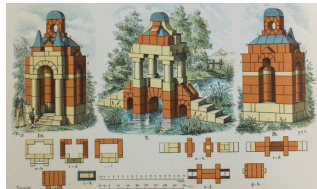




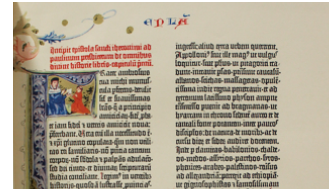
*Dresses and Decorations  
of the Middle Ages*

Henry Shaw  
Item #11



*Catalogue Advertising a  
Froebelian Teaching Tool*

Richter's Anchor Blocks  
Item #17



*Fine 1961 Facsimile of the  
Gutenberg Bible*

Johann Gutenberg  
Item #29

## Miscellany

*Chromolithography, Education, Black History, Fine Printing, Women's Studies, and More*

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

### Logic Textbook for the University of Pennsylvania, By the Author of the First American Book on Logic

1. ANDREWS, John. *A Compend of Logick: For the Use of the University of Pennsylvania*. Philadelphia: Budd and Bartram, 1801.

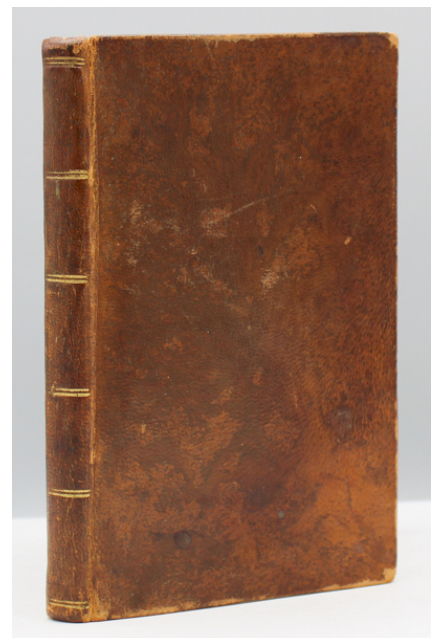
Twelvemo. 132 pp.

Contemporary brown sheep. Slight edgewear. Toning to endpapers. A very good, clean copy of a work that is scarce in commerce.

\$750

First edition. This seems to be the first book on logic to be both written and published in the United States (earlier books on logic had been published at the end of the eighteenth century, but they were reprints of British authors).

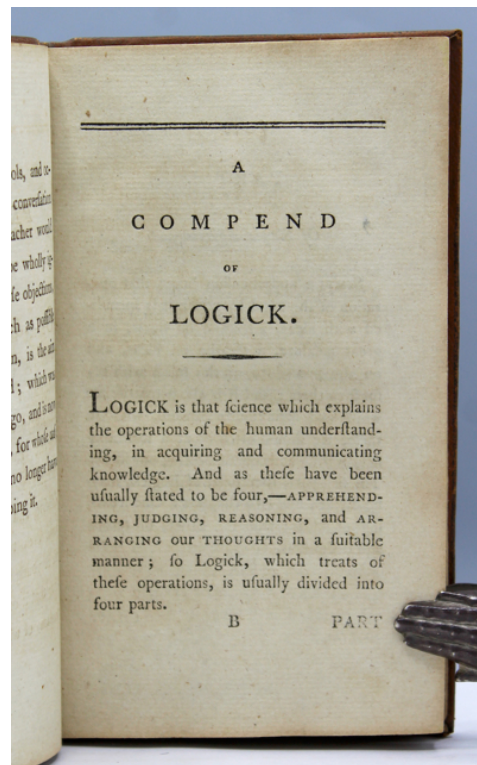
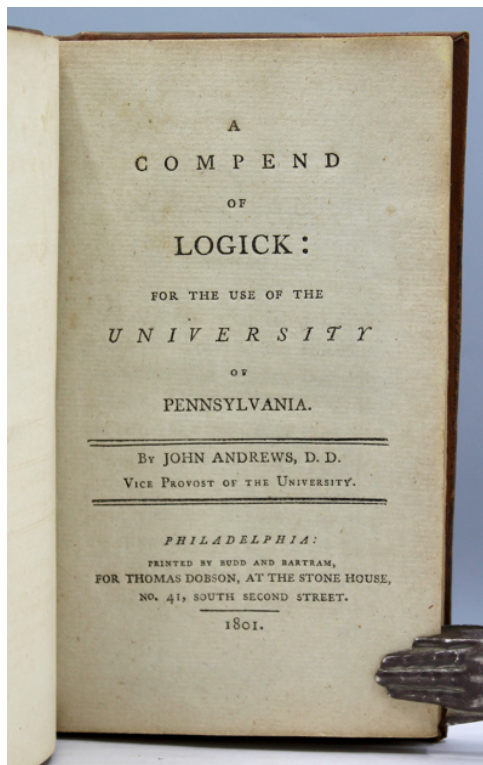
John Andrews (1746 – 1813) was an educator, Episcopal clergyman, and one of the leading scholars of classics and



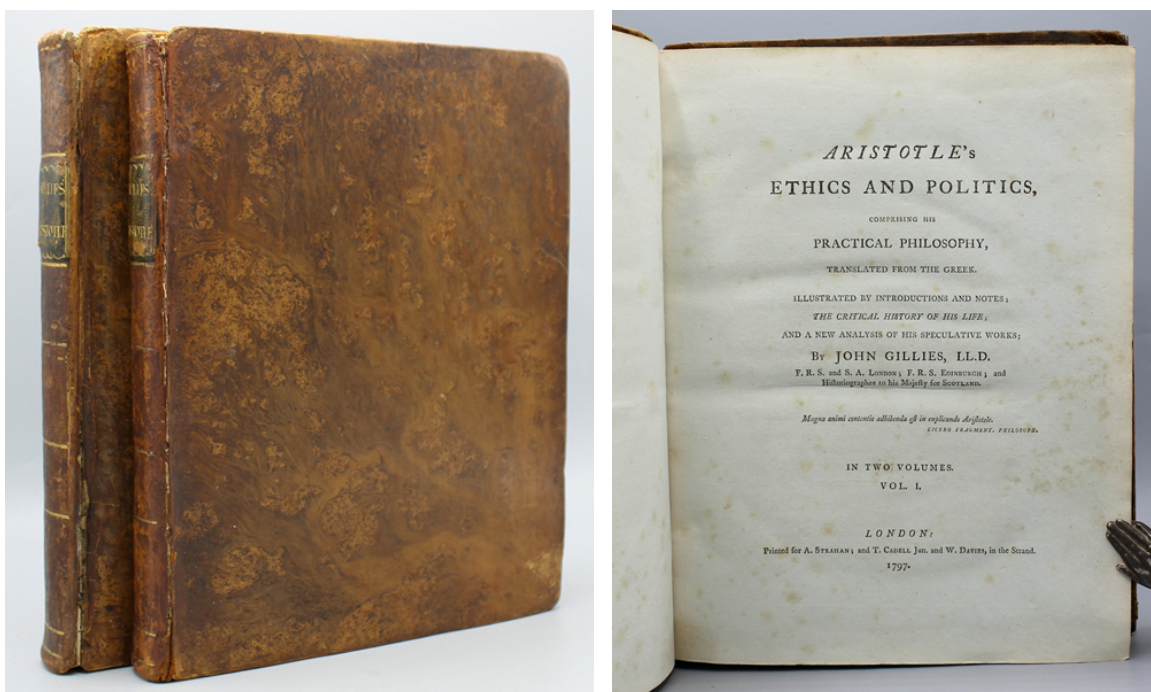
philosophy in the early United States. Andrews also served as the fourth provost of the University of Pennsylvania, having been unanimously elected to the position in 1810 after over two decades as a professor and vice-provost. Andrews also wrote *Elements of Logic* (1807) and *Elements of Rhetoric and Belles Lettres* (1813).

Shaw & Shoemaker (1801), #68.

Penn Libraries University Archives & Records Center. "Penn People" exhibit, under "John Andrews, 1746 – 1813."







Scarce First Edition of Gillies' Groundbreaking Translation of Aristotle,  
An Unusually Fresh Set

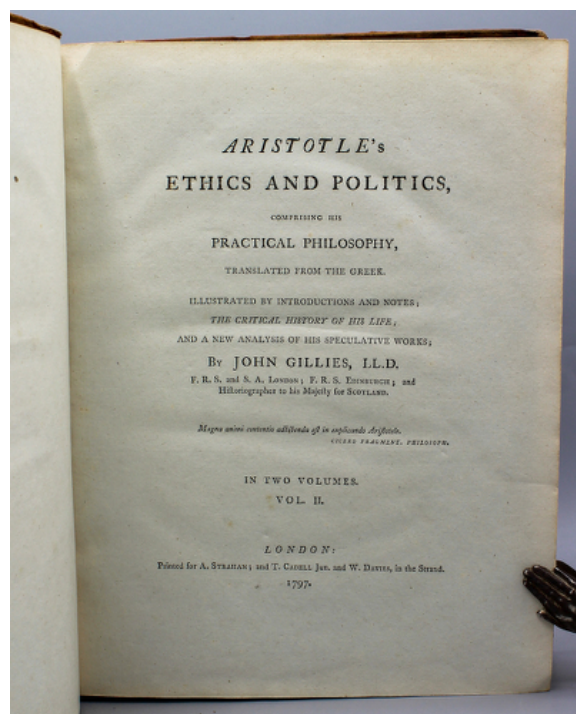
2. [ARISTOTLE.] GILLIES, John. *Aristotle's Ethics and Politics, Comprising His Practical Philosophy, Translated from the Greek. Illustrated by Introductions and Notes; the Critical History of His Life; and a New Analysis of His Speculative Works...*In Two Volumes. London: Printed for A. Strahan; and T. Cadell Jun. and W. Davis...1797.

Two volumes, quarto. xv, [1, errata], 416 pp.; vi, [1, errata], [1, blank], 434, [1, ads] pp. With both half-titles present. Includes the translator's life of Aristotle and extensive commentary.

Contemporary tree calf with gilt morocco spine labels. Some edgewear, closed crack to calf on upper board of second volume, hinges tender but holding. Ink gift inscription, dated 1945, to preliminary blank of volume one. Very clean and fresh throughout aside from some slight toning and foxing, mostly to first few leaves of volume one. A very good, clean set, scarce in commerce.

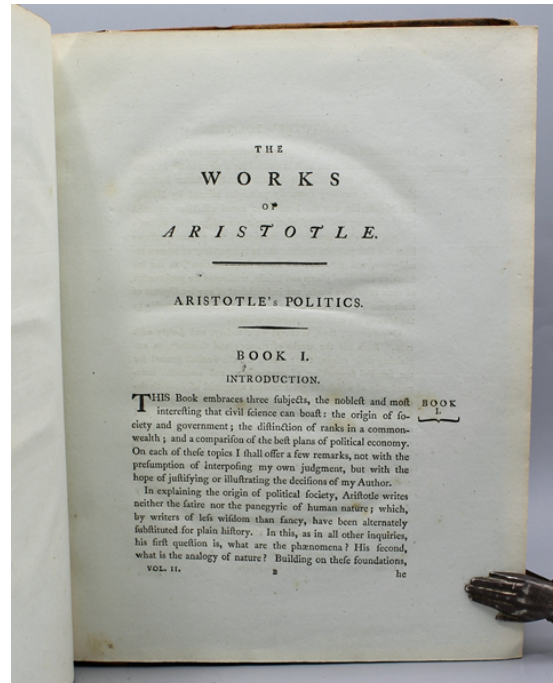
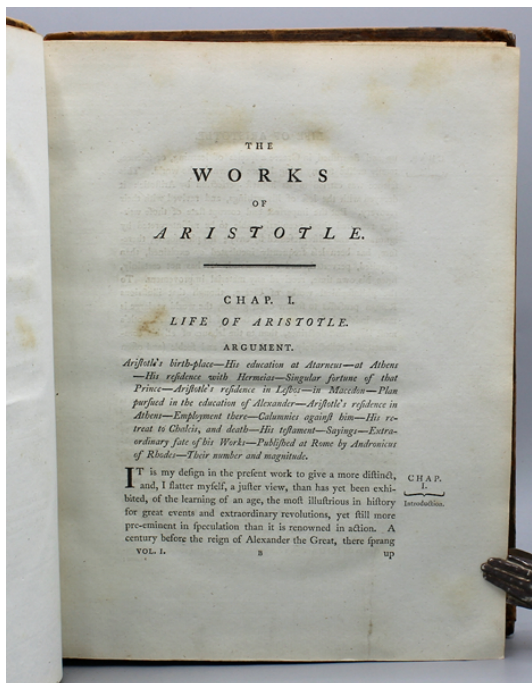
\$1,250

First edition of this groundbreaking and generally respected translation of the political and philosophical parts of Aristotle's output. The analysis



by ancient historian and classical scholar John Gillies (1747 – 1836) draws from Aristotle's work a concept of democracy in opposition to the liberal enlightenment that had sparked recent revolutions in America and France.

In 1778, Gillies published a translation of Lysias and Isocrates, his first work under his own name. He was a respected classicist and fellow of the Royal Society, the Society of Antiquaries, and the Royal Society of Edinburgh, and a corresponding member of the Institut de France and of the Königlische Gesellschaft der Wissenschaften, Göttingen. A trip to Germany in 1784 as a tutor to two of the Earl of Hopetoun's sons prompted Gillies to write *A View of the Reign of Frederick II of Prussia* (1789). In 1793, he was appointed historiographer royal for Scotland.



Gillies' principal work was a history of ancient Greece published in two parts, *The History of Ancient Greece, its Colonies, and Conquests* (1786) and *The History of the World, from the Reign of Alexander to That of Augustus* (1807). In the Oxford DNB, W.W. Wroth writes of the work, "The first part was immediately translated into French and German, and both were reprinted until the 1820s. Gillies was thoroughly acquainted with modern works in several languages and with the ancient literary sources, both histories and other genres, and he constructed from them (with rather arbitrary choice or amalgamation where they differed) a continuous narrative of events, including sections on cultural matters."





### The History of Black Music

3. [BLACK HISTORY.] *Broken Chains*. A Negro Folk Music Drama by the Fort Valley Normal and Industrial School Chorus. Macon, Georgia: Fort Valley Normal Industrial School, 1938.

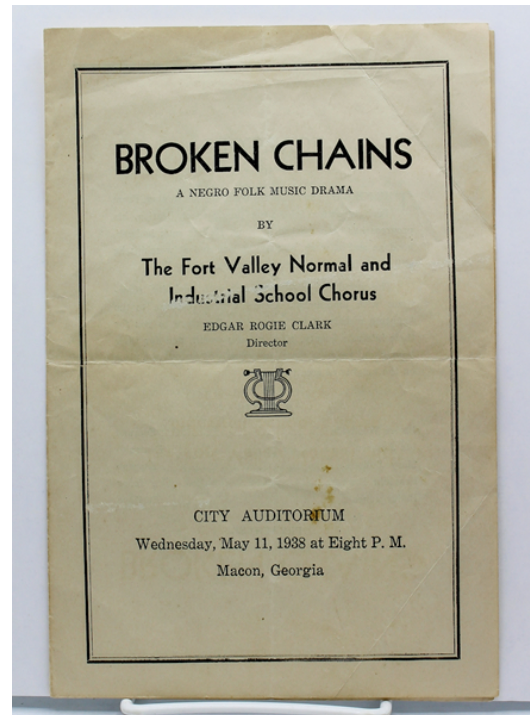
6 x 9 in. [4] pp.

Printed paper self-wrappers. Creasing and some foxing. A good copy of a rare and fragile item.

\$250

Printed for a performance at the Macon City Auditorium on May 11, 1938.

*Broken Chains* is a showcase of Black musical history shown in a series of scenes set in "Darkest Africa," America in 1620, the antebellum South, and the United States after the Emancipation Proclamation. In the first scene, set in "Darkest Africa," the performers "show African source of the rhythm and melody in the song and dance of the American Negro." In the final scene, the singers perform Russian folk music and classical choir songs alongside James Weldon Johnson's "Lift Every Voice and Sing" to show how Black performers are "capable not only of singing the songs of their fore-parents but able to perform the works of the masters as well."



From the foreword: "The Negro is known everywhere for his singing. From bush to cotton field, from jungle to civilization, his progress has been marked by song...The world listens—sometimes with curiosity, sometimes with amusement, always with a response to the haunting melody of his songs. We offer them to you for their intrinsic beauty, their artistic worth, and for their triumphant progress from low grounds of sorrow to a place on the heights of creative art."

Fort Valley Normal Industrial School was founded in 1895 by a group of fifteen free Black men and three white men. The school trained Black teachers and served as a center of community organizing for both Black and white residents of Macon. The school, which still operates today as Fort Valley State University, has hosted figures like W.E.B. Du Bois, Martin Luther King, Jr. and Muhammad Ali ("Fort Valley State University History," FVSU website).

OCLC records no copies.





## Debating Desegregation in the Wake of *Brown v. Board*

4. [BLACK HISTORY.] COUSINS, Ralph E., et al. *South Carolinians Speak*. A Moderate Approach to Race Relations. South Carolina: n.p., [1957].

Octavo. vii, 89 pp.

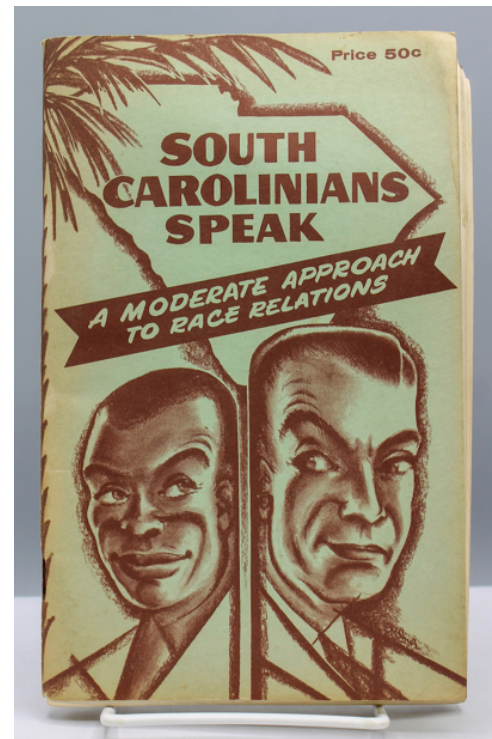
Original pictorial green paper wrappers printed in brown. Dampstaining and dustsoiling to back cover. Disbound in the wrappers. Some toning at gutter from staples and some dustsoiling to top edge, mostly at end of work. A good copy.

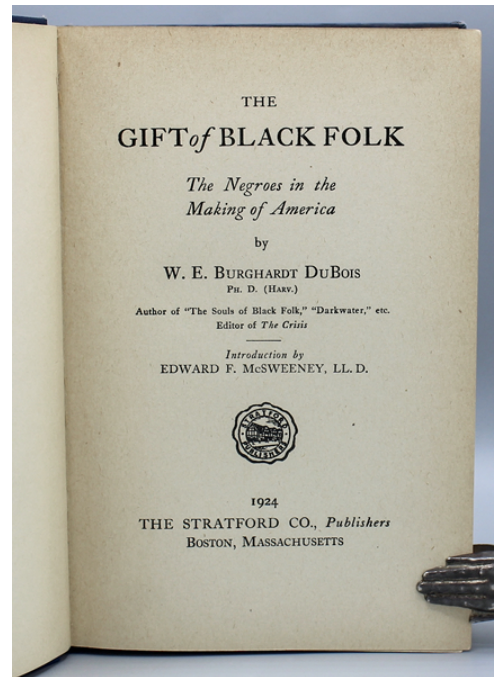
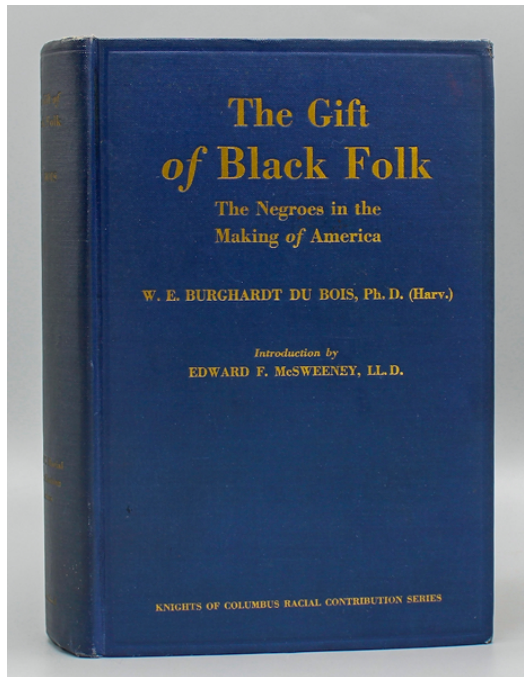
\$100

First edition.

