



California Hills  
Landacre's Masterpiece

Paul Landacre  
Item #19



Cascadia  
Deluxe Edition

Richard Wagener  
Item #33



Lavish Facsimiles of  
Illuminated Manuscripts

J.O. Westwood  
Item #36

## Autumn Miscellany

*Fine Printing, Women's Studies, Illustration, Children's Books, and More*

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

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

### The First Complete Cosmography in English, One of 139 Copies of the Lovely Allen Press Edition

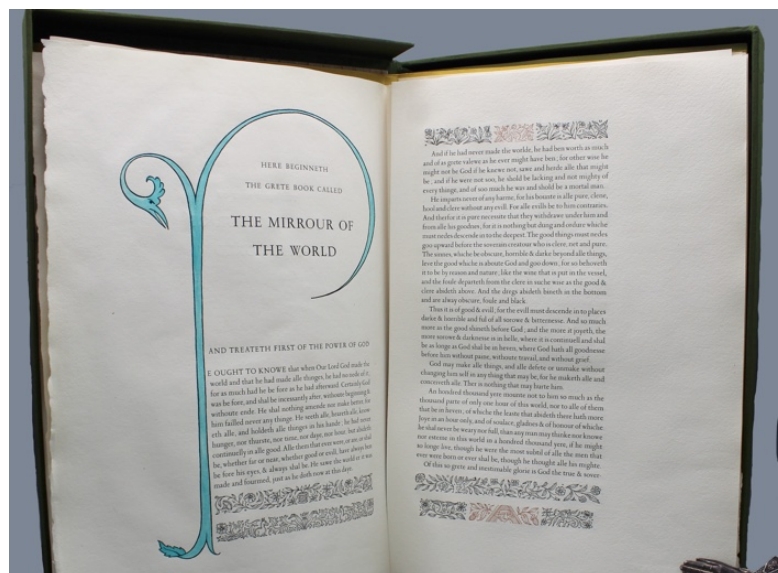
1. [ALLEN PRESS]. CAXTON, William. *The Mirroure of the World*. Kentfield, CA: Allen Press, 1964.

Folio. Unpaginated. Hand-colored initial letters and thirty-three woodcut illustrations from the original work by Caxton.

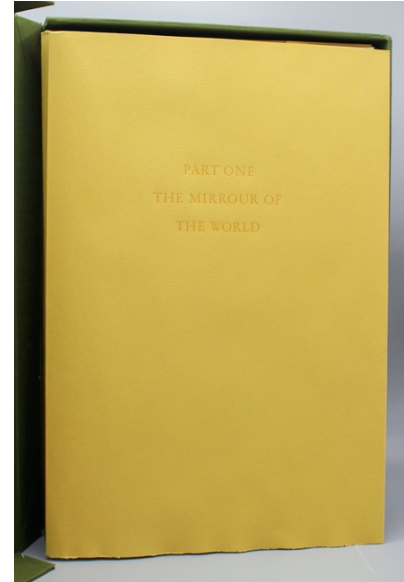
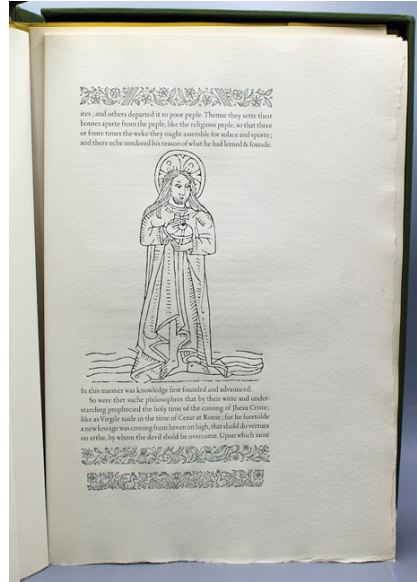
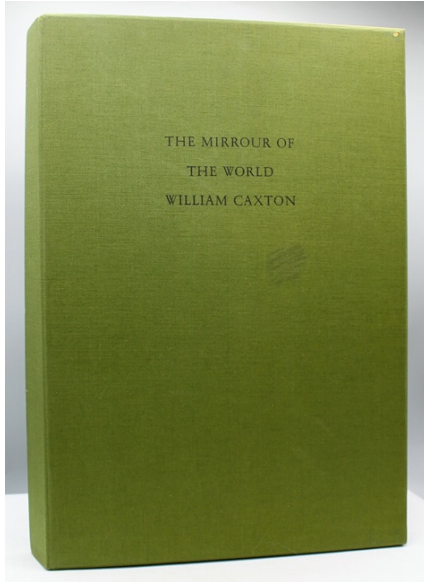
Three sections of unsewn signatures in the French style, each in colored paper wrappers, in a hinged green fabric-covered box lined with brown wood veneer. A smudge and a spot of wear to clamshell case. Otherwise fine.

\$1,500

One of 139 copies, printed letterpress on handmade paper, in Romanée type.



A lovely edition of the first English printed work with illustrations and the first complete cosmography in English, a popular encyclopedia of knowledge in the Middle Ages. It was printed by William Caxton, the first English printer, in 1481 on the first English printing press, which he had established in 1476.



**“A Rare Treat for Baskin Collectors”  
With Eight Rare Wood Engravings by Leonard Baskin**

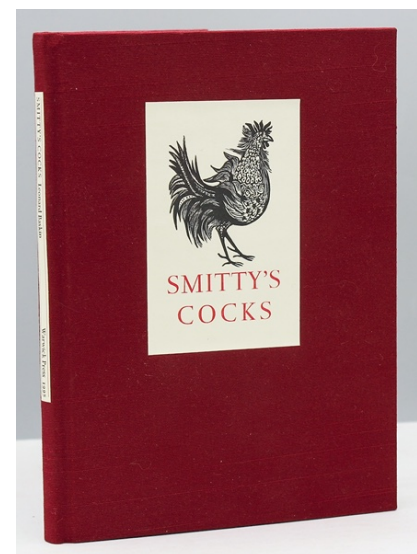
2. BASKIN, Leonard, engraver. *Smitty's Cocks*. Eight Woodengravings...Drawn & Carved for the Use of Smith Glass, 1955 - 1974...Introduction by Carol J. Blinn. Easthampton, Massachusetts: Warwick Press, 1998.

5½ in. x 7 in. [13] ff. With eight wood engravings by Leonard Baskin, printed from the original blocks on Basingwerk paper, and an original Smith Glass & Mirror Co. framing label printed by Harold McGrath, Baskin's printer at the Gehenna Press. Letterpress printed in Monotype Spectrum on Biblio paper.

Red silk over boards with printed paper labels on front cover and spine. Red endpapers. A fine copy with the prospectus and a Warwick Press business card laid in.

\$475

One of two hundred copies designed, printed by letterpress, and hand-bound by Carol J. Blinn at Warwick Press. Signed on the colophon by Baskin, Blinn, and Perry Smith, and Harold McGrath.



From the preface: “*Smitty’s Cock* showcases eight unique and rare wood engravings by artist Leonard Baskin cut for Smith Glass & Mirror in Northampton, Massachusetts. The blocks were made over a nineteen-year span (1955 – 1974) to the delight of Louis & Sarah Smith for use on printed materials for their custom framing and glass business.



“A rare treat for Baskin collectors, only two of these blocks have been reproduced in Baskin’s catalogue raisonné. The origin of the cock logo is lost but as Baskin says today, ‘Lou Smith was if anything a great, noisy cock of the walk.’

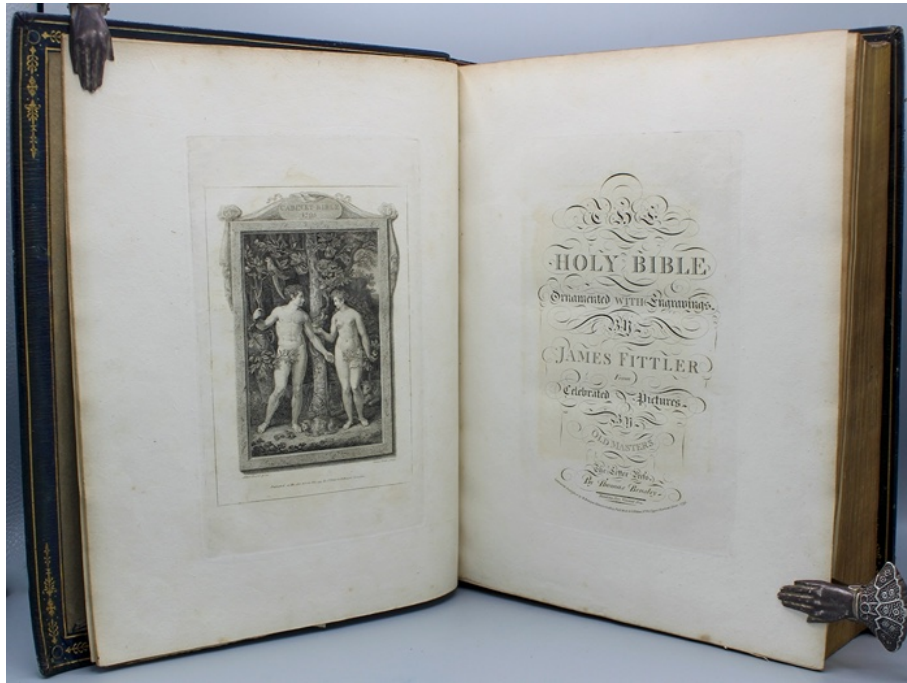
“In her introduction, Carol J. Blinn writes of her association with Baskin, the Smiths, and Perry Smith, the owner of Smith Glass since 1974 and the owner of the blocks since Lou’s death in 1997. This is a sweet gem of a book from the press.”



**The Killer Bible, Illustrated with Copper-Engraved Plates from the Old Masters,  
A Remarkably Bright Copy of the Large-Paper Edition  
In a Lovely Georgian Full Morocco Binding**

3. [BIBLE IN ENGLISH.] *The Holy Bible Ornamented with Engravings by James Fittler from Celebrated Pictures by Old Masters.* The Letter Press by Thomas Bensley. London: R. Bowyer, 1795.

Quarto (9 ½” x 12½”). Unpaginated. Text in double columns. With two copper-engraved title-pages (with a separate title-page for the New Testament) and sixty-two plates (including two frontispieces) from the works of Dürer, Rembrandt, Van Dyck, Rubens, and more.



Contemporary straight-grained English dark blue morocco. Gilt-decorated spines with raised bands, gilt borders on covers, gilt turn-ins, and blindstamped design of Greek keys. Binding is attractive despite some rubbing and light scuffing. All edges gilt. Brown endpapers. Gift signature to front flyleaf in volume one (dated 1841) and a tipped-in square of paper with another nineteenth century gift inscription. Tear to lower corner of 3H3 with loss (not touching text). Remarkably bright and fresh despite some foxing to plates. A very good, clean copy of the large paper edition, which is dramatically larger than the regular edition.

\$4,500

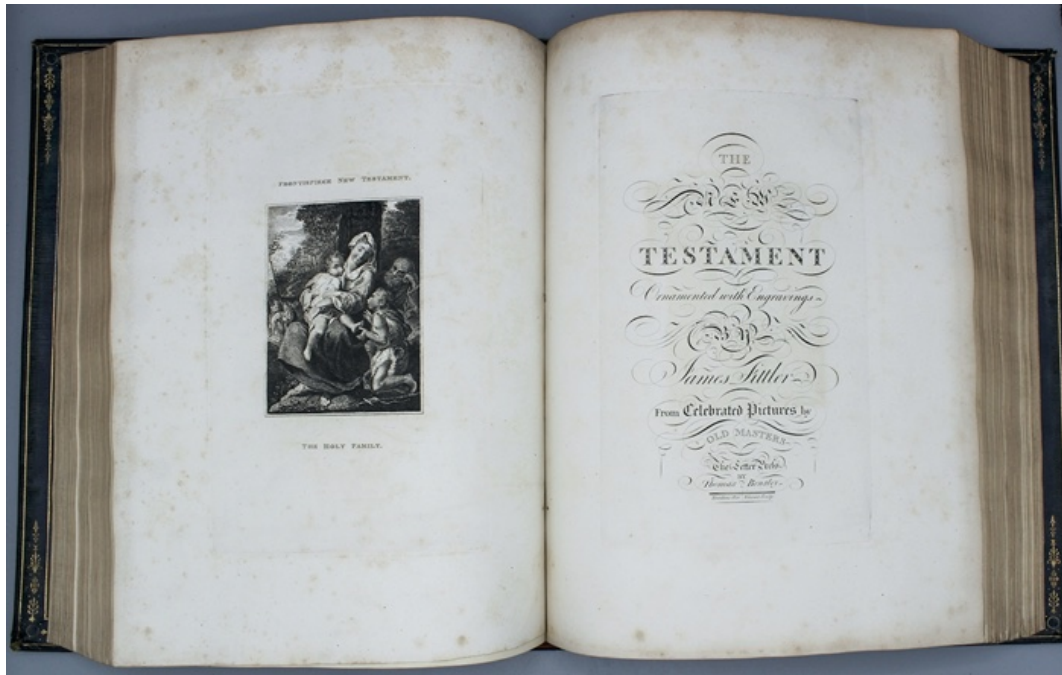
This Bible is remembered by many as the “Killer Bible” for its typographical error in Mark VII, verse 27: “Let the children be *killed*” rather than “filled.” However, it is more exemplary for its artistic design by some of England’s most skilled book artists of the period. James Fittler (1758 – 1835), who exhibited at the Royal Academy from 1788 to 1824 and was marine engraver to George III, is also known for his engravings for the Boydell Shakespeare and Dibdin’s *Aedes Althorpinae*, though this Bible was probably his most ambitious literary project. Thomas Bentley, who printed the text, was known for his attractive editions including fine, large works for Thomas Macklin, Rudolph Ackermann, and Paul Colnaghi, all publishers of plate books, and was responsible for several of the earliest books for the Roxburghe Club.

ESTC lists three editions of the Bowyer and Fittler Bible: this one, which ESTC describes as the large paper edition; the regular two-volume quarto edition (also 1795);



and a two-volume twelvemo edition (1796), which was issued in parts. ESTC records only seven copies of this large paper issue: British Library, Cashel Cathedral Library, the Bodleian, University of Toronto, NYPL, Union Theological Seminary, and the University of Houston.

Herbert 1394. ESTC T95050.



### One of the Leading Deists of his Time

4. [BLOUNT, Charles]. PHILOSTRATUS, [Flavius]. *The Two First Books of Philostratus. Concerning the Life of Apollonius Tyaneus: Written Originally in Greek, And now Published in English: Together with Philological Notes Upon each Chapter.* By Charles Blount, Gent. London, Printed for Nathaniel Thompson...1680.

Folio. [8], 243, [1, blank] pp. Title-page in black and red. Full-page woodcut chart on p. 145.

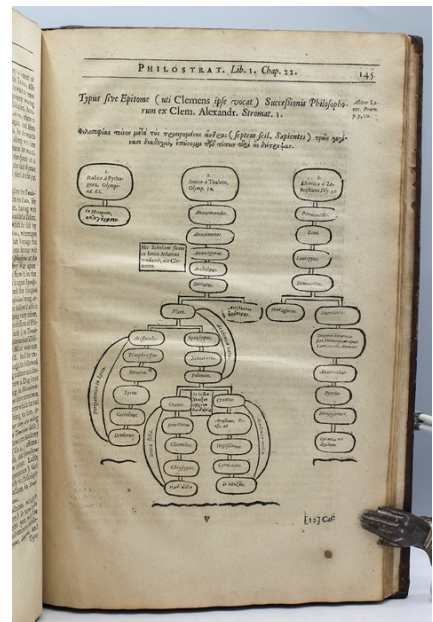
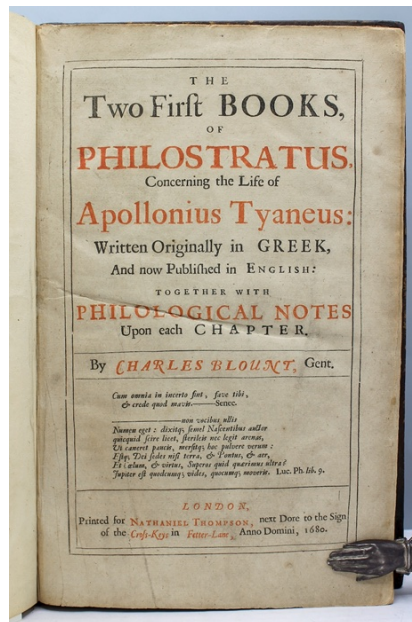
Contemporary calf, expertly rebackd, with old spine laid down. Crease in title-page and last leaf of text, a little light browning. A very good copy.

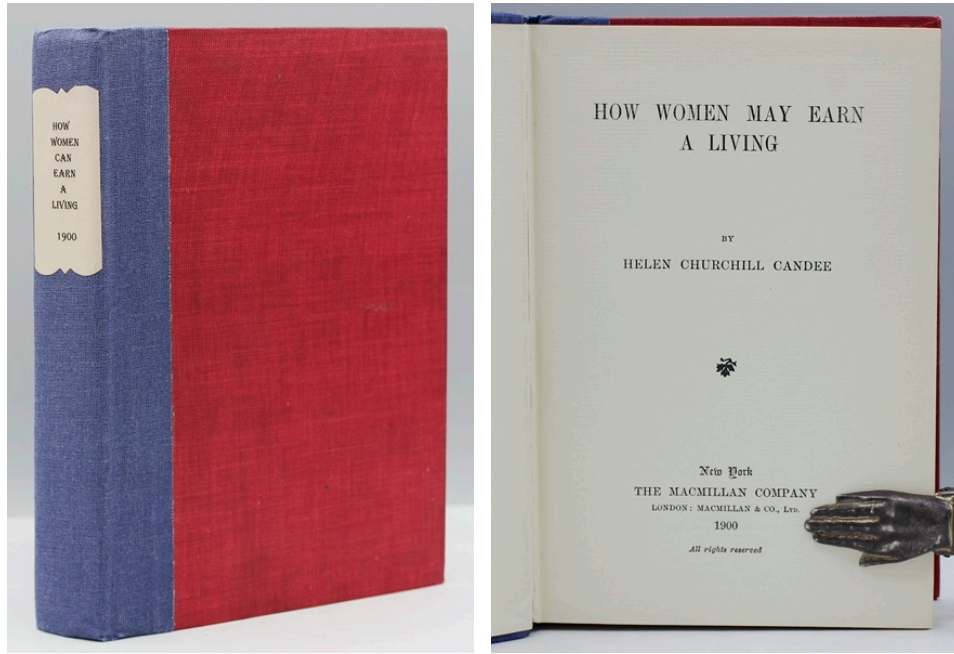
\$1,500

First edition.

Blount (1653 - 1693) was one of the leading deists of his time. He published the first of his major works, *Anima Mundi* in 1678 or 1679. It is an essay on pagan doctrines about the nature of the human soul and its destiny in the afterlife, drawing heavily on Montaigne and similar authors. His *Philostratus* consists largely of his own notes to Philostratus, with roughly four pages of Blount to one of Philostratus. His commentary draws attention to analogies between Christ and Apollonius of Tyana, the miracle working mystic (or sham magician) Greek philosopher born just before Christ. John Leland in *his View of the Principal Deistical Writers* (1754) notes that Blount's work was "manifestly intended to strike at revealed religion." Justin A.I. Champion in *The Dictionary of Seventeenth-Century British Philosophers* notes: "The classical texts with, with its parallel between the life of the magus Apollonius and Christ, was problematic enough; the inclusion of a digest of skeptical materialist, and irreligious material unencumbered with warnings of heterodoxy was to provide a provocative and dangerous resource to the literature public. There were consequently moves to have the work suppressed and even burnt."

Wing P2132.





Career Advice and Prospects for Women,  
Written by a Survivor of the Titanic

5. CANDEE, Helen Churchill. *How Women May Earn a Living*. New York: The Macmillan Company, 1900.

Octavo. ix, 342, [2, publisher's ads] pp.

Original quarter blue cloth over red cloth boards. Some dustsoiling to top edge and a few scuffs to back cover. Still a near-fine copy of an uncommon book.

\$950

First edition.

The present work explores a variety of career prospects for women, including running a boarding house, nursing, typewriting and stenography, working in retail, "hack writing," editing, advertising, philanthropy, teaching, and more.

Helen Churchill Candee (née Hungerford, 1858 - 1949) was a journalist, feminist, travel writer, geographer, and survivor of the Titanic sinking. Her long and varied career included writing for periodicals like *Scribner's* and *Lady's Home Journal* and working as an interior decorator for clients like Secretary of War Henry Stimson and President Theodore Roosevelt. She served on many civic boards, was involved in Democratic politics, and had several political friendships, including William Jennings Bryan and First Lady Helen Herron Taft. In addition to being a trustee for the Corcoran Gallery of Art and a member of the American Federation of Arts, Candee authored eight books, including her biggest seller *The Tapestry Book* (1912).





Rare Crafting Kit for Assembling a Christmastime Scene  
With Detailed Directions in Papercutting and Folding, Painting, and More

6. CHANCE, Lulu Maud, designer. *Bradley's Straight Line Picture Cut-Outs: Santa Claus [and the Community Christmas Tree]*. Springfield, Massachusetts: Milton Bradley Co., [1924].

