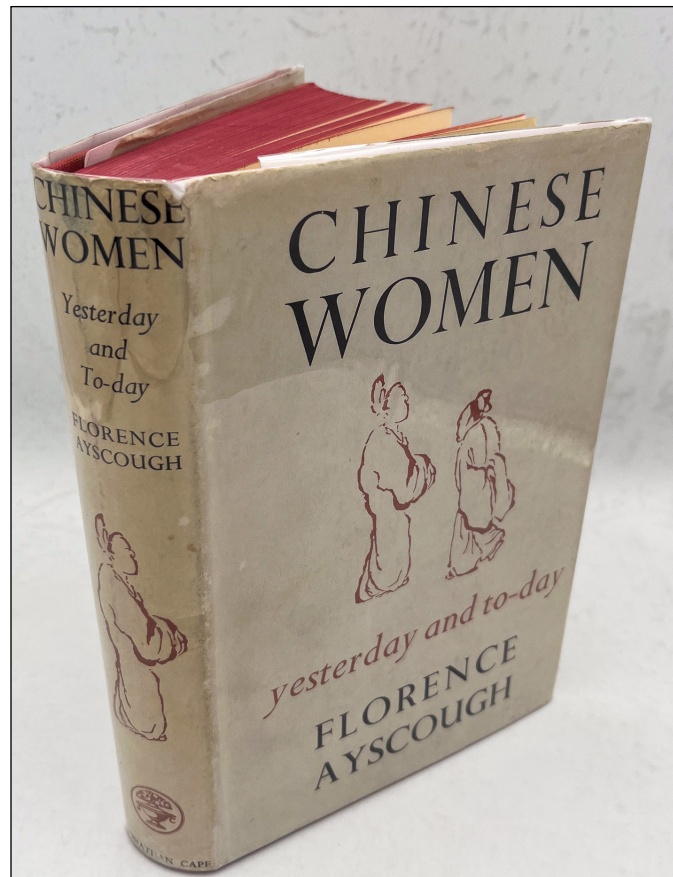

New Arrivals

Women's Health, History of Science, Southern California Printing, Gutenberg, Da Vinci, 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



*A Sweeping, Feminist History of China
With Very Good 1930s Dust Jacket*

1. **AYSCOUGH**, Florence. *Chinese Women. Yesterday & to-day*. London: Jonathan Cape, [1938].

Octavo. xiv, 324. Index and bibliographical references. Frontispiece. Numerous illustrations throughout. Two black and white plates (including frontispiece).

Red publisher's cloth. Gilt-stamped spine. Top edge stained red. Mild shelfwear to board extremities. With illustrated dust-jacket. Minor shelfwear and soiling, predominantly to spine. Dust

jacket corners clipped. A very good copy in a very good dust jacket, from the library of David Kohl (1946-2025), former art teacher at the Hong Kong International School, musician, artist, and historian.

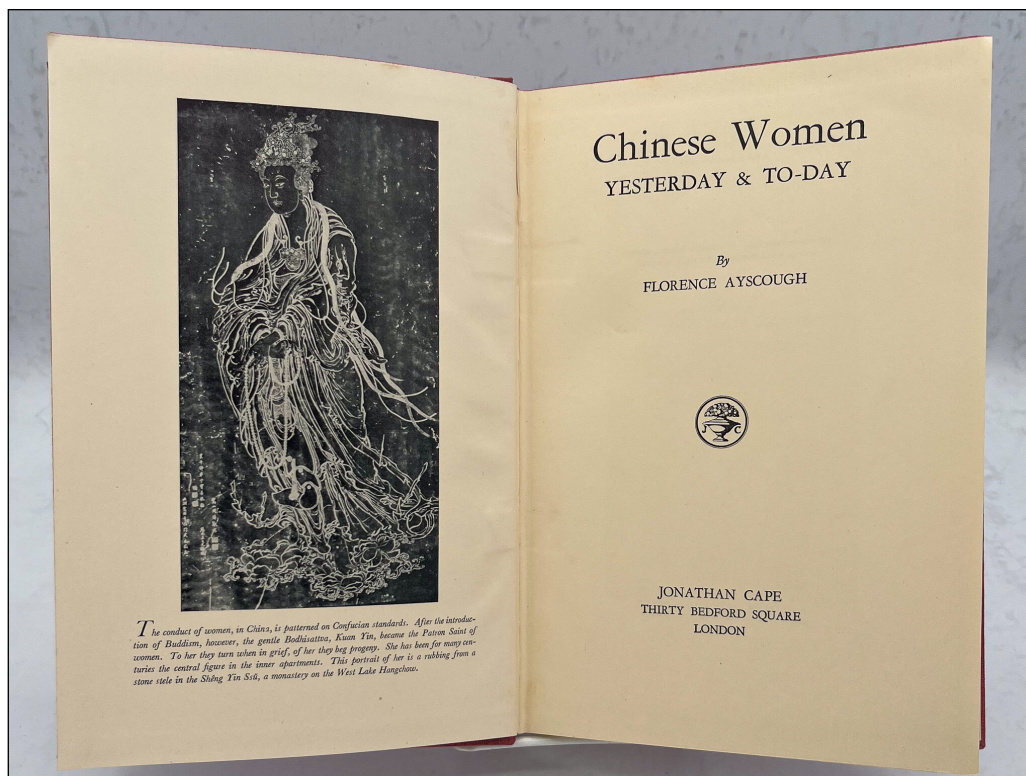
\$600

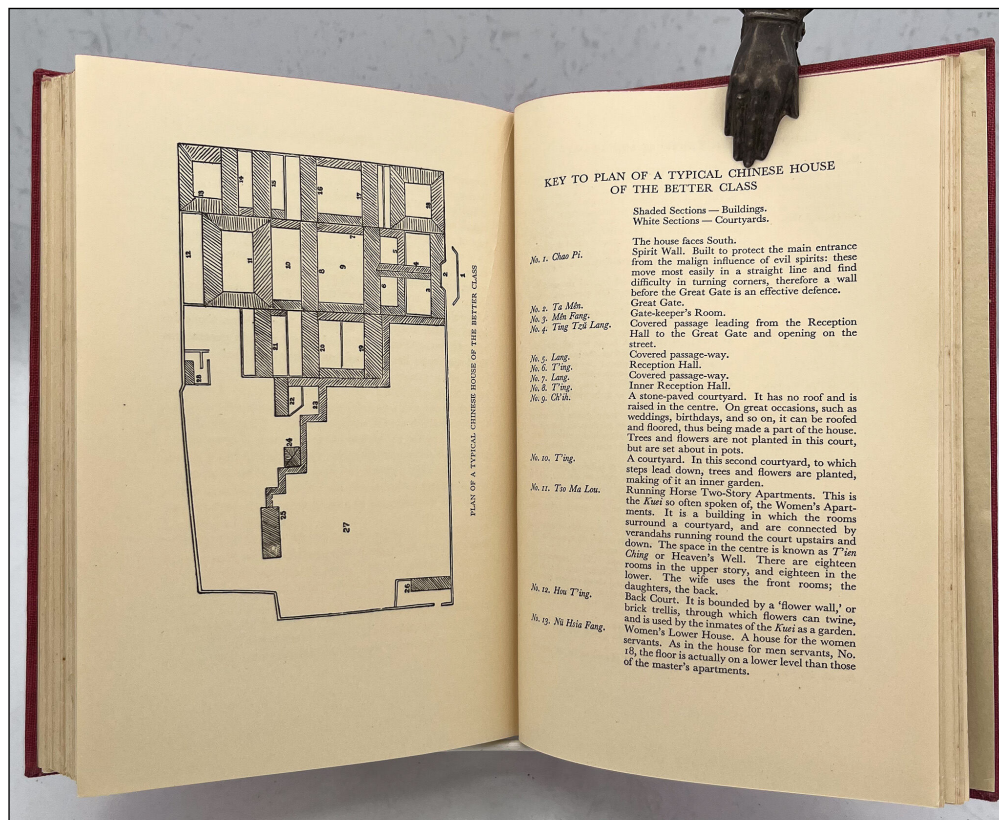
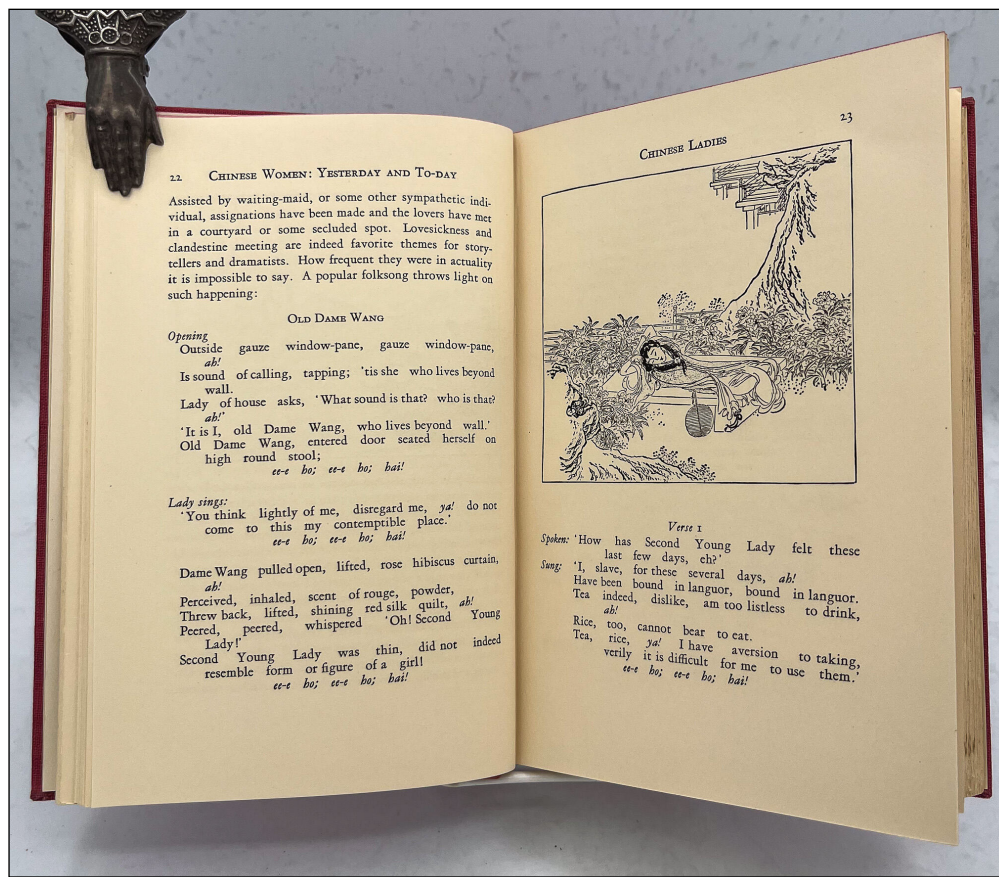
First UK edition. A Boston, Houghton Mifflin edition was published in 1937.

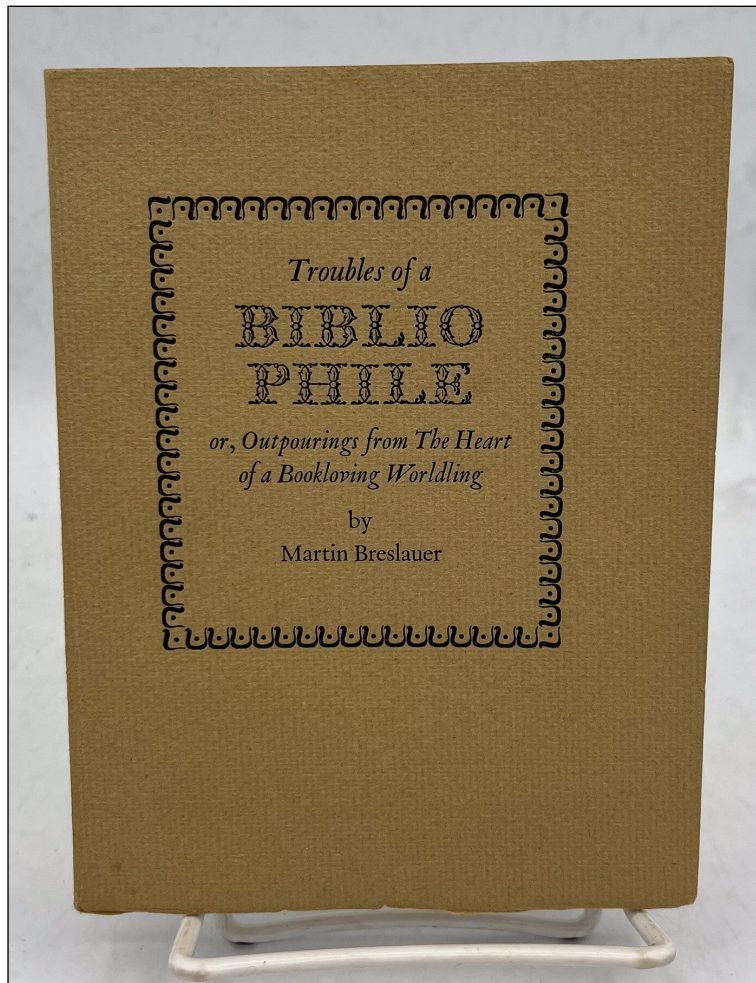
Florence Ayscough (1875 or 1878-1942) was born in Shanghai to American / Canadian parentage. As a translator, editor, poet, photographer, and librarian, she worked diligently to promote and elucidate Chinese language, history, and culture throughout the West. She co-authored her first book, *Fir Flower Tablets* (1921), with her longtime friend, the American poet Amy Lowell. She was the honorary librarian of the Royal Asiatic Society in Shanghai for fifteen years, and a permanent lecturer at the University of Chicago at the end of her life. Her birthdate is variously listed as 1875 and 1878. The date on her gravestone is 1875, while OCLC and poets.org list it as 1878.

As its title suggests, the present work examines the role and impact of women, both general and specific, throughout Chinese history. Notable figures discussed include Chi'iu Chin [Qiu Jin], a martyr in a failed uprising against the Qing Dynasty; Hua Mu Lan, the sixth century folk heroine upon whom the Disney character Mulan is based; and the three Soong Sisters, major power-brokers in 20th century China, along with their husbands H. H. Kung, Sun Yat-sen, and Chiang Kai-shek. Generously illustrated, the text weaves literature, visual art, and history together.

See poets.org, "Florence Wheelock Ayscough."







*Signed by Jake Zeitlin
A Lecture Delivered by Martin Breslauier*

2. **BRESLAUER, Martin.** *Troubles of a Bibliophile.* Or, outpourings from the heart of a bookloving worldling. Pasadena: Grant Dahlstrom, 1970.

4 ¾ x 6 ¼ in. [4], 39 pp.

Printed beige wrappers. Minor tear to back wrapper at head of spine. Very slight finger-soiling to pp. 39. Jake Zeitlin's copy, with his signature on interior of front wrapper and verso of final leaf. A near fine copy.

