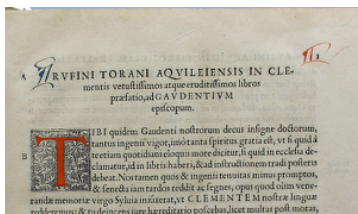


New Year Miscellany



Antonio Frasconi. Item #15.



First Editions of Clement
I and Justin Martyr,
Printed by a Woman

Item #12



With Fifty Beautiful
Hand-Colored
Botanical Plates

Item #31



Richard Wagener's
Exoticum, the Deluxe
Edition with Extra Prints

Item #38

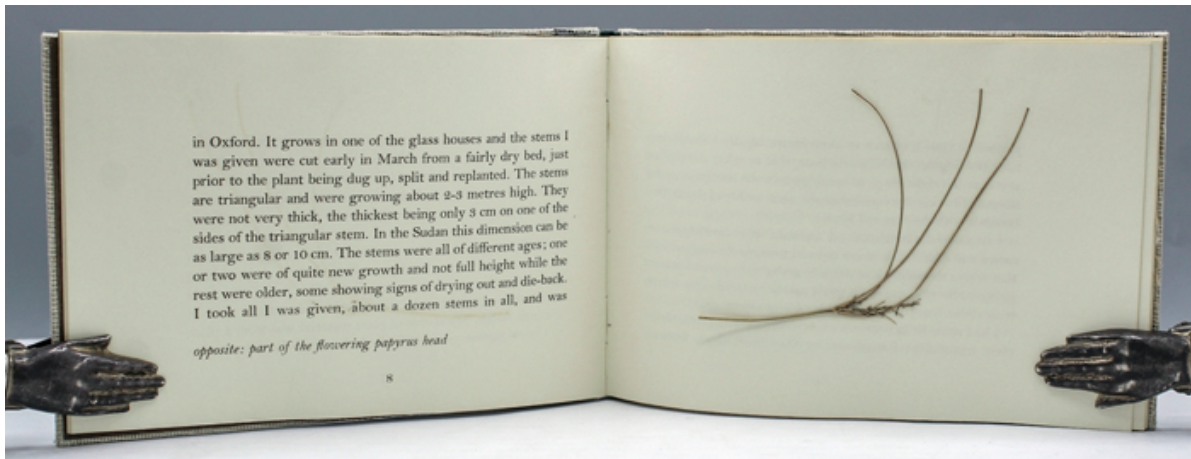
Michael R. Thompson Rare Books, ABAA/ILAB
8242 W. 3rd Street, Suite 230
Los Angeles, CA 90048

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

New Year Miscellany

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With Samples of Papyrus and Pressed Pieces of the Plant One of a Hundred Copies from Alembic Press

1. [ALEMBIC PRESS.] [BOLTON, Claire.] *Isis Papyrus*. Oxford: The Alembic Press, 1990.

Oblong quarto (4³/₈" x 6³/₈"). 33 pp. With a pressed piece of flowering papyrus head, a pressed strip of papyrus stem, a sample of homemade papyrus by Claire Bolton, and a sample of papyrus paper by Maureen Richardson of Plant Papers. Letterpress printed in Bell type on Five Seasons paper at the Alembic Press. Using the Oxford University Botanic Garden papyrus plant. A series of hieroglyphs printed in green on the title-page and two other pages.

Bound in gauze over buff paper boards with green cloth spine. Green hieroglyphs on front cover. Brown endpapers. Minor offsetting from papyrus samples. Otherwise, a fine copy of an attractive book.

\$175

One of 100 copies.

"The following is an account of some recent experiments in making sheets of papyrus at home. I was using only what was available to me in a domestic situation in Oxford in England in terms of equipment and plant material. I also had a few outline instructions in a miniature book by Willy Siergers published in the Netherlands in 1989.

Firstly the plant. The papyrus of the ancient Egyptians was made from the stem of a water plant, *Cyperus papyrus*, that grew naturally on the banks of the river Nile. Today very little grows there although it is still found in its natural state in southern Sudan," (pp. 7-8).

Alembic Press was founded by Claire Bolton and has published dozens of titles in areas including bibliography, bookbinding, alchemy and magic, papermaking, and printing, as well as numerous children's books and miniature books. The first titled released by Alembic Press was *The Words of Secret Things of Hermes Trismegistus* (1978) and the most recent is *A Figure Specimen* (2018). *An Accent Specimen*, which will contain some 26,000 individual accented letters newly cast by the press, is slated for publication in 2023.

Georgia Encyclopedia (Southwestern University website). "Jessie Daniel Ames Biography."



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

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

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

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

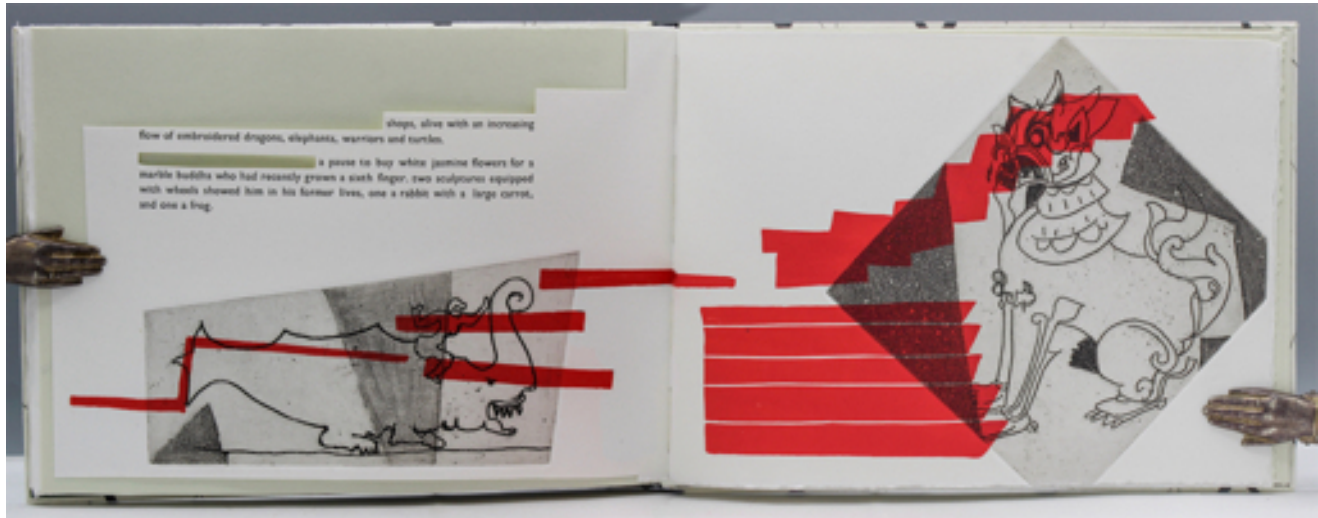
\$750

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

Allix: "The book began with Mr. Crow. An experienced leather man, he would often stop for a cup of tea if he was bringing me a binding skin, or passing by on the way to one of his exclusive Bond Street clients. He would chat about what he called 'your exotics,' such as the exceedingly long python skin which once arrived.



One day he appeared unexpectedly at the window, waving an old supermarket bag which he left, without speaking, and disappeared. I emptied the bag onto my work table and out came a shower of dirt with a heap of shiny black crocodile of all shapes and sizes, haphazard left-overs from the cutting of priceless designer bags or shoes. The pieces were beautiful and fascinating...With this armor it is not surprising crocodiles have survived so long."



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

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





Three Remarkably Attractive Toy Books for Building Paper Dolls and Home Scenes

3. [BAILEY, Corinne Ringel, designer.] *"Kitchen Play" with Cutout Dolls and a Real Kitchen to Build.* [Paper toy book.] Akron, Ohio: Saalfield Publishing Company, [1938].

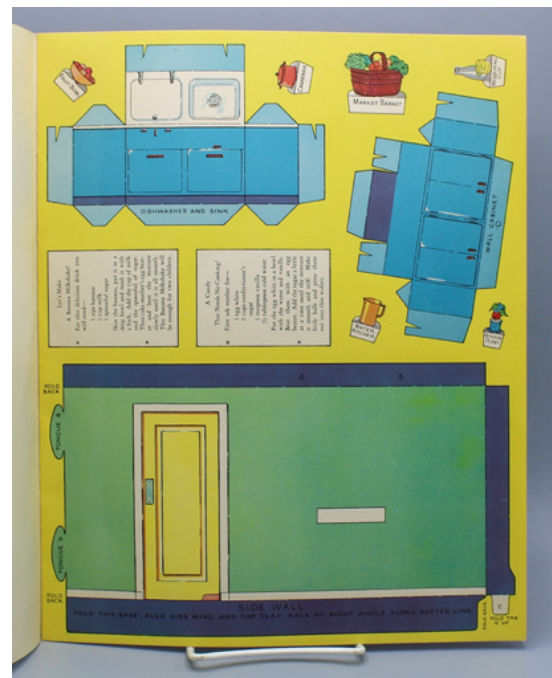
10½ in. x 13 in. [7] ff. (including covers). About a hundred fully color-printed paper punch-out figures (dolls, cabinets, walls, kitchen supplies, a miniature recipe book, etc.) that can be assembled into a kitchen scene. Fully intact with no pieces punched out.

Green paper self-wrappers printed in full color with an image of a girl playing with the dolls and completed kitchen model. A fine, bright copy of a rare and attractive toy book.

[with:]

BEZUCHA, Robert, designer. *Let's Play House: 3 Rooms with Complete Furnishings; Kitchen, Living Room and Bath with Complete Furnishings.* [Two paper toy books for constructing miniature houses.] Racine, Wisconsin: Whitman Publishing Company, [ca. 1932].

Two volumes, folio (12½" x 19"). [6]; [6] ff. (including covers). Hundreds of fully color-printed paper punch-out figures (furniture, walls, dishes and



other home décor, etc.) that can be assembled into elaborate home scenes. Each piece labeled in blue. Fully intact.

Black paper self-wrappers. Light wear and creasing to edges. Small tear to back cover of one of the items, repaired with document tape. A very good, bright set of these rare toy books.

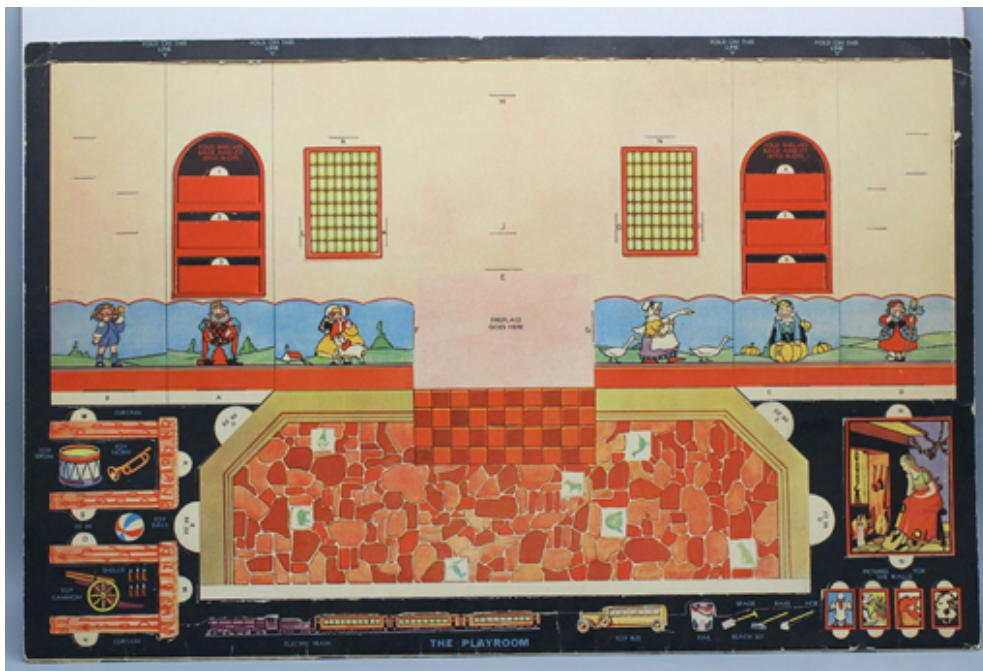
\$1,250

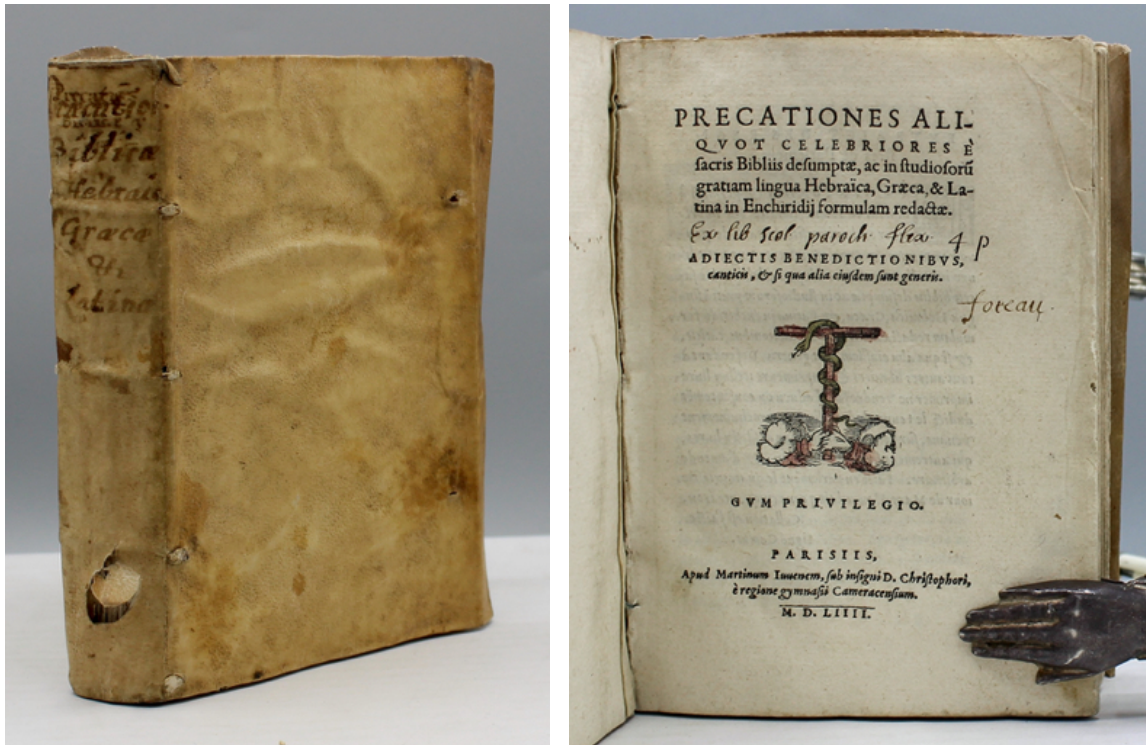
First editions of all three items.

Corinne Ringel Bailey (fl. 1920 - 1940) was a prolific illustrator of children's books and paper doll sets. She illustrated many alphabet books and toy books based on jobs (engineer, circus performer, fireman), as well as a 1931 edition of *Tom Sawyer* for the Saalfield Company.

We could not find any information on Bezucha. An author by the same name published several historical books in the 1970s, but he is likely not the same person.

OCLC records one copy of *Kitchen Play* (British Library) and no copies of either of the Bezucha items.





Sixteenth Century Polyglot for Students

4. [BIBLE. POLYGLOT - SELECTIONS.]. *Precaiones Aliquot Celebriores È sacris Bibliis desumptae, ac in studiosoru gratiam lingua Hebraica, Graeca, & Latina in Enchiridii formulam redactae...* Parisiis: Apud Maritnum Iuuenem, sub insigni D. Christophori, è regione gymnasii cameracensium, 1554.

Small octavo. a-y8, z6. 336 pp. Engraved, hand-colored device on title page; initial letters. Text printed in four parallel columns, two per page, in Greek, Latin, Vulgate Latin, and Hebrew. Initials on k3 hand-colored.

Contemporary limp vellum with spine lettered in manuscript and yapp edges. Binding extremities lightly worn with some soiling to vellum. Small tear and chip to spine. Light foxing and intermittent slight browning. Occasional small chip or tear. Minor dampstain to upper and lower corners of a few gatherings. Minor ink stain (likely an accident from the hand-coloring process) on 13, touching text. Small hole to lower margin of y1. Very light worming to last



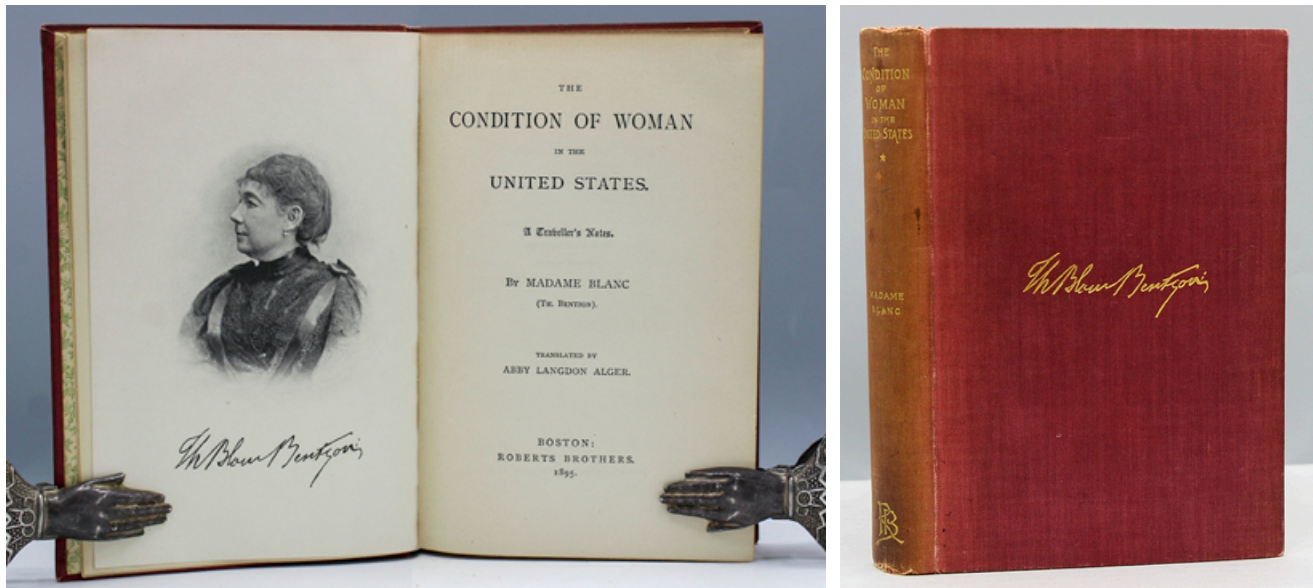
few gatherings. Later ink inscription on recto of preliminary blank and title page. Later ink inscriptions on versos of terminal blanks and inner rear wrapper. A very good copy of a fragile book.

\$2,500

First edition of a Polyglot prayer book featuring selections from the Bible (Psalms, benedictions, canticles, etc.) printed by Martinum Iuuenem (Martin Le Jeune, d. approximately 1584), a sixteenth century Christian Hebrew printer located in Paris. This small format book was clearly published for students and for Biblical teaching.

Adams P2070; Folger *Annotated Bibliography of Hebraica*.





Travel Journal of a Frenchwoman Reporter in the United States,
Covering Women's Clubs, Prisons, and Colleges

5. BLANC, [Marie Thérèse de Solms]. *The Condition of Woman in the United States*. A Traveller's Notes. Translated by Abby Langdon Alger. Boston: Roberts Brothers, 1895.

Octavo. 285 pp. With a frontispiece of the author.

Publisher's red cloth stamped in gilt. Spine somewhat sunned. Very clean throughout. Contemporary pencil notes to lower endpapers quoting passages from "A Few Reasons Why it is Not Wise to Give the Ballot to Women," an 1895 anti-suffrage essay by Mary Wick Saxe (reminiscent of Blanc's own anti-suffrage views). A very good, tight copy.

\$950

First edition in English. The present work was the result of a reporting trip organized for the author by the publishers of the prestigious French literary journal the *Revue des Deux Mondes*.

Marie Thérèse de Solms Blanc, better known by the pseudonym Théodore Bentzon (1840 – 1907), recounts her travels in the United States and her interactions with important figures like Julia Ward Howe, Anna Ticknor, Jane Addams, and Oliver Wendell Holmes. She offers her observations on women's clubs in Chicago and Boston, women's colleges and coeducation, immigrant populations in Chicago, women's prisons, employment, industrial and agricultural schools, and the social standing of Black people. In the *Encyclopedia of the Gilded Age and Progressive Era* (2021), William Chew writes that Blanc "made it a point to observe women of all classes and races, urban and rural, as well as prominent figures of feminism and philanthropy. She applied her investigative talent to those domains most touched by feminism...In all these areas, the United States appeared to have outstripped France," (p. 245).

Blanc was a translator for the *Revue des Deux Mondes* and a frequent contributor of literary criticism to the periodical. Her translations introduced French readers to authors like Walt Whitman, Mark Twain, Henry James, Bret Harte, and Sarah Orne Jewett. Blanc, who was described as “perhaps...the most distinguished of living French female writers” by the literary critic Theodore Stanton, published fifty-one books and over a hundred articles over her forty-year career.