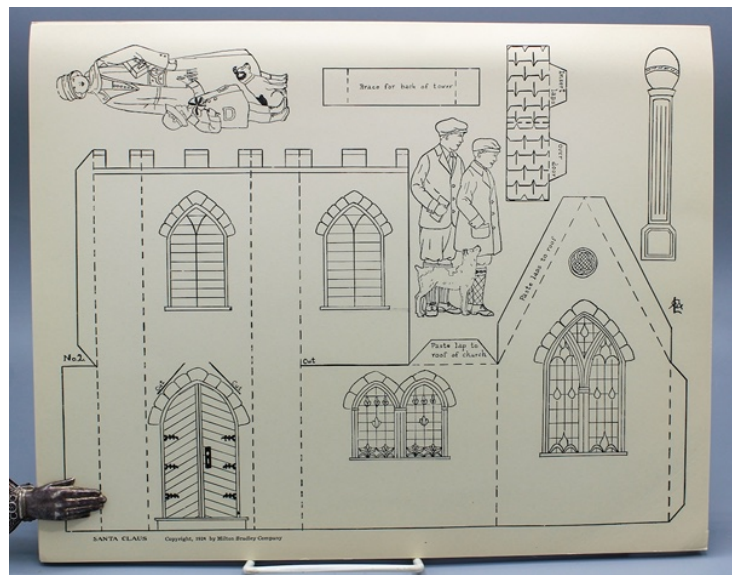
Eight sheets (11" x 13"). Seven of the sheets printed with paper dolls, buildings, and other models to be cut out and assembled into a neighborhood scene. One sheet of directions, including a detailed coloring guide, with an illustration of the fully assembled scene.

Enclosed in the original buff paper envelope printed in green and red with a Christmastime scene. Envelope somewhat dust-soiled. A near-fine set of this rare children's activity kit in the very good original envelope.

\$450

Second edition. First is 1922. OCLC records one copy of the first edition and no copies of any other editions.

This kit can be assembled into a scene with houses, a church, trees, and a festive group of people with Santa Claus in the background. The directions for assembly and coloring are quite elaborate, with detailed directions for painting each article of clothing and each aspect of the buildings.





Lulu Maud Chance was also the designer of many other Milton Bradley cut-out model kits, including their popular village series. Between 1920 and 1932, Chance designed kits for village scenes in the Philippines, Mexico, Hawaii, India, China, Japan, and more. These kits were popular both for their aesthetics and for their educational value, as children and their families could catch a glimpse into cultures in other parts of the world while assembling the paper models.

Given the commitment of the Milton Bradley Company to Froebel's teaching tools, these cut-paper models seem to be a natural progression from the company's pioneering distribution of Froebel gifts. Much like the Froebel gifts, these models would have encouraged children to practice hand-eye coordination and to learn about color theory and aesthetics through creativity and play.

We could not locate much more information on Chance. She also designed Milton Bradley cut-out kits of paper dolls, animals, a scene from Abraham Lincoln's childhood, and more.



One of Two Hundred Copies, Bound by Claudia Cohen,  
With a Blindstamped Alphabet Designed by Suzanne Moore

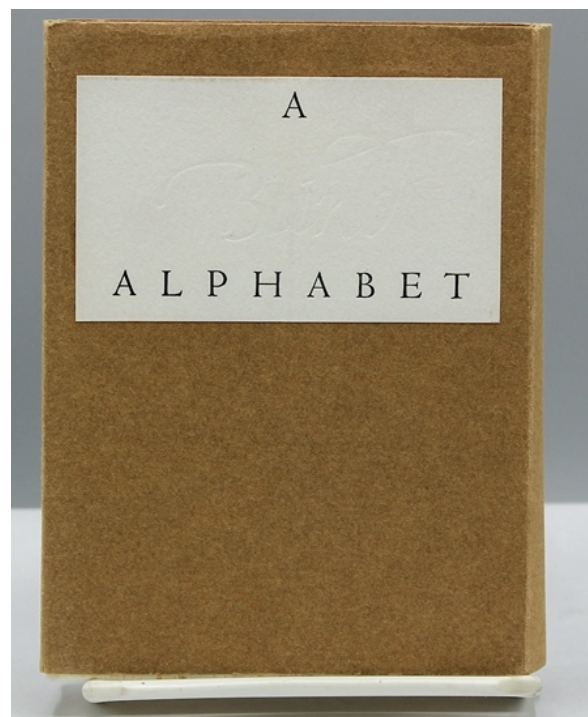
7. [CHELONIIDAE PRESS.] MOORE, Suzanne. *A Blind Alphabet*. [Easthampton, Massachusetts:] Cheloniidae Press, 1986.

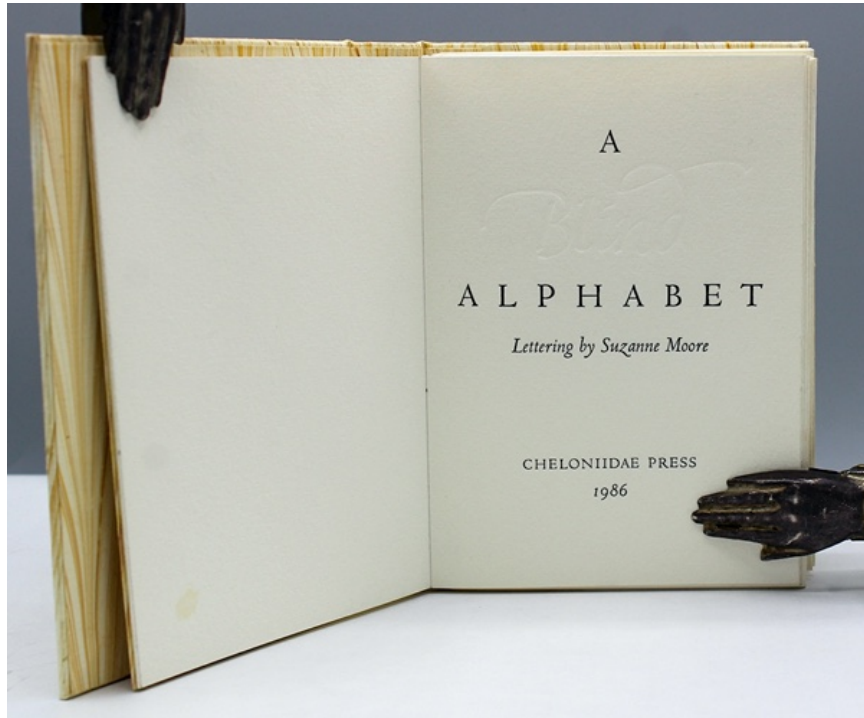
3¾ in. x 5¼ in. Accordion format with elaborate blindstamped letters designed by Suzanne Moore. Printed by Harold P. McGrath on T.H. Saunders cold-pressed watercolor paper. Designed by Arthur Larson and James Robinson.

Bound by Claudia Cohen in shimmery marbled paper made by Faith Harrison. Printed paper label on spine. In the brown paper chemise with blindstamped paper label. Slight rubbing to front joint near head of spine, else a fine copy of this lovely collaborative production.

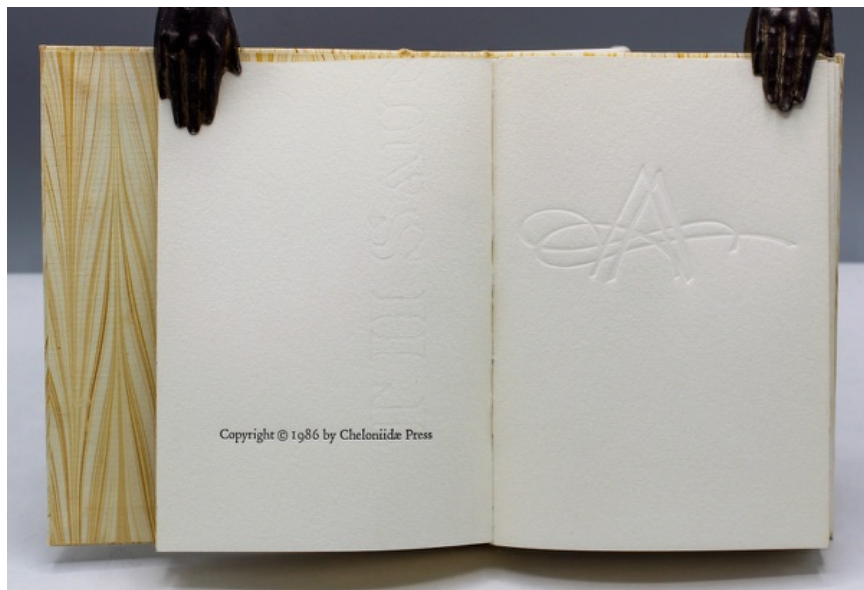
\$350

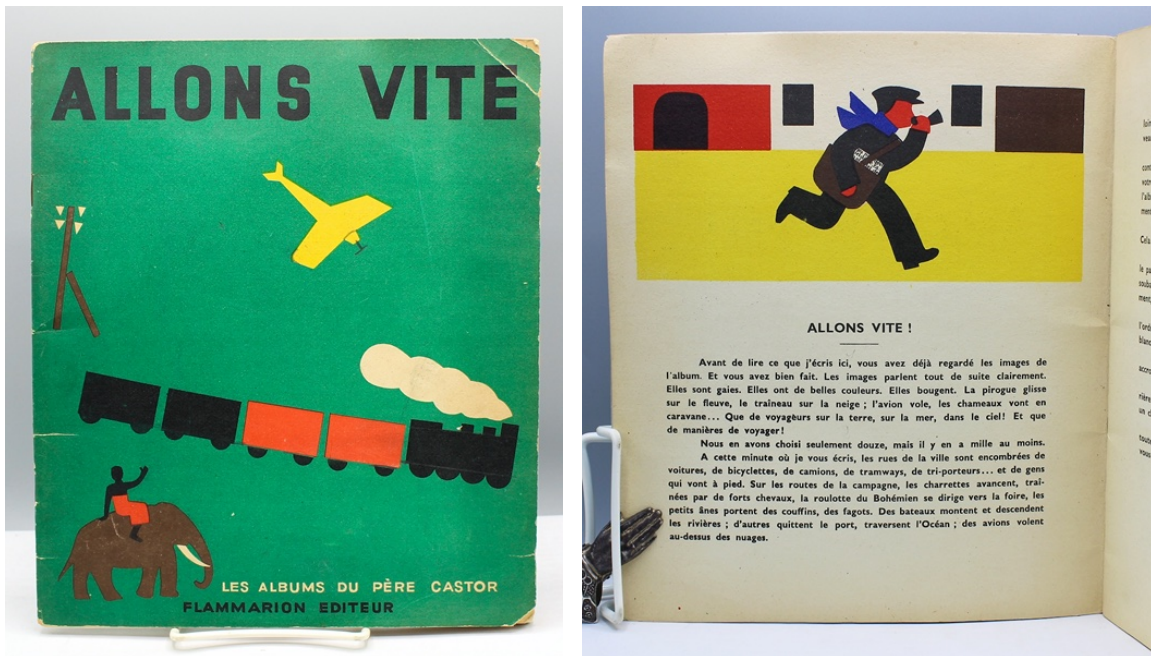
One of two hundred copies (this copy unnumbered).





Cheloniidae Press was founded in 1979 by Alan James Robinson and Joel Ginsburg. The original name of the outfit was ABCedary Press, and it was eventually renamed to the Press of the Sea Turtle after a lengthy run under the name Cheloniidae. The press garnered a reputation for maritime-themed books, though some of its best-known productions are *An Odd Bestiary* (1982), which compiles five hundred years of travelogue descriptions of creatures (some real and some imagined), and a beautiful, richly illustrated printing of Poe's *The Raven*. Along with their collaborations with Claudia Cohen and Suzanne Moore, Cheloniidae Press also worked with preeminent book artists and printmakers like Leonard Baskin, Barry Moser, and Clare Leighton.





### Art Education for Children with Twelve Color-Block Illustrations

8. [CHILDREN'S BOOKS.] CELLI, Rose and Nathalie Parain. *Allons Vite*. Paris: Flammarion, Les Albums du Père Castor, 1933.

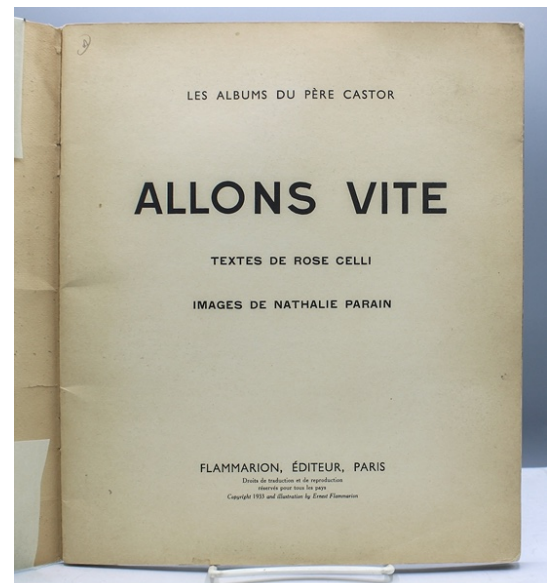
Quarto. [24] pp. With nine full-page illustrations and three half-page illustrations all printed in vivid color. Illustrations depict modes of transportation (ship, elephant, canoe, bus, etc.) in simple color-block shapes.

Flexible green card wrappers printed in color. Some toning and minor offsetting inside. Lacking the signature of colored tissue paper (copies are rarely found with the signature). Still a very good, bright copy of this art education book in the original glassine just jacket.

\$750

First edition.

Children are instructed to cut out copies of the basic shapes that comprise the illustrations. These shapes could then be glued down on a separate piece of paper to assemble scenes. Nathalie Tchelpanova Parain (1897 - 1958) was a Kyiv-born illustrator who drew on Constructivist aesthetics to illustrate fifteen other similar albums for publisher and children's writer Paul Faucher's *Les Albums du Père Castor* series. These albums were named after *le castor*, the beaver, because children were encouraged to *build* their artwork and think of it as a three-dimensional construction project.



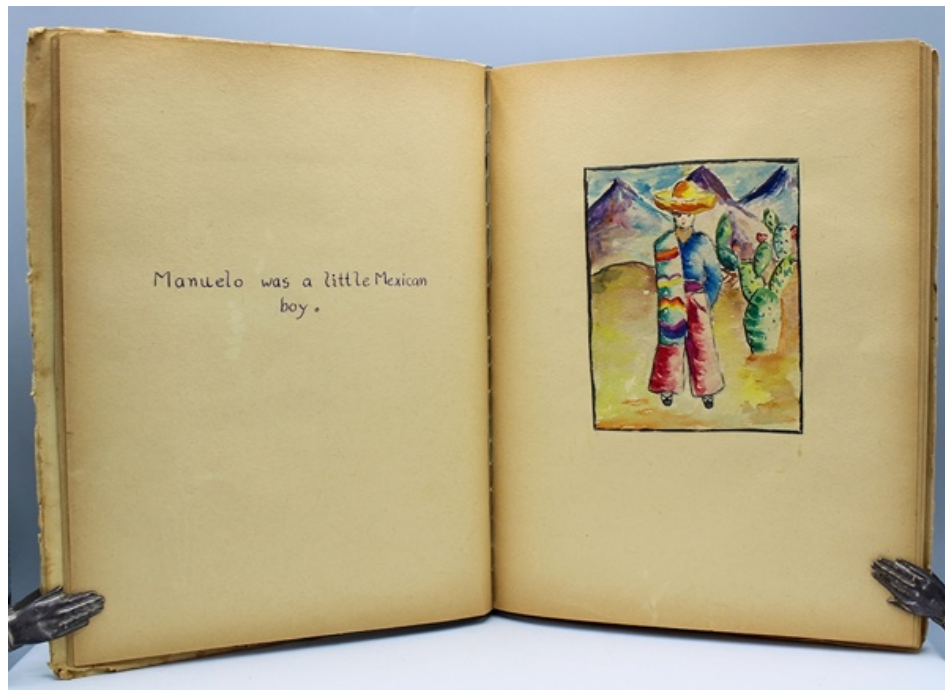
Rose Brua Chelli (1895 – 1982) was a translator, playwright, novelist, and children's author born in Algeria during the French colonial period. She collaborated with Parain to write the text for all the *Père Castor* albums.

OCLC records only three physical copies: Oak Spring Garden Library in Virginia and the Swiss Institute for Children's and Youth Media.

See Princeton University Cotsen Children's Library online exhibit of *Père Castor* albums.

*Les Petits Français Illustrés 1860 - 1940*, p. 281.

See also Lemmens, A. and S. Stommels. *Russian Artists and the Children's Book 1890 – 1992*.



Unique Book About a Mexican Boy in San Francisco  
With Beautiful Watercolors by an Oakland High School Student

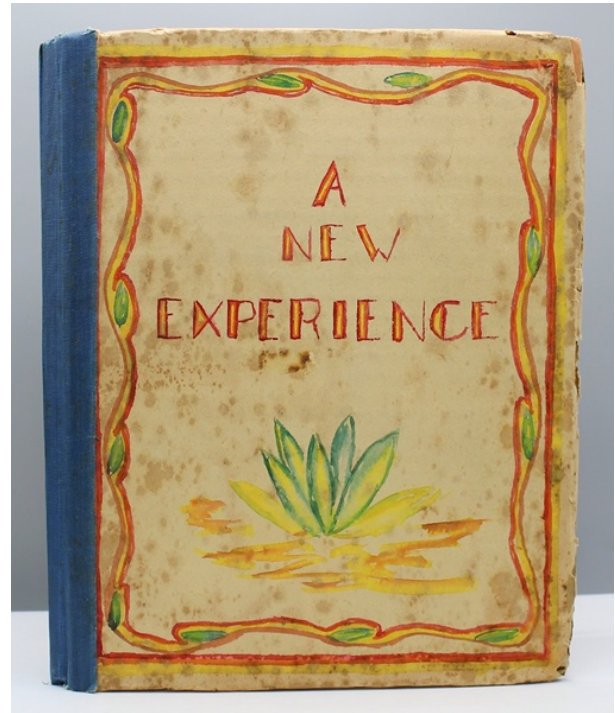
9. [CHILDREN'S BOOKS.] JONES, Lorraine. *A New Experience*. Oakland: n.p., April 1938.

Quarto. [36] pp. With thirty-two watercolor-and-ink illustrations (sixteen mounted and sixteen done directly on pages). Manuscript text in blue ink.

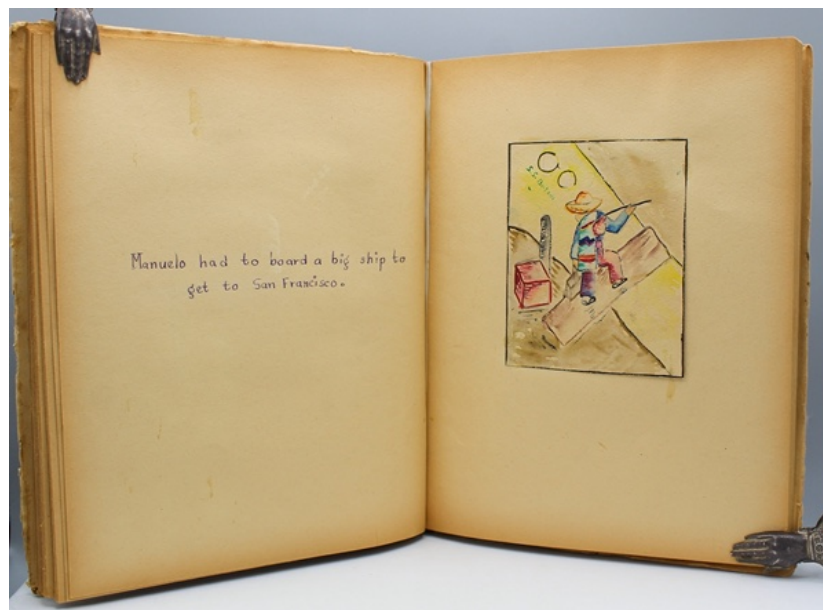
Original paper-covered boards decorated in watercolor. Rubbing to edges of boards and some foxing. Blue cloth spine. Blue marbled endpapers. A very good, unique item.

\$850

In the author's note, Oakland High School student Lorraine Jones explains that the present work "is an illustrated tale of a young Mexican boy who visits his aunt in the big city and discovers a new world." The short story follows Manuelo on his trip across land and sea from Mexico to San Francisco, where he goes roller skating, visits the zoo, sightsees at the Golden Gate Bridge, and walks in the park with his aunt. The charming illustrations show Manuelo's adventures as well as the desert landscape, cacti, Mexican pottery, and other images of the journey.



The title-page identifies Lorraine Jones as a student in the high-eighth grade. She went on to graduate from San Jose State University and find employment as an educator. Jones worked as a physical education teacher at Brewer Junior High in Oakland, a Recreation Director at Washington Park in Alameda, and a Health Education Director at the Oakland YWCA. She was involved with Alpha Delta Kappa, PEO International, the Ebell Society, the Montclair Women's Club, the Daughters of the American West, and the Daughters of the American Revolution. Jones was also a third-generation Californian whose ancestors had founded the town of Santa Maria, California.





With Hand-Colored Lithographs Satirizing English Monarchy,  
Scarce in this Condition

10. CROWQUILL, Alfred, [pseud]. *Alfred Crowquill's Comic History of the Kings and Queens of England.* From William the Conqueror to the present item...London: Read & Co., [n.d., ca. 1850-1860].

6 in. x 5¼ in. Panorama format with thirty-six hand-colored lithograph caricatures of English monarchs by Alfred Crowquill.

Original cloth with elaborate pictorial cloth onlay printed in blue and red. Cloth a bit darkened. Some cracking to hinges. Minor toning and foxing. A very good copy of an uncommon item that is particularly scarce in this condition.

\$750

First edition.

