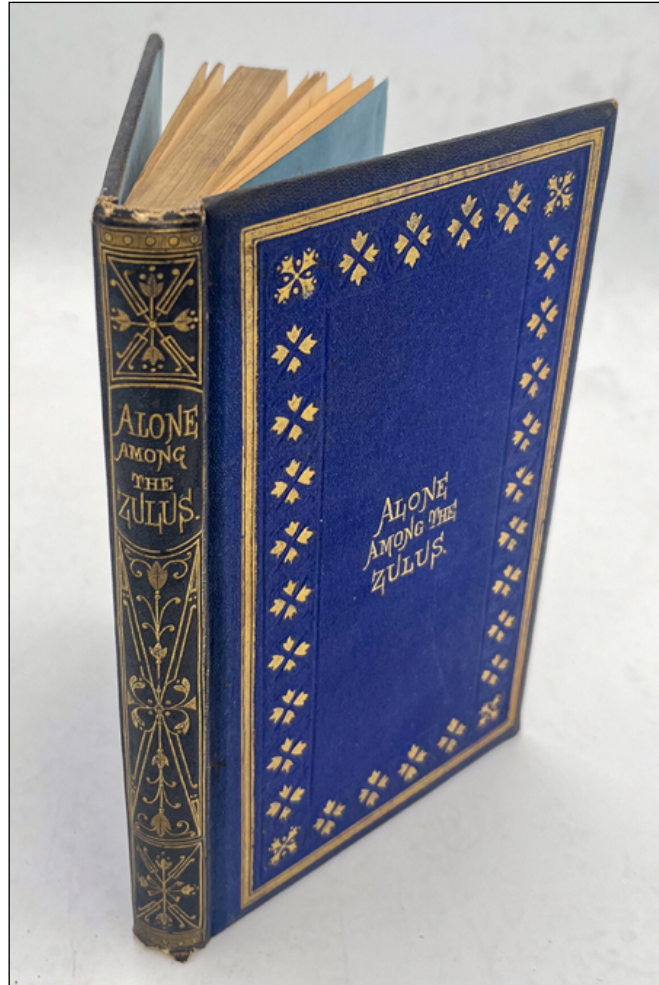

Summer Miscellany

Poetry, Froebel, Facsimiles, Southern California Printing, 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



*An Early Zulu Country Travel Memoir
By a Plain Woman*

1. [BARTER, CHARLOTTE]. *Alone Among the Zulus*. By a Plain Woman. The narrative of a journey through Zulu country. South Africa. Published under the direction of the Committee of General Literature and Education, appointed by the Society for Promoting Christian Knowledge. London: Society for Promoting Christian Knowledge, [1866].

Octavo. [1], 2-184 pp. + 4 pages publisher's ads. Three full-page black and white illustrations, including frontispiece. One instance of music notation.

Bright dark blue publisher's cloth ruled in blind and gilt with title stamped in gilt to front board, and ornate gilt-stamped spine. Back board blind-stamped. Moderate soiling and wear to spine and board extremities, including exposed tips. Front and rear hinges cracked. Loose spine mended with book glue and archival tape at front hinge. Light blue endpapers. Gilt edges. Pages bright and clean. A good copy.