Abby Langdon Alger (1850 - 1917) translated works from the German, French, and Norwegian, and wrote several novels and cookbooks. She was a daughter of William Rounseville Alger, a prominent Boston Unitarian minister, poet, and author.



Manuscript Record of a Bluestocking-Inspired Literary Circle in 1860s New Hampshire

6. [BLUESTOCKINGS.] [LOW, Lydia H., compiler.] *Reports of the Azure Hose Society*. [Dover, New Hampshire: n.p., 1861.]

7¾ in. x 10¼ in. [110] pp. with manuscript text. [16] pp. left blank. With two sheets laid in, both recording meeting minutes. All text is in the hand of Lydia H. Low, the group’s scribe.

Original notebook, original half leather over marbled paper boards. Boards worn with chipping to marbled paper. Large hand-drawn armorial bookplate to front pastedown (illustrated with a crest featuring a stocking, a book, and a tiger). Very clean throughout. A very good item.

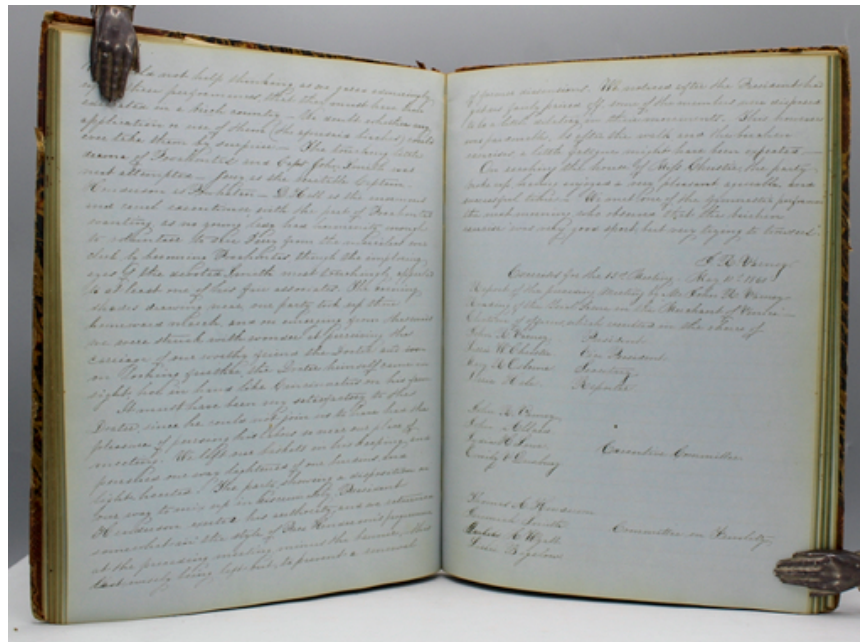
\$450

A journal recording the meetings of the Azure Hose Society, an organization established in Dover, New Hampshire to simulate the Bluestocking literary circles in England in the eighteenth and early nineteenth centuries. The Azure Hose Society was established in January of 1861 with a membership of twenty-seven unmarried men and women, with about twice as many women as men, and met once or twice a month until December of 1861. The members gathered to read and discuss the works of Shakespeare, Hannah More (including *The Search After Happiness*), Byron, Sophocles, and more. They also played music and discussed philosophy.

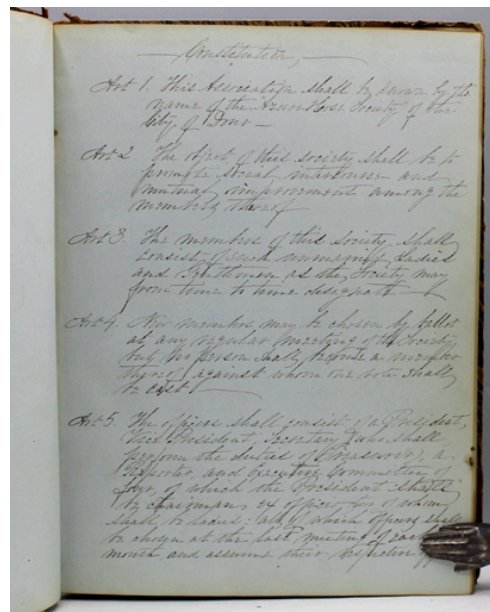
The present journal gives a detailed account of each of the meetings of the Azure Stocking Society, including the group’s general impression of the texts discussed, plus the individual opinions of members. The

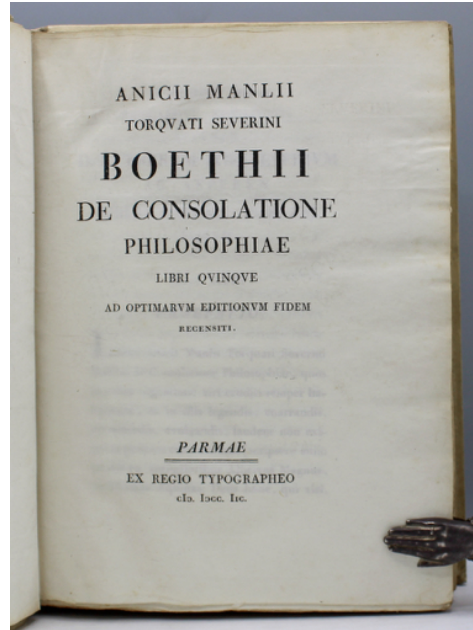
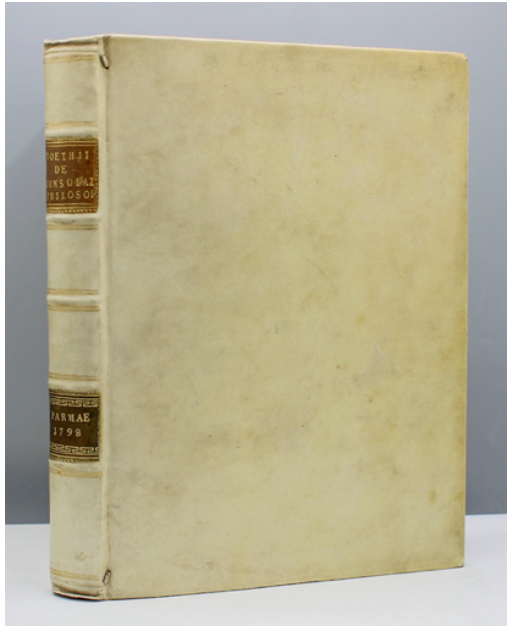


account of each meeting begins with a list of the texts discussed and the roles taken on by members if the text was a play. The journal also includes the constitution of the organization, story of its founding, a list of the officers of the organization.



In one of the early entries, Lydia H. Low explains that the group was originally going to be called the Blue Stocking Society in direct tribute to the original Bluestockings, but the name Azure Hose was chosen instead because it was "elegant and particular." Low also expresses that the name Blue Stocking Society would be unoriginal, though it would have "cordially commended itself to the refined spirit of this assembly."





Finely Printed by Giambattista Bodoni,
A Fine Copy

7. BOETHIUS, Anicius Manlii Torquati Severinus. *De Consolatione Philosophiae Libri Quinque ad Optimarum Editionum Fidem Recensiti*. [Preface by Petrus Bertius.] Parmae: Ex Regio Typographeo, 1798.

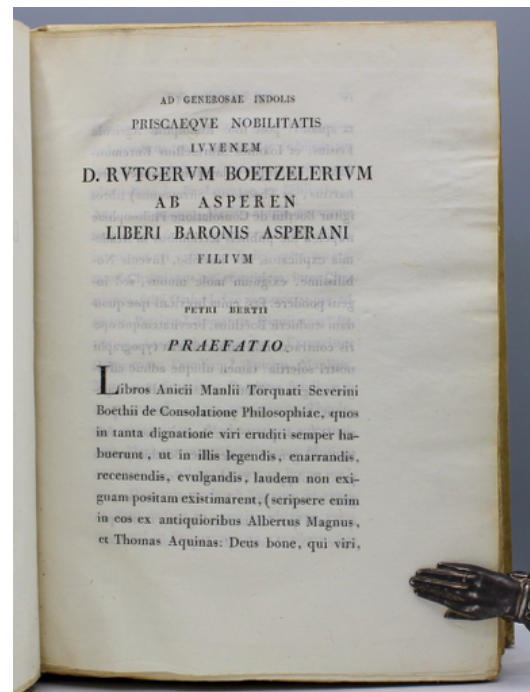
Quarto. cxvi, 271 pp. One page misnumbered (cxiv instead of xciv).

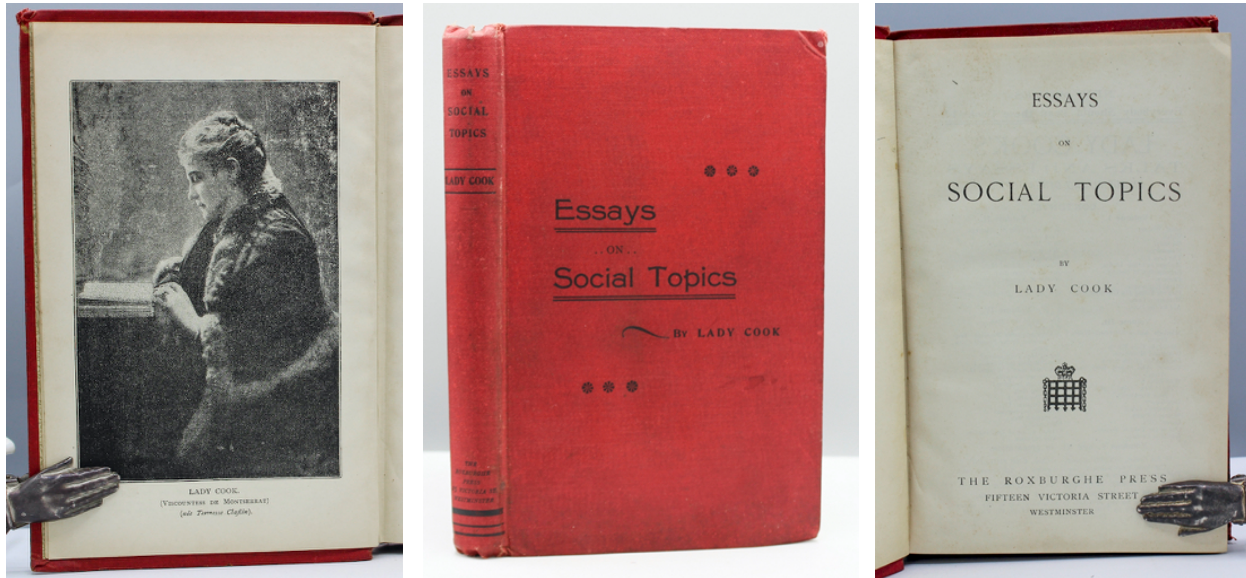
Contemporary or slightly later full stiff vellum with gilt-ruled and gilt-lettered red and brown morocco spine labels. Boards lightly soiled and spine labels slightly faded. Very minor foxing and the occasional small chip or tear. Moderate chip to lower corner of pages lxxxi and 65. Engraved bookplate of Charles Holte Braceridge (1799-1872), English man of letters and friend of Florence Nightengale, on front pastedown. A fine, large copy.

\$3,000

First Bodoni edition.
There was also a large paper edition.

Brooks #724.





**Essays on Marriage, Politics, and Women's Rights
By a Woman Stockbroker and Newspaper Editor**

8. [CLAFLIN, Tennessee.] *Essays on Social Topics*. By Lady Cook. Westminster [England]: The Roxburghe Press, [n.d., 1890-1900?].

Octavo. [8], 158, 1-124 pp. In three parts. Pagination restarts for part three. With full-page portraits of the author and her husband.

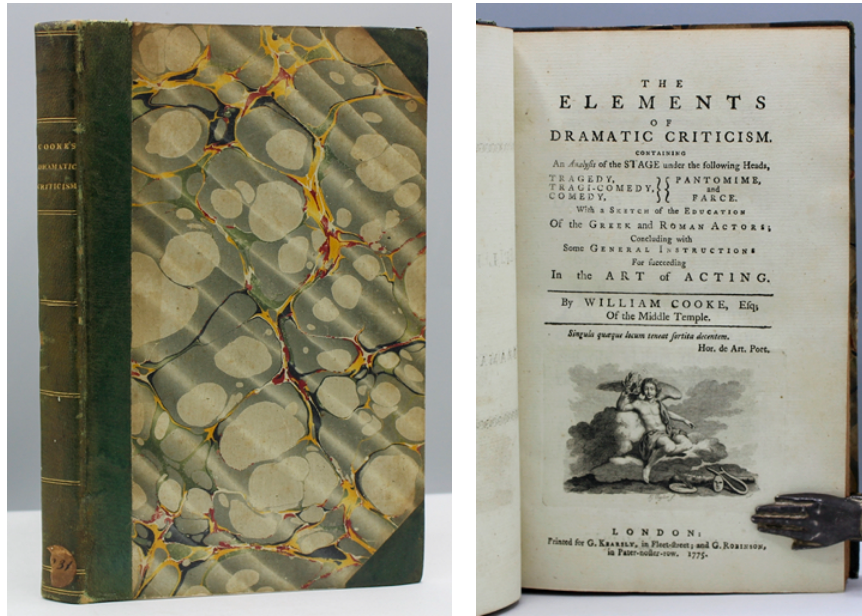
Publisher's bright red cloth stamped and lettered in black. Some darkening to cloth. Uniform toning due to paper quality. Open tear to fore-edge of p. 99, not affecting legibility. A good copy of this uncommon collection of essays.

\$450

No date. Most OCLC records estimate dates between 1890 and 1900. Note that a leaf of ads at the beginning of the volume anticipates three more volumes of essays by the author, but we could not determine if those were ever published.

In 1870, suffragist and writer Tennessee Celeste Claflin (1844 – 1923) and her sister Victoria Claflin Woodhull (1838 – 1927) became the first women to open a Wall Street brokerage firm. They used the profits from their firm, Woodhull, Claflin, & Company, to publish the politically radical newspaper *Woodhull & Claflin's Weekly*. In 1871, the *Weekly* was the first United States periodical to publish *The Communist Manifesto* in English and, a year later, printed the article that prompted the 1875 adultery trial of prominent clergyman Harry Ward Beecher. Some of the pieces in *Essays on Social Topics* are reprinted from articles that Tennessee Claflin wrote for the *Weekly*.





“...Useful Codification of Aristotelian Aesthetics,”
A Remarkably Clean and Attractive Copy

9. COOKE, William. *The Elements of Dramatic Criticism*. Containing an Analysis of the Stage under the following Heads, Tragedy, Tragi-Comedy, Comedy, Pantomime, and Farce. With a Sketch of the Education of the Greek and Roman Actors; Concluding with Some General Instructions for succeeding in the Art of Acting. London: Printed for G. Kearsley...and G. Robinson...1775.

Octavo. [8], [xii], 216 pp. Title-page vignette. Dedication to David Garrick.

Half green calf over marbled boards. Spine titled in gilt. Small, chipped numerical library label at tail of spine. A bit of rubbing to extremities. Red sprinkled edges. Remarkably clean and bright inside. A very good, tight, and crisp copy.

\$750

First edition.

William Cooke (1757 - 1832) was educated at Emmanuel College, Cambridge. He studied law and was admitted to Lincoln's Inn in 1777 and called to the Bar in 1782. He spent most of his adult life practicing bankruptcy law, and he published a book on that subject in 1785. Cooke was also intensely interested in the theatre, and he wrote the present work when he was only eighteen. It is heavily based on Aristotle's *Poetics*. "Cooke feels that the theatre has been usurped by dictatorial modern dramatics and false taste, and he wants to restore its respectable character, to make it a 'public school of virtue, and of manners'...Cooke's work represents a useful codification of Aristotelian aesthetics filtered through a mind to whom experimentation and doubt seem to be complete strangers" (John Valdimir Price, writing in the *Dictionary of Eighteenth-Century British Philosophers*).





With Fifty Beautiful and Luxurious Chromolithographed Plates
Attractively Bound in Contemporary Full Morocco

11. [CHROMOLITHOGRAPHY.] [KNÖFLER, Heinrich?] *Golden Verses from the New Testament with the Illuminations and Miniatures from Celebrated Missals and Books of Hours of the XIV and XV Centuries.* London: John Camden Hotten, [1867].

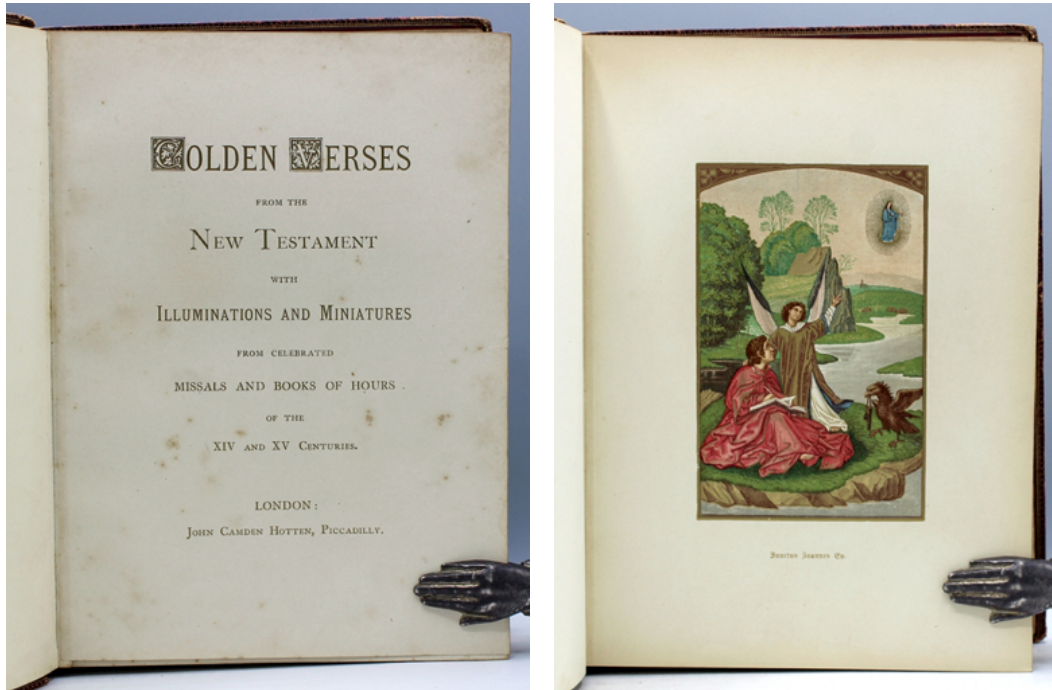
Quarto. Fifty beautifully chromolithographed plates with facing text printed in gold on rectos only. India paper interleaves. Plates attributed to Heinrich Knöfler.

Bound by Bickers and Son in contemporary red morocco with blue-green morocco onlay. Covers and spine stamped in gilt. Spine with five raised bands. Joints a bit tender. Some rubbing to extremities. All edges gilt. Marbled endpapers. Contemporary ink signature of a "Sister Ida" to preliminary blank. Light occasional foxing. A very good, bright copy of an uncommon book.

\$950

First edition.

Heinrich Knöfler (1824 – 1886) was the foremost German lithographer of the period. He began printing professionally in 1850 and became known for his luxuriously chromolithographed books and individual prints. Knöfler, in collaboration with his brother Rudolf, established a reputation for his Catholic artwork and facsimiles of medieval manuscripts. Some of his finest work appeared in an 1861 Catholic Missal (published by Reuss in Vienna), H. von Wiessenbach's *Der Xylographische Farbendruck* (1878), and F. von Seeburg's *Der Aegyptische Joseph* (also 1878)



John Camden Hotten (1832 – 1873) was an author, bookseller, publisher, and journalist. He published works by Swinburne, including his *Poems and Ballads* (1866), as well as *William Blake: A Critical Essays* (1868), which was illustrated with hand-colored lithographs. He was also the first publisher to reprint an entire work by Blake, *The Marriage of Heaven and Hell* (1867), since Blake's death. Hotten was a controversial, illustrious figure who also published works like unauthorized editions of Twain and Tennyson and (possibly) operated a small circulating library of pornography.

OCLC records six physical copies, only two in North America (University of Toronto and the Huntington).

Burch, R.M. and W. Gamble. *Colour Printing and Color Printers* (1911), pp. 164-7. Oxford DNB.



**The Collected Works of Two Early Church Fathers: Clement I and Justin Martyr,
The First Printed by Charlotte Guillard, the Important Woman Printer**

12. CLEMENT I, Pope. *Opera Quae ad Hunc Usque Diem Extare Comperta Sunt...Rufino Torano Aquileinese interprete...* Paris: Apud Joannem Roigny [Excudebat Carola Guillard], 1544.

[Bound with:]

JUSTIN MARTYR, Saint. *Beati Iustini Philosophi & martyris opera omnia, quae adhuc inveniri potuerunt, id est, quae ex regis...Joachimo Peronio...Interprete...* Paris: Jacob Dupuys, 1554.