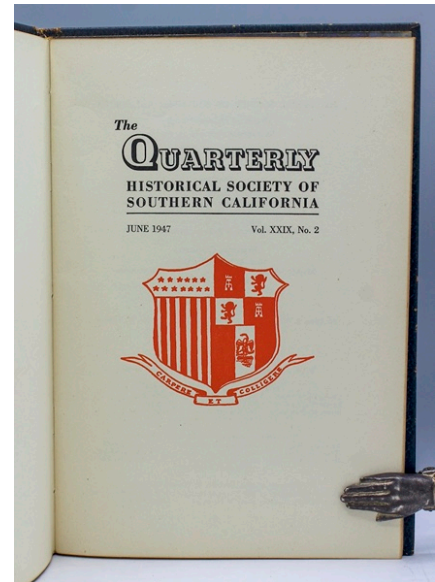
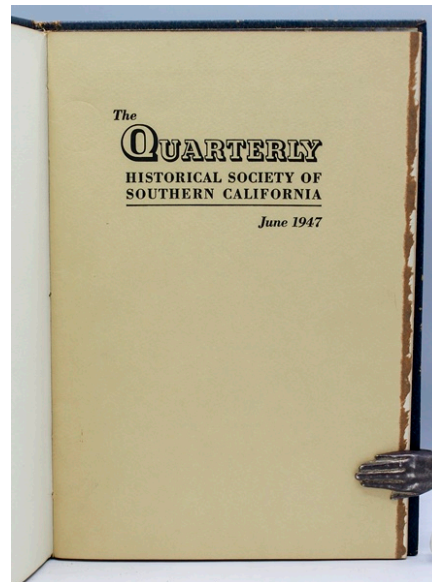
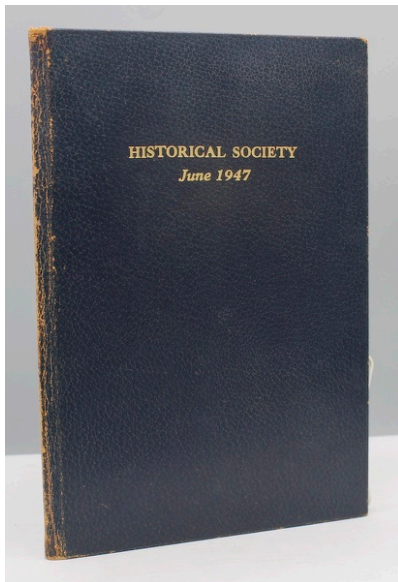
A lively book that combines caricatures with comic rhyming verse. For example, the panel for Henry VII reads,

*Henry the Eighth, a man of might, was never in a fix,  
And we believe he loved a wife, for didn't he have six!  
His will was law, as M.P.'s knew, so did whate'er he said  
All vowed he was no mortal king until they found him dead!*

Alfred Henry Forrester (1804 – 1872), who wrote and illustrated under the pseudonym of Alfred Crowquill, was a comic artist, children's book author and illustrator, sculptor, and set designer for stage plays. He began his career as a collaborator of George Cruikshank, then went on to establish himself as a comic illustrator with publications like *A Trump*, *a Court Card* (1828) and *The*

*Great Humming Top* (1829), which satirized the British aristocracy. He illustrated publications by Henry Cockton, Cuthbert Bede, and Richard Doyle, and collaborated with illustrators like John Leech and H.K. Browne. As a sculptor, he made a statuette of the Duke of Wellington in 1851, which he gifted to Queen Victoria. Though he was more popular than critically acclaimed, four of his pen-and-ink illustrations were exhibited at the Royal Academy in 1845 and 1846, and his drawings were shown at "English Humorists in Art," an important exhibition at the Royal Institute of Painters in Water Colours in June 1889.

*Life in England* #577.



### With An Article by Ernest Dawson on Early Los Angeles Booksellers

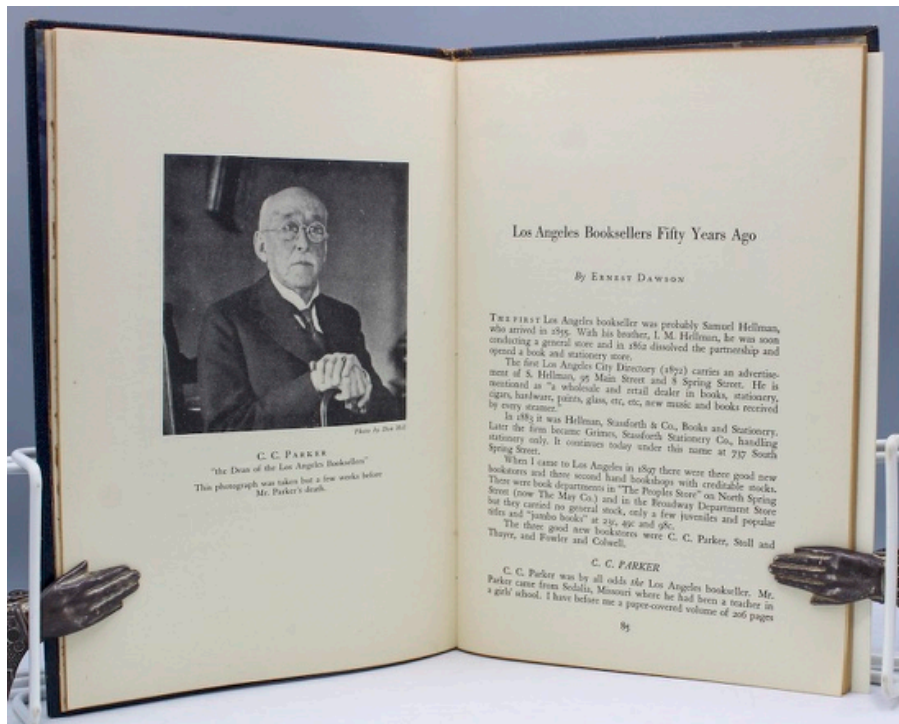
11. DAWSON, Ernest. "Los Angeles Booksellers Fifty Years Ago." [In] *The Quarterly Historical Society of Southern California*. Vol. XXIX, No. 2, pp. 85-92. [Los Angeles:] Historical Society of Southern California, June 1947.

Octavo. [2], 79-115, [1] pp. Five full-page illustrations including a collection of bookplates of early Los Angeles booksellers, portraits of booksellers, and a map of southern California.

Original buff paper wrappers bound in blue cloth boards. Spine rubbed. Blue marbled endpapers. With an issue of *Hoja Volante* (February 1995) laid in. A very good, clean copy.

\$125

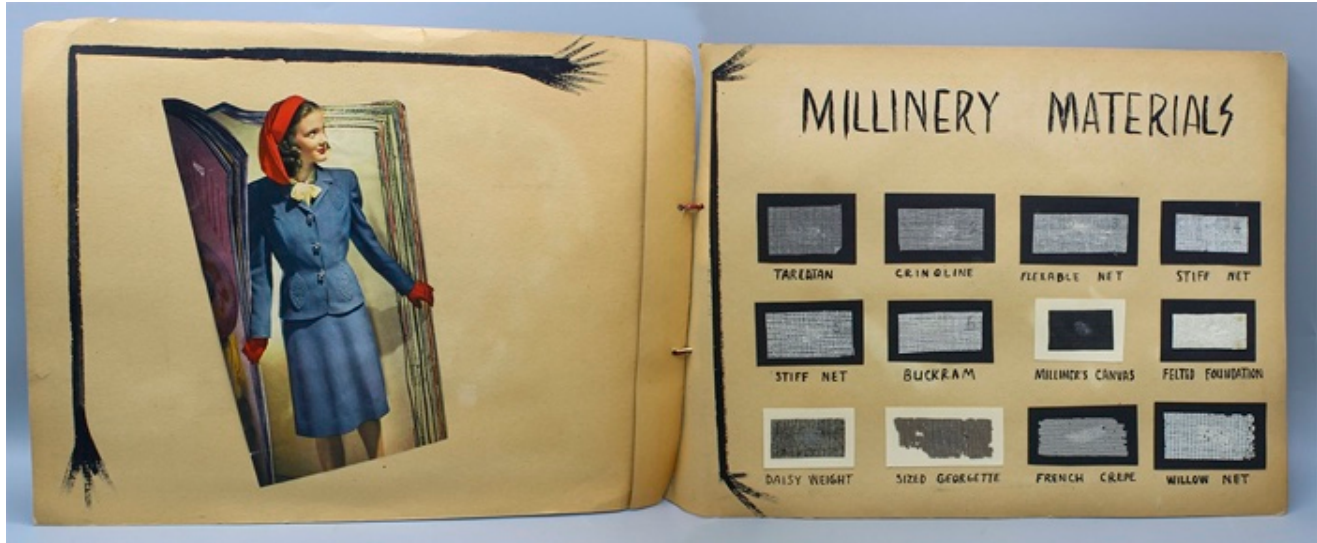
Printed at the Progress-Bulletin in Pomona, California with typography by Ruth Saunders of Saunders Press in Claremont.



With an article by Ernest Dawson, one of the earliest Los Angeles booksellers who established his bookshop in 1906. The article, "Los Angeles Booksellers Fifty Years Ago," includes profiles of C.C. Parker, "the Dean of Los Angeles Booksellers," Stoll and Thayer, the Fowler Brothers, Frederick D. Jones of Jones' Bookstore, J.W. Smith, and Henry Ward.







Millinery Design Portfolios with Dozens of Fashion Magazine Clippings  
And Samples of Fabrics and Stitches

12. [FASHION.] SCHNELDER, Doris; Stommel, G. *Millinery; Millinery*. [Two millinery design portfolios likely produced for a school course.] [n.p., n.d., ca. 1940.]

Two oblong portfolios (16½" x 12"; "15½ x 11"). With dozens of clippings, many in color, showing hats by designers like Elsa Schiaparelli and Marie-Louise Bruyere. Also with mounted fabric samples showing stitches, cord samples of braids, and ribbon bows. Each portfolio also has a grid of millinery fabric samples (Schneider portfolio has twelve samples, Stommel has nine). Both portfolios are profusely annotated with descriptive text, some in manuscript and some clipped from fashion magazines and catalogues.

Portfolios in black paper and brown paper, respectively, both with painted covers. One bound with cord and one with metal screws. Light chipping to edges. Some mounted samples coming loose from pages. Two very good, clean, and lively unique portfolios representing thorough work in millinery design.

\$850

These portfolios likely resulted from Doris Schneider's and G. Stommel's work in a sewing course, probably in a junior college (or perhaps high school). Schelder and Stommel probably studied at the same school, if not in the same course, as the two millinery fabric grids look quite similar.



The designs showcased in the clippings include the pillbox, cloche, turban, bonnet, cowboy hat, beret, and fedora. The fabric samples include milliner's canvas, flexible net, crinoline, tartan, felt, daisy, and Georgette.

We could not locate any information on Schnelder and Stommel, nor on the school (or schools) they attended.





### Rare Batik Children's Book

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

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

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

\$500

First edition.

Batik is an Indonesian relief dyeing technique in which wax is applied to fabric, which is then soaked in dye. The wax resists the dye, which allows the artist to later remove the wax with boiling water and begin the process again with another color of dye. The technique been practiced in Indonesia for at least fifteen hundred years. The present book was one of the first batik books produced in the western world, when the technique surged in popularity both with artists and early childhood educators in the first half of the twentieth century.



Françoise Seignobosc (1897 – 1961), who published under her first name only, was born in Lodeve, Herault, France, and spent her early years there before moving to the United States. In *American Picture Books* (1976), Barbara Bader calls the present book a “minor work of art” and notes that it best showcases Seignobosc’s sense of space and composition. Seignobosc also wrote and illustrated children’s books like *Jeanne Marie Counts Her Sheep* (1951), for which she was awarded the *New York Herald Tribune* children’s book prize. She also produced five other *Jeanne Marie* books.

OCLC records no copies.



### Memoir of the Port Royal Experiment by a Woman Abolitionist

14. FRENCH, A[usta] M[alinda]. *Slavery in South Carolina and the Ex-Slaves; or, the Port Royal Mission*. New York: Winchell M. French, 1862.

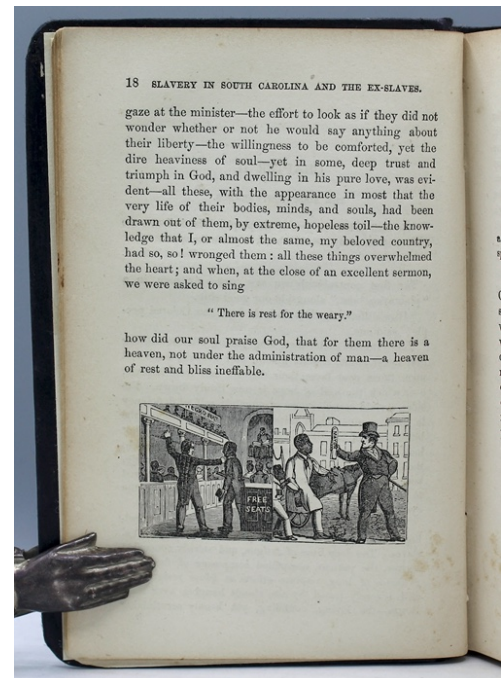
Twelvemo. 312 pp. Two dozen half-page and full-page illustrations throughout.

Original black pebbled cloth boards, rebacked, with recent paper spine label. Neat repairs to edges of boards. Some toning to margins and minor foxing to a few leaves. Yankton College Library ink stamp to top edge. Ink numerals to bottom edge of title-page. A very good copy of this memoir by an abolitionist living among free Black people after the capture of Port Royal.

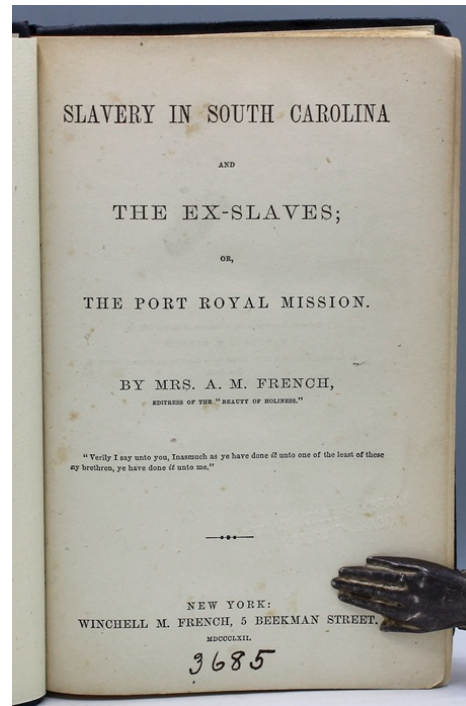
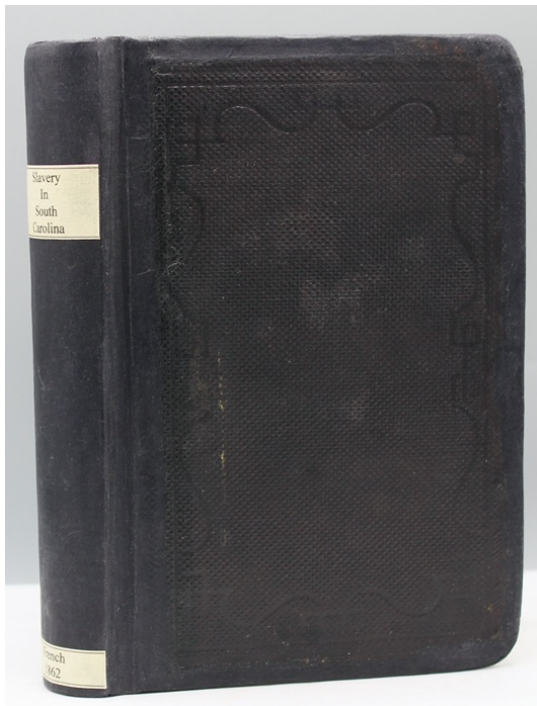
\$1,250

First edition.

Austa Malinda French (1810 – 1880) was an abolitionist who worked with her husband Mansfield French



(1810 – 1876), friend of Abraham Lincoln and founder of the National Freedman’s Relief Association, to send groups of educators, ministers, and doctors to Port Royal to assist the 10,000 Black people who had been freed from slavery after the capture of the port.



In 1861, The Union Army occupied South Carolina’s Sea Islands and seized tens of thousands of acres of land from fleeing plantation owners. Free Black people were finally compensated for their labor and, in 1863, were allowed under Lincoln’s new land redistribution policies to purchase land from the nearly 40,000 acres of abandoned Confederate plantations. Mitchellville, on Hilton Head, was established as the first of many all-Black communities that sprang up on the empty plantations. After Lincoln’s death in 1865, Andrew Johnson sought to end the so-called Port Royal Experiment by ousting Black people from their land and restoring the property to the white former slaveholders who had fled. Not all these former slaveholders returned, however, and thousands of Black landowners remained to farm their land for decades to come.

The present memoir records French’s observations on slavery, plantation owners and other white citizens of the Sea Islands, and on the interactions of the educators, ministers, and doctors with the free Black population.

Jackson, Joelle. “Port Royal Experiment (1862-1865),” June 23, 2011. BlackPast website. Sabin 25847. LCP 3839. Work 371. Not in Blockson, Dumond, Bartlett.





### Fifteen Unique Paper Weaving Samples

15. [FROEBEL.] HAUSMAN, A. *Flechtschule*. [Cover title.] [Album with samples of Froebel Gift number fourteen (paper weaving).] [n.d., ca. 1900]

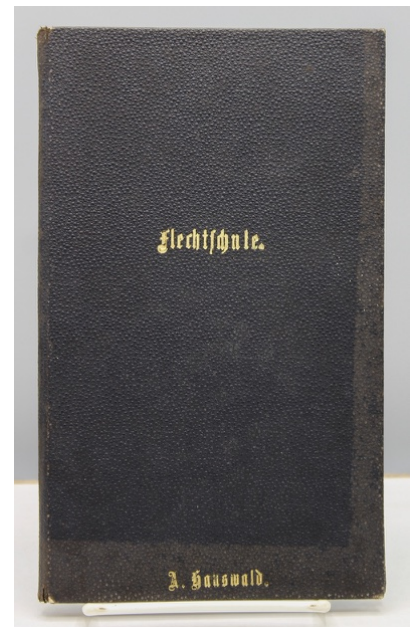
5 in. x 8½ in. [18] ff. With fifteen full-page paper-weaving samples. No text.

Original dark blue pebbled cloth with gilt title. Some darkening along edges of covers. Accordion-fold pages. Clean and bright internally. Very good.

\$650

Another example of a Froebel Gift album, which were issued blank (or, in some cases, with printed patterns) for students to fill out with the results of their lessons. Taken together, all the various Gift albums demonstrate the flexibility of Froebel's curriculum and the way it was reinvented by every individual student — which testifies to the creativity, independence, and innovation that the curriculum cultivated.

The present album collects beautiful and well-executed samples. One interesting sample has been carefully ruled in pencil, either as an attractive ornament on the paper weaving or as guidelines for the next step in the project. Either way, it demonstrates an additional aspect that is not usually found in the papercraft Gift albums.



## Biography of Margaret Fuller Through the Eyes of Emerson And Their Fellow Transcendentalists

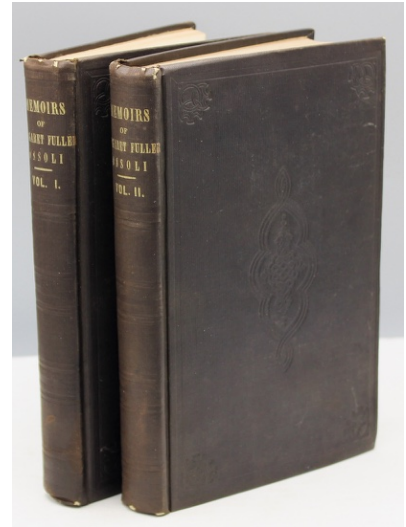
16. [FULLER,] Margaret. *Memoirs of Margaret Fuller Ossoli*. [Edited by Ralph Waldo Emerson, James Freeman Clarke, and W.H. Channing.] Boston: Phillips, Sampson and Company, 1852.

Two volumes, octavo. 351; 352 pp.

Publisher's black cloth with blindstamped device. Titled in gilt on spine. Ink ownership signatures (Mary Copeland, dated September 1852) to front flyleaves. Very clean and fresh throughout. A very good, bright, and clean set.

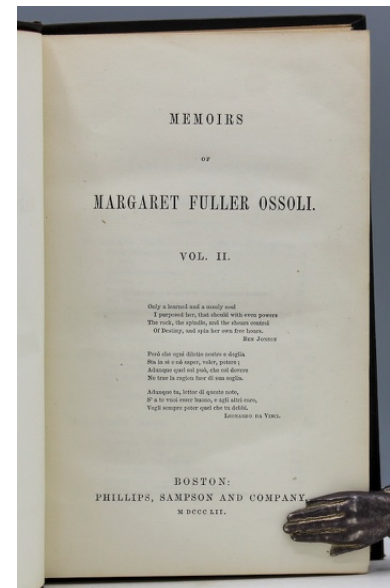
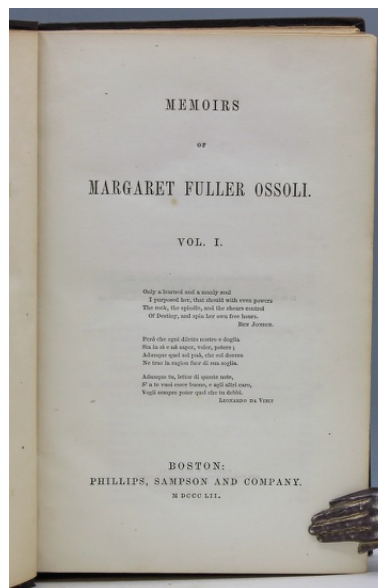
\$850

First edition, mixed issue. The present copy has characteristics of the first three printings (BAL): the binding matches the first printing (including the  $\frac{3}{8}$ " high type on spine), as do the signatures. There are no advertisements, as in the second printing, and W.H. Channing is credited with the authorship of the fourth chapter "Jamaica Plain," as in the third.