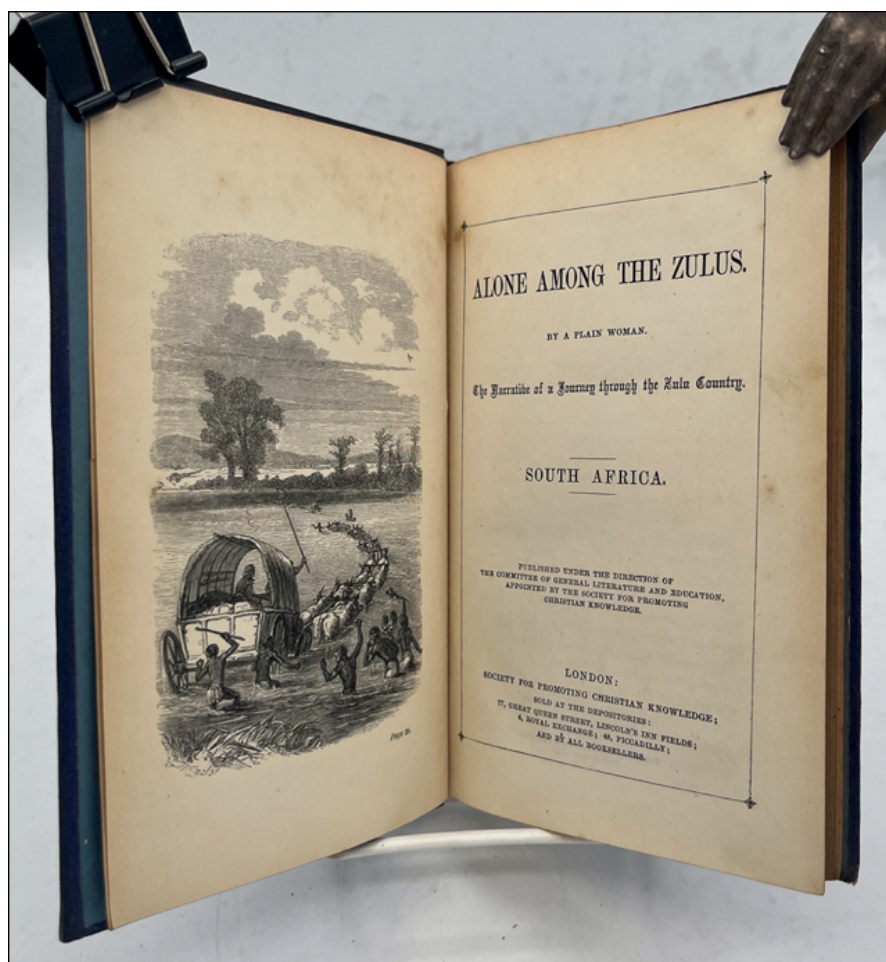
\$500

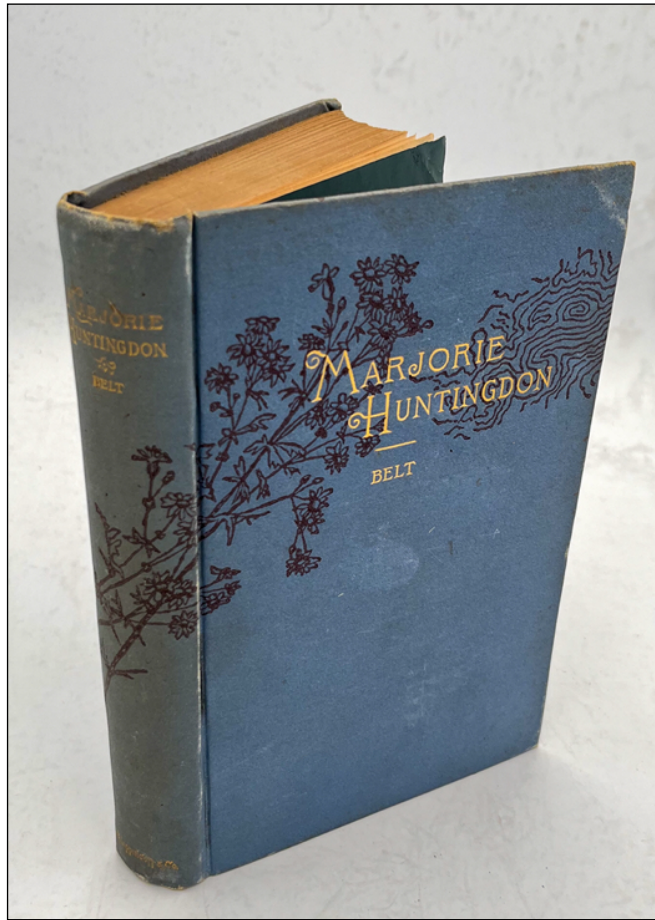
First edition. OCLC records nineteen copies of the 1866 edition worldwide, including in the US, Israel, Africa, and the UK.