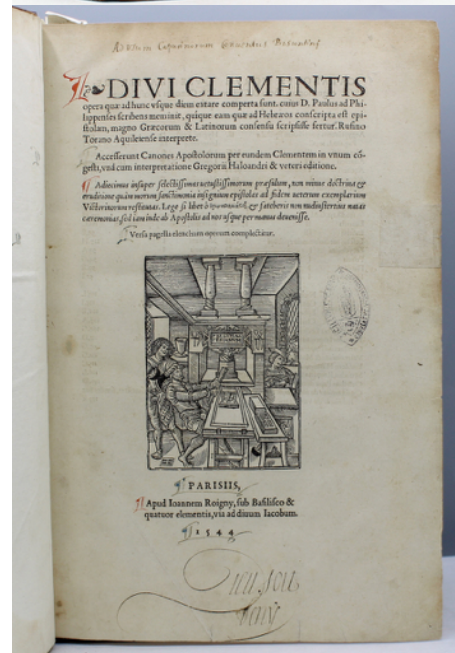
Folio. [8], 195, [2, blank]; [7], [2, blank], 127, 67, 35, 91, 80, 49, [1], [2, blank], [11], [+1, errata] pp. With the three blank leaves called for. Large wood engraved device illustrating a printing press with three workmen on title page; engraved initial letters hand-colored in red, yellow, and blue; rubricated in red and blue. Separate title page for the six parts of the Justin Martyr work, each with the large woodcut device of Dupuys.

Seventeenth century mottled calf with gilt-tooled spine in seven compartments and a tan gilt-lettered spine label. Marbled edges. Binding extremities lightly worn and very minor cracking to front and rear hinge. Small repair to outer margin of Clement title page. Light foxing and intermittent light toning. Occasional minor stain or chip. Paper imperfections on ff. 153 and 160. Very light worming to last few leaves. Previous ownership stamp to margins of the rectos of first few leaves. Contemporary Latin inscription in ink ("Ad usum Capucinum Conventus Bisuntini") and slightly later ink inscription on Clement title page; same inscription in addition to a later seventeenth century ink inscription on the Justin Martyr title page. A tight, near fine copy.

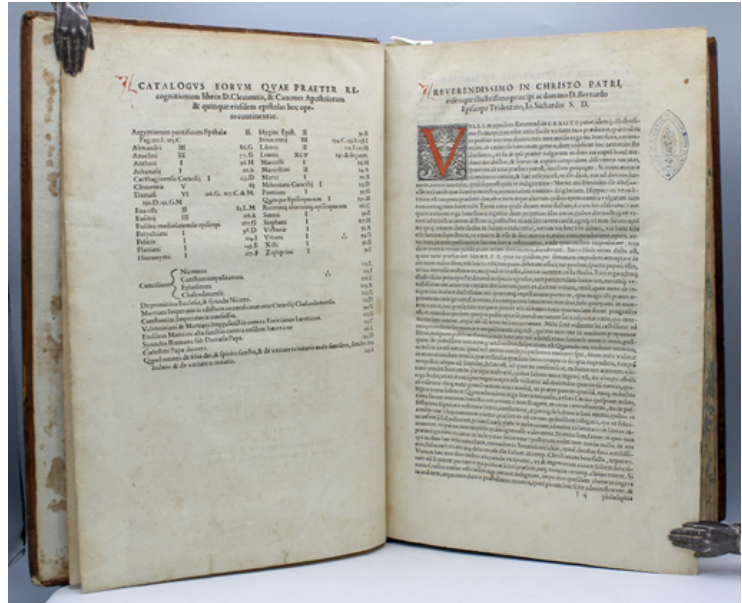
\$3,500

First edition of the collected works of Clement I, with the first Latin edition of the works of St. Justin Martyr.

Pope Clement I (papacy from 88 a.d. to his death in 99 a.d.) was the first of the "Apostolic Fathers." This edition of his works was printed by Charlotte Guillard, the first woman printer of importance, and edited by Joannes Sichardus. Copies appear with variant title pages, sometimes mentioning Charlotte Guillard as printer and sometimes not; likely the sheets were sent to different publishers who placed their names on the title pages. The second book is the first Latin edition of the works of Saint Justin Martyr, edited and translated by Joachim Peron.

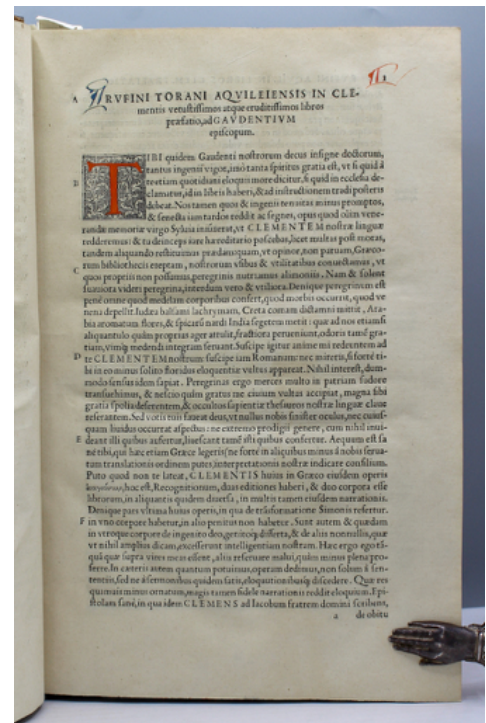


Pope Clement I (?-99 a.d.), also known as Saint Clement of Rome, was consecrated by St. Peter, according to Tertullian and was a leading member of the church in Rome in the late first century. According to tradition, Clement was imprisoned under Emperor Trajan and eventually executed. He is best known for a letter to the Christian congregation in Corinth, often called the First Epistle of Clement. It is considered the earliest authentic Christian document outside of the New Testament. The epistle offers valuable insight into Church ministry of that time and into the history of the Roman Church.



Saint Justin Martyr (100 a.d.-165 a.d.) was an early Christian apologist, regarded as the foremost interpreter of the concept of the Logos in the second century. He was martyred (along with some of his students).

The printer Charlotte Guillard (1485-1557) worked at the famous Soleil d'Or printing house, located in Paris, from 1502 until her death. She became one of the most important printers of the Latin Quarter area of the city. Paris businesses in the sixteenth century were regulated by the guild system. Women were not allowed to own a business; however, the guilds permitted them to take over their husband's businesses after his death. Guillard took over management of her husband's print shop after he died. Her duties included proofreading the Latin publications. Her works were recognized for their beauty and accuracy. Given her solid reputation for the aforementioned accuracy, the Bishop of Verona commissioned her to publish his works. She was often associated with Guillaume des Boys, her brother-in-law. Some of her printed works include Jacobus Tusanus' Lexicon Graecolatinum and Louis Lassere's La Vie de Monsigneur Saint Hierosme (1541, previously printed by Badius ca. 1529).



OCLC records seven copies of the Clement in North America; OCLC records sixteen copies of the Justin Martyr work in the U.S.

Adams J495 (Justin Martyr).





Richly Illustrated Album of Midcentury Fashion and Color Theory

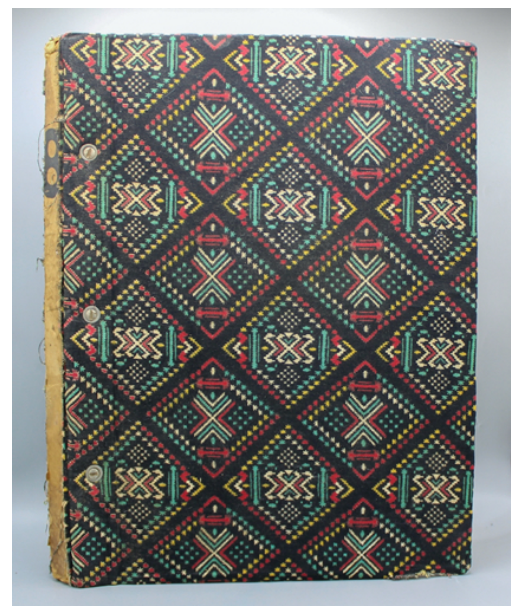
13. [FASHION.] RICHEY, Vesta. *Art as Related to Clothing. Hour 6. Fourth Six-Weeks.* [High school home economics course fashion project album.] [El Dorado, Kansas: Vesta Richey, [El Dorado High School Junior, 1954.]

Folio (14½" x 18½"). [3], 80, [1] ff. Thick paper stock with numerous full-color fashion magazine cutouts and sewing patterns pasted down on nearly every page, three art pieces hand-illustrated in color (color wheel, color wheel with volvelle, artistic arrangement of watercolor samples), and thirty-eight fabric swatches. Manuscript captions and explanatory mimeographed pages by the student.

Original patterned fabric binder with metal screw-posts at spine. Fabric worn away at spine. Some toning and offsetting to blank versos of leaves. Contemporary green ink grade (A++) and note by the teacher: "This is the best grade I can give – an excellent piece of work." A very good, bright, and attractive example of midcentury home economics schoolwork that incorporates the curriculum of women educators and exemplifies the fashions of the day.

\$1,250

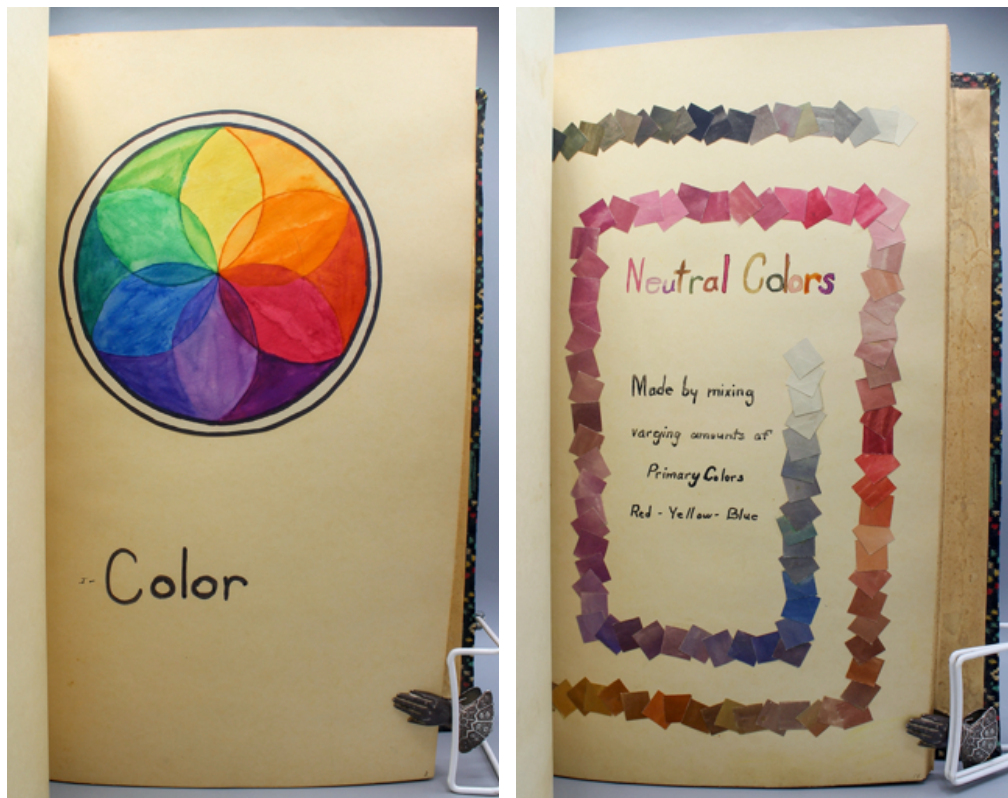
Unique project album for a home economics course based on the curriculum of Mary Brooks Picken (1886 – 1981) and her adherents, the fashion designers Lucy Rathbone and Elizabeth Tarpley. The curriculum developed

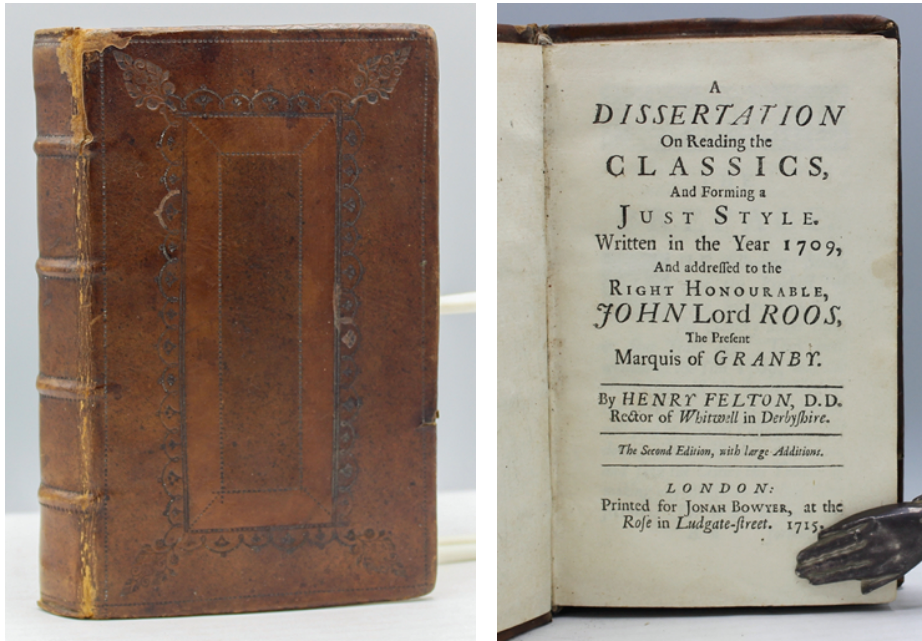


by Picken and her adherents centered around the Five Art Principles—harmony, proportion, balance, rhythm and emphasis— that reflect a scientific and quantifiable approach to art and fashion. We could not locate any information on Vesta Richey.

This album represents not only the aesthetics and techniques of fashion that predominated in midcentury America, but also the attitudes toward fashion that women were expected to assume at a time when both making and buying clothes was markedly easier than it had ever been. Fashion magazines widely distributed patterns that were stylish and easy to follow (as opposed to the more opaque and confusing patterns of the past), fabric and sewing tools were mass-produced, and department stores provided people with ready-to-wear clothes and accessories that they couldn't or didn't want to make for themselves. The culture that developed in tandem with the increased availability of fashion encouraged women to reflect their individual personalities and tastes in their fashion choices, as well as find styles and fabrics that flattered their own body shapes.

At the same time, Home Economics programs flourished in schools. This album sits at the convergence of developing fashion and art education, the early industrialization of fashion that permanently altered the economics of clothing production and fashion culture, gender norms and standards of femininity in flux, and the iconic fashions of the midcentury western world.





14. FELTON, Henry. *A Dissertation on Reading the Classics, and Forming a Just Style*. Written in the year 1709, and addressed to the Right Honourable John Lord Roos, the present Marquis of Granby. London: printed for Jonah Bowyer, 1715.

Twelvemo. [2], xx, [14], 274, [2, ads] pp.

Contemporary panelled calf. Some wear at head of spine, small piece of leather removed from back cover, exposing board. Still, a fine, unrestored copy, complete with a final leaf of ads.

\$450

Second edition, "with large additions" (The first edition of 1713 was a good deal shorter).

Much of this popular little book is devoted to the author's theories of education in general, and the art of teaching in particular, as well as rhetoric and literary style. There are also remarks on such modern writers as Swift (his favorite), Addison, Dryden, Prior, Milton, Otway, Cowley, and Denham; the preface, which is new to this edition, contains a complimentary reference to Pope as "the ingenious author of the *Essay on Criticism*." Of particular interest are Felton's remarks on the distinctions between translation, paraphrase, and imitation, distinctions of great concern to poets of the Restoration and early 18th-century.

Alston VI, 125. See *Dictionary of Eighteenth-Century Philosophers*.





With Ten Hand-Colored Woodcuts by Antonio Frasconi,
One of Two Hundred Copies

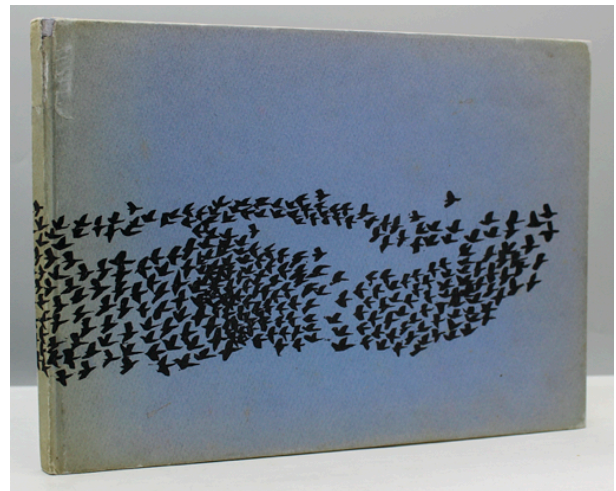
15. FRASCONI, Antonio. *Birds from My Hometown*. With Notes from W.H. Hudson's "Birds of La Plata." [New York: Antonio Frasconi, 1958.]

11 in. x 8 ¼ in. [28] pp. With ten woodcuts hand-colored by Frasconi. Paper is Hosho, handmade in Japan. Hand-colored vignette on title-page. Dedicated to the Spanish-Puerto Rican cellist Pablo Casals.

Original blue paper-covered boards printed with a flock of birds in black. Slight wear to spine and a bit of sunning. Head of spine repaired with piece of matching paper. Interior is fine, clean, and bright. Overall a very good copy of a beautiful production by Frasconi.

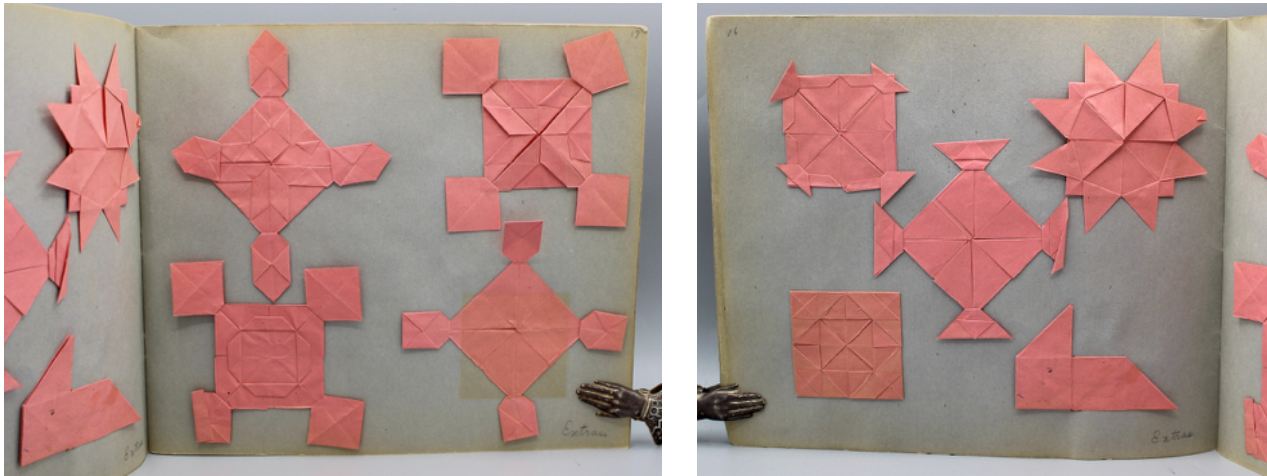
\$1,250

One of two hundred copies signed and numbered by Frasconi. Printed by Igal Rodenko. Woodcuts printed from the original blocks.



The ten woodcuts depict birds that Frasconi remembers from his childhood in Montevideo, Uruguay, particularly around the Río de la Plata. The birds are listed by their Spanish- and indigenous-language names as well as their English names. The birds are the bienteveo, hornero, calandria, churrinche, tijereta, teru teru, chingolo, siete vestidos, chaja, and pirincho — tanagers, tyrants, mockingbirds, sparrows, and more.





Froebel Gift Album with Detailed and Skillful Folded-Paper Shapes

16. [FROEBEL.] WEATHERALL [?], Sadie. [Album with a hundred samples of Froebel Gift number seven (paper-folding).] [n.d., ca. 1910?]

11½ in. x 10 in. [44] pp., [22] pp. with mounted paper-folding samples. Blue paper leaves. With about a hundred pink paper samples beginning with simple designs and progressing to much more elaborate ones. With one graphite-illustrated page into which folded paper shapes have been incorporated. A few manuscript pencil captions ("Mosaic Design," "Designs Based on Triangle, etc.")

Original gray heathered paper wrappers. Pencil signature, slightly difficult to read (Sadie Weatherall?), to top edge of front cover. Slight toning to edges. Some offsetting from paper samples. Pencil numbering to upper corner at fore-edge of some pages. Overall a very good example of a Froebel gift album.

\$850

The present album is full of remarkably skillful and detailed paper folding samples, most of which are quite elaborate, including single pieces made up of multiple folded paper shapes (e.g., a star shape made up of six carefully folded triangles).

We could not locate any information on the student who completed this album.



The Only Contemporary Published Record of Margaret Fuller's "Conversations"

17. [FULLER, MARGARET.] [DALL,] Caroline Healey. *Margaret and Her Friends or Ten Conversations with Margaret Fuller upon the Mythology of the Greeks and its Expression in Art*. Held at the House of the Rev. George Ripley, Bedford Place, Boston. Beginning March 1, 1841. Boston: Roberts Brothers, 1895.