The present work, which was written in response to the 1954 Supreme Court ruling in *Brown v. Board of Education*, contains a series of twelve essays by white South Carolinians debating the correct approach to desegregation. The ruling was of particular weight to South Carolinians, as the South Carolina school desegregation case *Briggs v. Elliott* (1952) was one of the five cases consolidated into *Brown*.

Most of the essays compiled here are not fully in favor of desegregation, with a few being staunchly pro-segregation and others arguing that desegregation is important but should not be enforced by the government. The work ends with a bold statement by a white teacher in support of segregation: "My considered judgement is that from the standpoint of human relations, enforced integration of the public schools of South Carolina and the rest of the deep South would be...the worst thing that could befall the people of this section, all of them; therefore, I am unqualifiedly opposed to it."





### W.E.B. Du Bois' Landmark History of Black Americans, Anticipating the His Most Important Historical Work

5. [BLACK HISTORY.] DU BOIS, W.E.B. *The Gift of Black Folk*. The Negroes in the Making of America...Introduction by Edward F. McSweeney. Boston: The Stratford Co., 1924.

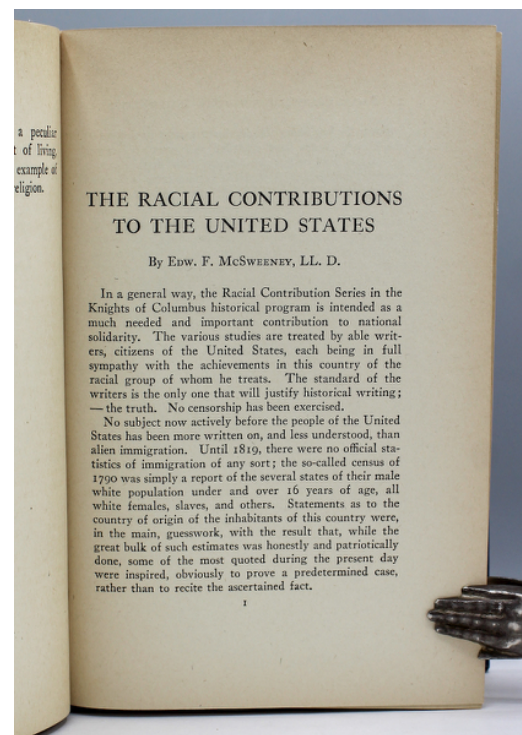
Twelvemo. 349 pp.

Publisher's blue cloth titled in gilt. Binding is bright and attractive aside from some slight darkening to spine and minor rubbing to corners. Minor marginal toning. A fresh, near fine copy of a historical work that detailed the contributions of Black people to the United States from the first colonies to the present.

\$3,750

First edition. Part of the Knights of Columbus Racial Contribution Series.

In 1899, W.E. Burghardt Du Bois (1868 – 1963) published *The Philadelphia Negro*, his first major study of Black life in the United States. The monumental study was the result of over eight hundred hours of interviews in 2,500 households in Philadelphia's seventh ward. Du Bois' work in Philadelphia "prefigured much of the politically engaged scholarship that Du Bois pursued in the years that followed and...reflected the two main strands of his



intellectual engagement during this formative period: the scientific study of the so-called Negro Problem and the appropriate political responses to it," (ANB).

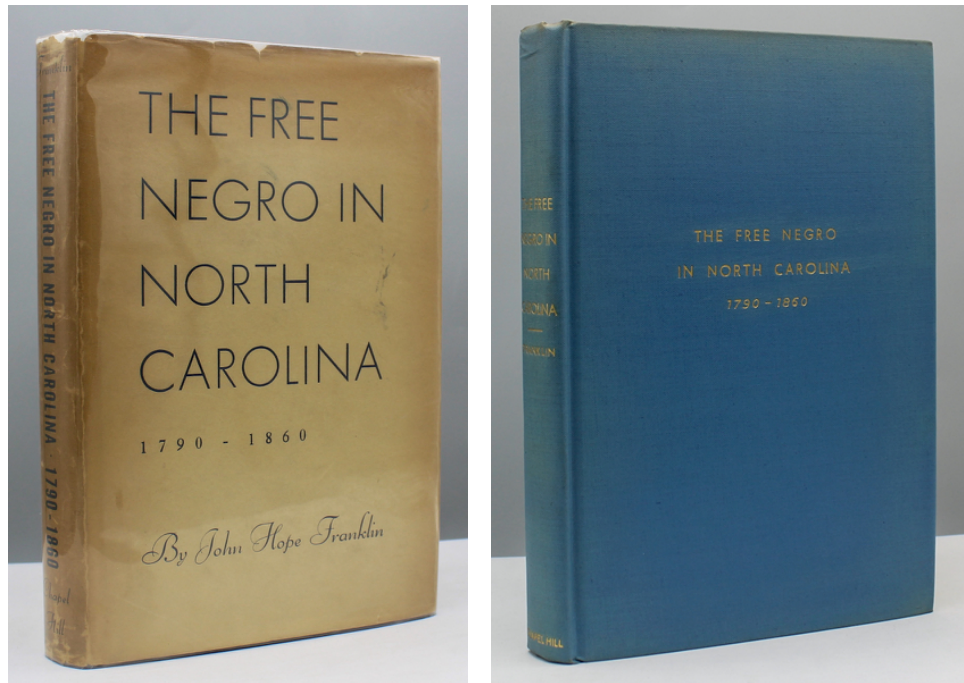
After completing the Philadelphia study and a study of southern Black life in Farmville, Virginia, Du Bois began teaching sociology and directing research at Atlanta University. He published the hugely influential collection of essays *The Souls of Black Folk* (1903) while at Atlanta, which brought Du Bois to the forefront of revolutionary Black scholarship in the United States. In 1910, Du Bois left Atlanta to join the NAACP as an officer, its only Black board member, and to edit its monthly magazine, the *Crisis*. By the publication of the present work, Du Bois was enmeshed in the study of Pan-Africanism, Marxism, and the colonization of Africa, and had begun to publish more radical contributions in the *Crisis*.

The present work marks the midpoint of Du Bois' career as a sociologist, historian, and activist. It is a precursor to Du Bois' most important historical work, *Black Reconstruction in America: An Essay toward a History of the Part Which Black Folk Played in the Attempt to Reconstruct Democracy in America*, which he published in 1935. *The Gift of Black Folk* also includes a lengthy chapter on Black soldiers, which reflects Du Bois' advocacy during World War I. He fought for officer training for Black soldiers, and, in 1919, launched an NAACP investigation into charges of discrimination against Black troops in Europe. Another chapter, "The Freedom of Womanhood," explores "how the black woman from her low estate not only united two great human races but helped lift herself and all women to economic independence and self expression," (p. 259). The present work both reflects Du Bois' early-career sociological studies of Black American life and anticipates his major historical works, including *Black Reconstruction in America* as well as *The World and Africa: An Inquiry into the Part Which Africa Has Played in World History* (1947).

American National Biography.







Groundbreaking Study of Black Life in the Antebellum South  
By a Presidential Medal of Freedom-Winning Scholar and Activist

6. [BLACK HISTORY.] FRANKLIN, John Hope. *The Free Negro in North Carolina, 1790-1860*. Chapel Hill: The University of North Carolina Press, 1943.

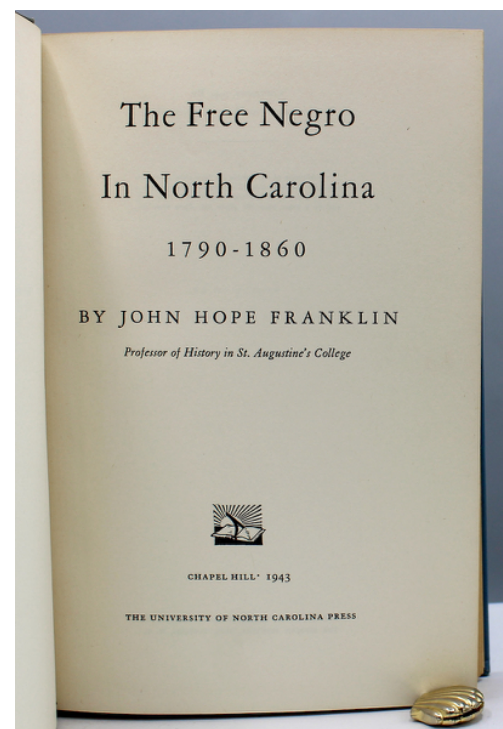
Octavo. x, 271 pp.

Publisher's light blue cloth titled in gilt. Minor fading to cloth in a couple places. With the dust jacket (very good, with some toning to edges and a couple smudges). Contemporary ownership ink stamp to preliminary blank. A near fine copy of the uncommon first edition, particularly scarce in the original dust jacket.

\$350

First edition of the author's first book, which was revised from his Harvard Ph.D. thesis. The present work demonstrates the reality of Black life in the antebellum South, where discriminatory laws harshly subjugated even the "free" Black population.

John Hope Franklin (1915 – 2009) was a scholar and activist who revolutionized the field of Black studies and made significant strides toward integration in schools, especially at the university level. While a professor at



Howard University, Franklin published *From Slavery to Freedom* (1947), a survey of Black history that became the most commonly used text in the Black history courses of the 1960s and 70s. Franklin was also active in law and politics: in 1948, he testified as an expert witness in the lawsuit that integrated the University of Kentucky graduate school; five years later, he worked with Thurgood Marshall to prepare a brief for use in the *Brown v. Board of Education* re-arguments. In the mid-1960s, Franklin declined Lyndon B. Johnson's request to serve as diplomat, but he did serve on the President's Advisory Commission on Ambassadorial Appointments. In 1995, he was awarded the highest honor of the NAACP, the Spingarn Medal. In the same year, President Clinton awarded him the Presidential Medal of Freedom, the highest civilian honor.



Manuscript Version of "The Tar-Baby and the Rabbit"

7. [BLACK HISTORY.] [HARRIS, Joel Chandler.] ROPES, E.A. [*Brer Rabbit and the Tar Baby*.] [Title from text.] [Honolulu, HI: 1938.]

7 x 9¾ in. [32] pp., with text and illustration on [12] pp. only. All manuscript text and illustrations in black ink. With a page-long inscription by the artist, an E.A. Ropes.



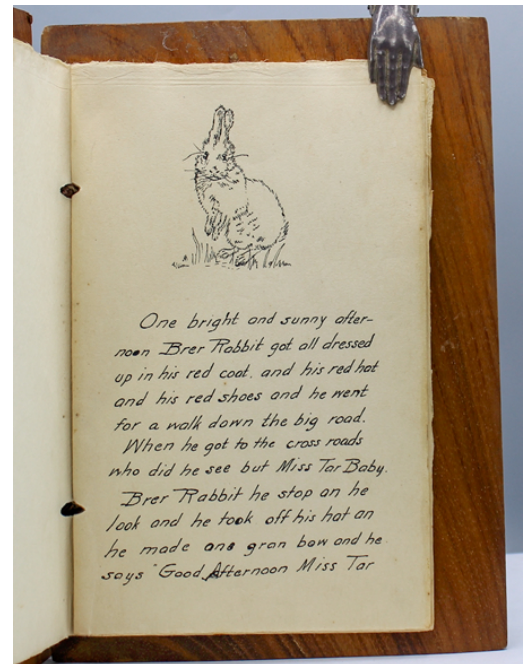
Cord-bound wooden boards (possibly Koa wood) carved with the initials "NLW." Some wear and chipping to boards. Minor occasional toning, mostly to first and last leaf. Very good.

\$275

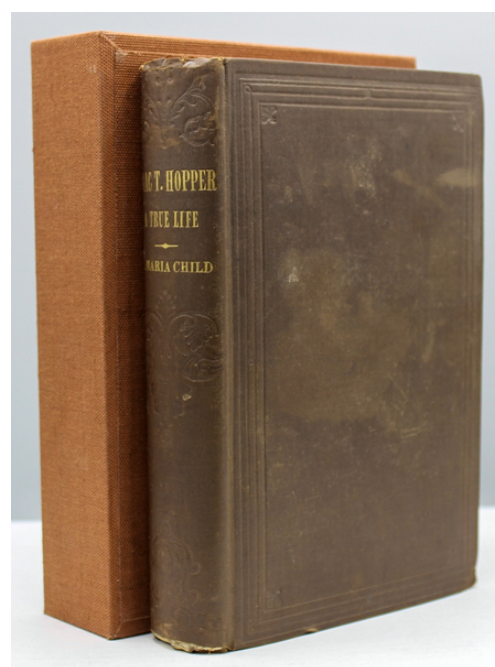
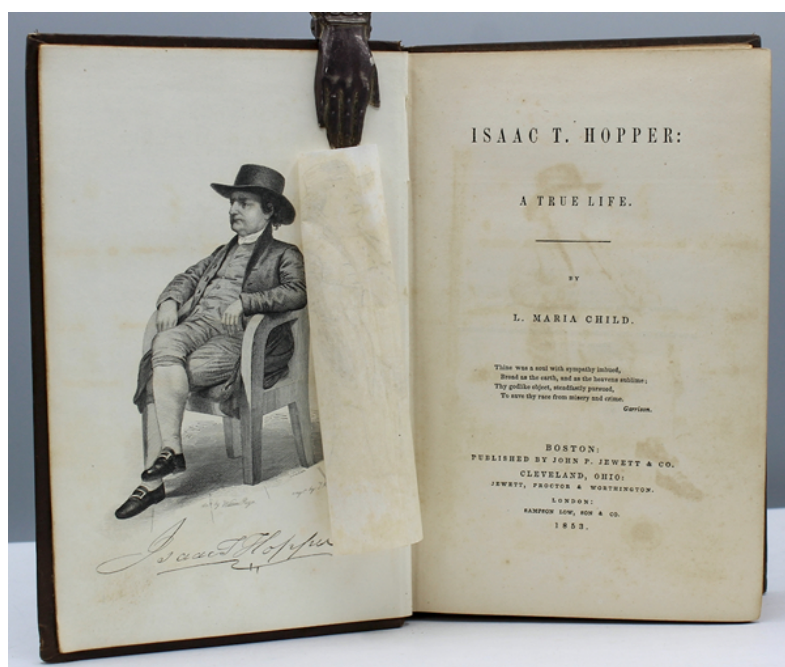
This manuscript version of "The Tar-Baby and the Rabbit" was written and illustrated as a gift to "Nancy," probably the granddaughter of the manuscript's creator. "When your Mother was a little girl I used to tell her some Uncle Remus stories," the inscription reads. "I hope that you will enjoy this one of Brer Rabbit and the Tar Baby, and that I have remembered to tell it exactly as Uncle Remus told it so many years ago."

The best-known version of "The Tar-Baby and the Rabbit" story was published by Joel Chandler Harris in his folklore collection *Uncle Remus: His Songs and Sayings* (1888) as "The Wonderful Tar-Baby Story." As Bryan Wagner writes in *The Tar Baby: A Global History*, "The tar baby is an electric figure in contemporary culture. As a racial epithet, a folk archetype, an existential symbol, and an artifact of mass culture, the term 'tar baby' stokes controversy, in the first place because of its racism. At least since the 1840s, 'tar baby' has been used as a grotesque term of abuse, and it continues to feel like an assault no matter the circumstances in which it is employed. At the same time, 'tar baby' has operated as a figure of speech suggesting a problem that gets worse the harder you try to solve it. The term takes both of these senses in the tar baby story...Again and again, Uncle Remus's version of the tar baby was syndicated, translated, illustrated, excerpted, and interpolated in newspapers, magazines, folklore anthologies, and children's treasuries...

"The tar baby exists in literally hundreds of versions derived over several centuries on at least five continents. Since the 1880s, collectors have claimed they heard the tar baby 'over and over' in the field, leading some of them to speculate the story was 'omnipresent' in world culture...As a counterexample to [claims that 'slavery destroyed the personalities of its victims'], the tar baby showed that slaves were neither deracinated nor submissive. It was a story that survived the brutality of the Middle Passage, a story that was passed down from generation to generation and continent to continent, demonstrating the independence that slaves retained under the worst conditions" (ix-xii).







Biography of a Leading Pennsylvania Abolitionist by His Friend,  
A Near Fine Copy in a Custom Case

8. CHILD, L[ydia] Maria. *Isaac T. Hopper: A True Life*. Boston: John P. Jewett & Co., 1853.

Twelvemo. xvi, 493 pp. With frontispportrait and one plate (both of Hopper) with tissue guards.

Publisher's brown cloth titled in gilt on spine. Minor edgewear. Yellow coated endpapers. Some foxing to plates and title-page, but otherwise very clean throughout. Two early pencil ownership signatures to front flyleaf. A near fine copy, unusually fresh and tight, of Child's biography of her friend, in a custom cloth slipcase.

\$1,500

First edition.

Isaac Tatem Hopper (1771 – 1852) was a leading Pennsylvania abolitionist who protected free Black people and fugitives from slavery. Between 1841 and 1845, he served as the treasurer and book agent for the American Anti-Slavery Society. Hopper was also a prison reformer, an overseer of the Negro School for Children in Philadelphia, and a teacher in a free school for Black adults.

Lydia Maria Child (1802 – 1880) was a women's rights activist, novelist, educator, and dedicated abolitionist. She authored numerous anti-slavery publications, edited Harriet Ann Jacobs' classic memoir *Incidents in the Life of a Slave Girl* (1861) and offered protection and shelter to Black people fleeing slavery. Child was also a member of the executive committee of the American Anti-Slavery Society and an editor of *The National Anti-Slavery Standard*, the society's periodical.

Dumond. *Bibliography of Antislavery in America*, p. 38.  
BAL 3174.





Beautiful Gift Book with Ten Richly Chromolithographed Plates,  
From the Publisher of a "Masterpiece of French Chromolithography" (McLean)

9. [COLOR PRINTING.] [CURMER, Leon, publisher.] *Paroissien Romain Contenant les Offices de Tous les Dimanches et des Principales Fêtes de l'Année*. Paris: L. Curmer, Éditeur...1855.

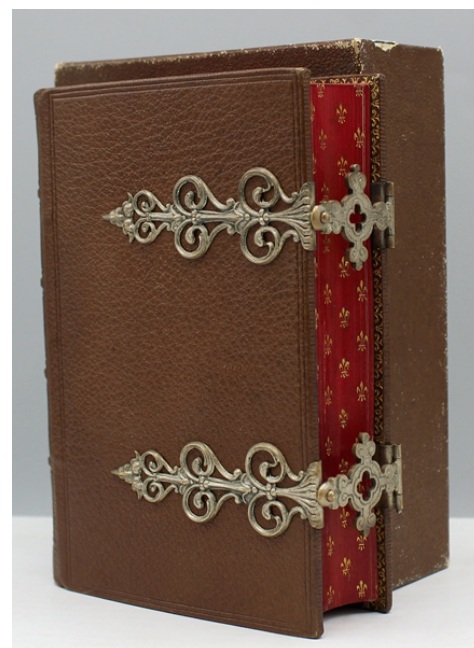
Small octavo. [10], 636 pp. With eleven plates, ten of which are beautifully chromolithographed, including three plates with richly illustrated ornamental borders and hand-drawn gilt accents. The eleventh plate is printed in brown with a floral frame for an ownership signature. That plate is attractively hand-illustrated in color and gilt, with the text "Laure & Oscar, 29 Octobre 1862" in manuscript.

Finely bound in brown morocco with metal fore-edge clasps. Spine titled in blind. Glossy red gauffered edges. Some toning to versos and margins of plates. Otherwise, a fine, bright copy of a scarce book in a matching custom slipcase and chemise.

\$1,250

First edition in this format.

Henri Léon Curmer (1801 – 1870) is best remembered for publishing a landmark chromolithographed edition of *L'Imitation de Jesus-Christ* (1856) printed by Joseph Lemercier





and Jules Claye. McLean calls Curmer's publication a "masterpiece of French chromolithography... in which over four hundred pages are decorated in almost every known style of ornamentation in up to fourteen colors" including medieval, Renaissance, and Islamic examples (*Victorian Book Design*, p. 166). In *A History of Chromolithography* (2013), Michael Twyman wrote that the book "took chromolithography into new territory" and required an enormous amount of labor and resources (p. 158). An average of ten to twelve impressions were required for each page, and the printing process used over nine hundred stones.

OCLC records only two copies: NYPL and the Bibliothèque Nationale.