One of the earliest accounts of travel in the Zulu kingdom, and most likely the first by a woman, "*Alone Among the Zulus* was reprinted six times between 1872 and 1889, reflecting the British public's curiosity about the Zulu people and country. With their portrayals of 'savage heathens' in need of Christianizing and civilizing, such texts contributed to justifications for the extension of British imperialism in southern Africa in the second half of the nineteenth century." The author spent five months in Zulu country during 1855, engaged in the cattle trade while her brother pursued

elephant hunting. In constantly referencing her plainness, Barter seems to wish to contrast her unremarkable nature and features with the exoticism of her surroundings. A 1997 reprint features an introduction by the South African historian, Patricia Merett, which situates Barter's travels and observations the context of Victorian empire and the tantalizing prospect of a freer life that the colonies held for English women.

"Alone among the Zulus" in *The International Journal of African Historical Studies*, Vol 30, No. 2 (1997).





*Late 19th Century "Biographical Novel, of the English Type"
Concerning the Trials and Growth of a Young Heroine*

2. **BELT**, Harriett Pennawell. *Marjorie Huntingdon*. A novel. Philadelphia: J. B. Lippincott & Co., 1884.

Twelvemo. [2], 3-322 pp. Dried clover laid in at page 310.

Publisher's blue cloth with arboreal design across spine and front cover. Title stamped in gilt to front cover and spine. Mild sunning to spine. Minor shelfwear at board extremities. Slight bumping to top right corner of front board. Dark greenish-blue endpapers. One middle gathering slightly loose. Light pencil marking on page 317. Otherwise, pages are clean and relatively bright. A very good copy.

