school in the country. The extensive metal and wood type collection resides in 2,500 antique wooden drawers. Students learn to set and print type on an impressive set of printing presses: nine Vandercook proof presses, a Chandler & Price platen press and a Heidelberg Windmill press” (Archetype Press page on Art Center website).



The present work contains the printed works of 7 Art Center College of Design students addressing environmental precarity. A brief foreword by Professor Gloria Kondrup (project lead) reads, "Our awareness of the limitations and frailty of the environment is perhaps a reaction to the biological as well as psychological crisis of living in a world where the man-made environment has become increasingly destructive. A continuing discourse of environmentalism can perhaps reconnect the human spirit to the natural universe, and can create a voice, small or large, that addresses issues of consequence."





*Original Scrapbook on the First Female MP Elected in Britain,
A Virginia-Born Conservative and Member of the Astor Family*

4. [ASTOR, Nancy]. An original scrapbook compiled by a follower of Nancy Astor, the first female Member of Parliament to take her seat in the United Kingdom. Materials within dated 1934-1936.

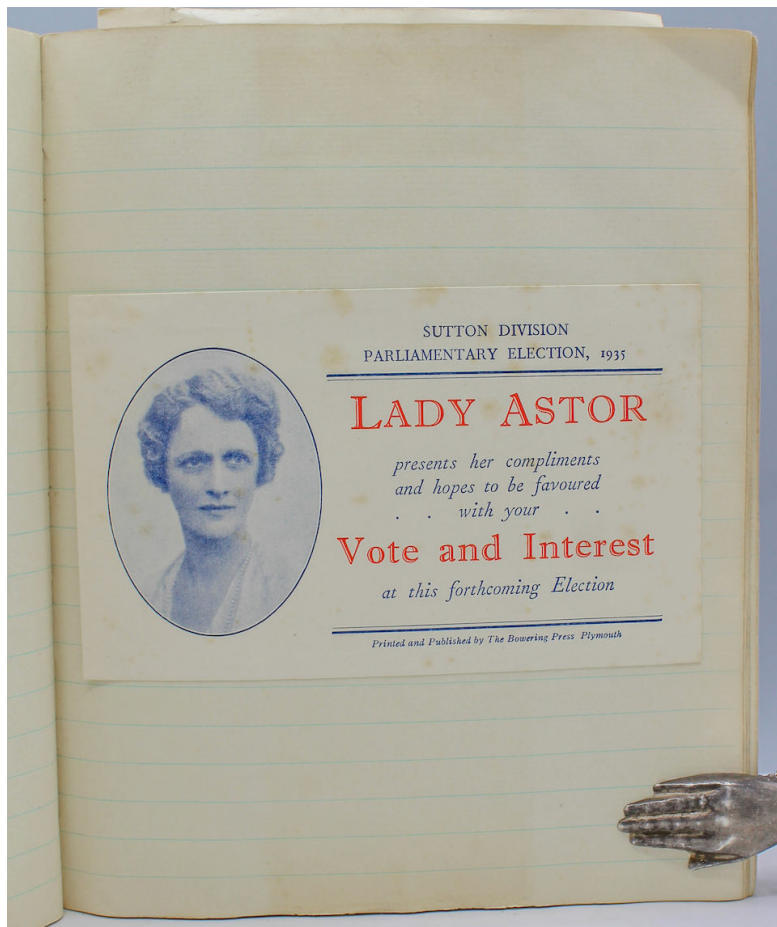
Quarto (6⅞ inches by 7¾ inches). [180] pp. Newspaper clippings, posters, and other campaign promotional items laid in or pasted down on the first [90] pp., except for on a few blank pages. The remaining pages of the scrapbook are blank. Some of the items are in color and many of the newspaper clippings include photographs. Also with a separate photograph (3" by 4¼") of Nancy Astor on a dock laid in between pages 2 and 3.

Notebook in cloth-backed maroon boards. Some light rubbing to boards. Blue speckled edges. Some toning to materials throughout and to pages of notebook, but overall a very good, one-of-a-kind item.

\$1,750

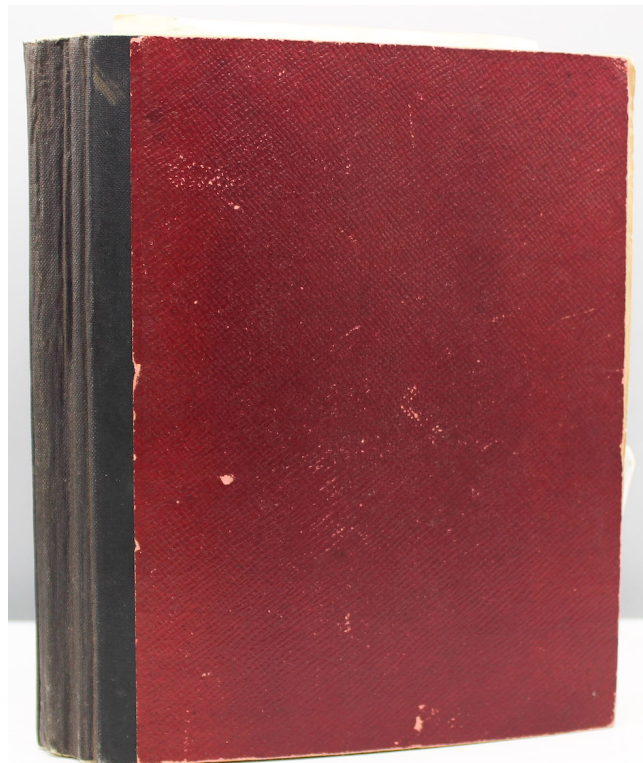
Nancy Witcher Astor (1879-1964) was born in Danville, Virginia, but moved to England with her husband Waldorf Astor at the age of twenty-six. In 1919, Nancy Astor became the first woman in the United Kingdom to take her seat as a Member of Parliament. The materials in the present item chronicle Astor's successful campaign in the general election of 1935 and offer context

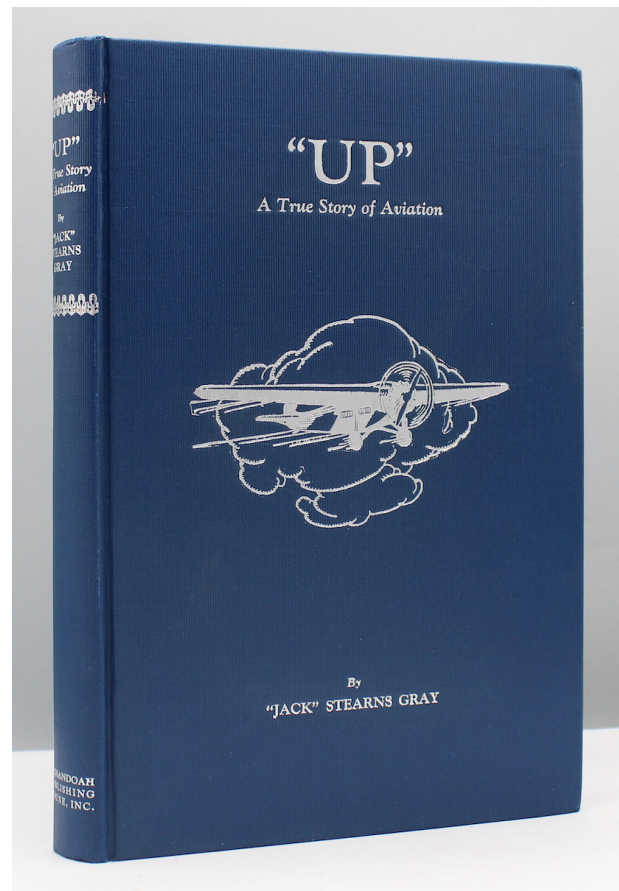
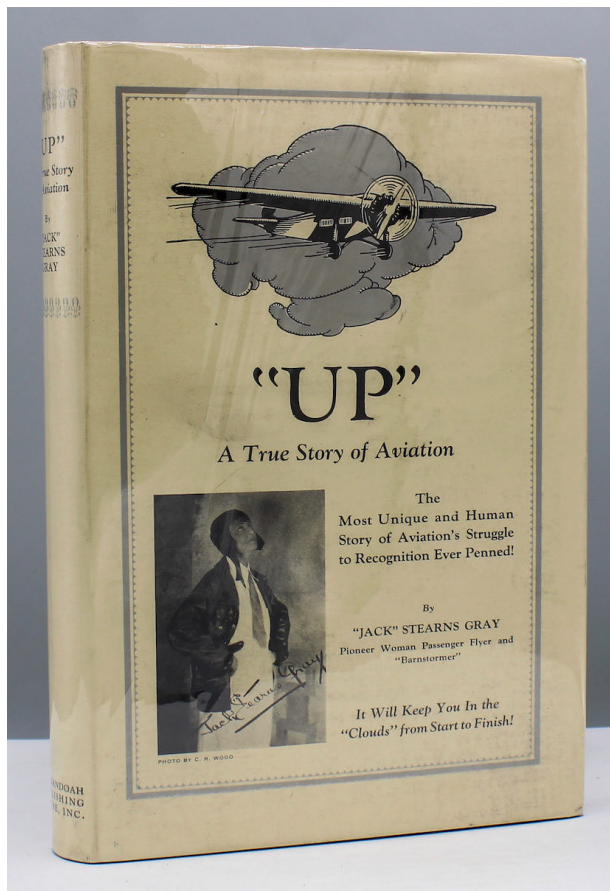




into the social and political climate of the United Kingdom at the time. Many of the campaign materials included here are targeted towards women, especially mothers, and portray Astor as a hero for educational reform (pp. [20-21]) and a “champion of the nursery” (p. [16]). The materials also offer insight into the Conservative Party’s rhetoric against socialism, especially in regard to economic improvement since the Conservative Party regained control of the House of Commons from the Labor Party in 1931. One flyer reads: “The Socialist Party’s policy means dumping, depression, disaster,” (p. [8]). Overall, this scrapbook is a fascinating perspective on the public face of Nancy Astor and contemporary attitudes toward her and her campaign.

Oxford DNB.





*History of Early Aviation by a Woman Barnstormer;
A Fine Copy, Signed by the Author*

5. [AVIATION]. GRAY, Jack [Edith Jacqueline] Stearns. *Up*. A True Story of Aviation. Strasburg, Virginia: Shenandoah Publishing House, 1931.

Octavo. xv, [1], 384 pp. With frontispiece and dozens of illustrations throughout, including many full- and half-page photo reproductions.

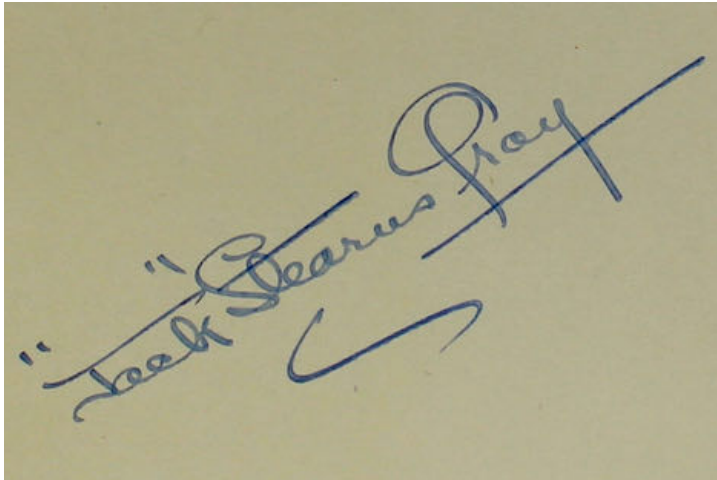
Publisher's pictorial blue cloth stamped in silver. Binding is clean and attractive. A remarkably bright and fine copy, signed by the author ("Jack Stearns Gray"), in the very good original dustjacket.

\$275

First edition of this history of early aviation.

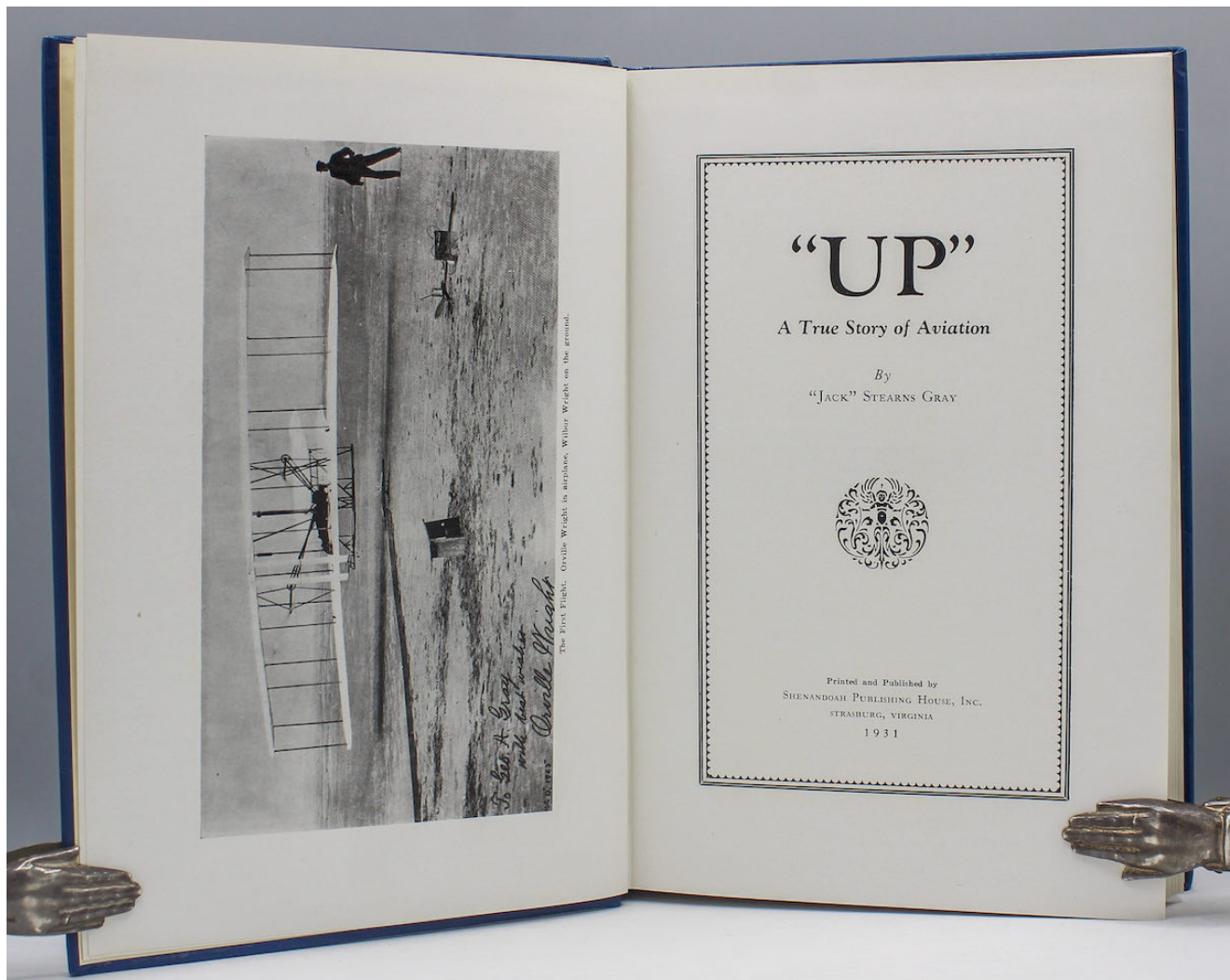
In the foreword, Jack Stearns Gray (1890 – 1961) writes, "My first flight was over a part of the Adirondack Range in 1912; my last flight over Washington, D.C. in 1927. The first was made sitting on the wing—the last in a cockpit." Gray was the first Virginia woman aviator to fly from Virginia soil and, along with her husband George A. Gray, traveled all over the eastern United

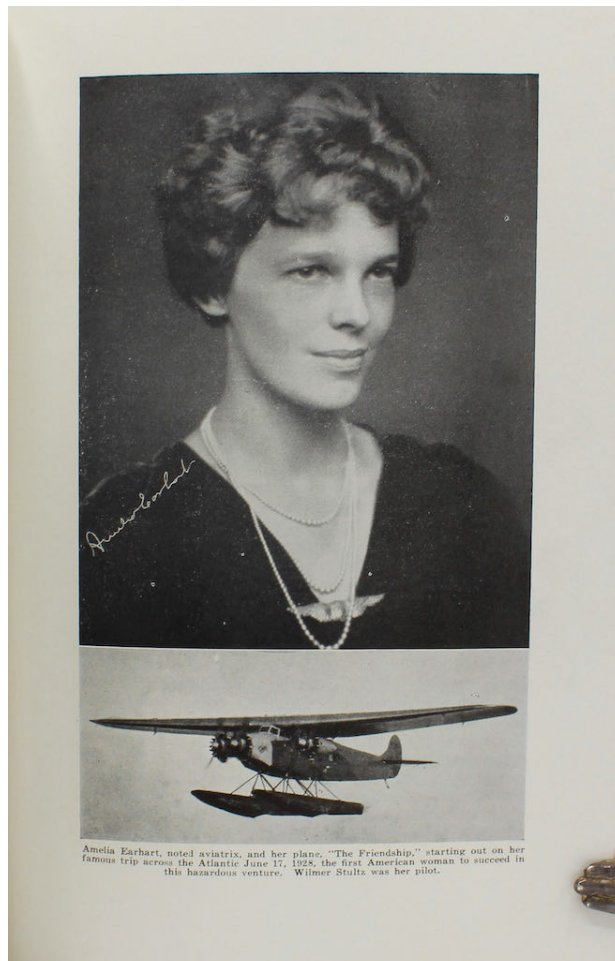




States as barnstormers in their Wright Model B. Gray knew many of the major aviation pioneers, including Amelia Earhart, Charles Lindbergh, Glenn Curtis, and the Wright brothers, and she records their stories in the present work. She also discusses her contemporary woman aviators including Elinor Smith, Ruth Nichols, Ruth Elder Camp, Opal Kunz, and many others. Gray writes in the foreword: "‘Jack’ is my nickname. I have borne with it, flown with it, and now I feel like it. Edith is my real name, but on only three rare occasions have I used it,"

including "when I visited Ethel Roosevelt at the White House in 1908." The present work was also praised by Lieutenant Commander Earle Ovington, the first U.S. Air Mail pilot, and Congressman R. Walton Moore.







Two Women Aviators "Bury the Hatchet in Preparation for Refueling Endurance Flight"

6. [AVIATION]. [TROUT, Bobbi and Elinor Smith]. [Press photograph for the refueling endurance flight attempted by two women aviators]. [New York:] Underwood and Underwood, [n.d., 1929].

Photograph (10" x 8") with leaf of typewritten commentary (by Underwood and Underwood) adhered to verso at bottom edge. The photograph shows aviator Bobbi Trout warming up the motor of a Commercial Aircraft Corporation "Sunbeam" plane at the Los Angeles Metropolitan Airport, where Trout and Elinor Smith took off on their refueling endurance flight. The typewritten commentary suggests the headline, "BOBBIE [sic] TROUT AND ELEANOR [sic] SMITH BURY THE HATCHET IN PREPARATION FOR REFUELING ENDURANCE FLIGHT."



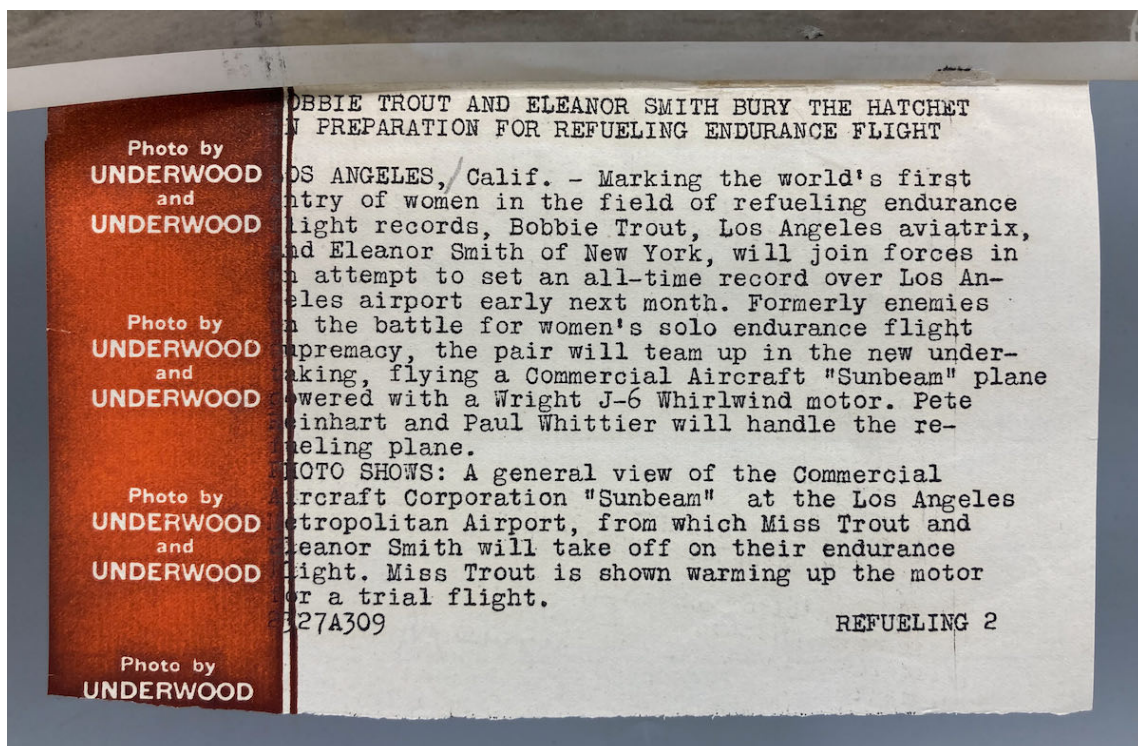
Some toning to edges and verso and some wear to the commentary leaf. Very good.

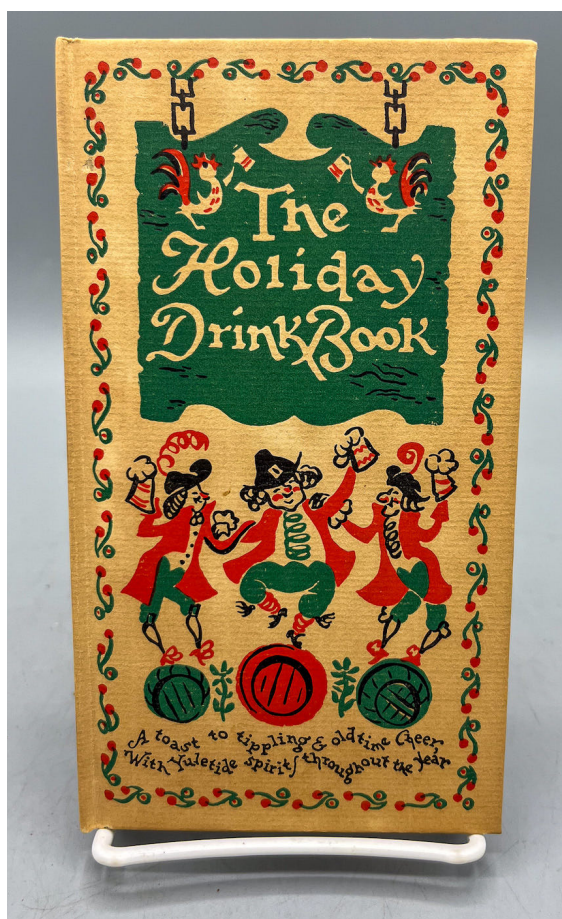
\$750

On January 2, 1929, Evelyn "Bobbi" Trout (1906 – 2003) set the women's endurance flight record with a time of twelve hours and eleven minutes. The record didn't last a month, however, before being beaten by Elinor Smith (1911 – 2010) by over an hour. The next month, Trout reclaimed the record with a seventeen-hour flight; in April, Smith smashed the record with a time of twenty-six hours. Trout and Smith's rivalry led them to collaboration: while participating in the Women's Transcontinental Air Derby in the summer of 1929, they agreed to attempt a month-long endurance flight. The present photo commemorates their first attempt, which took place in November of 1929. Though Trout and Smith were able to successfully refuel the plane while in the air three times, mechanical issues grounded them after forty-two hours. They set the women's endurance flight record with the time.

Both Trout and Smith had illustrious aviation careers. Trout set an altitude record for light-class aircraft in June of 1929 and set another women's endurance flight record in 1931 by spending over 122 hours in the air with actress Edna Mae Cooper. Alongside Amelia Earhart, Phoebe Omlie, Louise Thaden, and Blanche Noyes, Trout co-founded the Ninety-Nines, an organization for women pilots. Trout also co-founded the Women's Air Reserve with Pancho Barnes.

When she received her pilot's license at sixteen, Smith became the youngest United States government licensed pilot in history. Some of her earliest feats of aviation were stunt flights under New York bridges. She set records in both altitude and speed, including a world altitude record of over 27,000 feet in 1930 and a women's speed record of 190.8 miles per hour in 1929. Smith also worked as a radio commentator on aviation events for NBC for three years and helped establish an aviation museum on Long Island.





*"A Toast to Tippling & Old Time Cheer,
with Yuletide Spirit Throughout the Year."*

7. [BEILENSON, Peter]. *The Holiday DrinkBook*. Pictures by Vee Guthrie. Mount Vernon, NY: Peter Pauper Press, 1951.

Twelvemo. 7 x 4 in. 61 pp. Illustrations in red, green, and black throughout.

Decorated paper boards in red, green, and black. Binding tight, pages bright. Very mild toning to boards and endpaper, and small chip to edge of back board. Otherwise, a wonderfully preserved copy thanks to presentation case, which replicates the front cover. A near fine copy in a case that is cracked and slightly warped, but otherwise bright and clean.