Octavo. [2], 162 pp.

Publisher's olive-green cloth stamped in gilt. Smudge to back cover and light rubbing to extremities. Minor foxing to edges and endpapers. A very good, clean, and tight copy.

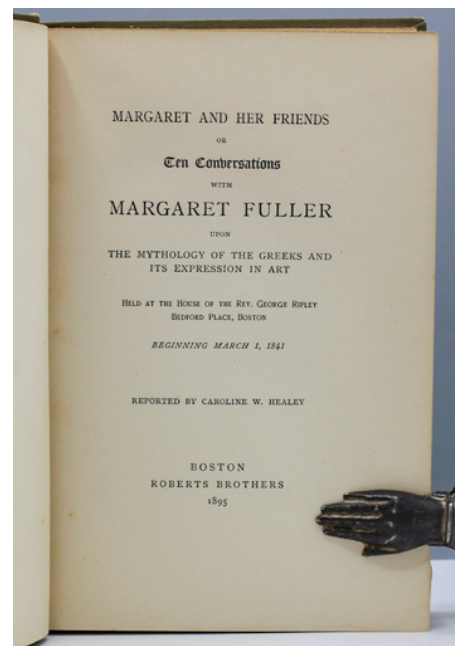
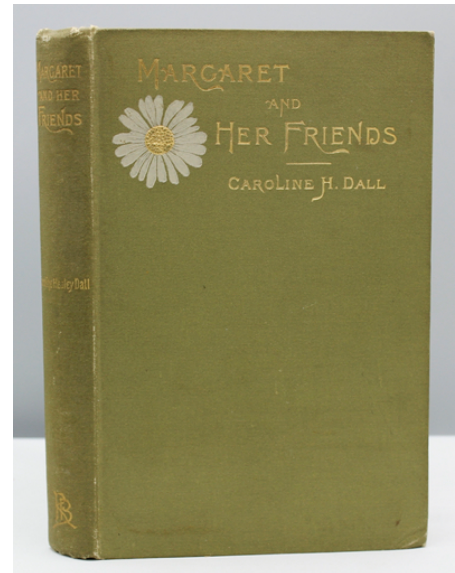
\$600

First edition. In the preface, Dall writes that the present work was the only published record of Fuller's "conversations" at the time.

Margaret Fuller (1810 – 1850) was a Transcendentalist writer and the author of *Woman in the Nineteenth Century* (1845), which is considered the first major feminist work written in America. In 1840, she took the helm of *The Dial*, the new Transcendentalist quarterly; a month later, she began hosting her "conversations," during which Boston intellectuals, mostly women, joined to discuss literature, art, philosophy, abolitionism, and women's rights. The conversations took place at the home of Elizabeth Palmer Peabody and were attended by women like Maria White Lowell, Caroline Sturgis, Lydia Maria Child, Julia Ward Howe, Sophia Dana Ripley, and many others. Mary Channing, cousin of William Henry Channing, and Sarah Clarke, wife of James Freeman Clarke, also attended.

Caroline Wells Healey Dall (1822 – 1912) was an early follower of Fuller and a member of her literary circle. Dall went on to produce her own feminist works such as *Woman's Right to Labor* (1860) and *The College, the Market, and the Court: or, Woman's Relation to Education, Labor, and Law* (1867). The latter work, which were based on a series of lectures she delivered in Boston between 1859 and 1861, was her most important. She used a social-scientific mode of analysis to argue for coeducation, economic opportunity, and equality under the law. Dall was also a founding member of the American Social Science Association in 1865 and served on its executive committee until 1905.

American National Biography. BAL 6510.



Story of a Young White Woman's Abduction by a Band of Wahpekute People

18. [GARDNER-SHARPE, Abigail.] *History of the Spirit Lake Massacre! 8th March, 1857, and of Miss Abigail Gardiner's Three Months Captivity Among the Indians.* According to her own account, as given to L[orenzo] P[orter] Lee. New Britain, CT: L.P. Lee, 1857.

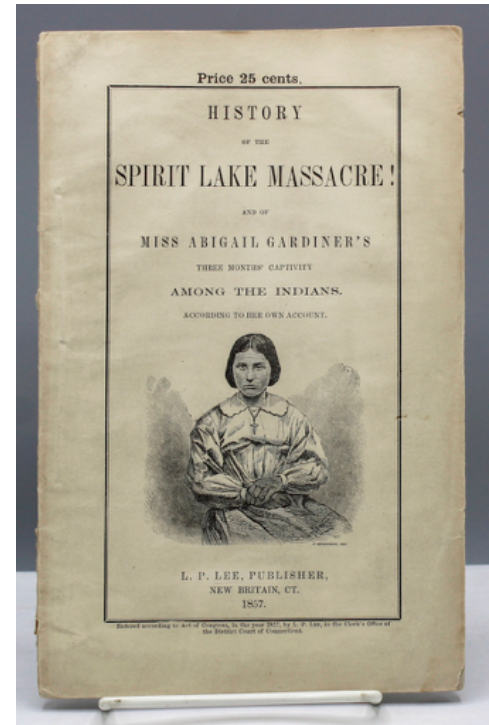
5¾ in. x 9 in. 48 pp. With six engraved vignettes illustrating Gardiner's experiences.

Original buff paper wrappers printed in black with a vignette of Gardiner. Some dustsoiling and toning. A very good copy of a fragile item.

\$450

First edition.

Abigail Gardner-Sharpe (1843 – 1921) was taken captive during a raid on her community in Spirit Lake, Iowa at the age of thirteen. The raid, which became known as the Spirit Lake Massacre, was led by the Wahpekute leader Inkpaduta in retaliation for the brutality of settlers against his own community during an unusually harsh winter. Inkpaduta's band captured Gardner-Sharpe and took her to a pipestone quarry in the Dakota Territory, where she observed the band crafting pipes. Gardner-Sharpe was eventually recovered by scouts sent from South Dakota. She lived the rest of her life in Iowa, where she established her family's land as a tourist attraction.



The present work is one entry in the extremely popular drama of white captivity narratives. In these stories, many of which were pure fiction passed off as memoir, white women were abducted from settlements in the west by Native men, who held them captive, brutalized them, and sometimes forced them to marry. Gardner-Sharpe's memoir recounts her real experiences, but was, nevertheless, another product of a genre animated by white people's fears about Native brutality (and brutal sexuality) as more and more settlers encroached on Native land.

Ayer 181. Graff 2442. Howes L210.

National Park Service website. "Abigail Gardner Sharpe (Pipestone National Monument)."

Also see: Namias, June. *White Captives: Gender and Ethnicity on the American Frontier* (1993).



“When We Learn to Differentiate Between Humanity and Masculinity,
We Shall Give Honor Where Honor is Due”

19. GILMAN, Charlotte Perkins. *The Man-Made World or Our Androcentric Culture*. London: T. Fisher Unwin, 1911.

Octavo. 269, [2, publisher's ads] pp.

Publisher's green cloth stamped in gilt. Binding is attractive despite some minor edgewear. Ink signature dated 1911 to front flyleaf. Bookplate of the Co-Operative College J.J. Worley Memorial Library, dated 1946, to front pastedown. Light occasional foxing. A very good, tight copy.

\$600

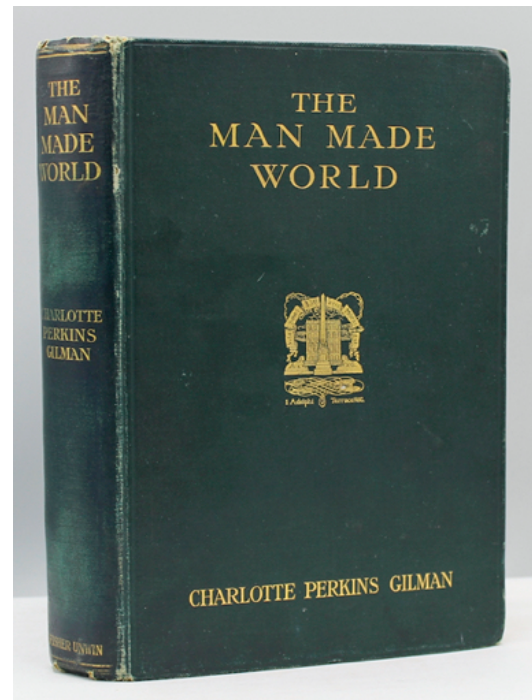
First UK edition. First published by Charlton Co. in New York earlier the same year.

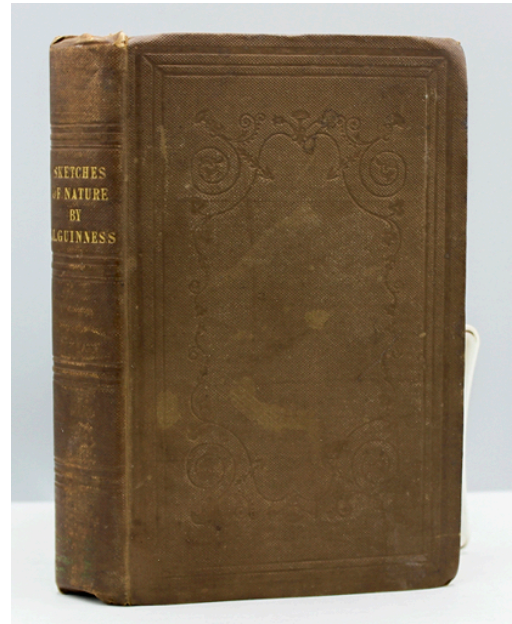
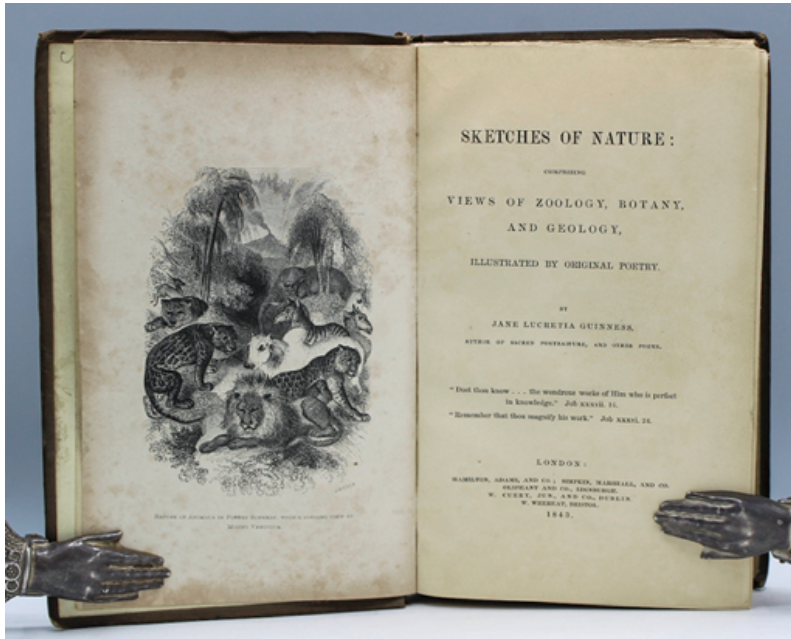
In Gilman's words, the Androcentric Theory supposes that men are the true form of humanity and women developed from men (e.g., Eve from Adam's rib). In contrast, Gilman proposes the "Gynæocentric Theory," which supposes that "the female is the race type, and the male, originally but a sex type, reached a later equality with the female, and, in the human race, became her master for a considerable historic period," (pp. 7-8). Gilman writes, "When we learn to differentiate between humanity and masculinity, we shall give honor where honor is due," (p. 8).

Charlotte Perkins Gilman (1860 - 1935) was one of the most important feminist voices and one of the most widely read woman authors of her day. Gilman's best-known literary work is a short story entitled *The Yellow Wallpaper*, which portrays a woman's psychological breakdown after she is unwillingly confined to her home (supposedly for her own wellbeing) after a difficult pregnancy. Her non-literary works are characterized by a wit and clarity that is more frequently associated with poets and fiction writers. (Lester F. Ward said she had a "cosmological perspective on society"). Her other works include *Women and Economics* (1898), *Human Work* (1904), and *Concerning Children* (1910).

Gilman was born and educated in Boston, but lived most of her life in South Carolina, where she built her writing career and became one of the most popular women writers of the first part of the nineteenth century. She adopted the South as her home and became a keen observer of its people and customs. Her novels like *Recollections of a Housekeeper* (1834) and *Recollections of a Southern Matron* (1838) contrast the sensibilities and cultures of the North and South.

ANB. Blain, *Feminist Companion*, 427. Dictionary of American Biography. Flexner, Eleanor. *Century of Struggle: The Woman's Rights Movement in the United States* (Harvard University Press, 1968).





Scarce Didactic Natural History Book for Children,
An Unusually Clean and Crisp Copy

20. GUINNESS, Jane Lucretia. *Sketches of Nature: Comprising Views of Zoology, Botany, and Geology, Illustrated by Original Poetry*. London: Hamilton, Adams, and Co., 1843.

Octavo. xiii, 406 pp. With four engraved plates (including frontispiece).

Publisher's blindstamped brown cloth titled in gilt on spine. Cloth is bright despite some light smudging. Remarkably clean and crisp throughout aside from some usual foxing to plates. A very good, clean, and attractive copy.

\$950

First edition.

In the present work, Jane Lucretia Guinness (1798 – 1868) outlines the classes and orders of animals with representative examples of each order, then adds shorter sections on botany and geology at the end of the work. Guinness uses her analysis to argue against the godless scientists who study the world through a secular, rational lens, and she incorporates a poem into each chapter to celebrate the beauty of god's intelligent design. Guinness scrutinizes geology the most harshly, particularly the work of geologists to determine the age of fossils, rock formations, and natural features like volcanoes and canyons. "Geologists may invent as many speculations about [fossils] as there are molecules in its substance," Guinness writes, "but beyond two or three simple facts, nothing can be learned. If embedded in a rock, they may attribute to it an antiquity of many ages... [but] they form a judgment as to the probability of any such periods, that judgment must be fixed on the basis only of analogy," (pp. 282-283).

Guinness was a missionary, actor, and poet. Her acting earned the praise of Byron, who attempted to convince Guinness to return to acting after she had retired. Guinness was married to the

son of Arthur Guinness, the founder of the brewery business, but she was ardently religious and belonged to the evangelical (rather than entrepreneurial) branch of the family. Guinness and her husband established the first Protestant mission on the upper Congo River. We could not locate much more information on Guinness. This appears to be her only book-length publication.

OCLC records only four copies (BL, Cambridge, National Library of Scotland in the UK; Notre Dame in the US), though at least one of these seems to be a digital copy.

Dictionary of Irish Biography.

Guinness, Michele. *Genius of Guinness: The Enduring Legacy of an Irish Dynasty* (2017).



Labor Rights for Married Women

21. HAMILTON, Cicely. *Marriage as a Trade*. London: Chapman and Hall, Ltd., 1909.

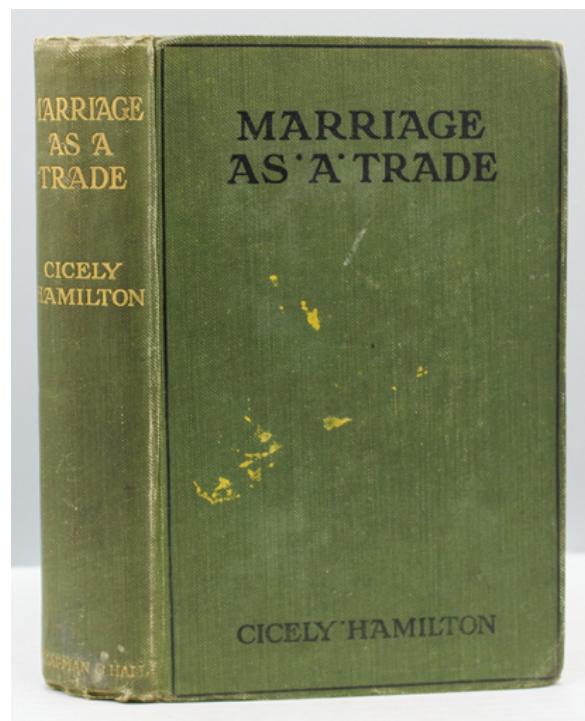
Octavo. vi, 284, [8, ads] pp.

Publisher's green cloth titled in black. Some stains, likely paint, to front cover. Contemporary bookplate to front pastedown and four contemporary ink ownership stamps of the National Council of Women (two to front flyleaf, one to half-title, one to title-page). Toning to endpapers. A very good, tight, internally clean copy.

\$650

First edition.

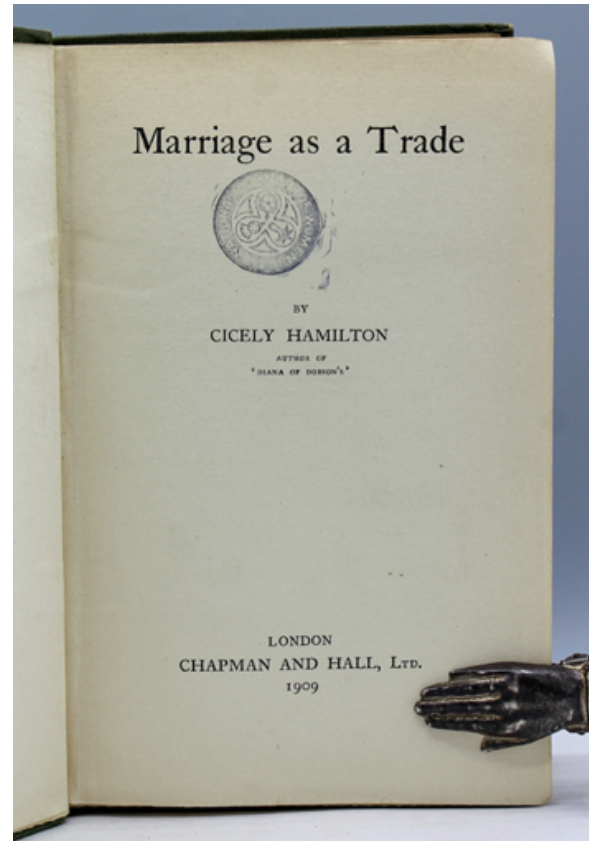
Argues that women should be considered workers in a marriage and, therefore, extended the same rights as workers outside the home. In the preface, the author writes, "The love of man and woman is, no doubt, a thing of infinite importance; but also of infinite importance is the manner in which woman earns her bread and the economic conditions under which she enters the family and propagates the race. Thus an inquiry into the circumstances under which the wife and mother plies her trade seems... necessary and justifiable...It will not be disputed that the manner in which a human being earns his livelihood tends to mold and influence his character—to warp or improve it. The man who works amidst brutalizing surroundings is apt to become brutal; the man from whom intelligence is demanded is apt to



exercise it...In the same way the trade of marriage tends to produce its own particular type; and my contention is that woman, as we know her, is largely the product of the conditions imposed upon her by her staple industry.

"I desire to see an alteration in the conditions of our staple industry...[T]here are certain grave disadvantages attaching to that institution as it exists today. These disadvantages I believe to be largely unnecessary and avoidable; but at present they are very real and the results produced by them are anything but favorable to the mental, physical and moral development of woman."

Cicely Hamilton (1872 – 1952) was a suffragist, writer, and actress. In 1908, she and Bessie Hatton founded the Women Writers' Suffrage League, which eventually counted Alice Meynell, Olive Schreiner, and numerous other important women writers. She performed in *Fanny's First Play* by George Bernard Shaw and wrote important suffrage plays like *How the Vote was Won* and *A Pageant of Great Women*. Hamilton was also one of four directors of the Lena Ashwell Players upon its founding in 1923.



Suffragists React to Legislative Failures

22. HOAR, Geo[rge] F[risbie]. *Woman's Co-operation Essential to Pure Politics*. [Boston: American Woman Suffrage Association, n.d., 1885].

9½ x 10½ in. 4 pp.

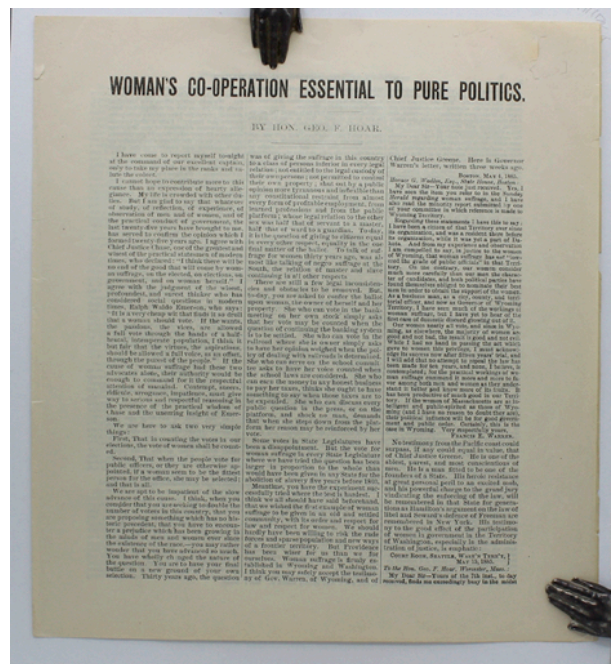
Single sheet, folded. A couple chips to edges and some faint toning. A very good copy of a fragile, uncommon item.