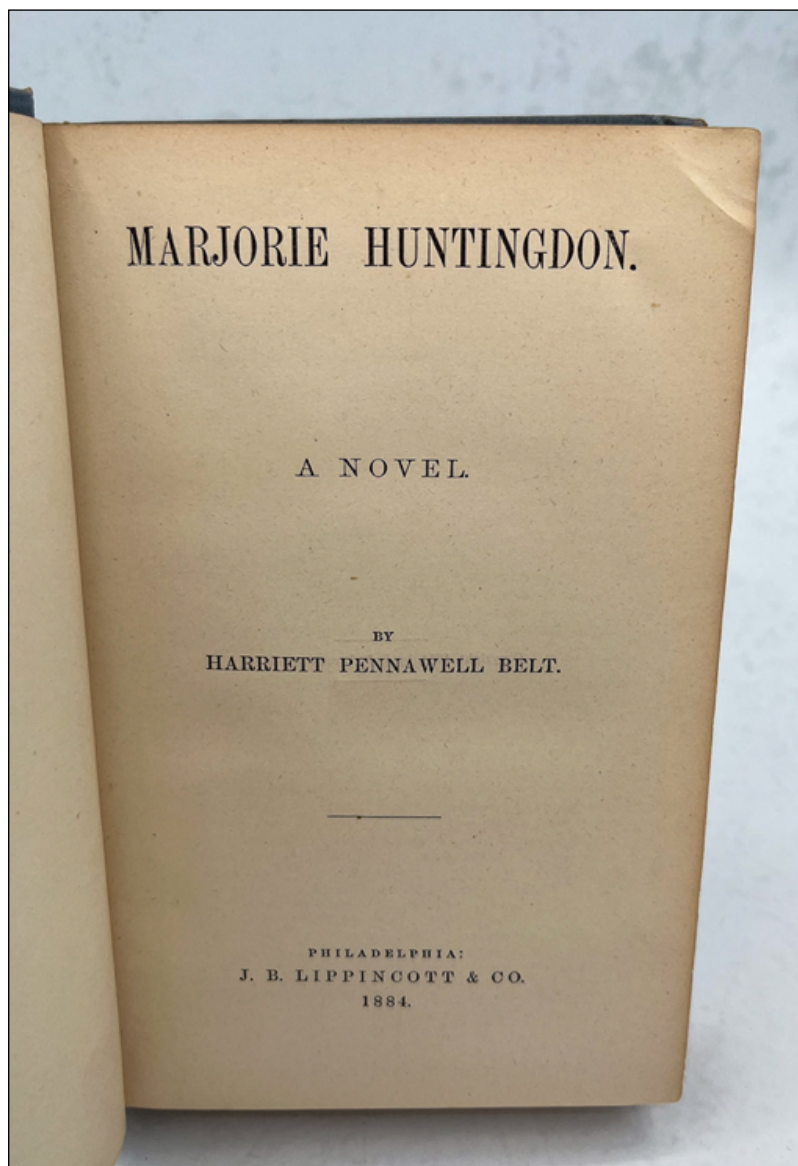
\$250

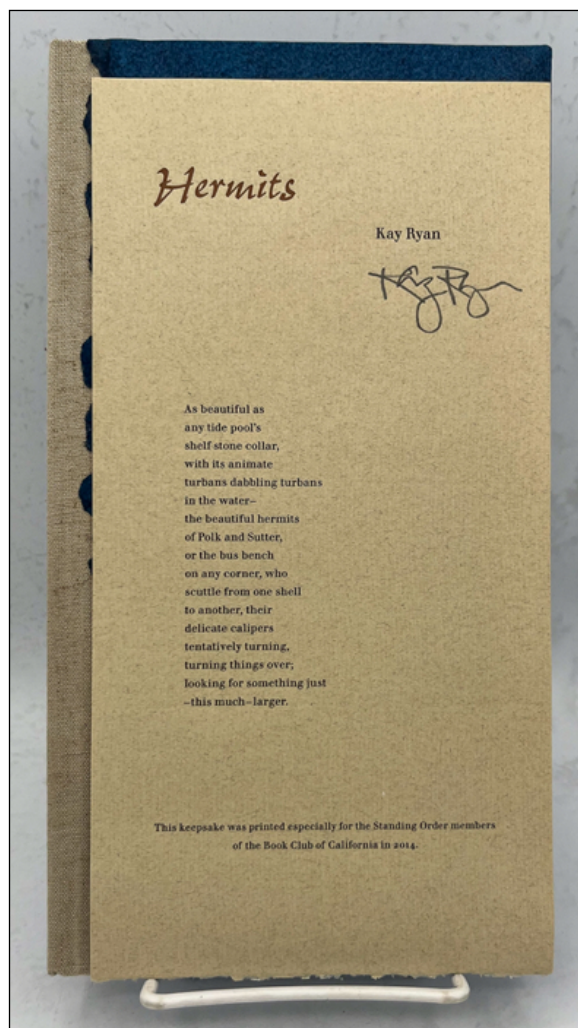
First edition.

Little information could be found concerning Harriett Pennawell Belt, other than that she was from Wilmington, Delaware, and evidently wrote one additional novel beyond the present work, *A Mirage of Promise* (1887), both cited in Wright.



A review in the "Literature of the Day" section of an 1884 volume of *Lippincott's Monthly Magazine* reads, "'Marjorie Huntingdon' is a pleasant book, its sustained interest perhaps a little marred by its discursiveness and the minute and leisurely fashion in which trifling incidents are handled and unimportant details elaborated. Yet the story is worked out with a sort of loving care which wins the reader's sympathy. It is a biographical novel of the English type, which may now be called old-fashioned, so accustomed have we become to the novel that treats only an episode. It opens with the heroine at the age of sixteen, and carries her on for some years until she is well past twenty; and, as she is a graceful and pleasing girl, without too much ardent a self-consciousness or too vigorous an individuality, one does not tire of her. Everybody is a little too much in earnest for the book to be amusing, and the humorous effects of every-day existence are too wholly lost sight of." A novel concerning female education and adolescence amidst the splendor of the Hudson Valley.





*The Book Club of California's First
Book of Poetry in Over Fifty Years*

3. **CAMPBELL**, Carolee, editor and designer. *Poetry at the Edge: Five Contemporary California Poets*. Edited by Carolee Campbell. [San Francisco:] Book Club of California, 2014.

Tall folio. 49, [+2, acknowledgments and colophon] pp. Color photogravure frontispiece and color photogravure illustration by Carolee Campbell. The text was printed onto Zerkall Frankfurt paper by Norman Clayton at Classic Letterpress in Ojai, California. The typeface is Walbaum.

Boards are covered in an indigo sheet of pure Belgium flax and Cave Paper handmade especially for this edition. Spine lettered in black and pages untrimmed. A fine copy.