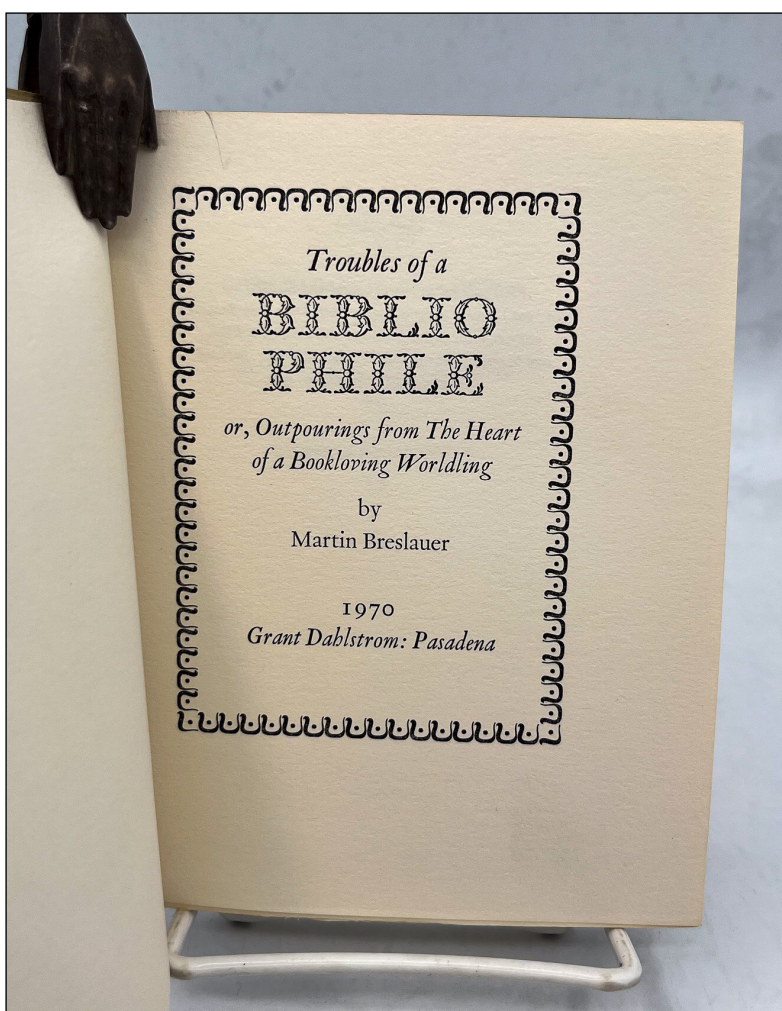
\$75

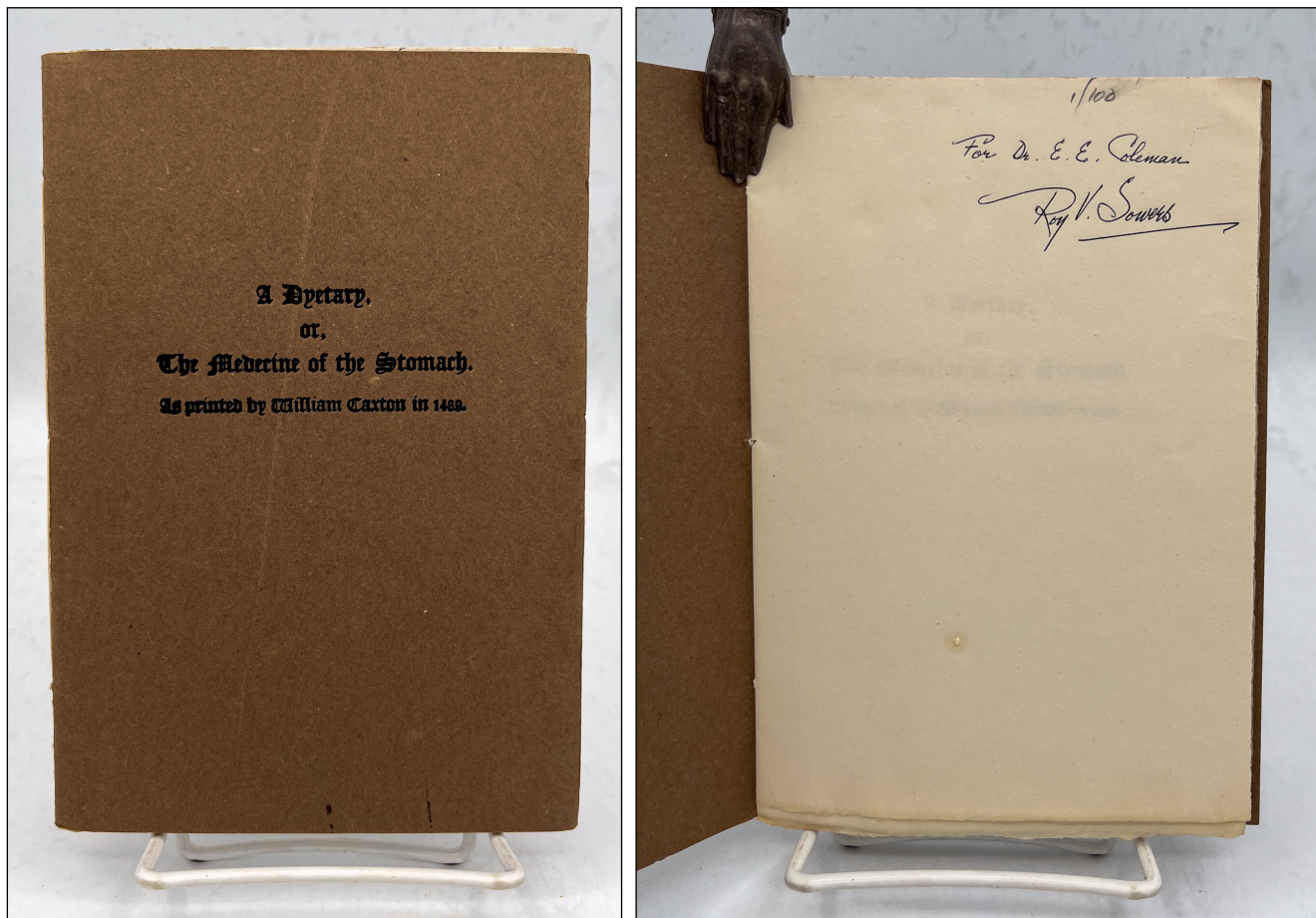
Second edition. "First [edition] printed in 1935 (bound and distributed in 1937) from a translation by Ruth Frey Axe. Second edition, with added footnotes and bibliographical and biographical material by the translator. Printed in Pasadena, California in 1970."



Martin Breslauer (1871-1940) was a much-lauded German bookseller. H.L. Mencken writes "It is not accurate to speak of Martin Breslauer as a bookseller; he is really a book *scientist*. That saying has always remained in my memory...I am acquainted with many booksellers in all parts of the world, but I know none whose learning is greater, whose delight in his work is more apparent, or whose professional integrity is more conspicuous. It is a pleasure to consult him and it is a double pleasure to meet him as a friend." Breslauer, a German Jew, relocated to London in the thirties to evade Nazi persecution, where he continued to sell books until his death in 1940 during the Blitz. Martin's son, Bernard (1918-2004), was likewise a highly accomplished book dealer and scholar. Bernard made his name in New York City, where he specialized in Medieval and Renaissance literature. During his lifetime, his collection was displayed at the Pierpoint Morgan Library, and several of his illuminated manuscripts are now part of the J. Paul Getty Museum's permanent collection. In 2008, the International League of Antiquarian Booksellers added the family name to their bibliography prize, making it the *ILAB Breslauer Prize for Bibliography*.

See the International League of Antiquarian Booksellers, "The history of the ILAB Breslauer Prize for Bibliography" webpage.





*Roy Vernon Sower's Caxton Facsimile
One of the First Medical Texts Printed in English
Signed*

3. [CAXTON, William]. *A Dyetary. Or, the medicine of the stomach. As printed by William Caxton in 1489.* Oxford: [the old Daniel Press in the Bodleian Library], [1963].

5 3/8 x 7 3/4 in. [8] pp. Glossary.

Brown wrappers, saddle stitched. Title printed in black. Very mild shelfwear to wrapper edges. Light toning to pages. Small moisture stain to first leaf. Dedicated to Dr. E. E. Coleman and signed by printer Roy Vernon Sowers. A very good + to near fine copy.

\$75

One of a hundred copies. Scarce. OCLC lists two copies: One at Yale University Medical Library and the other at Texas Medical Center Library. No copies in commerce presently.

Roy Vernon Sowers (1897–1970) was a rare bookman born in Ontario, who briefly studied at Oxford before eventually settling in California, where he would work for the antiquarian Alice



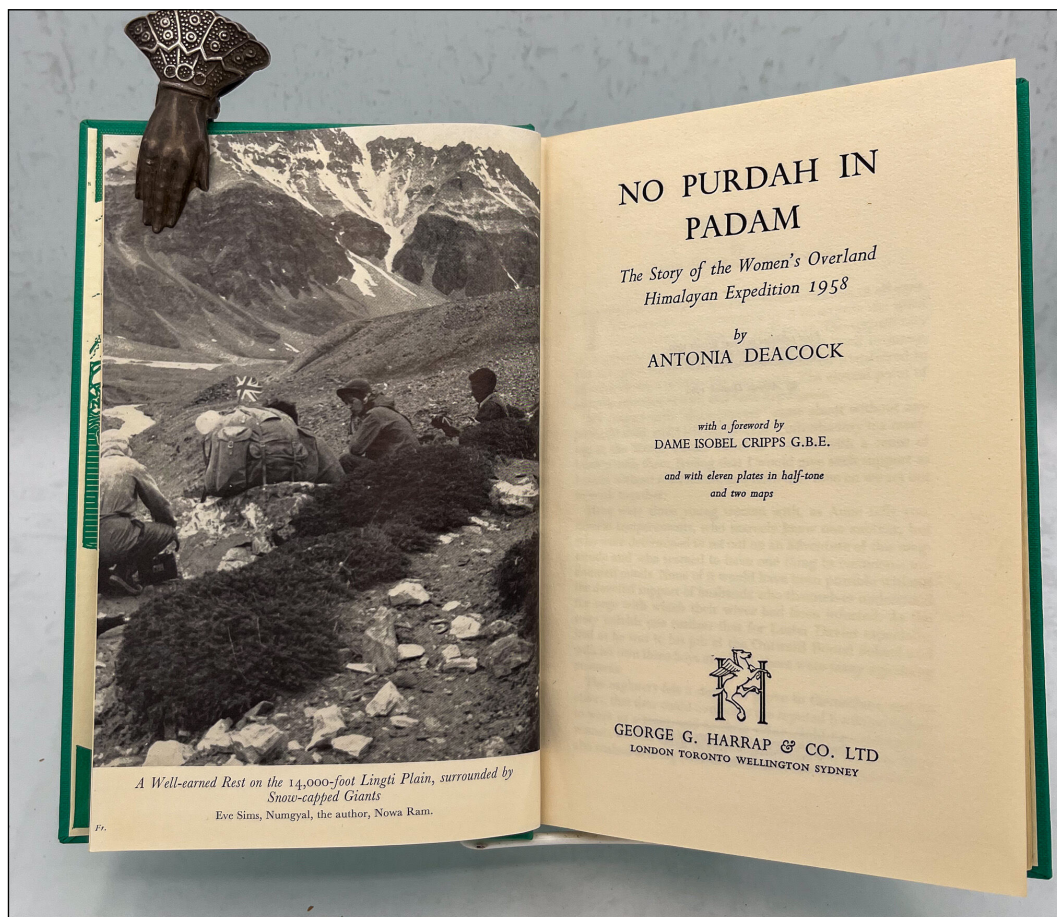
Millard and the Huntington. In later years, Sowers moved to Santa Cruz, where he built a fireproof adobe storehouse for his collection, from which he dealt books for the remainder of his life. He was especially known for the eccentric and curmudgeonly introductory essays in the catalogs he issued.

From the explanatory note: "During 1489, William Caxton issued in one volume, from his press in Westminster, two works, *The Governayle of Helthe & the Dyetary*: with the exception of a cautionary tract against the plague, these are the first medical books printed in English. Caxton's original is known in but two copies; that in the Bodleian Library, discovered in a volume of old Black Letter tracts, & the Ham House copy, long believed unique, and which is now in the Pierpoint Morgan Library.

"This reprint is of the *Dyetary* only, verses commonly attributed in early manuscripts to John Lydgate and which Caxton, at the conclusion of the work, called *Medicina Stomachi*.

"Many of the distichs are free translations from the 'Regimen Sanitatis Salernitanum' and with variations they are frequently found written on the fly-leaves or margins of old books. The spelling & even the blunders of Caxton's typesetter have been followed in this, as in the edition of Wynken de Worde & in William Blades' scarce reprint of 1858."





*Pioneering Women's Expedition
Inscribed*

4. **DEACOCK, Antonia.** *No Purdah in Padam.* The Story of the Women's Overland Himalayan Expedition 1958. By... with a foreword by Dame Isobel Cripps G.B.E. And with eleven plates in half-tone and two maps. London: George G. Harrap & Co. LTD, [copyright 1960].

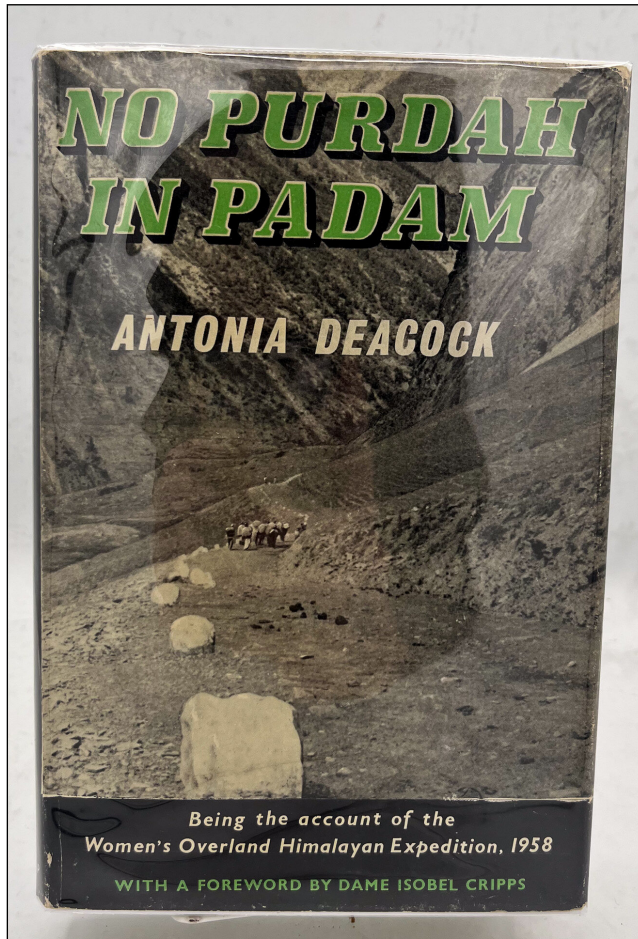
Octavo. [5], 6-206, [2] pp. 23 black and white photo illustrations, including frontispiece. Two maps (one of which is printed in green across front and back endpapers). Three appendices. Composed in linotype, Caledonia type.

Plain bright green publisher's cloth. Spine stamped in gilt. In excellent dust-jacket, with only mild fading and very minor wear to outer edges. Inscription from expedition leader on verso of illustrations list reads: "To Phebe and Josh. I hope you will enjoy reading this story of our journey to the East. Bless you for all your help and kindness as Lester and I embark on our expedition to the West. Andover, 20th May, 1967. Anne Davies." A near fine copy.

\$125

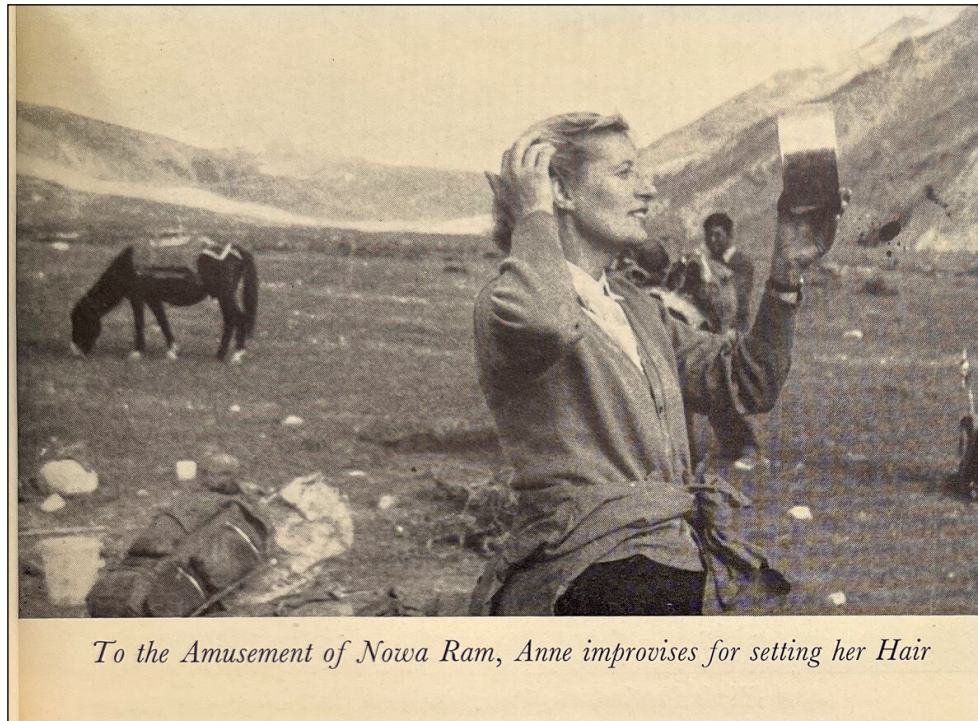
Appears to be the first and only edition. We located one additional copy inscribed by Davies in commerce.



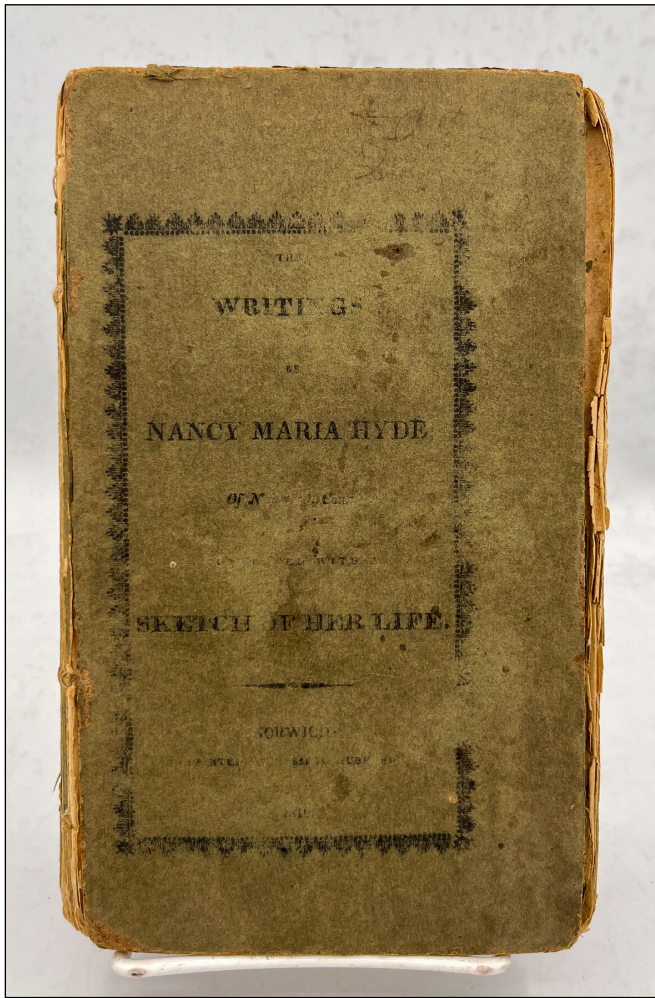


The present work documents the travels of Anne Davies, Eve Sims, and Antonia Deacock (the author)—three british women who formed the 1958 Women's Overland Himalya Expedition. Travelling from London to India via car, the explorers then trekked 300 miles from Manali to Ladakh and traverssed the Baralacha La pass in the Zanskar mountain range, christening a virgin peak (Biwi Giri or "Wives' Peak") in the process.

Neate, *Mountaineering Literature: A Bibliography*. D09.



To the Amusement of Nowa Ram, Anne improvises for setting her Hair



*Original Boards, Uncut
Lydia Huntley Sigourney's Second Published Work
An Anonymous Tribute to Her Departed Friend and Fellow Educator*

5. HYDE, Nancy Maria & [Lydia Huntley Sigourney, editor]. *The Writings of Nancy Maria Hyde, of Norwich, Conn. Connected with a sketch of her life.* Norwich, [CT]: Printed by Russell Hubbard, 1816.

Twelvemo. [5], 6-252 pp. With dedication poem and ten page subscriber list.