### Scarce Book of Ten Floral Chromolithographs

10. [COLOR PRINTING.] KEDDLE, Charlotte E. [illustrator]. *White Apparel*. London: Thos. Harrild, 1863.

Quarto. [26] ff. (plus interleaving). With a chromolithographed floral title-page and ten chromolithographs of white flowers. Each floral plate is accompanied by a leaf of text from the Bible printed in black and red with gold accents.

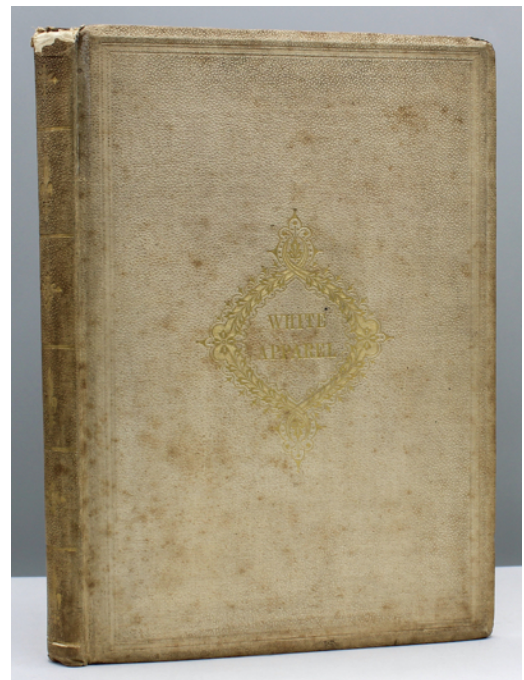
Publisher's white cloth stamped in gilt. Foxing to cloth and some rubbing to head of spine. All edges gilt. Some foxing and toning to leaves. One leaf loose (laid in at original position). A good copy of a scarce work.

\$1,250

First edition.

We could not locate much information on Charlotte Elizabeth Keddle (1833 – ?). She helped run a girls' Sunday school in Beaminster, Dorset and used her art sales to raise money for the church, including for the building of St. Peter's Church in Eype. *White Apparel* seems to be her only published book.

Thomas Harrild (1822 – 1867) was the son of Robert Harrild, co-inventor (with John Baxter) of the composition



roller. Thomas, who began his career as a chromolithographer for Joseph Cundall with books like *The Two Doves* (1845), was a prolific printer, but the present work is one of just a few titles that bear his name as a publisher. His only other major work under his imprint seems to be a chromolithographed edition of Thomas à Kempis' *Imitation of Christ*, which he printed and published in 1866.



OCLC records seven copies: four in the UK (Cambridge, BL, National Library of Scotland, and Manchester Metropolitan University) and three in the US (Columbia, the Claremont Colleges, and the Huntington).

McLean, *Victorian Book Design*, pp. 37, 54.





“The Most Handsome Book Produced in the Whole of the Nineteenth Century” (McLean)

11. [COLOR PRINTING.] SHAW, Henry. *Dresses and Decorations of the Middle Ages*. London: William Pickering, 1843.

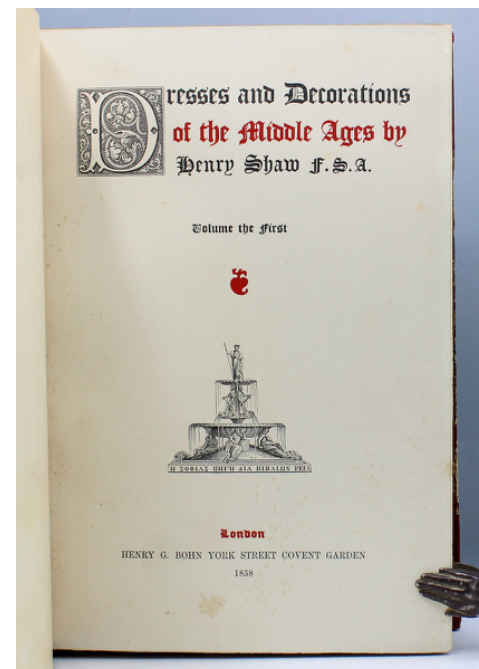
Small folio. Two volumes. Unpaginated. With ninety-four chromolithograph plates, decorated in gilt and “hand-colored in the most sumptuous way” (McLean). Also, with wood block-printed text illustrations in color. The plates illustrate paintings, stained glass, jewelry, furniture, vestments, gold cups, and more.

Contemporary half polished red calf over marbled boards. Stamped and lettered in gilt on spines. All edges gilt. Marbled endpapers. Some edgewear and light offsetting from plates, as usual. A very good set.

\$1,750

First edition in book form. Originally published in monthly parts in 1840.

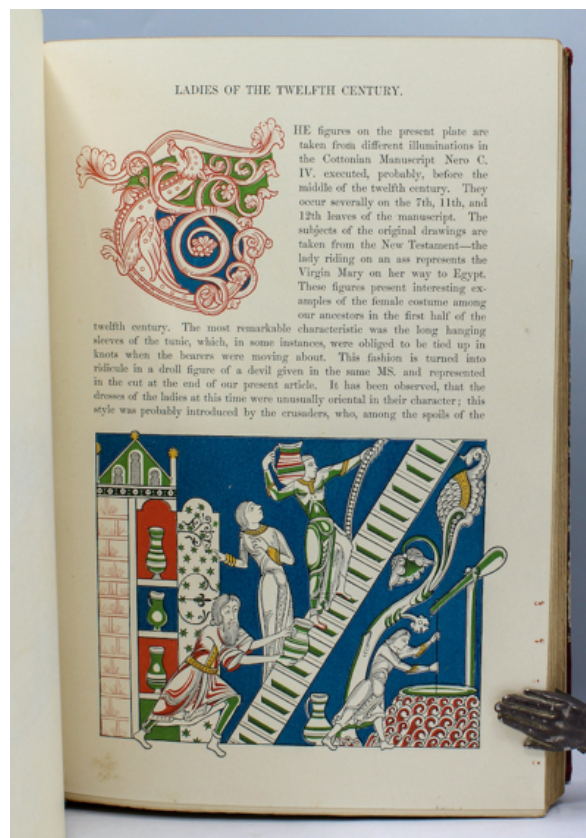
Henry Shaw (1800 - 1873) was a printer and graphic artist with a particular interest in medieval art and illuminated manuscripts. In *Victorian Book Design*, McLean describes the present volume as Shaw’s “most ambitious” work, “a magnificent production,” and possibly “the most handsome book produced in the whole of the nineteenth century.” Shaw

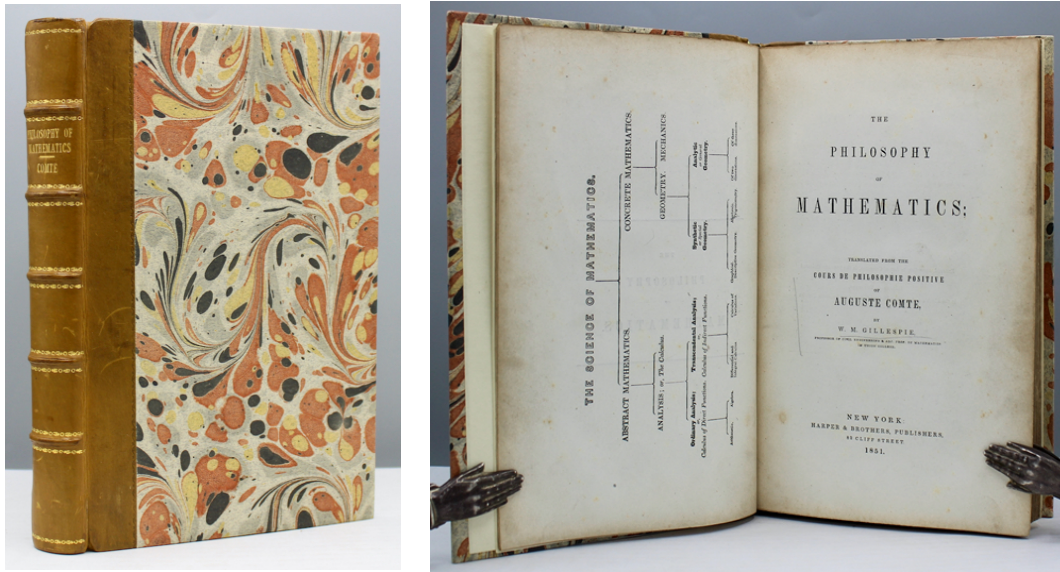




was a fellow of the Society of Antiquaries of London and oversaw the production of Renaissance artifact and manuscript facsimiles for the British Museum Library. Shaw's other works include *The Encyclopedia of Ornament* (1836), which McLean calls a "modest forerunner" of Owen Jones' *Grammar of Ornament* (1856); *Examples of Ornamental Metalwork* (1839); and *Alphabets, Numerals and Devices of the Middle Ages* (1845).

McClean, *Victorian Book Design*, pp. 65-71. Oxford DNB.





By the First Modern Philosopher of Science,  
The First Edition in English

12. COMTE, Auguste. *The Philosophy of Mathematics*; Translated from the *Cours de Philosophie Positive*...by W.M. Gillespie. New York: Harper & Brothers, 1851.

Octavo. 260, [12, ads] pp.

Attractively bound in twentieth century polished calf over marbled boards. Gilt spine. Some foxing and marginal toning. Light pencil marginalia on a couple pages. A very good copy.

\$200

First edition in English. Translated from the first edition, published in French in 1835.

Comte begins with a definition of mathematics, as follows: "We are now able to define mathematical science with precision, by assigning to it as its object the indirect measurement of magnitudes, and by saying it constantly proposes to determine certain magnitudes from others by means of the precise relations existing between them. This enunciation, instead of giving an idea of only an art...characterizes immediately a true science, and shows it at once to be composed of an immense chain of intellectual operations, which may evidently become very complicated, because of the series of intermediate links which it will be necessary to establish between the unknown quantities and those which admit of a direct measurement..." (p. 25).

Auguste Comte (1798 – 1857) was a philosopher, mathematician, and writer who developed the concept of positivism in the wake of the French Revolution. He was also an innovator in the field of sociology, even coining the term in the early 1850s. Comte's work influenced John Stuart Mill, Harriet Martineau, Herbert Spencer, and eventually the sociological theories of Émile Durkheim. He also developed innovative theories on religion, humanism, and altruism (a term he may have coined) and contributed to utopian literature and thought. Comte is considered the first philosopher of science in the modern sense of the term, and the present work represents his exploration of philosophical principles in the field of mathematics.



### Rare Educational Toy Featuring a Movable Color-Printed Scroll

13. [EDUCATION AND CHILDREN'S BOOKS.] *Little Pet's ABC Panorama*. New York: McLoughlin Bros., [n.d., ca. 1870].

Box (7 x 7 x 1½") containing paper scroll (approx. 5" wide). Scroll is color-printed with twenty-six vignettes, one for each letter of the alphabet, with accompanying verse ("B is for Benjamin, making a bow"). Illustrated by William Momberger.

Original wooden box with color-printed paper onlay. Two wooden knobs on the side of the box allow readers to turn through the scroll. Some rubbing to edges and soiling. Old crack to box lid repaired with adhesive. Bottom of box reinforced with tape at two corners. A child's old pencil scribbles to bottom. Scroll itself is clean and bright. A very good copy.

\$1,250

First edition. The illustrations seem to be the same as those that appear in the McLoughlin children's book *Major's Alphabet* (1870).

Companies like McLoughlin Bros. in New York and Milton Bradley in Massachusetts employed creative formats for alphabet books during the late nineteenth and early twentieth centuries. The present item is an unusual book that introduces an element of tactile play to learning the alphabet. While McLoughlin, Milton Bradley, and other companies were distributing these alphabet books, the Educational Toy Manufacturing Company, also in Massachusetts, experimented with a movable metal multiplication tool "Consul the Educated Monkey," and British company H.G. Clarke released their "Magic Toymaker" booklet, which could be assembled into a paper puppet. These books utilized the concept of learning through play, a staple of early childhood education since Friedrich Froebel innovated the kindergarten in early nineteenth century.

William Momberger (1829 – 1895) was a German-born painter and lithographer who immigrated to the United States in 1848. He and his partner John Coughy established their own lithography firm in New York in the early 1850s. Momberger created lithographs for newspapers, banknotes, and books, including Evert Duyckinck's *Cyclopedia of American Literature* (1856). He also illustrated Civil War scenes and traveled through Indiana, Iowa, Wisconsin, and Minnesota. His travels in Indiana led him to illustrate Robert Carlton's *New Purchase, or Early Years in the Far West*.

OCLC records only two copies (Indiana University and the Library of Congress).







### Illustrated Educational Hebrew Book for Children

14. [EDUCATION AND CHILDREN'S BOOKS.] ARONIN, Ben. *Hayim Pumpernickle* [English-language title]. New York: United Synagogue Commission on Jewish Education, 1948.

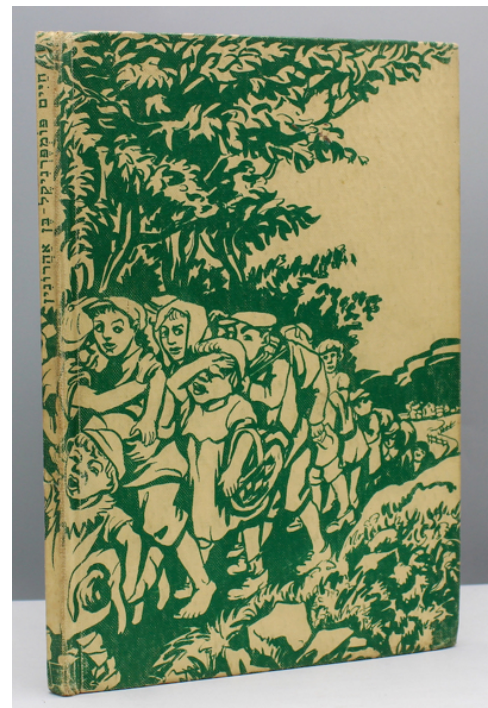
56 pp. With seventeen illustrations, include four double-page illustrations, and six vignettes in black. Also, with illustrated endpapers. Text in Hebrew with additional title-page in English.

Publisher's cream-colored pictorial cloth printed in green. Ink library stamp to final page. Some minor toning. A very good copy, scarce in commerce.

\$350

First edition of this Hebrew educational book.

Hayim Pumpernickle, the hero of the story, is the young son of a cantor in Poland when the Nazis arrive. While the adults stay to fight the Nazis, five-year-old Hayim leads the children away from the town to safety, and then onboard a ship bound for the United States. When he arrives in the United States, he is greeted at the docks by a crowd of New Yorkers and the mayor of New York, all of whom had heard about his intelligence and his study of the Torah onboard the ship. Upon arriving in the city, Hayim heads to the New York Public Library, hoping to find a verse that he is convinced was lost from the Torah (which promises world peace). The



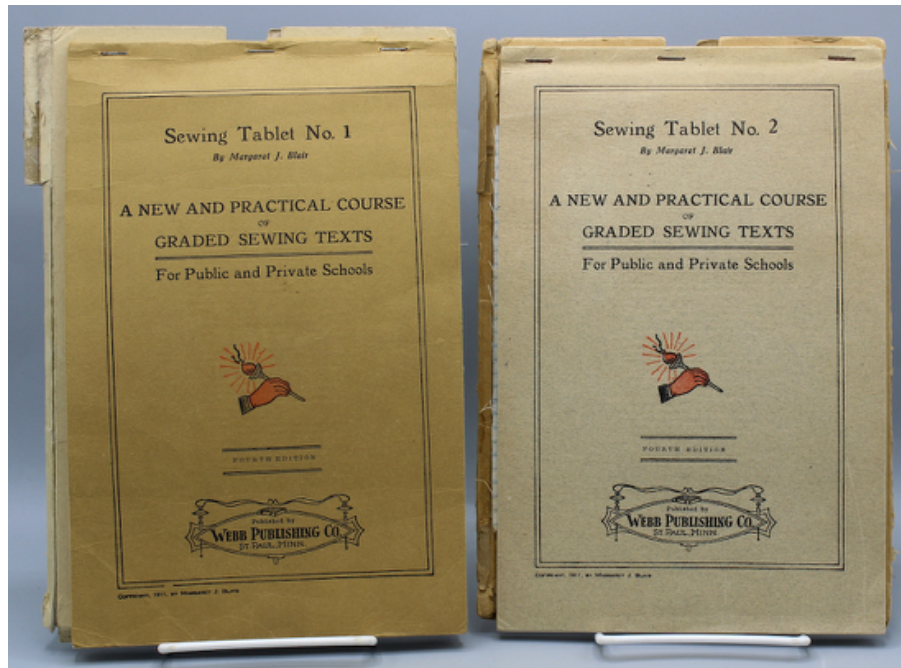
mayor, the crowd of New Yorkers, Joe DiMaggio, and Frank Greenberg all follow him to the library, and even President Truman eventually joins the search. Though Hayim, after searching for fifty years, does not find the lost verse, the global search has ended all wars and ensured world peace



Ben Aronin (1904 – 1980) was an actor, playwright, screenwriter, and Hebrew translator. The Chicago Jewish Historical Society called him “the Chicago Jewish community’s quintessential Renaissance Man... a lawyer, scholar, teacher, writer, summer camp counselor, and for many years director of extension activities at Anshe Emet. He wrote Jewish-themed songs and plays which are still performed today.” He appeared in the *Magic Door* children’s television series and wrote *The Lost Tribe* (1934), the book-length poem *The Abramiad* (1941), and *The Cavern of Destiny* (1943).







Two Rare Sewing Class Workbooks with Original Fabric Samples

15. [EDUCATION AND CHILDREN'S BOOKS.] BLAIR, Margaret J. *Sewing Tablet No. 1. A New and Practical Course of Graded Sewing Texts for Public and Private Schools*. St. Paul, Minn.: Webb Publishing Co., 1911.

6¾ in. x 10 in. 38 pp. With forty-seven text figures and six fabric samples laid in (plus needles, thread, and some lace). The fabric samples demonstrate sewing techniques.

Brown paper front cover stapled to stiff board backing at top edge. Some toning to leaves from the laid-in cloth samples. With a teacher's signature on one page of the workbook. A near fine copy in the original envelope.

[with:]

*Sewing Tablet No. 2. A New and Practical Course of Graded Sewing Texts for Public and Private Schools*. St. Paul, Minn.: Webb Publishing Co., 1911.

6¾ in. x 10 in. 38 pp. With forty-four text figures and eight fabric samples laid in (with needles and thread). Also, with a large fold-out paper bodice pattern and a small brown paper envelope containing two buttons.





Light brown paper front cover stapled to stiff board backing at top edge. Foxing to first and last page. A near fine copy in the original envelope.

\$650

Fourth edition of both items. All editions and all entries in the series are rare, with only a few physical copies of each in OCLC. None of the copies recorded in OCLC are first editions.

Instructs students in both basic and complex stitches; sewing hems, seams, and buttonholes; attaching buttons; and sewing cuffs, sleeves, ties, collars, bodices, and petticoats. The workbooks also include instructions for teachers and parents.

Margaret Josephine Blair (b. 1863) was hired as head of the Domestic Arts at the University of Minnesota by Virginia Meredith in 1897. She also wrote *Manual of Exercises in Hand Sewing, Adopted by Industrial and Grade Schools* (1904) and the very successful *Margaret J. Blair's System of Sewing and Garment Drafting* (also 1904).



The Heroes of the Industrial Revolution,  
Scarce Children's Book on Famous Victorian-Era Scientists

16. [EDUCATION AND CHILDREN'S BOOKS.] [BURROUGHS, Mrs. E.] *The Triumphs of Steam; or, Stories from the Lives of Watt, Arkwright, and Stephenson*. With Illustrations by John Gilbert. London: Griffith and Farran, 1859.