\$50

First edition

Peter Beilenson founded Peter Pauper Press in his parents' basement in 1928. Originally focused on reprinting classic literature in the public domain, the press would gradually shift towards fine press works and, later, gift books. During its heyday, Peter Pauper was co-run with

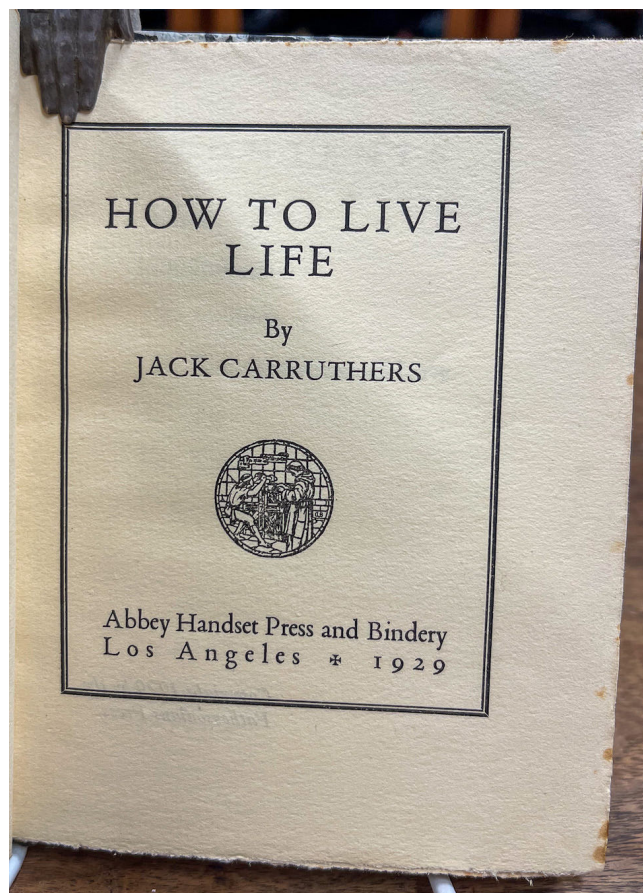
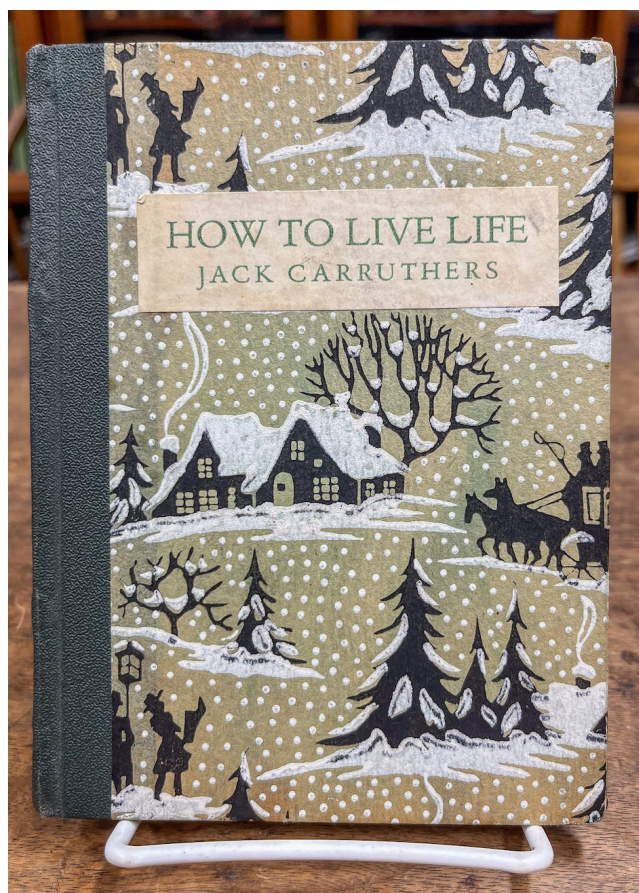




Beilenson's wife, Edna, who also served as the press's typesetter and binder. (See the Peter Pauper Press in Blumenthal's *The Printed Book in America*.)

A delightfully illustrated collection of holiday drink recipes. From the publisher's letter to the reader, "The pleasant art of tippling has a long and honorable history in literature and legend... Whatever your reason, we hope that the recipes in this little book will add to your holiday warmth, whether you put them to actual use or just read them for pleasure. -Ye Publisher."





*Hitherto Unattempted Experimental 'Dictaphone Look'
Into an Average Child's Soul"*

8. CARRUTHERS, Jack. *How to Live Life*. Los Angeles: Abbey Handset Press and Bindery, 1929.

Twelvemo. 5 x 6 ½ in. xiii, 41 pp. hand-set Poliphilus type.

Green cloth spine over decorated paper boards. Green endpaper. Uncut. Occasional light foxing to edges of pages throughout. Very good +.

\$175

First edition. One of 200 copies.

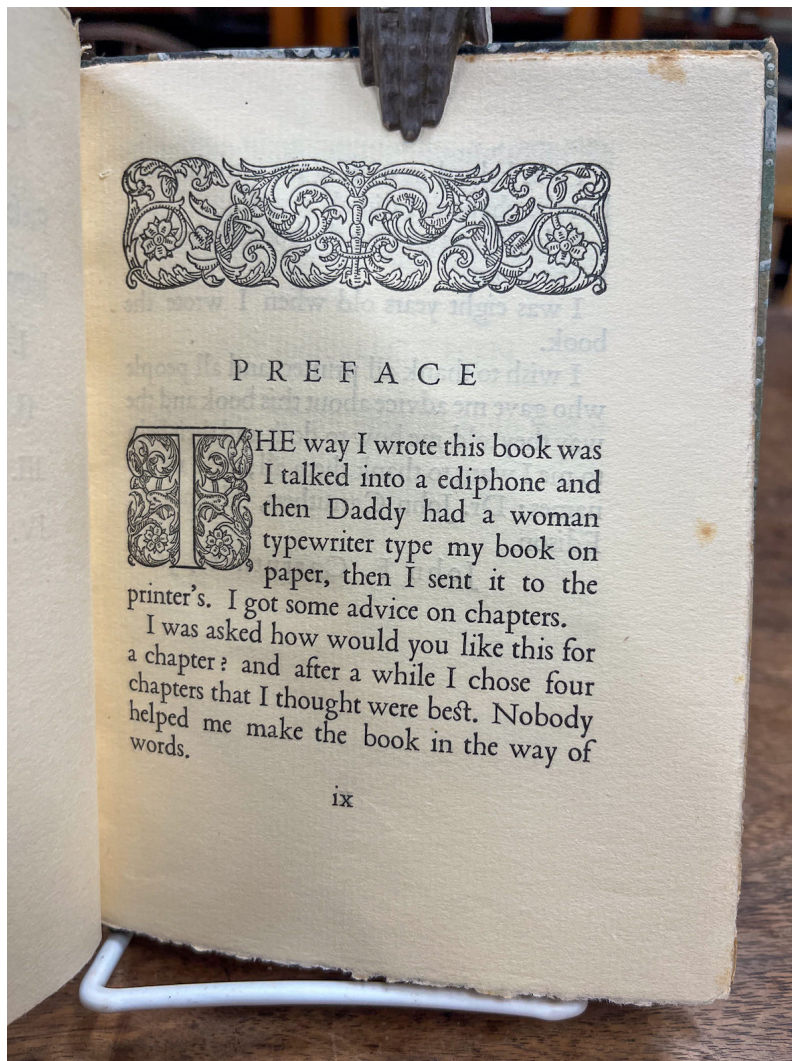
Previous sellers have claimed that Carruthers is a pseudonym of either Clyde Browne, or his son Jack, who together, under their shared Fathersonian imprint of Browne's Abbey Press, produced the present work. However, our research would indicate that Jack Carruthers is in fact Dr. John Franklin Bruce Carruthers (1889-1960), an American reverend who ministered to early aviators, and who served as the chaplain to the Portal of the Folded Wings Shrine to Aviation at Valhalla Memorial Park Cemetery in Los Angeles. Having graduated from the Princeton Theological Seminary, Carruthers taught theology at Lafayette College and USC, and also served as the national historian of the Aviation Fraternity, Alpha Eta Rho. Upon his death, his son, John

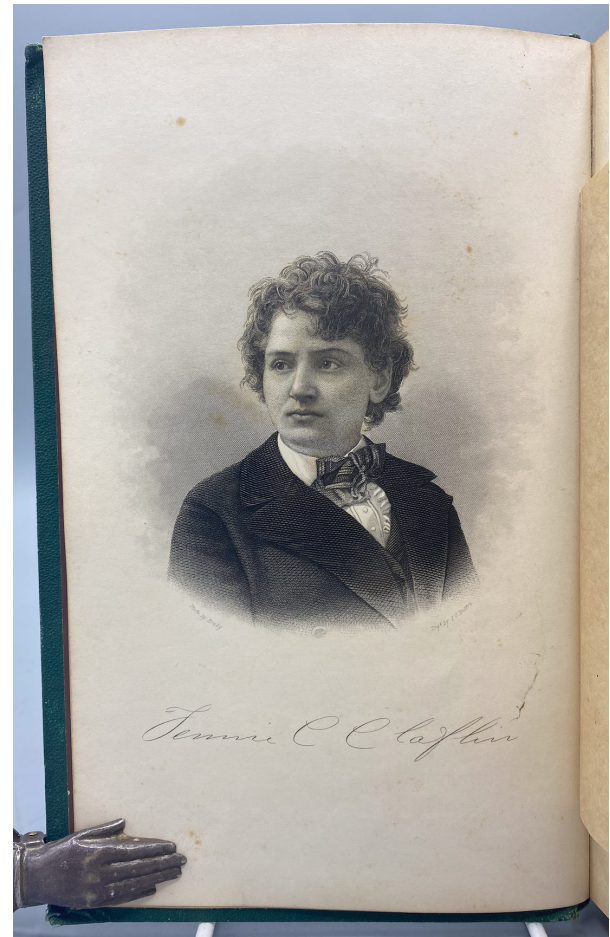
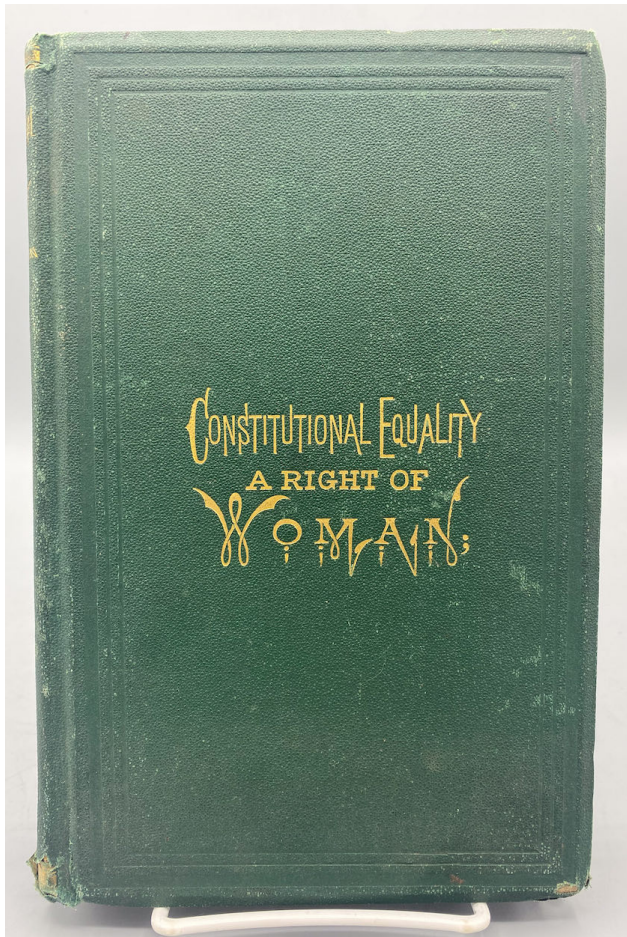


Carruthers Jr. (the likely narrator of the present work), donated the Carruthers Aviation Collection to Claremont McKenna College, where it has grown to include over 4,000 items.

Regardless of its authorship, the work's publication constitutes a meaningful joint venture between Clyde Browne, an important—if somewhat under-sung—Los Angeles printer and architect, and his son. Browne served as a mentor for numerous Southern California bibliophiles and printers, including Lawrence Powell and Ward Ritchie. His grandson (though Clyde Brown died before his birth) is the singer-songwriter Jackson Browne.

From the preface: "The way I wrote this book is I talked into an ediphone and then Daddy had a woman typewriter type my book on paper, then I sent it to the printer's. I got some advice on chapters. I was asked how would you like this for a chapter? And after a while I chose four chapters that I thought were best. Nobody helped me make the book in the way of words. I was helped in writing the introduction, but the chapters I did all myself. When I was writing the book no one was in the room. I was eight years old when I wrote the book. I wish to thank all printers and all people who gave me advice about this book and the way they told me how to do it and their help to me I want to them all; these are the names: Dr. John Carruthers, Thomas A. Edison. — John F. Carruthers, Jr."





*Major Work of First-Wave Feminism,
Arguing for the Constitutional Basis of Women's Suffrage*

9. **CLAFLIN**, Tennie C. *Constitutional Equality a Right of Woman; or, a Consideration of the Various Relations which She Sustains as a Necessary Part of the Body of Society and Humanity; with Her Duties to Herself – together with a Review of the Constitution of the United States, Showing that the Right to Vote is Guaranteed to All Citizens. Also a Review of the Rights of Children.* New York: Woodhull, Claflin & Co., 44 Broad Street, 1871.

Octavo. 148 pp. Engraved photo frontispiece with a tissue guard.

Publisher's green pebbled cloth with spine and cover stamped in gilt. Extremities rubbed with light tearing to cloth. Front hinge just starting to crack, but still sound. Light offsetting from frontispiece. Occasional dark stains but generally clean throughout. A very good, bright copy.

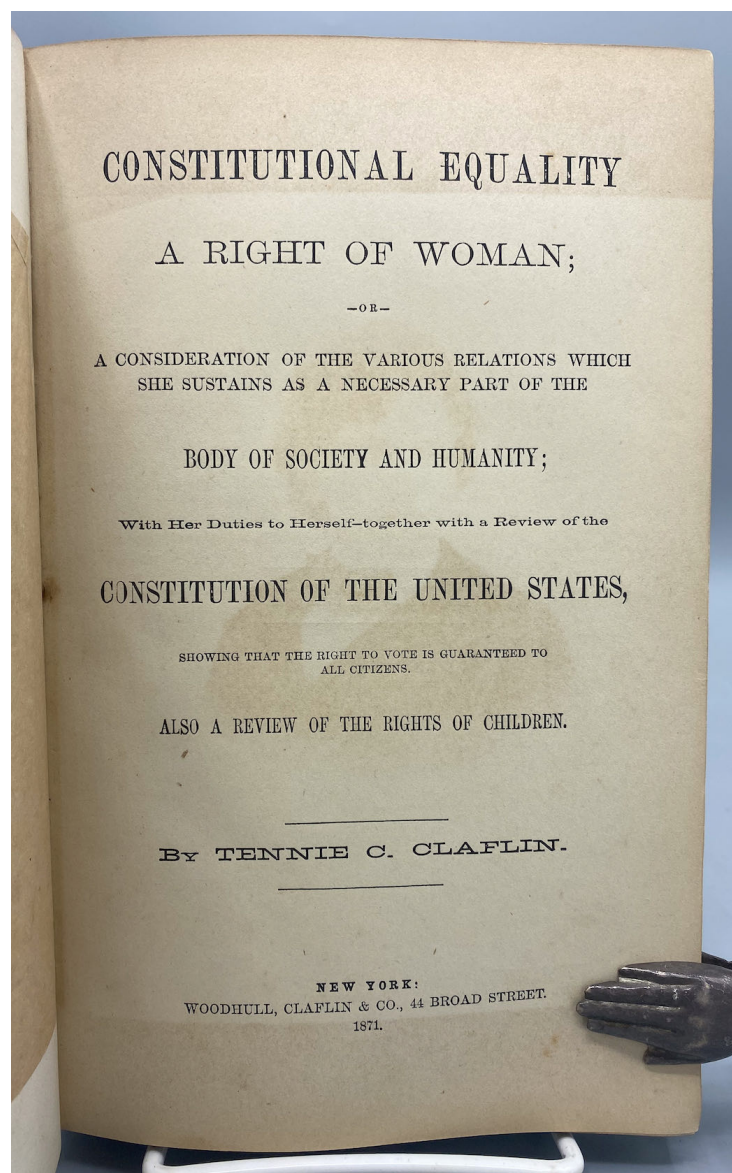
\$2,000

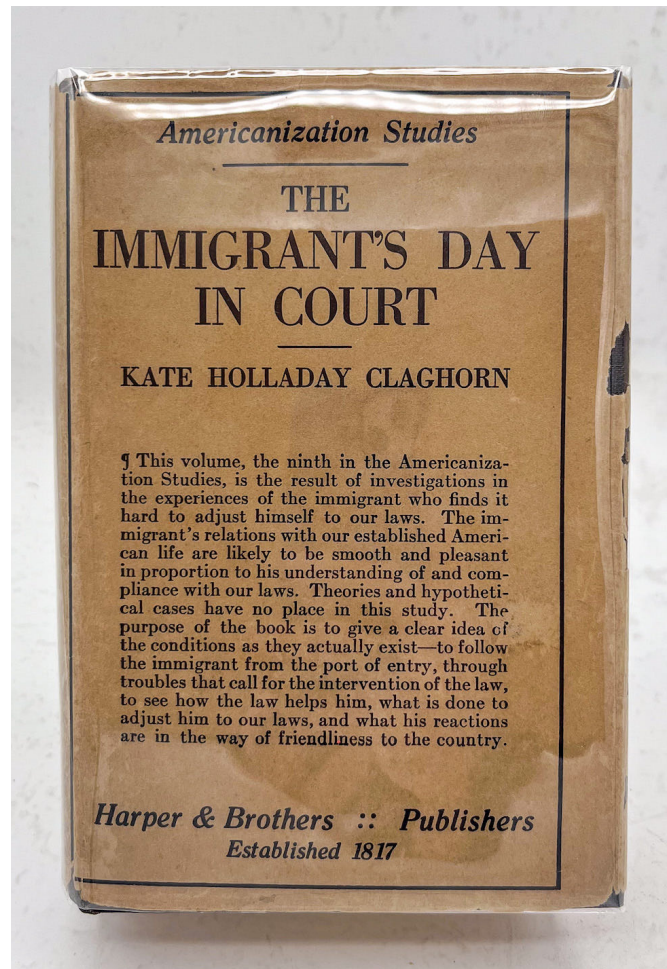
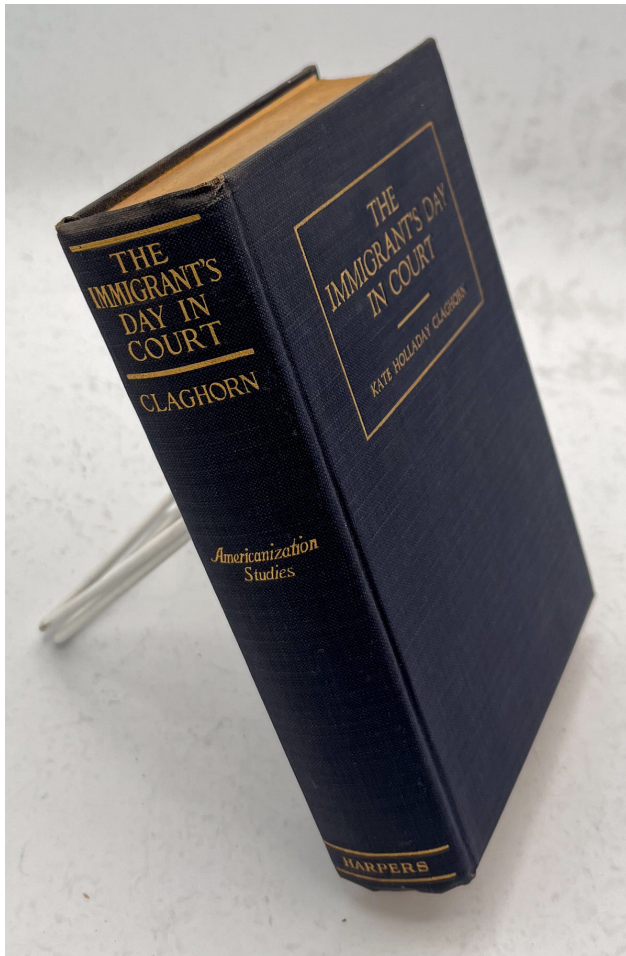
First edition of an important document in American feminism. This item is becoming increasingly scarce on the market.



Tennessee Celeste Claflin (1844-1923), or “Lady Cook,” was an American Suffragette and important figure in first-wave feminism. She ran for New York’s Eight Congressional District in 1871. Her sister, Victoria Woodhull (1838-1927) was the first woman to run for president in the US, in 1872. In 1870, Claflin and Woodhull became some of the first women to open a Wall Street brokerage firm. The brokerage focused on the interests of women, before closing the same year. Though it was short lived, the opening of this brokerage remains an important moment in women’s history. Claflin and Woodhull continued to advocate for the causes of first-wave feminism: women’s suffrage, labor reforms, and free love. The sisters were also among the first women to open a newspaper, *Woodhull & Claflin’s Weekly*, in which they covered economic issues and corporate corruption.

The present work is a case for the constitutional basis of women’s suffrage. Claflin argues for women’s capability of self-governing, equality of intellect and character between the sexes, and for the aptitude of the future generation in upholding these values. The books contents include chapters with titles such as “The Future of American Woman” and “Suffrage and Marriage.”





Final Work from the Female
"Progressive Era Paladin of Immigrants' Rights"

10. CLAGHORN, Kate Holladay. *The Immigrant's Day in Court*. New York: Harper & Brothers Publishers, 1923.

Twelvemo. [i-iv], v-xvi, [4], 546 pp. Includes index.

Publisher's dark blue cloth. Title stamped in gilt to front cover and spine. Moderate shelfwear to head/foot of spine. Otherwise, binding is in very good + condition. Original paper dj featuring publisher's promotional copy. Toning and mild dust-soiling to jacket. Light chipping/paper loss at jacket edges, particularly at head/foot of spine and front flap fold. Pages bright and clean with mild toning to first and last free endpapers towards gutter. Overall, a very good + copy.

\$450

First edition.

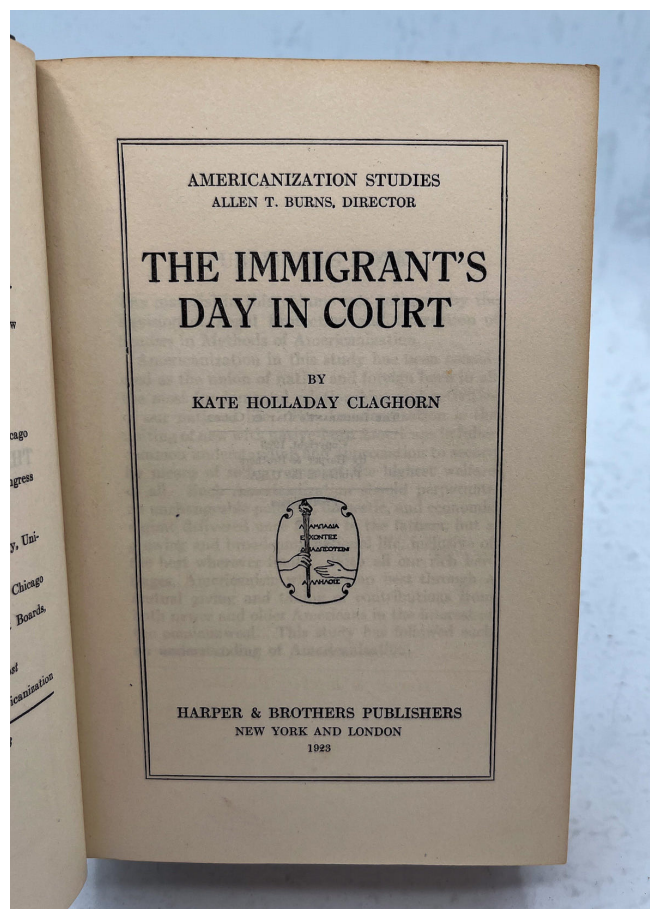


Claghorn [1864-1938] was an author, sociologist, and faculty member at the New York School of Social Work from 1912 to 1932. She received her PhD from Yale, and initially began her work as assistant registrar and then registrar of New York's Tenement House Department. Her scholarly and governmental work advocating for immigrants has garnered her the title of the "Progressive Era Paladin of Immigrant's Rights," and the historians Kistofel Allerfeldt and Jeremy Black have deemed the present work (Claghorn's last) "the one significant contemporary study of the immigrant and the American legal system."

From the dust jacket: "This volume, the ninth in the Americanization Studies, is the result of investigations in the experiences of the immigrant who finds it hard to adjust himself to our laws. The immigrant's relations with our established American life are likely to be smooth and pleasant in proportion to his understanding of and compliance with our laws. Theories and hypothetical cases have no place in this study. The purpose of the book is to give a clear idea of the conditions as they actually exist — to follow the immigrant from the port of entry, through troubles that call for the intervention of the law, to see how the law helps him, what is done to adjust him to our laws, and what his reactions are in the way of friendliness to the country."

See *NYT* obituary, March 24, 1938

Johnson, Marianne and Fiorito, Luca, "Kate Holladay Claghorn: Progressive Era Paladin of Immigrants' Rights" (January 15, 2024). Available at SSRN: <https://ssrn.com/abstract=4695465>
Wikipedia, Kate Claghorn





*First and Only Edition of Anne Oldfield's Biography,
Written and Published by the Notorious Bookseller Edmund Curll*

11. [CURLL, Edmund]. *Faithful Memoirs of the Life, Amours and Performances, of That justly Celebrated, and most Eminent Actress of her Time, Mrs. Anne Oldfield*. Interspersed with several other Dramatical Memoirs. By William Egerton, Esq. London: 1731.