\$450

First edition. Printed at the offices of the *Woman's Journal* for the American Woman Suffrage Association.

First delivered as an address to the American Woman Suffrage Association after several states had denied suffrage amendments. George Frisbie Hoar (1826 - 1904) reminds the audience of their victories and projects a positive future for the cause. Hoar says, "I believe that every step in human civilization has been marked by the nearer approach of woman to her just and equal place of influence in the State...Everywhere she has 'moved with us to our good.' No nation, no city, no household, ever took a lofty place where the influence of woman did not inspire it..." (p. 4). Includes letters from Chief Justice Greene of the Washington Territory and Governor Warren of the Wyoming Territory announcing the success of women's suffrage in the west.

George Frisbie Hoar was a senator of Massachusetts, supporter of women's suffrage, Smithsonian Institution regent, and a president of the American Antiquarian Society. He also actively opposed United States imperialism, most notably through his presentation of the *Kū'ē* Petitions to Congress in 1897 to protest the annexation of Hawaii. The *Woman's Journal* also printed his address *Woman Suffrage Essential to the True Republic*, which he delivered at the annual meeting of the New England Woman Suffrage Association in 1873.



Novel Inspired by the Lives of the Author's Friends and Relatives who Escaped from Slavery

23. HOWARD, [James] H.W. *Bond and Free; A True Tale of Slave Times*. Harrisburg, [Pennsylvania]: Edwin K. Meyers, 1886.

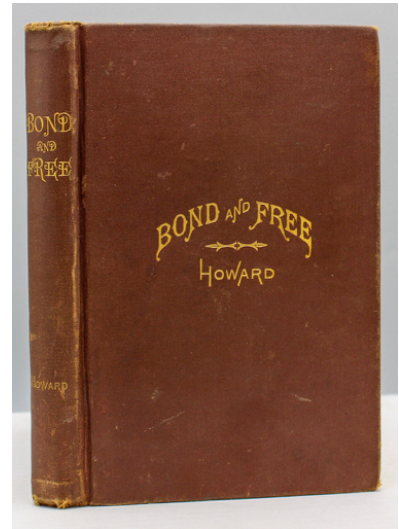
Octavo. 280 pp. With frontispiece of Howard.

Publisher's brown cloth titled in gilt. Minor edgewear. Pencil ownership signature, dated 1889, to front flyleaf. Light marginal toning. A very good, very clean copy of this antislavery novel by an important Black publisher and politician in Philadelphia.

\$750

First edition, first state (with the frontispiece).

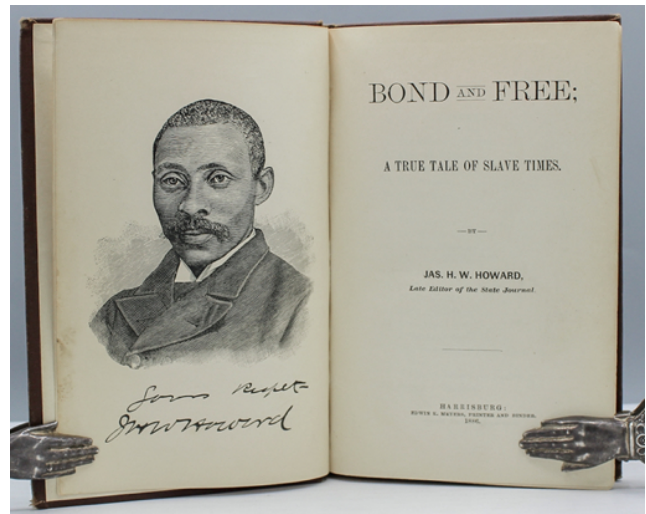
The present novel weaves together the stories of many different people enslaved on Virginia plantations, centering around a woman named Elva and the escape from slavery of her two sons, Henry and Joseph. In the preface, the author writes, "The incidents related are true, while the adventures of the fugitives, in their escape from slavery, are actual facts related by persons well known to me, some of them closely related, and for whose veracity I can safely vouch...[As] one of that race, now struggling for a position in the Nation which once refused to recognize their manhood I trust I shall not be harshly censure for depicting a few of the milder forms of treatment to which the negro was subjected while enslaved," (p. 3).

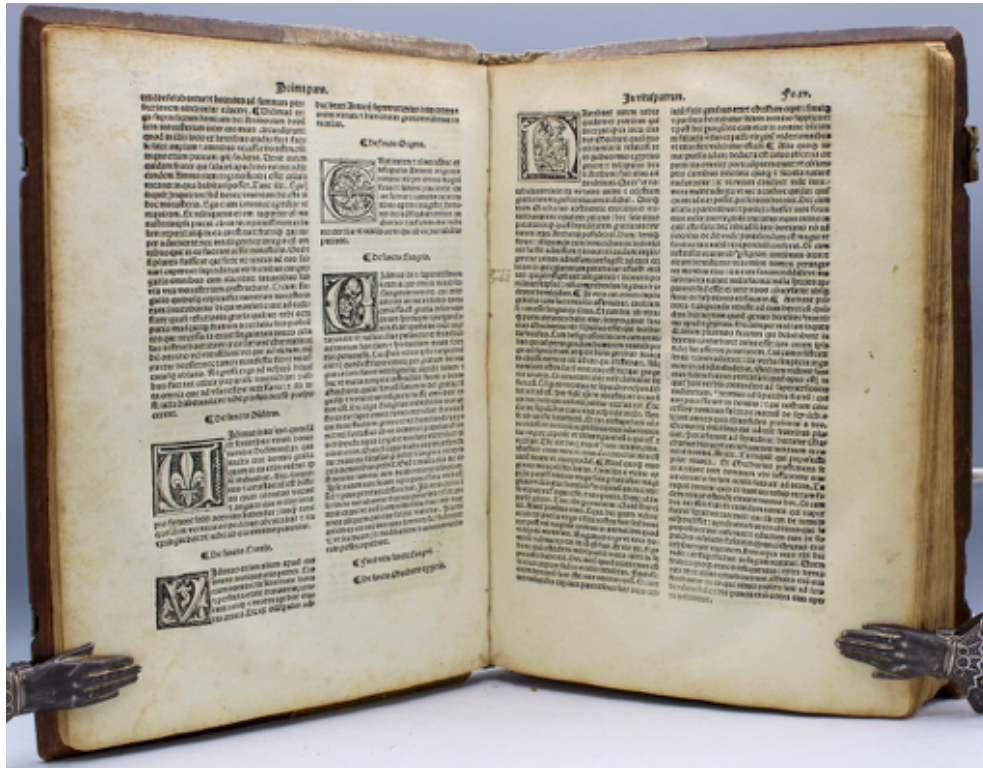


James H.W. Howard (ca. 1860 – 1932) was a Canadian-born publisher, politician, and activist who spent most of his life in Philadelphia. Howard was a founder of the Negro Democratic State League of Pennsylvania, which he founded with several other Black organizers in Philadelphia to organize against the failures of President Cleveland and the rest of the Republican party in granting legal rights to Black people. He went on to serve as one of the vice presidents of the Democratic Society of Pennsylvania and helped pass a law in the state that granted labor rights to Black people. One of his greatest contributions to the Black community of Pennsylvania was his promotion of Black interests in the press and in the business world: he published magazines like *Howard's Negro American Monthly* (1880 – 1890) and resources like the *Pennsylvania Negro Business Directory* (1910), which was essential in uniting Black businessowners in the state.

"James H.W. Howard." *Digital Harrisburg* (website). Published by Messiah University and the Harrisburg University of Science and Technology.

Wright III, 2797





Rare Sixteenth-Century Edition of Jerome’s Lives of the Church Fathers, In An Early Binding of Pigskin Over Oak Boards

24. JEROME, Saint. *Divi Hieronymi in Vitas Patrum*. Lyon: Jacobo Hugetan, 1512.

Quarto. ff. [6]. CLXXIX, [1], complete with the last leaf, which is blank on the recto and features a large printer's device on the verso. Title-page in black and red, with a 2 x 3" woodcut of Saint Jerome in his study. Numerous decorative woodcuts of varying sizes throughout. Text in double columns.

Contemporary blind-tooled pigskin over oak boards. With remains of brass catches at fore-edges of covers, lacking the fore-edge clasps. Foot of spine lightly chipped, back joint starting to crack, but sound, remnants of off-white paint on spine. An unidentified red was one inch round seal on lower blank portion of title-page, final leaf torn at lower outer blank corner. Name inked out on title-page. Text lightly toned. A number of contemporary ink marginalia, mostly in the first part of the text. Old, mostly illegible writing on fore-edge, but including the author's name. An appealing copy in its original binding.

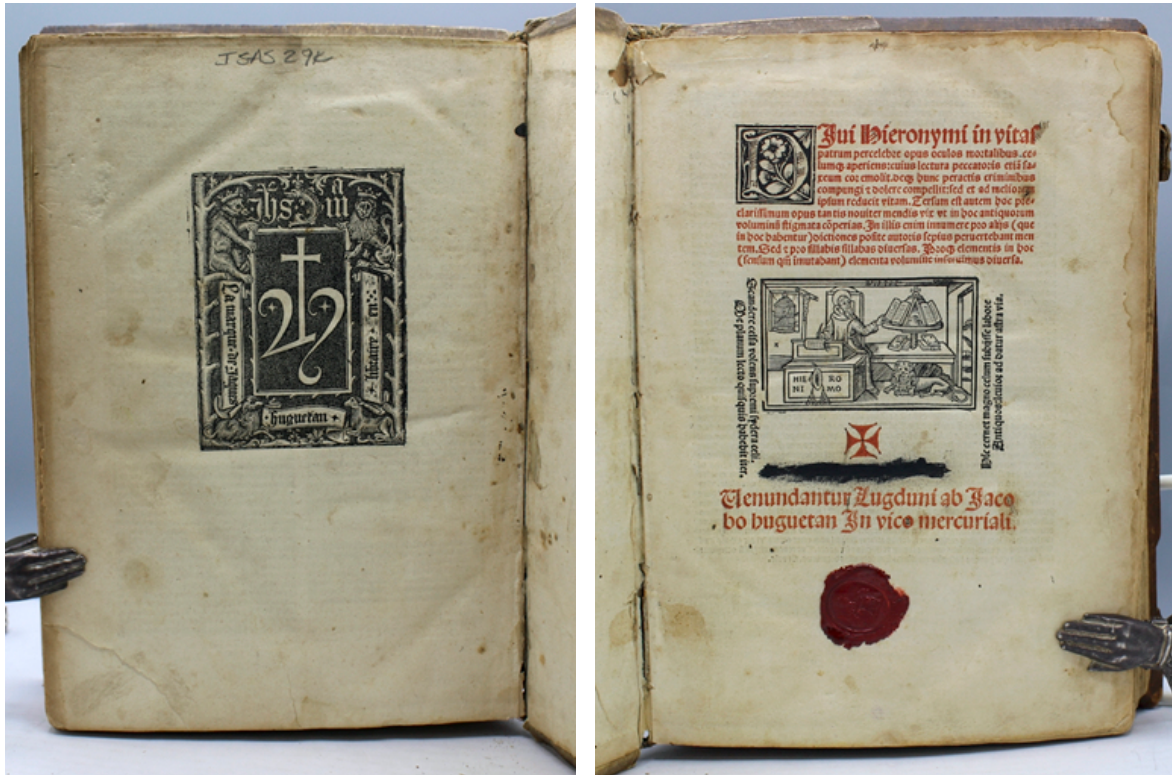
\$4,500

Jerome (c. 347 – 30 September 420) is of course best known for his translation of the Bible into Latin, a translation



that became known as the Vulgate. He also wrote important commentaries on the Gospels, as well as this history of the lives of the Church Fathers, which focuses on the desert fathers, St. Paul, St. Malchus, and St. Hilarion. Jerome's *Lives of the Fathers* went through many fifteenth- and sixteenth-century editions, including several by Jacobo Hugetan. The present edition is rare. It is not in Adams. OCLC lists under ten copies, none in North America.

STC French, p. 240. Baudrier, *Bibliographie lyonnaise*. XI, pp. 287-8.





Presentation Copy to Artist Henrietta Anne Fortescue,
Illustrated with Thirteen Copper Engravings

25. LAWRENCE, Herbert. *The Passions Personify'd, in Familiar Fables*. London: Printed for J. Whiston and M. Lawrence, [1773].

Octavo. [2], iv, [2], 104 pp. Copper-engraved frontispiece and twelve copper-engraved plates.

Contemporary calf, neatly rebacked, new front endpapers, gilt ruled spine in six compartments with blindstamped leaf pattern repeated in each. Some wear to boards, corners rubbed. Closed 3" tear to gutter margin of front flyleaf. Very slight scattered foxing, intermittent light toning. Minor offsetting from engravings. Discrete contemporary ink signature of Henrietta Anne Fortescue ("H. Fortescue") at the top of title-page. A very good copy.

\$1,250

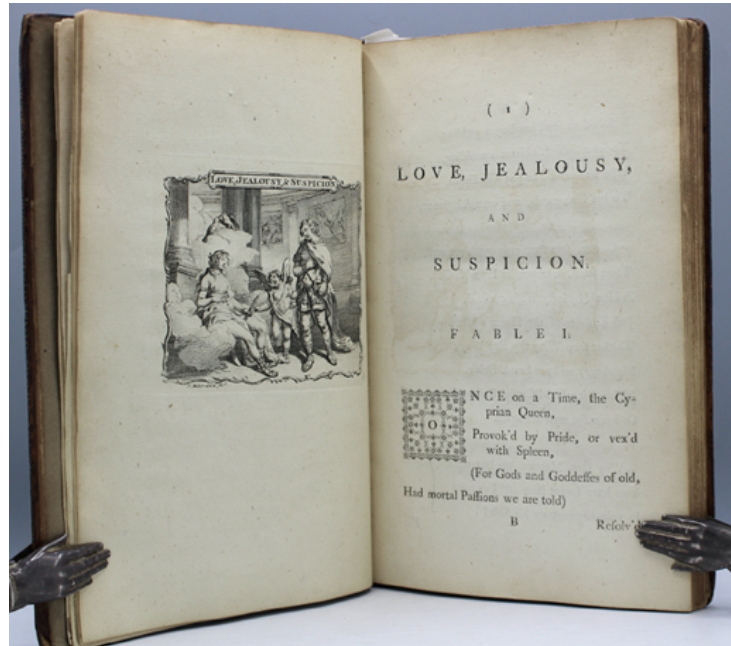
First edition, a presentation copy, inscribed by the author in ink on preliminary blank: "Henrietta Anne Fortescue / a present from the author."

The Passions Personify'd is attributed to Herbert Lawrence, possibly the surgeon and author of the novel

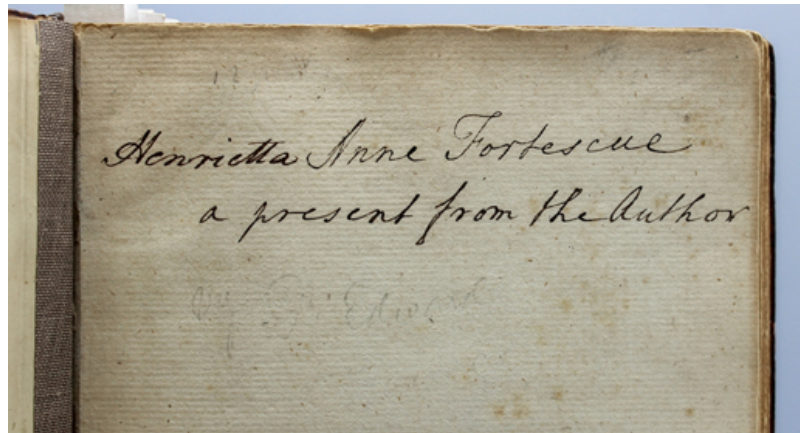


The Life and Adventures of Common Sense (1769), an early work questioning Shakespeare's authorship and suggesting Bacon as a possible author. The present work contains twelve fables. The author explains his reason for personifying the Passions in his Preface: "First, this Method gave me a better Opportunity of exhibiting more forcefully their Operations and Effects on the human Mind, and of shewing that many of them originate from one another.

"Secondly, I have endeavored to make it manifest, that any, even the most laudable Passion, carried to an Extream, will render the Possessor of it, if not an immoral, at least an impracticable Member of the Community...Lastly, That the Happiness of every Individual depends on a proper Proportion of many different Passions counteracting each other, so as to prevent the inordinate Exertion of any one in particular" (p. iv).



Henrietta Anne Fortescue (née Hoare, 1765-1841) was an English artist who used a variety of mediums, including painting in watercolors and drawing. Some of her works include "Le Chateau de Montmayeur in the Val d'Aosta" (1817) and "Trinity Chain Bridge (at New Haven)" (1823) She married her cousin Sir Thomas Acland in 1785; after his death in 1794, she married Captain Matthew Fortescue. She painted in Italy, the Pyrenees, Scotland, and the Lake District. Fortescue was the pupil of Francis Nicholson (1753-1844), regarded as the "Father of Watercolor Painting" and very good friends with her family, the Hoares. She took art lessons from Nicholson while in London. In 1820, he published his ground-breaking book of instruction *The Practice of Drawing and Painting Landcape from Nature in Water Colours*, which he dedicated to Henrietta and mentions the entire Hoare family.



A Turning Point in English Fiction,
Featuring “The Moral and Self-Disciplined Middle Classes” Instead of Aristocrats

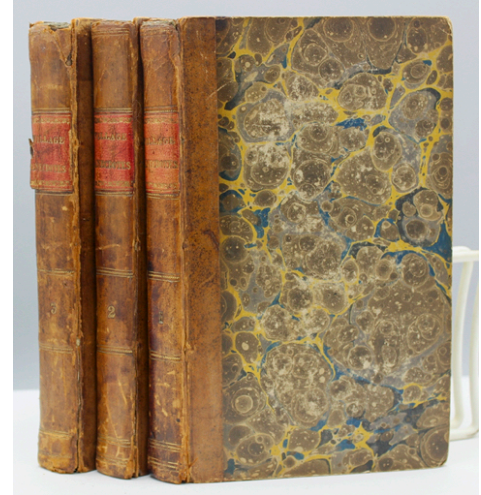
26. [LE NOIR, Elizabeth Anne.] *Village Anecdotes; or, The Journal of a Year, from Sophia to Edward*. With Original Poems. London: Vernor and Hood, 1804.

Three volumes, twelvemo. 262; 306; 303, [2, errata] pp.

Contemporary light brown calf over marbled boards with red morocco spine labels titled in gilt. Some rubbing to boards. Hinges somewhat tender. Contemporary ink ownership signatures (Elizabeth Wright) to title-pages. Overall quite clean aside from some light occasional foxing. A few tears to leaves with early paper repairs (with no loss of text). A very good, uncommon set, particularly scarce in commerce.

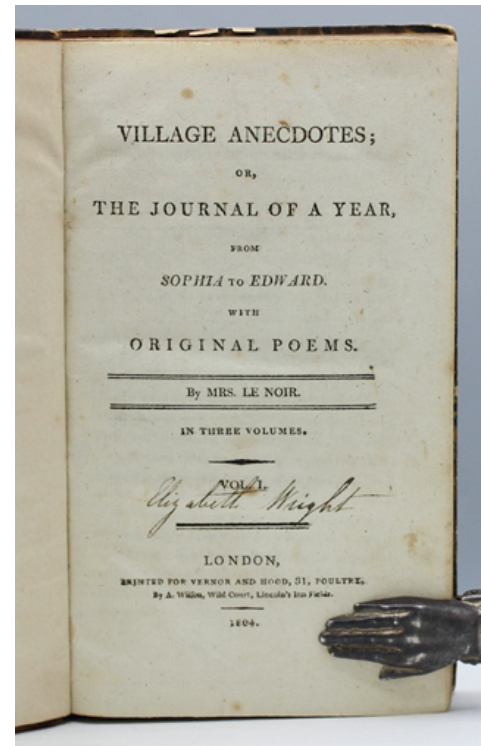
\$2,000

First edition of the first book by Elizabeth Anne Le Noir, née Smart (1754 – 1841).



Village Anecdotes was a turning point in English fiction. The work focuses on the middle-class residents of a rural area rather than on aristocrats, who had previously been the near-universal stars of English fiction. In *English Fiction of the Romantic Period* (1989), Gary Kelly described the non-aristocratic characters as “the moral and self-disciplined middle classes.” Mary Russell Mitford admired Le Noir’s work and described her books as “when taken up one does not care to put down again,” (Mitford, *Recollections of a Literary Life*, 1852, 3.101).

Le Noir’s other works include *Clara de Montfrier, a Moral Tale, with Original Poems* (1808) and her *Miscellaneous Poems* (1825 - 6), her most popular publication. Her father was the poet Christopher Smart (1722 – 1771) and her mother’s stepfather was the publisher John Newbery, who encouraged Le Noir’s literary efforts. In 1762, Newbery handed the management of the *Reading Mercury* to Le Noir’s mother; for fifty years, Le Noir contributed poems to the first issue of each year. During the 1790s, Le Noir and many other Catholics in Reading assisted the French refugees who had fled to the area, which led to Le Noir meeting her husband in 1795. The pair had no children, but Le Noir adopted her niece and god-daughter Eleanora Cowslade (b. 1792), with whom she opened a boarding-school (Oxford DNB).