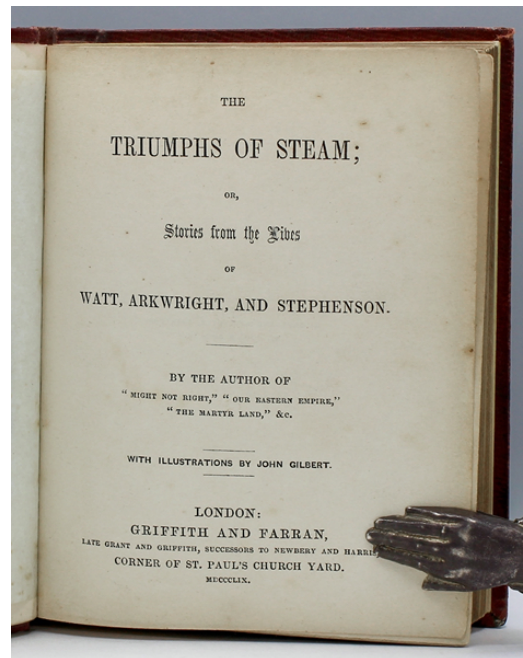
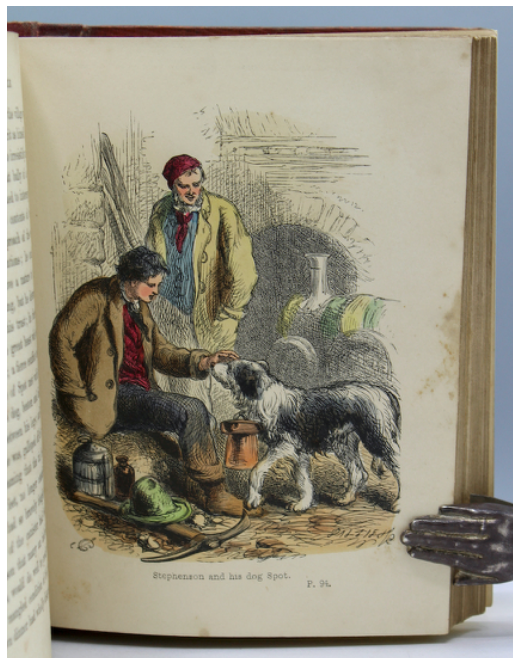
Octavo. viii, 263, 32 [publisher's catalogue] pp. With four hand-colored plates and three text illustrations by John Gilbert (including a diagram of a steam engine). Dedicated to Stephenson "by one who owes much to his early influence."

Publisher's red cloth stamped in gilt. Recased, with new yellow endpapers. Spots of darkening to cloth, mostly on back cover, and some rubbing. All edges gilt. Quite clean throughout aside from some foxing to versos of plates. A good, clean copy.

\$650

First edition.

Biographical sketches of the lives of scientists James Watt, Richard Arkwright, and Robert Stephenson that portrays them as the heroes of the industrial revolution. The author highlights their rags-to-riches backgrounds and their ambitious scientific accomplishments.



The author is identified only as "Mrs. E. Burroughs" in her other works, which include *The Martyr Land: or, Tales of the Vaudois* (1856), *Our Eastern Empire, or, Stories from the History of British India* (1857), and *A Nation's Manhood: or, Stories of Washington and the American War of Independence* (1861).

OCLC records no physical copies in North America.







### Rare Catalogue Advertising Richter's Anchor Blocks With Thirty-Five Color Plates

17. [EDUCATION AND CHILDREN'S BOOKS.] [FROEBEL, Friedrich.] *Richters Anker-Steinbaukasten. Ihre Bedeutung und ihr erzeicherischer Wert.* Leipzig: Verlag der Leipziger Lehrmittel-Anstalt (Dr. Oskar Schneider), [n.d., 1888].

Oblong folio. 81 pp. With thirty-five color plates elaborately illustrated with structures built from Anchor Stone blocks.

Publisher's brown pebbled cloth titled in gold and stamped in black. Lacking backstrip, but binding is sound. Some edgewear and some light dustsoiling. Label of Berlin retailer Bernhard Keilich to front flyleaf. A very good copy of a rare item.

\$1,100

First edition of this catalogue advertising Richter's Anchor Blocks.

Anchor Stone blocks were invented in Germany by Otto and Gustav Lillienthal in 1879. They drew on the designs of Froebel Gifts three through six (building blocks), which were designed by German pedagogue Friedrich Froebel (1782 – 1852) to teach children abstract thinking and hand-eye coordination through play. In 1884, Friedrich Richter purchased the rights to the blocks, which eventually “became the most elaborate and successful building-block toy of all time...based on a cubic module that owed its logic to Froebel's system, Anchor Blocks were eventually made in over one thousand different shapes and in sets weighing several

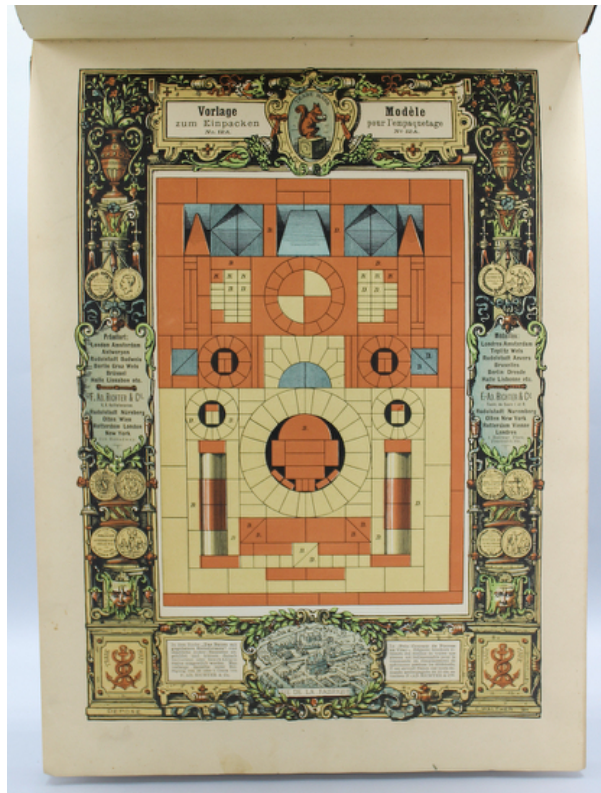




hundreds of pounds,” (Brosterman, p. 55). Each set of blocks can be rearranged into numerous layouts, including standing structures. Figures like Max Born, J. Robert Oppenheimer, Albert Einstein, and Walter Gropius all played with the blocks as children.

OCLC records no copies.

Brosterman, Norman. *Inventing Kindergarten*, pp. 50-57.





### Rare Toy Books Featuring Jessie Willcox Smith's *Mother Goose* Illustrations

18. [EDUCATION AND CHILDREN'S BOOKS.] [SMITH, Jessie Willcox, illustrator.] *Mother Goose Melodies Toybooks*. [New York: Dodd, Mead and Company, 1914.]

Eleven booklets, 5 ¼ inches by 3 ½ inches. 8 pp. each. With 4 black-and-white illustrations in each booklet.

Original stiff paper wrappers, each with a color reproduction of a different plate from *The Jessie Willcox Smith Mother Goose*. With gilt border and lettering. Rear cover printed with an advertisement for Colgate talcum powder. Some creasing to pages and wrappers and some toning throughout the set. Open tear at fore-edge of page 3 in the *Little Miss Muffet* booklet (with no text or images affected). A very good set.

\$450

*The Jessie Willcox Smith Mother Goose* was first published by Dodd, Mead and Company in 1914. There are no previous editions of these *Toybooks*, which were published in a set of twelve. The titles included here are *Little Miss Muffet Sat on a Tuffet*; *Rain, Rain Go Away*; *Little Bo-peep*; *Mary, Mary Quite Contrary*; *Ring a-round a Rosie*; *See Saw, Margery Daw*; *Curly Locks, Curly Locks*; *Wilt Thou Be Mine?*; *One Foot Up, the other Foot Down*; *Hush-a-bye-Baby On the Tree Top*; *Peter Peter Pumpkin Eater*; and *Jack and Jill Went Up the Hill*. The missing title is *There was an Old Woman Who Lived in a Shoe*.

Jessie Willcox Smith (1863 – 1935) was one of the most important illustrators of children's books during the nineteenth and twentieth centuries and the second woman inducted into the Society of Illustrators Hall of Fame. She was a regular contributor of illustrations to the magazines *Century*, *Scribner's*, *Harper's*, and was, along with Maxfield Parrish, one of the seven leading artists contracted to work exclusively for *Collier's* in 1905. Smith illustrated every printed cover of *Good Housekeeping* between 1917 and 1933 and originally released black-and-white versions of many of her

*Mother Goose* illustrations in the magazine. Aside from her *Mother Goose* illustrations, some of her best-known work includes her illustrations for a 1915 edition of Charles Kingsley's *The Water-Babies* and editions of several Charles Dickens novels.



This is a rare set. There are only seven of these titles listed on OCLC and no more than three copies of each. The only significant holding for these toy books noted on OCLC is Princeton's set of seven titles.

Nudelman. *Jessie Willcox Smith: A Bibliography*, A40.





### Scarce Collection of Didactic Children's Tales Including a "Story of an African Negro"

19. [FICTION.] LAW, Charlotte, [editor]. *A Winter's Wreath of Illustrative Tales...[and] Sympathy. A Tale.* By E.A.M. [Elizabeth Anne Maling?] London: James Hogg & Sons, [1861].

Small octavo. 124, [4, ads] pp. With four hand-colored plates (including frontispiece).

Publisher's brown pebbled cloth titled in gilt. Some rubbing to cloth and cracking to joints (though binding holds firm). New endpapers. Ink gift signature (dated 1905) to preliminary blank. Some dustsoiling and toning. A very good, tight copy of a scarce book.

\$750

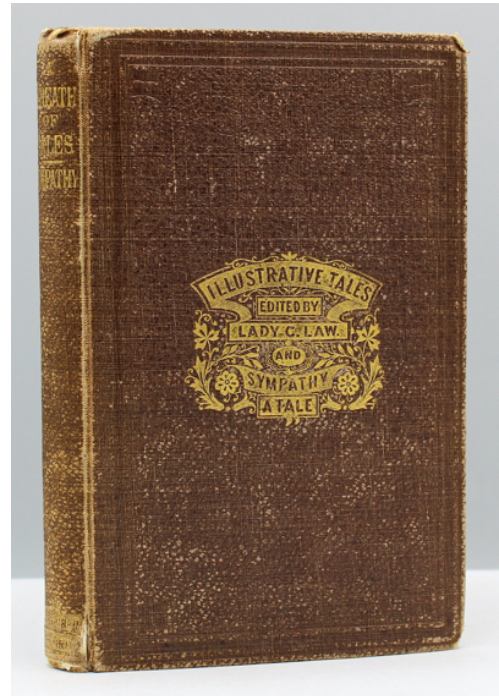
First edition.

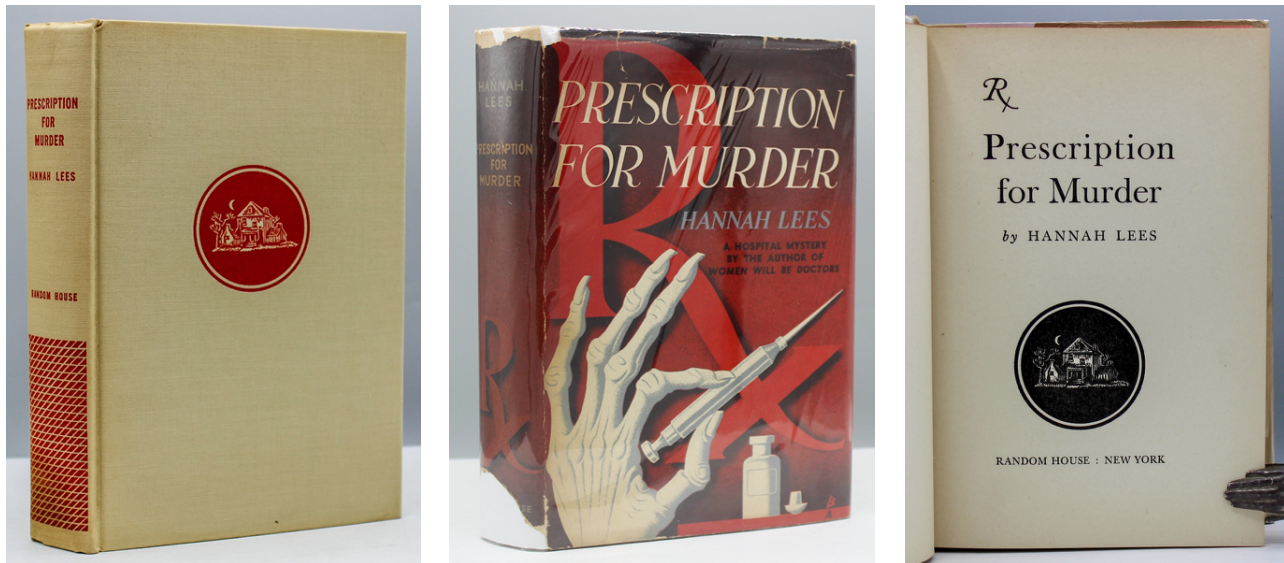
A collection of didactic stories for children featuring virtuous figures (both real and fictional) like "Father of Railways" George Stephenson (1781 – 1848) and an elderly man named Bob, the titular character of the chapter "The Story of an African Negro." When the main character of "The Story of an African Negro," a young white boy named Walter, arrives by ship to Barbados, he meets the kind and docile Bob. Walter takes care of the ninety-seven-year-old Bob when he is sick, and Bob teaches Walter about the virtues of patience and piety.

Lady Henrietta Charlotte Law (1798 – 1866) was the daughter of George Harry Grey, 6<sup>th</sup> Earl of Stamford and his wife, Henrietta. She married Rev. James Thomas Law in 1820. This appears to be her only published book.

The short story *Sympathy* is probably the work of Elizabeth Anne Maling (1829 – 1866), the author of almost a dozen books on home gardening, flower arranging, and birdkeeping, as well as novels. *Sympathy* reflects Maling's interest in horticulture and birdkeeping: the story focuses on a young girl's adventures in her family's garden as she learns about flowers and birds. Maling's other books include *In-door Plants and How to Grow Them* (1861); the novel *Cragstone Cottage* (1862); and *Birds and Flowers* (1862), a gardening guide for children published by Emily Faithfull's Victoria Press.

OCLC records only two physical copies (BL and University of Florida).





Hospital Murder Mystery,  
Scarce in the Original Dust Jacket

20. [FICTION.] LEES, Hannah, [pseudonym]. *Prescription for Murder*. New York: Random House, [1941].

Octavo. [10], 274 pp.

Publisher's buff cloth titled in red. Slight fading to edges. Otherwise, a fine copy in the very good original dust jacket (unclipped) illustrated by Boris Artzybasheff.

\$350

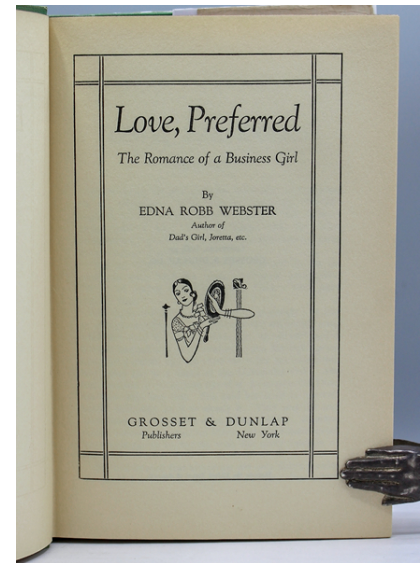
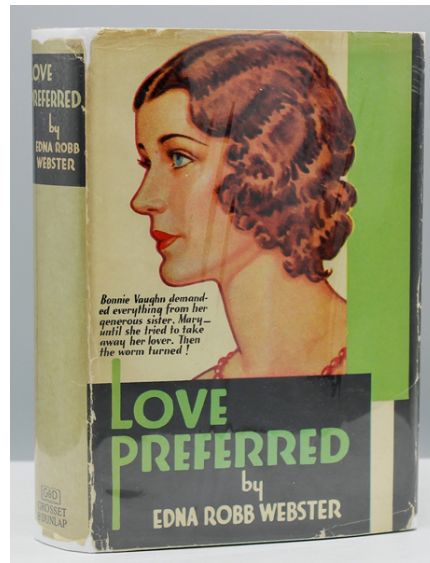
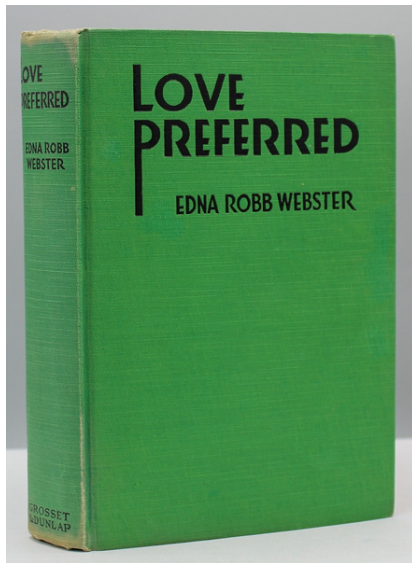
First book edition. Originally serialized in the *Saturday Evening Post*.

This Cyrus "Hard Boiled" Harvey mystery follows the detective as he investigates the murder of Miss Caroline Faine, the "sadistic directress of nurses at the big city hospital," with the help of social worker Sally Pepper, "a less fragile girl than she looked" (from the dust jacket). Cyrus Harvey and Sally Pepper are led "way back into the indiscreet and thoroughly tangled pasts of the hospital's most dignified and great."

Elizabeth Head Fetter, who wrote under the pseudonym Hannah Lees (1904 – 1973), was the author of seven novels, including *Women Will Be Doctors* (1940) and *Help Your Husband Stay Alive* (1958). She was also a regular contributor to periodicals including the *Saturday Evening Post*, *Collier's*, and the *New Yorker*, and lectured on experimental literature at Bryn Mawr from 1952 to 1956. Though Fetter was not a physician, the dust jacket of the present item notes that "she has been receiving an informal medical education her whole life. For her father is a doctor, her husband is one, also her sister, two sisters-in-law and a brother-in-law. So she can always get proper guidance and criticism at home, to say nothing of doctor shop talk and controversy."







Romance Novel by a Woman Explorer of the Mayan Ruins,  
Scarce in the Original Dust Jacket

21. [FICTION.] WEBSTER, Edna Robb. *Love, Preferred: The Romance of the Business Girl*. New York: Grosset & Dunlap, [1932].

Octavo. 331 pp.

Publisher's green cloth titled in black. Minor edgewear and some sunning to spine, mostly at head and tail. Minor marginal toning. A near fine copy, scarce in the original dust jacket (very good).

\$200

First edition.

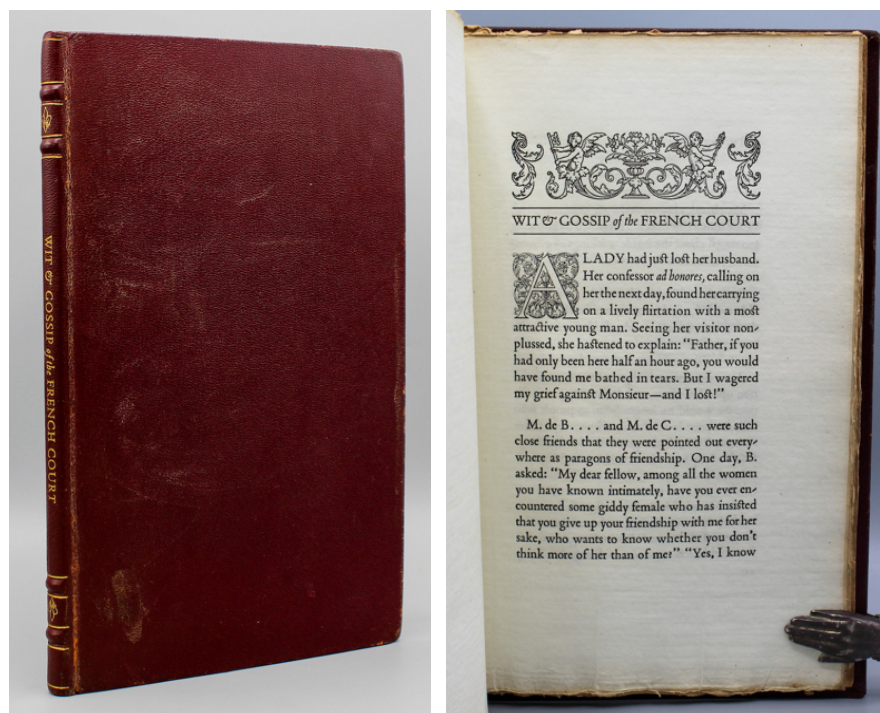
Mary Vaughn, an overworked secretary at a big-city financial firm, is tasked with caring for both herself and her "selfish and dazzling" younger sister Bonnie. As the dust jacket reads, Mary "could not remember a time she did not have to give the best of everything to selfish Bonnie. But when it came to giving her the man she loved—ah! that was different. Read this very real and dramatic story of two sisters who were totally different. What would you do if you were Mary?"