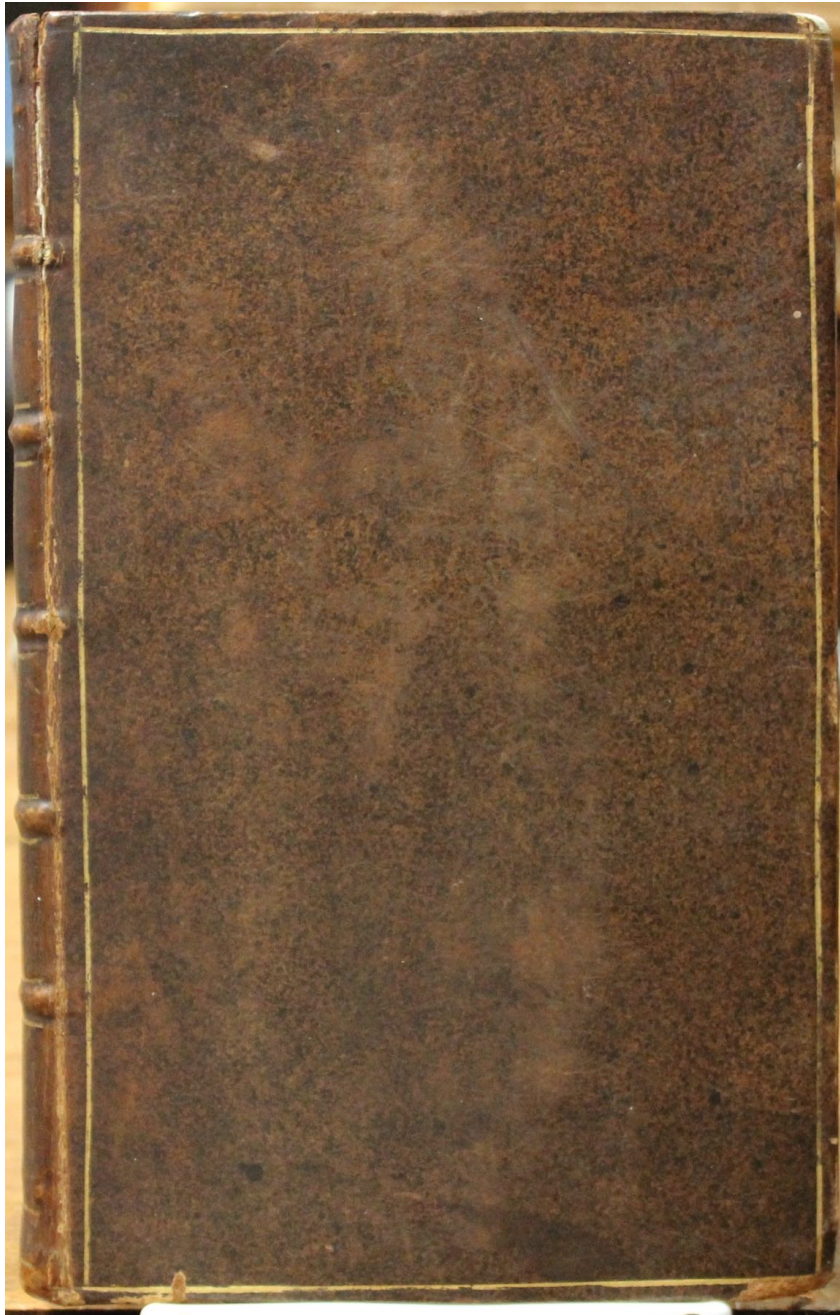
Octavo. [4], iv, v, [1, blank], xi, [1, blank], 212, 21 pp. Woodcut folding frontispiece of Anne Oldfield after portraits by Godfrey Kneller and J. Richardson; woodcut headpieces, vignettes, and initial letters.

Contemporary calf ruled in gilt. Binding extremities lightly rubbed with slight wear to corners. Very minor spotting to boards. Front joint starting to crack, but sound. Intermittent slight foxing. A near fine, unrestored copy in its original binding.

\$950

First and only edition.





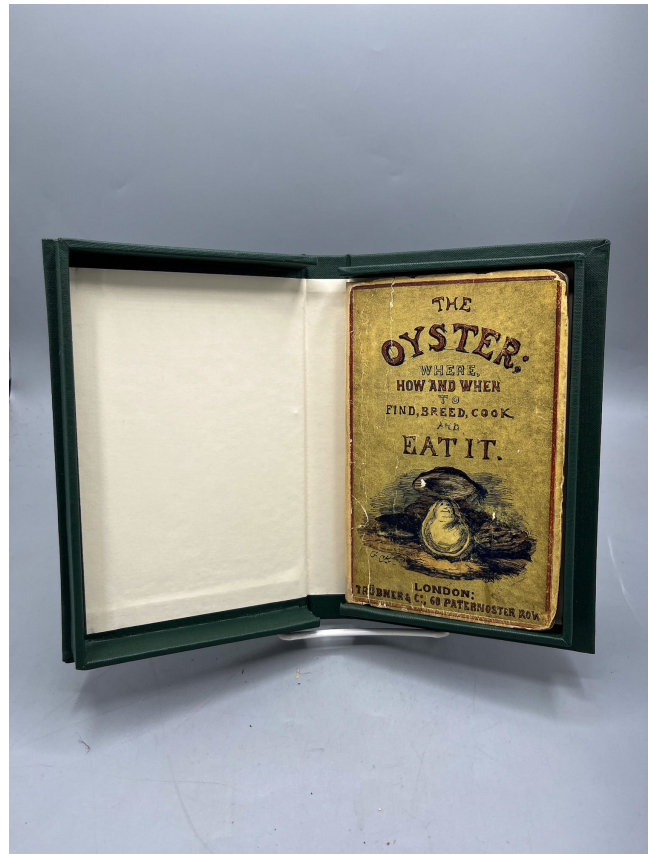
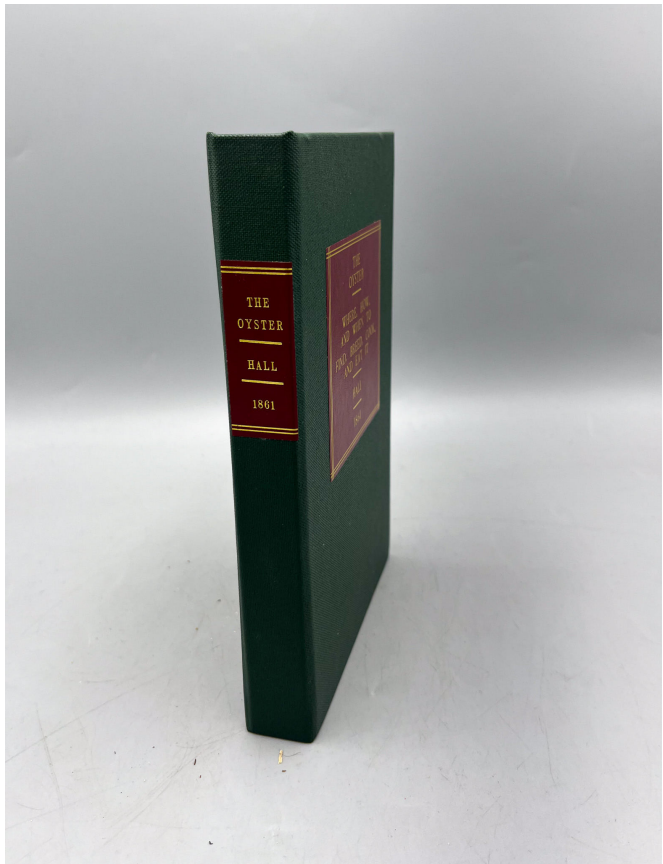
Anne Oldfield (1683-1730) was hired into the Drury Lane company in 1699. The increasing quality of her roles and the income she earned from them suggest that she established herself quickly within Drury's company. She acted in many plays, including *Hampstead Heath* and Farquhar's *The Recruiting Officer*. In *Faithful Memoirs*, Curll tells a story of a contest between Oldfield and Anne Bracegirdle, both cast in the title role of Betterton's *The Amorous Widow*; allegedly the town judged Oldfield as having given the better performance, though it is not clear whether this truly happened or not. Her overall popularity is evident, given the two biographic works that were hurriedly printed within a year of her death, the brief, anonymous *Authentick Memoirs* and Curll's biography.

Edmund Curll (1683?-1747) was a bookseller, publisher of various materials, including pornography, and a seller of patent medicines. He often published the works of authors without their consent, including the writings of Pope and Swift. Pope was so irate

over what Curll had done that he poisoned the latter's drink at a tavern, though Curll survived. Curll also had a reputation for writing rushed biographies of questionable quality that contained inaccurate information. He would often solicit the public for memories, speeches, or letters pertaining to the subject of his biography.

Oxford DNB.





An Authoritative, Illustrated Guide to Oysters

12. [CRUIKSHANK, George, illustrator]. *The Oyster; Where, How, and When to Find, Breed, Cook, and Eat It.* London: Trübner & Co., 1861.

Small octavo. 6 $\frac{3}{4}$ x 4 $\frac{1}{4}$ in. 96 + [6 publisher's ads] pp. Drawings by George Cruikshank.

Glazed color pictorial boards with cream-colored spine. Housed in later custom clamshell box. Mild cracking to boards, wear to extremities. Slight toning to text. Mild foxing to first few pages. Very good.

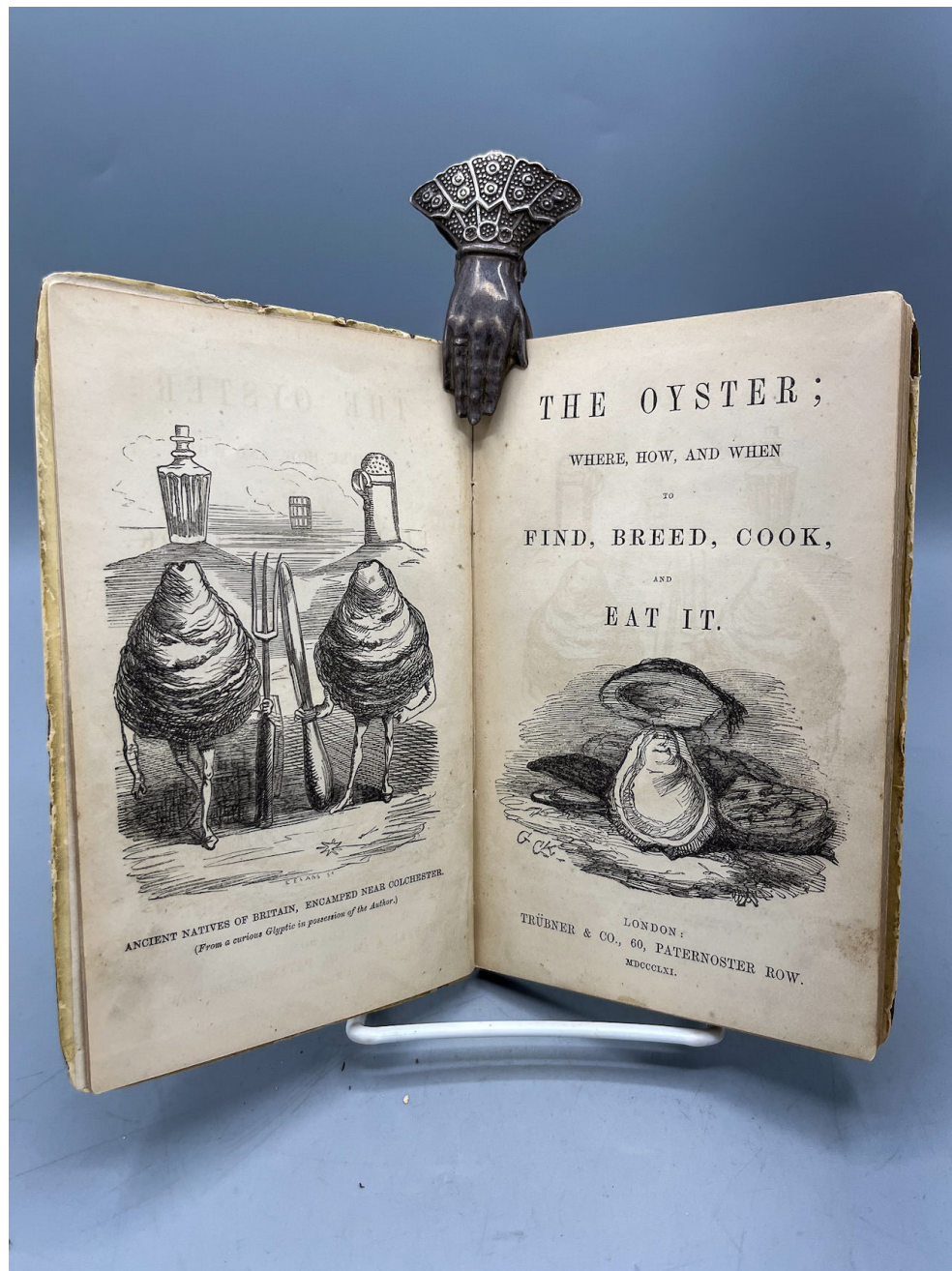
\$450

First edition.

Variously attributed to Herbert Byng Hall (1805 – 1883) — a captain in the British Army and, later, a Queen's Messenger — and Eustace Clare Murray (1824 – 1881), a former British diplomat turned journalist and gossip columnist. OCLC possesses entries for both authors. It is possible both individuals had a hand in the book's production, but cursory research seems to favor Murray as the definitive author (despite this copy's custom box reading "Hall"). That it is illustrated by famed Dickensian caricaturist George Cruikshank is, however, abundantly clear.



The present work is a charming and comprehensive guide to all-things oysters, ranging from the oyster in antiquity, to the oyster's alimentary qualities, oyster farming and harvesting, and of course, recipes. Across ten chapters, Hall traces the oyster's heroic journey. Humorous illustrations by Cruikshank neatly compliment Hall's playful and informative text.





By an Important Feminist and Abolitionist Author

13. DALL, [Caroline Wells Healey]. *Historical Pictures Retouched*. By Mrs. Dall. Boston: Walker, Wise, and Company, 1860.

Small octavo. [1, ads], xiii, [1, blank], 402, [1] pp.

Brown cloth ruled in blind. Spine stamped in gilt. Hinges neatly strengthened. Binding extremities lightly worn. Minor staining to covers. Intermittent light foxing. A good copy.

First edition.

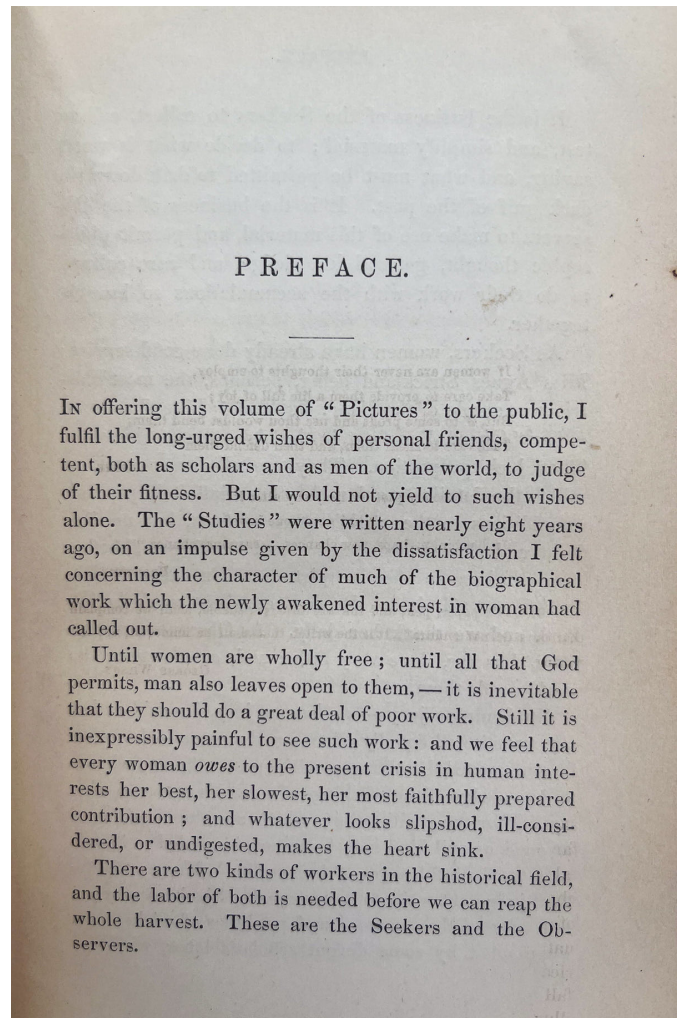
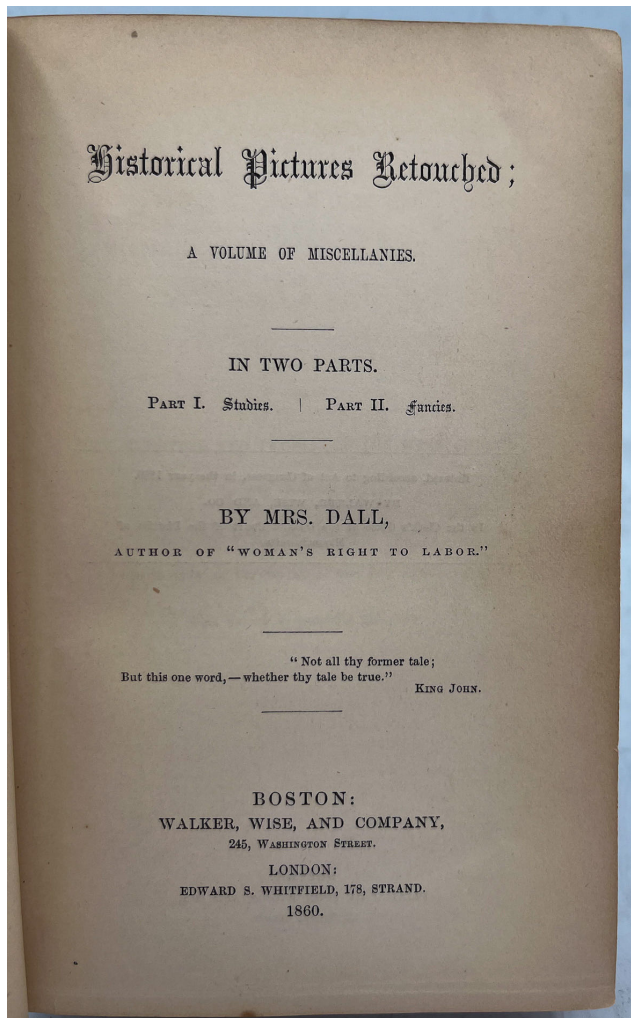
\$500

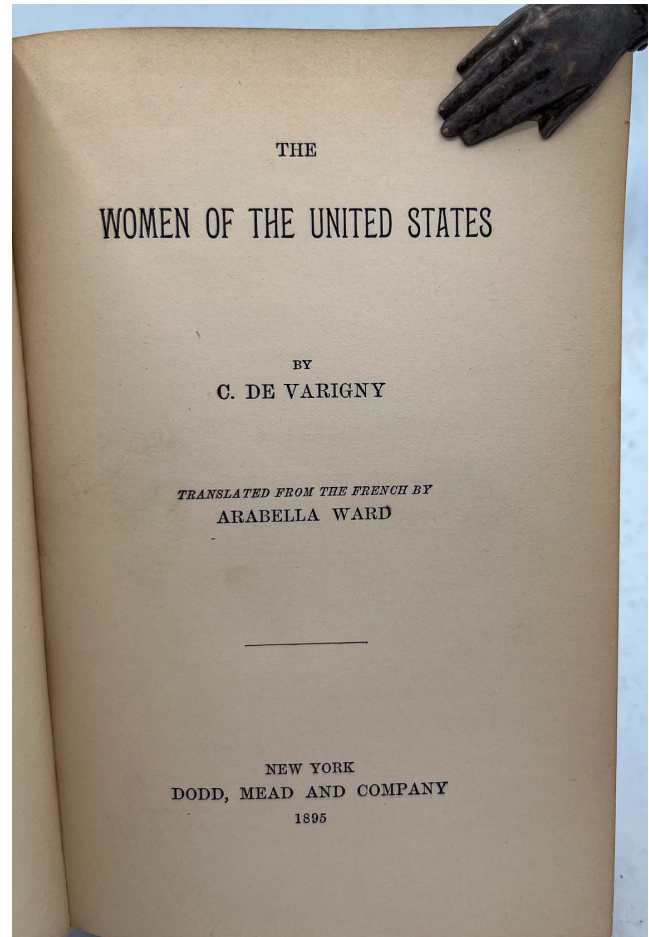
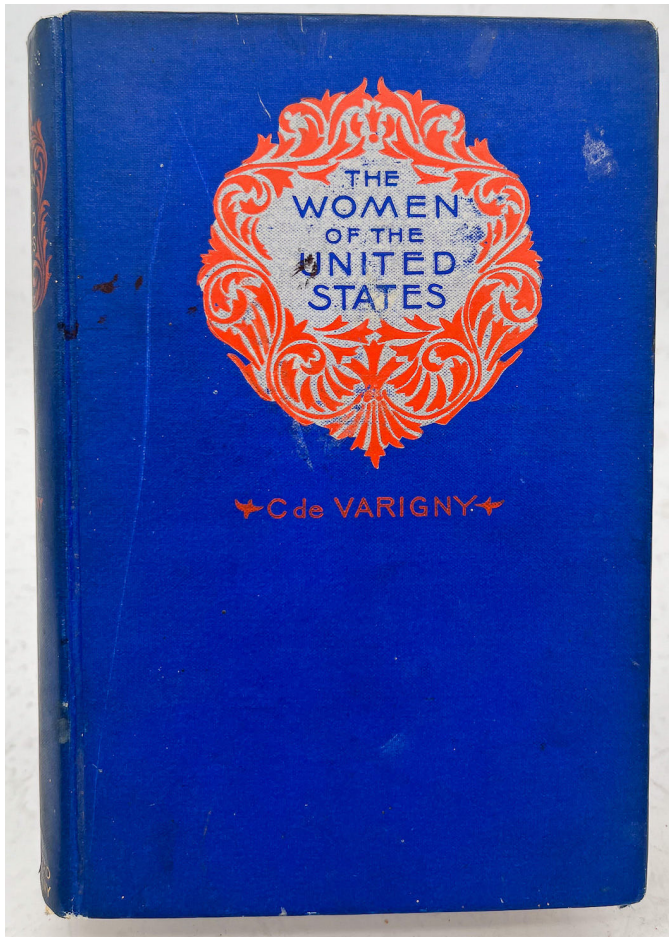
Caroline Wells Healey Dall (1822-1912) began writing when she was thirteen, publishing work on religious, social, and moral issues in magazines and periodicals. After her marriage in 1884 to Reverend Charles Dall, she became involved in his ministry and in the abolitionist movement, writing for an antislavery book, *The Liberty Bell*. Following her separation from her husband, she co-edited *Una*, a forum of feminist thought. Dall was also one of the main speakers at the New England Women's Rights Convention. Her body of work includes children's stories, political tracts, historical essays, biblical studies, and biographies. *Historical Pictures Retouched*, revisionist



interpretations of famous women in history, is one of her earliest feminist works along with *A Woman's Right to Labor* (1860). Dall's *The College, the Market, and the Court* (1867) is among her most significant books; its focus is on major feminist themes of voting, education, and vocation.

See *Oxford's Companion to Women's Writing*; *The Feminist Companion to Literature in English*.





14. DE VARIGNY, [Charles Victor Crosnier de]. *The Women of the United States*. Translated by Arabella Ward. New York: Dodd, Mead, and Company, 1895.

Octavo. iv, 277 pp.

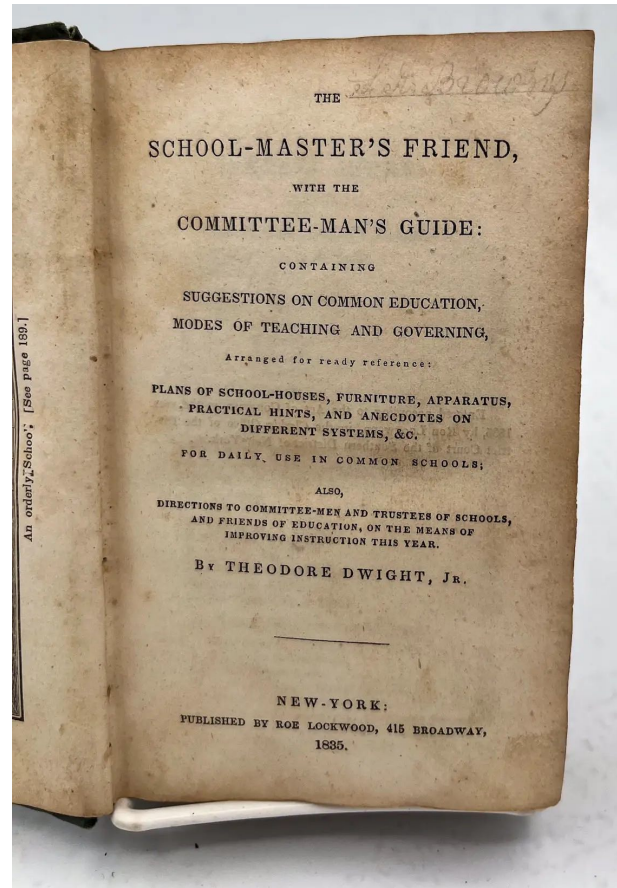
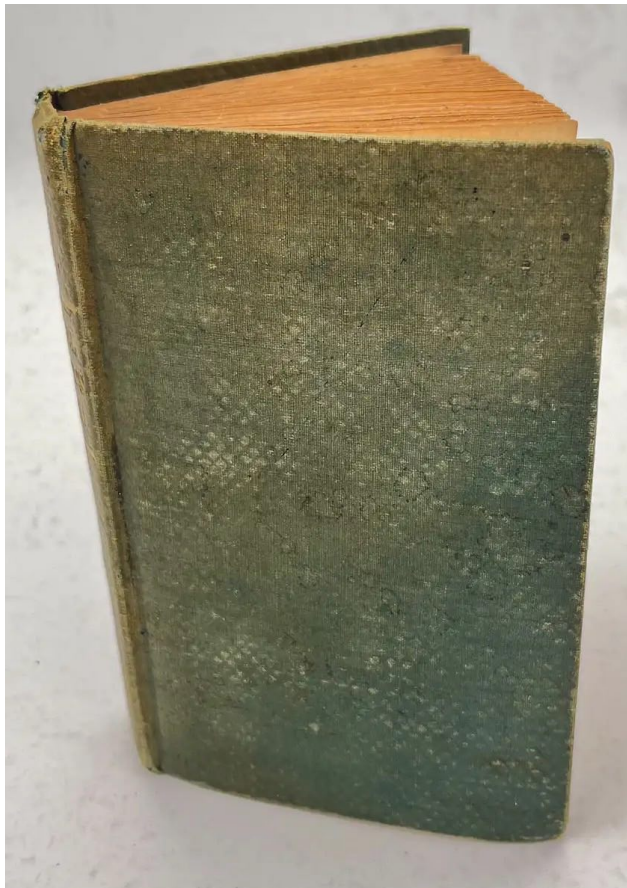
Royal blue cloth with title and author's name printed in orange and gray on front cover. Title and publisher printed in gilt on spine. Some minor scuffing and rubbing to corners, slight staining to covers and spine, else a very good copy.

\$150

First edition.

Charles Victor Crosnier de Varigny (1829-1899) was a French translator and writer who lived during the reign of Napoleon III.