Margaret Fuller (1810 – 1850) was a Transcendentalist writer, feminist, and journalist. 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.

Emerson and Fuller were longtime friends and colleagues. In 1834, Fuller visited Emerson's home and taught him German; in return, Emerson wrote to Thomas Carlyle for assistance on Fuller's in-progress Goethe biography. They worked together on *The Dial* and, after Fuller left the position of editor in 1842, the role passed to Emerson. After Fuller's death, Emerson and his co-editors undertook the present work, which became a huge success and went to thirteen editions by the end of the nineteenth century.



BAL 6500.



By a Woman Theologian Who Influenced Kant and Rousseau,  
Untrimmed and in the Original Boards

17. [HUBER, Marie.] *Le Systeme des Anciens et des Modernes, Concilié par l'Exposition des Sentimens differens de quelques Théologiens, sur L'Etat des Ames Separe'es des Corps. En Quatorze Lettres.* Amsterdam: Chez les Wetsteins & Smith, 1733.

Twelvemo. xii, 310, [1] errata pp.

Contemporary boards with ink manuscript title to spine. Hinges somewhat worn. Library label at foot of spine. Edges untrimmed. Early ink numerals to front pastedown. Faint university library stamp to title-page. A very good, clean, and crisp copy of this theological work by an accomplished Swiss Protestant thinker who influenced Kant.

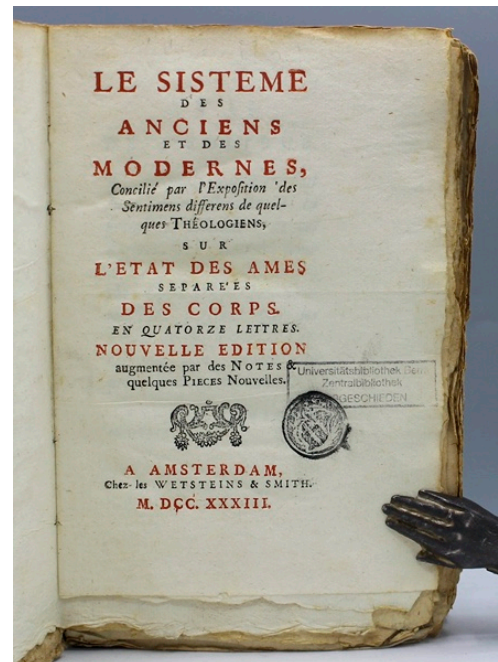
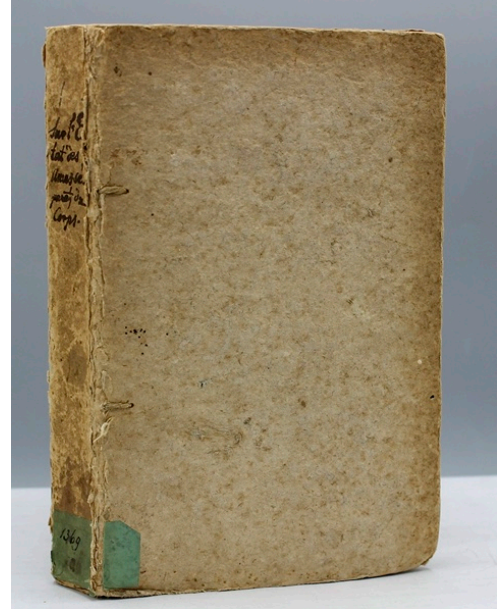
\$1,750

Uncommon expanded edition. First appeared in 1730 as *Sentiments Differens de quelques Theologiens, sur l'État des âmes séparées des corps*.

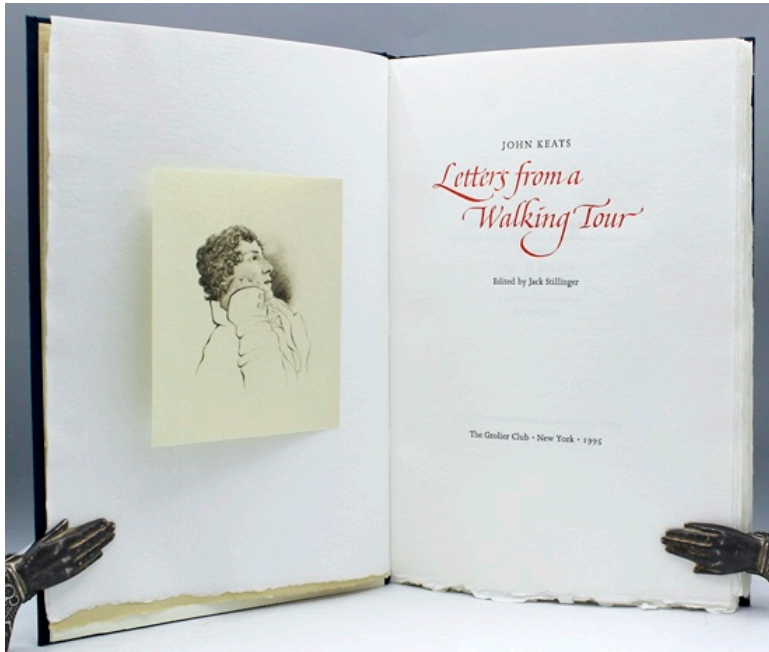
Marie Huber (1695 – 1753) was a theologian, translator, and editor who wrote on universalism and deism. In the *Feminist Encyclopedia of French Literature* (2009), Pascale Dewey wrote, “Influenced by a pietist uncle, Fatio de Duillier...[Huber] enthusiastically undertook to combat theological dogma with rare logic and common sense. She rejected predestination and sacraments, and favored an inner and more personal religion fostering mysticism and direct relation with God...Immanuel Kant may owe her more than is generally acknowledged. Forceful and unusually independent in her thinking, she is considered the forerunner of liberal Protestantism,” (p. 260).

Huber also wrote *Lettres sur la religion essentielle* (1738), which precedes the deism of Rousseau and which Robert Burns read in translation, and *Réduction du Spectateur anglois* (1753).

OCLC records five copies in North America: Arizona, UC Berkeley, Yale, Cornell, and Wayne State.







The First Book in the New Grolier Fine Printing Series,  
One of 225 Copies

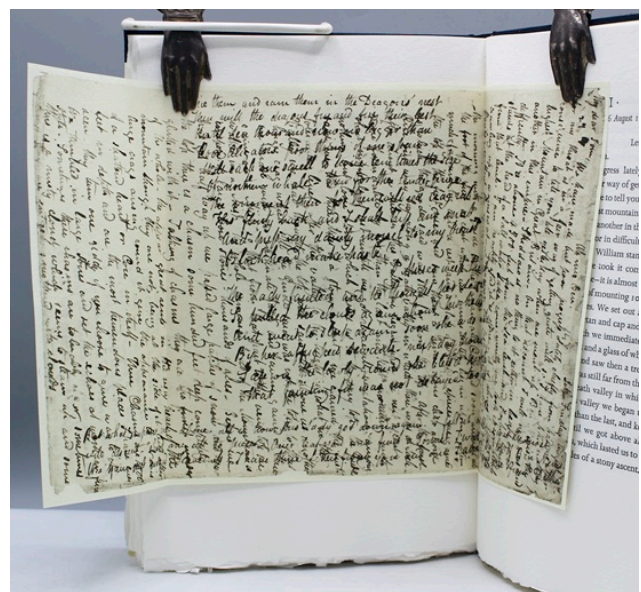
18. KEATS, John. *Letters from a Walking Tour*. Edited by Jack Stillinger. New York: Grolier Club, 1995.

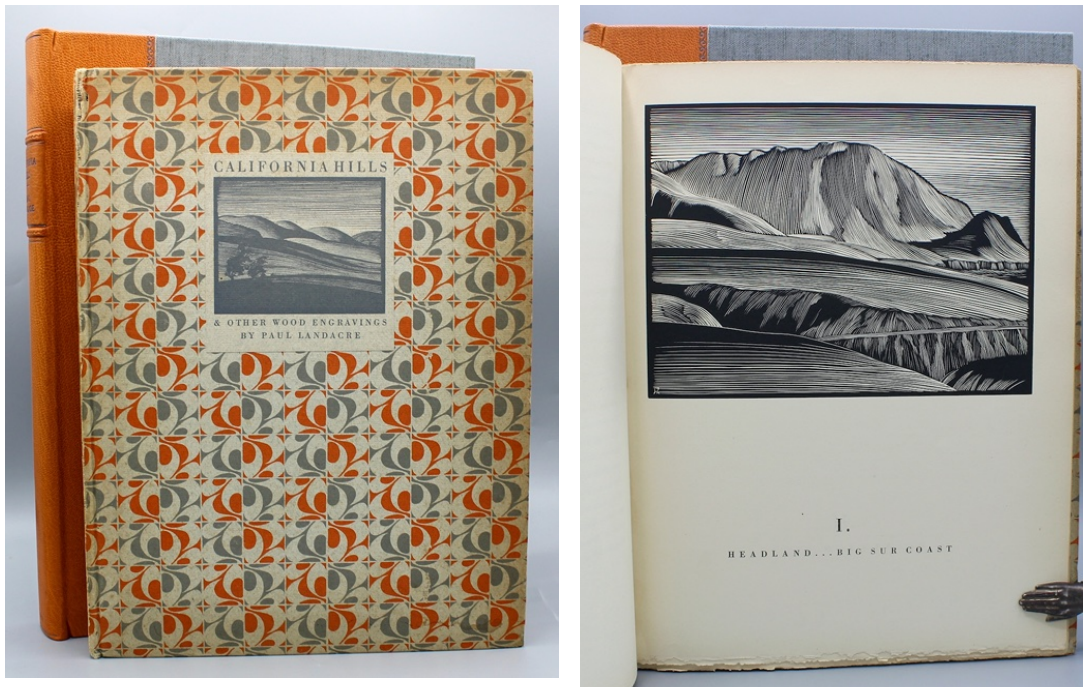
Octavo. xiv, 79 pp. With a mounted frontispiece of Keats and two other mounted plates (a facsimile of a Keats letter and a map of Keat's tour). Map, calligraphic title, and book design by Jerry Kelly. Printed in Eric Gill's Joanna set by Michael and Winifred Bixler.

Bound by Judy Conant in dark blue cloth with light brown morocco spine label titled in gilt. Title-page printed in red and black. Prospectus laid in. A fine copy with the marbled paper and beige cloth slipcase.

\$250

One of 225 copies printed by Daniel Keleher at Wild Carrot Letterpress. The first book in the new Grolier Fine Printing Series. This copy unnumbered.





The Most Important and Most Influential Illustrated California Book  
and Paul Landacre's Masterpiece

19. LANDACRE, Paul. *California Hills And Other Wood Engravings from the Original Blocks*. Foreword by Arthur Millier. Los Angeles: Bruce McCallister, 1931.

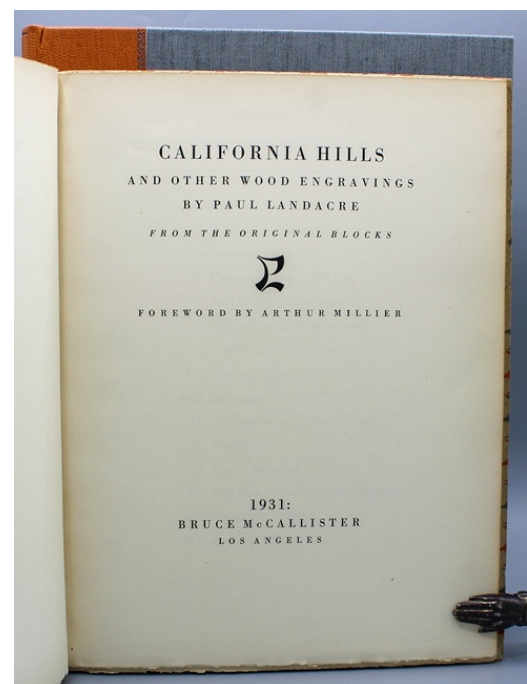
Quarto, [7] pages, fourteen wood engravings, wood engraved vignette on colophon.

Original patterned boards with printed paper label on front cover. Spine lightly browned, light wear along front joint near head of spine, just exposing the cloth beneath the paper boards, lesser wear along back joint, a little browning to endpapers near gutter, as usual. A very good, clean copy of a fragile book, far nicer than is usually seen, in custom quarter morocco clamshell slipcase.

\$6,000

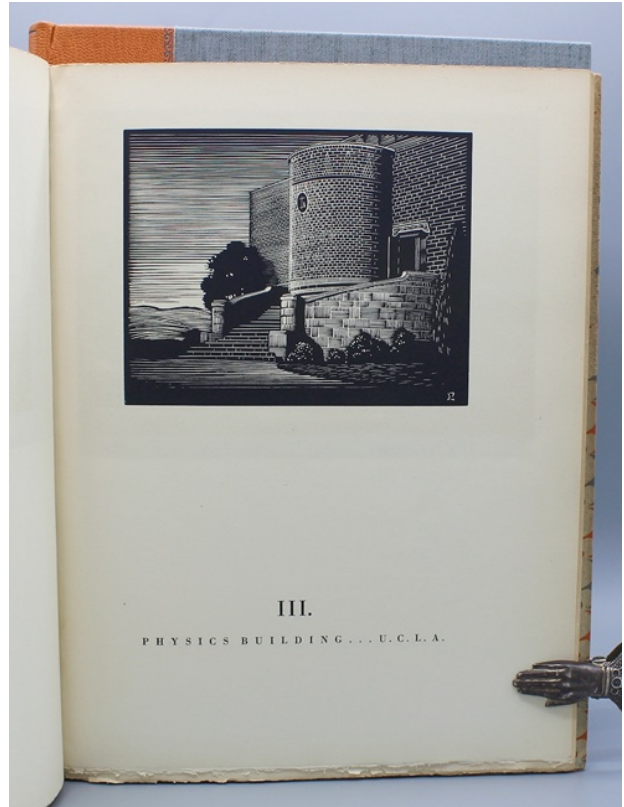
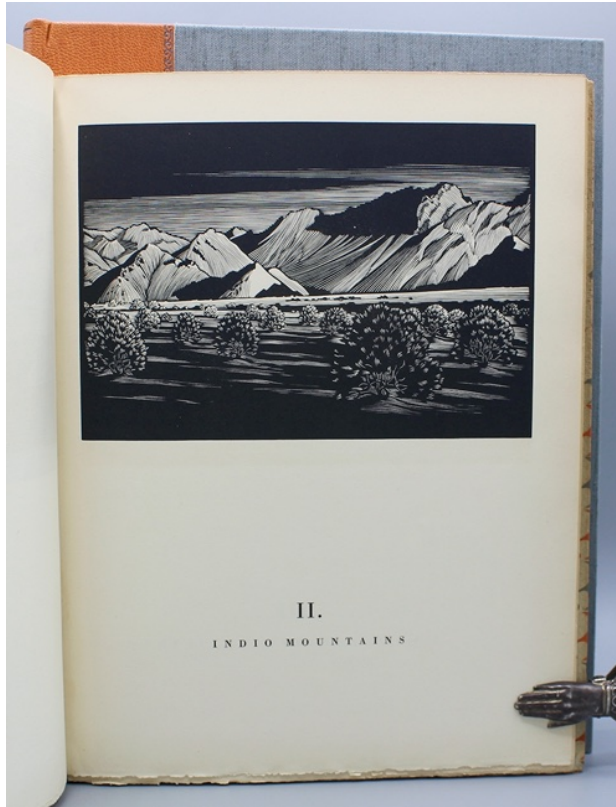
First edition. Signed by Landacre on the colophon. One of five hundred copies.

One of the most important and influential illustrated California books, this is generally considered to be Landacre's masterpiece. The wood engravings include views of Berkeley, UCLA, Malibu, Big Sur, Indio, Point Mugu, Monterey Hills, the high desert, and other locales.



“Except in occasional engravings of buildings, Paul Landacre has confined all his efforts to hymning the “eternal hills” and especially to searching out those qualities in them that prompt us to use the adjective eternal. He gradually evolved a conception of black lines and white lines -one kind passing easily and unnoticed into the other- which enabled him to cut into wood the erosive flow which has given rhythmic form to hills and mountains” (Arthur Millier in the Preface).

“His very first book... remains his best. *California Hills* is the cornerstone of any Landacre collection...” (Lehmann p.43).





Scarce and Attractive Leadenhall Press Title with Twenty-Four Hand-Colored Plates

20. [LEADENHALL PRESS.] HUNT, [Margaret Raine]. *Our Grandmother's Gowns*. London: Field & Tuer, Leadenhall Press, [1885].

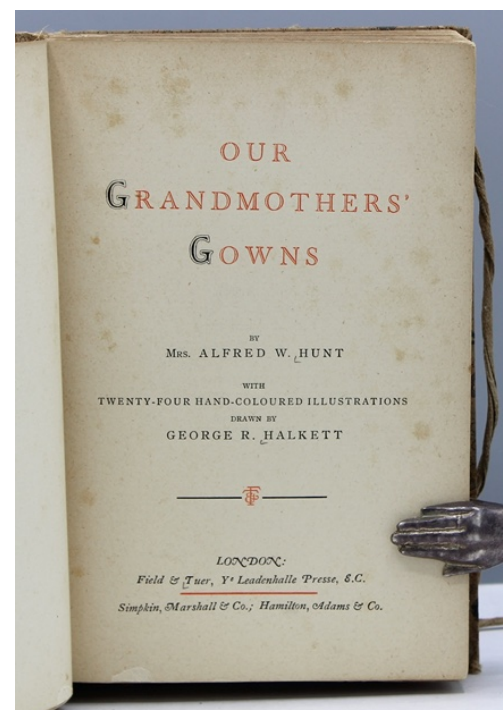
Octavo. [4], 54, [10] ads ff. Text printed on one side only. With twenty-four hand-colored fashion plates by George R. Halkett. Each plate is fully described in the text.

Original paisley-patterned cloth with printed paper labels on cover and spine. Spine sunned and cloth lightly soiled. With the original cloth ties. Two bookplates to front pastedown, one of Anne and Fernand Gabriel Renier, whose collection of children's literature is now housed at the Victoria and Albert Museum. Foxing to first few leaves but otherwise quite clean. A very good copy.

\$450

First edition of this attractive Leadenhall Press production covering the fashion of the period following the French Revolution (1798 – 1827).

In the introduction, Margaret Raine Hunt (1831 – 1912) writes, "The French Revolution...altered the laws of dress as completely as it altered most other laws; and every fashion which had been in favor before it, was utterly discarded. For that reason it seems a good period to take as a



starting-point. There is much to commend in the determined revolt against the extravagant fashions which prevailed under poor Marie Antoinette.”

Hunt was a novelist, translator, and feminist. Ford Madox Ford said Hunt had a “brilliant social popularity,” and her social circle included Edna St. Vincent Millais, Lawrence Alma-Tadema, Robert Browning, John Ruskin, Oscar Wilde, and Edward Burne-Jones (ODNB). Hunt was known for her witty prose, and her translation of *Grimms’ Fairy Tales*, published by Andrew Lang, became a definitive edition. Her husband was the landscape painter Alfred William Hunt (1829 – 1896) and her eldest daughter was the author and literary hostess Violet Hunt (1862–1942).

George Roland Halkett (1855 – 1918) was a prolific illustrator whose best-known artwork appears in his translation of *Rumpelstiltskin* (1882).

Colas 1506. Hiler, p. 453.



Contains First Appearances of Several Important Essays by Locke, as well as the First Appearance of “The Fundamental Constitutions of Carolina,” the first instrument ever digested and written out, for the entire and perfect government of a political body” (Sabin)

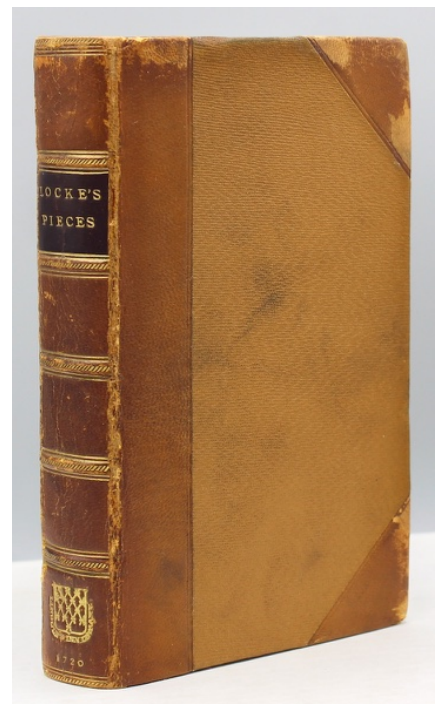
21. LOCKE, John. *A Collection of Several Pieces of Mr. John Locke, Never before printed, or not extant in his Works*. Publish’d by the Author of the Life of the ever-memorable Mr. John Hales, &c. London: Printed by J. Bettenham for R. Francklin...1720.