Edna Robb Webster was an explorer of the Mayan ruins on the Yucatán Peninsula and the author of seventeen books, including *Early Exploring in Lands of the Maya* (1973). Webster traveled with her sister, Marjorie, who was interested in the myth of Atlantis. Webster's novels, mostly romances and mysteries, included *Occasional Wife: Married, Yet Living Apart* (1932) and *Dad's Girl* (1933). In the 1930s, Webster was living in Illinois, where she wrote for the *Urbana Daily Courier*, which also serialized her novel *The Love Wager* (1934).

OCLC records only four copies: NYU, UCLA, Penn State, and the British Library.







### One of 125 Copies from a Hollywood Small Press

22. [FINE PRINTING.] CHAMFORT, Nicholas. *Wit and Gossip of the French Court*...Translated from the French by Lesley Mason. Hollywood: Press of Hollycrofters, 1937.

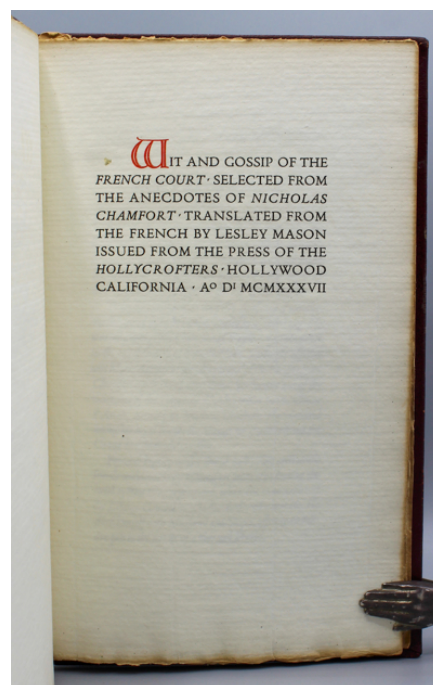
Octavo. 41 pp. Set in Poliphilus and Blado and printed on handmade paper at the Press of Hollycrofters.

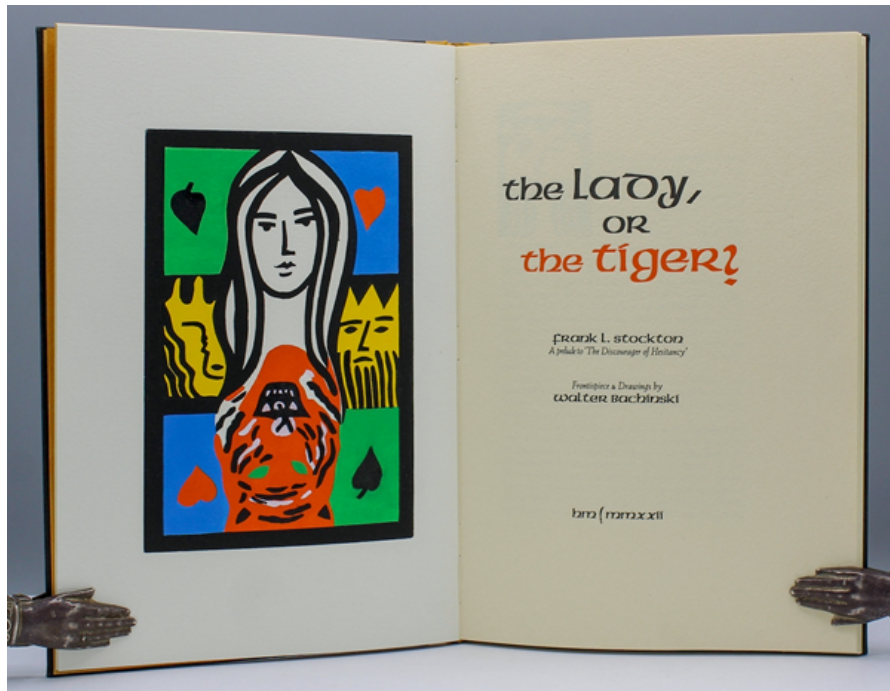
Publisher's reddish-brown leather titled in gilt on spine. Some edgewear and smudging. Toning to edges. Very good.

\$125

One of 125 copies of this collection of aphorisms and anecdotes by Nicolas Chamfort (1741 – 1794), author and secretary to the sister of Louis XVI.

We could not find much information on the Hollycrofters. Their publications date from 1929 to 1958, with most dating from the 1930s. Their other titles include Lucile Phillips Morrison's *Doll Dreams* (1932), which compiled short fiction by children with illustrations by California artists like Paul Landacre and Millard Sheets. They also published books with a Western Americana interest, including *Indians of Death Valley* by Lydia Clements (1953) and *Orphans of the Desert* by Leo Papiano (1929), which was one of their earliest publications.





One of Thirty Copies Printed by Rollin Milroy  
With Pochoir Illustrations by Walter Bachinski

23. [FINE PRINTING.] [HEAVENLY MONKEY.] STOCKTON, Frank R. BACHINSKI, Walter, [illustrator.] *The Lady, or the Tiger? A prelude to The Discourager of Hesitancy.* [with:] *The Discourager of Hesitancy.* An answer to *The Lady, or the Tiger?* [n.p., British Columbia, Canada:] HM, 2022.

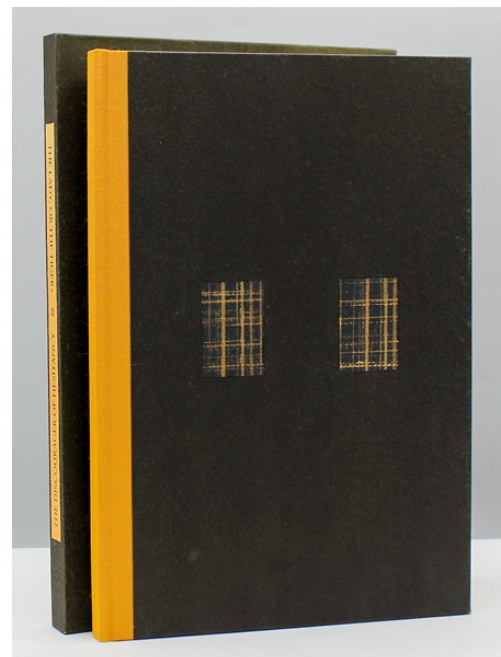
Octavo. [13] ff. With two title-pages. Two pochoir frontispieces and nineteen vignettes by Walter Bachinski. Set in Weiss and American Uncial types and printed on dampened Barcham Green Canterbury handmade paper by Rollin Milroy.

Bound in quarter yellow cloth over black paper boards with gold-printed paper onlay on one cover and black ink stamp pattern on the other. The *dos-a-dos* format allows the book to be read from one end, then flipped over and read from the other. In a black board slipcase. With the prospectus. A fine copy, as new.

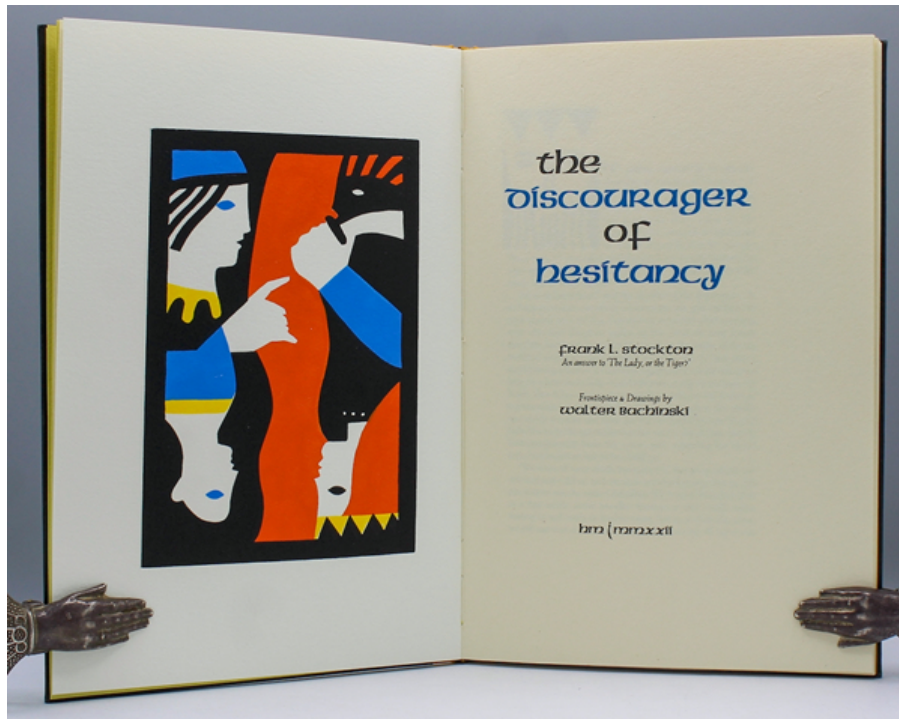
\$750

One of thirty numbered copies. Six *hors commerce* copies were also produced. Signed on the colophon by Walter Bachinski.

"*The Lady, or the Tiger?* was first published in *The Century* magazine in 1882. It was tremendously popular but readers did not like being left to draw their own conclusion.



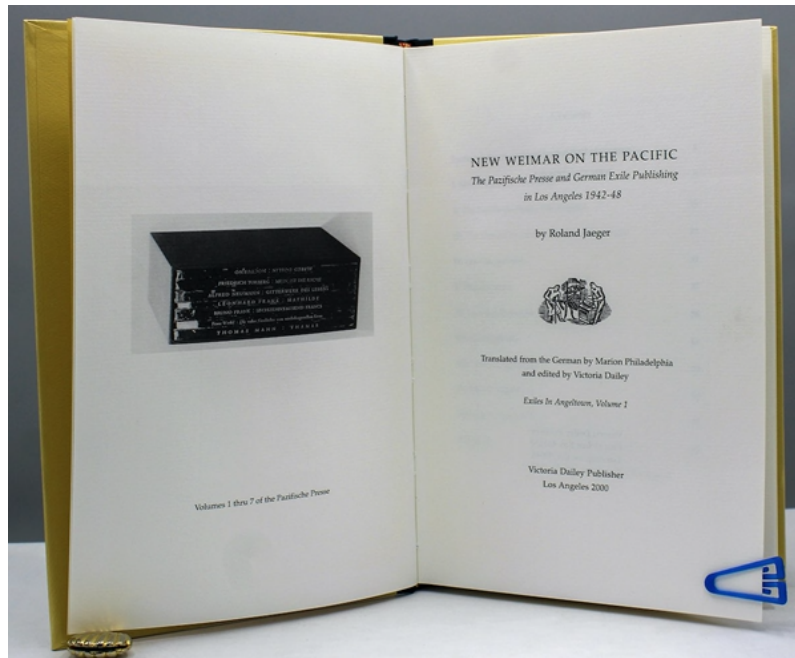
In a sly acquiescence to the incessant requests to know which came out the door, in 1885 he published *The Discourager of Hesitancy*" (colophon).



This collaboration between Rollin Milroy and Shanty Bay Press proprietor Walter Bachinski takes up two stories by Frank R. Stockton (1834 – 1902) about “ambiguity and living in a society ruled by arbitrary justice” (Oak Knoll website).







24. [FINE PRINTING.] JAEGER, Roland. *New Weimar on the Pacific: The Pazifische Presse and German Exile Publishing in Los Angeles 1942-48*. Translated from the German by Marion Philadelphia and edited by Victoria Dailey. Los Angeles: Victoria Dailey Publisher, 2000.

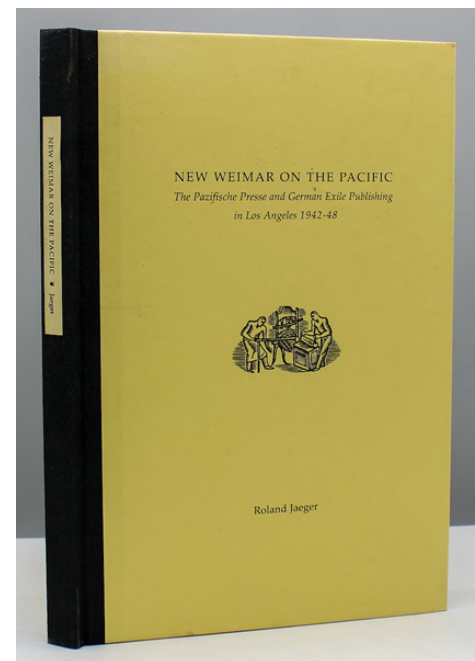
Octavo. 87 pp. With eighteen photo reproductions including images of Felix Guggenheim, Saul and Lillian Marks, Thomas Mann, and various publications.

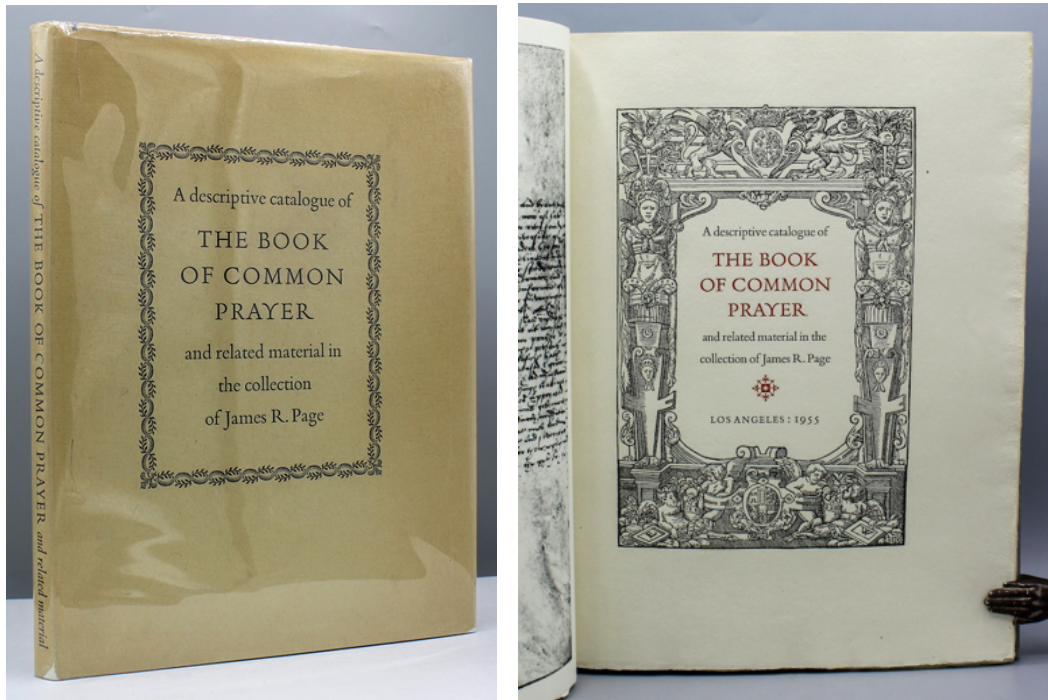
Yellow paper boards with black cloth spine and printed paper label. Yellow endpapers. A fine copy.

\$75

One of three hundred copies designed by Victoria Dailey.

This history of German immigrants in Los Angeles and their influence on publishing and fine printing also includes a bibliography of the limited editions of the Pazifische Presse, which published German authors like Lion Feuchtwanger, Franz Werfel, Leonhard Frank, Alfred Neumann, and Friedrich Torberg. The present work also discusses the impact of the Pazifische Presse on printers like Saul and Lillian Marks, as well as the relationships between the Presse and Thomas Mann, Mary S. Rosenberg, and Felix Guggenheim.





One of 250 Copies Beautifully Printed by the Plantin Press

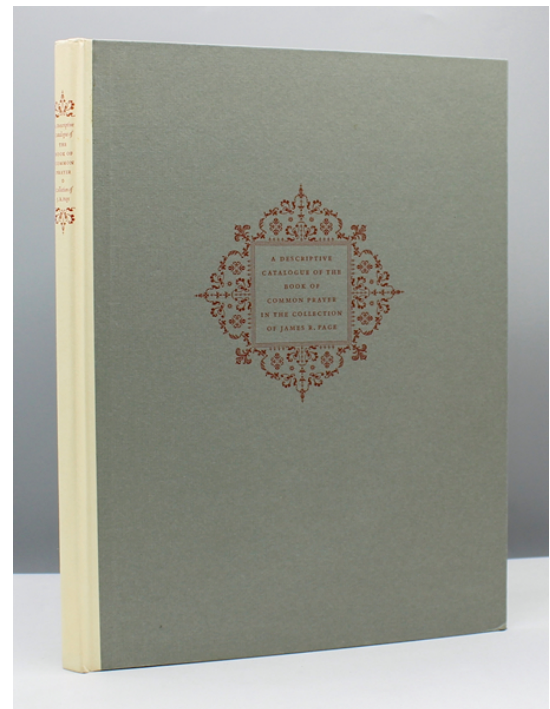
25. [FINE PRINTING.] [PLANTIN PRESS.] PAGE, James R. *A Descriptive Catalogue of the Book of Common Prayer and Related Materials in the Collection of James R. Page*. Los Angeles: [The Plantin Press,] 1955.

Quarto. 67 pp. With 8 plates, including fold-out 16" by 11½" facsimile of Queen Elizabeth's 1573 Proclamation enforcing the Order of the Observance of the Book of Common Prayer. Title-page printed in red and black with architectural woodcut border. Decorative initials and side-notes in red throughout, plus a printed facsimile of Elizabeth's signature. Printed on handmade paper.

Blue-gray printed boards with red title and decorative border and white paper spine titled in red. In the original dust jacket (slight chipping, very good). With the bookplate of Northern California bookseller William Wreden to front pastedown. A bit of toning to edges of leaves but otherwise a fine copy of this masterful Plantin Press book.

\$350

One of 250 copies printed by Saul and Lillian Marks of this catalogue compiled by Dorothy Bowen. Seven of the plates in the present item appeared previously in the exhibition catalogue for the James R. Page collection of the *Book of Common Prayer* at the

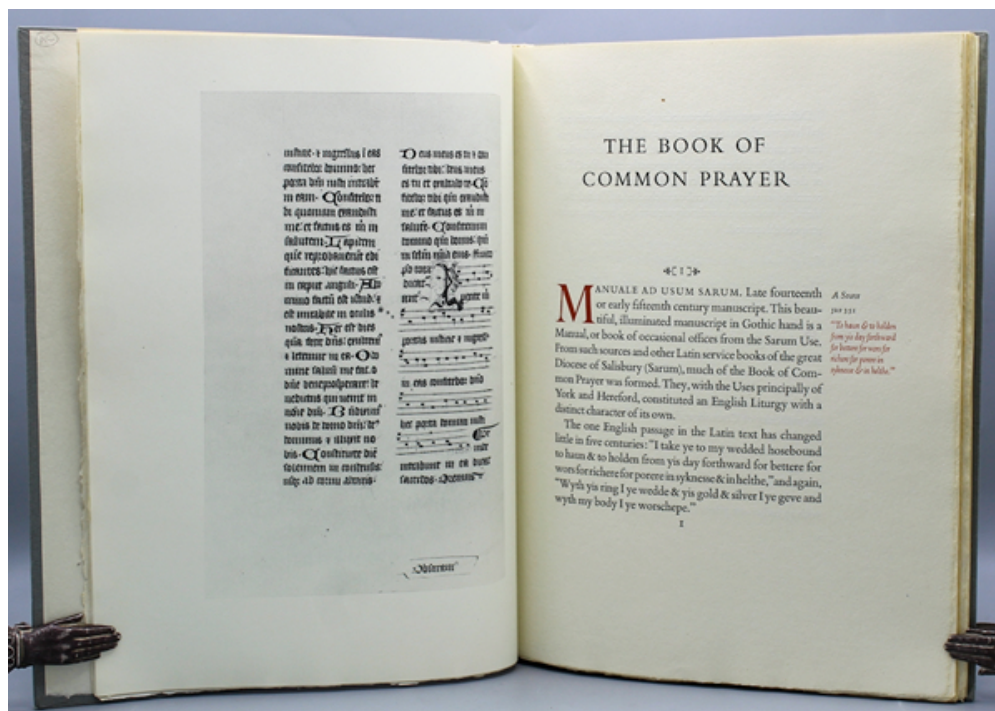




Huntington in June 1953, which was printed and bound in paper wrappers at the Plantin Press. The present item is a much more extensive version of the earlier catalogue, with the added fold-out plate.

James Rathwell Page (1884 – 1962) was a book collector, the Chairman of the Board of the California Institute of Technology, and a frequent collaborator with Southern California printers like Saul and Lillian Marks, Ward Ritchie, and Grant Dahlstrom. In the “Postscript” to his *Descriptive Catalogue*, Page explains that his collection of the *Book of Common Prayer* was inspired by his lifelong commitment to the Protestant Episcopal Church, along with the artistry and craft of the books catalogued here. He also notes a “pleasant and contentious relationship” with Leslie Bliss, Carey Bliss, and bibliographer Dorothy Bowen.