*Two Works on Education by a Passionate and Prolific 19th Century Reformer
of Hartford Wit*

15. DWIGHT, Theodore Jr. *The School Master's Friend, with the Committee-Man's Guide*: Containing Suggestions on Common Education, Modes of Teaching and Governing, Arranged for Ready Reference: Plans of School-Houses, Furniture, Apparatus, Practical Hints... New York: Roe Lockwood, 1835.

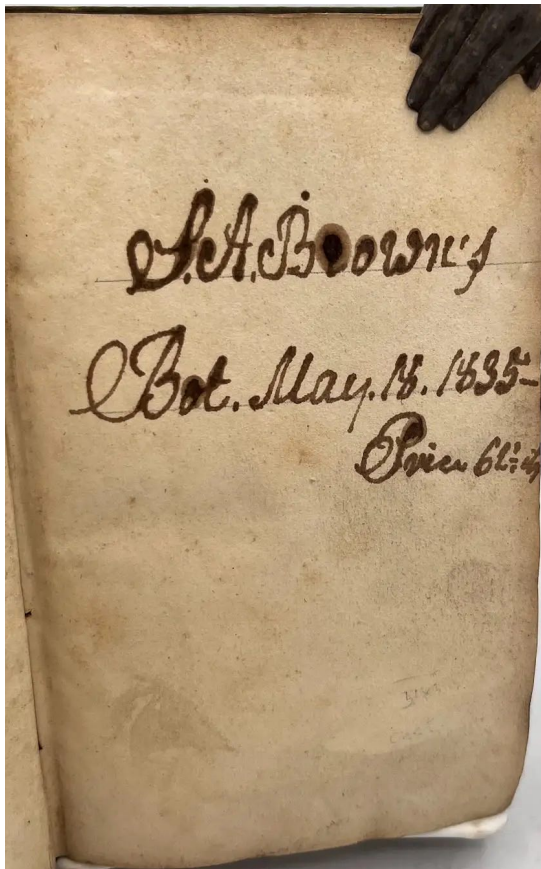
Twelvemo. 360 pp. Frontispiece + two full-page black and white cuts. Musical notation.

Blue-green diaper pattern publisher's cloth. Spine stamped in gilt. light wear and rubbing to boards. Spine lightly sunned, with some binding exposure at head and foot. Bent tips. Some dry brown staining to back cover. Very mild toning/foxing throughout. Strong binding. Contemporary ink inscription on front free endpaper — "S.A. Brown's Bot. May 18, 1835 – price 62-1/2 cts." A very good copy.

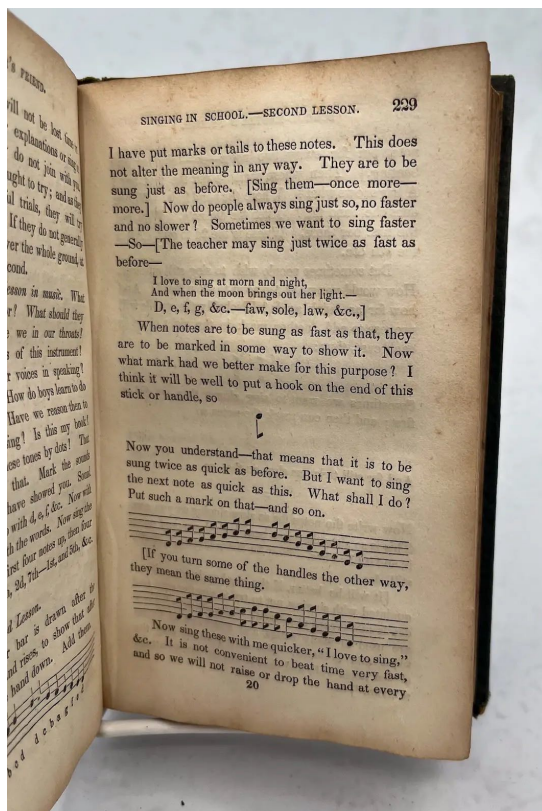
\$500

First edition. OCLC records 18 copies, mostly on the east coast.





Theodore Dwight Jr. (1796 – 1866) was an author, translator, educator, and political reformer who aligned himself with numerous and varied causes throughout his comparatively long and storied life. Born in Hartford Connecticut, Dwight Jr. was the scion of an accomplished and prosperous family. His uncle, Timothy Dwight, was then president of Yale, which Theodore attended beginning at the age of 14. Dwight Jr. travelled extensively in Europe, cultivating numerous languages, and developing a deep fascination with the Italian revolutionary Giuseppe Garibaldi. Domestically, Dwight Jr. was an abolitionist, an enthusiastic proponent of Calvinism, and a frequent author on education. He founded several periodicals, including *The New York Daily Advertiser* (which he co-edited with his father), and, later, *Dwight's American Magazine*. He died tragically in New York City, crushed between two train cars. The American National Biography deems Dwight Jr. “undeniably one of America’s foremost spokespersons for creating a national identity founded on cultural and geographical literacies.”



The present works combine traditional Protestant values with the author’s progressive views on education to provide teachers and schoolmasters of their day with a comprehensive guide to effective pedagogy within and beyond the classroom. Topics discussed include a teacher’s daily schedule, how teachers ought to comport themselves outside of school, test-taking, and proper classroom design.

ANB. Dwight, Theodore (1796-1866).





Signed and Illustrated Early Work by a Beat Poet and Dominican Monk

16. EVERSON, William. *In the Fictive Wish*. Oyez. [Berkeley:] [1964].

12 x 8 ½ in. Quarto. 22 pp. hand-set Centaur and Arrighi type. Handmade Fabriano paper by Graham Mackintosh. Single b/w woodcut by Mary Fabilli.

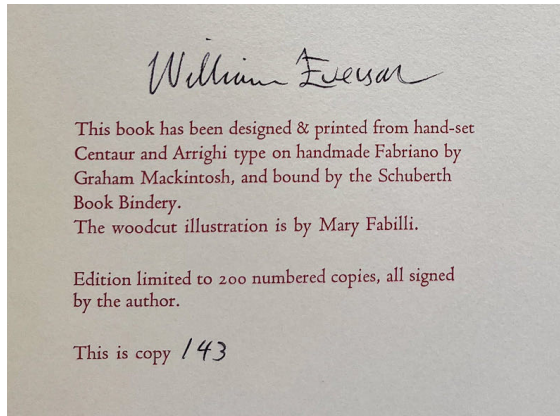
Purple publisher's cloth with printed paper spine label, black and gilt. With publisher's plain paper dust jacket with very mild toning at edges. Boards slightly bent. Orange endpapers. Gatherings uncut. Author's signature on colophon. A near fine copy.

\$150

One of two hundred numbered / signed copies.

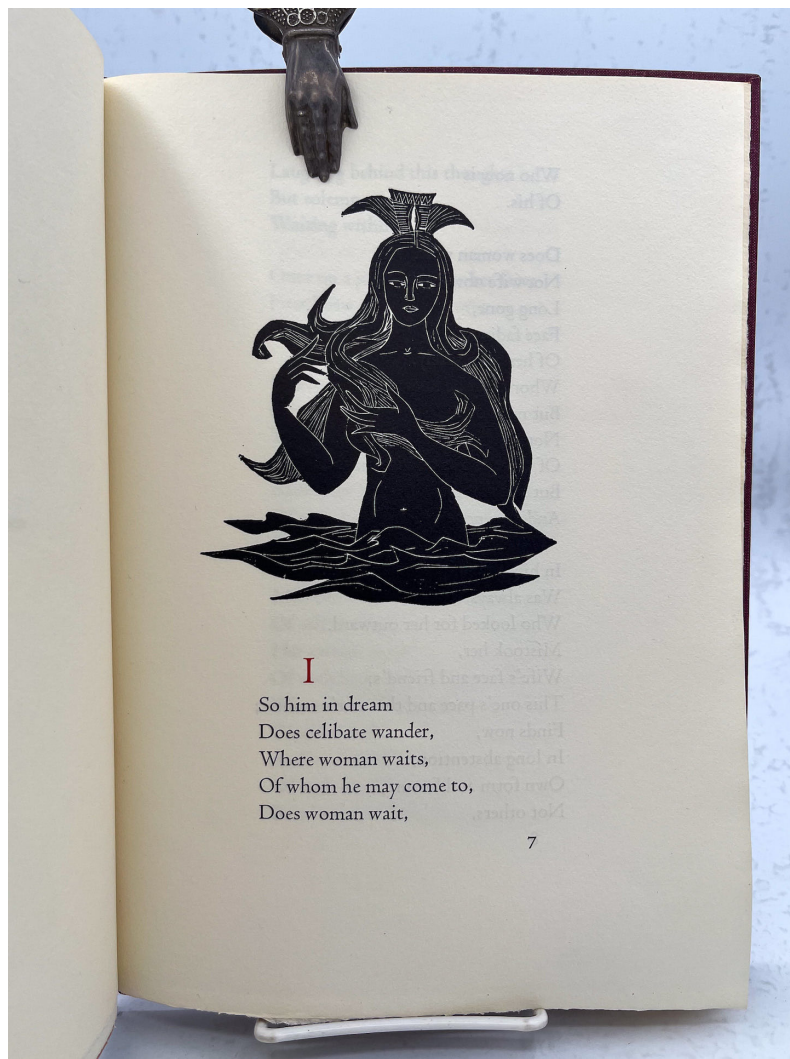
"William Everson was a poet, critic, and globally renowned handset printer. Born in Sacramento, California to Christian Scientist parents, Everson declared himself an agnostic when he was a teenager. During the Depression, Everson attended Fresno State University but dropped out to become a poet after discovering the poetry of Robinson Jeffers... Everson came to national

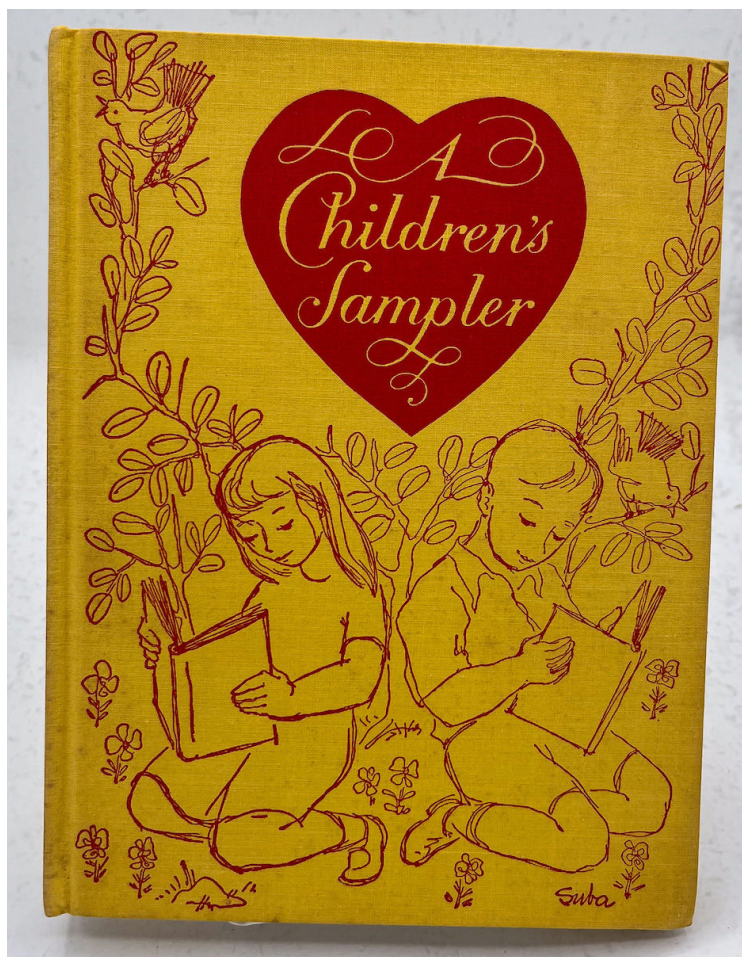
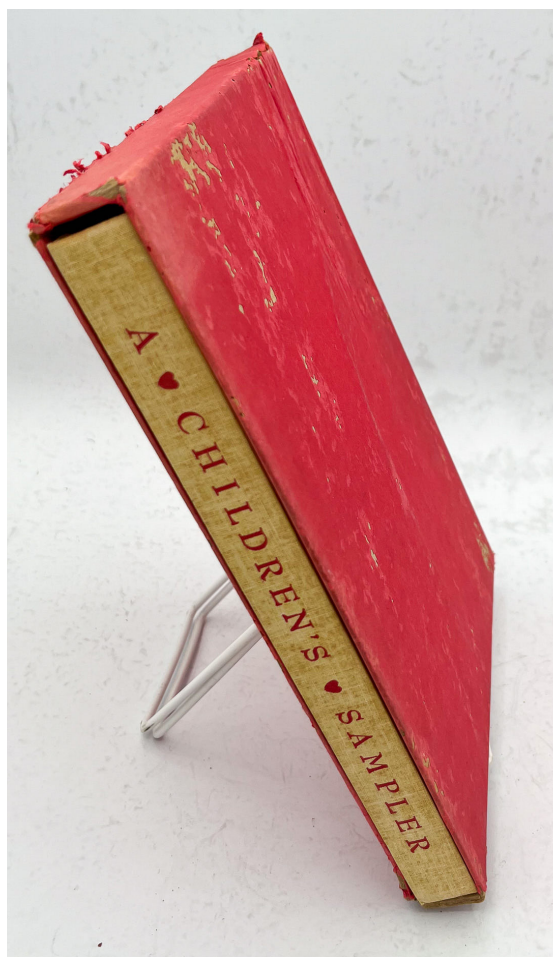




attention when he was identified with the Beat poets in the 1950s. A deeply serious and religious writer, Everson spent 18 years as a Dominican monk and published many of his works under his name in religion, Brother Antoninus. He was variously classified as a nature poet, an erotic poet, and a religious poet, but, contended *Dictionary of Literary Biography* contributor James A. Powell, 'above all else, Everson is an autobiographical, even a confessional poet. Throughout his career...he has made his personal life the predominant subject of his poetry.'" (Poetry Foundation)

The present work—composed in Cascade Locks, Oregon, in Spring 1946, and bound by the Schuberth Book company—is a four-part poem of longing, sensual reverie, and, ultimately, a fantasy abruptly (perhaps even violently) curtailed. "So him in a dream / Does celibate wander / Where woman waits / Of whom he may come to / Does woman wait..." begins section one. The woodcut depiction of a Mermaid above these lines is a solemn portent.





Including Contributions by Lillian Marks, Jane Grabborn, and Edna Beilenson

17. [Fine Printing]. The Distaff Side. *A Children's Sampler*. Selections from Famous Children's Books, Printed with Care & Solicitude... [New York: The Distaff Side], 1950.

Large Octavo. [180] pp. With dozens of color and black-and-white illustrations from designs by William Caxton, Valenti Angelo, W.A. Dwiggins, Millard Sheets, Jeanyee Wong, and more. Each of the 14 excerpts included in the *Sampler* are set in a different typeface, with some sections printed on different colors of paper (yellow, beige, etc.). Some sections include decorative initials and red borders.

Original yellow and red pictorial cloth with vignette title in red. Light fading / dust-soiling to spine. Bent tips. Pages exceedingly bright and clean. In original red publisher's cardboard slipcase. Case exhibits moderate shelfwear and light insect damage. Two joining edges exposed. Overall a very good copy.

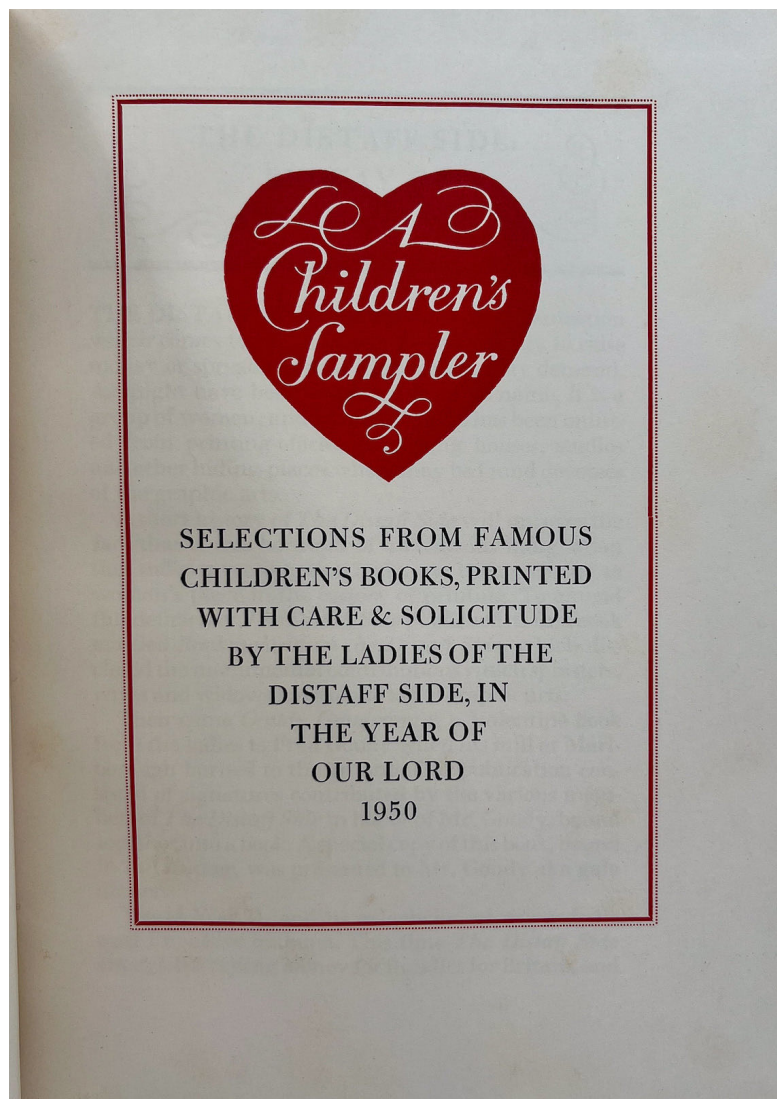
\$175

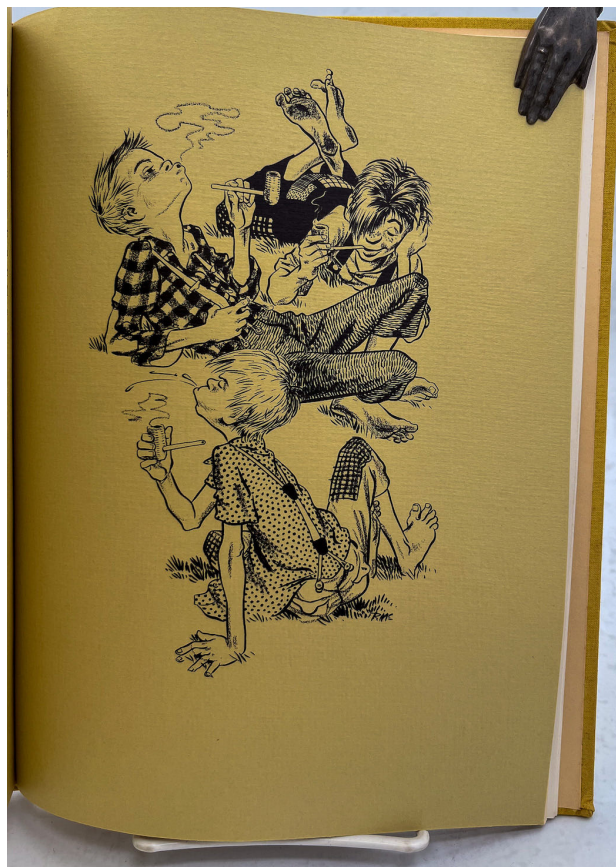
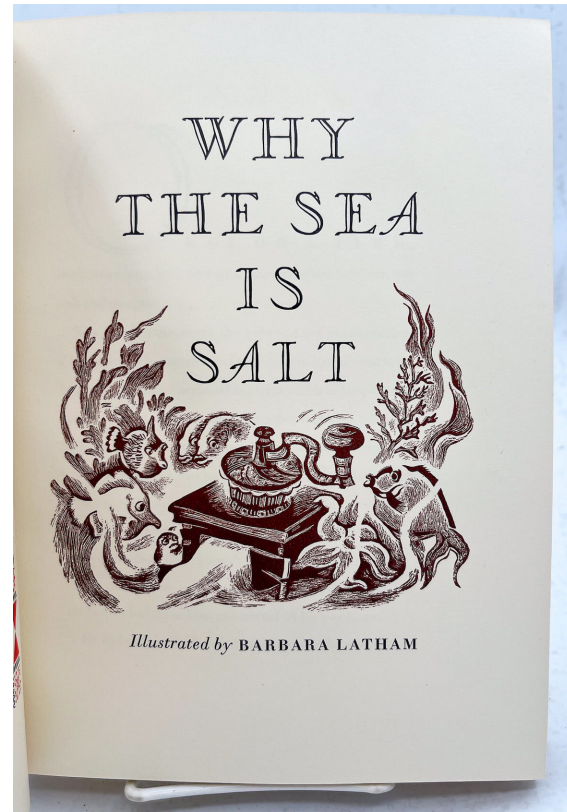
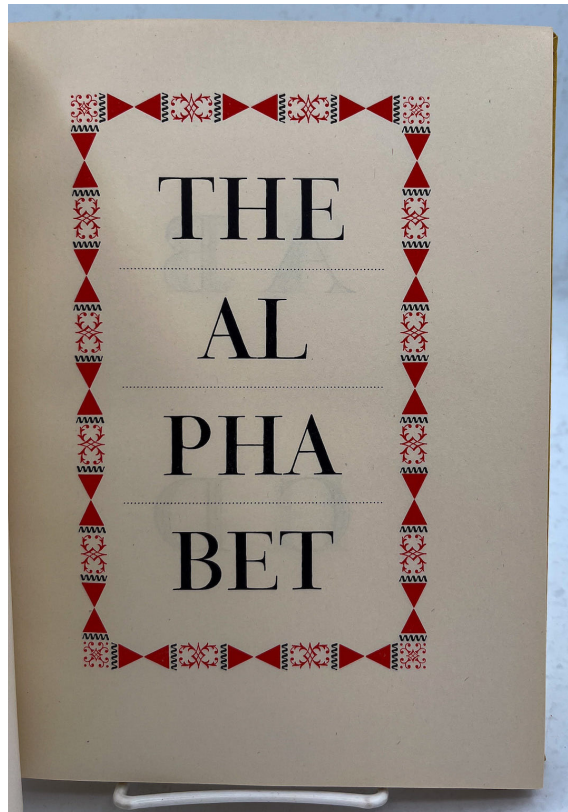
One of 375 copies.

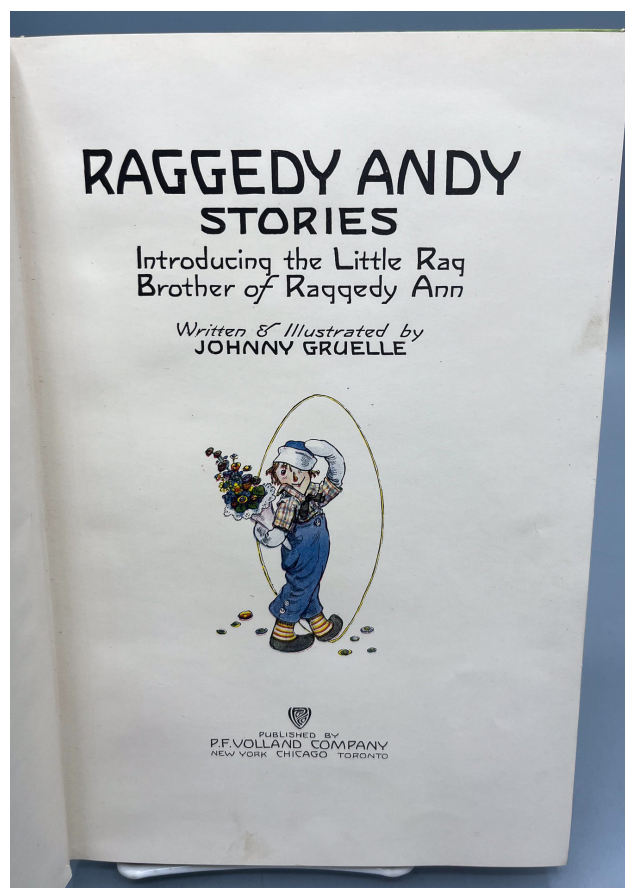


A Children's Sampler includes selections of children's stories from all over the world, reprinted by an array of female printers. Jane Grabhorn took on William Caxton's Aesop (ch. 4), Dorothy Abbe printed W.A. Dwiggins' mostly-unpublished *Bronabejja* illustrations (ch. 8), and Edna Beilenson here reproduced Jeanyee Wong's lovely illustrations for the 1964 Peter Pauper Press book, *Five Chinese Fairytales* (ch. 13). Also represented here are the prominent California printers Lillian Marks (Plantin Press) and Caroline Anderson of Anderson, Ritchie, & Simon.

In her introduction to the present book, Peter Pauper Press co-proprietor Edna Beilenson (1909-1981) explained that the Distaff Side was a coalition of female printers, typographers, publishers, and artists who came together "in times of need, usually to raise money or spread cheer as the occasion may demand." Indeed, the introduction to *The Children's Sampler* explains that all proceeds of the book benefitted children with cardiovascular diseases through the Children's Heart Fund. Along with *The Children's Sampler*, the Distaff Side published several other books including *Bookmaking on the Distaff Side* (1937), a partially satirical feminist commentary on the history of printing, with contributions from Gertrude Stein, Wanda Gág, Jane Grabhorn, and Frederic W. Goudy.







Introducing Raggedy Andy

18. GRUELLE, Johnny. *Raggedy Andy Stories*, Introducing the Little Rag Brother of Raggedy Ann, Written and Illustrated by Johnny Gruelle. Chicago: P.F. Volland Company, [1920].

Octavo. 9 ¼ x 6 ¼ in. [96 pp + 2 publisher's ads]. Chromolithographs throughout.

Color pictorial paper boards with pictorial flyleaves and pastedowns. Minor shelfwear to board extremities and foot of spine. Pages are vibrant with a few smudges throughout. Gatherings very slightly loose. Well preserved in worn paper box (previous owner has attempted to fix in one place with scotch tape), which replicates the front cover design. A very good copy.

\$500

First edition, with no subsequent printings noted.