Original printed paper boards, uncut. Perished spine with cords holding. Front joint cracked. Covers rubbed. Some foxing and toning to text, consistent with 19th century American paper. Ownership inscription on title-page reads "Charles P. Huntington." (While several Huntingtons appear in the subscriber list, there is no Charles P.) A very good copy.

\$950

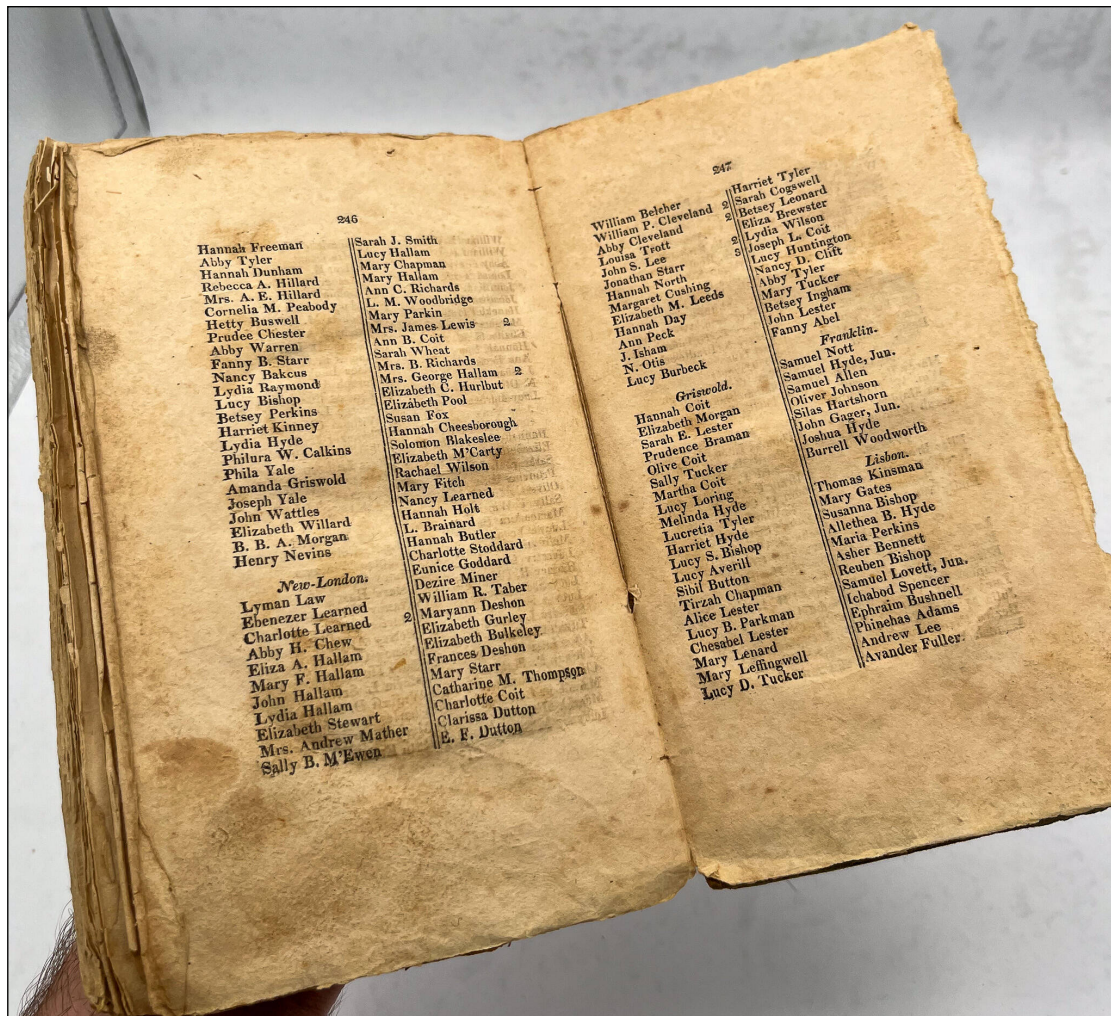
First and only edition of Sigourney's second published work. While OCLC lists numerous copies, copies in this native state are very rare.

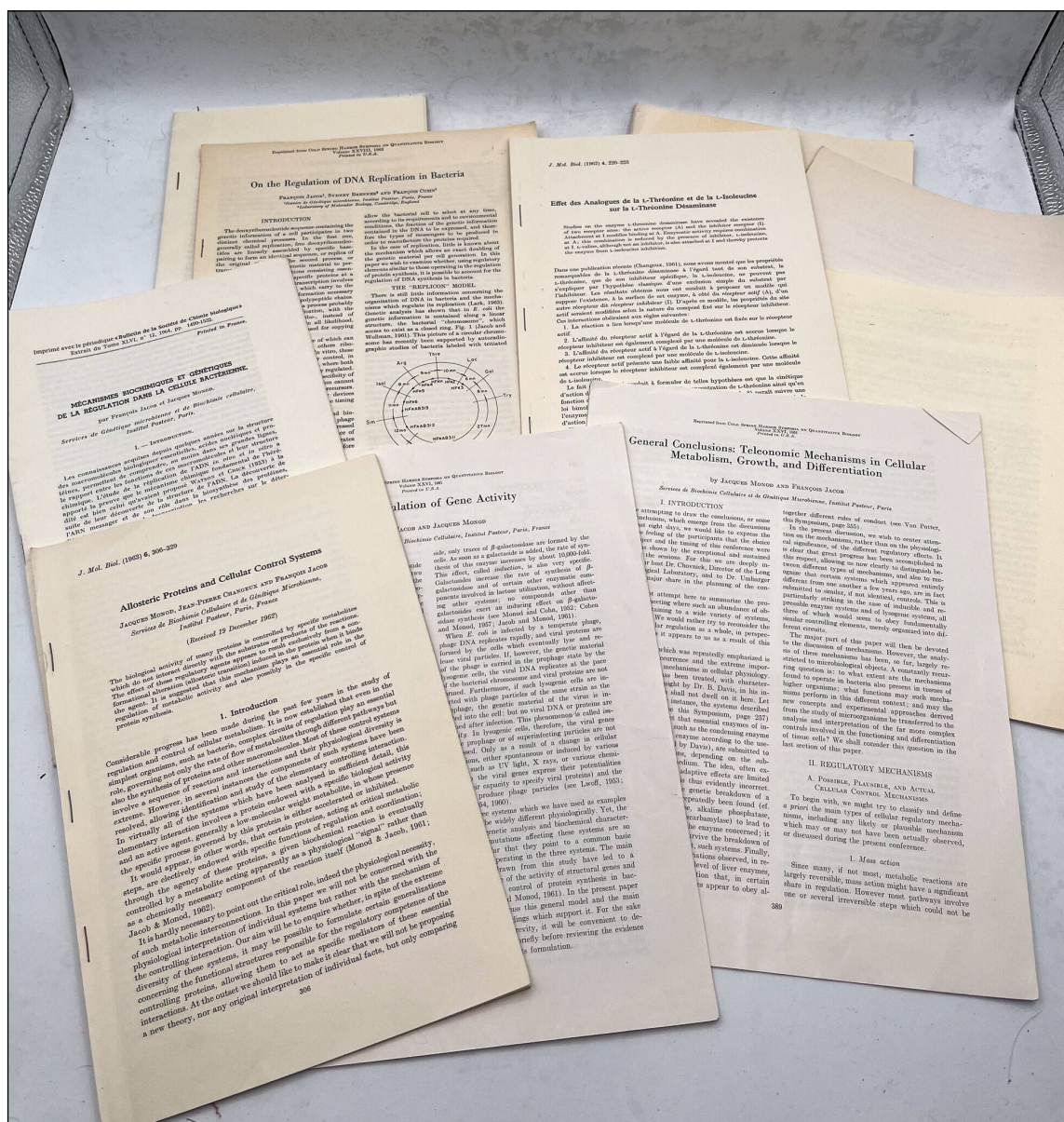


Nancy Maria Hyde (1792-1816) was born in Norwich, CT. An early friend of Lydia Huntley — later famous as Lydia Huntley Sigourney — the two young women opened a local school in 1811. When Hyde fell ill in 1814 the school was closed. At the age of twenty-four, she contracted a severe cold and fever and her final days were marked with paroxysms and violent convulsions. Upon Hyde's death in 1816, Sigourney anonymously published the present work, a collection of Hyde's writings with the addition of some dedicatory verse, to honor her friend and to support Hyde's widowed mother.

Lydia Huntley Sigourney was a Connecticut-born poet and educator. Along with her friend Nancy Hyde (1792-1816), she opened schools for young women in both Norwich and Hartford. She was also a lifelong friend of women's rights activist Emma Willard (1787-1870) and traveled to Europe, meeting Maria Edgeworth, Carlyle, and Wordsworth. Though her conservative husband demanded her early work be published anonymously, his business failures ultimately led her to publish under her own name. Fame and prosperity followed. Some of her best work appears in *Poems* (1834) and she was hailed by contemporary critics as the "female Milton" (*Feminist Companion to Literature in English*, pp. 982-983). In her lifetime she published over thirty books, as well as hundreds of magazine articles.

BAL 17616, Sabin 34125.





A Collection of Nine Offprints by François Jacob and Jacques Monod,
 Winners of the 1965 Nobel Prize in Medicine
 "for their Discoveries Concerning Genetic Control of Enzyme and Virus Synthesis,"
 Plus an Extra Offprint by their Colleague, Jean-Pierre Changeux

6. JACOB, François, and Jacques Monod. A collection of nine offprints detailing their work which led to their winning the Nobel Prize in medicine in 1965 "for their discoveries concerning genetic control of enzyme and virus synthesis." [Various places and publications, 1961-1965].

Includes the following offprints: 1. JACOB, François, and Jacques Monod. "On the Regulation of Gene Activity." Reprinted from *Cold Spring Harbor Symposia on Quantitative Biology*, Volume XXVI, 1961, pp. 193-211; 2. MONOD, Jacques, and François Jacob. "General Conclusions: Teleonomic Mechanisms in Cellular Metabolism, Growth, and Differentiation." Reprinted from *Cold Spring Harbor Symposia on Quantitative Biology*, Volume XXVI, 1961, pp. 389-401; 3. JACOB, François, and



Jacques Monod. "Determinisme et regulation specifique de la synthèse des proteines." Reprinted from "Proceedings of the Fifth International Congress of Biochemistry," Volume I, Pergamon Press, 1963. pp. [132]-154l; 4. JACOB, François, and Jacques Monod. "Genetic Repression, Allosteric Inhibition, and Cellular Differentiation. *Reprinted from Cytodifferential & Macromolecular Scynthesis*, New York: Academic Press Inc., 1963. pp. [30]-64; 5. MONOD, Jacques, Jean-Pierre Changeux, and François Jacob. "Allosteric Proteins and Cellular Control Systems." Reprinted from the *Journal of Molecular Biology*, Volume 6 (1963), pp. 306-329.

Also includes: 6. JACOB, François, Sydney Brenner, and François Cuzin. "On the Regulation of DNA Replication in Bacteria." Reprinted from *Cold Spring Harbor Symposia on Quantitative Biology*, Volume XXVIII, 1963, pp. 329-348; 7. JACOB, François, and Jacques Monod. "Mécanismes biochimiques et génétiques de la régulation dans la cellule bactérienne." Reprinted from *Bulletin de la Société de Chimie biologique*, Extrait du Tome XLVI, No. 12, 1964, pp. 1499-1532; 8. MONOD, Jacques, Jeffries Wyman, and Jean-Pierre Changeux. "On the Nature of Allosteric Transitions: A Plausible Model." From the *Journal of Molecular Biology*, Volume 12 (1965), pp. 88-118; and 9. JACOB, François, A. Ullmann, and J. Monod. "Délétions fusionnant l'Opéron Lactose et un Opéron Purine chez *Escherichia coli*." Reprinted from the *Journal of Molecular Biology*, Volume 13 (1965), pp. 704-719.

Also with an extra paper by Jean-Pierre CHANGEUX, collaborator of François Jacob and Jacques Monod: Effet des Analogues de la L-Thréonine et de la L-Isoleucine sur la L-Thréonine Désaminase." Reprinted from the *Journal of Molecular Biology*, pp, 220-255. December, 1961.

All ten papers are in excellent condition.

\$4,500

An important chapter in the story of the discovery of the structure and function of DNA involves the work done by François Jacob, Jacques Monod, Andre Lwoff, and their associates, culminating in the 1965 Nobel Prize for medicine and physiology. In 1957, Jacob began collaborating with Jacques Monod (1910-76). Together, the two French scientists showed how the genetic information contained in DNA can be switched on and off—the "operon" theory of gene regulation that lies at the heart of our modern conception of the genetic control of embryonic development. Then, with Sidney Brenner and Mathew Meselson, Jacob isolated Messenger RNA, the molecule which transcribes the coded information of DNA and then serves as the template for this information's translation into proteins.

One of most important contributions of Monod and Jacob was their development of the theory of allosteric proteins—proteins containing two or more topologically distinct binding sites which interact functionally with each other. The two papers included here (Numbers 5 and 8) introduce that theory. Monod's and Jacob's ideas in this area were very influential to the later work of Francis Crick (who called allostery "an extremely powerful idea") and Max Perutz. See the lengthy discussion by Judson in *The Eighth Day of Creation*, pp. 552-5.





The Last Book Printed by Ward Ritchie

7. JEFFERS, Robinson. *Mirrors*. [from] *The Smart Set*, a magazine of cleverness, August, 1913. [Bound with:] RITCHIE, Ward. *Jeffers*. [Laguna Beach, California: Laguna Verde Imprenta, 1993].

Small quarto, the two works bound back to back. [17], [27] pp. *Mirrors* was printed on light grey paper, with text and illustrations printed in darker grey on facing pages, each within decorative borders. *Jeffers* was printed on white and tan paper, with illustrations of different colors on facing pages. *Mirrors* was typeset by Patrick Reagh and printed on an Albion hand press by Ward Ritchie. *Jeffers* was set and printed by Ward Ritchie.

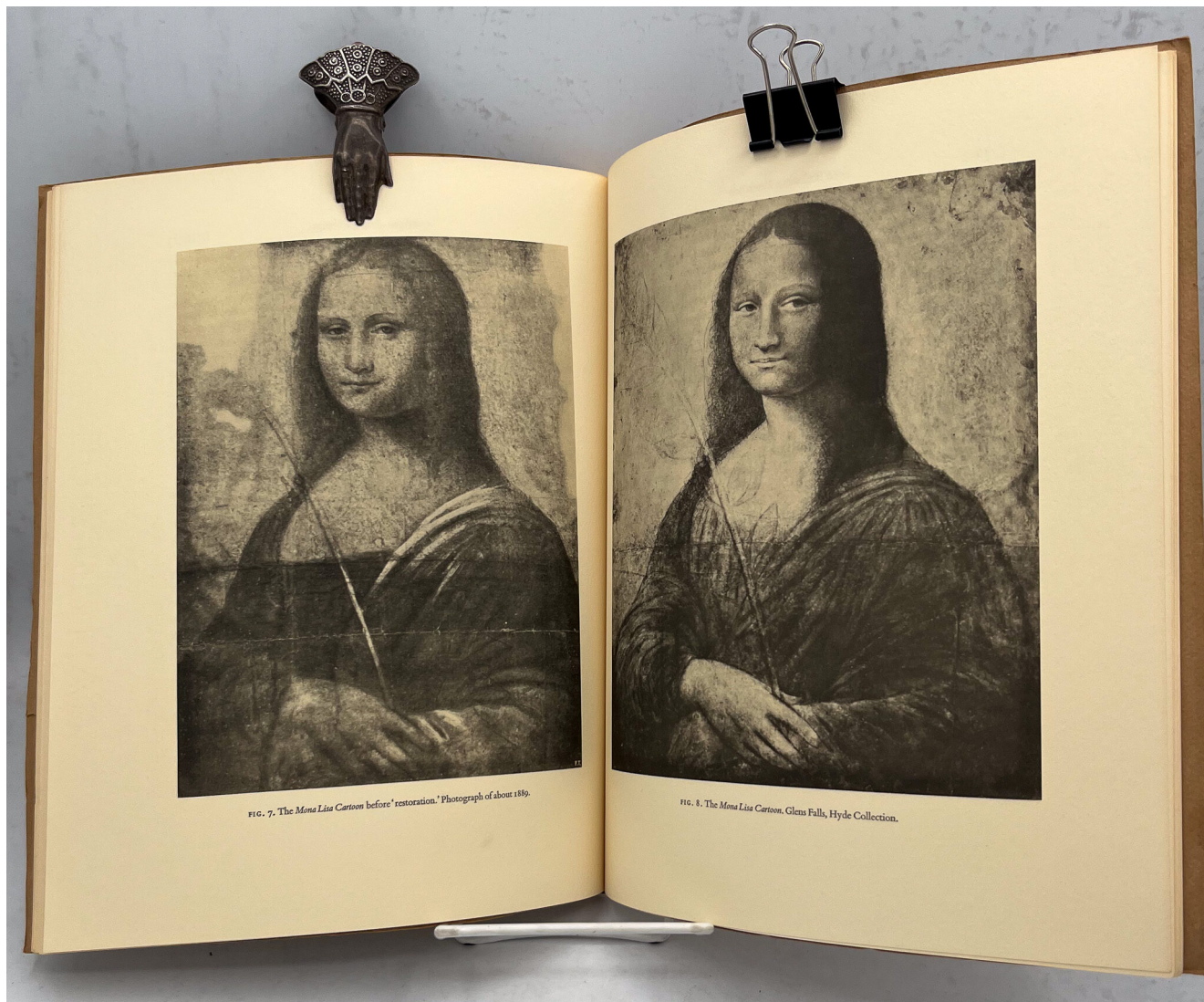
Bound by Kater-Craft Bindery in black cloth with front cover and spine stamped in gilt, paper illustrated labels on each cover. A fine copy.

\$600

One of about fifty copies, of which "about forty survived" (according to a hand-written note on the colophon by Ward Ritchie). The colophon states that this is "probably the final book of Laguna Verde due to age and failing vision. A hodge-podge of paper remnants have been used..."