Harmsen and Tabor, *The Plantin Press*, #121. See #104 for the catalogue in wrappers.





One of a Hundred Copies Printed at the Red Angel Press,  
With a Three-Foot Fold-Out Woodcut and Bas-Relief Sculptural Binding

26. [FINE PRINTING.] [RED ANGEL PRESS.] MELVILLE, Herman. *Rock Rodondo*. Sketches Third & Fourth of "The Encantadas." New York: Red Angel Press, 1981.

Quarto. 12" x 12". 24 pp. The text block measures 6½" x 12" to interlock with the bas-relief inside the front cover. Blindstamped decoration of birds in flight on title and following leaf. A two-color woodcut of the Galapagos birds folds out vertically to 12" x 36". On the facing page, there is an artist's note and key to the birds depicted, which include the Galapagos Penguin, Brown Pelican, Waved Albatross, Antarctic Whale-bird, Swallow-tailed Gull, Galapagos Storm Petrel, etc. Printed in Bembo on dampened handmade Fabriano paper.

Hand-bound in tan Belgian linen partially screen printed in tan and gray to resemble breaking waves. The front pastedown is a cast paper bas-relief sculpture of the rock and birds in flight. With the prospectus. A fine copy.

\$950

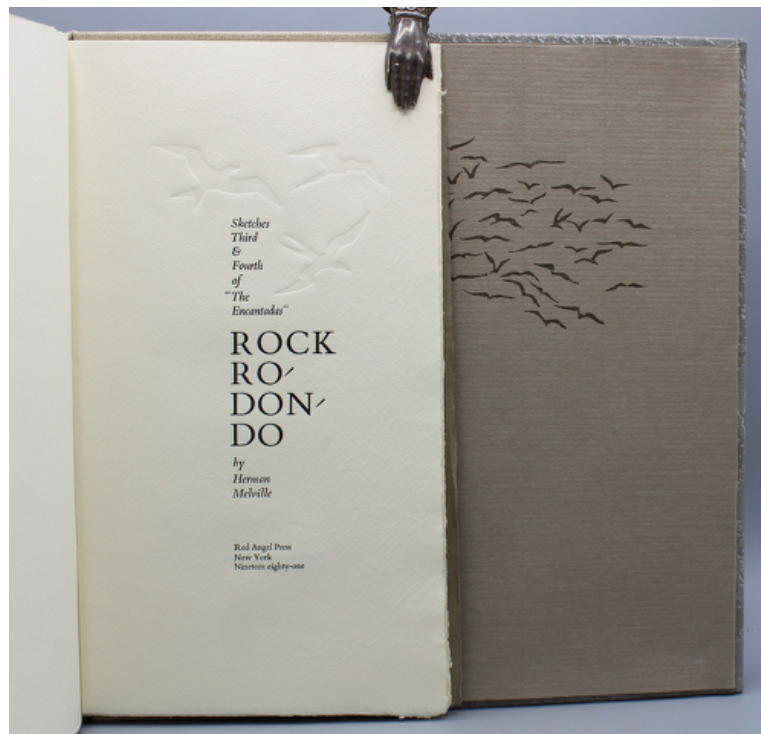
One of a hundred copies printed by Ronald Keller at the Red Angel Press in Bremen, Maine, and New York City. Signed and numbered by Keller.

"The fascinating Galapagos Islands are the setting for the book, *Rock Rodondo*...Taken

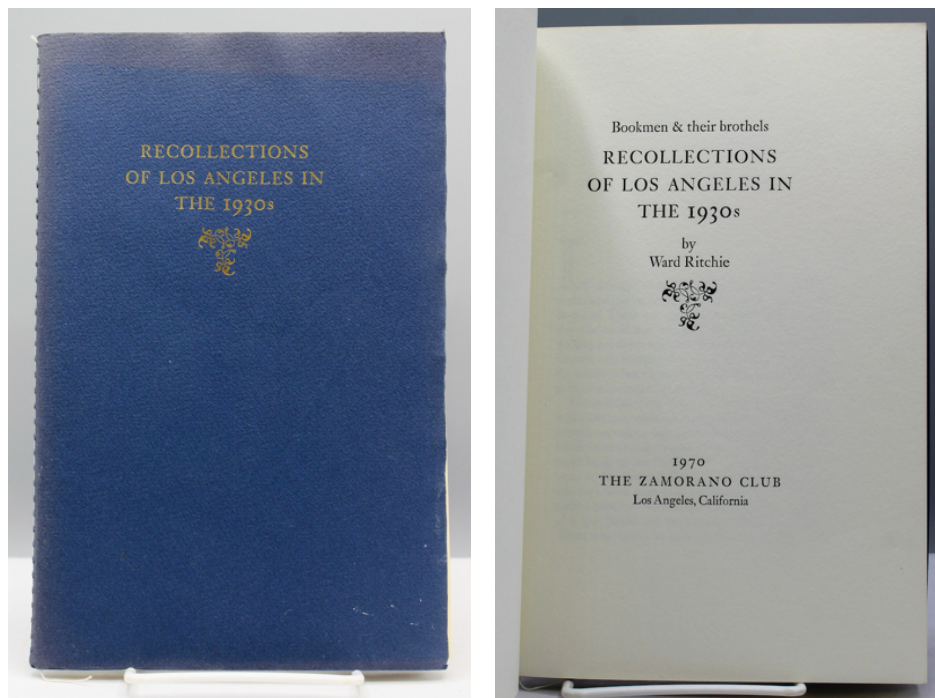




from Herman Melville's tale, *The Encantadas, or the Enchanted Isles*, the text is a depiction of a small rock pinnacle that is host to countless raucous oceanic birds...Our book is a natural history of these 'strange sea-fowl' and a panoramic view of this equatorial archipelago. The desolate Galapagos have been fertile ground for writers and researchers since before Darwin's visit, but surely *The Encantadas*, with its vivid, powerful images, stands out among all the works inspired by this unique natural area...Throughout the design and format of this book we have attempted to suggest this rock tower, and textural devices have been used to exploit its rugged aspect," (from the prospectus).







27. [FINE PRINTING.] RITCHIE, Ward. *Bookmen & their brothels*. Recollections of Los Angeles in the 1930s. Los Angeles: [Printed by Grant Dahlstrom,] The Zamorano Club, 1970.

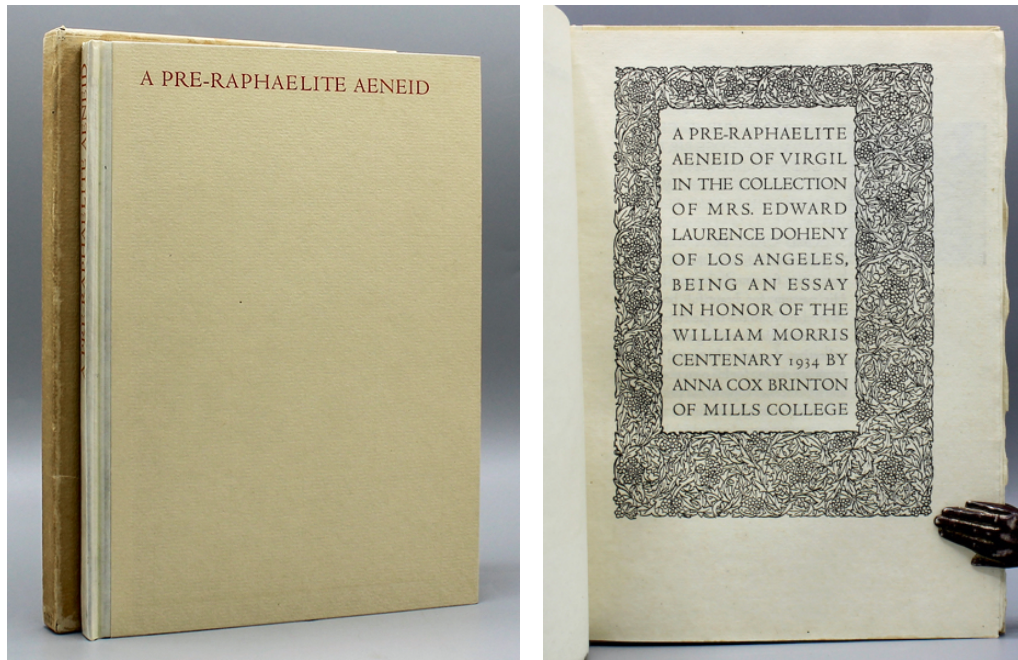
6½ x 10 in. 38 pp. With eight photo reproductions.

Blue printed paper wrappers titled in gold. A strip of sunning at top edge. With four-page "Note to the readers" by Ruth Frey Axe laid in. A near fine copy.

\$100

A talk given by Ward Ritchie before the Zamorano Club members and printed by Grant Dahlstrom for the Roxburghe-Zamorano Clubs' meeting in Los Angeles in September 1970.





Signed by Ward Ritchie, Anna Cox Brinton, and Estelle Doheny,  
One of 150 Copies

28. [FINE PRINTING.] [RITCHIE, Ward]. BRINTON, Anna Cox. *A Pre-Raphaelite Aeneid of Virgil in the Collection of Mrs. Edward Doheny of Los Angeles, Being an Essay in Honor of the William Morris Centenary 1934*. [Los Angeles: Printed for the Author by the Ward Ritchie Press, 1934].

Octavo. [40] pp. Woodcut title-page border, two full-page facsimile illustrations, and one facsimile vignette. Printed on Dard Hunter handmade paper. Tipped-in slip reads "With the Compliments of Mrs. Edward Laurence Doheny."

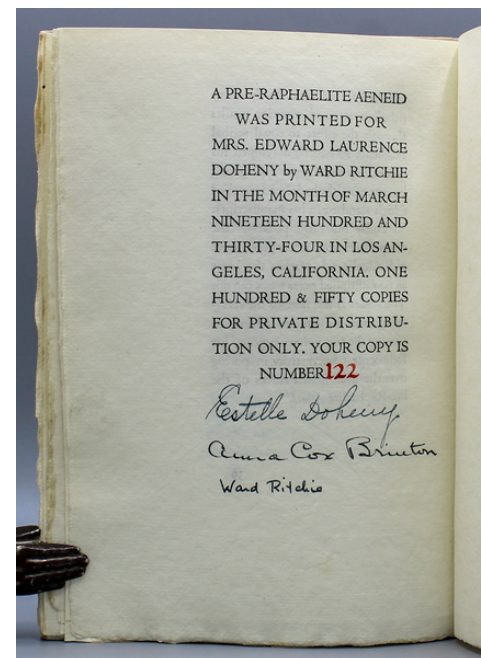
Ecru boards with parchment backstrip. Front cover and spine lettered in red. Fore- and bottom-edges untrimmed. Slipcase has slight browning. Otherwise, fine, fresh copy.

\$750

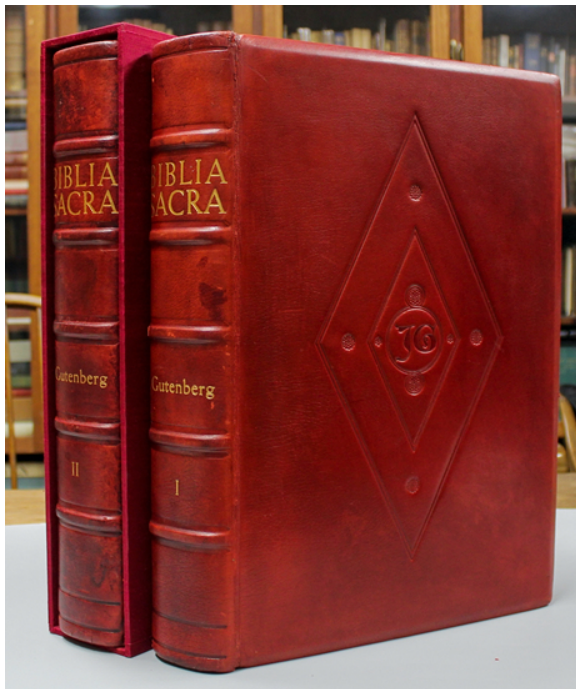
One of 150 copies. This copy is signed by Anna Cox Brinton, Estelle Doheny, and Ward Ritchie.

Printed for an exhibit at Mills College in Oakland, this is one of the most attractive of the early Ritchie publications.

Ritchie Bibliography, p. 71.







Fine Facsimile of the Gutenberg Bible, Published by Pageant Books in 1961,  
Based on the Most Beautifully Illuminated of the Extant Copies,  
One of 1,000 Copies,  
Finely Bound in Full Red Morocco

29. [GUTENBERG, Johann.] [BIBLIA LATINA. Cover title: *Biblia Sacra*. A Facsimile of the Gutenberg Bible.] New York: Pageant Books, 1961.

Two volumes, large folio. Printed on all-rag paper, the text pages printed in lithography and the illuminated pages—about a hundred in number—in sheet-fed gravure.

Full red morocco, signed “Alpha B.B. Co., New York.” Blindstamped diamond-shaped decoration on front covers with the initials “J.G.” in the center. Spines lettered in gilt, all edges gilt. Marbled endpapers. Back joint of volume two rubbed. Otherwise, a fine, clean copy in crimson cloth open-end slipcases. With the bookplate of noted Leonardo da Vinci collector Elmer Belt (1893-1980).

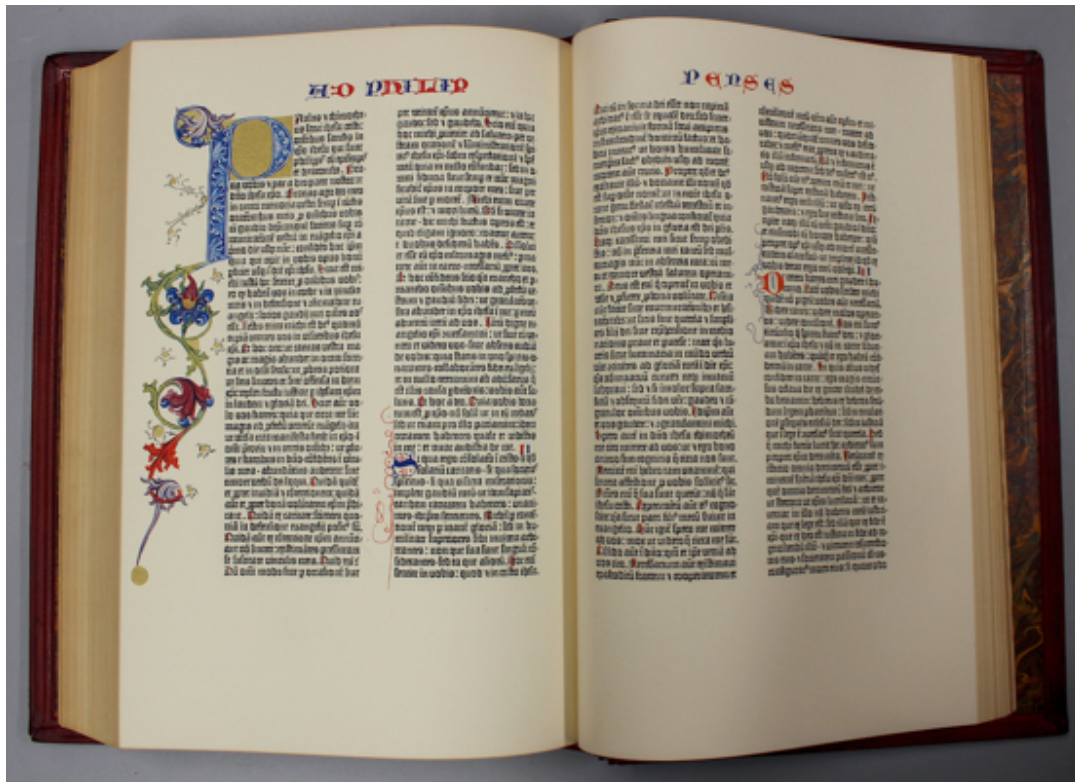
\$4,500

A complete facsimile of the Gutenberg Bible. The reproduction derives from the Insel Verlag edition, which was based on the copy in the Königslichen Bibliothek in





Berlin and the copy in the Standischen Landesbibliothek in Fulda, considered to be the most beautifully illuminated of the extant copies. The colophon states that at the time of publication there were 47 copies known to exist. According to the Gutenberg Museum, there are now 49 documented partial or complete copies of the Gutenberg Bible.





“Amazing New Course in Successful Living for Women”

30. FRASER, Helen. *The Charming Woman*. New York: [1952].

Eleven booklets, 32 pp. each. Ten of the booklets are numbered, plus one “Personal Analysis Guide” special issue. Each issue is fully illustrated in color and in black. This full set of eleven issues comprise a hundred-day “Course in Successful Living for Women.” Style icons of the day are credited as contributors on various articles: Diana Barrymore, Helena Rubinstein, Marguerite Benson, Clair Ogilvie, Charles Revson, Frankie Van, Lily Pons, Patricia Coffin, and others.

Bound together in a gray cloth binder with a white-and-red embossed illustration. Some edgewear. With a laid-in envelope (addressed to Alta Steele in Doniphan, Nebraska) containing two printed sheets of testimonials and advertisements (one illustrated in pink) for the course, plus a mail-order return envelope. A near fine set.

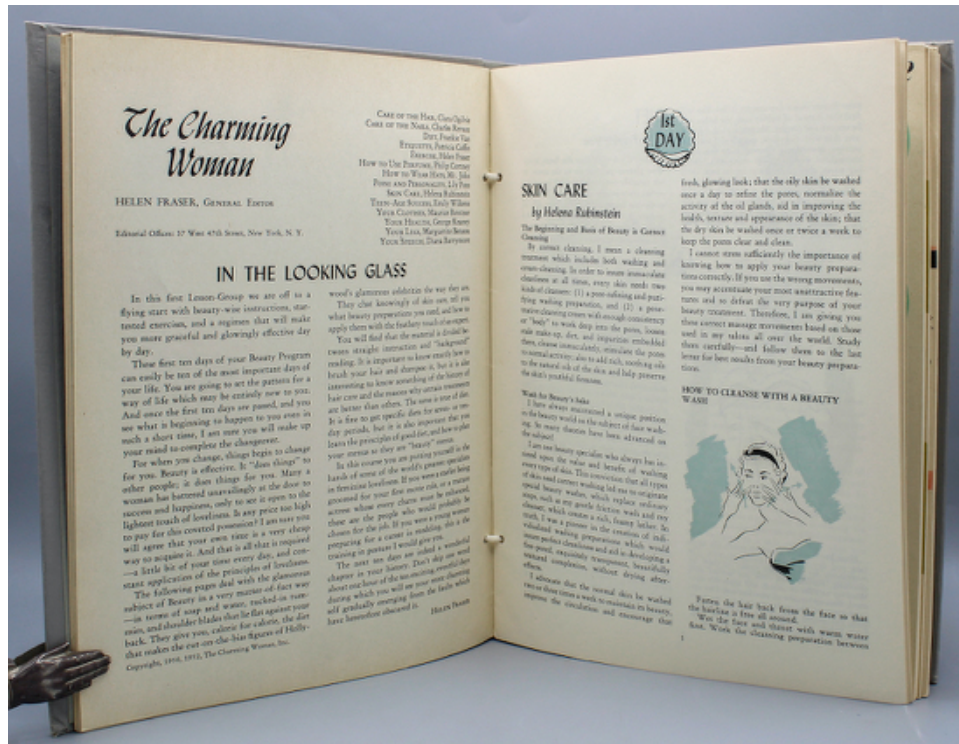
\$650

First edition in this format. These course booklets were mailed to readers on subscription, with an additional fee to order the cloth binder separately. A “180-Day Course” edition was published from 1950 to 1951. Some illustrations appear for the first time in the present edition, and the layout of some issues is revised. All editions are scarce in the full set.





"You are invited to gain a whole world of new friends...new confidence and poise...new health and vitality...new prestige and pleasure...In short, you are invited to discover the new 'YOU,' that wonderfully Charming Woman latent within the present 'you.' To help you achieve these aims, this 'CHARMING WOMAN' Course has enlisted *not one or two*, but *no less than 14* foremost experts from New York and Hollywood—specialists in each of the 14 major phases of success training," (from the laid-in advertising brochure).