27. MAJOR, Georg. *Vitae Patrum, in Usum Ministrorum Verbi, Quo ad eius Fieri Potiut Repurgatas Cum Praefatione D. Doctoris Martini Lutheri.* VVitembergae: (per Petrum Seitz), 1544.

Octavo. [16], [646], [42] pp. Woodcut title page.

Original pigskin tooled in blind. Binding extremities rubbed. Boards and spine somewhat soiled, brass fore-edge pieces lacking. Minor worming to front board, last leaf, and front and rear pastedown. Chip to upper and lower margin of last leaf, not affecting text. Later ink inscription and nineteenth century ink signature on front pastedown. Small twentieth-century bookplate on front pastedown. A very good copy.

\$2,500

First edition. With a preface by Martin Luther (1483-1546).

Georg Major (1502-1574) was a Lutheran theologian of the Protestant Reformation. He is considered to be one of the most important theologians of his time. Major was appointed rector of the Johannischule in Magdeburg, but in 1537 he became court preacher at Wittenberg and was ordained by Martin Luther. The present work is Major's study of the church fathers. It was placed on the *Index Librorum Prohibitorum* (Index of Prohibited Books) by Pope Gregory XVI (1785-1846) in 1835.

OCLC lists nine copies in the U.S.



Sociological Study of Working Women by State, Industry, and Ethnicity

28. MacLEAN, Annie Marion. *Wage-Earning Women...* Introduction by Grace H. Dodge. New York: The Macmillan Company, 1910.

Octavo. xv, 202, [4, ads] pp. With twenty-two full-page tables and three large fold-out tables. The large tables compile data on labor rights for women by state, women's employment by state, and women's employment by industry and ethnicity, respectively.

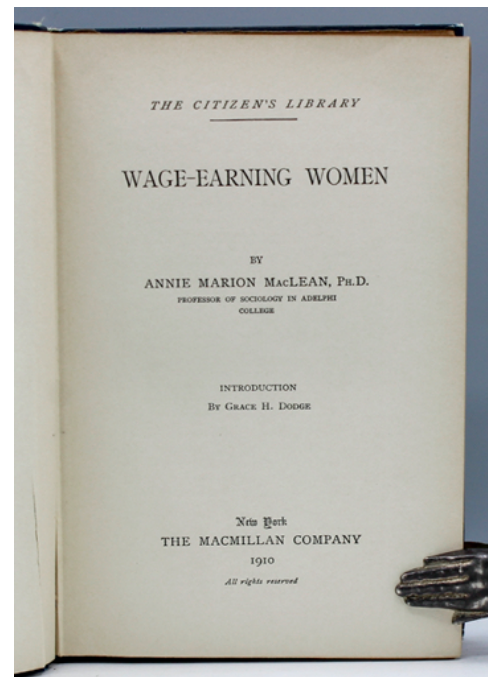
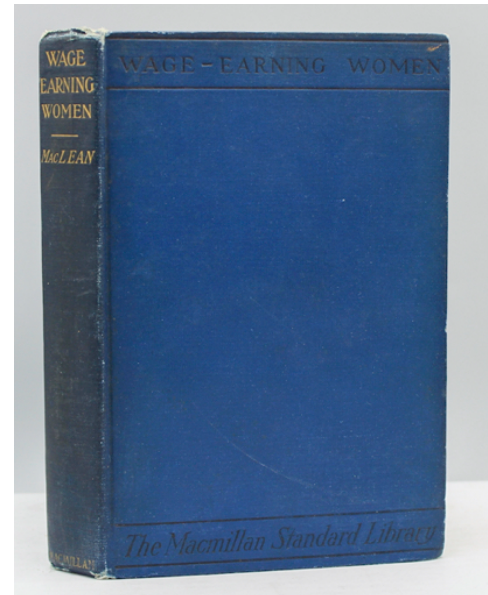
Publisher's blue cloth titled in gilt on spine. Binding is quite attractive despite some darkening to spine. Light edgewear. A very good, clean, and tight copy of this comprehensive study of women's employment by a professor of sociology.

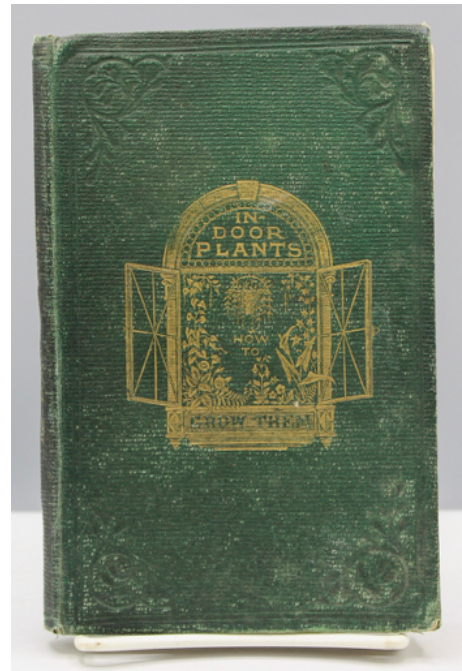
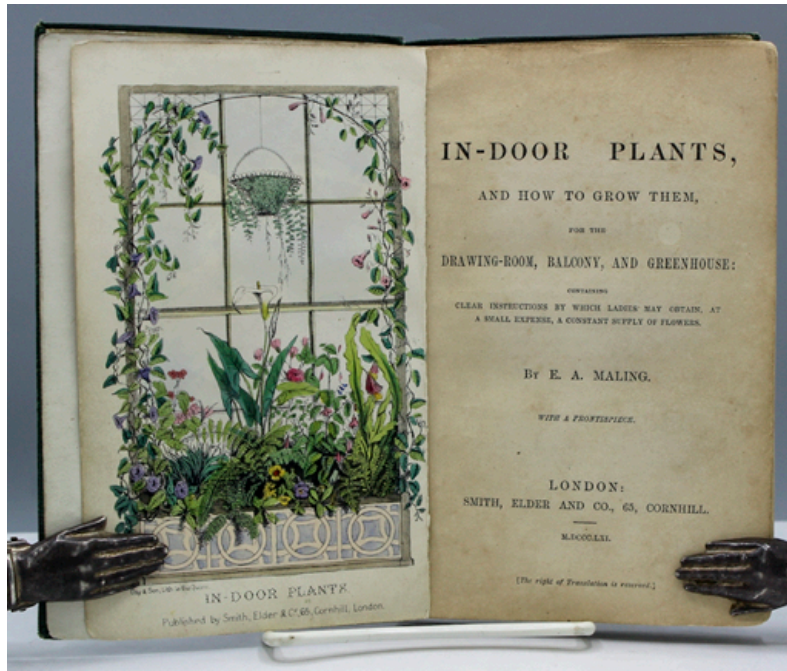
\$450

First edition. Published as part of the Citizen's Library of Economics, Politics, and Sociology, edited by Robert T. Ely, an economics professor at the University of Wisconsin.

Annie Marion MacLean (1869 - 1934) was a sociologist, ethnographer, and writer. She began her work as an educator at Shimer College (then the Mount Carroll Seminary) as an instructor of Latin and as the college's Dean of Women, then moved on to teaching sociology at the Royal Victoria College in Montreal, Stetson University in Florida, the University of Chicago, and Adelphi University. The title-page of the present work identifies her as a professor of sociology at Adelphi at the time of publication. While teaching at the University of Chicago, she worked alongside other notable sociologists like Edith Abbott and Sophonisba Breckinridge. Over the course of her career, MacLean taught classes on rural life, Reconstruction, and immigration.

Grace Hoadley Dodge (1856 - 1914) was an educator, philanthropist, and the first woman appointed to the New York Board of Education. She was the main source of funds, and first treasurer, for the New York College for the Training of Teachers, which was eventually incorporated as a school of Columbia University. Dodge also organized social services for young working women and helped to establish the YWCA. The Grace Dodge Career and Technical Education High School, named in her honor, operated in the Bronx until its closure in 2015.





Houseplant Care Guide for Victorian Women
With a Lovely Hand-Colored Lithograph Frontispiece

29. MALING, [Elizabeth Anne.] *In-door Plants and How to Grow Them, for the Drawing-Room, Balcony, and Greenhouse...* London: Smith, Elder, & Co., 1861.

Octavo. viii, 150, 2 [publisher's ads] pp. With an attractive hand-colored lithograph frontispiece. It may have been the work of Noel Humphreys, who supplied frontispieces for several of Maling's other books.

Publisher's green cloth stamped in gilt with design of plants in a window. Light edgewear. Pale yellow endpapers. Lacking front endpapers. Some toning to title-page. A very good copy of an uncommon book written for middle-class Victorian women at a time when the concept of the "houseplant" was still emerging in Britain.

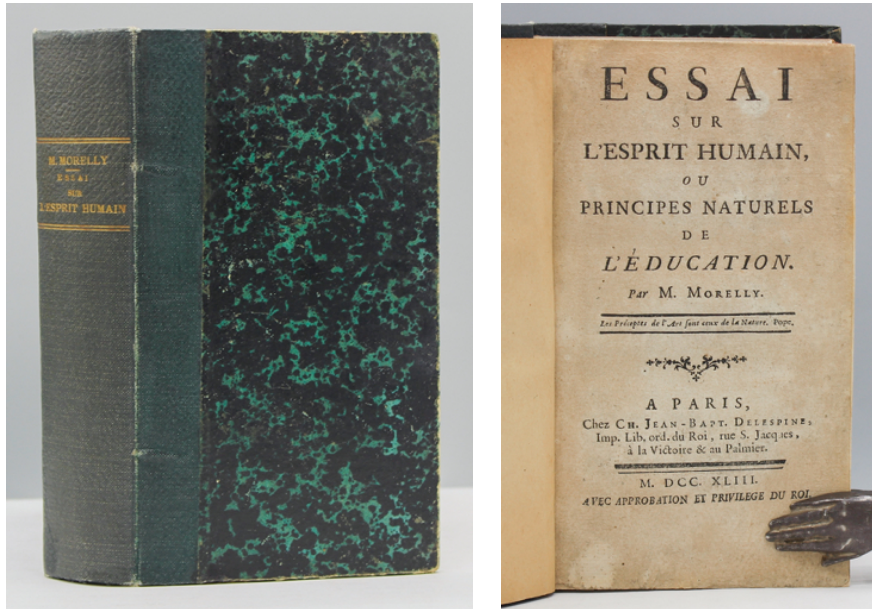
\$650

First edition of Elizabeth Anne Maling's (1829 – 1866) first work on houseplants. It was a staple of the Victorian "cactus craze," during which cacti and other succulents gained popularity as houseplants and began to appear in British art and poetry.

Elizabeth Anne Maling (1829 – 1866) was the author of almost a dozen books on home gardening, flower arranging, and birdkeeping, as well as novels. Her books include *Song-birds, and How to Keep Them*; the novel *Cragstone Cottage*; and *Birds and Flowers*, a gardening guide for children published by Emily Faithfull's Victoria Press. Maling was also distantly related to Darwin: before Maling's father married her mother, he had been married to Harriet Darwin, Charles Darwin's sister.

Wells, Lindsay. "The Victorian Cactus Craze? Succulents in Nineteenth-Century Poetry." Baylor University Armstrong Browning Library webpage (February 27, 2019).





Early Book on Education

30. MORELLEY. *Essai sur l'esprit humain, ou principes naturels de l'éducation*. Paris: C.J.B. Delespine, 1743.

Twelvemo. [xxvi], 369. [1, imprimatur] pp.

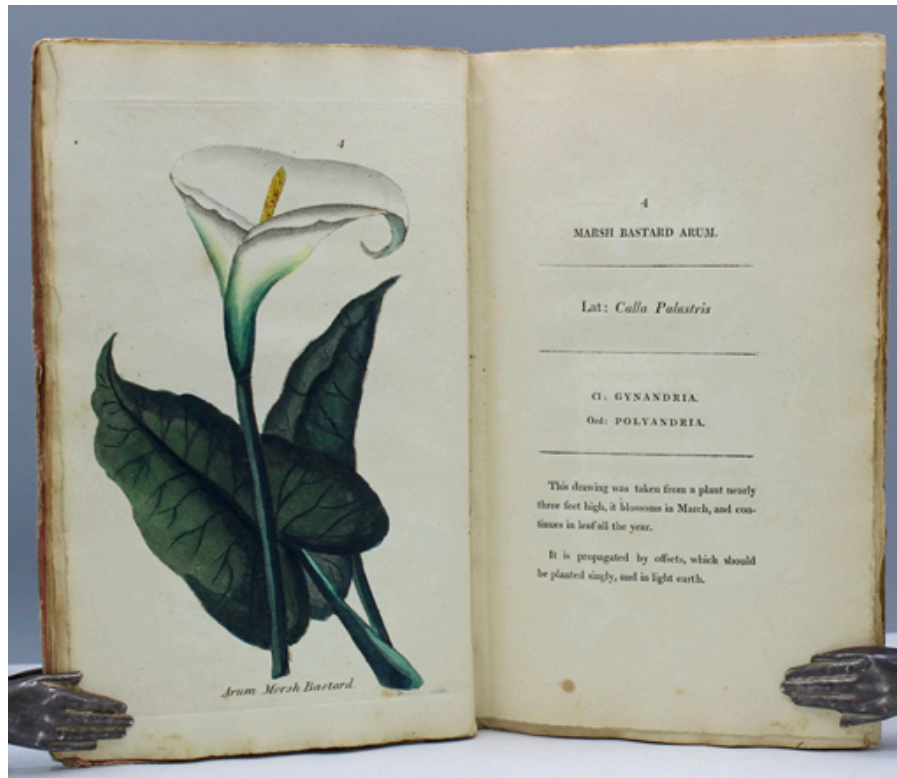
Quarter late nineteenth-century cloth over speckled boards, gilt spine, new endpapers. Title-page and last two leaves a bit browned, a little light marginal dampstaining at fore-edge. Still, a very good copy overall.

\$3,000

Rare first edition of this early treatise on education, clearly influenced by Locke, from whom the author quotes extensively (See pp. 266-271; 285-88). OCLC locates only six copies.

Very little is known about Morelly—biographers and bibliographers don't even know his first name. He was born at Vitry-le-François, where he possibly taught. In this, his rare first book, Morelly, influenced by the ideals of Locke, offers moral instruction and guidance for the upbringing and education of the young. Morelly's major work is *Code de la nature, ou le véritable Esprit des ses lois, de tout temps négligé ou méconnu* (1755), which was for a long time attributed to Diderot, even by Babeuf, who during the French Revolution tried to implement the code in the Conspiracy of Equals. In this later work, Morelly expressed more of his views on education, notably his belief that children should be taken from their parents to be educated early. Morelly was a radical in a radical time; the *Encyclopedia of Philosophy* mentions his ideas in the article on communism.





With Fifty Hand-Colored Botanical Plates,
An Untrimmed Copy in the Original Boards

31. MORIARTY, Henrietta Maria. *Viridarium: Coloured Plates of Greenhouse Plants, with the Linnean Names, and with Concise Rules for Their Culture*. London: Printed by Dewick & Clarke, 1806.

Octavo. xii, [100], [4, index] pp. With fifty detailed and attractive hand-colored aquatint botanical plates from the author's designs. Each with a leaf of explanatory text. Plates based on illustrations that appeared in *Curtis's Botanical Magazine*.

Original pale pink boards with green paper spine. Some dampstaining and rubbing to boards, some chipping to head of spine. Edges untrimmed. Contemporary ink signature and early twentieth century bookplate to front pastedown. A very good, clean copy of an uncommon book.

\$1,750

First edition.

The present work is dedicated to Lady Sophia de Clifford, an esteemed collector of rare and exotic plants who cultivated a famous and nationally important garden. The list of subscribers include the Duke of Sussex; the Margravine of Ansbach; Henry Peyto-Verney, 16th Baron Willoughby de Broke; the Bishop of St Davids; and the Countess Northampton.



Henrietta Maria Moriarty, née Godfrey (1781 – 1842) was a botanical illustrator, novelist, and collector of rare and exotic botanical specimens. The present work includes descriptions of how to cultivate exotic plants, presumably based on the author's own experiences as a gardener. She went on to publish several novels, including *Brighton in an Uproar* (1812), the semi-autobiographical story of a woman running a boardinghouse and taking work as an illustrator to pay off her dead husband's debts. The revenue from the present work did, in fact, allow Moriarty to pay off the debts within two years of its publication. She also worked as the governess to Princess Charlotte, the daughter of George IV. *A Hero of Salamanca: or, The Novice Isabel* (1813) seems to be Moriarty's last book, which she published shortly before she was imprisoned for slander for her novel *Brighton in Uproar*.

OCLC records ten copies, two in the UK and eight in the US (none west of the Mississippi).



"Henrietta Maria Moriarty." Princeton University Firestone Library website. April 2018.
Also see: "Flowers of Lady de Clifford." Kings West Action Group website. July 13, 2015.



Elizabeth Palmer Peabody's First Book

32. [PEABODY, Elizabeth, translator.] [GÉRANDO, Joseph-Marie.] *The Visitor of the Poor*; Translated from the French of the Baron Degerando, by a Lady of Boston. With an Introduction by Joseph Tuckerman. Boston: Hilliard, Gray, Little, and Wilkins, 1832.

Twelvemo. xxxii, [4], 211 pp.

Publisher's blue-green cloth with paper spine label. Spine sunned, some soiling to cloth. Edges untrimmed. Contemporary bookplate of the Library of the Newton Theological Institution to front pastedown. Foxing to endpapers and first two gatherings. A very good copy.

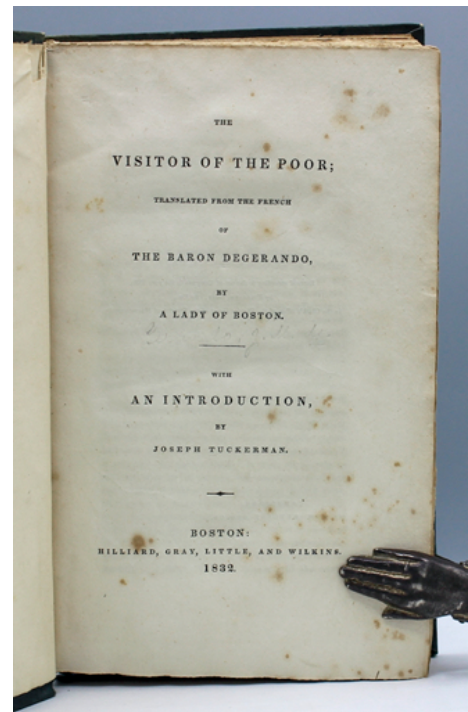
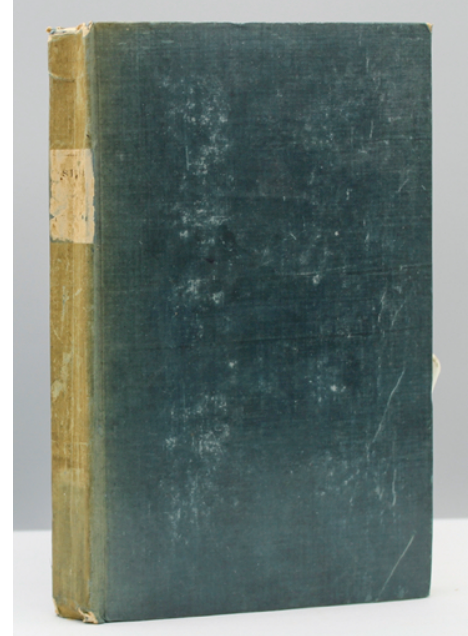
\$950

First edition in English. We could not locate any previously published books by Peabody in the sources available to us; this appears to be her first published book.

Joseph-Marie, Baron de Gérando (1772 – 1842) was a philosopher and philanthropist who founded schools, hospitals, and charitable institutions and wrote prolifically on those efforts. He influenced figures like Henry David Thoreau, Margaret Fuller, and Ralph Waldo Emerson.

Elizabeth Palmer Peabody (1804 – 1894) was an educational reformer, Transcendentalist, printer and bookseller, and a leading advocate for the kindergarten in the United States at the time. In 1860, she opened the first English-language kindergarten in the United States, which was located in Boston. Peabody and her sister, Mary Peabody Mann, authored *Moral Culture of Infancy and Kindergarten Guide* (1863), the first book on the kindergarten published in the United States. As a bookseller, Peabody operated her West Street Bookstore in Boston for over a decade. The bookstore was home to discussions organized by Margaret Fuller and attended by women's rights activists like Caroline Sturgis and Maria White Lowell. Nathaniel Hawthorne had been a childhood friend of Peabody's and, in the backroom of her bookshop, she printed and published several of Hawthorne's works in addition to the works of other writers. She was also a pupil of Ralph Waldo Emerson and went on to become a founding member of the Transcendental Club and a manager of *The Dial*, the foremost Transcendentalist publication.

American Imprints 12589.