*Festschrift for Elmer Belt
Leonardo Da Vinci Collector and Early Practitioner of Gender-Affirming Surgery
Printed by the Plantin Press*

8. [LEONARDO DA VINCI]. *Studies for a Nativity and the 'Mona Lisa Cartoon' with Drawings after Leonardo from the Elmer Belt Library of Vinciana*. Exhibition in honour of Elmer Belt, M.D. on the occasion of his eightieth birthday. Catalogue by Carlo Pedretti. Los Angeles: University of California, Los Angeles, 1973.

8 13/16 x 11 1/4 in. [10], 13-49, [3] pp. Frontispiece. Illustrations throughout (partly in color). Title page text in red and black. Colophon: Printed by Saul & Lillian Marks at the Plantin Press, Los Angeles.

Brown wrappers with title in ornamented design printed in red on front wrapper, and title to spine. Very mild bending to wrapper extremities and corners, with one small tear to outer edge of front wrapper. A near fine copy.



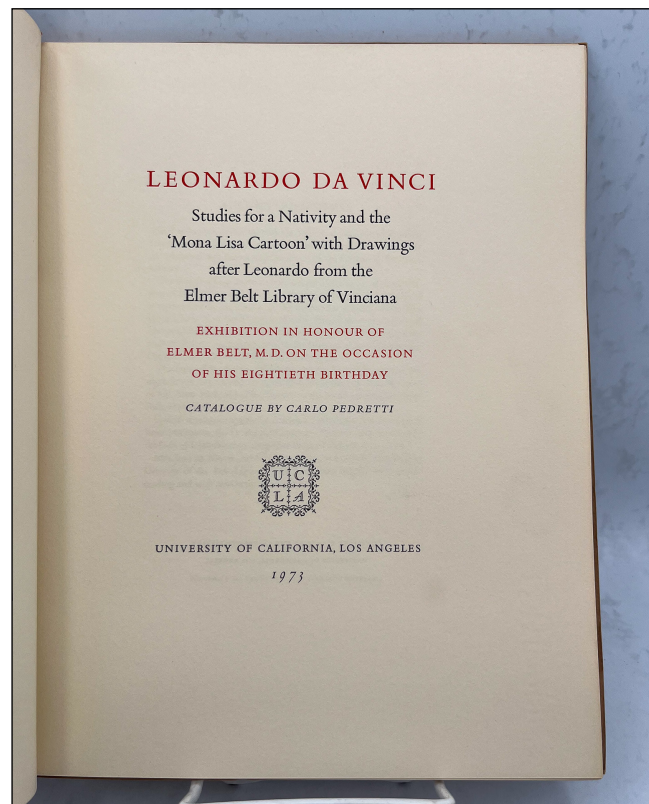
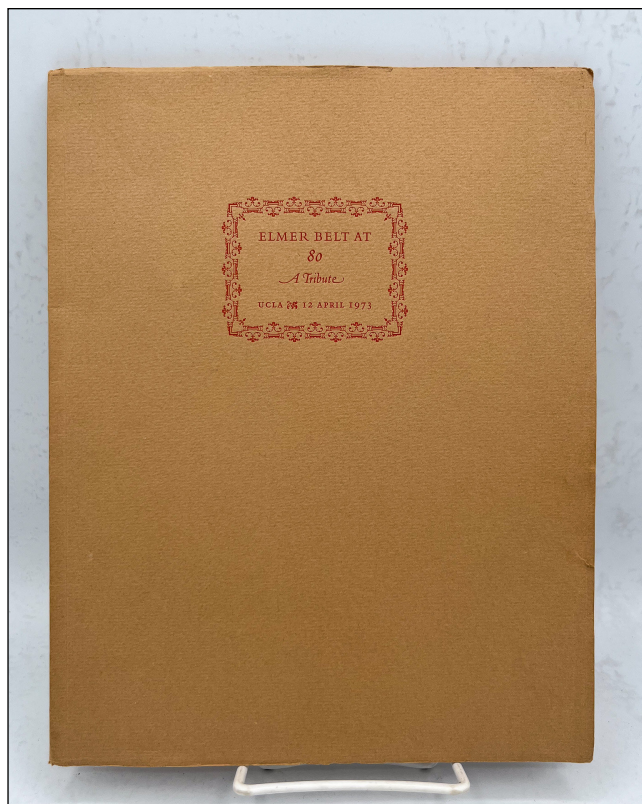
\$100

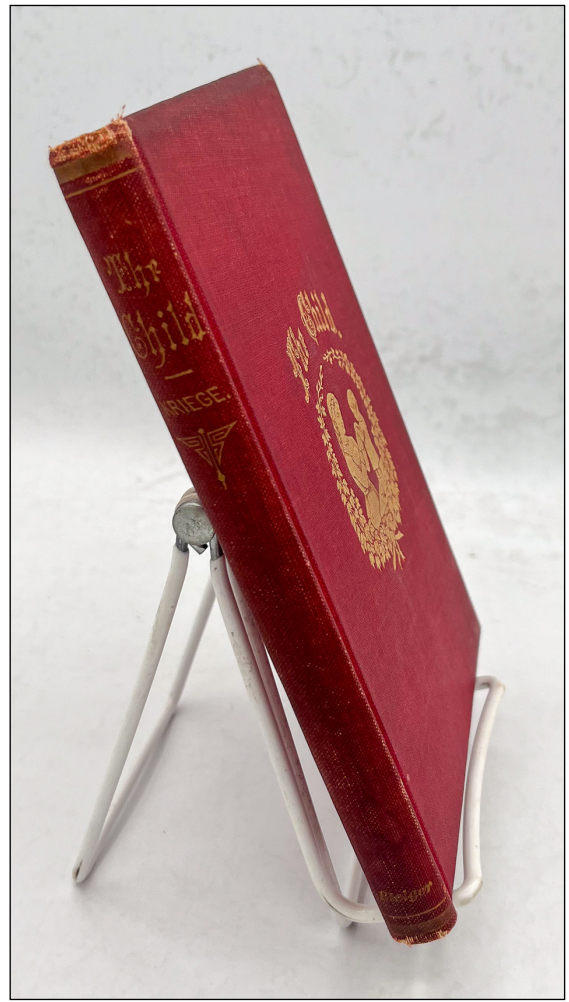
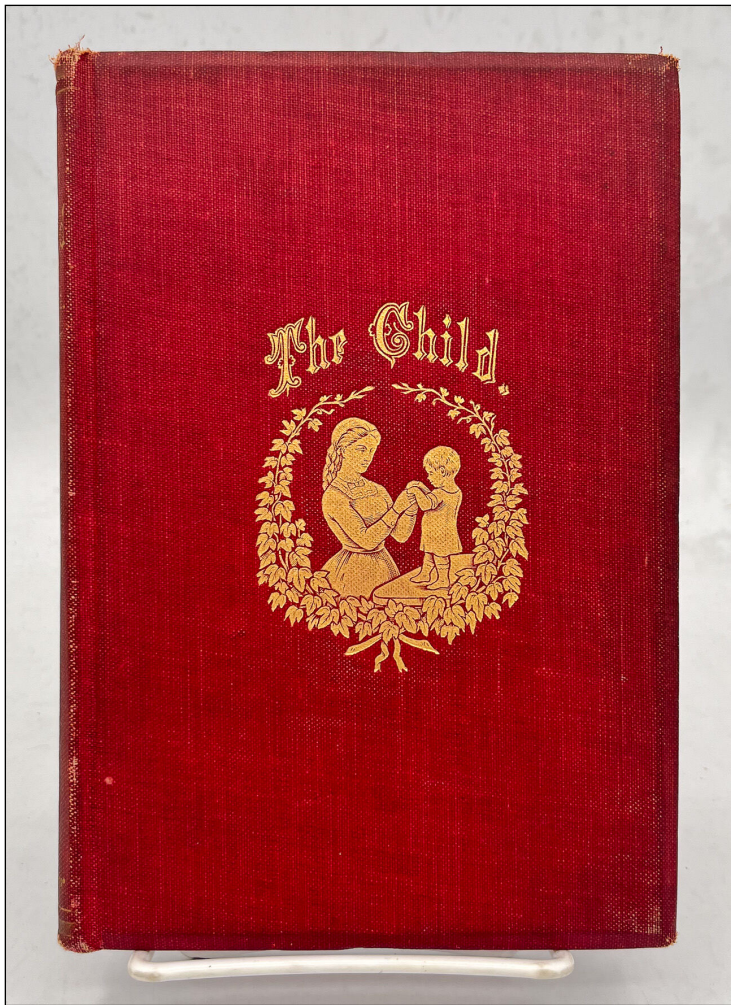
Harmsen and Tabor's Plantin Press bibliography states that 1,000 copies were printed.

Arthur Elmer Belt (1893 – 1980) was an American urologist heavily involved in the founding of the UCLA School of Medicine, as well as a widely recognized collector of Vinciana. During his medical career, Belt garnered fame and criticism as an early practitioner of gender-affirming surgery. Belt's interest in book-collecting began at an early age. While attending high school in Los Angeles, Belt became acquainted with the city's book circle, including Ernest Dawson and Jake Zeitlin (who would later source materials for Belt). In addition to Vinciana, he collected works by his patient, Upton Sinclair.

The present work, occasioned by Belt's 80th birthday, marks seven years since Belt completed his Vinciana donations to UCLA, donations which would form a standalone collection—The Elmer Belt Library of Vinciana. It includes reproductions of several of the items Belt donated, as well as commentary by Belt and UCLA Da Vinci scholar Carlo Pedretti.

The Plantin Press Bibliography, 367.





*Introducing Froebel Theory to America
A Free Translation of a German Baroness and Close Froebel Disciple*

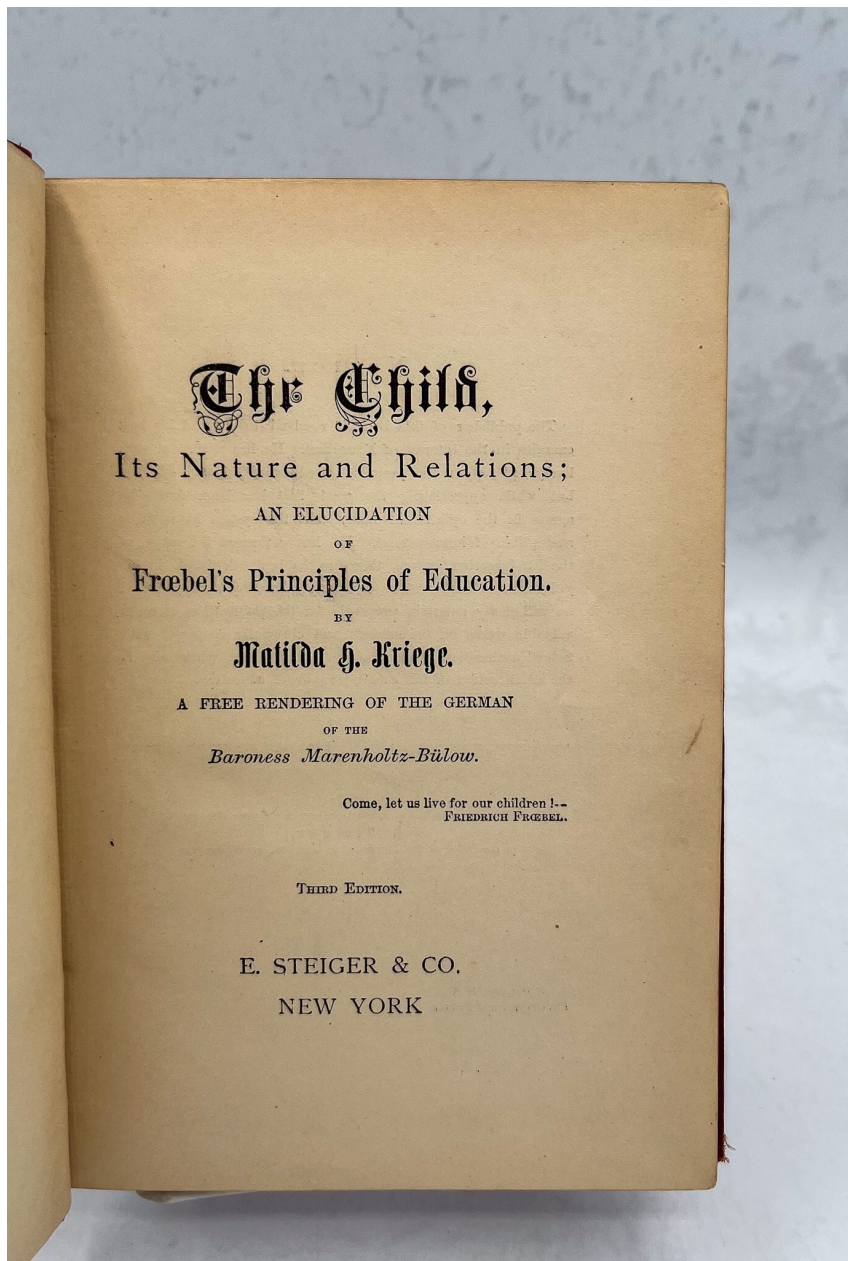
9. MARENHOLTZ-BÜLOW, [Bertha von]. *The Child, Its Nature and Relations; An Elucidation of Froebel's Principles of Education*. By Matilda H. Kriege. A free rendering of the German of the Baroness... New York: E. Steiger & Co., [copyright 1872].

Twelvemo. 148 pp. Five black and white illustrations.

Red publisher's cloth with gilt-stamped title and illustration of woman and child. Spine stamped in gilt, slightly faded. Light fraying to cloth at head and foot of spine. Top edge gilt. Floral endpapers. Moderate chipping to front free endpaper. Rear free endpaper loose. Binding slightly loose. Rear hinge cracked but sound. Light, intermittent pencil marking throughout. Very mild toning, foxing. Pen inscription of previous owner reads "Genevieve Steele. Kindergarten College." A very good copy.

\$950





Third edition. The first edition was published in 1872, as was the second. There is only a copyright date in the present edition. Though several copies are held by institutions, all early editions are scarce in commerce.

Bertha Von Marenholtz-Bülow (1810-1893) was a German noblewoman and close disciple of Friedrich Froebel. She established Kindergartens throughout Europe, and published numerous pamphlets on education, all of which attempted to elucidate or expand upon Froebel's teachings. The Baroness passionately defended Froebel when he faced sanctions from the Prussian government, who initially prohibited Kindergarten on the grounds that it was socialistic and atheistic.

The present work—a compendium translated by Matilda H. Kriege (dates unknown), whose daughter studied Froebelian education under Baroness Marenholtz-Bülow, and who opened the first American training school for kindergarteners in Boston in

1868—is intended to provide greater theoretical context for an American audience already curious about Froebel's principles. Kriege sought to address, in a single text, the many questions put to her concerning "the new education." Of her decision to translate the Baroness's writings, rather than publish Froebel's or her own, Kriege writes, "Froebel himself was not happy in the expression of his thoughts in writing, and therefore the personal, friendly intercourse which the Baroness had with him, her intuitive understanding of his often hidden meaning, makes her works and teaching of the greatest value."

See Bertha Von Marenholtz-Bülow and Matilda H. Kriege in Brosterman's *Inventing Kindergarten*



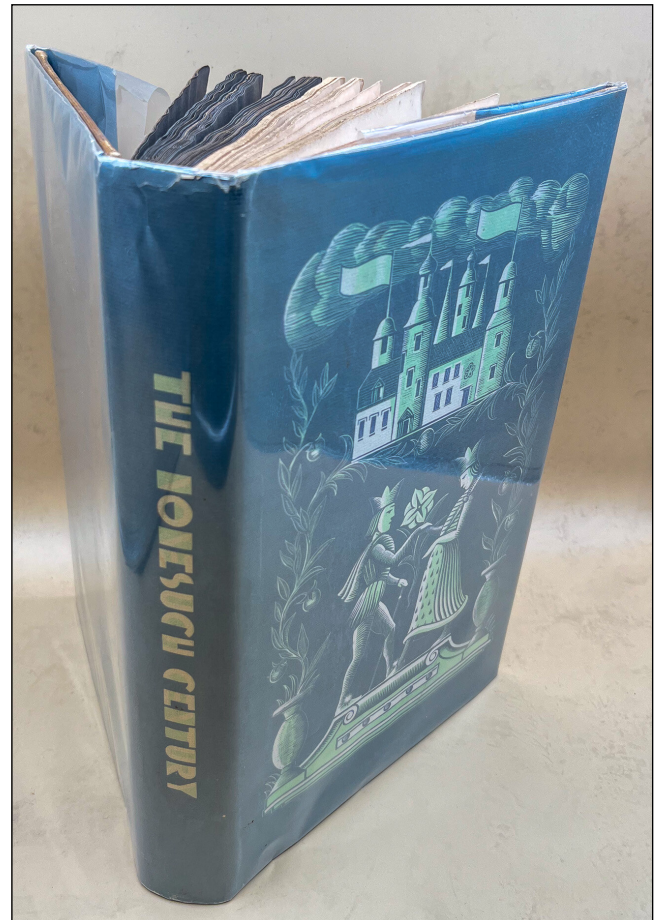
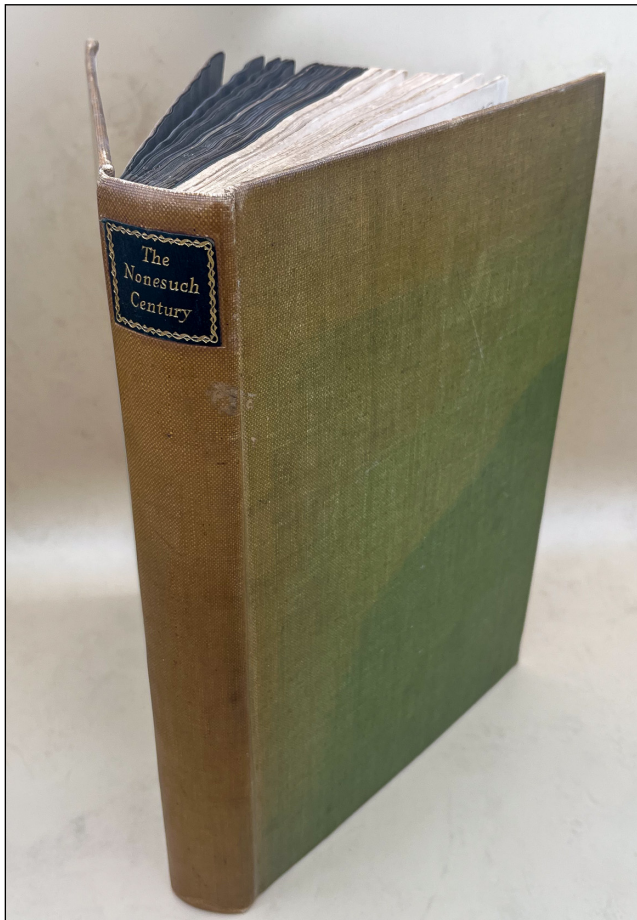
or a weathercock turning it may be, and when the child is old enough to understand the words used, such a hand gymnastic as FRÖBEL gives, may be employed to illustrate the effect of the wind which, we say, also moves the trees, the mill, the kite. Let the child, too, seek the wind: it cannot be found, and thus the impression of something that acts while hidden—of an unseen force—will be made on the tender mind.