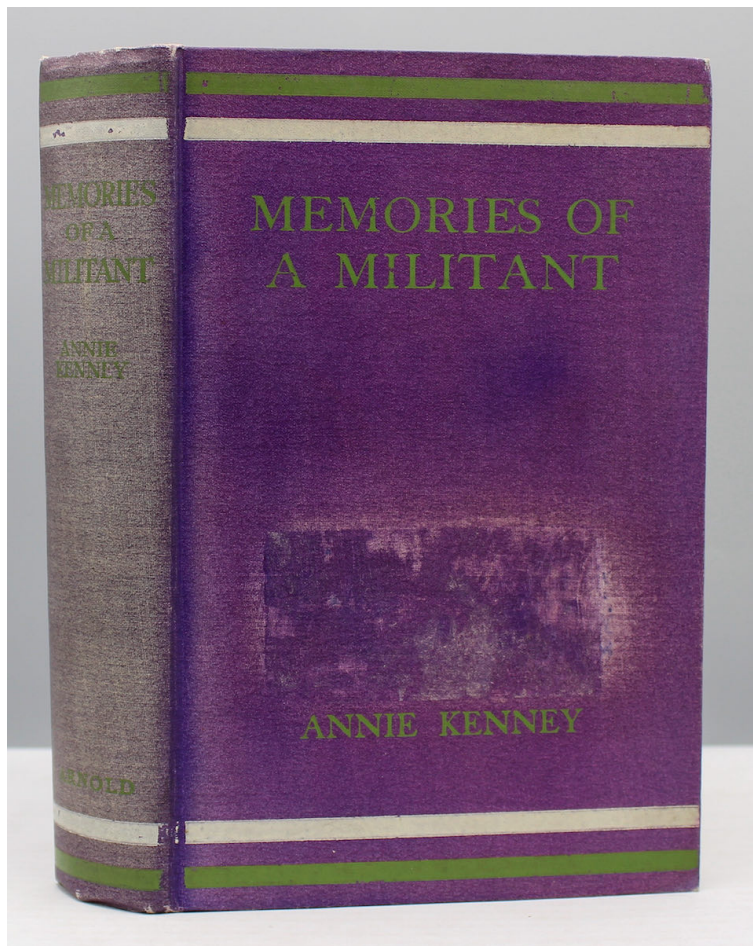
"Johnny Gruelle (1880 – 1938) was an American artist, political cartoonist, children's book author, illustrator and songwriter. Gruelle is best known as the creator of Raggedy Ann and Raggedy Andy... One day, Gruelle gave his daughter (Marcella) a dusty, faceless rag-doll – which she had found buried in the attic. He drew a face on the doll and named her Raggedy Ann. Marcella played with the doll so much that Gruelle figured other children would like the doll too. This was the birth of Gruelle's emblematic piece of Children's literature. Gruelle's Raggedy Ann



doll's U.S. Patent was dated 7th December 1915. Three years later, in 1918, the 'PF Volland Company' published *Raggedy Ann Stories*, and Gruelle went on to create an extremely popular series on the same theme, as well as a further collection of Raggedy Ann dolls." (See the Pook Press's Gruelle biography.)

The present work introduces Raggedy Andy, the "little rag brother" to Gruelle's popular Raggedy Ann character. In his origin story, Andy arrives in the mail at Marcella's father's office, and is eagerly reunited with his sister. Subsequent adventures include. Raggedy Andy and the other dolls' encounters with the Easter bunny, Santa Claus, and a beautiful seashell. Numerous colorful and delicate illustrations accompany the heartwarming text. A cornerstone of early twentieth century American literature and toys.





*One of the First Autobiographies of a Militant Suffragist,
with 8 Portraits of Suffrage Leaders like the Pankhursts and Constance Lytton*

19. KENNEY, Annie. *Memories of a Militant*. With Portraits. London: Edward Arnold & Co., 1924.

Octavo. xi, 308 pp. 16 pp. publisher's ads. With 8 plates from portrait photographs of Christabel Pankhurst, Emmeline Pankhurst, Constance Lytton, Emmeline Pethick-Lawrence, and other important women's suffrage figures.

Original purple cloth stamped in green and white (a color scheme often used by suffragists). Fading to cloth at spine. Faded rectangular mark to cloth of front board, probably from a removed library label. Some toning to endpapers, but otherwise very clean throughout. A very good, tight, and bright copy of an important work by a leader of the militant women's suffrage movement.

\$1,250

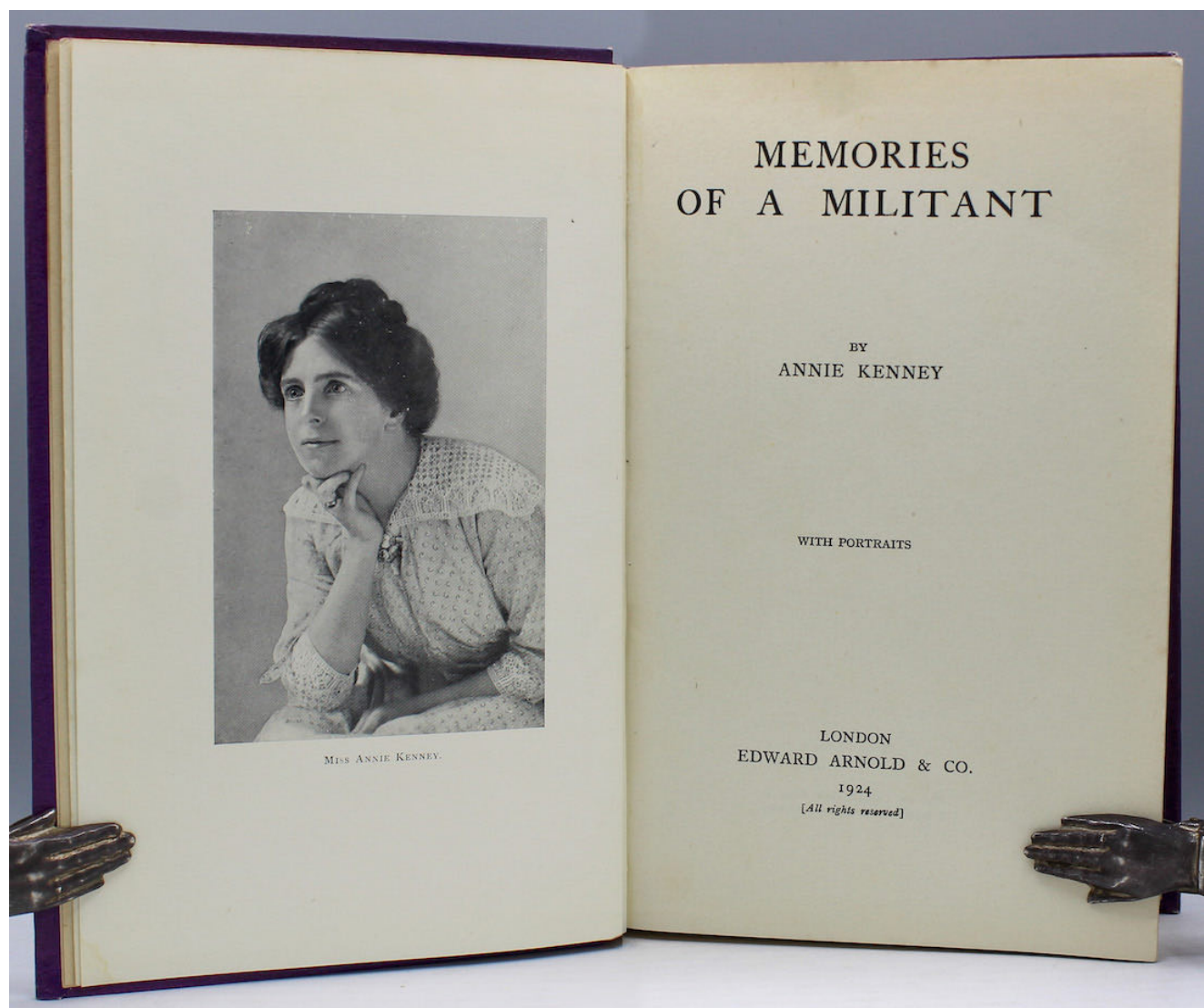
First edition.

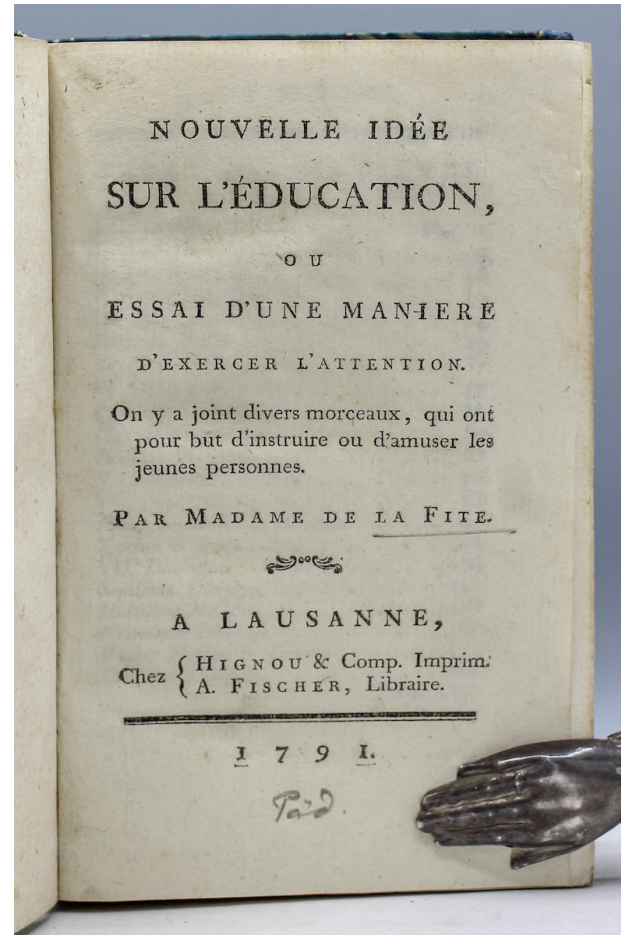
Annie Kenney (1879-1953) was a suffragist and the right hand of Women's Social and Political Union leaders Christabel and Emmeline Pankhurst. Unlike many suffrage leaders at the



time, Kenney came from a working-class background: she was employed at a mill for fifteen years and, along with her suffrage activism, was also committed to trade union organizing and socialism. One of Kenney's most important acts as a member of the WSPU was the historic interruption of a political meeting at the Manchester Free Trade Hall in 1905, when Kenney and Christabel Pankhurst unfurled a flag reading "Votes for Women" and demanded that Sir Edward Grey and Winston Churchill address the issue of women's suffrage. Kenney was also a co-founder of the first branch of the WSPU, which she and Minnie Baldock (1864-1954) established in Canning Town, London in 1906. Kenney's *Memories of a Militant* was the second autobiography by one of the militant suffragists, preceded only by Emmeline Pankhurst's *My Own Story* (1914).

Oxford DNB.





Women's Education

20. LAFITE, [Marie-Elisabeth Bouée de]. *Nouvelle Idée Sur L'Éducation, ou Essai D'Une Maniere D'Exercer L'Attention*. On y a joint diverse morceaux, qui ont pour but d'instruire ou d'amuser les jeunes personnes. Par Madame De La Fite. A Lausanne: Chez Hignou & Comp. Imprim. A. Fischer, Libraire, 1791.

Octavo. iv, 271 pp.

Later decorative blue boards. Binding extremities lightly rubbed and slight soiling to boards. Contemporary ink inscription on upper front board. Light foxing and light intermittent toning. Leaves in gathering B slightly loose. Bookplate on front pastedown. A very good copy of a rare book, clean and tight.

\$750

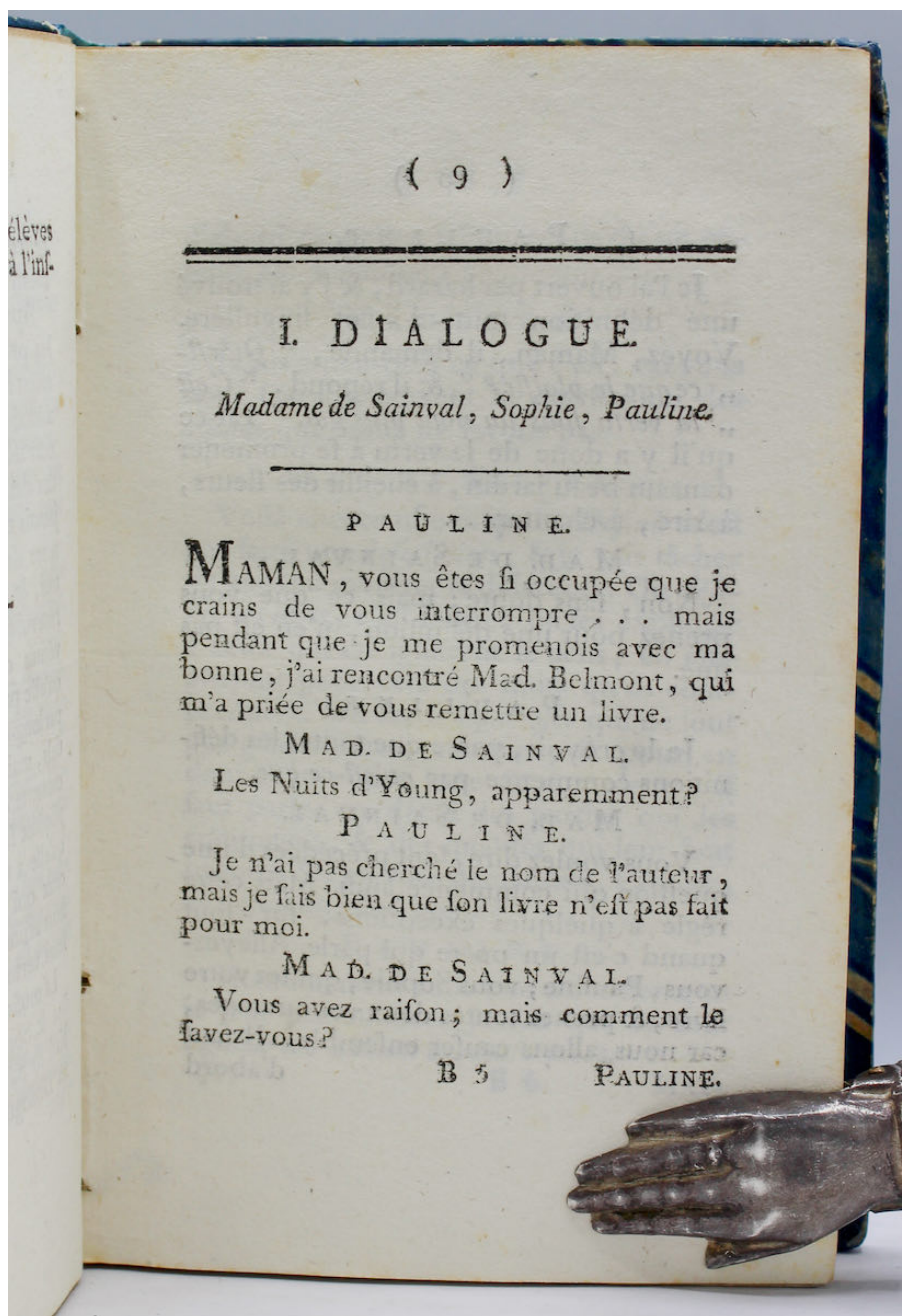
First edition. OCLC lists only four copies, one of which is in North America at Stanford.

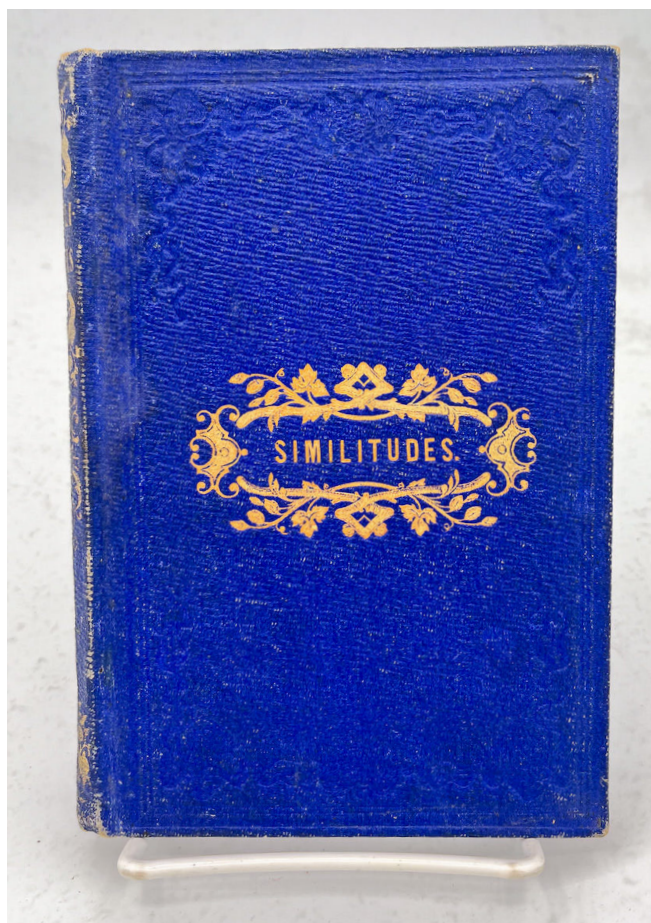
Marie-Elisabeth Lafite (1737-1794), who was born in Hamburg, became the wife of a Huguenot minister from La Haye. She collaborated with her husband to produce the periodical *Bibliothèque des sciences et des beaux arts*. She also wrote several books on education, including *Nouvelle*



Idee Sur L'Education, strongly influenced by Madame de Genlis. The work is divided into several sections, including seven didactic dialogues between two girls, Pauline and Sophie, and their mother Madame de Sainval; each dialogue is followed by a series of questions relating to the informational content of the dialogues and their corresponding correct answers.

Not in Cioranescu.





*Nature Musings from a Wheaton Teacher
and "Lowell's Most Famous Mill Girl."*

21. **LARCOM**, Lucy. *Similitudes*. Boston: John P. Jewett and Company, 1854.

Octavo. 103 pp. Illustrated title page + five full-page black and wood engravings by George Curtis Rand (some signed Andrew Smith Baker).

Publisher's bright blue cloth. Triple ruled with rococo ornaments, all in blind. Title and design center-stamped in gilt. Spine stamped in gilt with additional ornamentation. Very mild fading and rubbing to spine. Light dust-soiling to front cover at hinge. Very light, intermittent foxing and finger-soiling to text. Contemporary corner bookmark with two young girls laid in. An exceptionally bright copy. Very good +.

\$450

First edition. BAL notes two binding variants, of which this appears to be a variation.

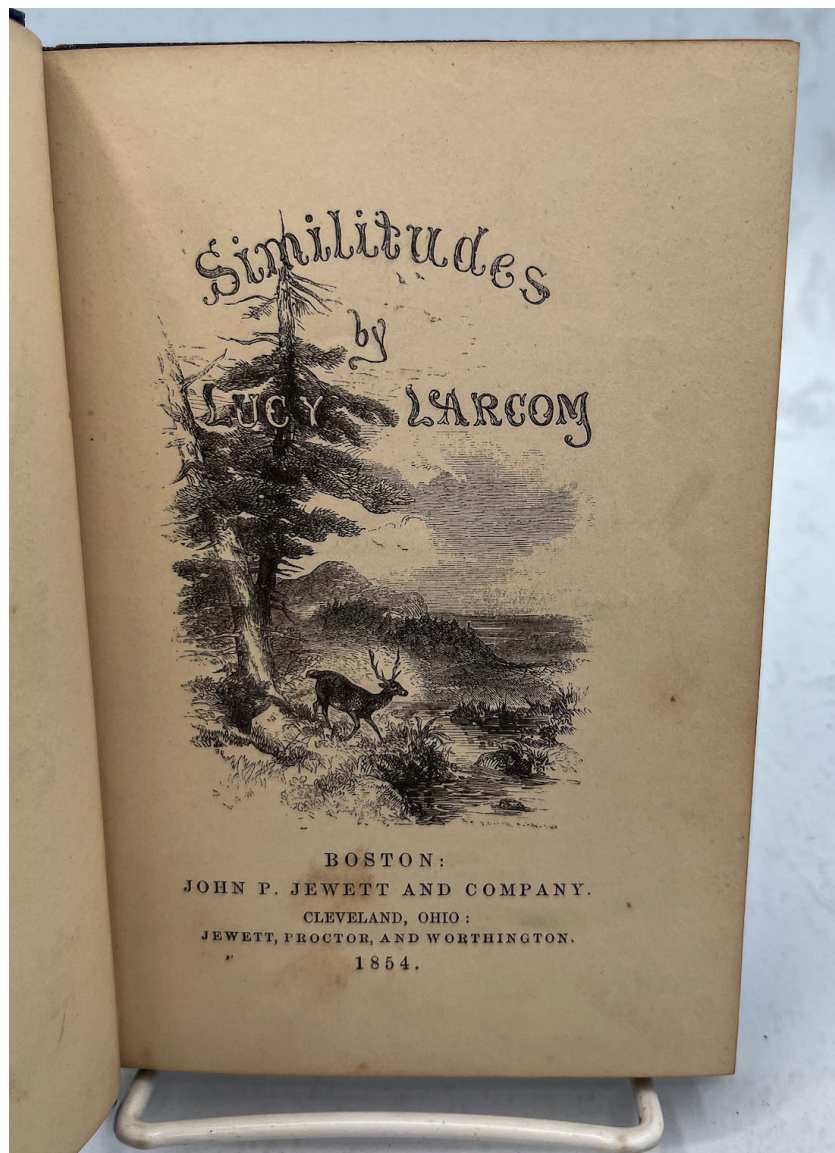
Half-title reads "Similitudes from the Ocean and the Prairie." A series of brief prose meditations on life, ranging from the innocence of youth, to mortality, to Christian virtue — all conveyed through allegorical scenes of pastoral beauty. This first work by Larcom, whose later



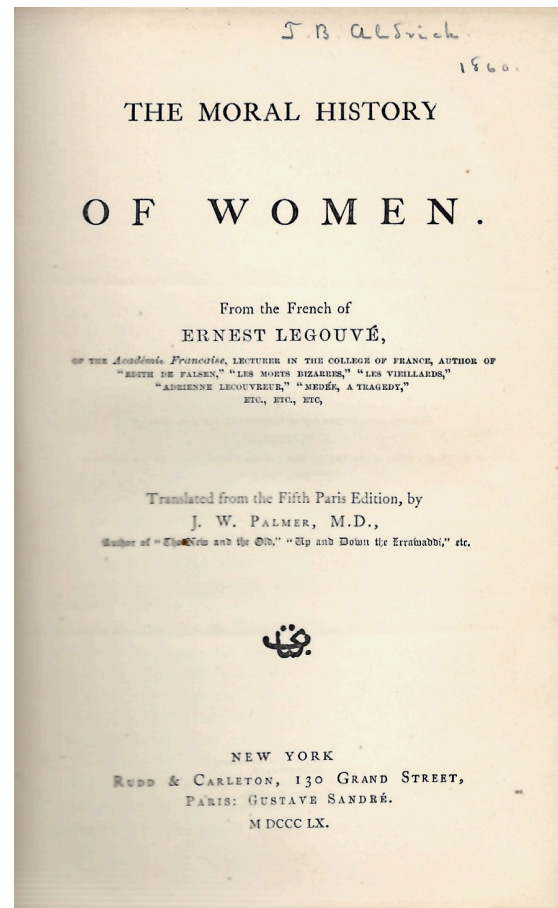
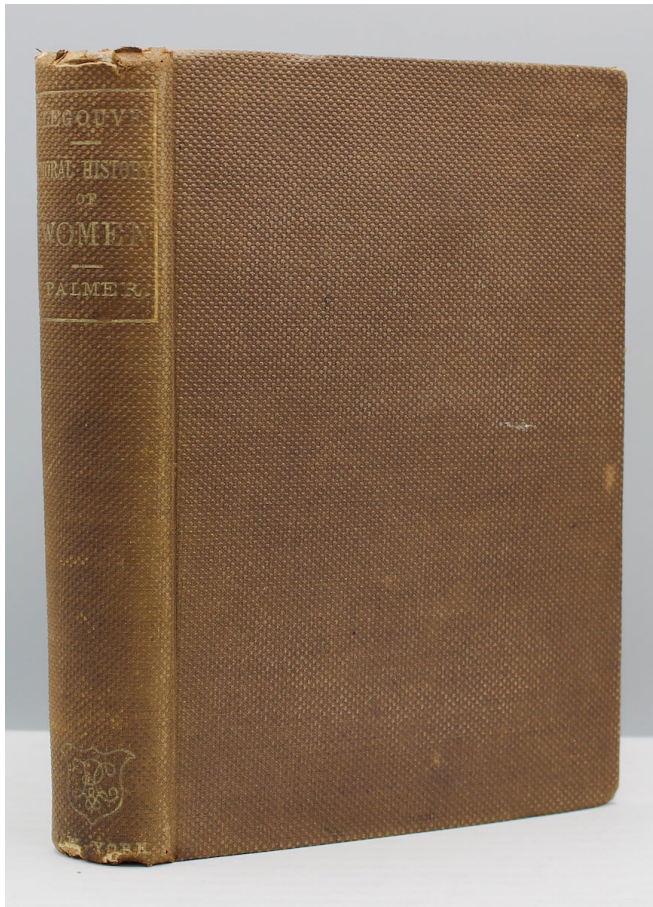
works would hew closer to autobiography and traditional narrative, evinces a deep appreciation for the American landscape, as well as a keen attention to its indigenous and colonial histories.

Lucy Larcom (1824-1893) was a poet, critic, teacher, and mill girl. Following the death of her father, she moved to Lowell with her family. At the age of eleven, Larcom began working in the Lowell mills. In 1846 she went to Illinois prairies as a teacher and then attended Monticello Seminary in Godfrey from 1849-1852. Following this period, she began a career in magazine editing and contributed to *Operatives Magazine* and *Lowell Offering*. A subsequent work, *An Idyll of Work* is a work of narrative verse concerning five friends who work in the Lowell textile mills in the 1840s. She taught at Wheaton Seminary School (now Wheaton College) from 1852-62.

See BAL 11302.







*Written to "Demand the Emancipation of Women,"
The First Edition in English from the French of Ernest Legouvé*

22. **LEGOUVÉ**, Ernest. *The Moral History of Women*. From the French of Ernest Legouvé... Translated from the Fifth Paris Edition by J[ohn] W[illiamson] Palmer... New York: Rudd & Carleton... 1860.

Twelvemo. 343, 4 [ads] pp.

Publisher's pebbled brown cloth with gilt title on spine. Some wear to extremities. Binding is very clean. Toning to edges. Brownish-orange endpapers. Pencil signature, dated 1860, on title-page. Some dust soiling to margins but overall a very good, clean, and tight copy.