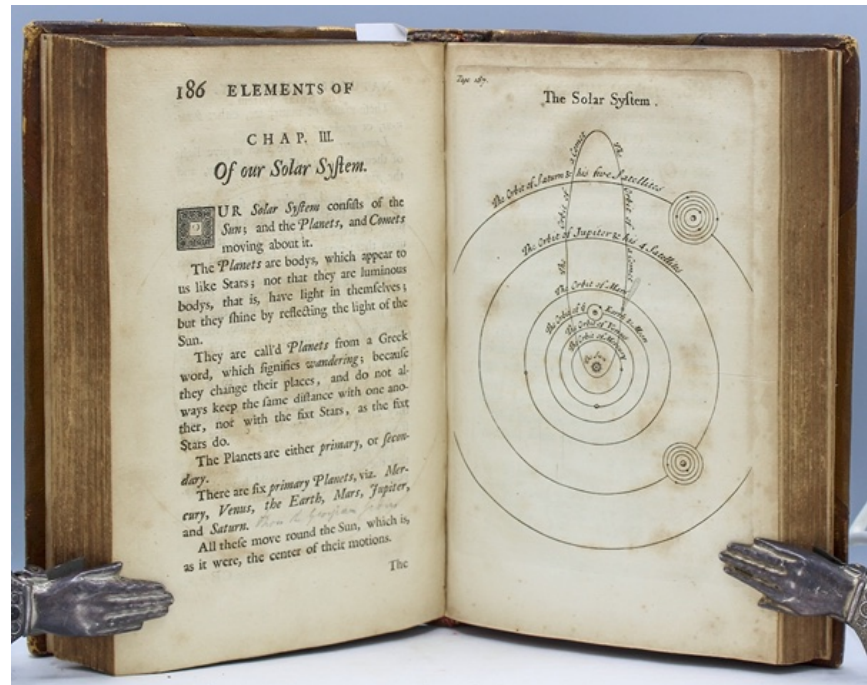
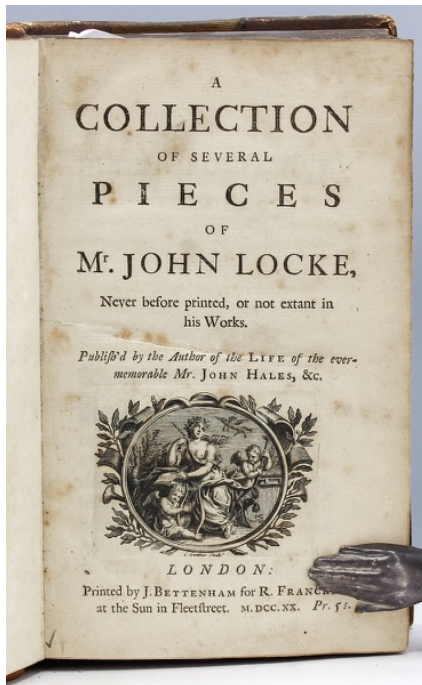
Octavo. [36], xxiv, [2], 362, [18, index], [1, errata], [3. ads] pp. Copper-engraved plate of the solar system opposite p. 186.

Nineteenth-century half calf, gilt spine with black morocco label. Foot of spine with gilt stamp of the Lincoln’s Inn Library. Binding extremities lightly rubbed and scuffed, text with some light foxing and browning. A good copy.

\$1,500

First edition, first issue, with engraved vignette of a seated muse with cherubs. Includes “The Fundamental Constitutions of Carolina,” which Sabin notes is “the first instrument ever digested and written out, for the entire and perfect government of a political body.” Yolton now believes this essay is by Anthony Ashley Cooper, the first Earl of Shaftesbury, rather than Locke, though Locke may have helped draft it while a member of his household (See Yolton, p.364-368). Nonetheless, this is the first publication of this important piece.



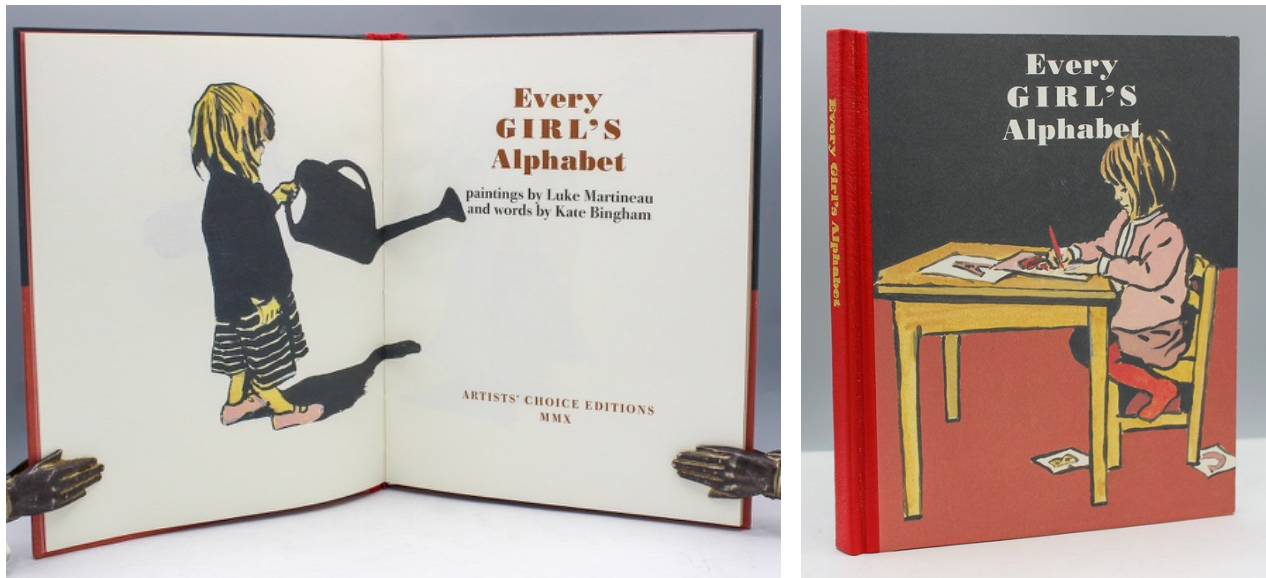


This collection was put together from manuscript papers in the hands of Anthony Collins, Samuel Bold, and others, with the help of Locke's nephew Peter King. The editor was Pierre Desmaizeaux (1673?-1724), a Frenchman living in England, who had also edited Saint-Evremond and Bayle. He contributes a long preface, stating why each piece was selected.

The pieces in this work include "Remarks upon some of Mr. Norris's Books, Wherein he Asserts F. Malebranche's Opinion of Our Feeling All Things in God;" "Elements of Natural Philosophy," a short outline intended for students; and "Some Thoughts Concerning Reading and Study for a Gentleman;" as well as over one hundred pages of previously unpublished letters of Locke.

Yolton 316A. Sabin 41726.





One of Fifty-Six Special Copies with an Original Linocut,  
Inspired by the Art of William Nicholson

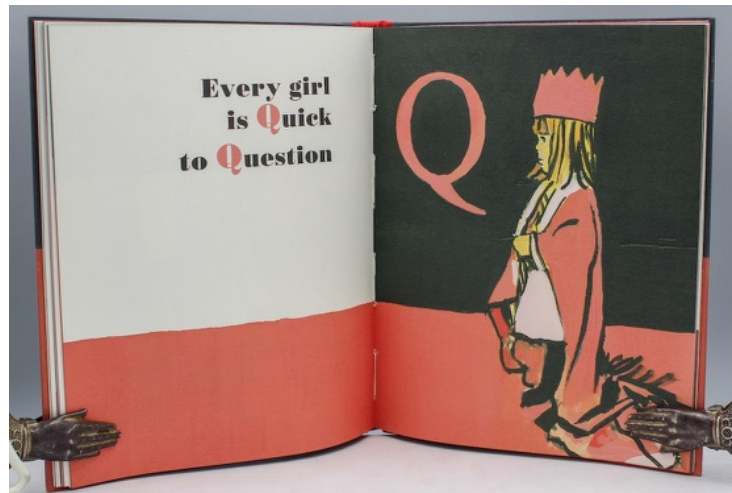
22. MARTINEAU, Luke and Kate Bingham. *Every Girl's Alphabet*. London: Artists' Choice Editions, 2010.

Small quarto. [64] pp. Illustrated on almost every page by Luke Martineau with images of the life of a little girl inspired by the woodcuts of William Nicholson (1872 – 1948). With an accompanying original linocut by Martineau in a buff paper envelope.

Original quarter red morocco over pictorial boards designed by Luke Martineau. Illustrated endpapers. Buff card slipcase. A fine copy of the first limited edition.

\$450

One of fifty-six special copies with the original linocut. Signed on the colophon by Martineau and Bingham. Marked "out of series" in pencil on the colophon. 250 standard copies were also issued, as well as a paperback trade issue in the same year.



Kate Bingham's alphabetical verse accompanies the illustrations by Martineau. She writes, "Every girl is up for Adventure / Every girl Best be prepared / Every girl is a Curious Creature / Keeping her Distance, every girl Dares."



### Scarce Suffrage Novel Exemplifying the Divide Between Radical and Moderate Suffragists

23. MOLLWO, Adrienne. *A Fair Suffragette*. London: Henry J. Drane, [1909].

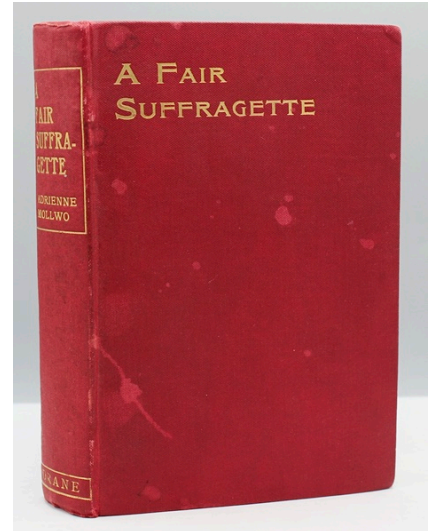
Octavo. 258 pp.

Original red cloth titled in gilt. Some soiling to front cover. Endpapers somewhat toned and foxed; otherwise, clean throughout. Contemporary pencil signature to half-title. A very good, tight copy of this scarce suffrage novel.

\$850

First edition.

Suffrage fiction, which portrayed the harrowing real-life experiences of suffragists as they fought for the rights in the streets, the courts, and the prisons, emerged in greater numbers than ever from this literary groundswell. Authors of suffrage fiction gathered in organizations like the Women Writers Suffrage League, which encouraged women writers to use their writing to expose the mistreatment of suffragists by law enforcement, spread awareness of suffrage, and advocate for justice for women.



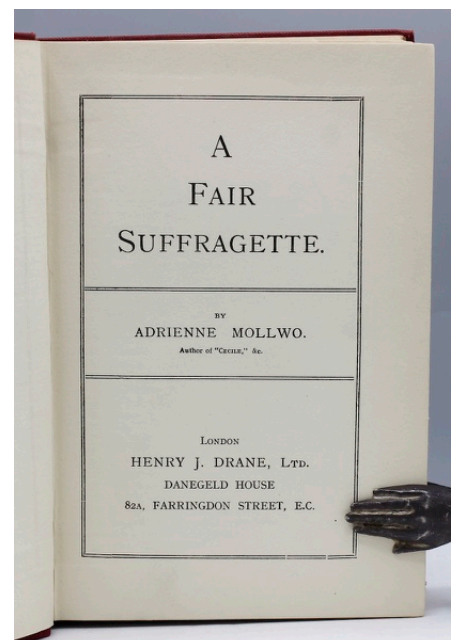
In "Suffrage Fiction: Political Discourse in the Marketplace," Sowon S. Park compares two genres that were targeted toward (and dominated by) women at the time: "the structure of a suffrage fiction is parallel to that of a romantic fiction: a young girl coming to occupy a place in society, albeit a more precarious one that she would ostensibly achieve through marriage, by the means of a paid profession, thus attaining material independence and inner fulfillment...Suffrage fiction allowed women's desire to be predicated on something other than romance," (pp. 455-456)

The present work, however, takes a moderate view on suffrage. The protagonist, a dedicated suffragist, falls in love with a man who ardently opposes universal suffrage and instead believes the right to vote should be limited to women who pay income tax. The final paragraph of the work shows the protagonist giving up her radical ideals to side with her true love. The story exemplifies the political divide between radical and moderate suffragists.

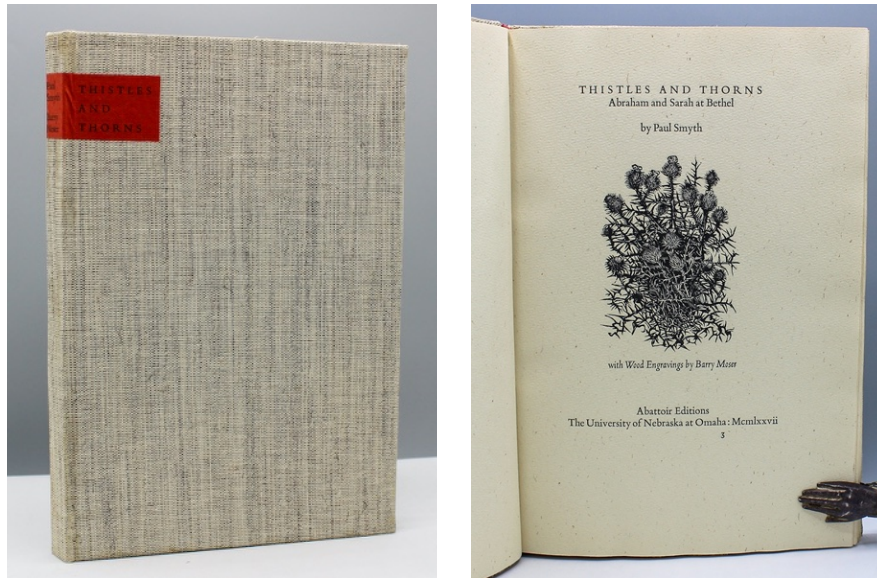
We could not locate any information on Adrienne Mollwo.

OCLC records six copies: four in the UK, one in Canada, and one at NYU.

Park, Sowon S. "Suffrage Fiction: Political Discourse in the Marketplace" in *English Literature in Transition, 1880-1920*. Vol. 39, No. 4 (1996), pp. 450-461.







One of 253 Copies with Wood Engravings by Barry Moser,  
One of Moser's Earlier Productions

24. MOSER, Barry, engraver. SMYTH, Paul. *Thistles and Thorns: Abraham and Sarah at Bethel*. With Wood Engravings by Barry Moser. Omaha, Nebraska: Abbattoir Editions, the University of Nebraska at Omaha, 1977.

Quarto. 100 pp. With engraved title-page vignette and twelve other striking engravings by Barry Moser. Printed from hand-set Bembo type and Moser's original wood blocks in Gutenberg Laid Paper by Timothy Anderson, Harry Duncan, and Randolph Klauzer.

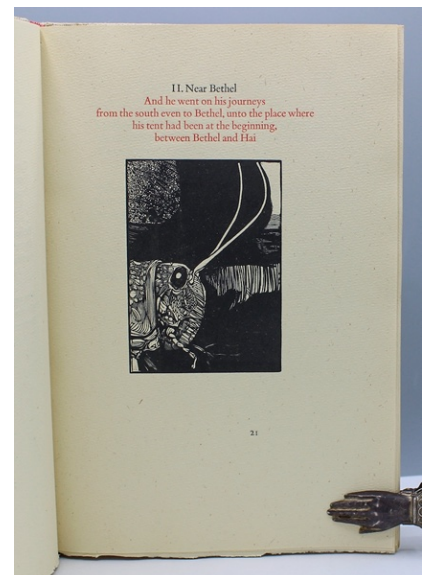
Gray-and-white coarse cloth over boards with printed red paper label. Red paper slip with title and authors' names tipped onto blank facing dedication page. In the original paper dustjacket, slightly worn at joints. Else a fine copy of a beautiful book.

\$600

One of 253 copies printed at the University of Nebraska at Omaha College of Fine Arts.

Moser (b. 1940) also illustrated another poetry collection by Smyth (1944 – 2006), titled *The Cardinal Sins: A Bestiary* (1980), which Moser also published under his Pennyroyal Press imprint.

Abbattoir Press was founded by Harry Duncan, who eventually began publishing under the Abbattoir Editions imprint when he became a fine printer for the University of Nebraska. He printed fine editions of work by authors including Robert Lowell, Wallace Stevens, William Carlos Williams, Marianne Moore, Tennessee Williams, and Yvor Winters.





25. MÜNSTER, Sebastian. *Rudimenta Mathematica. Haec in Duos Digeruntur Libros, Quorum prior Geometriae Tradit Principia seu prima elementa, una cum rerum & variarum figurarum dimensionibus...* Basel: [H. Petrus. 1551].

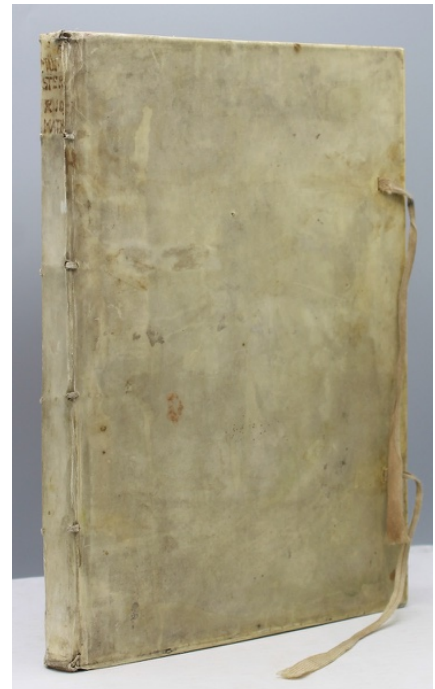
Two parts in one, folio. [12], 242, [2] pp. Lavishly illustrated. The text of the first part deals with geometry largely as applied to surveying and ballistics. The second part starting at p. 69 is an extensive treatise on sundials and horology. Some of the woodcuts are attributed to Hans Holbein the Younger. With the blank leaf A6 and the errata leaf, with woodcut illustration meant to correct the cut on p. 145. Lacking the double-page folding woodcut, which is supplied in good facsimile on old paper. Large woodcut on title-page, showing surveyors at work, numerous woodcuts in text, woodcut printer's device on the verso of the errata leaf.

Contemporary vellum boards, title in manuscript on spine, later silk ties. Boards soiled and discolored, endpapers browned, some toning to title-page and text, old faded dampstain at inner margin in some sections. Old armorial library bookplate (Bibliotec. Collegii Valkend). Overall a good, clean copy.

\$5,000

First edition of Muenster's final published work.

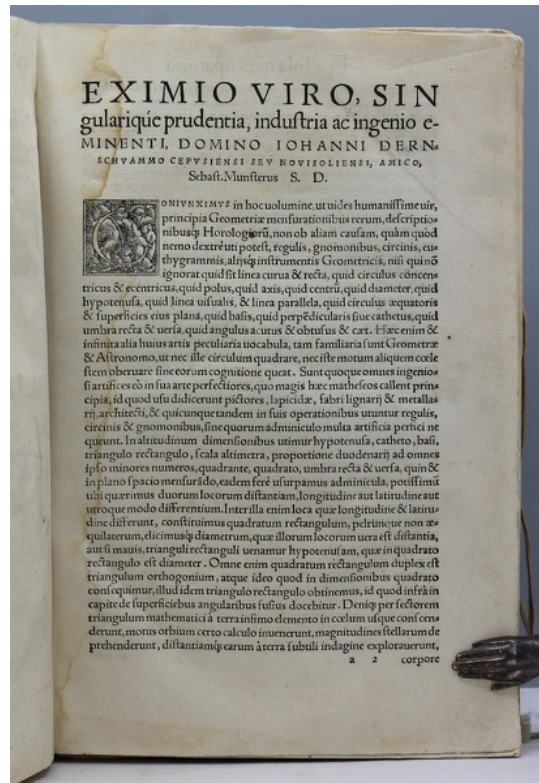
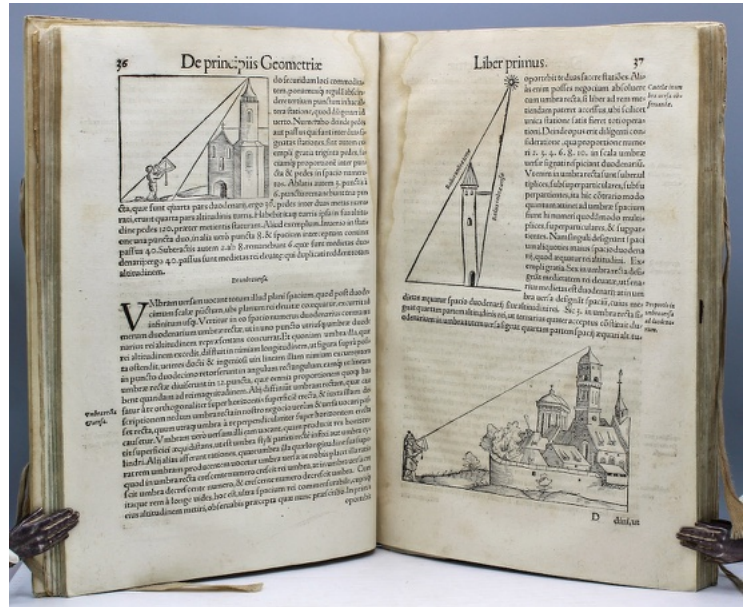
Sebastian Muenster (1488 - 1552) was a German cartographer, cosmographer, and Christian Hebraist. Born in Ingelheim near Mainz, he entered the Franciscan order in 1505, but left it for the Lutheran Church in order to take an appointment at the Reformed Church-dominated University of Basel in 1529. A professor of Hebrew and a disciple of Elias Levita,



he became the first German to produce an edition of the Hebrew Bible in 1534-5. His Bible was accompanied by a Latin with many annotations. His *Cosmographia* (1544), the earliest German-language description of the world, was one of the most successful books of its time, going through twenty-four editions in 100 years. It played an important role in reviving geography in sixteenth-century Europe.

Adams M1939.

Zinner 2022. Houzeau and Lancaster 11364. Burmeister, 54.



### Wisconsin Suffragists Pass the First State Equal Rights Bill

26. PUTNAM, Mabel Raef. *The Winning of the First Bill of Rights for American Women*. Milwaukee, Wisconsin: Published by Frank Putnam, 1924.