The Weathercock.

*Exercise for bringing the Muscles of the Hand and Arm into Action. **



* It may be thought strange that instead of a woman's delicate hand a masculine hand is represented in the woodcuts, but they are taken from the original, the model for which was FRÖBEL's hand. Although FRÖBEL had no children of his own, his peculiar faculty of playing with babies was remarkable, and in his lectures to mothers and nurses he always illustrated the play gymnastics of his *Mother Cosseting Songs* himself.



*A Comprehensive Bibliography of The Nonesuch Press
With Rare Dust Jacket and Ephemera*

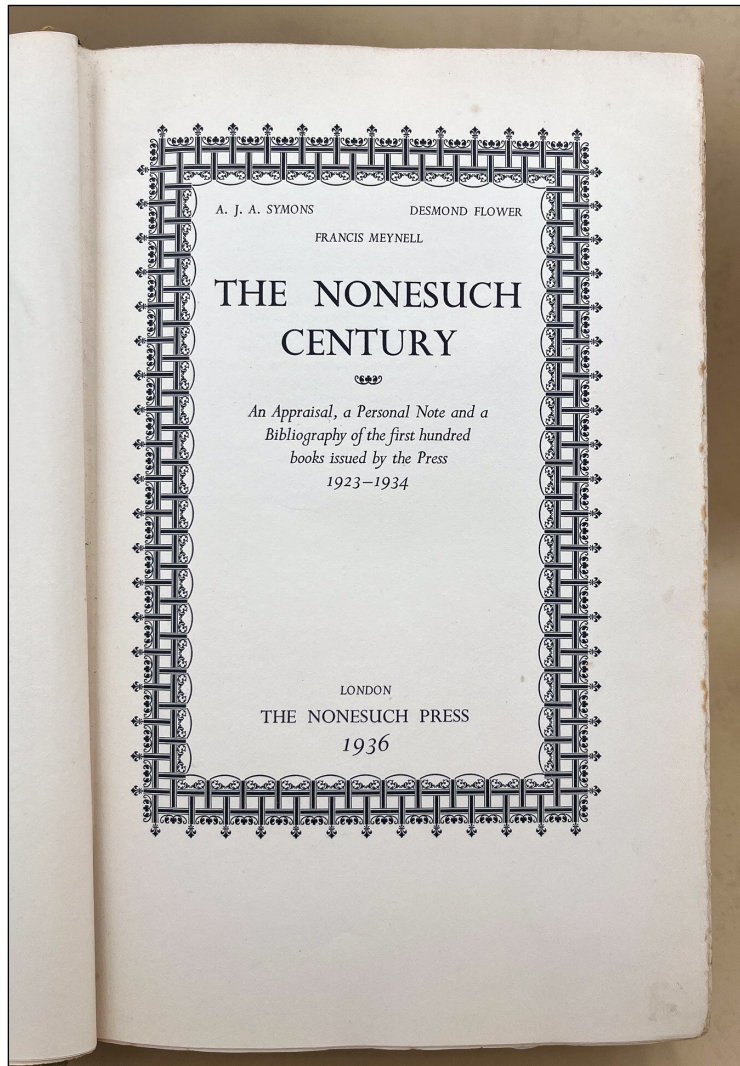
10. SYMONS, A.J.A., Desmond Flower, & Francis Meynell. *The Nonesuch Century*. An appraisal, a personal note and a bibliography of the first hundred books issued by the press, 1923-1934. London: The Nonesuch Press, 1936.

Small folio. xi, [3], 80 pp., followed by illustrations. The illustrations include three leaves of publisher's devices, one in color, + six photogravure plates of bindings, + [56] pages of text and title pages + 45 specimen pages, mounted on heavy brown paper. Specimen pages "reset and printed or stencilled by the printers of the books from which they have been taken." Frontisportrait of Meynell by Eric Gill.

Green buckram cloth, with gilt-stamped black leather spine label. Cloth uniformly faded along spine. Front and back boards exhibit progressive fading (worse at head and spine). (This green colored cloth was subject to fading, and most or all copies reflect this.) Mild shelfwear to head and foot of spine. Else fine. With rare, decorated dust jacket, exhibiting only very mild wear. And with laid in correspondence regarding the Nonesuch Press, including: two-page T.L.s. from Douglas Cleverdon to R.C. Rimington, 1929; two-page T.L.s. from Francis Meynell to R.C. Rimington, 1929; two-page A.L.s. from Francis Meynell, 1929; and a single-page T.N.s. from the Nonesuch Press in response to a customer order inquiry, 1936. A very good + copy in a rare and handsome jacket.



\$1,250



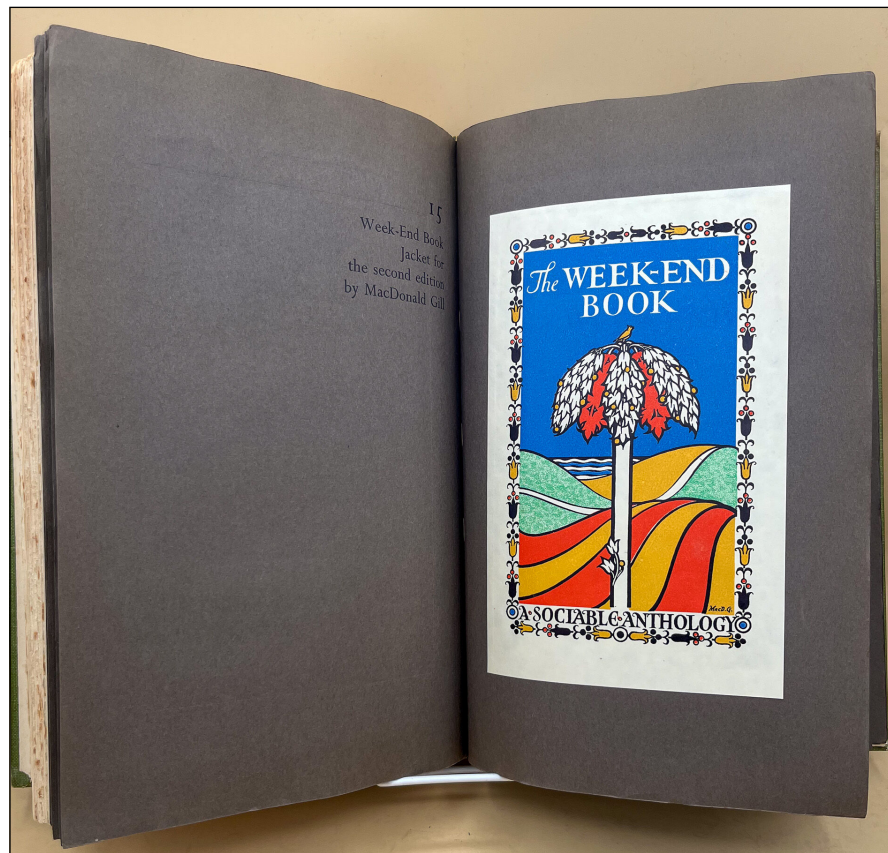
One of 750 numbered copies.

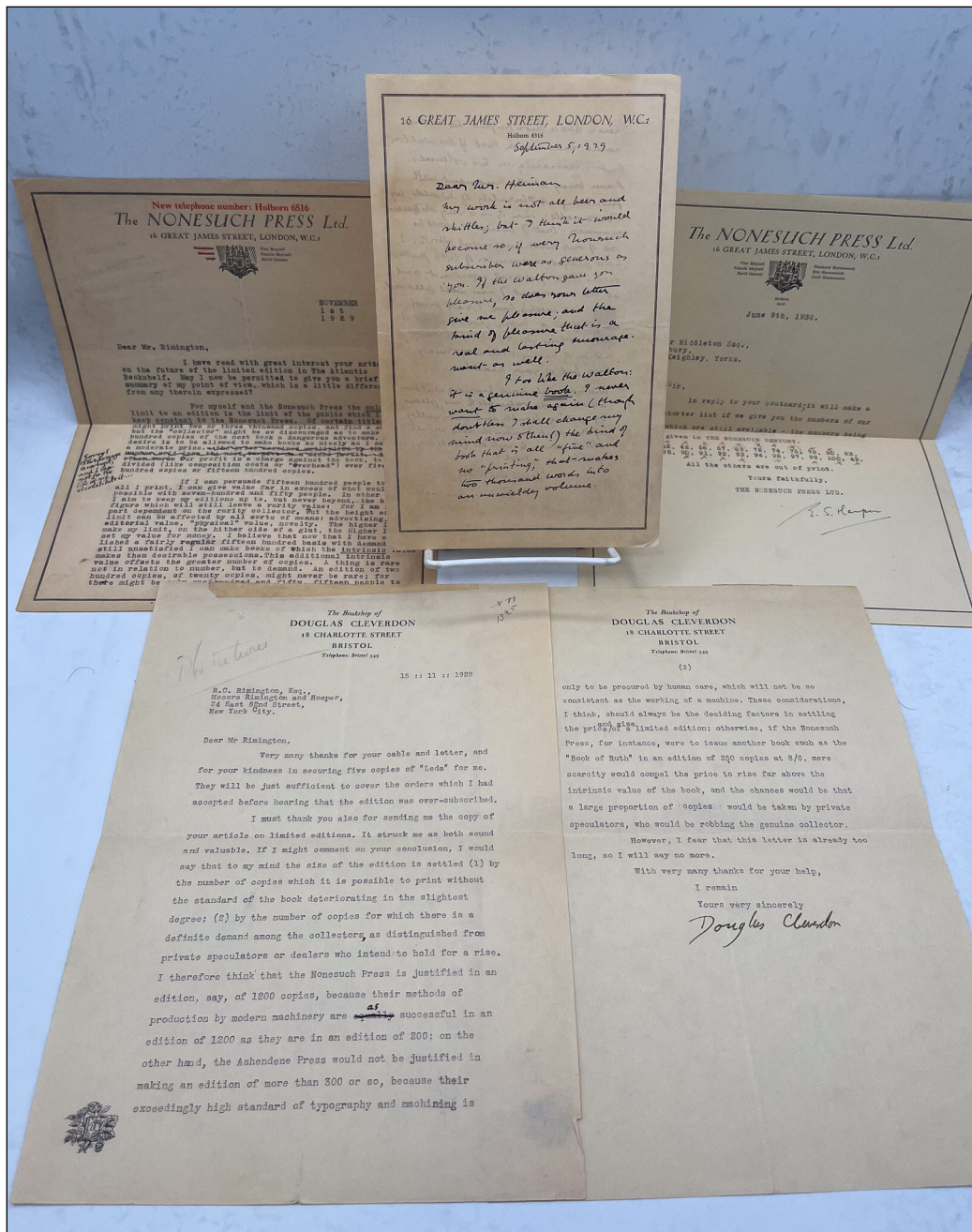
The Nonesuch Press was founded in London in 1922 by Francis Meynell, his second wife, Vera Mendel, and their friend, the bookseller David Garnett, in whose shop basement the press began. Nonesuch's goal was to produce fine-press quality books at an affordable price. Toward this end, Nonesuch designed each book on their own Albion press, before sending them off to another press (such as Birmingham's Kynoch Press, for a time) to be printed en masse. While most of their catalogue consisted of artful re-presentations of classic literature, one of Nonesuch's most popular entries was *The Week-end Book*, first printed in 1924. Part literary digest, part encyclopedia, *The Week-end Book* underwent 34 printings between 1924 and 1955. Ultimately, the press was unable to sustain its model of fine-press designs and customer-friendly prices, but their books are highly sought after today.

From Francis Meynell's essay "The Personal Element": "The Object of the book is not so much to give subscribers a chance of possessing the Nonesuch Library in miniature, or even to produce a more spirited manual of modern typography, but rather to give some impression of the work of the Press during its first twelve years of life. The book should be of interest to typographers, for the pages show a wide variety in the treatment of typographic problems. It should also be of interest to collectors, for it contains the best pages from such books as the Nonesuch Bible, the Dante, and the three-volume Blake...It is a demonstration of the Nonesuch Press. But it is also an account of typographical experiment, of trial and error in the making of books; and it may, we hope, contain a small, a very small, part of the history of contemporary typography in England."

Dreyfuss 106; "Nonesuch Press" in the *Encyclopedia of Library and Information Science*, Volume 39; and "The Week-End Book" in the *Rain Taxi Review*.









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

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

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

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

Publication Price: \$600

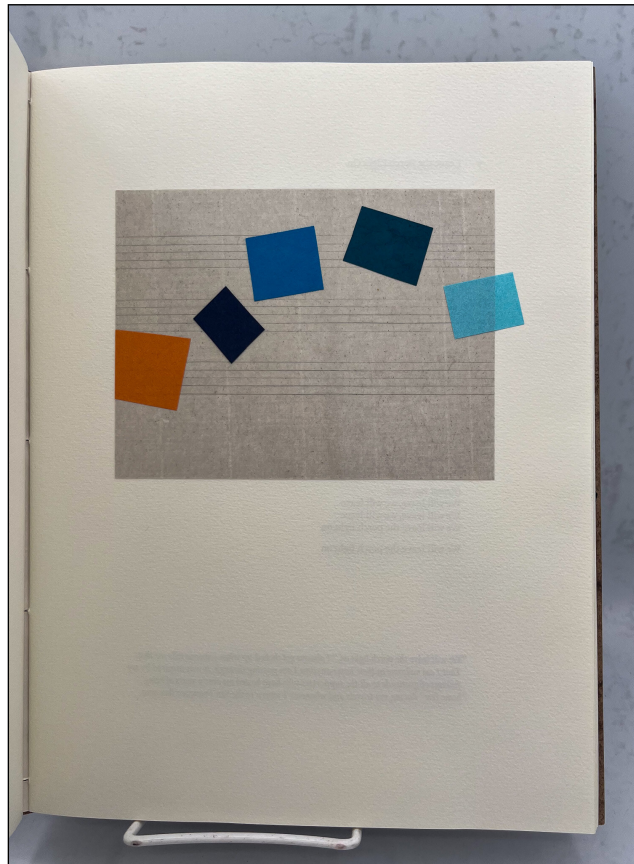


One of 33 copies, numbered and signed by the author, and by the printer, Farida Sunada. This is Copy Number 12.

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

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







*Early Confessional Accordion Book
from Susan E. King and the Paradise Press*

12. [KING, Susan E.] *Dark & Bloody Ground*. [Venice, CA]. Paradise Press, 1978.

4 ½ x 5 5/8 in. 24 unnumbered panels. Text and continuous graphic design reverse-printed on red/brown paper.

Leporello binding. Double-sided accordion pages. Some sunning to covers and panel edges. Light splash marks to front. Some fading and wear at folds. A very good copy.

\$175

Colophon states "Red printed in limited edition." OCLC records 14 copies, mostly in southern California.

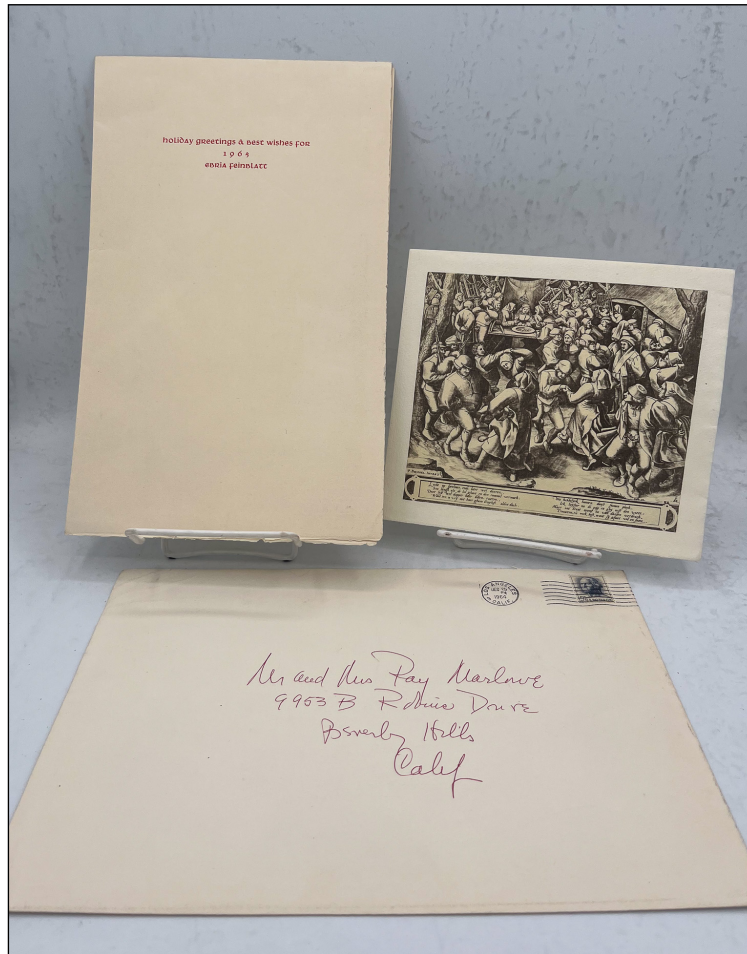
Susan King (b. 1947) began printing in 1975 at the Women's Graphic Center at the Woman's Building in Los Angeles. King and Judy Chicago had helped establish the Woman's Building, where King studied with Sheila de Bretteville and Helen Alm, and took classes with Bonnie Carpenter,



Kathleen Walkup, and Frances Butler. She began using the Paradise Press imprint in 1978 with the publication of *Always a Bridesmaid, Never a Bride*. In 1980, King, Kitty Maryatt, Marion Baker, and Bonnie Thompson Norman founded the Women of Letters, a letterpress printing organization for women. King's other books include *Women and Cars* (1983), and *I Dream Atget* (1987). King now lives in Kentucky where she continues to work in book arts, photography, and textile art.