\$150

First edition in English. The first French edition was published in 1849.

In the present work, Ernest Legouvé (1807 – 1903) uses the oppression of women in history to argue for women's rights to property, divorce, employment, and autonomy within marriage. He supports "separate spheres" as structure for society and argues that women's rights should be achieved through that model. He states that the goal of the work is to "demand the

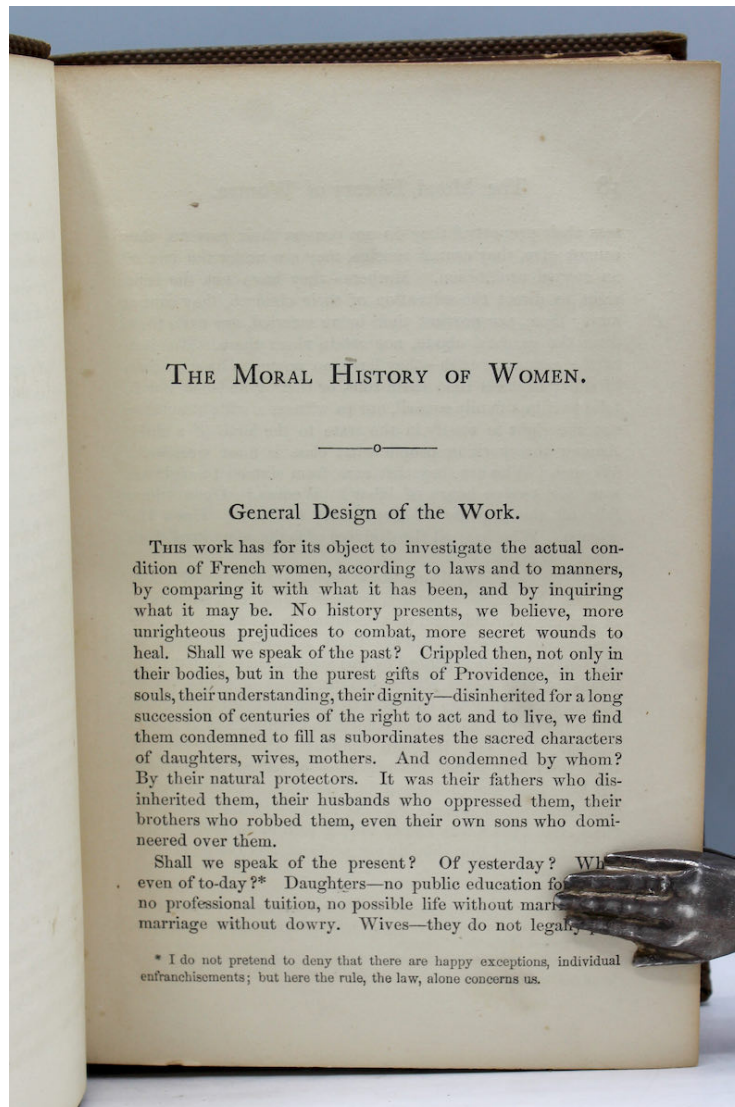


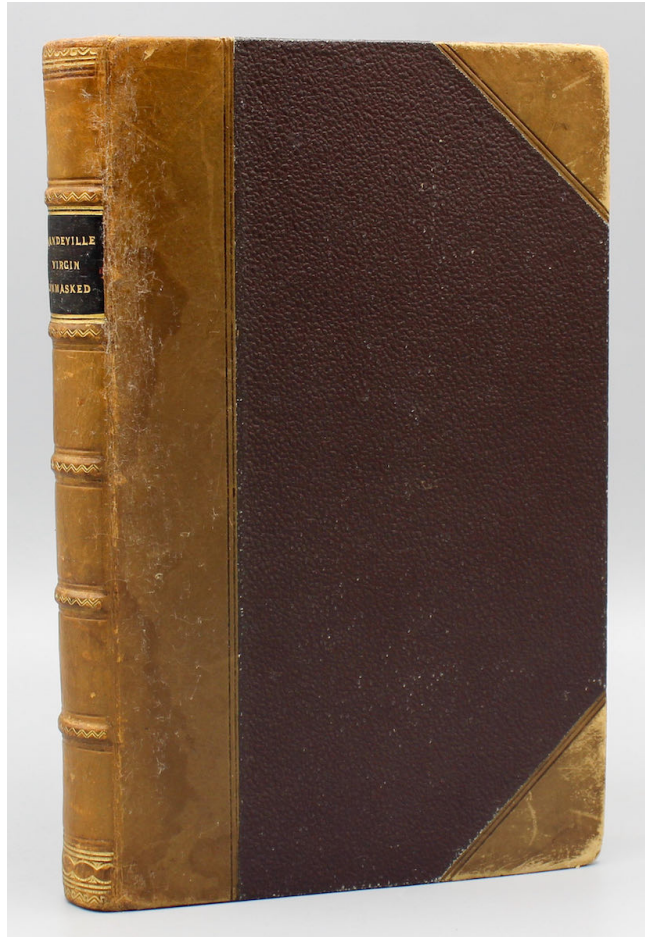
emancipation of women” and that “woman has always tended towards liberty...she ought to tend thither,” (p. 26).

Ernest Wilfrid Legouv   (1807 – 1903) was a French dramatist, essayist, lecturer, and member of the Academie Fran  aise. His lectures at the Coll  ge de France during the spring of 1848, “which publicly inserted an analysis of gender...and women’s history into the politics of the revolution then underway,” drew hundreds of Parisians every week (Offen). Legouv   was lauded by contemporary critics including Eug  ne Sue, Jenny d’H  ricourt, and the women editors of the magazine *La Voix des femmes*. “By the 1870s, Legouv  ’s arguments and reforms had become a cornerstone of the organized movement for women’s rights,” (Offen).

John Williamson Palmer (1825 - 1906) was a journalist and poet. He was also a Confederate sympathizer whose poem “Stonewall Jackson’s Way” became a patriotic song of the Confederacy.

Offen, Karen. “Legouv   (1807 – 1903).” University of Ohio website.





*Mandeville's First Prose Work in English,
A Commentary on Marriage and Women's Independence, Scarce in Commerce*

23. MANDEVILLE, Bernard. *The Virgin Unmask'd: or, Female Dialogues Betwixt an Elderly Maiden Lady and her Niece on several Diverting Discourses on love, marriage, memoirs, and morals, &c. of the Times.* London: Printed, and sold by G. Strahan...1724.

Octavo. [24], 200 pp.

Late nineteenth century half calf over brown pebbled cloth. Black leather spine label titled in gilt. Slight edgewear. Marbled endpapers. Two contemporary ink ownership signatures to title-page. Toning and some staining and foxing. A good copy.

\$1,500

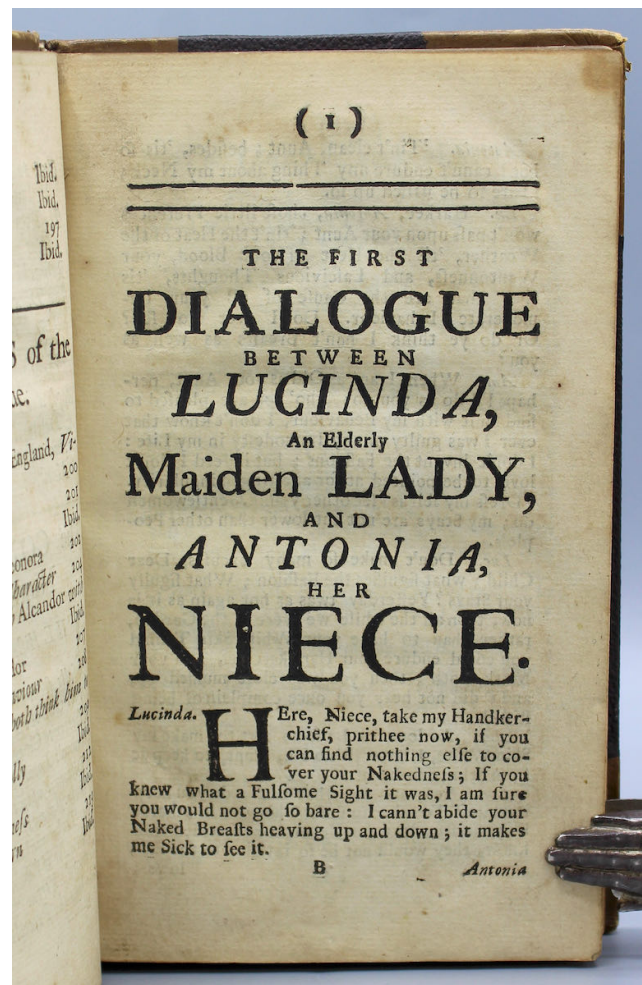
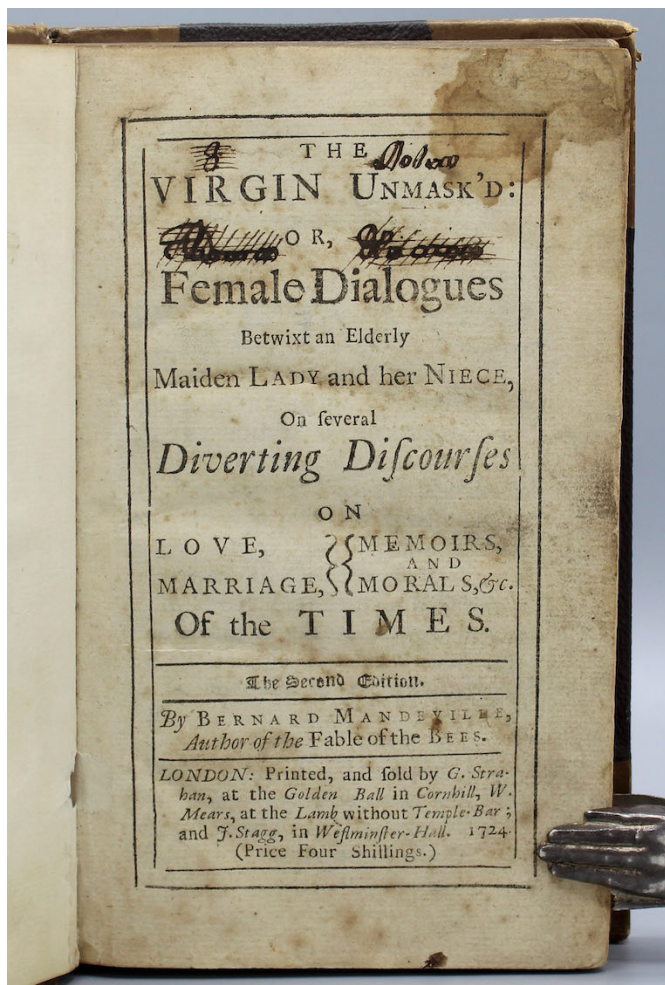
Second edition of Mandeville's first prose work in English and his first foray into social commentary. Originally published in 1709. The second edition was the last published during Mandeville's lifetime. All editions are scarce in commerce.

Bernard Mandeville (1670 – 1733) was born in Dordrecht, Holland. After attending the University of Leiden and earning a medical degree, he came to England to learn the language, but



ended up staying. He is best known for *The Fable of the Bees*, which was first published as a 433-line poem *The Grumbling Hive, or Knaves Turn'd Honest* in 1705 and was expanded into a prose work in 1714. The work was controversial upon its publication, being criticized as cynical and degrading, but it was popular for years and has since been praised by critics for the cuteness of Mandeville's perceptions and the strength of his style. It influenced George Berkeley, who responded to it in the *Alciphron*, as well as Samuel Johnson, Adam Smith, and the Utilitarians.

The Virgin Unmask'd is a dialogue between an elderly spinster, Glen — who may have been modelled after English feminist and philosopher Mary Astell (1666 - 1731) — and her niece, in which Glen advises her niece to remain unmarried. Glen argues that marriage is an oppressive and abusive trap for women, and that women should prioritize education and independence over reliance on a husband. In the Oxford DNB, M.M. Goldsmith notes that the work begins with “an initial suggestion of pornographic content” before “the discussion turned to the undesirability of marriage and the harmful effects of childbearing on women, two proto-novels, and a discussion of the dangers posed by Louis XIV to Europe's peace and security.”





*Pristine Midcentury Book Match Salesman Catalogue
Featuring Era-Defining Auto Design as Well as George Perry's "Glamour Girls"*

24. *Monarch Match Company. The Finest in Book Match Advertising...* [printer's salesman sample catalogue No. 362 and sales marketing book]. San Jose, CA: Monarch Match Co., [1959-1964].

11 ½ x 9 ½ in. 21-ring binder with eight section dividers. [208] pp., erratically numbered, including pages number A + B (i.e. 24A-B). The last [10] pp are unnumbered. With 121 color lithograph and color-printed matchbook covers. Color and metallic finish to many samples. All paper mounted, all samples paired with original mylar guards. Also containing clip art, text illustrations, tables, charts, and font samples.

Color-printed samples inserted on front cover, back cover, and spine. Mild scratching, dirt-soiling to binder exterior / interior. Very mild toning to edges of some white pages. Otherwise, pages and samples remarkably bright and intact. A near fine copy.

First edition. OCLC lists five Monarch Match Co. catalogs, but none of this edition, and none so extensive.

[and:]

Americana Scenic Art Series. Book Matches. San Jose, CA: Monarch Match Co., [1950s].





Quarto. 9 x 6 in. Printed in red, blue, and black. Text illustrations. Price charts. Five full- color sample matchbooks tipped in.

Very mild rubbing to outer edges of front/back. Light wear to fold. Samples are incredibly bright and clean. Near fine ephemera, likely originally laid in to binder.

\$1,250

Founded in 1946 in San Jose, the Monarch Match Company's reign lasted roughly twenty years (corresponding to the arc of the post-war boom in advertising and cigarette sales) before it was merged with Superior Match Company. Monarch/Superior ultimately closed in 1980 due to the introduction of disposable butane lighters. Nevertheless, Monarch is recognized by matchbook collectors as an important regional player, especially for its humorous "Hillbillies Series."

This catalogue is notable for its inclusion of the Ford Falcon (manufactured 1959-1970), whose popular design oriented successive Ford models for decades. Likewise represented here are Monarch's "Famous Glamour Girls" — many of which were created by famed pin-up artist George Petty. Petty (1894 – 1975) was known primarily for his work with *Esquire*, and as a pioneer of the centerfold spread. Later, during WWII and the Korean War,

American G.I.s would reproduce his work as fighter plane nose art ("Petty Girls"), thus contributing to Petty's notoriety. Indeed, the present Monarch catalogue posits that the Glamour Girls are "probably the most famous Assortment in the entire Book Match field."

In a similar vein, the catalogue also contains "Terry Cuts" and "Terry Slogans," interchangeable catch-phrases and images of the scantily clad "Terry" character. "Our 'Terry' Cuts and Slogans are extremely popular with businesses which want to get a chuckle — attract attention — such as Taverns, Night Clubs, Dance Halls, Pools Halls, Bowling Alleys — just to mention a few."

Additional elements include instructions on arranging political copy, instructions on ordering, handling credit allowance, pitching customers, sleeves and mailers, etc. All in all, the present work is a beautifully preserved and comprehensive snapshot of the midcentury American psyche at the intersection of design and commerce.

See MatchPro.org, "Monarch"



Foil-Lined Cartons For Mailing Book Matches



These Foil-Lined Mailing Containers are available at the prices shown below, for customers who wish to mail six or more Books of Matches to good accounts. The Foil Lining of the Mailing Cartons make them acceptable for mailing by the Post Office Department.

PRICES FOR 20-STICK MATCH CARTONS

Item Number	Capacity	Price per 100
M-205	Six 20-Stick Books	\$2.50
M-212	Twelve 20-Stick Books	3.60
M-225	Twenty-five 20-Stick Books	4.50
M-225	Fifty 20-Stick Books	6.50

PRICES FOR 30-STICK MATCH CARTONS

Item Number	Capacity	Price per 100
M-306	Six 30-Stick Books	\$3.00
M-325	Twelve 30-Stick Books	5.00
M-350	Fifty 30-Stick Books	7.00

PRICES FOR 40-STICK MATCH CARTONS

Item Number	Capacity	Price per 100
M-640	Six 40-Stick Books	\$3.50
M-224	Twenty-five 40-Stick Books	6.75

CASH WITH ORDER - NONE SHIPPED C.O.D.

WINDOW DISPLAY SLEEVES FOR PASSING OUT BOOK MATCHES



Window Display Sleeves are for customers wishing to pass out six Books of 20's, 30's or 40's to valued accounts. Excellent around the Holidays. Cut-out section of the Sleeve forms a picture frame so the advertisement can be read. Prices are given below for Window Display Sleeves.

PRICES FOR WINDOW DISPLAY SLEEVES

Item Number	Capacity	Price per 100
S-420	Six 20-Stick Books	\$1.25
T-630	Six 30-Stick Books	1.50
D-640	Six 40-Stick Books	1.75

CASH WITH ORDER - NONE SHIPPED C.O.D.

BOTH MAILERS AND SLEEVES HANDLED AS AN ACCOMMODATION FOR CUSTOMERS

These foil-lined Mailing Cartons and Window Display Sleeves are made available to our customers purely as an accommodation. They are manufactured for us by a box company and we make merely enough profit on Cartons and sleeves to take care of handling and shipping. For this reason there is no deposit to the salesman. The prices as shown are net to us. All orders for Cartons or Sleeves must be accompanied with the remittance in full. We do customer as well as in Dun & Bradstreet—our established open account with us previously—we will handle these orders open account when amounting to \$10.00 or more. Please be guided by these instructions, for we cannot make any exceptions because of the low prices.

SEE THE OTHER SIDE OF THIS PAGE FOR INFORMATION AND PRICES ON Cellophane Wrapped Book Matches

MAILERS AND SLEEVES SHIPPED FLAT ONLY - MATCHES ARE NOT INSERTED

The Foil-lined Mailing Cartons and Window Display Sleeves are shipped to the customer packed flat obviously these cannot be set up in Carton or set up, however, upon arrival for easy insertion of the Book Matches. We do NOT insert the Book Matches in Cartons or Sleeves. This is to be done by the customer, and this should be explained in all cases.

158A

Small Stock Cuts

Illustrations for Front, Back or Inside



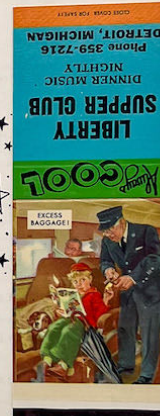
161

THE NEW AMERICANA SCENIC ART SERIES APPEALS TO EVERY BUSINESS

BEAUTIFUL AMERICAN SCENES PRODUCED IN FOUR COLOR PROCESS

The secret of successful advertising is universal appeal and these subjects have been chosen for that purpose. Men, women and children alike will appreciate the

human interest that is expressed in this series. And you receive a full assortment of all five subjects for the utmost in advertising value — and results.



ORDER BY STYLE AM - Furnished assorted only

ORDER BY STYLE AM - Furnished assorted only

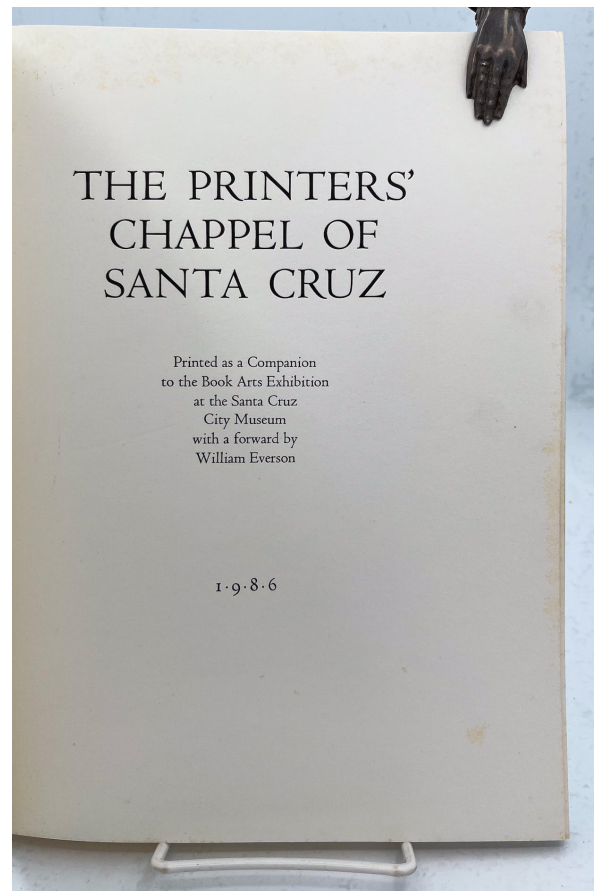
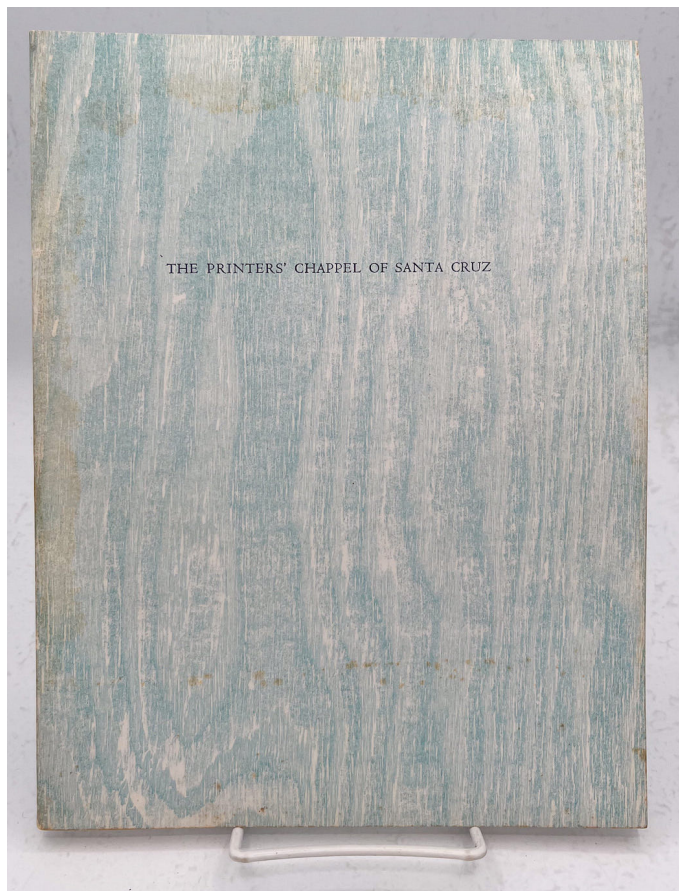
QUANTITY	PRICE	COL. A DEPOSIT TO SALESMAN	COL. B DEPOSIT TO COMPANY	COL. C C.O.D. BALANCE	EXTRA CHARGES FOR INSIDE COVER PRINTING
2,500	\$ 18.95	\$ 5.00	\$ 4.00	\$ 9.95	\$ 1.50
5,000	36.45	9.00	8.00	19.45	3.00
7,500	53.95	13.00	12.00	28.95	4.50
10,000	70.40	17.00	16.00	37.40	6.00
15,000	104.85	25.00	24.00	55.85	9.00
25,000	172.25	40.00	40.00	92.25	15.00
50,000	332.50	74.00	80.00	178.50	20.00
100,000	650.00	140.00	160.00	350.00	40.00

The sum shown under Column "A" is the Deposit to pay the salesman in Cash ONLY. The sum shown under Column "B" is the Deposit to the Company, which is to be sent WITH the order, remittance being made payable to the Company. Your C.O.D. Balance is the sum shown under Column "C", plus Transportation charges.

SAVE MONEY IF YOU USE TWO CASES . . .

If you are accustomed to purchasing two or more cases of Book Matches at one time, we believe you will be interested in our Split-Shipment Plan as described on the last page of this Folder. It will save you money since you may place an order for ten cases, but take them out two cases at a time at intervals to suit you, such as each 30, 60 or 90 days. While you get the ten case quantity price, on each shipment, you pay for the matches only as shipped to you. There is no heavy initial investment. And you can take advantage of our famous "tie-in" Premium plan—ask the salesman to explain this feature to you. Also, on ten cases or more we furnish you with a Counter Dispenser at no additional charge.





Compendium of Late 20th Century Southern California Printers

25. *The Printers' Chappel of Santa Cruz*. Printed as a Companion to the Book Arts Exhibition at the Santa Cruz City Museum with a Forward by William Everson. [Printers' Chappel of Santa Cruz], 1986.

Quarto. 11 ¾ x 9 in. [viii, 24] pp. 11 sheets printed on rectos, including full color illustrations and tipped in marbling samples.

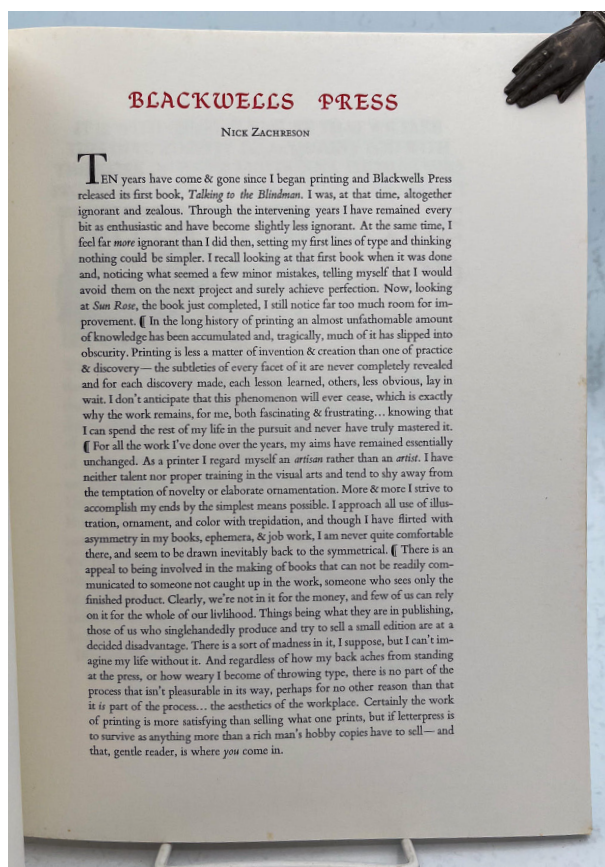
Original printed wrappers on patterned paper with title printed in black on front cover. Very light foxing / staining on covers and edges. Binding square and tight. Pages clean and bright. A very good + copy.