**The First Printing of Plato in America, an Untrimmed Copy,
Translated by One of the Most Accomplished French Scholars of Her Day**

33. [PLATO.] [LEFEVRE, Anne and Andre Dacier.] *Phædon: or, A Dialogue on the Immortality of the Soul.* Translated from the original Greek by Madam Dacier. With notes and emendations. To which is prefixed the Life of the Author, by Fénelon, Archbishop of Cambray. First American, from the Rare London Edition. New-York: W. Gowan, 1833.

Twelvemo. 209, [2, ads] pp.

Contemporary quarter brown cloth over brown paper boards, printed paper spine label, with the price of one dollar. Spine label chipped and boards somewhat rubbed at extremities. Light foxing. Contemporary ink signature to upper margin of title-page. A very good, untrimmed copy.

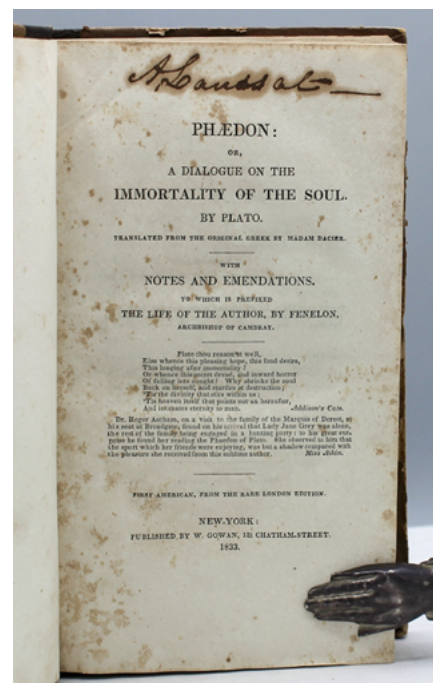
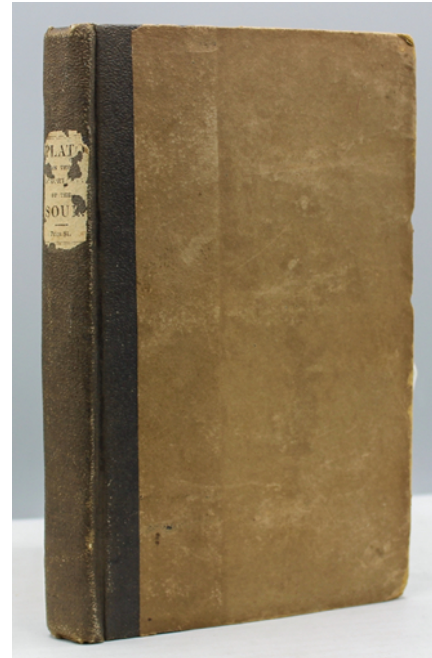
\$600

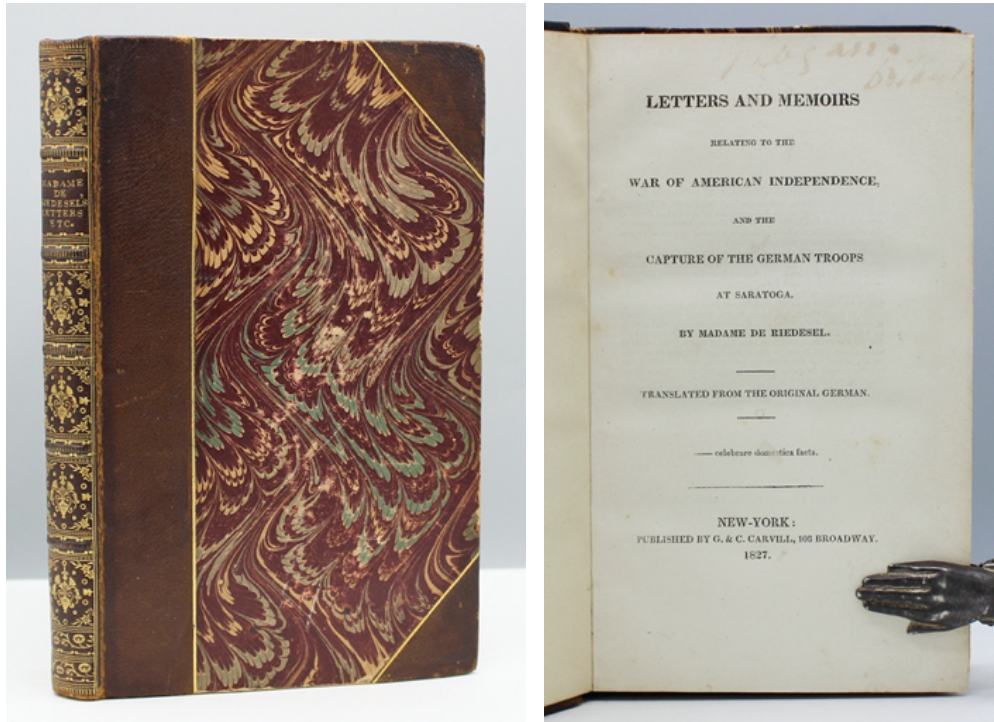
First edition of the first printing of Plato in the United States. This has the later state of the spine label (with the one-dollar value as opposed to seventy-five cents).

Anne Lefevre (1654 – 1720) and her husband Andre Dacier (1651 – 1722) were learned Hellenists and Latinist scholars who took the side of the Ancients in the quarrel with the modernists that was raging at the time. They did much of their work together with Anne often being the translator and Andre the commentator. They also translated Horace, Aristotle, Sophocles, Epictetus, Hippocrates, and Plutarch.

Lefevre is recognized as one of the most accomplished French scholars of the seventeenth century. She translated the *Plutus* and *Clouds* of Aristophanes, Plutarch's *Lives*, the whole of Anacreon and Sappho, and her celebrated translations of Marcus Aurelius and Homer. Dacier was a member of the French Academy, editor of the Delphin series of classics, and for a time the keeper of the library at the Louvre. Lefevre and Dacier met after Lefevre published an acclaimed translation of Callimachus and she was invited to assist in the preparation of the Delphin classics. Lefevre also corresponded with Queen Christina of Sweden and other important figures.

Atherton, Margaret. *Women Philosophers of the Early Modern Period* (1994).





A Foreign Woman's Memoir of the American Revolution

34. RIEDESEL, [Friederike Charlotte Luise]. *Letters and Memoirs Relating to the War of American Independence, and the Capture of the German Troops at Saratoga...* Translated from the Original German. New York: G. & C. Carvill, 1827.

Twelvemo. 323 pp.

Late nineteenth century half brown leather over marbled paper boards. Gilt spine. Light wear to joints and edges. Edges untrimmed. Marbled endpapers with armorial bookplate (E. Turner) to front pastedown. Some foxing. A very good, tight copy.

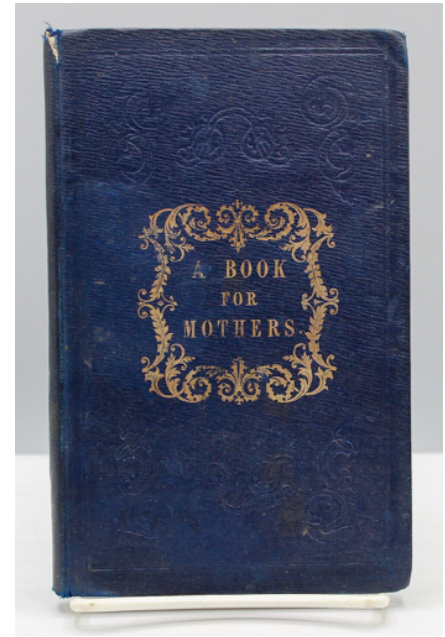
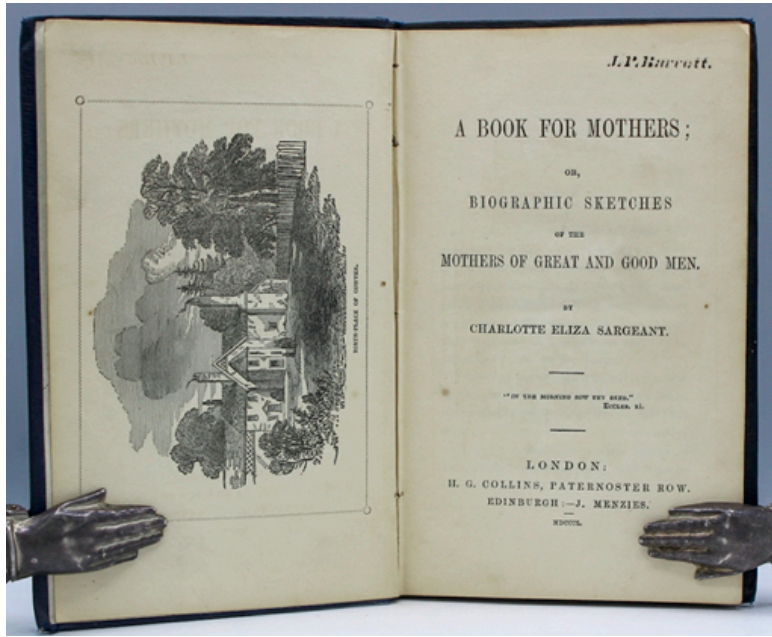
\$850

First edition in English. Translated from the German of 1800.

Frederike Charlotte Luise, Baroness of Riedesel (1746 – 1808) traveled to America from Germany in 1777 to join her husband, who was the commander of the Hessian army — about 30,000 German soldiers hired by the British to fight on their side during the American War of Independence — all the way up until the defeat of the British and German forces at Saratoga. Frederike returned to Germany in 1783 and wrote this account of her life in America and her experiences during the war, including her care of injured soldiers and her help preparing food for the army. The present work is a valuable record of a foreign woman's role in the War of Independence that centers not around the logistics of battle but around the human experiences that ran beneath the surface of the conflict.

Howe R-284. Brown, Marvin L. "Baroness on the Battlefield." *American Heritage*, vol. 16, no. 1 (December 1964), pp. 64-79.





Scarce Social History for Mothers

35. SARGEANT, Charlotte Eliza. *A Book for Mothers; or, Biographic Sketches of the Mothers of Great and Good Men*. London: H.G. Collins...1850.

Twelvemo. 144 pp. With an engraved frontispiece of the birthplace of William Cowper.

Dark blue stamped in blind and in gilt. Slight wear to head of spine. Otherwise binding is very attractive and clean. Pale yellow endpapers. Ink ownership stamps to front endpapers and top margin of title-page (J.P. Barrett). Light toning. A very good, tight copy of a scarce social history.

\$650

First edition.

With descriptions of twenty women including Jemima Fourdrinier, mother of John Henry Newman; Sarah Taunton, mother of Isaac Watts; and Anne Donne, mother of Thomas Cowper. The descriptions are didactic and highlight the virtues of these women (mostly humility, kindness, and religious piety) and their teaching and nurturing of their famous sons.

We could not locate much information on Charlotte Eliza Sargeant (d. 1852). She was a Quaker author whose only other published book seems to be *Self Reliance: A Book for Young Men, Being Brief Biographic Sketches of Men Who Have Risen to Independence and Usefulness* (1852). Sargeant was the sister of Anne Maria Sargeant (1809/10 – 1852), who published poetry and contributed to the *Chambers' Journal* and *The Belle Assemblée*, and Emma Sargeant (d. 1835), whose poem "The Motherless" is published posthumously at the end of the present work.

OCLC records only five physical copies, four in the UK (BL, Cambridge, Oxford, National Library of Scotland), and one at the University of Illinois.

A Descriptive Catalogue of Friends' Books. London: Joseph Smith, 1867. p. 879.



De Stael's Most Important Piece of Literary Criticism,
Introducing German Romanticism to French Audiences

36. STAEL-HOLSTEIN, [Germaine], Madame de. *De l'Allemagne...* A Paris: Chez J. Paschoud...et a Genève: Chez le meme, 1814.

Three volumes, twelvemo. xxi, [3], 338; [4], 371, [3]; [4], 383 pp.

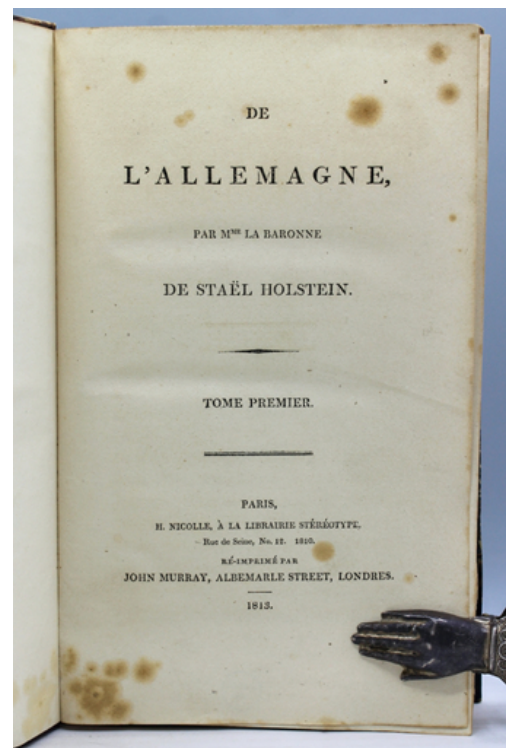
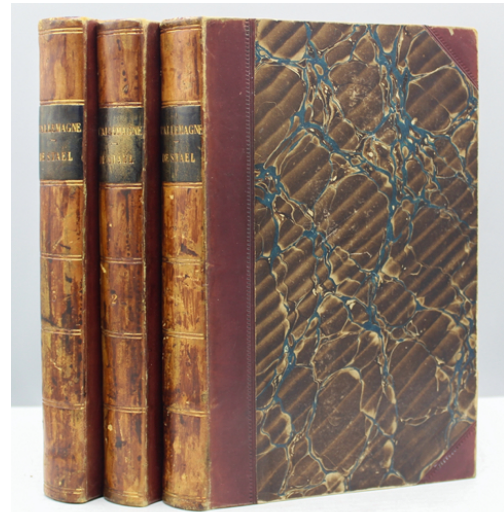
Contemporary marbled boards, paper manuscript labels on spines. Joints, spine ends rubbed, a little light foxing. Former owner's light pencil drawing on back free endpaper of Volume II. A very good set, complete with the half-titles.

\$450

Third edition, second published edition. The first edition of 1810 was seized before publication by Napoleonic authorities, who were insulted by de Stael's championship of another culture, and only five copies are known to survive. First published edition appeared in 1813.

In 1800, Madame de Stael (1766-1817) published *De la littérature considérée dans ses rapports avec les institutions sociales*. In it, she attempts to show the influence of religion, manners, and laws on literature, and of literature on religion, manners, and laws. She reviews the literature of previous ages and of various countries to show that literature reflects the society and thought of its day, and in turn the best literature influences the progress of humanity. A decade later, she produced the present work, which built upon the ideas in her earlier book. It introduced German Romanticism to French audiences and did much to influence the direction of French literature. Wellek in his *History of Modern Criticism* discusses the book at length, emphasizing the superiority of this to her earlier work: "*De l'Allemagne* is completely continuous with *De la Littérature*. But she had greatly improved as a literary critic, especially in analyzing and characterizing individual works of art... *De l'Allemagne* contributed importantly to that 'world literature' which Goethe envisaged later as a synthesis of the European spirit..." (See Wellek, Volume II, pp. 224-231).

See Longchamp, *L'Œuvre imprimée de de Mme Germaine de Staël*, 91.





Needlework Manual with Six Large Folding Patterns
By the Innovator of the Dime Novel Genre

37. STEPHENS, Ann S. *The Ladies' Complete Guide to Crochet, Fancy Knitting, and Needlework*. Containing a complete Dictionary of the technical terms and characters used in descriptions of Crochet and Fancy Knitting Patterns... New York: Garrett & Co., [1854].

7¾ in. x 5 in. 117, [2, ads] pp. With six large folding patterns printed on color paper and a few text diagrams of needlework techniques.

Publisher's blue cloth titled in gilt. Some edgewear. Ink ownership inscription to front flyleaf, dated 1955: "Mary D. Kramar. Found on a wonderful trip to Pittsburgh, with Sara Thelma Aliquippa." Another pencil ownership signature to the same flyleaf: Margaret Class, wife of John Class, a well-known southern California book collector and Zamorano Club member, dated 1998. Some creasing and toning to patterns (mostly at edges of leaves), one loose and laid-in at original position. Some dustsoiling and offsetting. A very good copy of a fragile and uncommon book.

\$375

First edition of this thorough guide to needlework.

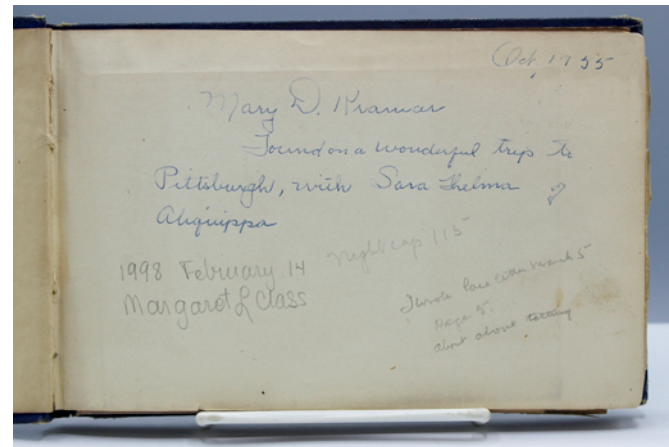
Ann Sophia Winterbotham Stephens (1810 – 1886) was a prolific novelist and journalist. Stephens served on the editorial staff of periodicals including the *Ladies' Companion*, *Graham's*



Magazine, *Frank Leslie's Ladies Gazette of Fashion*, and *Mrs. Stephens' Illustrated New Monthly*, the last of which was published by her husband and later merged with *Peterson's Magazine*. She contributed to numerous other periodicals including the *New York Express* and *Sunday Morning News*. Her novels and short stories were praised by Edgar Allan Poe, who wrote that Stephens had "a quick appreciation of the picturesque, and is not unskillful in delineations of character...Her style is what the critics usually term 'powerful,' but lacks real power through its verbosity and floridity...her faults... belong to the effervescence of high talent," (quoted in the ANB). Stephens is also considered the innovator of the dime novel genre: in 1860, Irwin P. Beadle began a series of dime novels with Stephen's *Malaeska*, a novel first serialized in the *Ladies' Companion* in 1839.

Stephens also dabbled in politics and was friends with figures like Mirabeau B. Lamar, president of the republic of Texas, and President James Buchanan. In 1861, she reported on an assassination plot on Abraham Lincoln's life, but was not heeded.

American National Biography.





Featuring Wood Engravings of Twenty-Five Desert Plants by Richard Wagener,
The Deluxe Edition with Six Extra Signed Prints

38. [WAGENER, Richard]. *Exoticum: Twenty-Five Desert Plants from the Huntington Gardens*. Wood Engravings by Richard Wagener. Essay by Edwin Dobb. [Petaluma, CA:] Mixolydian Editions, 2017.

Folio (12¼ in. x 7½ in.) 72 pp. Printed letterpress on two types of Zerkall-Bütten paper from the Kall River Valley in Germany. Engravings printed directly from the wood blocks on a Vandercook Universal I proof press.

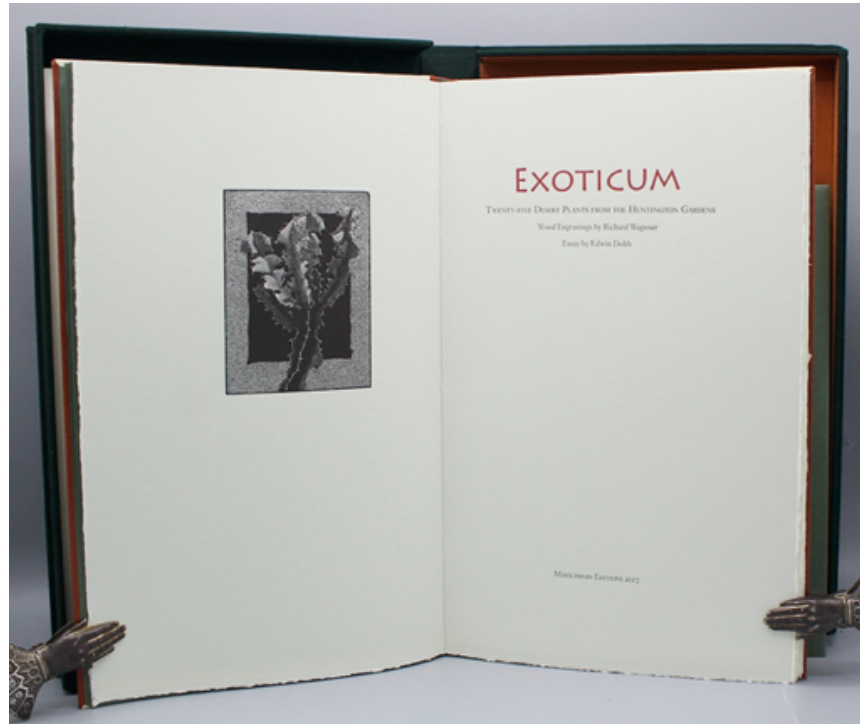
Quarter terra cotta morocco over marbled paper boards, gilt lettered spine. Laid in a clamshell box, along with five signed prints from the edition and a special printing of the bladderpod plant, which was the genesis of this suite of engravings. The suite of prints is in a green paper chemise. Clamshell box with printed paper spine label. Binding by John DeMerritt; paper marbling by Pamela Smith of Abiquiu, New Mexico.