The present work contains a single, propulsive, itinerant prose piece, presumably autobiographical, reflecting on a journey home to Kentucky and the attendant fallout. "I started thinking that there was little support and less understating from parts of my family," she muses from an airplane seat. "...and the price I've paid myself for no support. Operating in the red doesn't only mean money." Mary Todd Lincoln is interpolated by way of an airline magazine. A searing and vulnerable early work from an important contemporary book artist.





*With Original Envelope
Two 1960's Plantin Press Holiday Cards
Association Copies Addressed to the LACMA*

13. [PLANTIN PRESS, Los Angeles]. MARKS, Saul & Lillian. [Two Holiday Cards]. Los Angeles: The Plantin Press, 1964 & 1966.

[with:]

Holiday Greetings & Good Wishes for the New Year. Los Angeles: The Plantin Press, 1964. 8 7/8 x 11 1/2 in. Stiff brown wrappers, with title printed in red to front, containing loose single folio sheet with ornate black and white printed faun illustration mirrored on inner verso and recto. Slight bending to top right corners of outer folio. Near fine.

[and:]

Greetings & Good Wishes for the New Year. Los Angeles: The Plantin Press, Christmas 1966. 7 1/4 x 6 1/2. Horizontal single-fold card featuring a print of Bruegel's *The Wedding Dance* to front. Reproduced through the courtesy of the Los Angeles County Museum of Art from their Catalogue of an Exhibition of Prints & Drawings by Pieter Bruegel the Elder (1961). Fine.

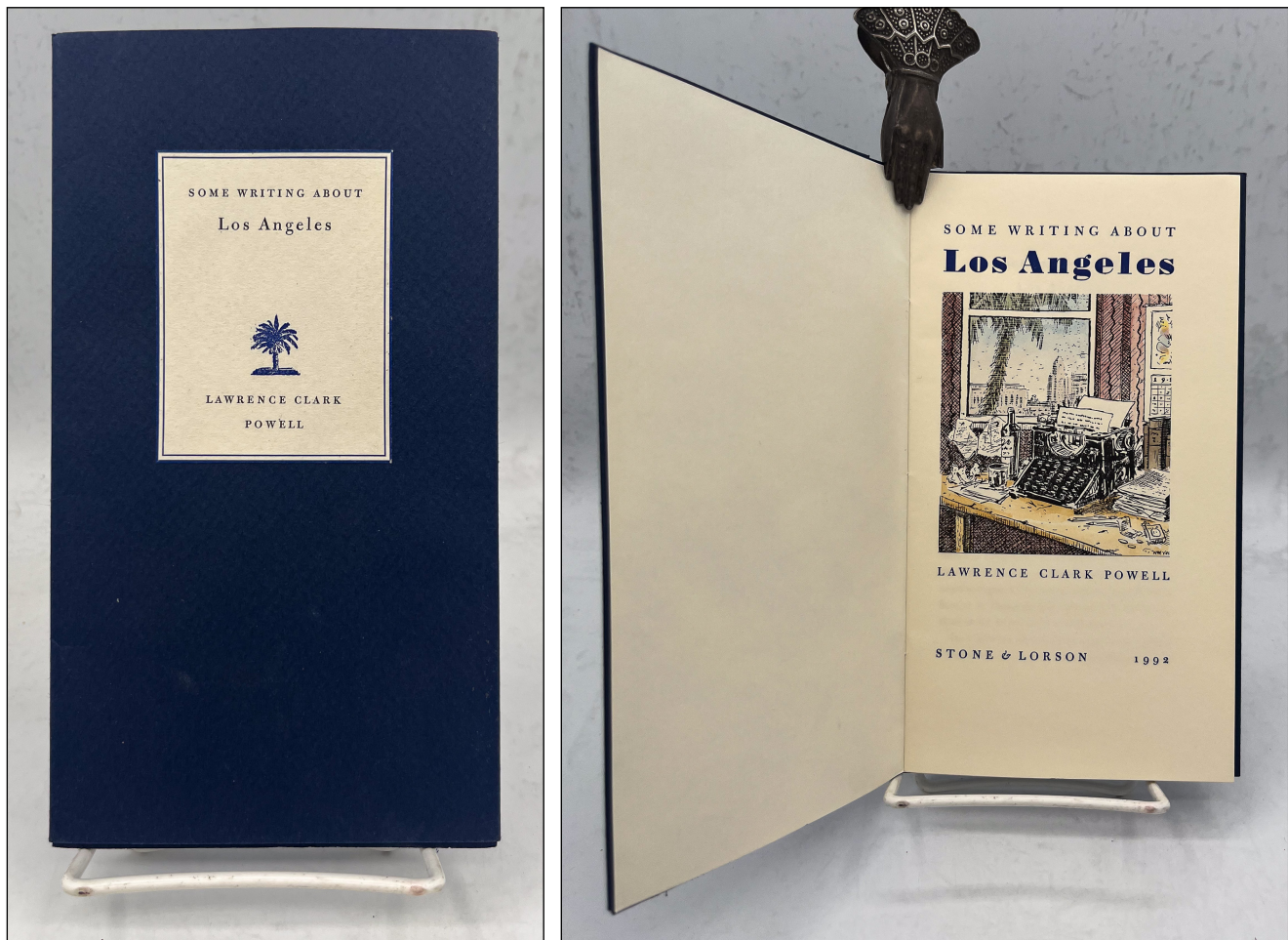


Both cards housed in an opened approx 8 x 12 in. letter envelope, hand addressed to Mr. Ray Marlow at the Los Angeles County Museum of Art. The return address written on the envelope's seal is 1052 Manzanita street, the home of the Plantin Press, making this an association copy likely presented to LACMA due to at least one of the items being reprinted with LACMA's permission. As a set, all three items are together near fine.

\$125

Neither card could be located in OCLC, nor does either appear in Harmsen and Tabor's Plantin Press bibliography.





*Lawrence Clark Powell's List of LA Novels
an LA Times Reprint by the Lyceum Press*

14. **POWELL, Lawrence Clark.** *Some Writing About Los Angeles*. Stone & Larson, 1992.

Octavo. [4], 8, [2], [+1, colophon] pp. Title page illustrated by Wm Erik Voss and printed in blue. Hand-colored by Carmen Voss.

Original dark blue wrappers with a printed paper label. Pamphlet-stitched. Very minor soiling to front wrapper. Signed by the author on the colophon. A near fine copy.

\$65

Approximately 120 copies designed and printed by Wm Erik Voss at the Lyceum Press.

According to the Postscript, "The foregoing article, now reprinted for the first time since its publication in the *Los Angeles Times*, November 12th, 1953, has sufficient difference in content from other L.C. Powell writing to make it worthwhile for its knowledgeable content and impressive insight into the future of Los Angeles."





*Printed in the Shop of William E. Rudge II
A Globe-Trotting Alphabet from a Columbia Teacher's College Lettering Class*

15. [RUDGE, WILLIAM EDWIN]. *Letters of Many Lands*. Designed and cut on linoleum blocks by the letter class of Teacher's College, Columbia University. New York City: [From the Shop of William Edwin Rudge], [1921].

9 ½ x 11 ¼ in. [29] pp. Color linoleum block prints. Index.

Rough brown paper wraps, pamphlet-stitched. Title printed in black on front wrapper. Very mild creasing to top right corner of front wrapper and initial leaves. Some very light toning to outer edges of pages. A very good + copy.

\$750

No limitation given. OCLC lists eight copies, all in the United States.

An alphabet featuring large color (black, green, and orange) linoleum block prints depicting scenes, imagery, or design motifs from around the world, from "Aztec" to "Zululand." Designed and cut by the lettering class of Columbia University Teachers College.

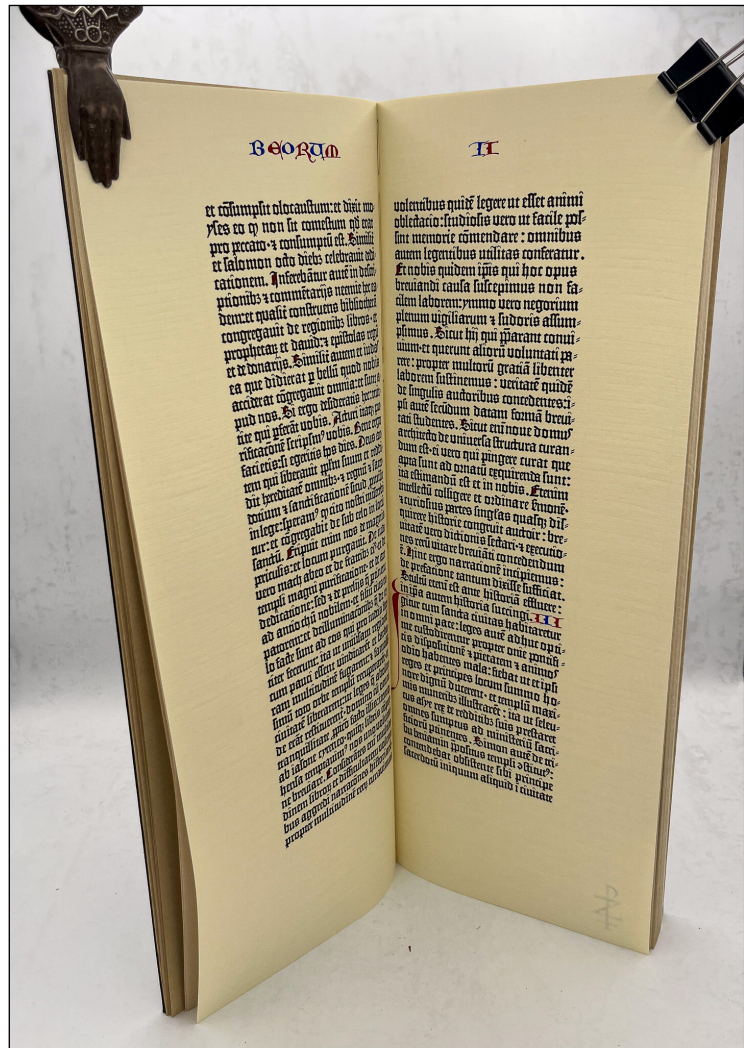
"From the Shop of William Edwin Rudge" refers to the self-named printing business run by three generations of William Edwin Ridges. Given the present work's publication date, the Rudge shop would've then been run by William Edwin Rudge II (1876–1931). In 1921, Rudge II moved the



shop from Brooklyn to Mount Vernon, N.Y. He collaborated closely with the celebrated typographer and book designer, Bruce Rogers. In his lifetime, Rudge II achieved global recognition within the world of printing. In 1925 he was chosen by then Secretary of Commerce, Herbert Hoover, selected Rudge II to represent the American printing industry at the International Exposition of Modern Decorative and Industrial Art in Paris. "Any account of American printing written during the last twenty years has placed the name of Mr. Rudge in a small group of not more than two or three artist-publishers who devoted themselves largely to limited editions wrought with the greatest care for appreciative purchasers."

See "William E. Rudge, Art Printer, Dies" in *The New York Times*, June 13, 1931.





*Including a Facsimile Page
From the Gutenberg Bible*

16. [SCRIPPS COLLEGE PRESS]. *Beorum II: Fragmentary Evidence*. [Claremont, California]: Scripps College Press, 2004.

15 1/8 x 5 7/8 in. Unpaginated. Includes an exact replica of a page from the Gutenberg Bible, printed by the students in Professor Kitty Marryat's class. Illustrated with linoleum cuts in red, green, and blue; two tipped-in illustrations and various other decorations. The Gutenberg font used was made especially for the press.

Cranberry silk over black decorative boards, gilt spine. The binding reflects the printing known as the *black art*. A very good + copy, in near fine condition but lacking the original acrylic plastic slipcase.

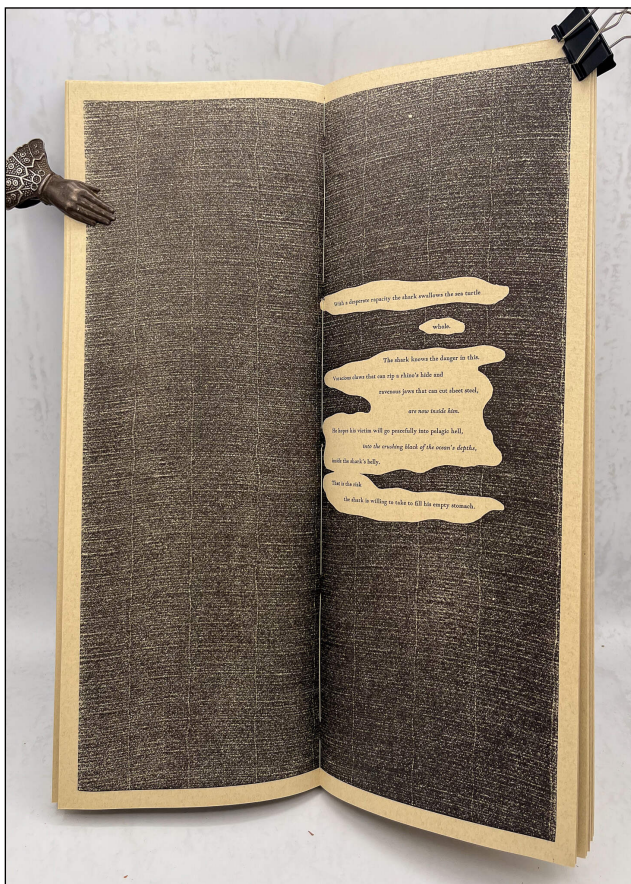
\$450





An edition of ninety-three copies, of which this is copy number eighty, signed by the students and Professor Kitty Maryatt. Contributors include Aubrey Atlas, Hannah Graves, Jeff Groves, Katharine Hopkins, Sarra Keene, Eliza Ann Pfister, Sarah Price, and Jenny White.

"This is an artist's book version of a leaf book. We decided to reproduce Denison Library's Gutenberg leaf to more clearly understand the risks that Gutenberg took his *work of the books*... This fragment became the touchstone for writing stories about risk" (from the colophon). It also contains stories printed by each student about risk-taking in the twenty-first century.



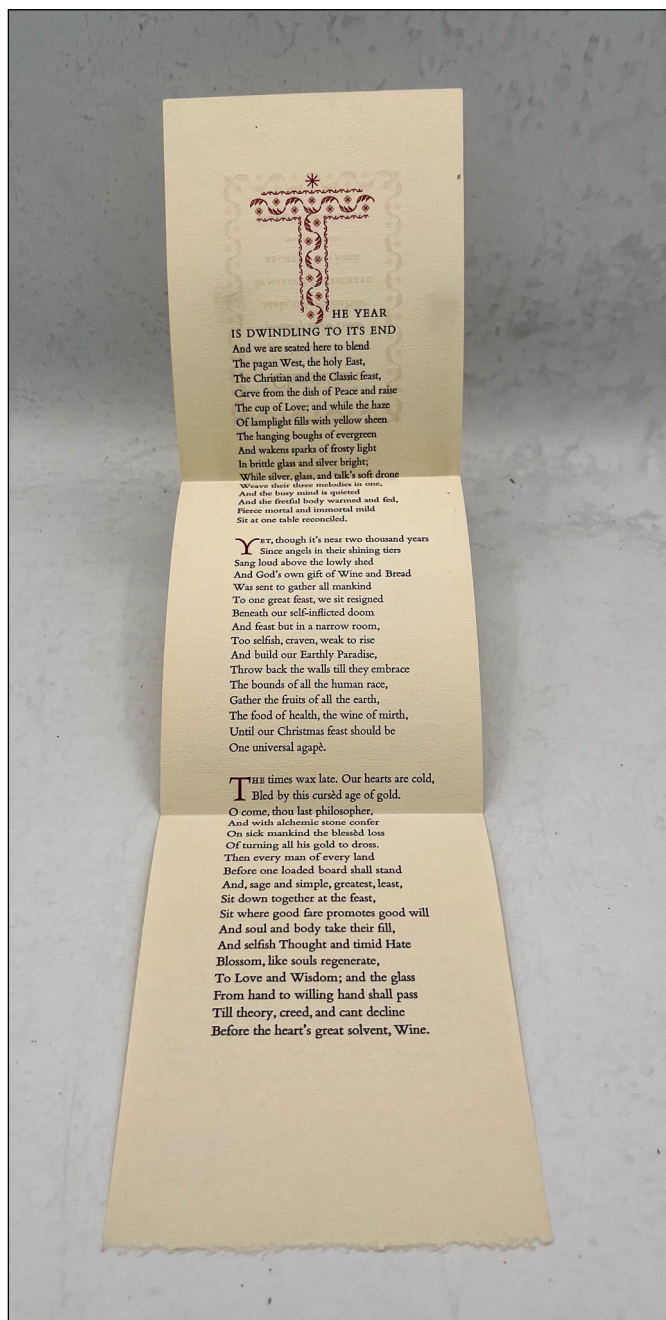


*Five Southern California Printing Christmas Cards
By and for the Margot and H. Richard Archer
Featuring Grant Dahlstrom and Saul & Lillian Marks*

17. [SOUTHERN CALIFORNIA PRINTING.] ARCHER, Margot & H. Richard Archer. [Five Christmas Cards]. [n.p., Pasadena, Los Angeles, and possibly elsewhere]: [Various presses, including the Castle Press, Press of the Hippogryph and The Plantin Press], [ca. 1947-1954].