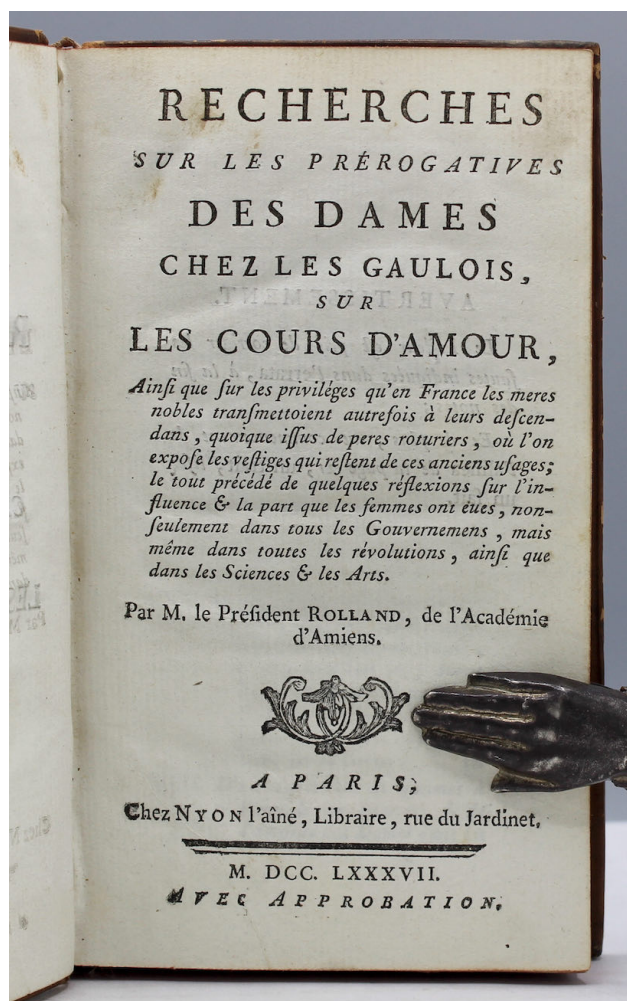
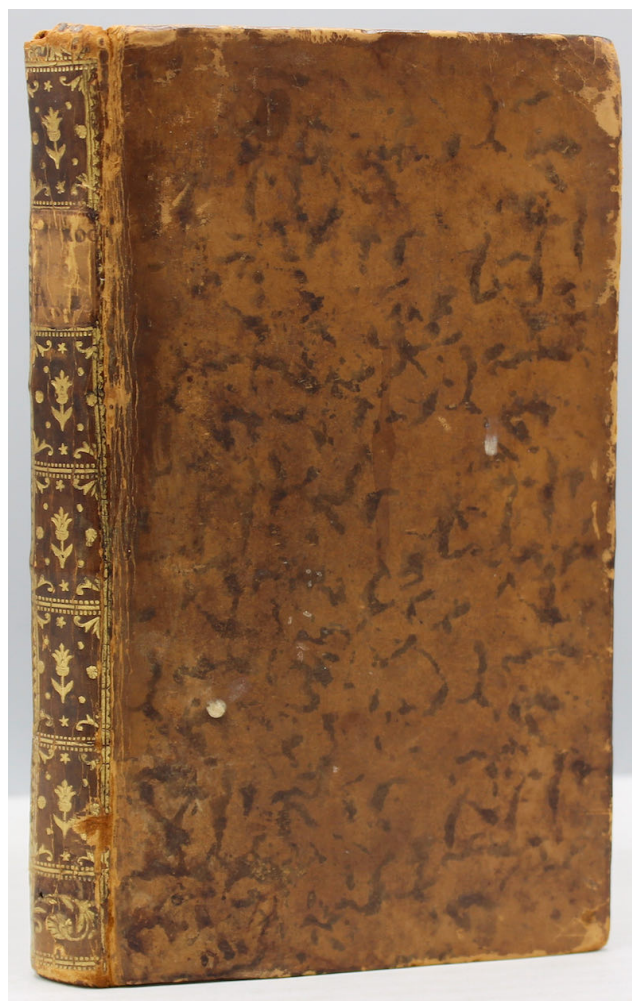
\$100

One of two hundred numbered copies.

Composed with hand-set types, printed on a variety of letterpresses, and hand bound. The catalog committee printed the title page, Everson's Foreword, and the colophon; all other pages were printed by the individual Chappel members, including Nick Zachreson of the Blackwells Press; Peter and Donna Thomas of the Good Book Press; Gene Holtan and Elizabeth Sanchez of Green Gables; Gary Young of the Greenhouse Review Press; Tom Maderos and Michael Gant of the Hammer / Terminator Press; Constance Hunter of the Hand Bookbinder; Samuel Amico of Middle Earth Books; Polly Fox of Mountain Marbling; Felicia Rice of the Moving Parts Press; Bob and Judy Belanger of the Owl & Butterfly Press; and Tom Killion of the Quail Press.







The Place of Women in Eighteenth-Century France

26. ROLLAND [d'ERCEVILLE]. *Recherches sur les prérogatives des dames chez les Gaulois, sur les cours d'amour*; Ainsi que sur les privilèges qu'en France les meres nobles transmettoient autrefois à leurs descendans, quoique issus de peres roturiers, où l'on expose les ves[New York:] Delacorte usages ; le tout précédé de quelques réflexions sur l'influence et la part que les femmes ont eues, non seulement dans tous les gouvernemens, mais même dans toutes les révolutions, ainsi que dans les sciences et les arts. Paris: Nyon l'aîné, 1787.

Twelvemo. [4], xii, 212, [1, approbation and errata] pp.

Quarter mottled calf, edges stained red. Binding extremities rubbed, small tear at head of spine, endpapers slightly foxed. A very good, clean copy.

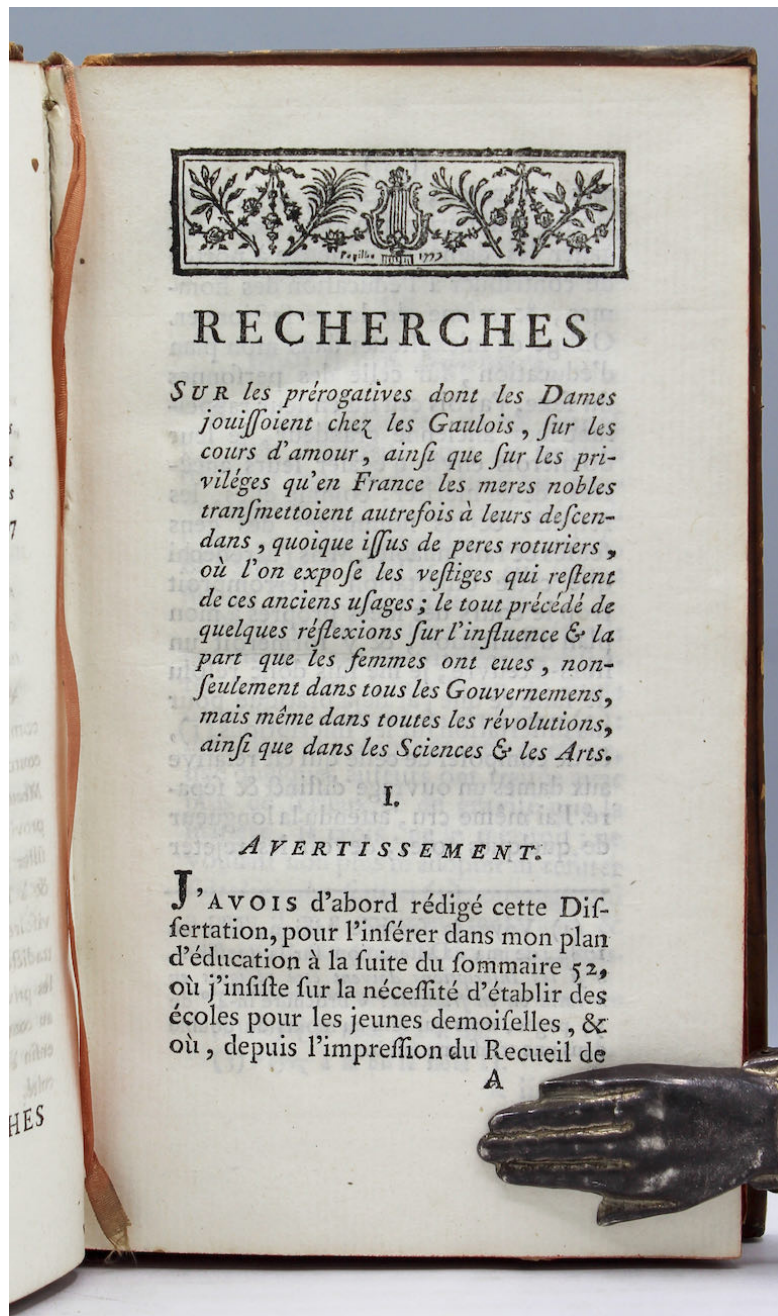
\$950

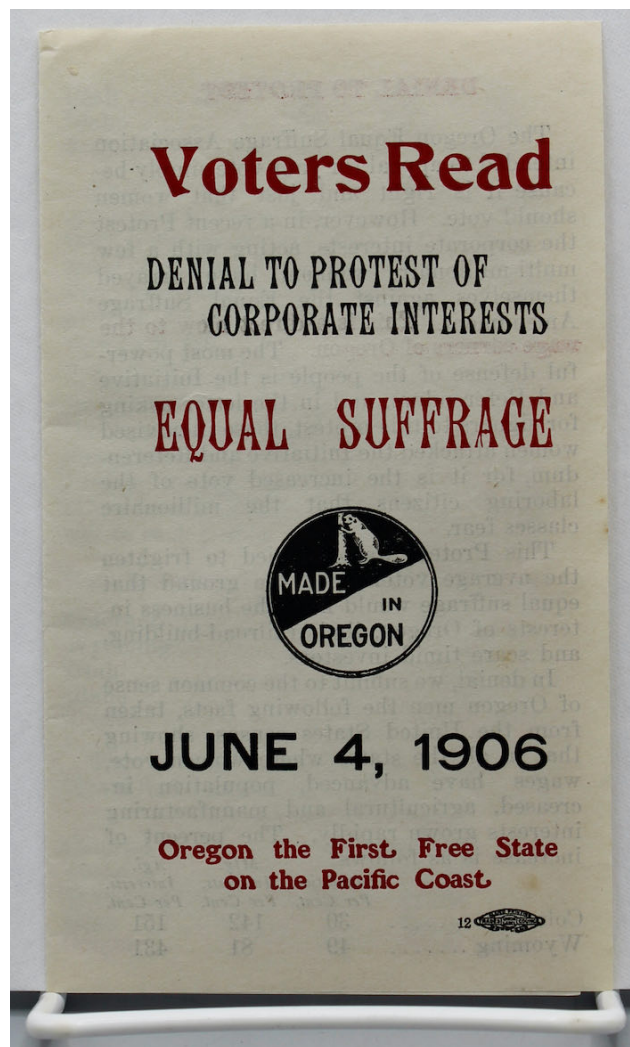
First edition of an interesting work on the place of women in France at the end of the eighteenth century. Includes chapters on the troubadours, the influence of women on the government, women in science and the arts, the course of love, etc.



Barthelemy Gabriel Rolland d'Erceville (1734-1794) was the first president of the Chambre de Requête of the Parlement de Paris. He became an enemy of the Terror and was guillotined.

Cioranescu 53906. Gay III, 939.





*Corporate Interests, Acting with a Few Multi-Millionaire Women,
Have Arrayed Themselves Against the Equal Suffrage Amendment"*

27. [SUFFRAGE.] *Voters Read*. Denial to Protest of Corporate Interests. Equal Suffrage June 4, 1906. Oregon the First Free State on the Pacific Coast. [Cover title.] [Portland, Oregon: Oregon Equal Suffrage Association, 1906.]

3½ x 6 in. [4] pp. Printed in red and black.

Single sheet, folded. A fine copy.

\$400

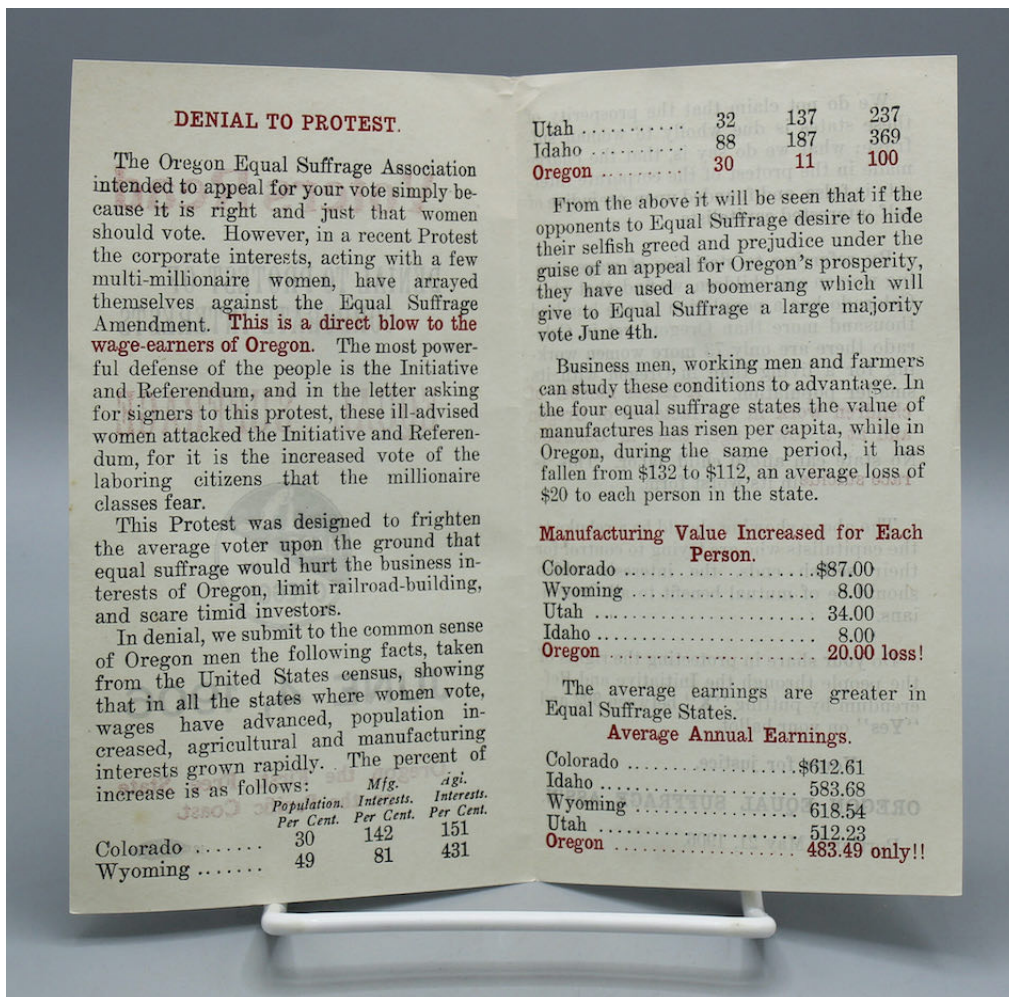
Dated May 21, 1906 on last page. Women's suffrage appeared on the ballot in Oregon six times (in 1884, 1900, 1906, 1908, 1910, and 1912), which was more than any other state. OCLC records no copies.

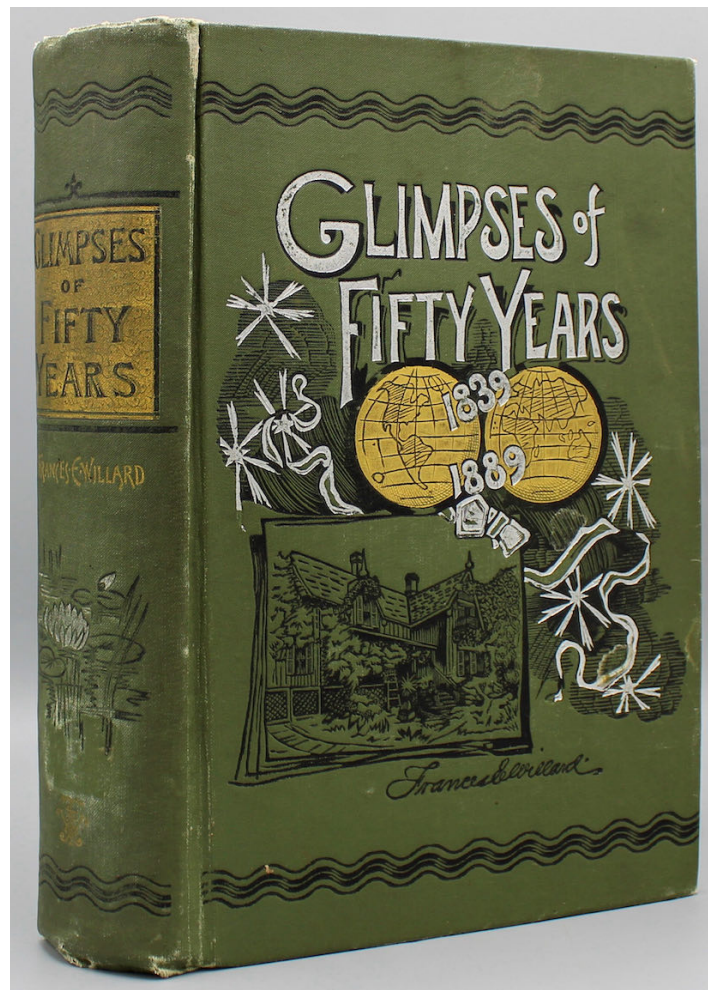
"The Oregon Equal Suffrage Association intended to appeal for your vote simply because it is right and just that women should vote. However, in a recent Protest the corporate interests,



acting with a few multi-millionaire women, have arrayed themselves against the Equal Suffrage Amendment. This is a direct blow to the wage-earners of Oregon...This Protest was designed to frighten the average voter upon the ground that equal suffrage would hurt the business interests of Oregon, limit railroad-building, and scare timid investors."

This pamphlet addresses the argument that equal suffrage in Oregon would negatively impact business in the state. The pamphlet cites the economic prosperity of states where women already had the right to vote (Colorado, Wyoming, Utah, and Idaho) to demonstrate that suffrage actually had a positive impact on trade, wages, and rates of child labor. According to Kimberly Jensen's article in the Oregon Encyclopedia, the 1906 women's suffrage effort in Oregon was well-funded and enthusiastically backed by national suffrage groups, with the NAWSA (National American Woman Suffrage Association) contributing \$18,000 to the effort and NAWSA President Anna Howard Shaw making an appearance in Oregon for the campaign. "Despite all these efforts, the 1906 campaign met with defeat," Jensen writes. "Liquor and business interests used the press, public relations, and dollars to oppose the measure." The measure failed with forty-four percent support in 1906 and failed again in 1908 and 1910. In 1912, most Oregon women finally gained the right to vote, though first-generation Asian immigrants (both male and female) and Native women (unless they were married to white men) were still ineligible for citizenship and could not vote.





28. [WILLARD](#), Frances E. *Glimpses of Fifty Years*. The Autobiography of an American Woman. Written by Order of the National Woman's Christian Temperance Union. Introduction by Hannah Whitall Smith. Boston, Mass.: Geo. M. Smith & Co., 1889.

Octavo. xvi, [2], 698, + 6 (appendix) pp. Steel engraved frontisportrait of Frances Willard with a facsimile presentation beneath; five photogravure plates; seven reproductions of photographs and aquarelles; two chromolithographic plates, one double-page; folding facsimile letter on blue paper; numerous illustrations.

Olive green cloth stamped decoratively in silver, black, and gilt with a gilt-labeled, illustrated spine. Binding extremities lightly rubbed and worn. Front hinge has been crudely repaired. Minor stains and soiling to front and rear endpapers. Occasional minor stain, at times touching text. Light creasing to pp. 417-424. A good copy.

\$125

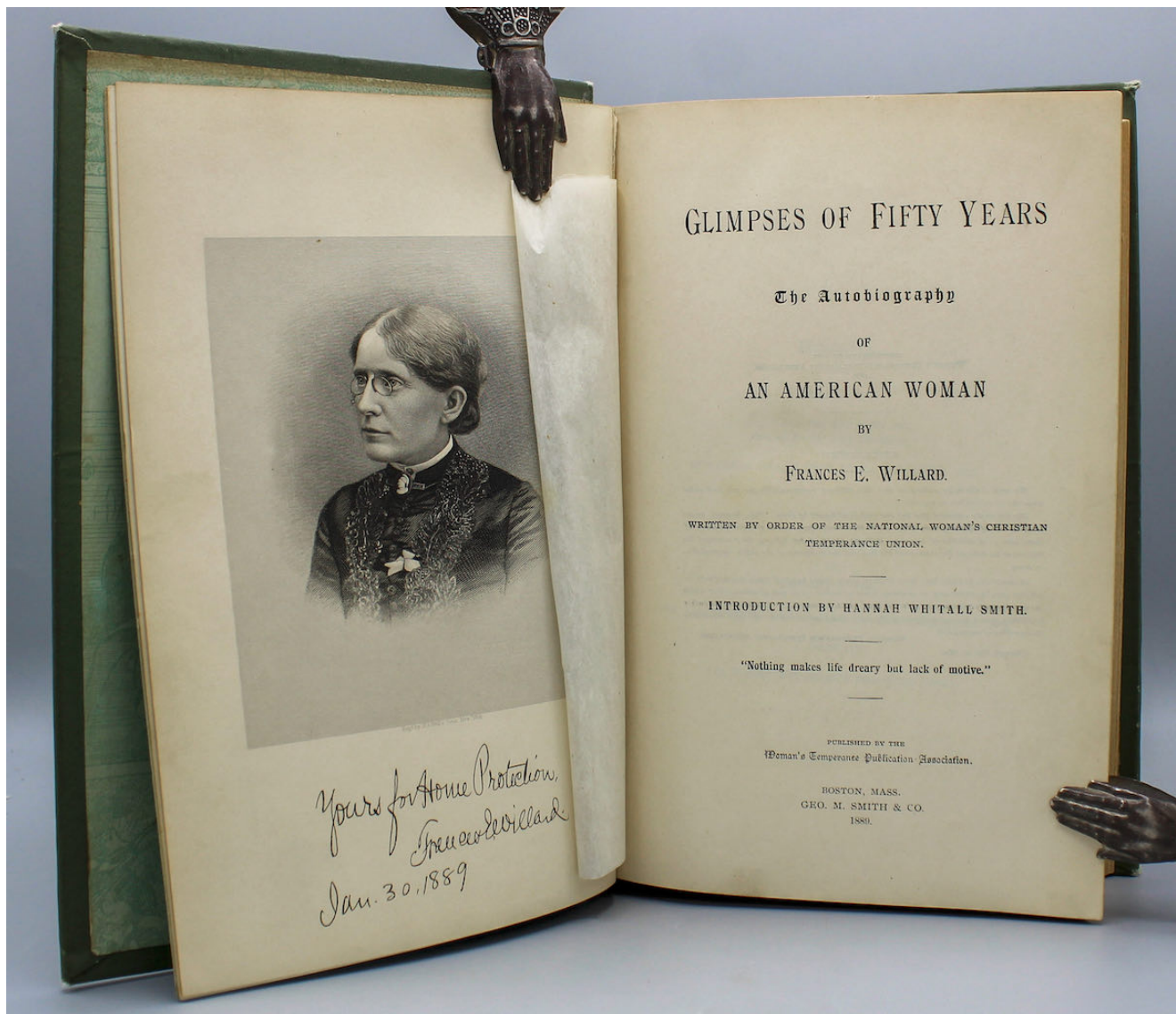
First edition.

Frances E. Willard (1839-1898) was a New York-born temperance activist and suffrage leader. She became President of the Woman's Christian Temperance Union. With Mary A.

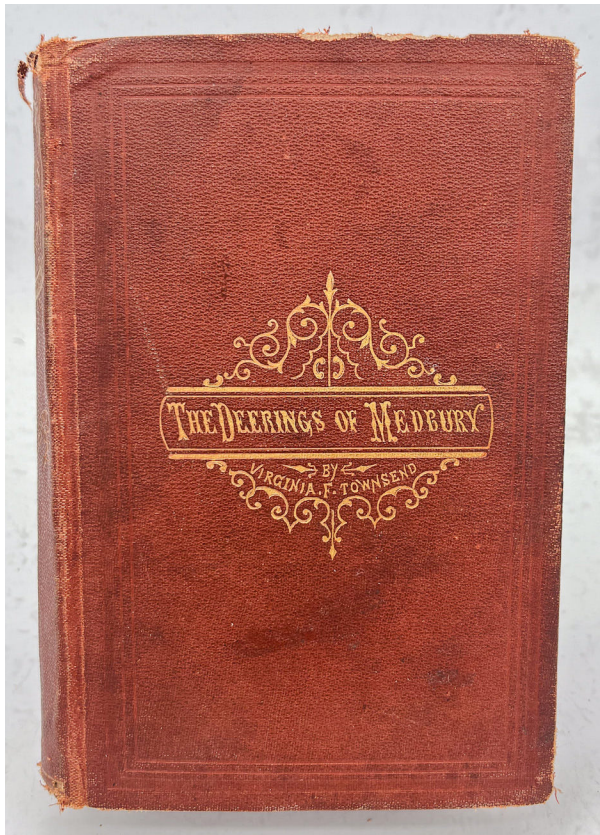


Livermore, she wrote the influential *Woman of the Century* (1893). According to Hannah Whitall Smith's introduction, "How this story came to be told is as follows: As President for nearly ten years of the...National Woman's Christian Temperance Union...Frances E. Willard has won a love and loyalty that no other woman...has ever before possessed. It was natural that the many members of this widespread organization...should desire to read the story of her life, and for some time she has been besieged with requests to write her own biography" (p.vi).

See *The Feminist Companion to Literature in English*, p. 1168







*Domestic Novel for Girls
From a Nineteenth Century Novelist, Magazine Editor, and Teacher*

29. [WOMEN'S FICTION]. TOWNSEND, Virginia F. *The Deerings of Medbury*. Boston: Loring, [1871].

Twelvemo. 229 pp + 2 publisher's ads. Frontispiece + 3 full-page black and white illustrations.