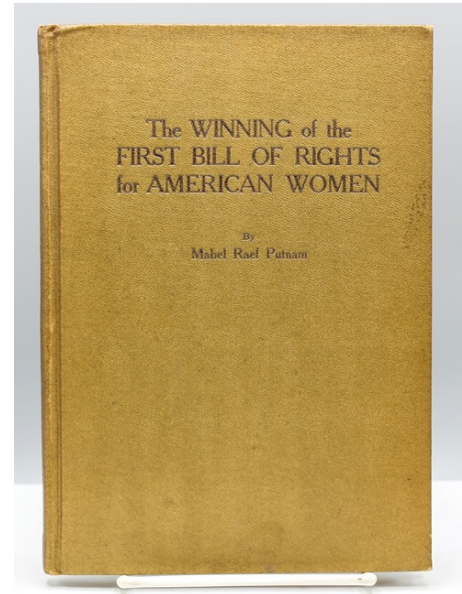
Octavo. 92 pp. With six double-sided photo plates, including two plates of women activists at the signing of the Wisconsin Equal Rights Bill.

Gold cloth boards titled in gray. Light soiling to cloth. A very good, clean copy.

\$350

First edition. Printed in an edition of 1,000 copies.

The Wisconsin Equal Rights Bill, passed in early 1921, was the first state equal rights bill to pass in America. A National Women's Party bulletin at the time stated that, with the passage of the bill, "Wisconsin became the first State in the Union to remove women from a subject position in the law. It is also, so far as we know, the only place in the English-speaking world where women have equal rights with men. This is as significant for the women of the Nation as was the granting of suffrage by Wyoming in 1869," (p. 9).



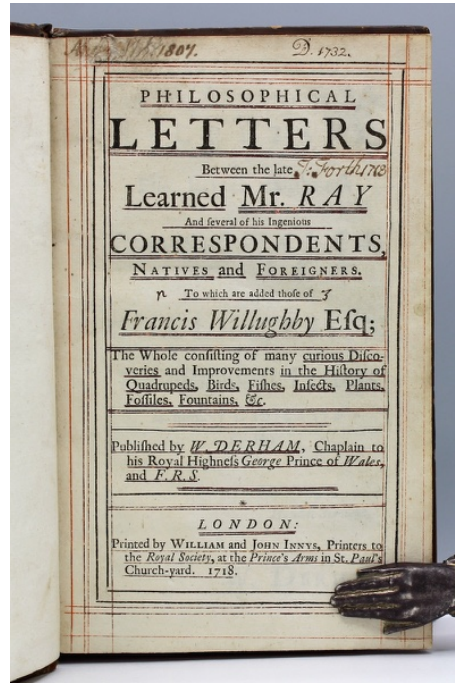
The Wisconsin Equal Rights Bill focused on the rights of married women, whose rights to property, earnings, and custody over children were largely forfeit to their husbands. The present work records the history of the Wisconsin feminists who worked to pass the bill after the unsuccessful attempt of the National Woman's Party to pass nationwide equal rights legislation in 1921. The author notes that the passage of the Nineteenth Amendment spurred efforts to secure further legal rights for women, and the passage of the Equal Rights Bill served as a precedent for similar legislation in fourteen other states (pp. 87-89).

Mabel Raef Putnam was a suffragist and the President of the Wisconsin National Woman's Party. She also wrote *What Every Woman Should Know About Finance* (1954). We could not locate much more information on Putnam.

"Papers of Mabel Raef Putnam, 1919-1939" (webpage). Harvard Library website.

Cott, Nancy. "Historical Perspectives: The Equal Rights Amendment Conflict in the 1920s." In *Conflicts in Feminism* (Taylor & Francis, 2015), p. 54.





Unusually Fresh and Attractive Copy  
Compiling Ray's Letters with Leading Scientists

27. RAY, [John]. *Philosophical Letters Between the late Learned Mr. Ray And several of his Ingenious Correspondents, Natives and Foreigners. To which are added those of Francis Willughby Esq; The Whole consisting of many curious Discoveries and Improvements in the History of Quadrupeds, Birds, Fishes, Insects, Plants, Fossiles, Fountains, &c.* Published by W. Derham, Chaplain to his Royal Highness George Prince of Wales, and F.R.S. London: Printed by William and John Innys...1718.

Octavo. [vii], 376, [10, index], [2, ads] pp. Decorative headbands, tailpieces, initial letters, and two figures in text. Title-page attractively ruled in red and black.

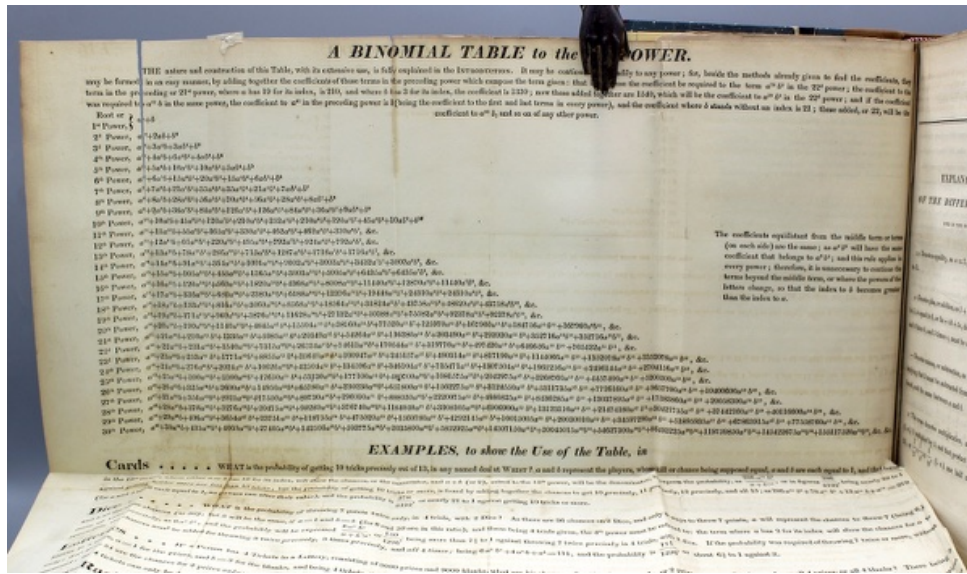
Contemporary paneled calf. Red speckled edges. Small contemporary ink ownership signature on title-page. Very clean and crisp throughout. Minor marginal worming, not touching text, to last few leaves. A very good, fresh copy, in unusually attractive condition, of this important collection of Ray's correspondences with leading scientists of his day.

\$850

First edition of this collection that compiles Ray's letters on natural history, philology, chemistry, and more with figures including Martin Lister, Hans Sloane, Henry Oldenburg, and Edward Lhywyd.

Keynes 109.





Gambling Handbook and Guide to Probability Theory,  
A Wide-Margined, Untrimmed Copy

28. ROUSE, William. *The Doctrine of Chances, or the Theory of Gaming, Made Easy to every Person acquainted with common Arithmetic, so as to enable them to calculate the Probabilities of Events in Lotteries, Cards, Horse Racing, Dice, &c. with Tables on Chance...* London: Gye & Balne, [1814].

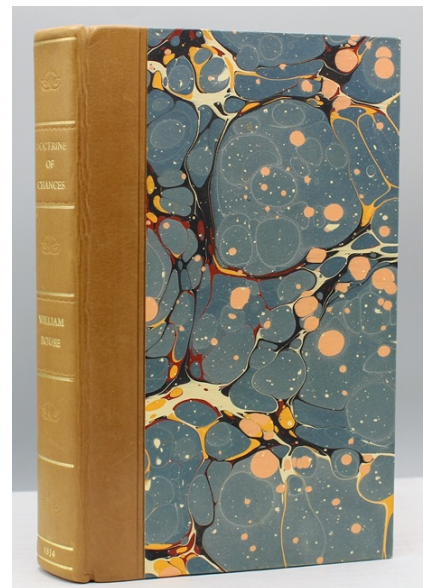
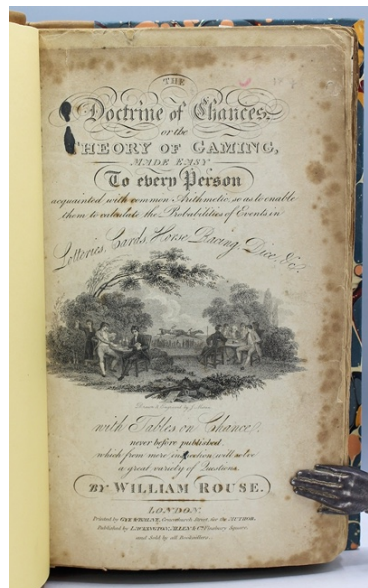
Octavo. [2], 350, [2, errata] pp. With three large folding tables of probabilities (on two plates) and tables throughout. Engraved title-page vignette.

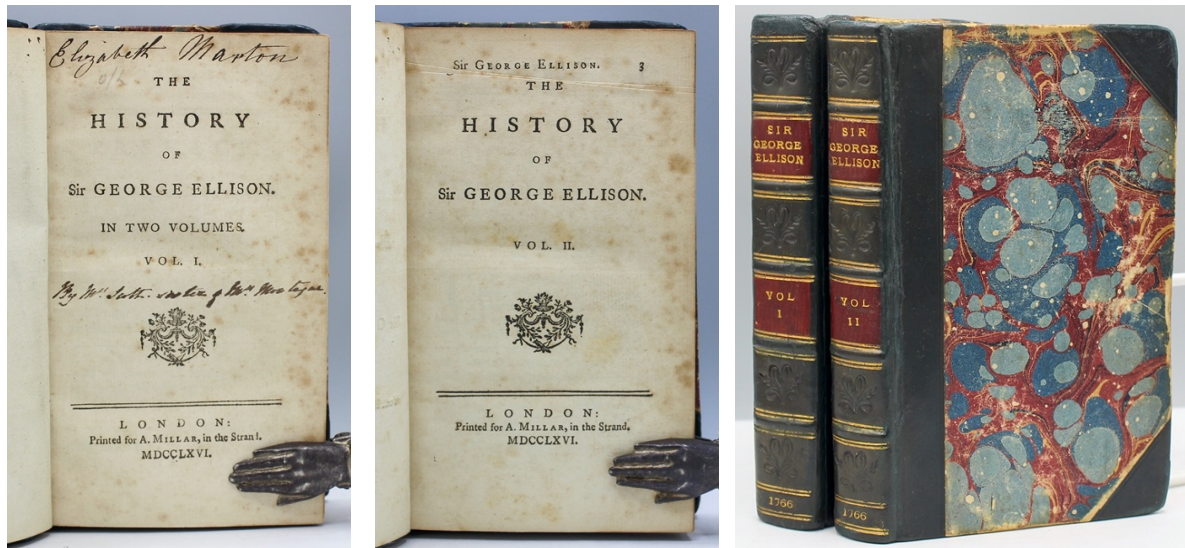
Untrimmed in modern calf-backed marbled boards. Clean throughout aside from some foxing to first and last few leaves and to plates. Creases on plates reinforced with document tape. Reference library stamp to verso of title-page. A very good, untrimmed copy of this handbook on gambling and game theory that draws on advanced mathematical principles.

\$850

First edition.

A contemporary library record describes the present work as "A curious book, containing the announcement and solution of ninety problems and many games. The author aims to guard the novice against incurring the hazards of gaming, by showing the expectations in each individual play," (*Annual Report of the Superintendent of Insurance to the New York Legislature* (1868), p. cxxxiii.





### Utopian Novel by the Sister of Elizabeth Montagu

29. [SCOTT, Sarah.] *The History of Sir George Ellison*. London: Printed for A. Millar...1766.

Twelvemo. viii, 331; 291 pp.

Nineteenth century blue half calf over marbled boards. Spines stamped in blind and ruled in gilt with red morocco labels. Some rubbing to boards. Ink ownership signature of an Elizabeth Marton to title-page of volume one, as well as an ink notation (probably by Marton) reading "By Miss Scott sister of Mrs. Montague." Some foxing to leaves. Ink mark to front free endpaper of volume one. Top margin of title-page and first page of volume two cut away, not affecting text. A very good, uncommon set by Sarah Scott, the sister of Elizabeth Montagu.

\$1,250

First edition.

Sarah Scott, née Robinson (1720 – 1795) wrote the present work as a follow-up to *A Description of Millennium Hall* (1762), a novel about a utopian community run by women that she wrote with Lady Barbara Montagu (no relation). The titular Sir George Ellison eventually finds his way to Millennium Hall, where he becomes involved in social and economic reform, after lengthy journeys that include owning a plantation in Jamaica.

Scott was a historian, translator, novelist, and social reformer. Her sister, Elizabeth Montagu, was better known than Scott, but Montagu herself considered Scott to possess the greater intellectual and literary skills out of the two of them (Oxford DNB). Along with her novels, Scott also wrote historical works like *The History of Gustavus Ericson, King of Sweden* (1760) and *The History of Meckleberg, from the First Settlement of the Vandals* (1762), and translated *Le laideur aimable* by Antoine, Marquis de La Place as *Agreeable Ugliness* (1754). Scott and Lady Barbara were close companions throughout their lives, and together they organized a small school to teach literacy, math, and needlework to poor children.

ESTC 71399. Raven, *British Fiction 1750 – 1770*, 1038. *Oxford DNB*.



Legal Document for the Re-Capture of an Enslaved Woman,  
Filed by a Memphis Woman Against a Local Merchant

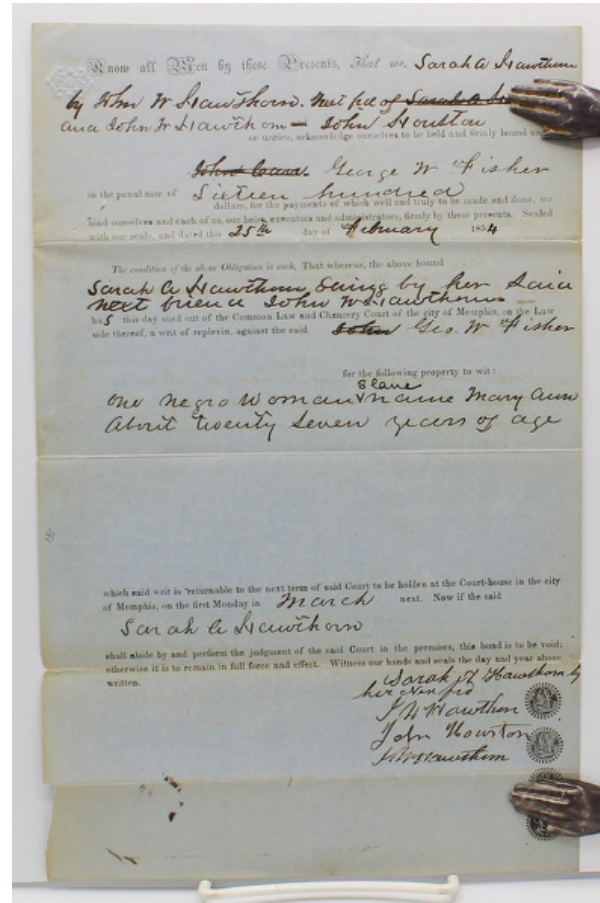
30. [SLAVERY.] [Writ of replevin and penal bond by Sarah A. Hawthorn, by her "next friend" John Hawthorn, against George W. Fisher, for illegally holding an enslaved woman named Mary Ann.] [Memphis, Tennessee: Memphis City Courthouse, February 25, 1854.]

Broadside (7¾" x 12¼"). Printed on one side and completed in manuscript.

Sheet of blue paper. Some chipping to one edge and some toning. Document tape reinforcing a few folds on verso. A very good original document recording the legal history of slavery in the last years leading up to the Civil War.

\$850

Mary Ann (b. ca. 1827) was enslaved by the Hawthorn family before, as the present document alleges, she was illegally held by the merchant and farmer George W. Fisher (b. ca. 1801). Sarah A. Hawthorn (1825 – 1891), a married woman, could not bring legal actions in Tennessee, so her husband John (1811-1869 or 1880?), filed this writ of replevin on her behalf. The Hawthorns posted a penal bond of \$1,600, which they would pay if their re-capture of Mary Ann was found to be unlawful. John Hawthorn, a Memphis constable, and a John Houston (b. ca. 1792), a hospital superintendent, are noted as legally responsible for the payment.





### Anti-*Uncle Tom's Cabin* Novel Written in Support of the "Back-to-Africa" Movement

31. [STOWE, HARRIET BEECHER.] HALE, Sarah J[osepha Buell]. *Liberia; or, Mr. Peyton's Experiments*. New York: Harper & Brothers, 1853.

Twelvemo. 304, [2, ads], 8 [publisher's catalogue] pp.

Publishers blindstamped brown cloth. Sunning to edges and spine and some chipping to front joint. Foxing to first and last few leaves. First gathering loosening. A very good copy of this anti-*Tom* novel that is scarce in commerce.

\$850

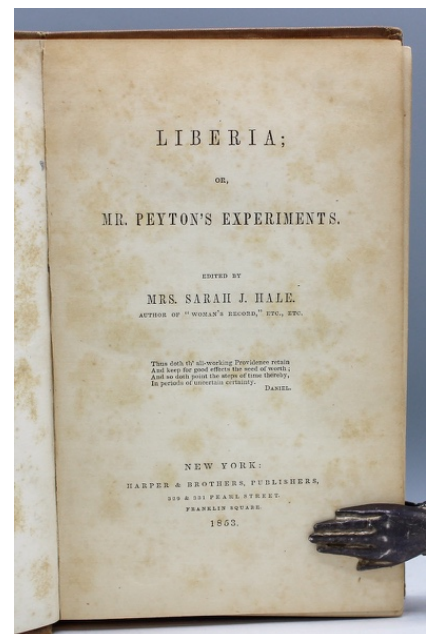
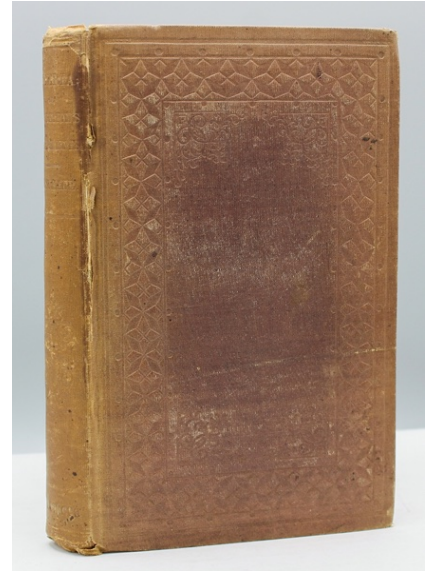
First edition.

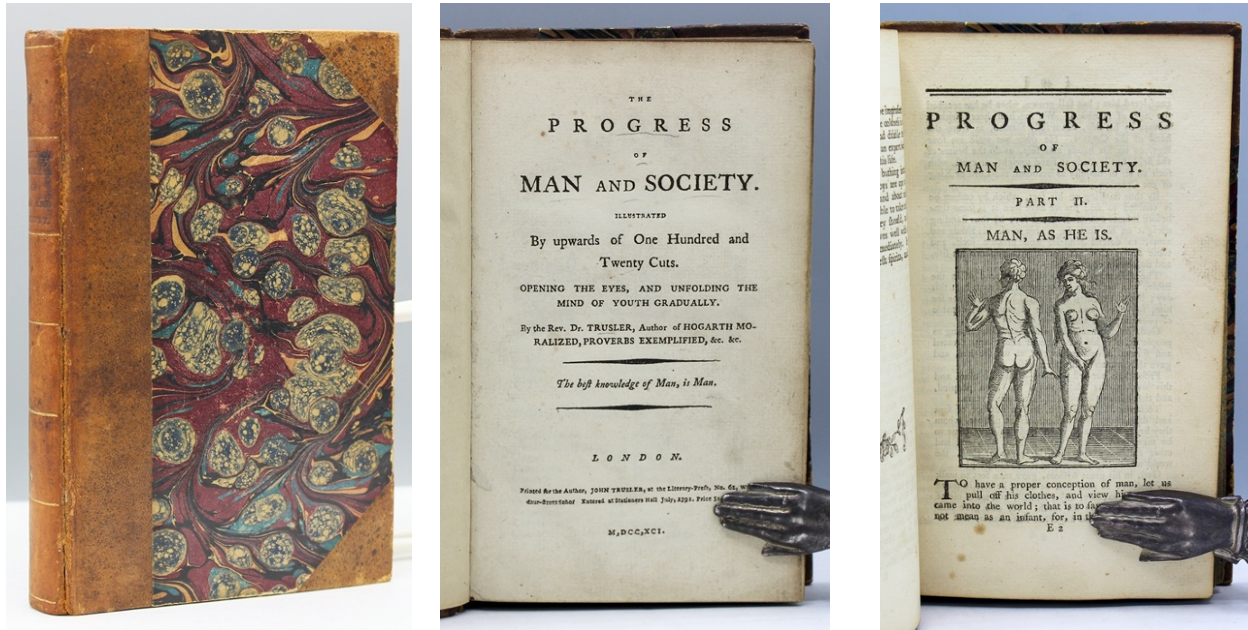
The present work was one of the many novels published in response to *Uncle Tom's Cabin*. While many of the anti-*Tom* novels argued that slavery was beneficial to Black people or that Stowe's depiction of the evils of slavery were overblown and incorrect, Hale asserts that enslaved people should be freed on the condition that they migrate to the colony of Liberia. The notion that Black people could not survive in America and should be sent to Liberia was the guiding principle behind the "Back-to-Africa" movement, which was spearheaded by the American Colonization Society. The movement was widely opposed by free Black people and abolitionists in general, as the families of many enslaved people had lived in America for generations. The movement was a failure, and thousands of Black people who had been falsely "repatriated" to Liberia died of local diseases.