[with:]





Christmas: A poem by Martin Armstong. Printed by Saul & Lillian Marks, at the Plantin Press for Margot & H. Richard Archer & their friends. Los Angeles: The Plantin Press, 1948. Vertical tri-fold. 4 ¼ x 5 in. [3] pp. Piece is printed in red and black.

[and:]

A Christmas Carol From Margot & H. Richard Archer. Pasadena: The Castle Press, 1949. 6 x 9 in. [4] pp. Saddle stitched. Wrappers printed in red. "Carrol" by George Wither (1588-1667) printed in black. One of two hundred copies.

[and:]

Poor Robin's Christmas Almanack. Pasadena: The Castle Press, 1951. Single, folded, uncut quarto. 4 ¼ x 5 in. [3] pp. Printed in red and black. Contains three sections: "December hath XXXI Days"; "Thoughts on Marriage in December, etc, etc"; and "Prognostications for 1952."

[and:]

Christmas Greetings. When rosemary & bays, the Poet's crown, are bawled in frequent through all the town, then judge the festival of Christmas near – Christmas, the joyous period of the year. From Margot & H. Richard Archer. [n.p., Claremont, CA or Williamstown, MA]: [Press of the Hippogryph], 1954. 4 ¾ x 6 ½ in. [2] pp. A.L.s.. Printed in green.

[and:]

Christmas now... as then! [Claremont, CA]: [printed by Grant Dahlstrom], [n.d.]. Single, folded, uncut quarto. 6 x 9 ¼ in. [2] pp. Title and text (1701 selection from *Poor Robin's Almanack*) printed in red.

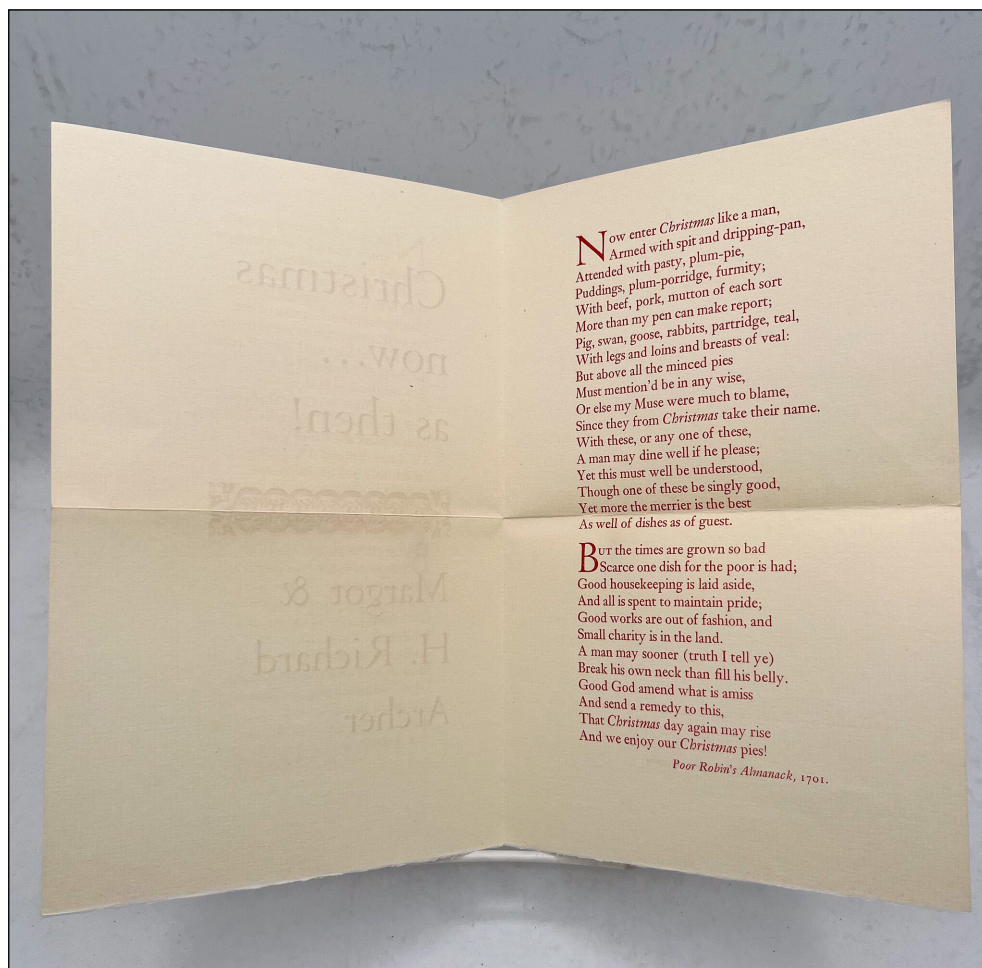
A collection of five Christmas cards ranging from the late 1940s to early 1950s (with one undated card) all printed by, for, or on behalf of Margot and H. Richard Archer. One card includes a brief handwritten note signed "Archer and Margot." As a set, the cards are fine to very fine.

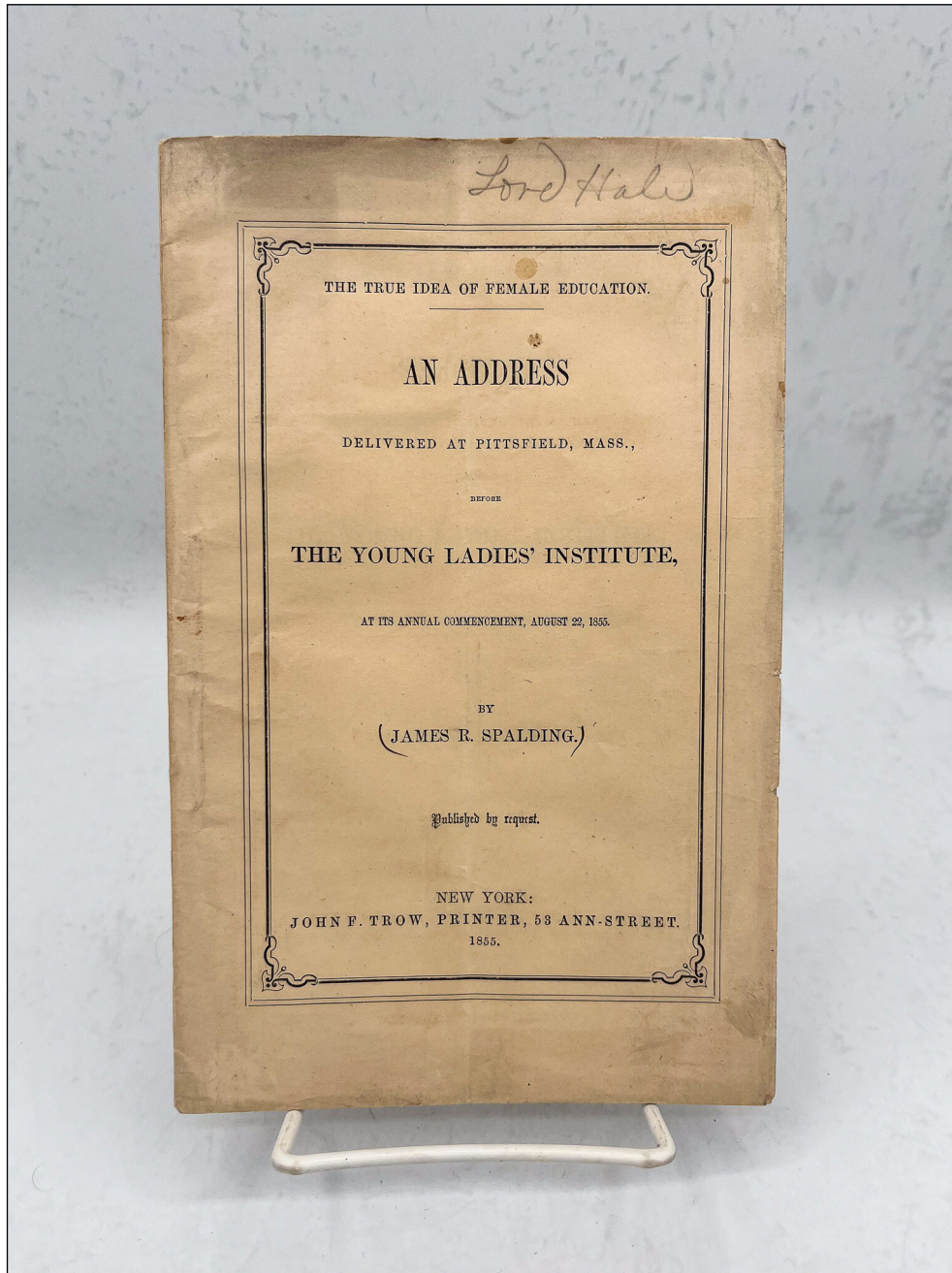


\$250

OCLC lists a collection of two Hippogryph Press Christmas cards at Boston Public Library, as well as a Hippogryph collection of holiday verse gifted directly by the Archers. A single 1955 Hippogryph Christmas card is currently available in commerce.

Horace Richard Archer (1911 – 1978) was born in New Mexico. He received an undergraduate library degree from Berkeley in 1941, and a PhD from the Graduate Library School at the University of Chicago in 1954 (a note in one of the letters included in the present set references this occasion). Archer began printing at his Hippogryph Press in 1951 after being gifted printing equipment by members of the Rounce & Coffin club. While living in Southern California, Archer worked at the William Andrews Clark Library as a bibliographer. He and his wife Margot counted Lawrence Clark Powell, as well as notable printers Saul and Lillian Marks, Grant Dahlstrom, and Ward Ritchie as close friends. Archer later moved on to become the Custodian and Director of the Rare Book Collection at Williams College. Margot, who outlived Horace by several decades, is remembered for her contributions to Da Vinci bibliography, including providing research assistance to the art historian Kate Trauman Steinitz for her 1948 opus *Manuscripts of Leonardo da Vinci; Their History, with a Description of the Manuscript Editions in Facsimile*. The present collection constitutes a homey snapshot of mid-twentieth century Southern California printing history.





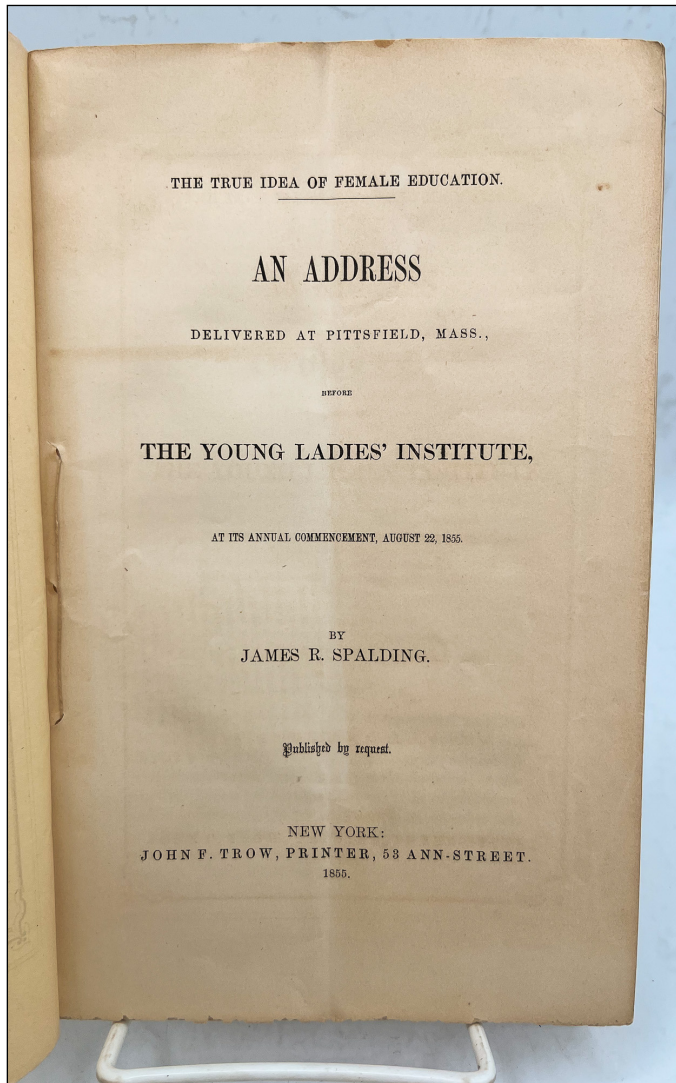
*The Sole Edition of An Address on Female Education
Delivered at the Young Ladies' Institute's 1855 Commencement*

18. SPALDING, James Reed. *The True Idea of Female Education*. An address delivered at Pittsfield, Mass., before the Young Ladies' Institute at its annual commencement, August 22, 1855. New York: John F. Trow, printer, 1855.

Large twelvemo, 28 pp.

Printed wrappers. Side-stitched. Some soiling to wrappers. "Lord Hale" written in pencil, and parentheses added in ink around author name. Chipping to bottom corners of back wrapper. Mild





crease throughout pamphlet where it was once folded longways. Three small annotations on page 23. Otherwise, clean. A very good copy.

\$275

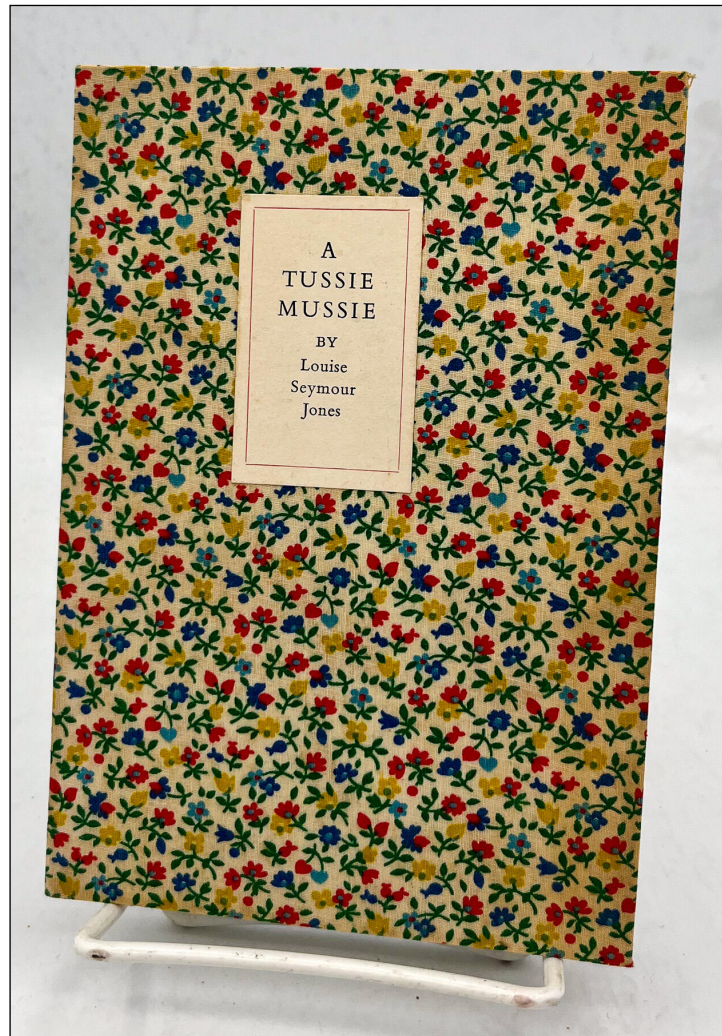
Sole edition. "Published by Request." OCLC lists 23 physical copies.

We could find little regarding James Reed Spalding (1821-1872), other than that he was evidently a resident of New York City, practiced law, and earned a degree from the University of Vermont. His only other published work (far more common) is an address given as an alumnus on the occasion of that institution's semi-centennial anniversary, titled "Our Lesson and Our Work, or, Spiritual Philosophy and Material Politics: An Oration."

Beginning with a lengthy excerpt from Tennyson's *The Princess*, Spalding's address outlines a compassionate if highly moderate vision of women's education: "My very soul is sickened at the antagonistic spirit so often displayed in upholding what are called the rights of woman," he states. "It profanes the sex: it affronts high Heaven. Man and woman

are co-workers here on earth, and co-heirs of immortality... *The emancipation of woman!* Strange words these, for a Christian land." In the September 6th, 1885, issue of *The New York Times* (Then *The New York Daily Times*), a correspondent writes, "Mr. Spalding's address was an admirable performance. His object was to point out what is properly distinctive in female education. There was a great freshness in his manner of handling the subject, and yet his views were strikingly conservative and sound; and while his style was highly cultivated, it was so simple and perspicuous as to make it a real pleasure to follow him. We have never heard a better analysis of the familiar, but important, subject, which occasion assigned to him; and we hope to see the address published and widely circulated." The present work also contains a brief annual report on the state of the institution by the Examining Committee.





*One of 200 Copes from the Weather Bird Press
Bound in Pretty Floral Cloth*

19. [WEATHER BIRD PRESS.] JONES, Louise Seymour. *A Tussie Mussie*. From her book, *Who Loves a Garden*. The Primavera Press, 1934. Pasadena: Vance Gerry: The Weather Bird Press, 197[8].

Octavo. 4 5/8 x 6 1/2 in. [10], 8, [3] pp. With an engraved headpiece and a full-page engraving by Vance Gerry. Linotype Fairfield on Curtis Rag wove paper.

Floral cloth over stiff card wrappers. Saddle stitched. With printed paper label. Light discoloration to floral cloth edges. A very good + copy.

\$175

One of 200 copies. "The title page is dated 1976 ut the publication was delayed until 1978. The size of the leaves varies considerably in the copies seen," (Vance Gerry bibliography #41).