\$1,600

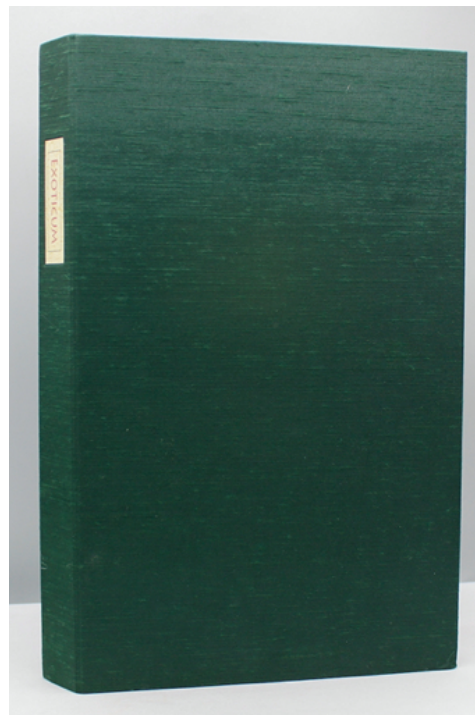
One of twenty-six lettered deluxe copies. Signed by Edwin Dobb and Richard Wagener.

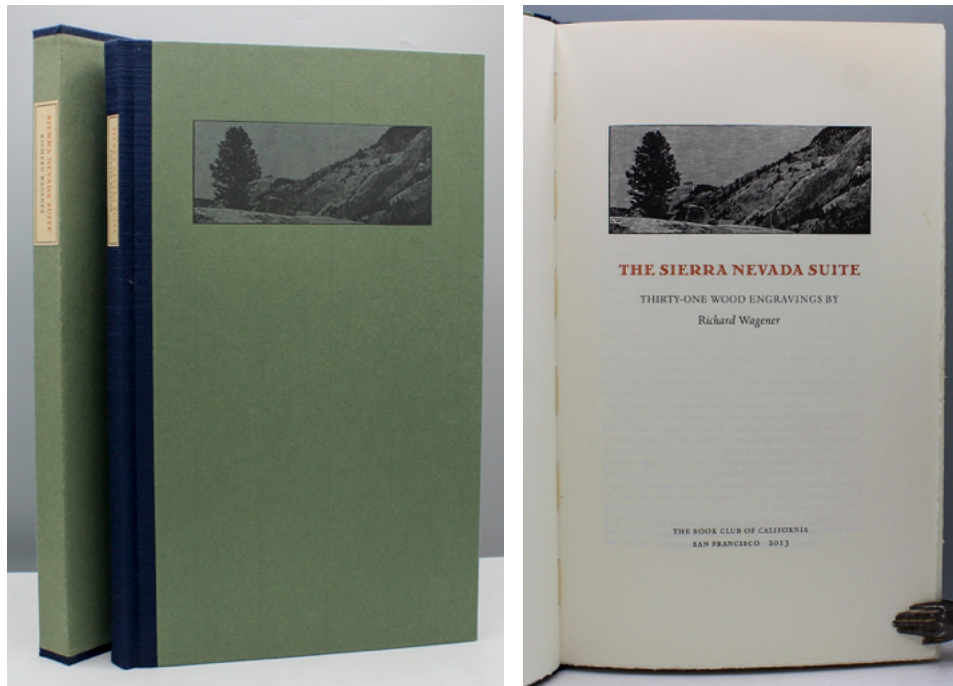
“Edwin Dobb is a fiction writer, essayist, and journalist. A former editor-in-chief of *The Sciences* and contributing writer at *Harper’s*, he currently writes for *National Geographic* and teaches at the U. C. Berkeley Graduate School of Journalism.





Richard Wagener is a California printmaker and book artist specializing in wood engraving and is the proprietor of Mixolydian Editions where he publishes fine press limited edition books and prints. He is the 2016 co-recipient of the Carl Hertzog Award for Excellence in Book Design from the University of Texas at El Paso and the recipient of the 2016 Oscar Lewis Award for contributions to Book Arts from the Book Club of California," (from the prospectus).





With Thirty Wood Engravings of the Sierra Nevada,
The Companion Volume to Wagener's *California in Relief*

39. WAGENER, Richard. *The Nevada Suite*. Thirty-One Wood Engravings...San Francisco: The Book Club of California, 2013.

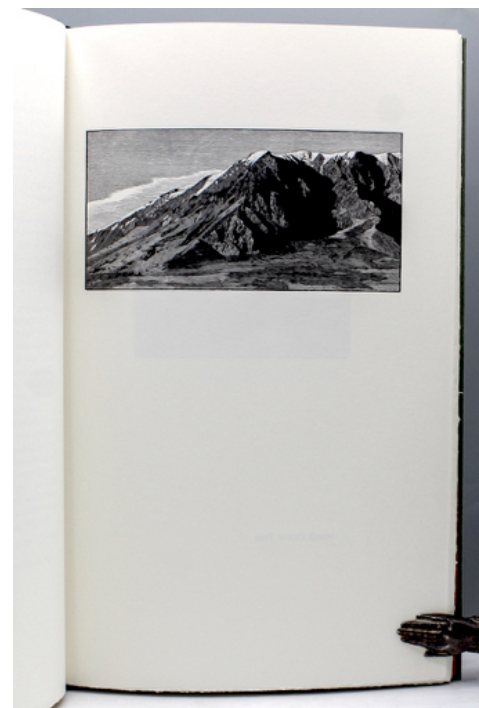
Narrow folio (7¾ in. x 12½ in.) With a [4] pp. introduction by Peter Rutledge Koch. Tilt-page printed in black and red, with wood-engraved vignette, thirty full-page wood-engravings by Wagener, two folding. Printed in Dante type, designed by Giovanni Mardersteig. The text was cast at the letterfoundry of Michael & Winifred Bixler and printed by Max Koch on Zerkel Buttenpapier.

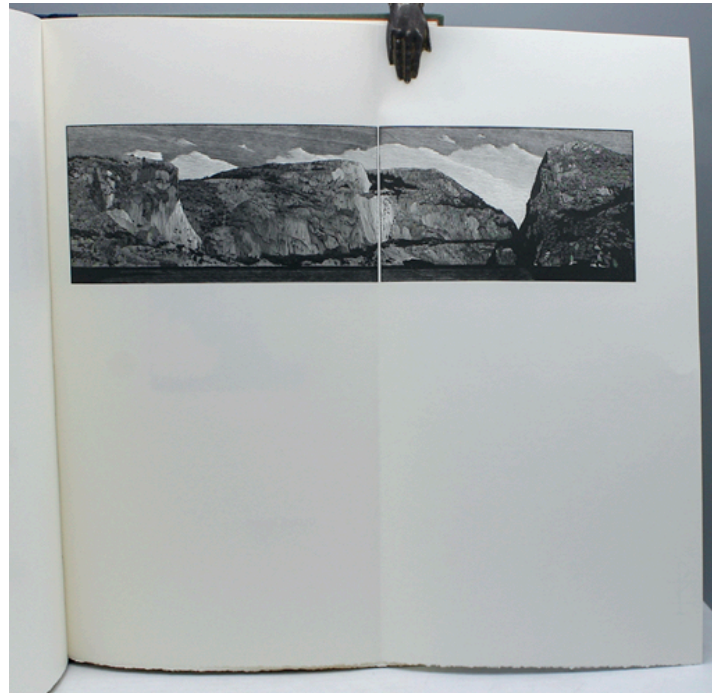
Bound by John DeMerrit Bookbinding in black linen over green laid paper boards, with woodcut illustration on front over. Printed paper spine label. A fine copy in matching black linen and green board slipcase.

\$750

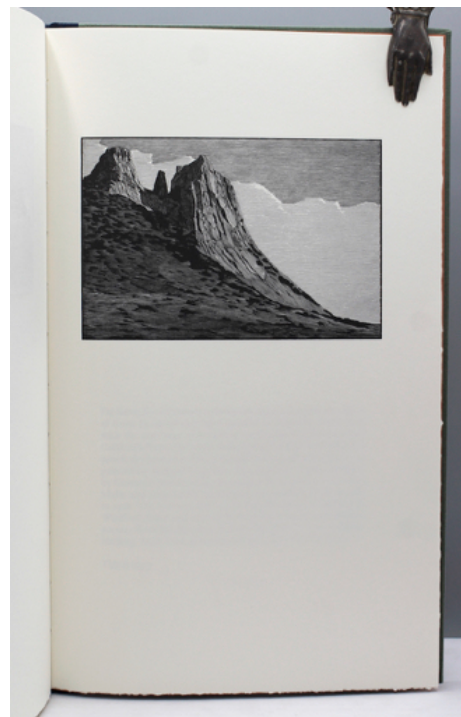
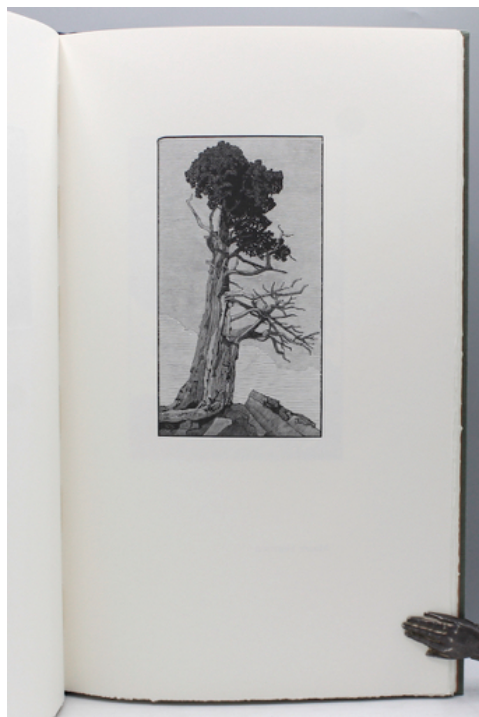
One of 308 copies. Signed by the artist. This is a companion volume to Wagener's *California in Relief*, which was published by the Book Club of California in 2009 and went out of print immediately.

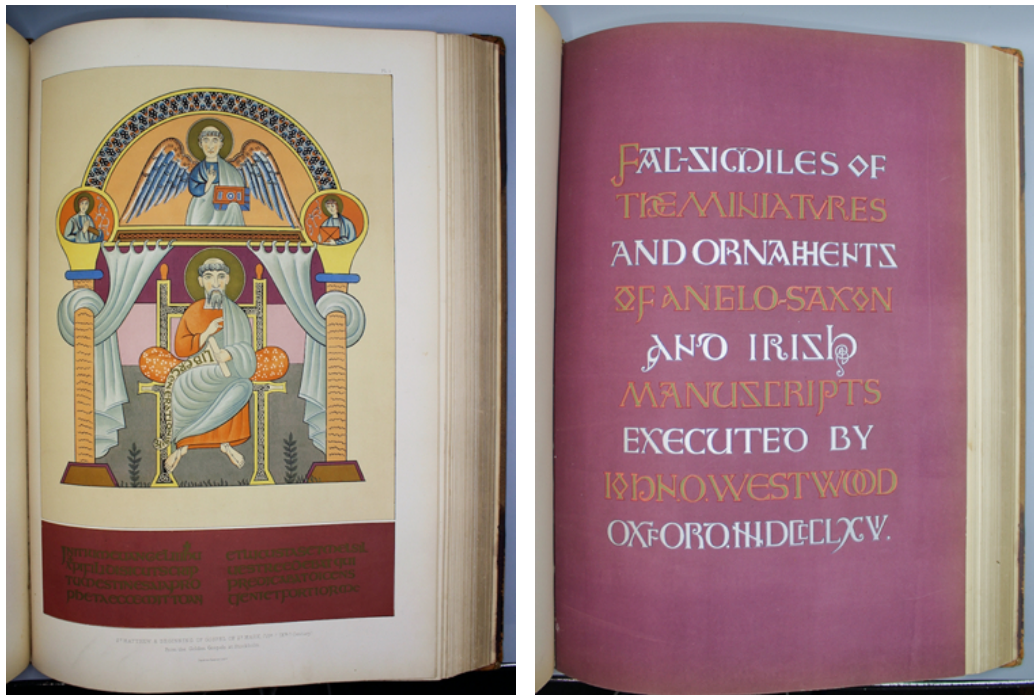
"Keep close to nature's heart...and break clear away, once in a while, and climb a mountain or spend a week in the woods. Wash your spirit clean," (John Muir).





“John Muir reminds us that a life lived without great rocky outcrops and ageless trees as a part of one’s native landscape would be a life deprived of one of the greatest resources of the sublime...In the Sierra Nevada there live trees as old as Sumerian phonographic script and Egypt’s Bronze Age Middle Kingdom – there for you to lean against and smell...alive...sap oozing from the cores of the oldest living friends we have. Richard Wagener’s engravings capture an essential quality of that friendship—nearness and an austere clarity,” (from Koch’s introduction).





Masterwork of Chromolithography
With "Rich and Pleasing" Plates Printed in Twelve or More Colors (McLean)

40. WESTWOOD, J.O. *Fac-Similes of the Miniatures & Ornaments of Anglo-Saxon & Irish Manuscripts*. Drawn on Stone by W.R. Tymms. Chromo-Lithographed by Day and Son, Limited. London: Bernard Quaritch...1868.

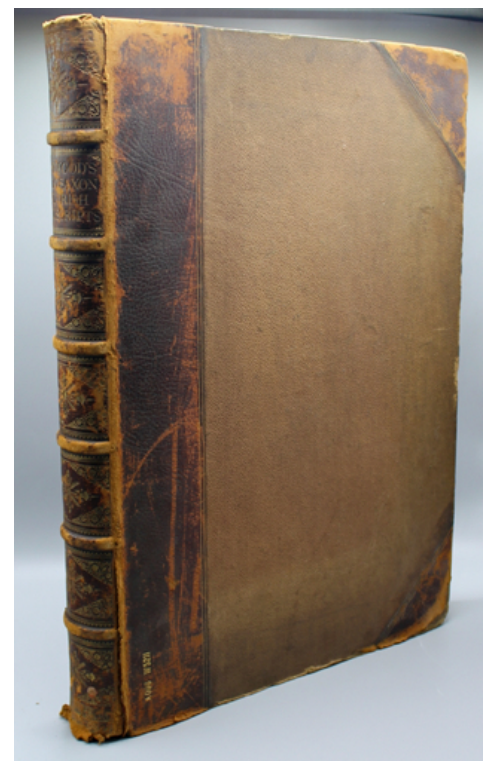
Large folio (21½" x 14"). xv, 155 pp. Chromolithograph title-page and section title, plus fifty-three chromolithograph facsimile plates. Beautifully chromolithographed in more than twelve colors by W.R. Tymms from the original copies drawn by J.O. Westwood. Text by Westwood

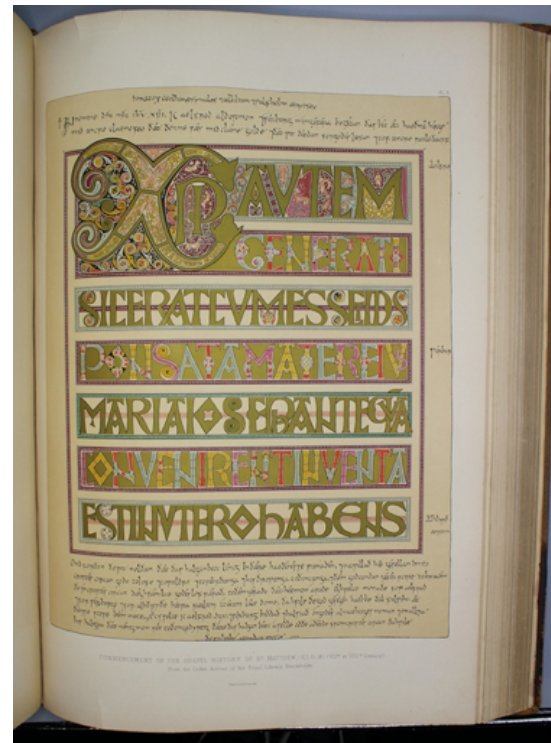
Contemporary half calf over brown cloth boards. Gilt spine with six raised bands and gilt numerical library stamp. Wear to calf; hinges tender. Marbled endpapers. Library bookplate and perforation stamp to title-page and section title (Free Library of Philadelphia). Clean and bright inside. Blank paper guards. A very good copy of this extravagant and unusually large masterwork of chromolithography.

\$1,500

First edition. Only two hundred copies were printed.

McLean: "The chromolithographs, many of which are in twelve and more colors, are rich and pleasing..." (*Victorian Book Design*, p. 133).





William Robert Tymms (1828 – 1878) also engraved a hundred plates for *The Art of Illuminating* (1860), written by Matthew Digby Wyatt, and the plates for J.B. Waring’s great work *Masterpieces of Industrial Art and Sculpture at the International Exhibition* (1863). Both he and John Obadiah Westwood (1805 – 1893) contributed an essay to Owen Jones’s *The Grammar of Ornament* (1856) on the types of ornaments.

Information on Tymms: *Victorian Book Design*, pp. 85, 122, 133 pp.





Recording the Life of a War Nurse During WWI and the 1918 Flu Pandemic

41. [WOMEN.] [WORLD WAR I.] [NEILEY, Mabel E., compiler.] [Photo album of a member of the US Army Nurse Corps in Georgia and Ohio during WWI.] [Georgia and Ohio: 1918-1919.]

11¼ in. x 7¼ in. [50] ff. With over two hundred mounted black-and-white photographs, one with manuscript text on the back providing the name of Mabel E. Neiley, the compiler.

Original brown cloth photo album bound with green cord. Binding soiled and somewhat chipped. About a dozen photos loose, laid-in. Very clean inside. A very good item.

\$1,250

This unique album records the experiences of Mabel E. Neiley (b. 1885) during her time serving in the US Army Nurse Corps. She served in two hospitals — at Camp Gordon in Georgia and the Columbus Barracks in Ohio — during World War I and the 1918 influenza pandemic. The photos capture nurses in uniform at the hospitals and barracks (including images of nurses with patients), nurses socializing with each other and with soldiers, and the hospital facilities.





We could not find much more information on Neiley. She was registered as a nurse in New York until at least 1934.

New York State Board of Nurse Examiners. *Registered Nurses* (1934), p. 259.



Women's Rights in the Non-Christian World

42. [WOMEN.] WRIGHT, Caleb. *A Lecture on the Condition of Women in Pagan and Mahometan Countries*. Troy, New York: n.p., 1845.

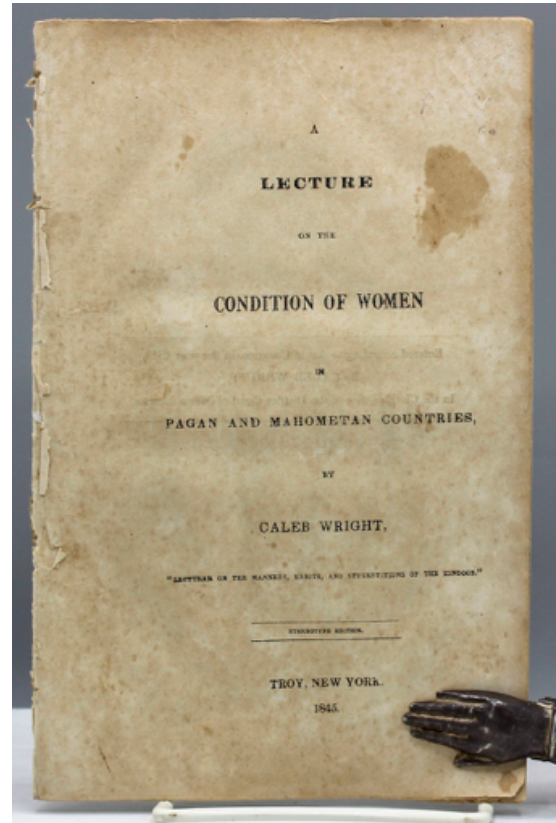
5½ in. x 8¾ in. 28 pp. With a full-page illustration of two Hindu women.

Original printed paper self-wrappers. Foxing and some dampstaining. A good, sound copy of a fragile and uncommon item.

\$600

First edition.

An overview of the oppression faced by women in essentially the entire non-Christian world. Ethnographer Caleb Wright, who seems to have spent the early 1840s living in India, recounts how women living without the benevolent influence of Christianity were barred from education and leadership positions, forced to marry, barred disrespected by their husbands, expected to wear uncomfortable and sometimes harmful clothing, and enslaved. Wright takes issue with Hindu women, in particular; he later wrote in his *Lectures on India* (1849) that Hinduism was "incapable of improvement" because Hindu religious practices were based on ancient customs instituted by the gods. Of course, Wright proposes the solution of increased missionary and colonial presence to save the souls and societies of non-Christian people.



We could not locate much information on Caleb Wright. He wrote extensively on India, including *Historic Incidents of Life in India* (1861) and *India and its Inhabitants* (1869).

American Imprints 45-7064.

See: Malik, Aditya and Will Sweetman, ed. *Hinduism in India*. SAGE Publications, 2016.