In this novel, the slave-owning Mr. Peyton concocts a plan to free the people he had enslaved by moving them to a farm in the South, then a city in the North, and then to Canada. In all three cases, these people end up worse off than when they had been enslaved. He is finally convinced to send them to Liberia after being approached by the American Colonization Society, and it is assumed that they realize happiness in the colony. The last sixty pages consist largely of testimonial letters from the happy inhabitants of Liberia, with some other supporting documents.

Sarah Josepha Buell Hale (1788 – 1879) was a novelist, poet, nonfiction writer, and the editor of *Godey's Lady's Book* for almost fifty years. She was the author of the nursery rhyme "Mary Had a Little Lamb" and the encyclopedia *Woman's Record: Sketches of All Distinguished Women, from the Creation to A.D. 1854* (1855), which contained had 2,500 entries in an effort to center women in world history. She also used *Godey's* to promote women's employment and education.

BAL 6882. Sabin 29666. Wright 1064.





### Cosmography for Children Illustrated by John Bewick

32. TRUSLER, [John]. *The Progress of Man and Society*. Illustrated by upwards of One Hundred and Twenty Cuts. Opening the eyes, and unfolding the mind of youth gradually. London: Printed for the Author...at the Literary-Press, 1791.

Octavo. v, 264 pp. With wood engravings and elaborate tailpieces throughout. Engravings attributed to John Bewick (Oxford DNB).

Nineteenth-century half calf over marbled boards. Some wear to binding. Front hinge cracked but holding. Blue speckled edges. Nineteenth century bookplate of Frederick Sum, a historian of Bath and well-known book collector of his day, to front pastedown. Lacking half-title. A good, clean, and attractive copy.

\$850

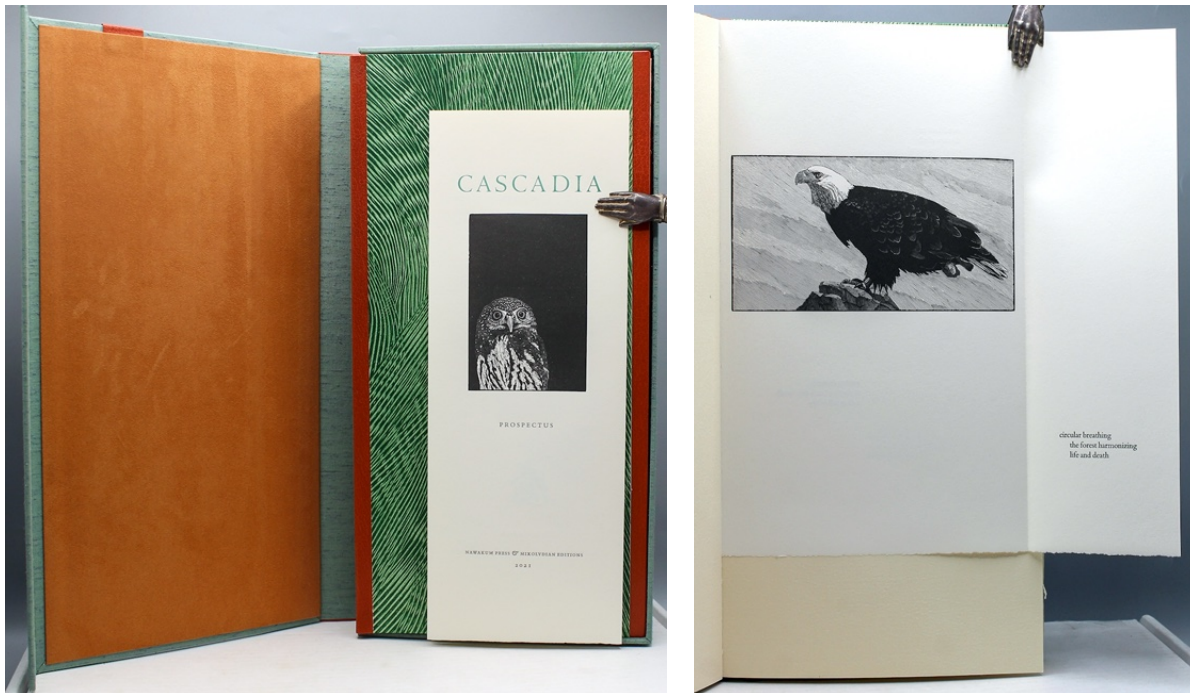
First edition.

A cosmography for children that includes ample illustrations of human anatomy, fashion and customs across the globe, scenes of exploration and travel, and scientific concepts.

John Trusler (1735 – 1820) was a Church of England clergyman, author, publisher, and literary compiler who wrote on a wide range of topics including medicine, education, manners, theology, and travel. In 1765, Trusler founded his Literary Society as an alternative to the Royal Society, of which he disapproved. He established the Literary Press, an arm of the Literary Society, and began publishing his own work as well as that of Elizabeth Ryves, the controversial Elizabeth Steele, and others. Trusler is also credited with publishing *The Difference Between Words Esteemed Synonymous* (1766), the first thesaurus in the English language.

John Bewick also illustrated Trusler's *Proverbs Exemplified* (1790).





The Striking New Project from Mixolydian Editions and Nawakum Press,  
One of Twenty-Six Deluxe Copies with Six Additional Woodcuts by Richard Wagener

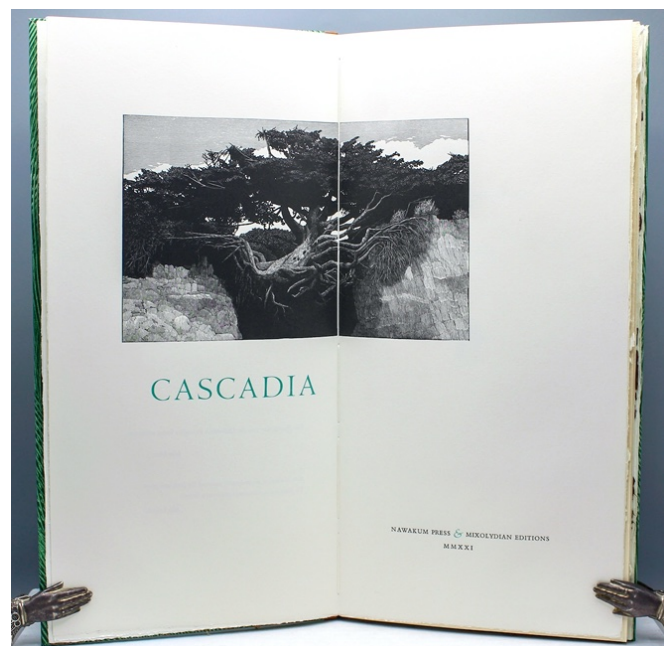
33. [WAGENER, Richard, Christopher Herold, and William Dietrich.] *Cascadia*. [n.p.]: Nawakum Press & Mixolydian Editions, 2021.

7 ¼ in. x 14¾ in. [82] pp. With beautiful engravings of the landscape and wildlife of the Pacific Northwest by Richard Wagener throughout. With six additional engraved prints, the prospectus, and an illustrated letterpress publisher's statement. Printed by Wagener and Patrick Reagh, who typeset and cast the type in Monotype Bembo and Centaur Titling. Calligraphic kanji characters by Chiyo Sanada. Papers are handmade St. Armand from Montreal, Zerkall from Germany, and Japanese Bichhu and Yamagampi.

Hand bound in green combed paste paper boards by John DeMerritt according to designs by David Pascoe of Nawakum Press and Wagener. Pastepaper was created by Meredith Broberg. In the foil-stamped teal Japanese bookcloth clamshell case secured by rare earth magnets. As new.

\$2,850

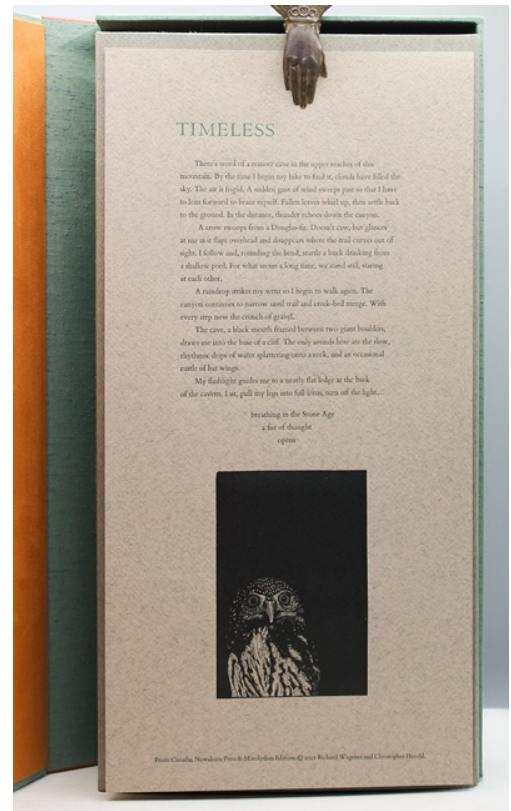
One of twenty-six lettered deluxe copies signed by the author, artist, and poet. In a total edition of sixty-four copies.

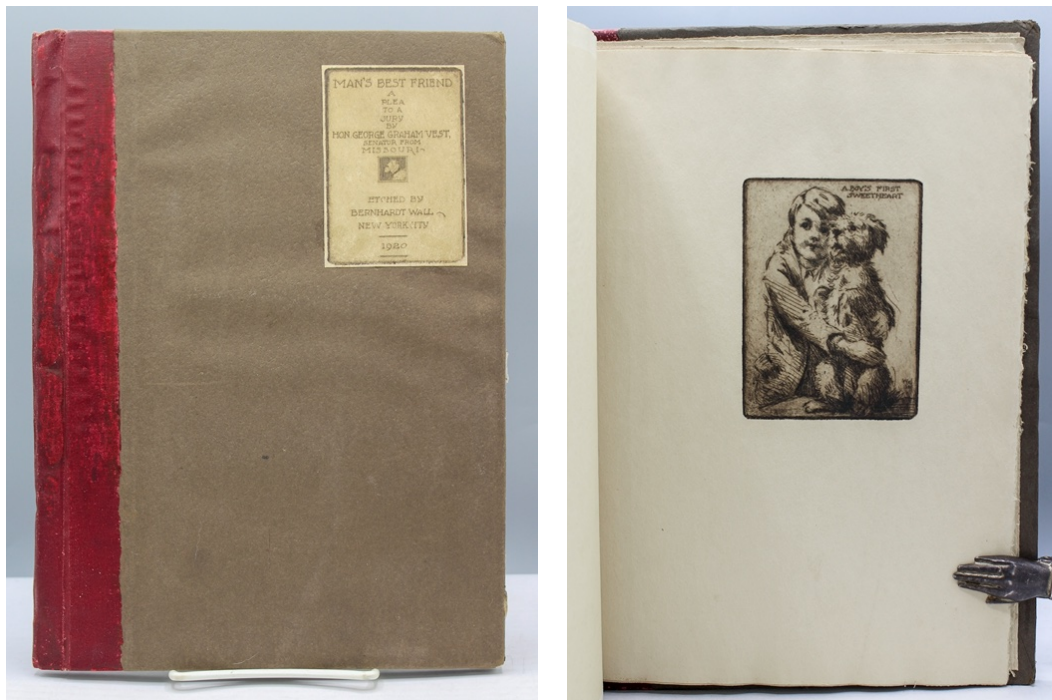


From the prospectus: “*Cascadia* is an exploration and celebration of the wild forests of the Pacific Northwest. In this homage to natural grace and wonder, a master wood engraver, Pulitzer prize-winning writer, and acclaimed haiku poet weave a rich and insightful tapestry of old growth forests and uncertain futures...This book is a remembrance of what was lost, an appreciation of what is left, and a celebration of what could be. Forests are not eternal. For all their solemn stillness, they constantly change, evolve, die, and regrow. But they are persistent, and they always strive to return to an intricacy that is both evocative and instructive.

“William Dietrich wrote ‘The Lost Forest’ for the edition, a meditation delving into forest realms past, present and future. In crisp and lyric prose, he portrays for the reader the essence of what is so special about these sacred places, and what is truly at stake in preserving them.

“Christopher Herold contributed thirty haiku poems for the edition, and three haibun, almost all of which are unpublished. Through these clear and heartfelt illuminations he shares his personal insights of wildness, and his reverence for such exquisite worlds.”





With Fourteen Etchings by Bernhardt Wall,  
Iconic Artist of the Southwestern United States

34. [WALL, Bernhardt, lithographer.] VEST, George Graham. *Man's Best Friend: A Plea to a Jury...* New York: [Bernhardt Wall,] 1920.

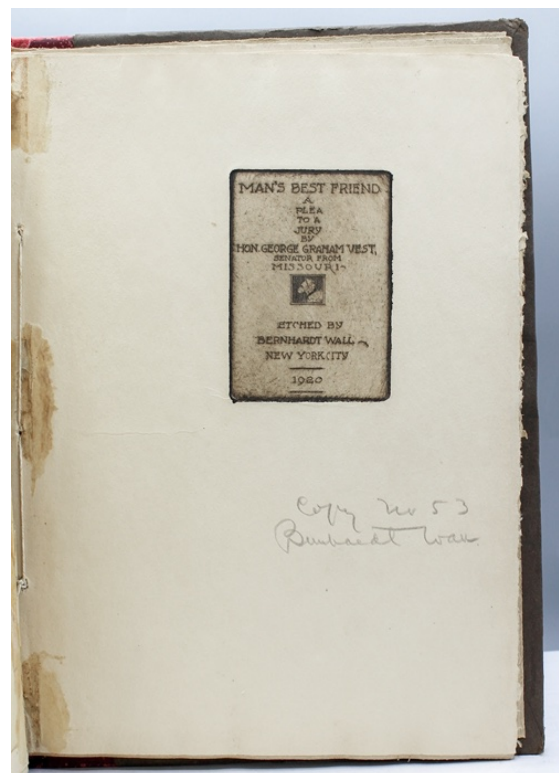
Quarto. [17] ff. With fourteen etchings by Bernhardt Wall, including etched text.

Quarter red cloth over gray-brown boards. Some wear to binding. With Wall's publisher's catalogue laid in. A very good, clean copy of an attractive work, with text drawn from an oration that Vest gave in court in Missouri while representing a local man whose hunting dog had been shot by a neighbor.

\$300

Limitation not given, but, based on Wall's other editions, probably 250 copies. Signed and numbered on title-page by Wall.

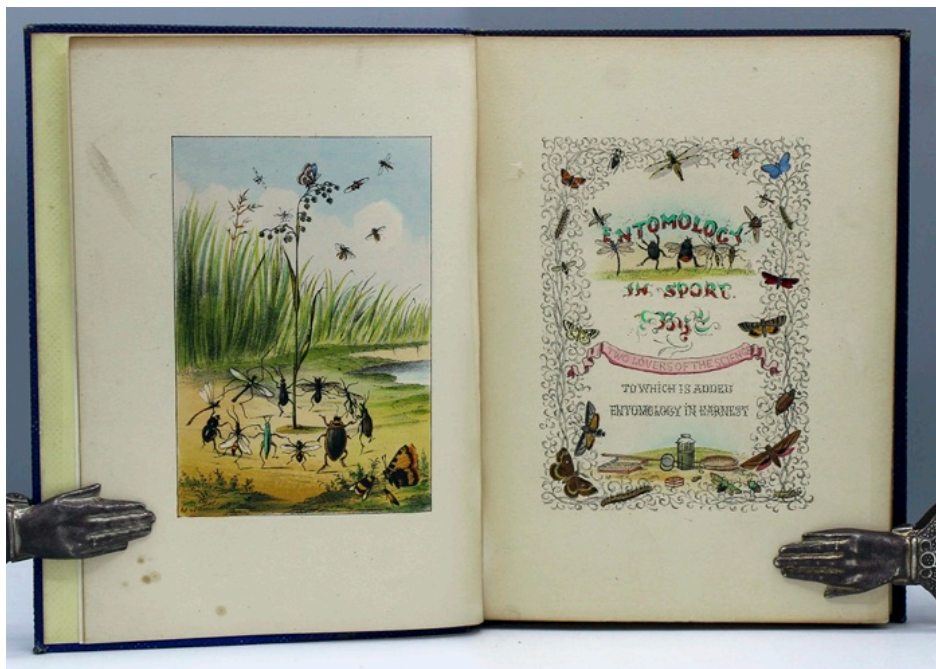
The publisher's catalogue reads: "The artist, in etching text and pictures, expresses himself autographically to a greater extent than in any other medium. Each item is a distinct production, and...a worthy contribution to the graphic arts, as well as the book world."



Bernhardt T. Wall (1872 – 1956) was a lithographer, publisher, and historian who designed over 5,000 comic cards and postcards. Many were produced as propaganda cards during World War I, and many others portrayed western themes after Wall traveled through Colorado, Texas, Nevada, and California in 1915. Though Wall was born and raised in the northeast, he spent most of his life in California and was beloved in the southwest, with particularly passionate admirers there and in Texas. His work was published by Valentine & Sons, Bergman, Barton and Spooner, International Art Co., the Illustrated Postal Card Co., Gibson Art Co., and J.I. Austen.

George Graham Vest (1830 – 1906) was a Confederate politician and United States Senator. He also pushed legislation to protect Yellowstone National Park from private interests and opposed the colonization of the Philippines and Puerto Rico in the wake of the Spanish-American War.

American National Biography.



Entomology for Youth by Astronomer Mary King Ward and Her Sister;  
A Bright Copy with Color-Printed Frontispiece, Title, and Illustrations Throughout

35. [WARD, Mary King and Jane King Mahon.] *Entomology in Sport, and Entomology in Earnest*. London: Paul Jerrard & Son, [1859].

Octavo. 68 pp. With a color-printed frontispiece, illustrated title, and color-printed text illustrations and initials throughout. Ward illustrated all of her other books and almost certainly the present book.

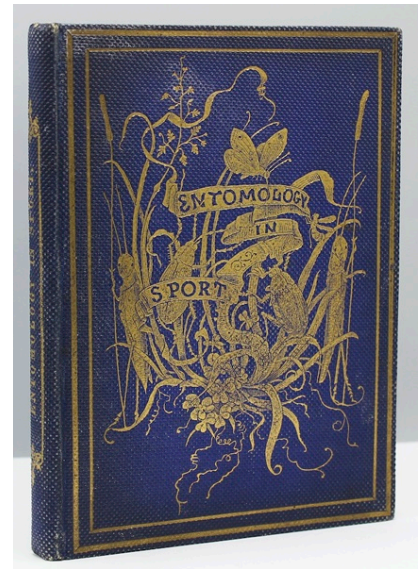
Publisher's blue cloth with lively pictorial gilt design of insects. Binding is very bright and attractive. Light foxing to first leaf. Browning on four pages from pieces of paper laid in some point. A very good, bright copy of this work by astronomer and scientific illustrator Mary King Ward and her sister Jane King Mahon.

\$1,750

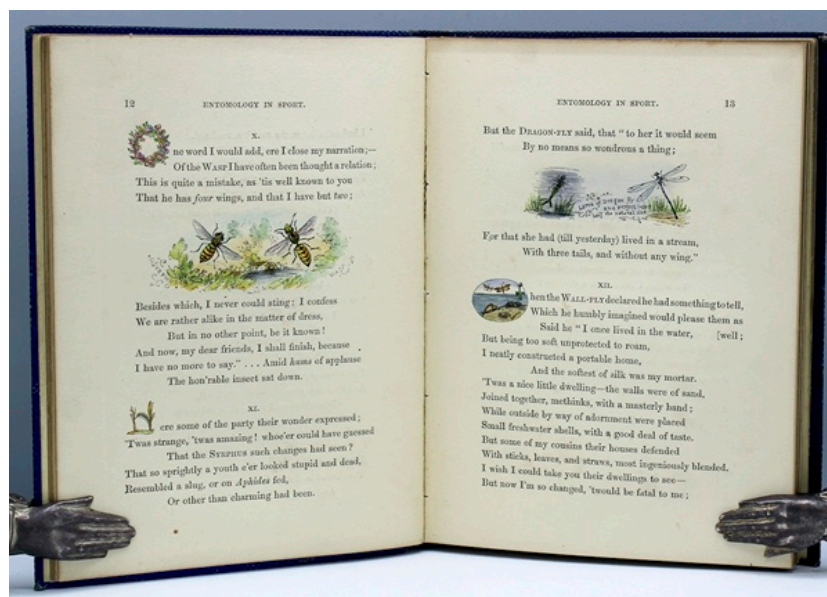
First edition.