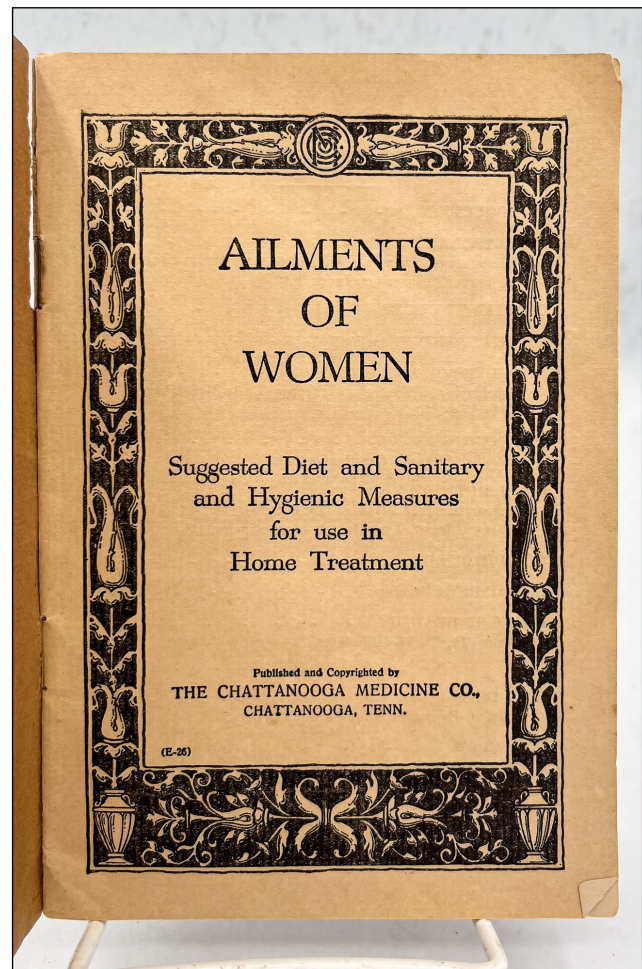
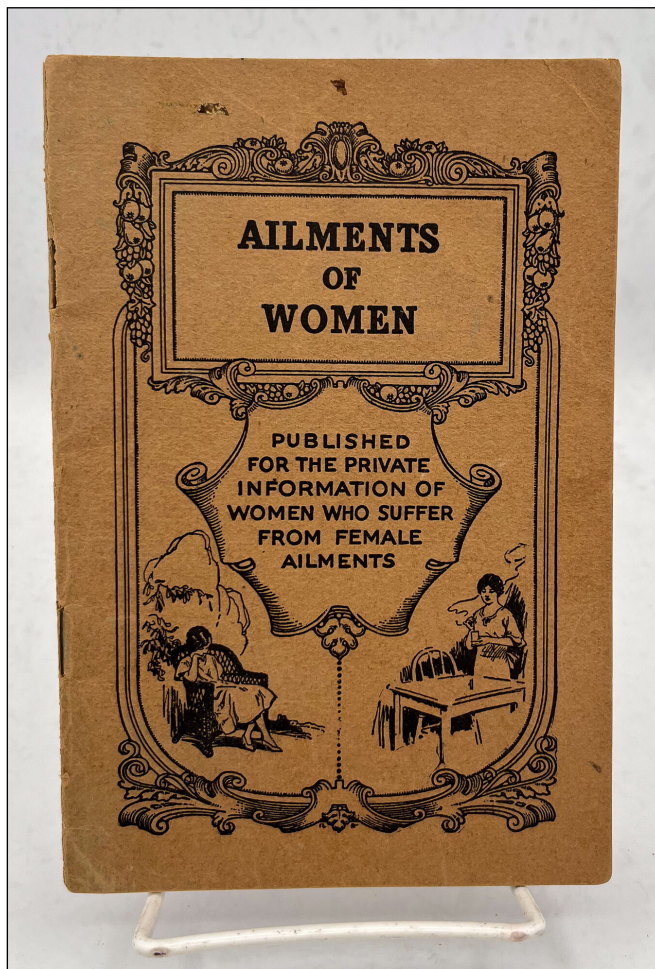


are green all winter. In Milton's prettie yard at Alder-
gate we find the crow-toe, a funny little hyacinth grow-
ing near that immortal pansy freak with jet. From
Tennyson's place at Farringford we bring the gold-eyed
king cups; sweet arbutus from Whittier's Oak Knoll; a
blue ribbon orchid from Rider Haggard; some of Mæ-
terlinck's laughing phlox; Wordsworth's dancing daffo-
dils; Bryant's fringed gentian; bright blue squills from
Amy Lowell's garden paths; the fairy flowers of Keats.
One does not know where to stop in this embarrassment
of blossom.

Here in old books are maritoffles and summersets;
lark's heels, lady smocks, and cheese bowls; old, old
names for Joan Silverspin, who was "faire without and
foule within," being none other than the poppy who
seems always to have had an evil reputation, though
John Ruskin eulogizes her beauty as a detail in garden
architecture, a bit of "painted glass, like a brown ruby."

The ancient names fit into a Tussie Mussie as natu-
rally as gorse, furze, or broom into a Scottish heath.
Sweet Cicely, Quaker bonnets, Johnny jump-ups,
Queen Anne's lace—they all combine with lemon ver-
bena and that mignonette, so loved by Henry Ward





Women's Health Advice from a Patent Medicine Company

20. [WOMEN'S HEALTH.] *Ailments of Women. Suggested Diet and Sanitary and Hygienic Measures for use in Home Treatment.* Chattanooga, Tenn.: The Chattanooga Medicine Co., [1920s].

5¼ in. x 8 in. 32 pp. Five text figures.

Original brown paper wrappers printed with an ornamental border and illustrations of women. A few very small stains to front wrapper. Tear to top third of front wrapper fold. A few small holes on final leaves, text mostly unaffected. A good copy of a rare item published by a patent medicine company.

\$250

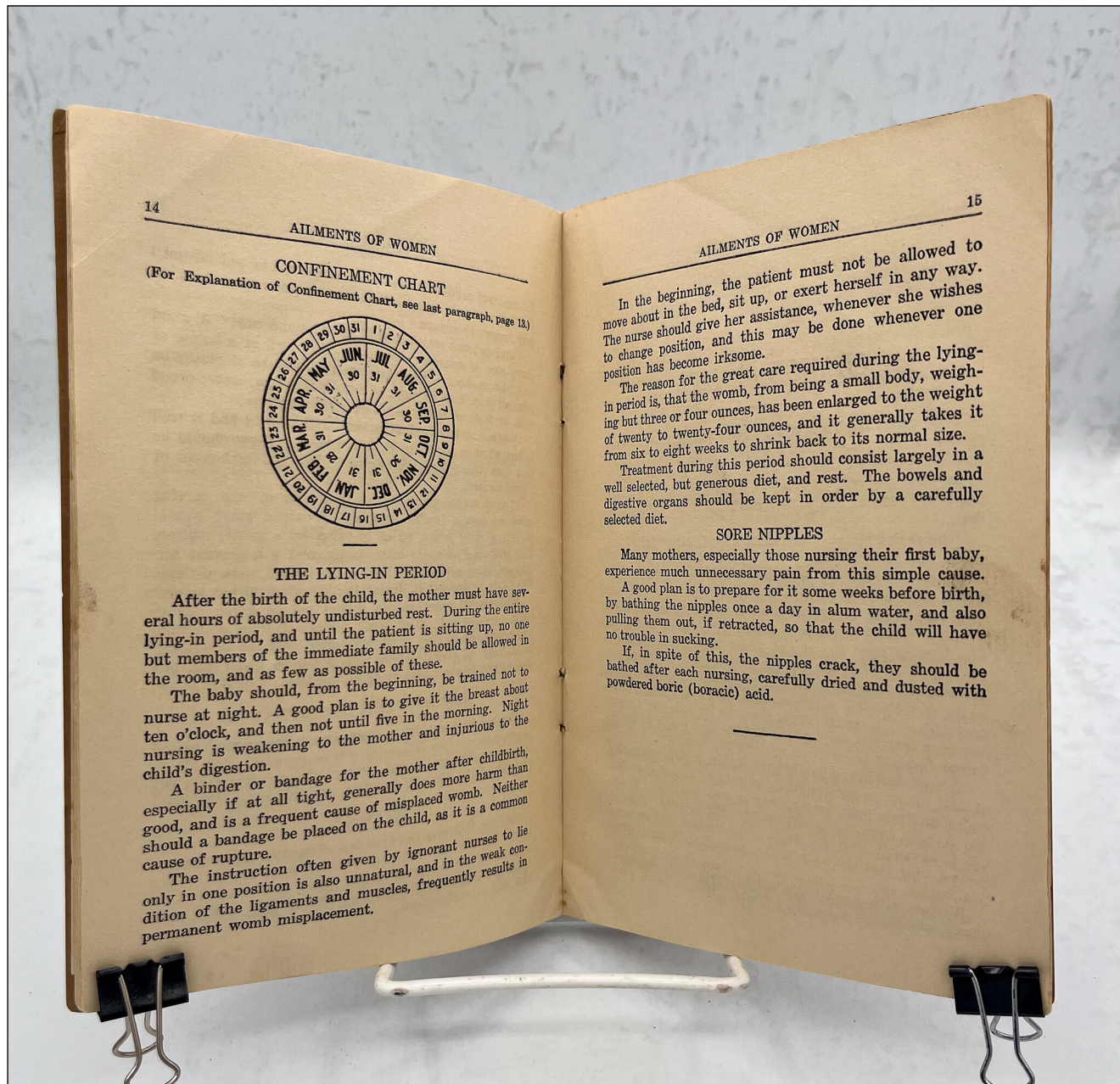
First edition.

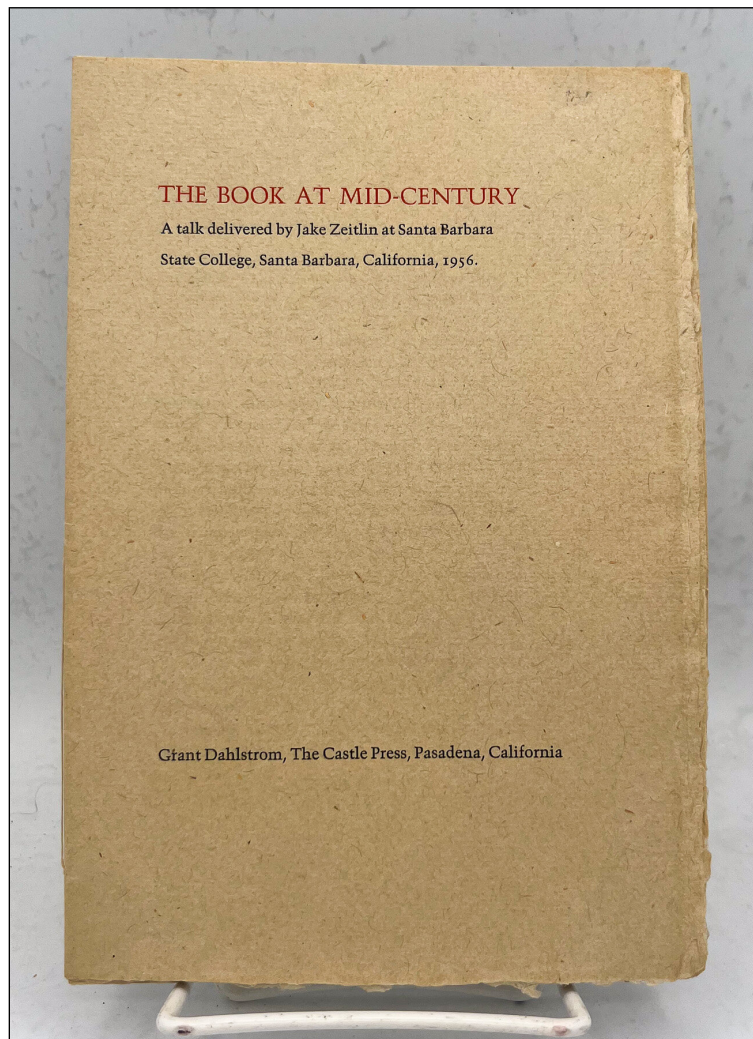
"This book has been carefully prepared to assist women in treating themselves at home. It is written in plain language...and describes the common ailments of women and their principal symptoms. Special directions are given in regard to diet, exercise, bathing, douching and other branches of hygiene, the careful study of which will be of benefit to every one of our readers."



With advice for women on diet, exercise, recovery from pregnancy, health issues related to menstruation, and various "womb troubles."

OCLC records five copies (Winterthur Museum, Harvard, Indiana University, Texas Women's University, University of Southern Mississippi).





Printed at the Castle Press

21. ZEITLIN, Jake. *The Book at Mid-Century*. A talk delivered by Jake Zeitlin at Santa Barbara State College, Santa Barbara, California. Pasadena, California: Grant Dahlstrom, The Castle Press, [n.d., but circa 1966].

8 1/2" x 5 3/4." iv, [12] pp. Black and white photographically reproduced frontispiece of Jake Zeitlin.

Self-wrapper printed in red and black. Paged untrimmed. A fine copy of a scarce work.

\$100

First edition.

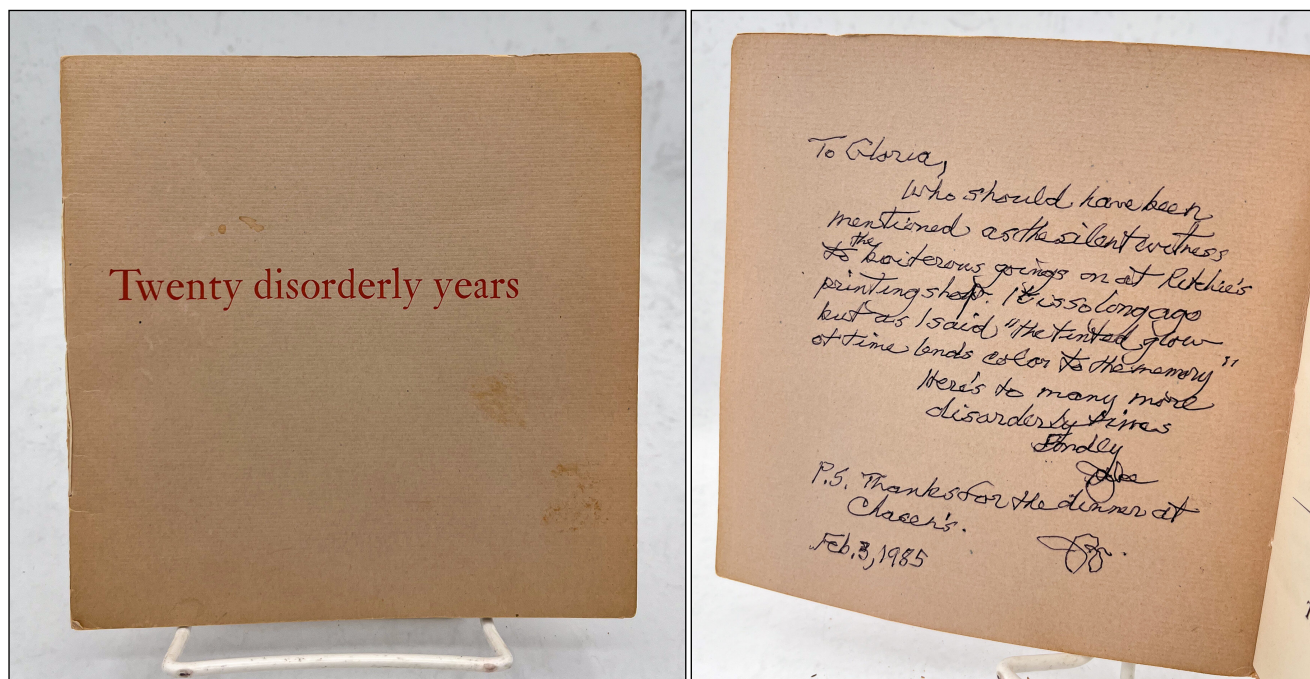
"During the Summer of 1956 I was asked to participate in a series of discussions held at Santa Barbara State College on 'The Arts at Mid-Century.' The ideas which I expressed there are, in



substance, the credo which I still find valid ten years later.

"...As never before we have seen a renaissance of lithography, engraving, and the woodcut both in the graphic arts and in printing. I am confirmed in my faith that the traditional arts of the book are not languishing and are not imperiled by ersatz devices which our technology has produced" (Introduction, p. iii).





*A History of the Rounce and Coffin Club
With an Inscription from Jake Zeitlin to Actress/Printer Gloria Stuart*

22. ZEITLIN, Jake. *Twenty Disorderly Years*. Pasadena, CA: The Ampersand Press, 1951.

6 3/8 x 6 3/8 in. 13 pp. Title page printed in red and black. Text in black with red shoulder notes.

Brown paper wrappers, stitched. Title printed in red. Text stitched and stapled. Light toning and edgewear to wrappers. Very mild dampstaining to front wrapper. Lengthy ink inscription from Jake Zeitlin to Gloria Stuart on front wrapper that reads: "To Gloria. Who should have been mentioned as the silent witness to the boisterous goings on at Ritchie's printing shop. It is so long ago but as I said 'the tinted glow of time lends color to the memory.' Here's to many more disorderly times. Fondly Jake. P.S. Thanks for the Dinner at Chasen's. Feb. 3, 1985." A very good + copy with a remarkable inscription.

\$125

Printed by G[rant] D[ahlstrom] for distribution at The Rounce & Coffin Club & elsewhere.

Jacob Zeitlin (1902-1987) was an American bookseller, poet, and intellectual central to the Los Angeles literary and book-trade scenes of the mid-twentieth century. Indeed, the so-called "Zeitlin Circle" was an influential force in Los Angeles's artistic and cultural formation. Zeitlin championed the works of his contemporaries, Paul Landacre and Edward Weston.

Gloria Stuart (1910-2010) was an American actress who began her career in pre-code Hollywood, and achieved a resurgent later-life fame for her role as present-day Rose Dawson Calvert in 1997's *Titanic*. Stuart was committed to various progressive political causes throughout her life, and was a co-founding member of both the Screen Actors Guild and the Hollywood Anti-Nazi



League. From the late 1940s to the late 1970s, Stuart stepped away from acting to focus on fine art. In the mid eighties, Stuart developed a relationship with Ward Ritchie, who introduced her to printing. She took a course at the Women's Workshop in Los Angeles, bought her own Vandercook press, and produced numerous artist's books held in prestigious collections throughout the US. Stuart and Ritchie remained together until his death in 1996.