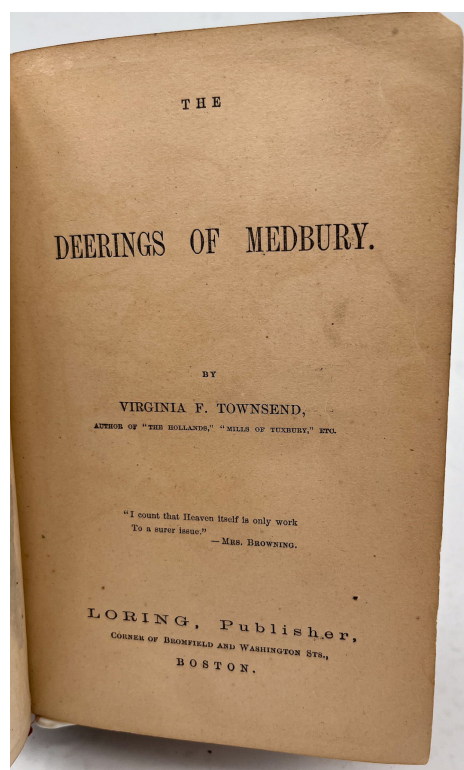
Publisher's clay red cloth. Triple ruled in blind. Center title stamped in gilt. Spine title-stamped in gilt with publisher's device. Moderate wear to head and foot of spine with fraying of cloth and some loose strands at head. Additional mild fraying at board extremities, especially tips. Spine slightly cocked. Inner hinges cracked but sound. Mild toning to pages. Mild intermittent black spotting throughout text. Inscription of previous owner to free front endpaper. A good + copy.

\$200

First edition. OCLC states nine copies of this edition held in libraries worldwide — seven in the US (majority east coast) and two in the UK.

Virginia F. Townsend's (1836-1920) earliest years were spent struggling with various illnesses. Unable to partake in physical activity, she immersed herself in literature, which proved to be her greatest pleasure. Some years later, she entered the publishing industry while she was still





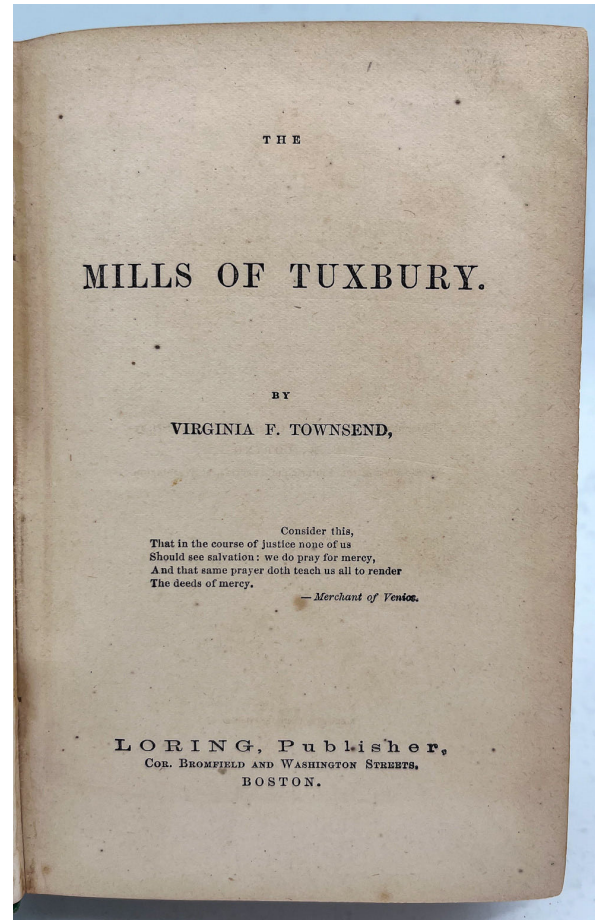
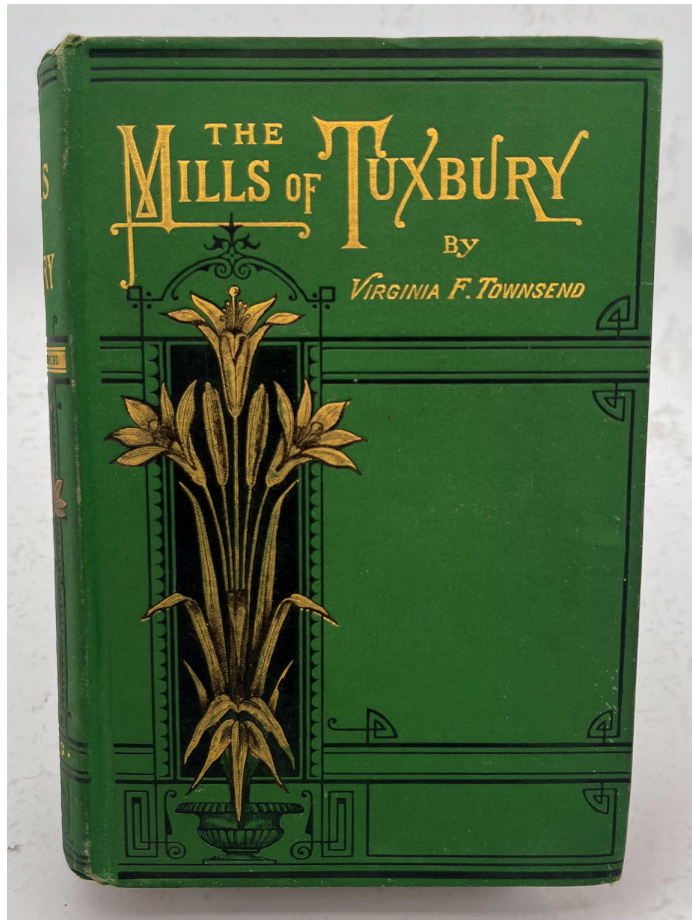
quite young, writing for magazines. Soon, she became the associate editor of T.S. Arthur's *Lady's Home Magazine*, to which she also contributed various pieces. Following the publication of her first novel *Living and Loving* in 1857, Townsend then wrote a number of popular novels for girls, including *Amy Deane* (1862), *Janet Strong* (1865), and *A Boston Girl's Ambitions* (1887). In addition to composing fiction and historical sketches, she taught rhetoric at the Family School for Young Ladies in Massachusetts, which was run by Dioclesian Lewis. Townsend lived with Dr. Lewis and his wife until 1881 and, after their passing, she lived with the Lewis' successors. The rest of her life was unmarked by tragedy or incident, and she spent her days writing, reading, and going to Boston to stay with friends up until her death in Arlington.

The present work concerns the titular Deering family in the fictional New England hamlet of Medbury, "an ambitious little town with its petty social cliques and castes, almost as absolute in their way as the Brahmins." Living on "starvation wages," the Deerings' fortunes are seemingly reversed when

the wealthy Leander Sullivan proposes to their eldest daughter, Agnes. However, news of their engagement draws sharp opposition from the rest of the Sullivans, who bemoan the Deerings' lack of wealth. What follows is a sharp examination of class in tension with a still-developing American self-conception: "I believe, Mr. Kittredge," Leander addresses his brother-in-law, "that we are all native-born Americans; that I have neither ancestral title nor lineage, nor coat-of-arms, and, therefore, in that respect, Agnes Deering and I meet on common ground..." *The Deerings of Medbury*, along with *The Mills of Tuxbury*, *The Hollands*, and *Six and All*, would later be republished in the Boston publisher Lee and Shephard's popular "American Girls" series.

See Baym, p. 240.





*Factory Reform Novel
From a Nineteenth Century Novelist, Magazine Editor, and Teacher*

30. [WOMEN'S FICTION]. TOWNSEND, Virginia F. *The Mills of Tuxbury*. Boston: Loring, [1871].

Twelvemo. 363 pp + 8 publisher's ads. Frontispiece and two unnumbered black and white plates (woodcuts) by Frank T. Merrill.

Deep green pictorial publisher's cloth with title and ornate floral design stamped in gilt and black to front cover and spine. Remarkably bright and clean. Back board triple ruled in blind. Very mild shelfwear to board extremities. Dark brown endpapers. Very light cracking at front and rear hinges, still sound. Intermittent very light foxing throughout text. Strong binding, except for last gathering, slightly loose. A very good + copy.

\$300

First edition.

Virginia F. Townsend's (1836-1920) earliest years were spent struggling with various illnesses. Unable to partake in physical activity, she immersed herself in literature, which proved to

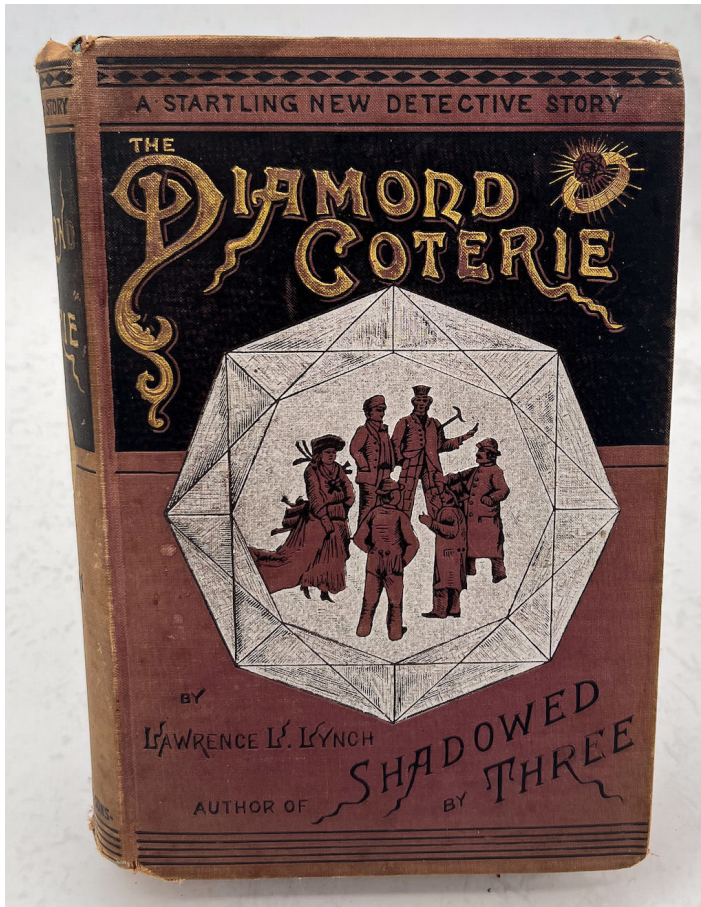


be her greatest pleasure. Some years later, she entered the publishing industry while she was still quite young, writing for magazines. Soon, she became the associate editor of T.S. Arthur's *Lady's Home Magazine*, to which she also contributed various pieces. Following the publication of her first novel *Living and Loving* in 1857, Townsend then wrote a number of popular novels for girls, including *Amy Deane* (1862), *Janet Strong* (1865), and *A Boston Girl's Ambitions* (1887). In addition to composing fiction and historical sketches, she taught rhetoric at the Family School for Young Ladies in Massachusetts, which was run by Dioclesian Lewis. Townsend lived with Dr. Lewis and his wife until 1881 and, after their passing, she lived with the Lewis' successors. The rest of her life was unmarked by tragedy or incident, and she spent her days writing, reading, and going to Boston to stay with friends up until her death in Arlington.

As with the author's other novels for girls, the present work is set in a fictional New England town. Our protagonist, Berry Shumway, 15, works in a textile mill alongside her older brother, Hardy. The children of English immigrants, now orphaned, the Shumway siblings spend their days "living from hand to mouth; the Wolf, that awful Wolf of Poverty, with its gaunt face and hungry eyes always at the door." When Hardy is wrongfully terminated, he joins a gang of his former coworkers in beating and robbing the young Ben Whitmarsh, scion of the Tuxbury Mill. But, unbeknownst to Hardy, fate had already brought Whitmarsh and his beloved younger sister together. The novel functions both as an entertaining romance for a juvenile audience, as well as an earnest call for factory reform. *The Mills of Tuxbury*, along with *The Deerings of Medbury*, *The Hollands*, and *Six and All*, would later be republished in the Boston publisher Lee and Shephard's popular "American Girls" series.

See Baym, p. 240, and Wright 2540.





*A Salacious Mystery Tale
From a Pseudonymous Female Master*

31. [WOMEN'S FICTION]. [VAN DEVENTER, Emily Murdoch]. *The Diamond Coterie*. By Lawrence L. Lynch. Chicago: R. R. Donnelley & Sons, 1884.

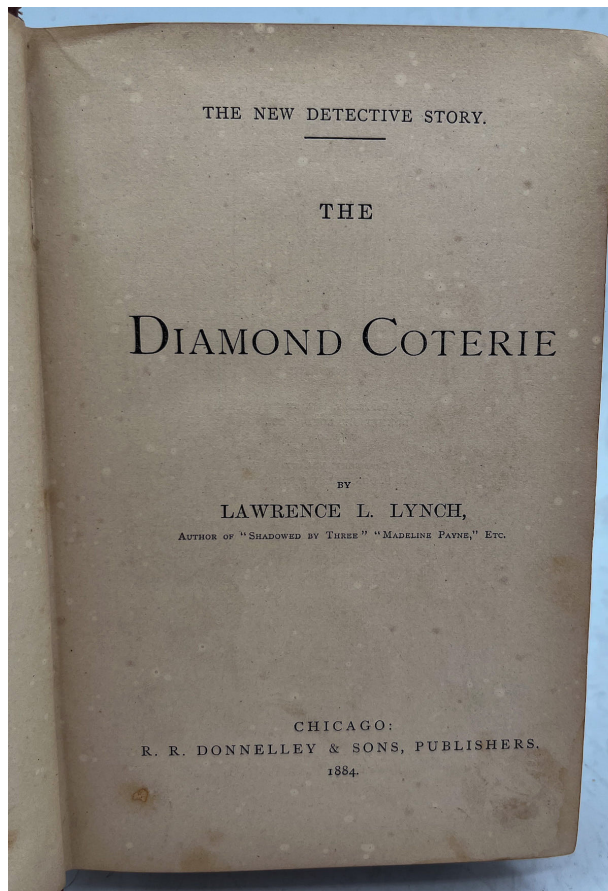
Octavo. [8], 9-557. 47 full-page black and white illustrations, including frontispiece. Includes table of contents and list of illustrations.

Light purple publisher's pictorial cloth, stamped in black, gilt and silver. Spine and lower edges of back board moderately sun faded. Light soiling across boards, and a very mild dampstaining to back. Some minor cloth bubbling to front cover. Mild fraying at board extremities. Bright yellow endpapers. Front endpapers include two inscriptions of previous owner, as well as sales stamp from Barkalow Bros' Railroad News Agents, Kansas City, MO. Rear endpaper features additional signature of same owner. Mild uniform toning to text. Pages mostly clean with occasional foxing. One gathering somewhat loose. Inner hinges have been neatly tightened. Lace bookmark laid in between pages 162-63. A good + copy.

\$350

First edition. OCLC lists 14 copies worldwide.

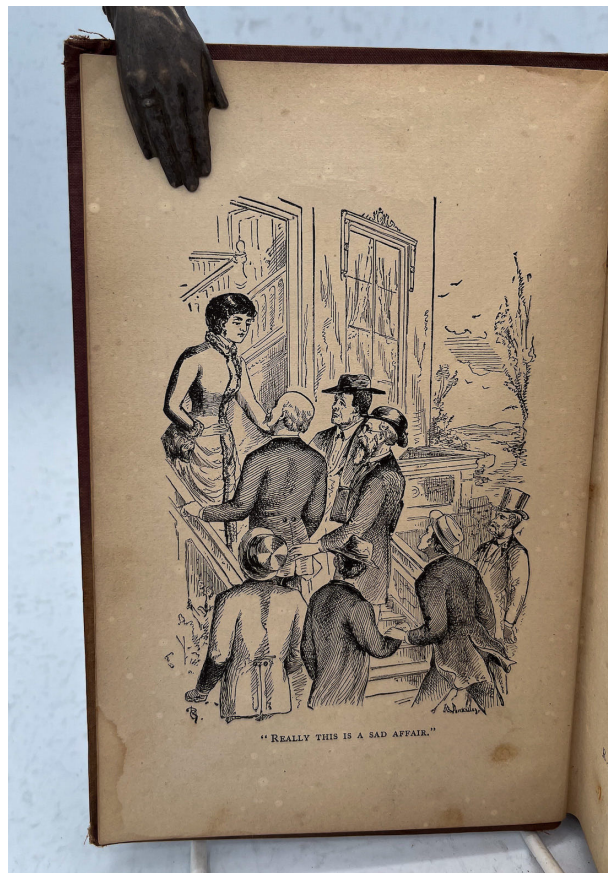


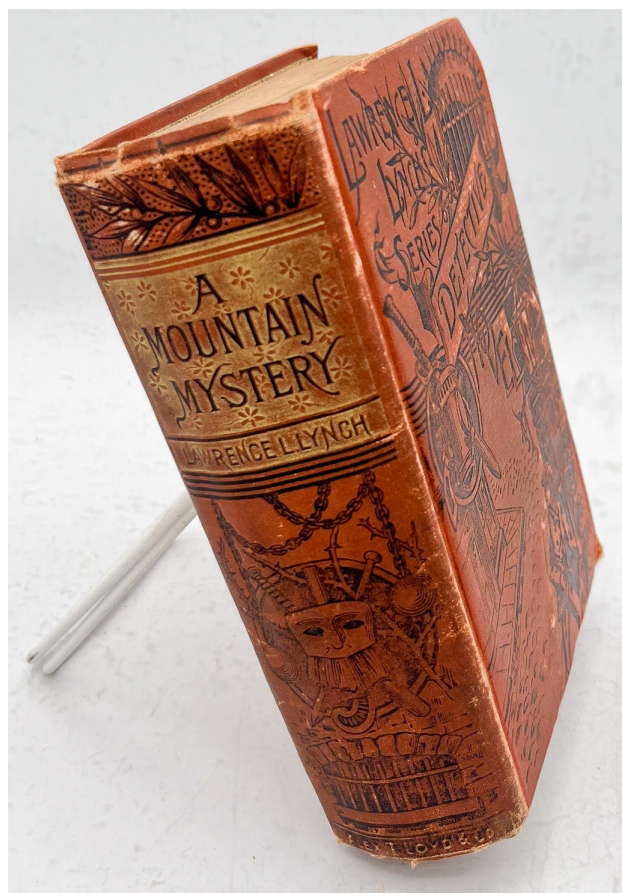
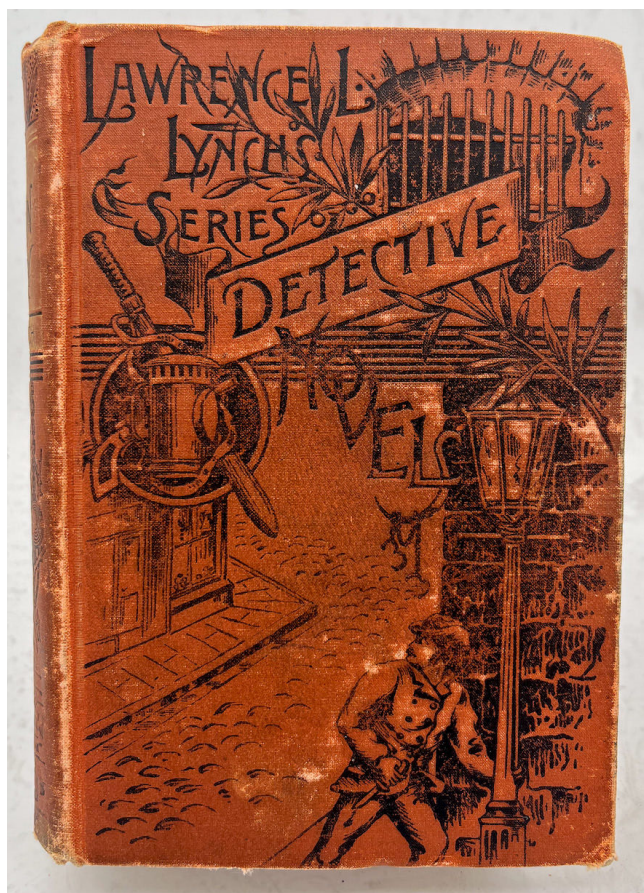


The fictional American town of W— has been struck by two scandals: the violent robbery of the Wardour jewels, involving the chloroforming of Ms. Constance Wardour; and the elopement of one Sybil Lamotte, daughter of the wealthy Jasper Lamotte, to an older working-class divorcee below her station. Detective Neil Bathurst is tapped to investigate the Wardour burglary, unknowingly sending him down a path that will reveal the Lamotte family's dark secrets. Murder, intrigue, disguises, false accusations threaten to tear W— asunder in this extensively illustrated “startling new detective story” from a pseudonymous and widely-read master of the form.

Emily “Emma” Murdoch Van Deventer (1853 – 1914) was an Illinois-born mystery author who published at least two dozen detective novels under the pseudonym “Lawrence L. Lynch (of the Secret Service).” Many of Van Deventer's books featured women in lead roles, including the titular girl detective in *Madeline Payne, the Detective's Daughter* (1884) and, of course, the raucous cast of *Mountain Mystery*. The present work was later picked up by publishers Laird & Lee and reprinted as an entry in their Pinkerton Detective Series (Laird & Lee had published Allan Pinkerton's *A Life for a Life* in 1886, though the books in the ensuing series were written by a variety of authors).

See Wright, 5614





*Frontierswomen and Actresses Solve a Murder in the Rocky Mountains,
The Rare First Edition*

32. [WOMEN'S FICTION]. [VAN DEVENTER, Emily Murdoch]. *Mountain Mystery; or The Outlaws of the Rockies*. By Lawrence L. Lynch (Of the Secret Service). Chicago: Alex. T. Loyd & Co., 1888.

7 ½ x 5 x ½ in. [10], 11-600 pp + 7 publisher's ads. With 32 full-page black and white illustrations, including frontispiece and architectural design.

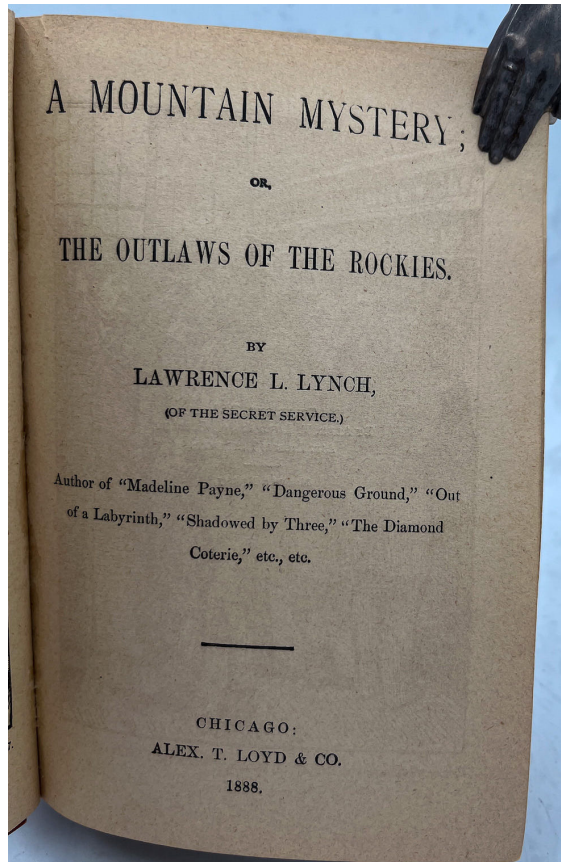
Publisher's detailed pictorial red/brown cloth stamped in black. Spine stamped in gilt and black and white. General wear to cloth, particularly to extremities (bottom tips exposed), and some light fraying. Binding somewhat loose. Green floral endpapers. Front endpaper removed. Marginal, uniform toning. Otherwise, text is clean. A good + copy.

\$375

Early reprint by original publisher. First edition published in 1887. All editions (especially earlier) are rare in commerce. Of the original 1887, OCLC lists 13 copies, and only four copies of this edition.

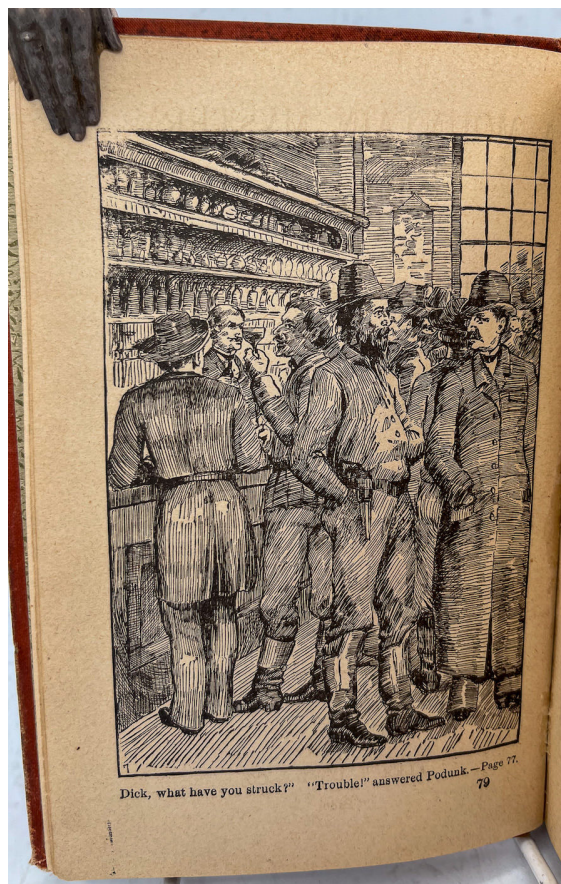
Emily "Emma" Murdoch Van Deventer (1853 – 1914) was an Illinois-born mystery author who published at least two dozen detective novels under the pseudonym "Lawrence L. Lynch (of





the Secret Service).” Many of Van Deventer’s books featured women in lead roles, including the titular girl detective in *Madeline Payne, the Detective’s Daughter* (1884) and, of course, the raucous cast of *Mountain Mystery*. The present work was later picked up by publishers Laird & Lee and reprinted as an entry in their Pinkerton Detective Series (Laird & Lee had published Allan Pinkerton’s *A Life for a Life* in 1886, though the books in the ensuing series were written by a variety of authors).

A large cast of women must investigate a stagecoach robbery and a murder that occur in and around their Rocky Mountain town. The cast includes colorful characters like Mountain Mag, a gun-toting frontierswoman born in the Rocky Mountains who “can manage her ranch as well as the best ranchman in the country,” (p. 34), and Stella Aubrey, who performs under the stage name “La Belle Florine” in a local variety show. The most interesting illustrations in the novel depict the adventures of the women characters, who are shown testifying in court (p. 95) and riding on horseback through the frontier (p. 421).



Adams, *Six-Guns and Saddle Leather*, 1378. Wright III, 5645.

“How Oswego’s Emily Murdock became mystery writer Lawrence L. Lynch.” Little White School Museum (Oswego, IL) website.