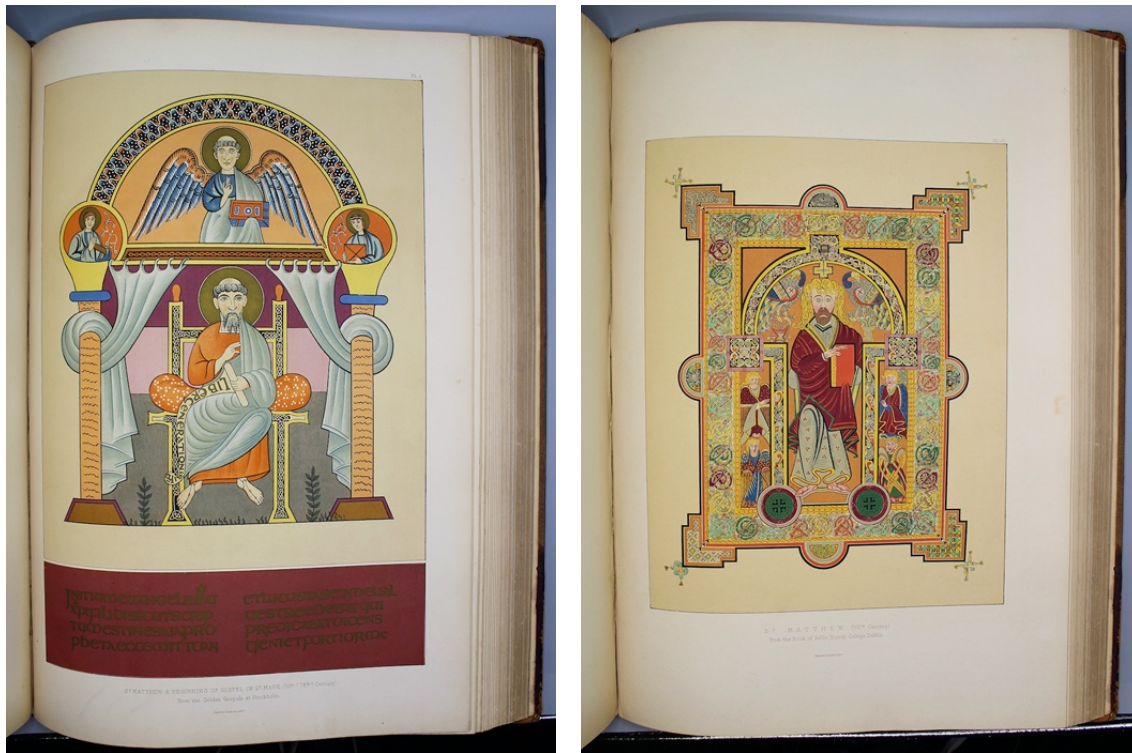
The first part of the present work, *Entomology in Sport*, was written to draw children to science with lively illustrations and easy-to-read prose and verse. The second part, *Entomology in Earnest*, presents more serious and scientific information staged as a dialogue between two speakers.

Mary King Ward (1827 – 1869) was an astronomer, microscopy expert, and renown scientific illustrator. In the early years of her career, Ward connected with colleagues primarily through her cousin William Parsons, 3<sup>rd</sup> Earl of Rosse (1800 – 1867), who built the “Leviathan of Parsonstown” telescope at his estate in Ireland. Ward was one of the first people to make observations through the Leviathan, which was remarkable for having the largest aperture size of any telescope at the time. Ward released her first scientific publication, *A Windfall for the Microscope*, in 1856. From that point, Ward's books quickly became popular and were praised for their easy-to-understand style and for Ward's expert illustrations. Along with the present work, she also published *Microscope Teachings* (1864) and the beautifully illustrated astronomy text *Telescope Teachings* (1859). All of her works are scarce in commerce.



Oxford DNB. Freeman, *British Natural History Books*, 3881.





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

36. 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.

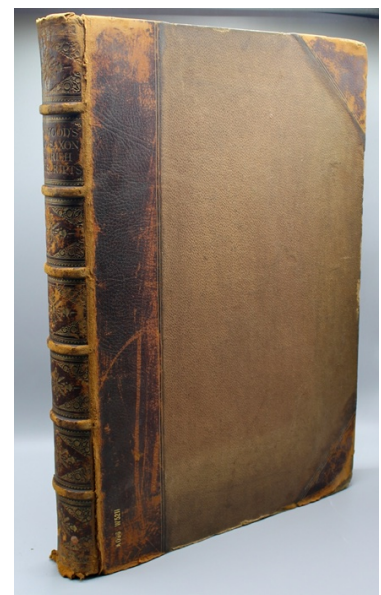
Large folio (21½" x 14"). xv, 155 pp. Chromolithograph title-page and section title, plus fifty-three chromolithograph facsimile plates. Beautifully chromolithographed in more than twelve colors by W.R. Tymms from the original copies drawn by J.O. Westwood. Text by Westwood

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.

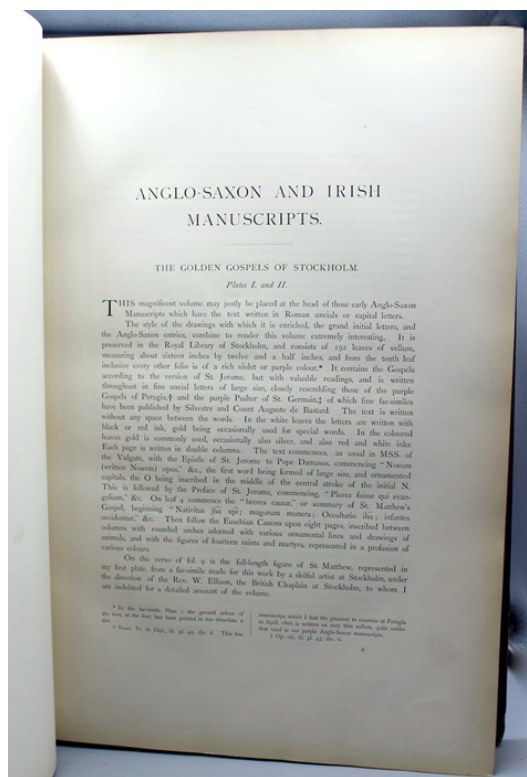
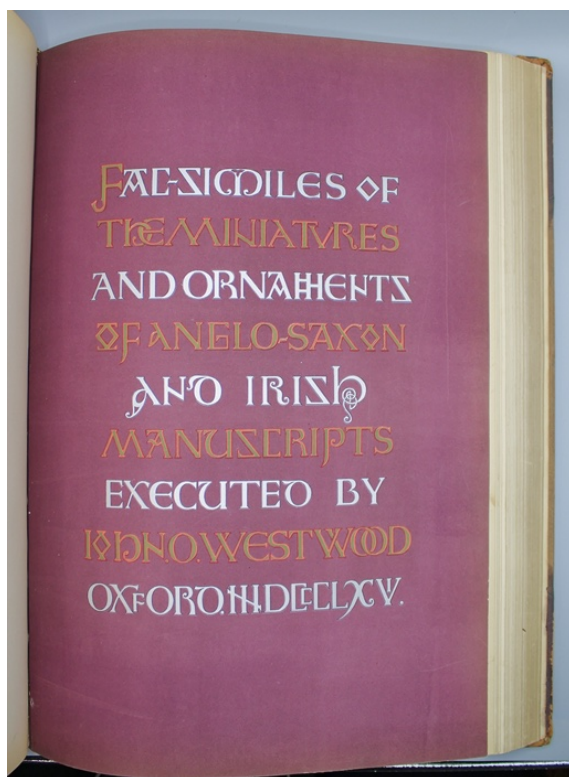
McLean: “The chromolithographs, many of which are in twelve and more colors, are rich and pleasing...” (*Victorian Book Design*, p. 133).

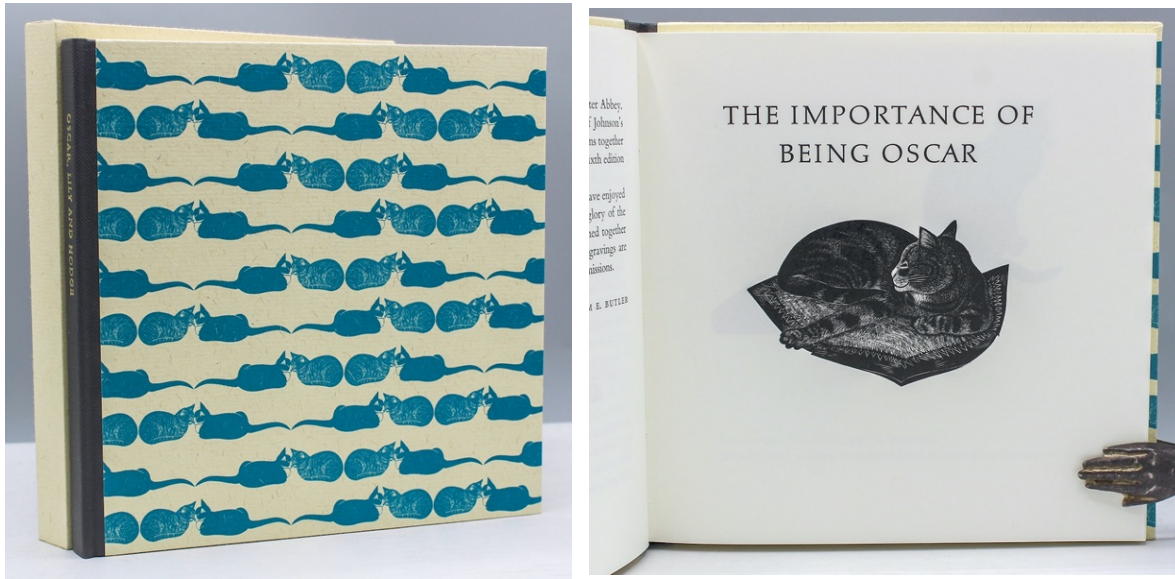




William Robert Tymms (1828 – 1878) also engraved a hundred plates for *The Art of Illuminating* (1860), written by Matthew Digby Wyatt, and the plates for J.B. Waring’s great work *Masterpieces of Industrial Art and Sculpture at the International Exhibition* (1863). Both he and John Obadiah Westwood (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.





Wood Engravings of Cats, Quotes by Oscar Wilde,  
One of 225 Copies

37. [WILDE, Oscar.] SKARGON, Yvonne, illustrator. *The Importance of Being Oscar. Lily and Hodge and Dr. Johnson*. [London:] The Primrose Academy, [1998].

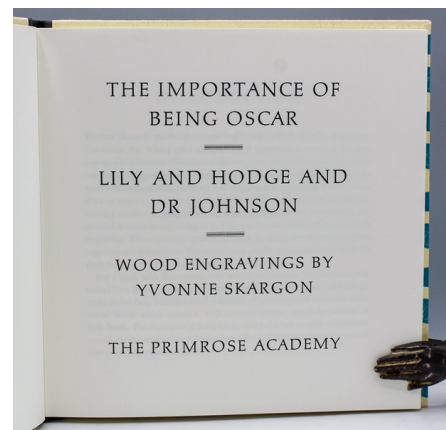
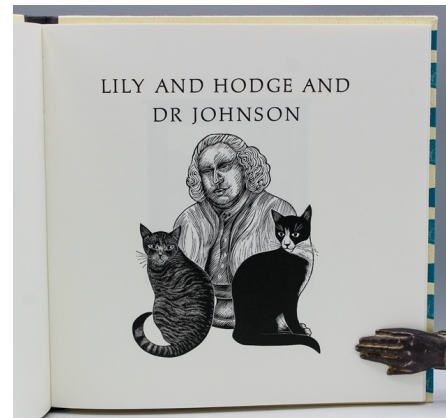
Small quarto. Unpaginated. Fifty or so engravings (mostly of cats). Printed on Zerkall mold-made paper with text in black, light brown, and light blue.

Quarter charcoal cloth over boards printed in blue with a cat pattern. Gilt spine title ("Oscar, Lily and Hodge"). A fine copy in the cream-colored paper slipcase.

\$300

One of 225 copies designed and printed at the Rampant Lions Press for the Primrose Academy. Signed on the colophon by the illustrator.

A deluxe combined edition of two books illustrated by Yvonne Skargon. *The Appearance of Being Oscar*, a collection of quotes by Oscar Wilde, first appeared in 1988; *Lily and Hodge and Dr. Johnson* first appeared in 1991.





### Life at a Girl's Boarding School in Photos, Letters, Poems, and More

38. [WOMEN.] MISNER, Irene G. [compiler]. *Commencement Days*. [Souvenir scrapbook photo album for Mt. Angel Academy and Normal School.] Akron, Ohio [and Mount Angel, Oregon:] Saalfield Publishing Co., [1917-1921].

Octavo. [120] pp. With forty-six mounted silver gelatin photos, plus letters (manuscript and typed) in envelopes, greeting cards, newspaper clippings, school report cards, theater programs, pressed flowers, business cards, and more. Fully annotated in manuscript with reminiscences, songs, poems, and lists of students. Gray paper stock decoratively printed in pink and gray-blue.

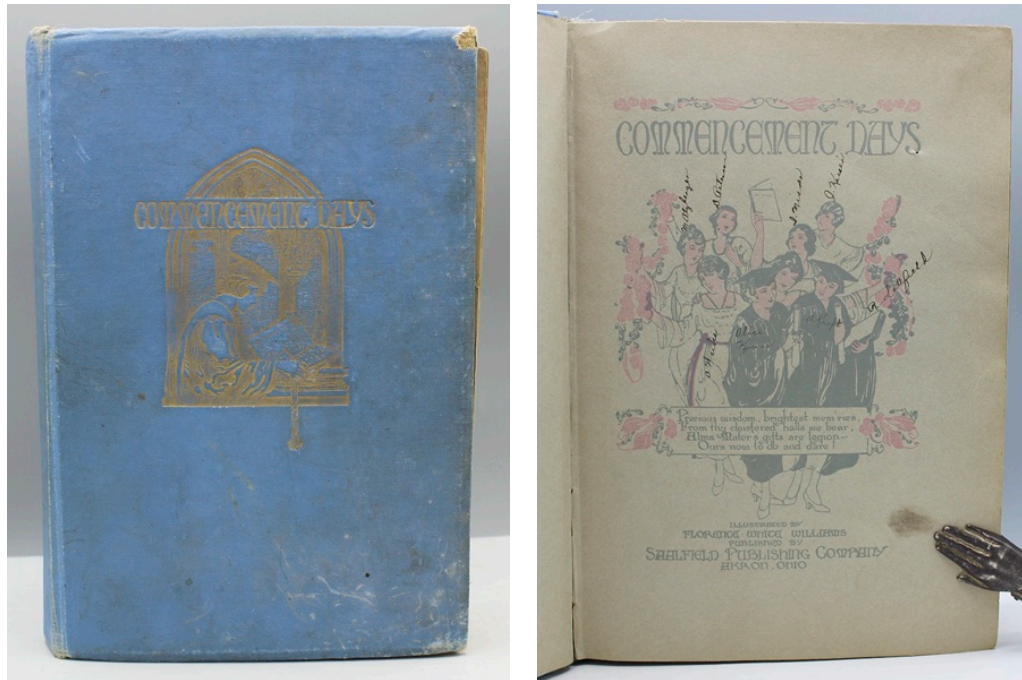
Original light blue cloth boards stamped in gilt. Boards rubbed at extremities and spotted on back cover. Some foxing and dustsoiling but largely clean throughout. A very good, charming, and remarkably comprehensive album recording life at a school for young women at the end of and immediately following World War I.

\$500

Irene G. Misner (1903 – 1970) played on the basketball team with her twin sister Arlene (1903 – 1975),



attended drama productions put on by the Mt. Angel College Dramatic Club, enjoyed her courses in singing and athletics, and attended football games played by the students of the Mt. Angel Prep School for Boys. After graduation, Misner worked as a stenographer, a bookkeeper, and then an office manager for a large wholesale grocery firm in Portland, Oregon and San Francisco.



Several items included in the album refer to World War I, like a spread of photos and recollections of a memorial event and a photo portrait of a soldier.





### Revealing the History of the Women's KKK

39. [WOMEN.] [Collection of ephemera relating to membership in the Women of the Ku Klux Klan (WKKK).] [Little Rock, Arkansas and St. Louis, Missouri: 1927.]

Sixteen pieces of ephemera: "Constitution and Laws of the Women of the Ku Klux Klan" (46 pp.), "The Code of the Flag" booklet (16 pp.), "Installation Ceremonies" ritual instruction booklet (16 pp.), "Musiklan" songbook (24 pp.), "Oath of Allegiance" (4 pp.), WKKK letterhead (1 p.), "Application for Admission to the Second Degree... [of the] Women of the Ku Klux Klan," (two copies, 1 p. each), small general membership application card (1 p.), "Pledge of Loyalty" for a WKKK leadership position (1 p.), membership creed (1 p.), receipt forms (two copies, 1 p. each), notice of membership (1 p.), WKKK member identification card (1 p.), and a red-and-white cloth sash. All items are unused, and all forms have been left blank.

A clean, near-fine set of rare ephemera.

\$1,250

Latest date shown in this collection is 1927.

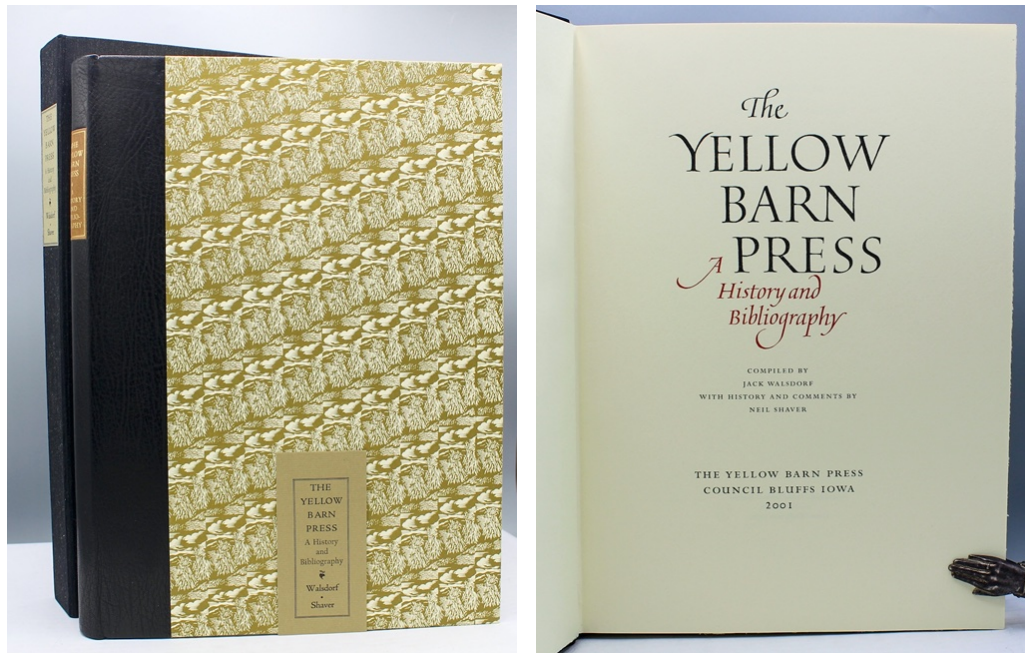
During the 1920s, at least half a million white Protestant women joined the Women of the Ku Klux Klan (WKKK). In some states, they made up half of the Klan's membership. In *Women of the Klan*, Kathleen M. Blee writes that WKKK members leveraged their influence on their communities to "spread hatred through neighborhoods, family networks, and elusive webs of private relations," (p. 3). Women significantly bolstered the Klan's violence, and were, as Blee writes, "major actors in the Klan, responsible for some its most vicious, destructive results," (p. 1).



Blee: "For thousands of native-born Protestant women...the women's Klan of the 1920s was not only a way to promote racist, intolerant, and xenophobic policies but also a social setting in which to enjoy their own racial and religious privileges. These women recall their membership in one of U.S. history's most vicious campaigns of prejudice and hatred primarily as a time of friendship and solidarity among like-minded women...In an effort to recruit members among women newly enfranchised in the 1920s, the Klan also insisted that it was the best guarantor of white Protestant women's rights. The political efforts of a women's order, the Klan claimed, could safeguard women's suffrage and expand women's other legal rights while working to preserve white Protestant supremacy," (pp. 1-2).

Blee, Kathleen M. *Women of the Klan* (University of California Press, 2009).





Illustrated with the Wood Engravings of John DePol,  
One of 175 Copies from the Yellow Barn Press

40. [YELLOW BARN PRESS.] WALSDORF, Jack, compiler. SHAVER, Neil, contributor. *The Yellow Barn Press. A History and Bibliography*. Council Bluffs, Iowa: The Yellow Barn Press, 2001.

Quarto. 140 pp. With twenty-two color plates and fifty-eight illustrations, many of them John DePol's wood engravings. Printed on Zerkall paper in Eric Gill's Perpetua

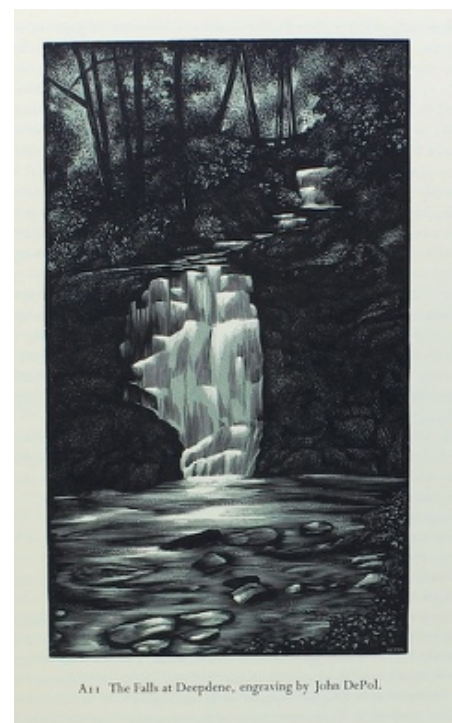
Quarter black Oasis goatskin over DePol patterned paper boards. Leather spine label titled in gilt. A fine copy with the prospectus in a black cloth clamshell case.

\$500

One of 175 copies.

Neil Shaver (1924 - 2019) started the Yellow Barn Press in Council Bluffs, Iowa in the 1960s, though he did not begin printing seriously until 1979. He began at the University of Nebraska that year, where he studied printing under Harry Duncan and produced the first Yellow Barn Press book. He went on to print many expertly designed and crafted books about books: *The Old Printing Office* (1985), *Elbert Hubbard: William Morris's Greatest Imitator* (1999), *American Iron Hand Presses* (1991), and *John DePol: A Celebration* (1994).

Starting with *The Old Printing Office*, John DePol (1913 – 2004) illustrated eighteen books for the Yellow Barn Press with



his wood engravings. Jack Walsdorf writes that “the nineteen eighties and nineties were the time of John DePol’s most significant work and nowhere was it more in evidence than in the work he did for the Yellow Barn Press.”