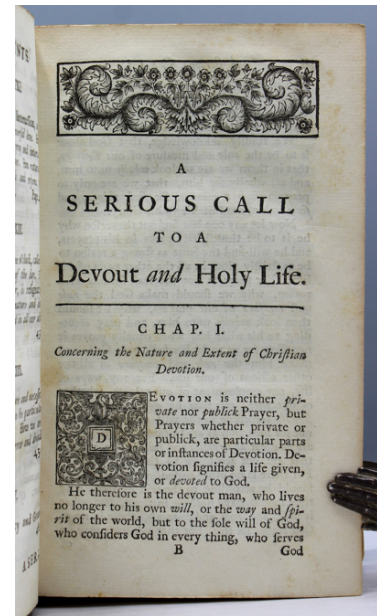
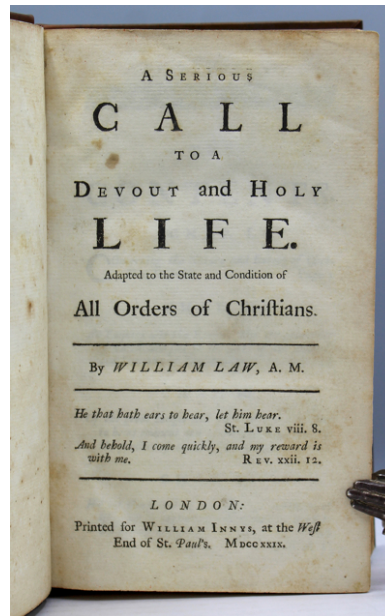
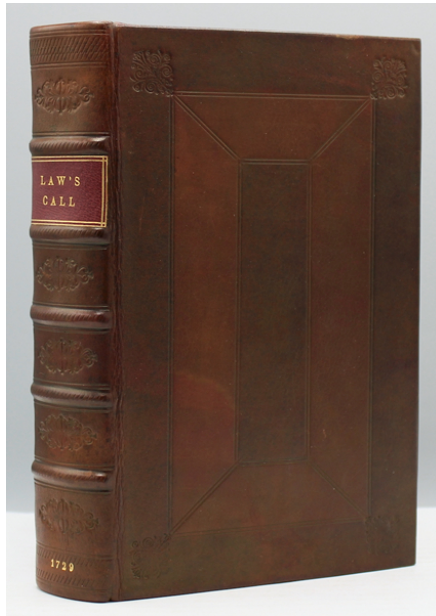


This mail-order guide promises to instruct women in fashion, weight loss, personal grooming, and social conduct using the "expertise" of celebrities and midcentury style icons. It seems that *The Charming Woman* was not a fashion magazine that circulated aside from these guides, but the aesthetics and content of the present set are consistent with the genre.

Helen Fraser was a model and businesswoman who founded the Barbizon Modeling and Acting School in New York in 1939. The school still operates today with a headquarters in Tampa, Florida, and trains performers who appear mostly in teen entertainment.







*"The Seed of Methodism,"  
Much Admired by Samuel Johnson (Printing and the Mind of Man, 187)*

31. LAW, William. *A Serious Call to a Devout and Holy Life. Adapted to the State and Condition of all Orders of Christians*. London: Printed for William Innys, at the West End of St. Paul's, 1729.

Octavo. [2], vi, 499, [5, ads] pp.

Modern full period-style paneled calf. New endpapers. Modern bookplate (Christopher Clark Geest) to front pastedown. Some foxing and toning, mostly to first and last few leaves, but otherwise fresh throughout. A very good copy.

\$950

First edition.

"It is the *Serious Call*, a plea for the return to the practice of private individual piety, in an unadorned, lucid and deeply moving style, on which his reputation chiefly stands. Its peculiar force is difficult to convey; authorities as different as Gibbon, Lord Lyttelton and George Whitefield spoke enthusiastically of it. Samuel Johnson attributed to it his first attention to religion. But the most significant testimony is that of John Wesley, who reaped where Law had sown. Writing after they had parted company, he said: 'it will hardly be excelled, if it be equalled, in the English language, either for beauty of expression or for justice and depth of thought,' (*Printing and the Mind of Man*).

Boswell quotes Johnson as saying, "When at Oxford I took up Law's *Serious Call to a Holy Life*, expecting to find a dull book (as such books generally are), and perhaps to laugh at it. But I found Law quite an overmatch for me: and this was the first occasion of my thinking in earnest of religion, after I became capable of rational inquiry."

PMM 187.



Beauty Guide for Women by a Notorious Nineteenth-Century Celebrity  
Who Dabbled in Dancing, Public Speaking, and Political Reform

32. MONTEZ, Lola [pseudonym]. *The Arts of Beauty; or, Secrets of a Lady's Toilet with Hints to Gentlemen on the Art of Fascinating*. By Madame Lola Montez, Countess of Landsfeld. New York: Dick & Fitzgerald, [1858].

Twelvemo. 132, [12, ads] pp.

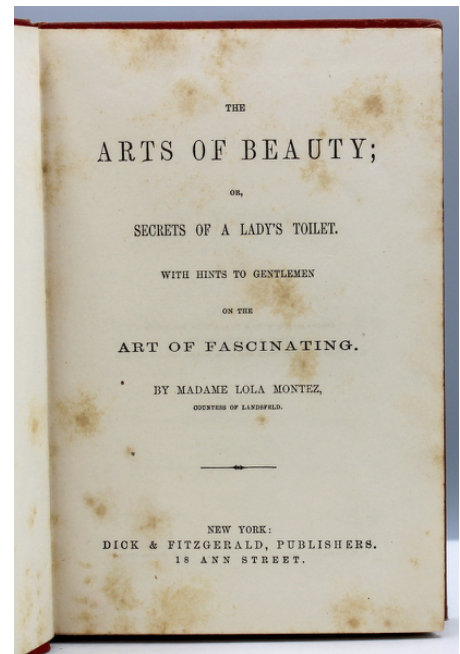
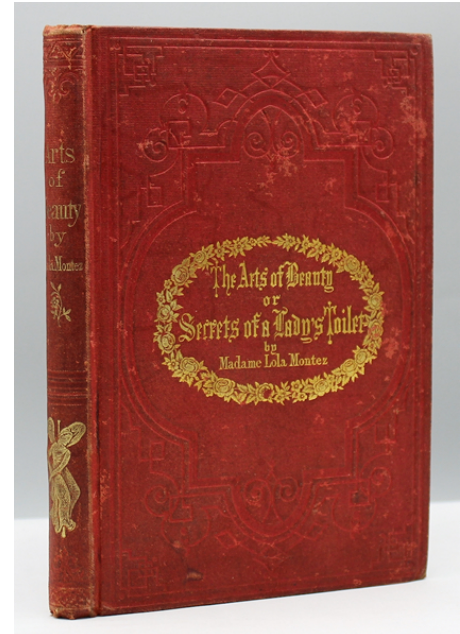
Publisher's red cloth stamped in blind with central gilt floral pattern and gilt lettering. Gilt spine. Some wear and some darkening, mostly to lower board. Brown coated endpapers. Some foxing, mostly to first and last few leaves. A good or better copy.

\$1,250

First edition of this women's manual of beauty regimes, cosmetics, and hygiene. Also included is the chapter "Hints to Gentleman on the Art of Fascinating," which consists of tongue-in-cheek advice that men might use to attract women. For example, Montez encourages men to act more feminine, gravitate toward shallow conversation, and to behave rudely while at the table. This humorous tone that pokes fun at gender norms pervades the text, as does Montez's wisdom gained from being a much-maligned figure in the global spotlight.

Lola Montez, born Marie Dolores Eliza Rosanna Gilbert (1821 - 1861) was a dancer, entertainer, public speaker, and sex worker. She was born to an Irish family in British India and was educated at finishing schools in the United Kingdom. At the age of twenty-one, she assumed the name of Lola Montez and became a dancer in Europe, primarily Paris, where she joined Bohemian circles that included Franz Liszt, Alexandre Dumas, and George Sands. In Munich, she began an affair with King Ludwig I of Bavaria, who gave her the title of Countess of Landsfeld in 1847 and granted her a large annuity. As the king's mistress, she wielded significant political power and influence, and used it in favor of liberalism. When the revolution came in 1848, however, she fled Germany and eventually relocated to California, where she became a sensation. Her home in Grass Valley is a California historical landmark.

The present work and Montez's memoir, published in the same year, were both ghostwritten by Charles Chauncey Burr (1817 – 1883), a journalist, editor, and friend of Edgar Allan Poe.







Scarce Planters Peanut Butter Advertising Ephemera Targeting Canadian Children,  
A Near fine Set of Charming Coloring Books

33. [PLANTERS NUT AND CHOCOLATE COMPANY.] *Dedicated to the Children of Canada*. Book No. 1 by Mr. Peanut. [with:] *Planters Paint Book*. No. 2. With the compliments of Mr. Peanut... [and:] *Around the World with Mr. Peanut*. Book No. 3. [Toronto, Canada: Planters Nut and Chocolate Co., ca. 1954.]

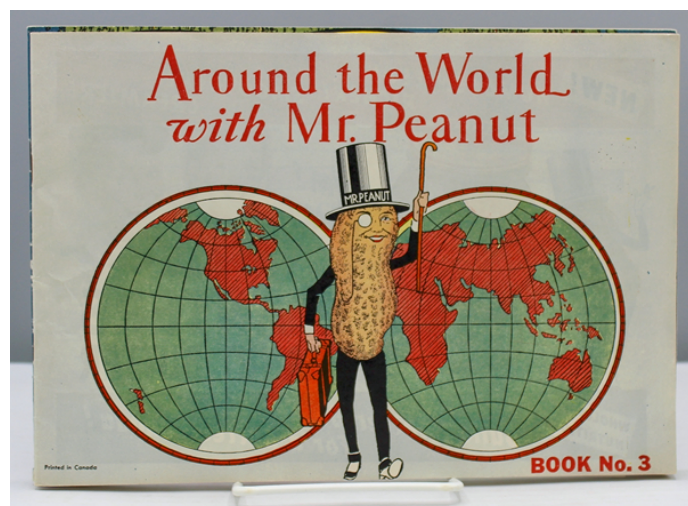
Three volumes, oblong quarto (10½ x 7¼"). [32]; [28]; [28] pp. Illustrated throughout all three volumes in color and black-and-white. The black-and-white pages are meant to be colored in. Color centerfolds in the first two volumes. Order forms laid into the second and third volumes.

Publisher's color printed paper wrappers illustrated with the iconic Mr. Peanut. Minor edgewear. A child's markings on a couple of the coloring pages. A near fine set of scarce Canadian advertising ephemera from Planters Nut and Chocolate Company.

\$350

First edition. These three items were printed in Toronto to advertise Planters peanuts to Canadian children. These works were seemingly not published for an American audience (under these titles, at least) and were likely part of a push to develop a Canadian market for the American Planters brand. Note that, while these items are often misdated to the 1920s and 30s, each one contains advertisements for Planters Homogenized Peanut Butter that match 1950s-60s newspaper ad campaigns. In addition, the laid-in order forms in the second two volumes are dated 1954.

OCLC records four copies of *Around the World with Mr. Peanut*, two in the United States (Hagley Museum, Virginia Tech) and two in Canada (Queens University, Toronto



PL), and two copies of *Dedicated to the Children of Canada* (UCLA, University of South Carolina). We could not locate any other copies of this *Planters Paint Book*, though the Hagley Museum also holds a copy of a work titled *Planters Jolly Time Paint Book*. It is unclear whether these are different works or the same work under different titles.

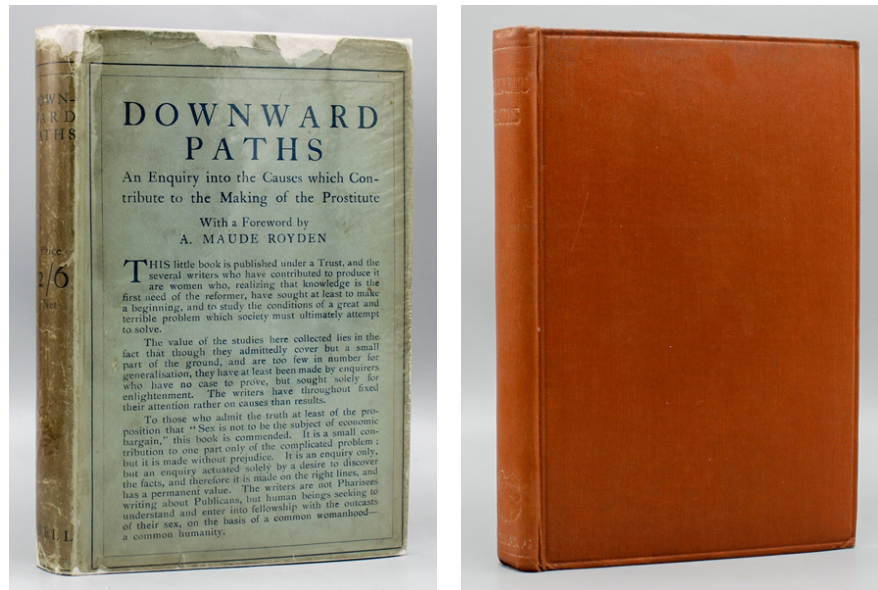


Though the American agricultural scientist George Washington Carver (1864 – 1943) is often credited with the invention of modern peanut butter, the first "peanut paste" was actually patented by the Canadian chemist Marcellus Gilmore Edson (1849 – 1940) in 1884.

National Peanut Board. "Who Invented Peanut Butter?" (webpage).







### The Causes of Prostitution, Rare in the Dust Jacket

34. ROYDEN, A. Maude. *Downward Paths*. An Inquiry into the Causes Which Contribute to the Making of the Prostitute. London: G. Bell and Sons, Ltd., 1916.

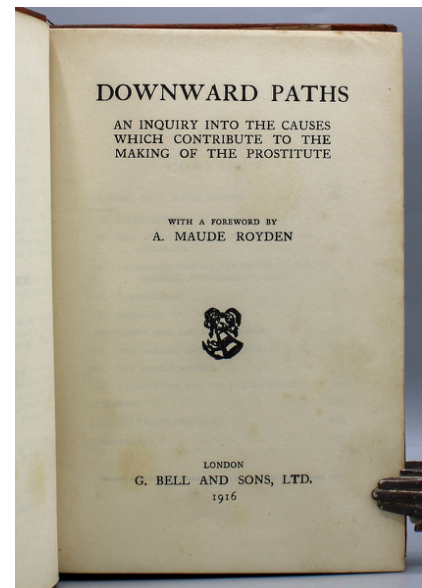
Octavo. xiii, 200 pp. With a fold-out chart that tracks the age at which women in different careers (farmworkers, shop assistants, typists, actors, etc.) entered into sex work.

Publisher's reddish-orange cloth. Some dustsoiling to cloth and some foxing to edges. A very good, tight copy in the original pale blue dust jacket (in good condition).

\$500

First edition.

"This little book is published under a Trust, and the several writers who have contributed to produce it are women who, realizing that knowledge is the first need of the reformer, have sought at least to make a beginning, and to study the conditions of a great and terrible problem which society must ultimately attempt to solve" (dustjacket).



Agnes Maude Royden (1876 – 1956) was an Anglican preacher and suffragist. She was involved in the Church League for Women's Suffrage and served as the vice president of the Women's International League for Peace and Freedom. She was also staunchly antifascist, and renounced pacifism later in life, believing that Nazism was a greater evil than war. In 1931, the University of Glasgow conferred the honorary degree of Doctor of Divinity on Royden, making her the first woman to become a Doctor of Divinity in Britain. Her other works include *Women and the Sovereign State* (1916), *Sex and Common-Sense* (1922), and *Political Christianity* (1923).





### Fifty-Year Archive of the Salvation Army in California and the Pacific Northwest

35. [SALVATION ARMY.] [Photographic archive of Salvation Army activities in California and the Northwestern United States.] [ca. 1904-1953.]

Fifty-seven photographs: thirty-two large photographs (8 x 10" or larger); three oblong photographs (6½ x 10½" or larger); twenty-two smaller photographs (3 x 4" to 5 x 7"). With multiple copies of some photos: two copies each of five photos, three copies of one photo, and four copies of one photo. Plus, an official Salvation Army certificate of achievement (10¾ x 11¼"), dated 1924 in Fresno, California, noting the promotion of Alexander Hall to the position of Adjutant; and an envelope addressed to Mrs. Major Alexander Hall (Elsie Hall), which encloses four of the photos.

Some black-and-white and some sepia photographs. Nine photographs are matted or mounted on board, and some have manuscript ink notes (dates, locations, and/or names of subjects) photographer's ink stamps on versos. Some wear to corners. A very good set.

\$950

The earliest item is dated June 1904 (three men seated at a table) and the latest is dated February 1953 (the envelope), with the bulk of the items dating from the 1920s-40s. The earliest item that indicates Salvation Army involvement is the 1924 certificate





indicating Alexander Hall's promotion. Most of the manuscript notes specify locations of Fresno and Seattle, Washington, with a few others noting locations of Aberdeen, WA and San Jose, CA. One photograph was taken in Phoenix, Arizona and another in Reno, Nevada.

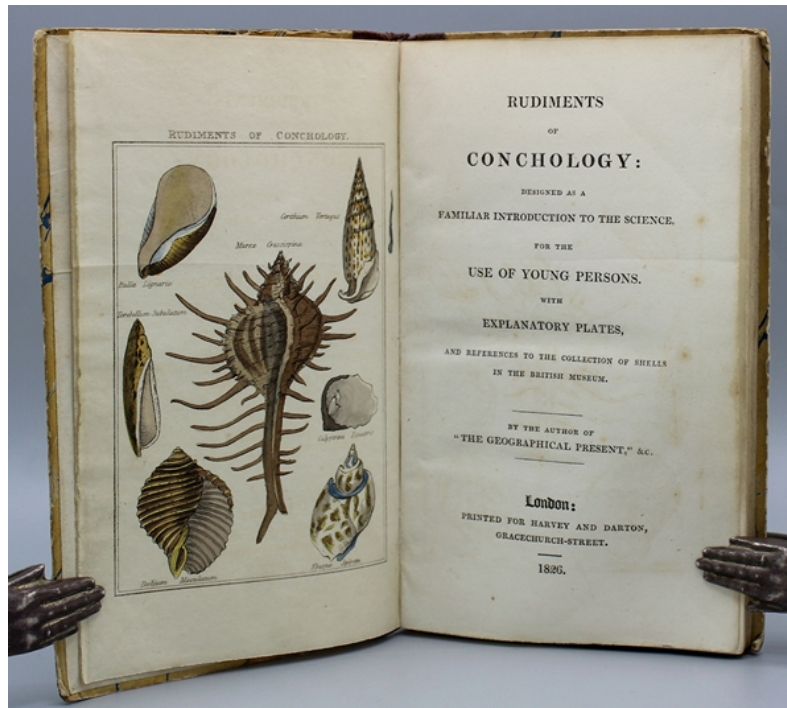
The original owner of this archive was Alexander Hall (1876 – 1954). He was born in Ontario, Canada but lived most of his life in California and died in Seattle. His wife, Elsie Alberta, *née* Brown (1887 – 1980), also appears in many of the photos present in this archive. Elsie was born in Manitoba, Canada and died in Seattle. She is shown in her Salvation Army uniform on a parade float, holding babies, posing amongst food donations with her husband, and attending Salvation Army events (conferences, picnics, fundraisers, and more). From 1934-35, Alexander commanded the local Corps in Bellingham, Washington, and he eventually rose to the rank of Major.



The Salvation Army was founded in London in 1865 by William Booth (1829 – 1912) and his wife, Catherine Mumford (1829 – 1890). Booth, a Methodist minister, was incensed by the poverty and squalor of residents in the poorer parts of London and wanted to ameliorate their lives while strengthening their belief in evangelical Christianity. His work was extremely influential, and his book *In Darkest England* (1890) earned a space in *Printing and the Mind of Man* as one of the books with the greatest impact on the evolution of Western civilization (item 373). In 1880, Booth's longtime secretary, George Scott Railton, brought the organization to the United States, where it quickly thrived. In 1882, the first branch was established in Canada, in Toronto. It is unclear whether the Halls, who were Canadian by birth, joined the Salvation Army in Canada or in the United States. They moved to the United States probably sometime in the 1910s, however, and would have been involved in the Salvation Army USA Western Territory branch, which was formed in 1882 in the California Bay Area (as the Salvation Army Pacific Coast Division).

*Printing and the Mind of Man*, 373.





**Conchology for Young People, Comparing the Work of Linneaus and Lamarck,  
With Ten Hand-Colored Plates**

36. [VENNING, Mary Anne.] *Rudiments of Conchology: Designed as a Familiar Introduction to the Science.* For the use of young persons. With explanatory plates, and references to the collection of shells in the British Museum. London: Printed for Harvey and Darton, 1826.

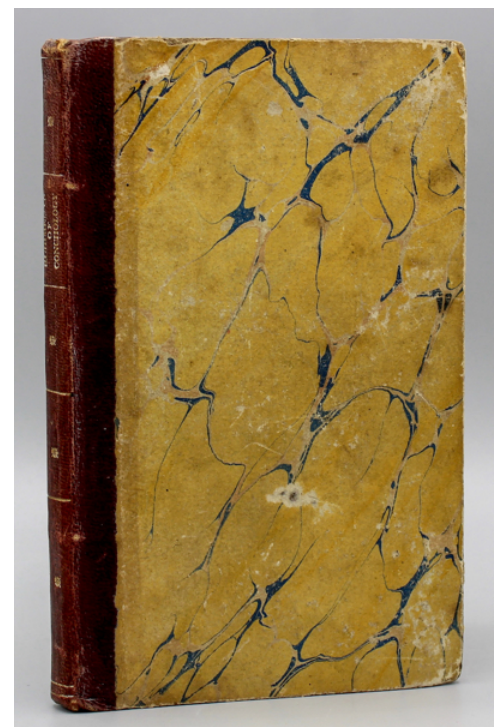
Twelvemo. vii, [1], 103 pp. With ten hand-colored plates (including frontispiece).

Contemporary quarter red roan over yellow marbled boards. Some rubbing to boards. Contemporary pencil ownership signature to preliminary blank. Clean and fresh throughout aside from some minor foxing. A very good, bright copy of a scarce work.

\$1,250

First edition.

In an article about Mary Anne Venning (fl. ca. 1815 - 1830) and other contemporary woman science writers, Megan A. Norcia writes that *Rudiments of Conchology* transcends the conventions of science writing for children and "suggests a sophisticated audience; her stated intention in the text was to compare the classification systems of





Linnaeus and Jean-Baptiste Lamarck to aid young persons' understandings. This showcases Venning's conversance with the scientific arguments of her day. Considered within this framework, Venning's work becomes more erudite, cosmopolitan, and current..."



Venning was the author of *A Geographical Present: Being Descriptions of the Principal Countries of the World* (1817), *A Botanical Catechism: Designed to Explain the Linnean Arrangement to Children* (1825), as well as other works on minerology domestic education, all published by the Dartons. She also wrote supplemental material for an 1826 revised edition of Goldsmith's *History of England, Abridged* (1815). Venning's major work was *A Geographical Present*, which "skillfully blends quantitative statistics about manufactures and major rivers with qualitative judgments about national greatness" (Norcia). The work is notable for its place in the pre-Darwinian scientific conversation on the origins of humanity and exemplifies the scientific justifications for the British colonial project in Africa and South Asia.

*The Dartons*, G976(1). Also see G391(4) for the revised edition of Goldsmith.

Norcia, Megan A. "The Dysfunctional 'Family of Man'— Mary Anne Venning and Barbara Hofland Classify Human Races in Pre-Darwinian Primers." In *X Marks the Spot: Women Writers Map the Empire for British Children, 1790-1895* (2010).





37. [WOMAN'S BUILDING.] [Sixteen "Cross Pollination Commissions Project" posters.] [Los Angeles: Woman's Building, 1986.]

Sixteen posters (fifteen 17" x 22", one 18½" x 24¼"), fourteen of which are signed. All printed in color, some letterpress and some screenprinted. The posters were printed as part of the Cross Pollination Commissions Project and feature the following artists: Hyunsook Cho (signed), Diane Gamboa (signed), Linda Nishio (not signed), Mary Bruns Gronenthal (signed), Janau Noerdlinger (signed), Amani Fliers (signed and numbered, 5/224, with annotation "with special thanks to Rose and Wally"), Mari Umekubo (signed), Cyndi Kahn and Michelle T. Clinton (signed by both), Suzan Ocona (signed and numbered, 97/1000), Nelvatha Dunbar (signed and numbered, 130/275-500, with annotation "first of series"), Robin Price (signed and numbered, 66/400), Carol Chen (signed), Patricia Gaines (signed), Linda Lopez (signed), and Linda Vallejo (signed and numbered, 122/200). Two posters (featuring the work of artist Amani Fliers) are duplicates, one signed and one not signed. Twenty posters were issued: this set lacks the posters of Sylvia Delgado, Anne Finger, Patssi Valdez, May Sun, and Elfie Wilkings-Nacht.

A fine set.

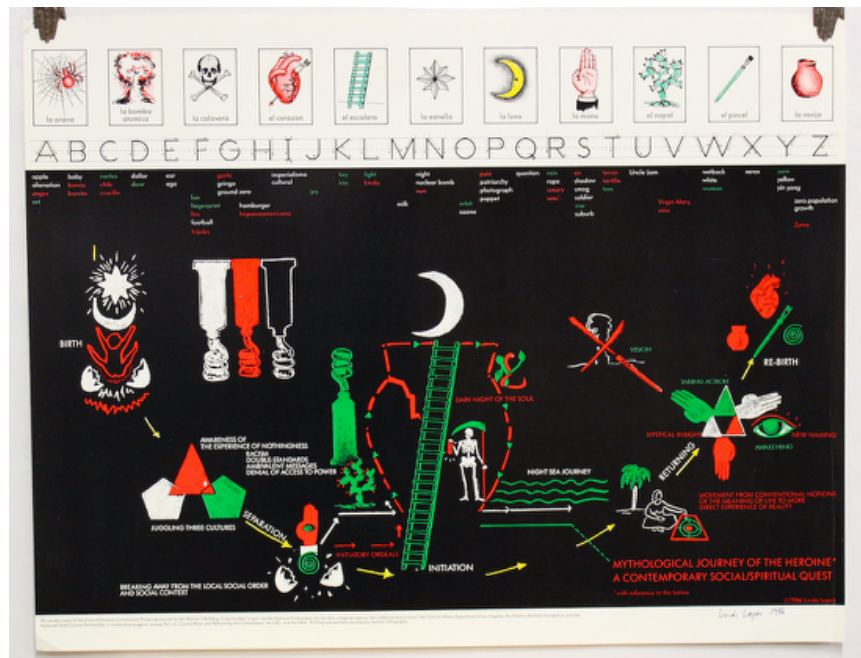
\$1,500

Cross Pollination was the fourth Commissions Project conducted by the Woman's Building since 1982. It





was funded in part by the National Endowment for the Arts, the California Arts Council, the Cultural Affairs Department of Los Angeles, and other government organizations. Along with these posters produced to commemorate the project, an art exhibit was held in the Bridge Gallery at the Los Angeles City Hall in April of 1986. A contemporary flier for the project reads, "Cultural diversity is one of the greatest resources of the city of Los Angeles. Among women, the exploration of cultural differences has led to renewed understanding of and appreciation for the commonalities we share as women. The Woman's Building is proud to produce this series of posters which reveals the experiences of women and the communities with which they are identified."



The Woman's Building was a feminist art space founded in Los Angeles in 1973 by artist Judy Chicago, CalArts Women's Design Program founder Sheila Levrant de Bretteville, and art historian Arlene Raven. The Woman's Building, which occupied the Chouinard Building near MacArthur Park until 1975 and then 1727 Spring Street in Downtown Los Angeles until 1991, was conceived as a multidisciplinary space where women artists, writers, performers, and educators could come together to share resources. Several collaborative projects and groups emerged from the Woman's Building, including the Feminist Art Workers, Mother Art, The Waitresses, Sisters of Survival, Ariadne: A Social Art Network, the Lesbian Art Project, the women's culture magazine *Chrysalis*, and the Woman's Building monthly newsletter *Spinning Off*. The Woman's Building closed its space in 1991, but remains a registered nonprofit.



## Scarce Pro-Suffrage Broadside

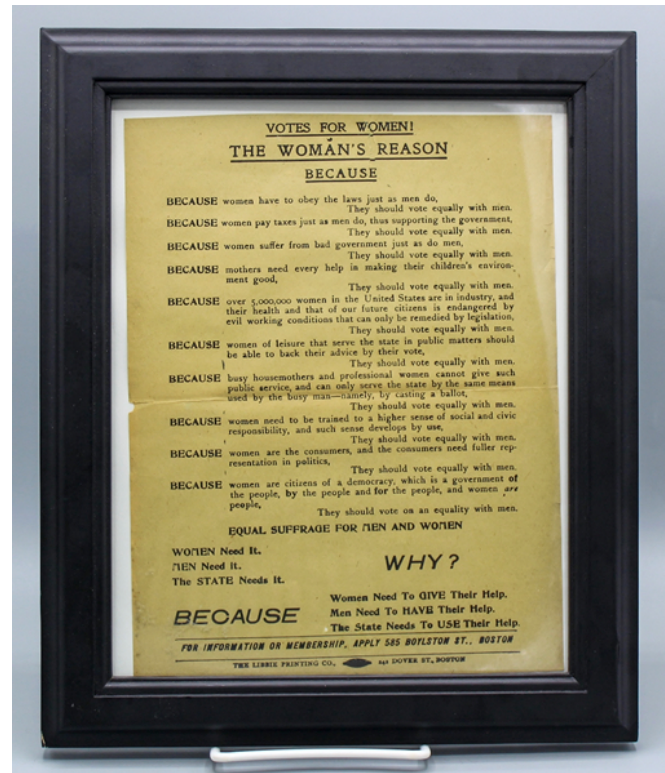
38. [WOMEN'S SUFFRAGE.] [BOSTON EQUAL SUFFRAGE ASSOCIATION FOR GOOD GOVERNMENT.] "Votes for Women! The Woman's Reason Because..." [Pro-suffrage broadside.] Boston: The Libbie Printing Co., [n.d., ca. 1915-1919].

Broadside (7¼ x 9½").

Green paper sheet printed in black. Uniform toning due to paper quality. Creased in the middle. With a small chip missing from one edge and a bit of discoloration at one edge. Small open tear (about 1"), not affecting legibility. Housed in a modern black wooden frame (10 x 12"). Two small pieces of tape (about ½") on verso. A very good copy of a scarce and fragile item.

\$650

Probably printed ca. 1915-1919. The Boston Equal Suffrage Association for Good Government (BESAGG) campaigned for women's suffrage between 1901 and 1920. In 1915, a state constitutional amendment that would have given women the right to vote in Massachusetts failed, and this broadside may have been printed in the wake of the failure.



The broadside presents ten arguments for why women should have the right to vote, including "because women have to obey the laws just as men do, they should vote equally with men" and "because women pay taxes just as men do, thus supporting the government, they should vote equally with men." Other arguments include the fact that over five million women worked industrial jobs at the time, so they deserved a voice in improving workplace legislation; and that "mothers need every help in making their children's environment good."

The BESAGG was founded by Maud Wood Park, Pauline Agassiz Shaw, and Mary Hutcheson Page. Shaw also founded the College Equal Suffrage League, and both organizations targeted younger women who were more aggressive in their tactics. The BESAGG took inspiration from the Pankhurst in England and hosted impromptu public demonstrations, recruited members from their workplaces in factories, and sold pro-suffrage newspapers on the street with newsboys. The organization also successfully campaigned for the defeat of two anti-suffrage state senators in Massachusetts. In 1920, the organization became the Boston League of Women Voters.





## “How Far Can the Mother Control These Things?”

39. [WOMEN'S SUFFRAGE.] [BOSTON EQUAL SUFFRAGE ASSOCIATION FOR GOOD GOVERNMENT.] “Women in the Home...How Far Can the Mother Control These Things?” [Pro-suffrage broadside.] [Boston: n.d., ca. 1915-1919.]

Broadside (7¼ x 9½”).

Pale orange paper sheet printed in black. Creased in the middle. Small open tear (about 1”) not affecting legibility. Chipping to edges in a couple places. Housed in a modern black wooden frame (10 x 12”). Two small pieces of tape (about ¼”) on verso. A very good copy of a scarce and fragile item.

\$450

Probably printed ca. 1915-1919. The Boston Equal Suffrage Association for Good Government (BESAGG) campaigned for women's suffrage between 1901 and 1920. In 1915, a state constitutional amendment that would have given women the right to vote in Massachusetts failed, and this broadside may have been printed in the wake of the failure.



This broadside argues that women were unable to properly care for their homes and families without the right to vote. A mother “can cook her food well, BUT if dealers are permitted to sell poor food, unclean milk or stale eggs, she cannot make the food wholesome for her children....She can take every care to avoid fire, BUT if the house has been badly built, if the fire-escapes are insufficient or not fireproof, she cannot guard her children from the horrors of being maimed or killed by fire... Alone, she cannot make these things right. Who or what can? The city can do it—the city government that is elected by the people, to take care of the interests of the people.”

The BESAGG was founded by Maud Wood Park, Pauline Agassiz Shaw, and Mary Hutcheson Page. Shaw also founded the College Equal Suffrage League, and both organizations targeted younger women who were more aggressive in their tactics. The BESAGG took inspiration from the Pankhurst in England and hosted impromptu public demonstrations, recruited members from their workplaces in factories, and sold pro-suffrage newspapers on the street with newsboys. The organization also successfully campaigned for the defeat of two anti-suffrage state senators in Massachusetts. In 1920, the organization became the Boston League of Women Voters.



**"I Would Advise All the Workers of America to Work for Woman Suffrage,"**  
**Rare Broadside from Carrie Chapman Catt's Woman Suffrage Party**

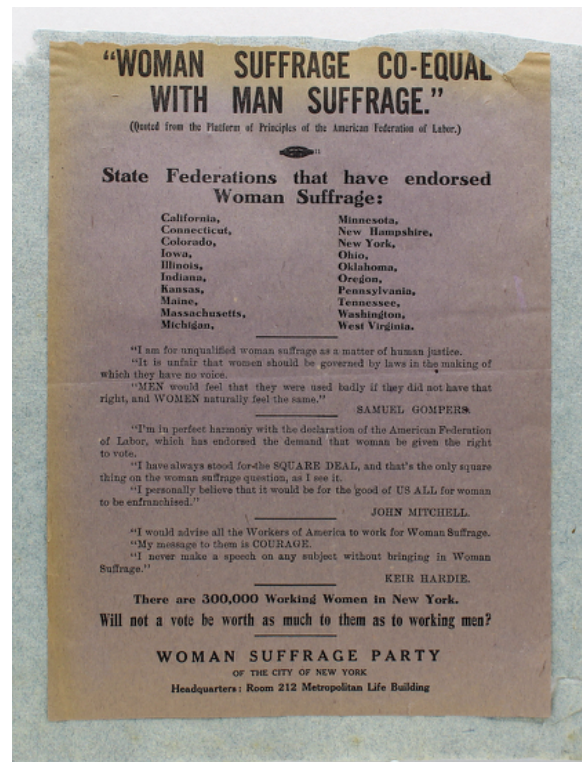
40. [WOMAN SUFFRAGE PARTY.] [CATT, Carrie Chapman.] "'Woman Suffrage Co-Equal with Man Suffrage.' (Quoted from the Platform of Principles of the American Federation of Labor)." New York: Woman Suffrage Party of the City of New York, [n.d., ca. 1910].

Broadside. 7 x 9½ in.

Sheet of purple paper toned at edges. Chip missing from top edge (touching a couple letters but not affecting meaning). Mounted on a larger piece of blue paper with adhesive at corners. A good copy of a rare and fragile item.

\$2,500

This broadside was issued by the Woman Suffrage Party to demonstrate solidarity between the labor movement and suffragists. Quotes by three labor leaders are printed here, including one by UK Labour Party founder Keir Hardie that reads, "I would advise all the Workers of America to work for Woman Suffrage...My message to them is COURAGE." Another quote by American Federation of Labor president Samuel Gompers reads, "I am for unqualified woman suffrage as a matter of human justice...MEN would feel that they were used badly if they did not have that right, and WOMEN naturally feel the same."



The present broadside exemplifies the efforts of the Woman Suffrage Party (WSP) to build solidarity with other political movements. The WSP was founded in New York by Carrie Chapman Catt in 1909 as a union of suffrage organizations in the city. The WSP was notable for its broad campaign that brought in women from immigrant and working-class backgrounds, Black and Chinese women, and Catholics. In 1917, women gained the right to vote in New York, and the WSP helped women exercise their voting rights through education, literacy efforts, and helping immigrant women gain citizenship.

OCLC records no other copies.







### With Four Autograph Sentiments by Leading Suffragists

41. [WOMEN'S SUFFRAGE.] [STONE, Lucy, Frances Willard, Anna Howard Shaw, and Mary A. Livermore.] [Four suffragist autograph sentiments matted with photo plates.] [ca. 1880-1900.]

Four art board folios (11 x 13 in.), each with a photo plate and brief autograph sentiment of a famous suffragist. The four suffragists are Frances Willard, Lucy Stone, Anna Howard Shaw, and Mary A. Livermore.

Cream-colored art board folios. Two are mounted on the board behind a plastic sheet and two are mounted without plastic. Minor foxing to a couple of the signatures. Otherwise, a fine set.

\$950

It is unclear when these folios were made, but the photo plates and signatures themselves are likely ca. 1880-1900. The Frances Willard sentiment reads, "For God and Home and Native Land...October 19, 1883," and the Lucy Stone reads, "Equal rights for all."

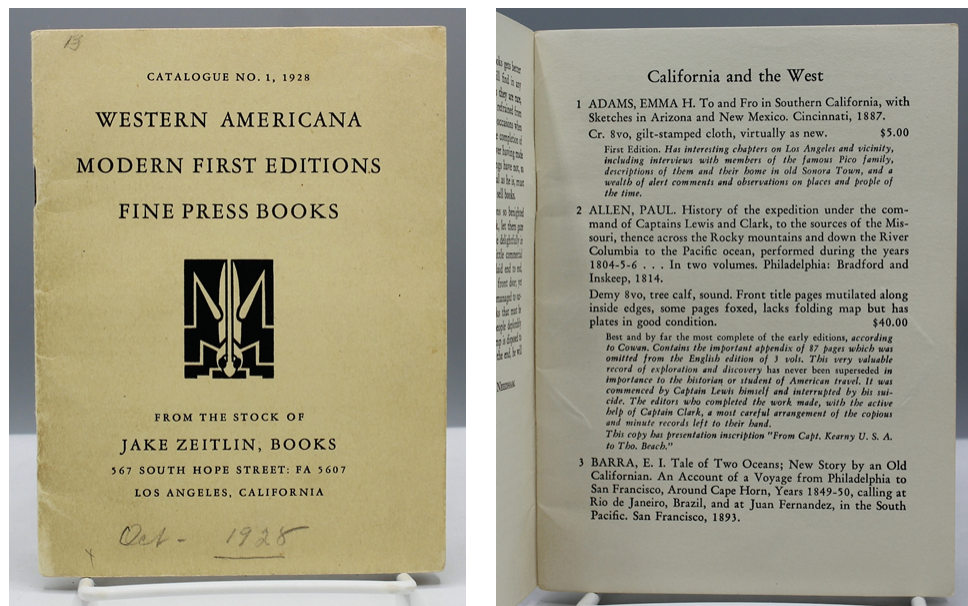
These four folios represent a group of women whose combined efforts played a central role in the women's suffrage movement, the temperance movement, and first wave feminism in the United



States. Lucy Stone (1818 – 1893) and Mary Livermore (1820 – 1905) were both founders of the American Woman Suffrage Association (AWSA), which was the rival organization to the National American Woman Suffrage Association (NAWSA). Anna Howard Shaw (1847 – 1919) was recruited into the NAWSA by Susan B. Anthony, though she had also been courted by Stone and by Frances Willard (1839 – 1898), the latter of whom sought Shaw's membership in the Women's Christian Temperance Union. Shaw became the vice president of the NAWSA in 1892 and the president in 1904, after the end of Carrie Chapman Catt's tenure.







### Jake Zeitlin's First Catalogue

42. ZEITLIN, Jake. *Catalogue No. 1, 1928*. Western Americana. Modern First Editions. Fine Press Books. From the Stock of Jake Zeitlin, Books. Los Angeles: Jake Zeitlin, 1928.

4½ x 6 in. 26 pp.

Original off-white paper wrappers printed in black. Minor toning to wrappers. A near fine copy of the first catalogue of Jake Zeitlin, Books.

\$150

Published in October of 1928.

"This is my first catalogue. In offering it I shall be happy if it receives as friendly a response as the very recent announcement of the opening of my shop. Three months of going business is very little vantage point from which to boast. I shall only say that pleasure, and (I must admit it) surprise with which I regard this successful beginning is entirely eclipsed by the gratitude by which I feel to the many friends and patrons and fellow book dealers who have made it possible" (from the interior of the front cover).