\$250

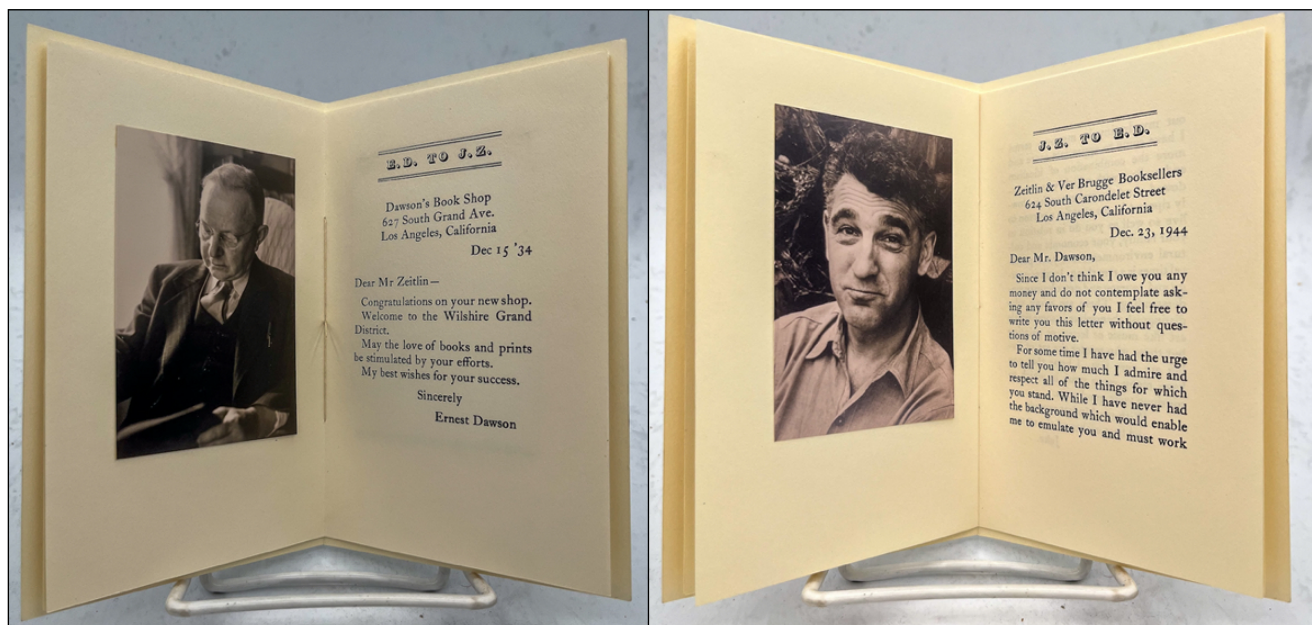
Number 174 of an edition of 300 copies. The poets featured include Joseph Stroud, Kay Ryan, Gary Young, Martha Ronk, and Michael Hannon. Each book has been signed by all five poets in pencil. A keepsake printed for the Standing Order members of the Book Club of California and signed by Kay Ryan is laid in.



According to the Book Club of California's online prospectus, the club is "excited to announce its first book of poetry in over fifty years...Now, in the 100th year of Book Club publications" they are "thrilled...to publish work by five leading contemporary California poets. All of them, including former United States Poet Laureate and MacArthur fellow Kay Ryan, are major voices of our time - pushing the boundaries of the contemporary poetic landscape from our place at the edge of the continent."

Carolee Campbell, designer and editor of the book, is an accomplished photographer and the proprietor of Ninja Press in Sherman Oaks. Her fine press books include *The Book of Silences* by Robert Bringhurst (2000), *The Persephones* by Nathaniel Tarn (2009), and *Lives of the Artists* by W.S. Merwin (2013).





*Letters Between Two of Los Angeles's Greatest Booksellers
Jake Zeitlin and Ernest Dawson of Dawson's Book Shop*

4. **DAWSON**, Ernest, Jake Zeitlin. *Ernest Dawson & Jake Zeitlin: Two Letters*. Pasadena: The Juniper Press, 1992.

6 x 3 $\frac{11}{16}$ in. [8 unnumbered] pp. Two tipped in photographs of Messrs. Dawson and Zeitlin. Prefatory note by printer Tyrus G. Harmsen.

White wrappers stitched at spine and stamped in red with "E D & J Z." ruled running titles. With original mailing envelope from Glen Dawson to Michael Thompson. A fine copy.

\$75

One of two hundred copies.

Ernest Dawson (1882-1947) was the founder of Dawson's Book Shop, which has been in business since 1905, and is considered to be the oldest continuously running bookstore in Los Angeles.

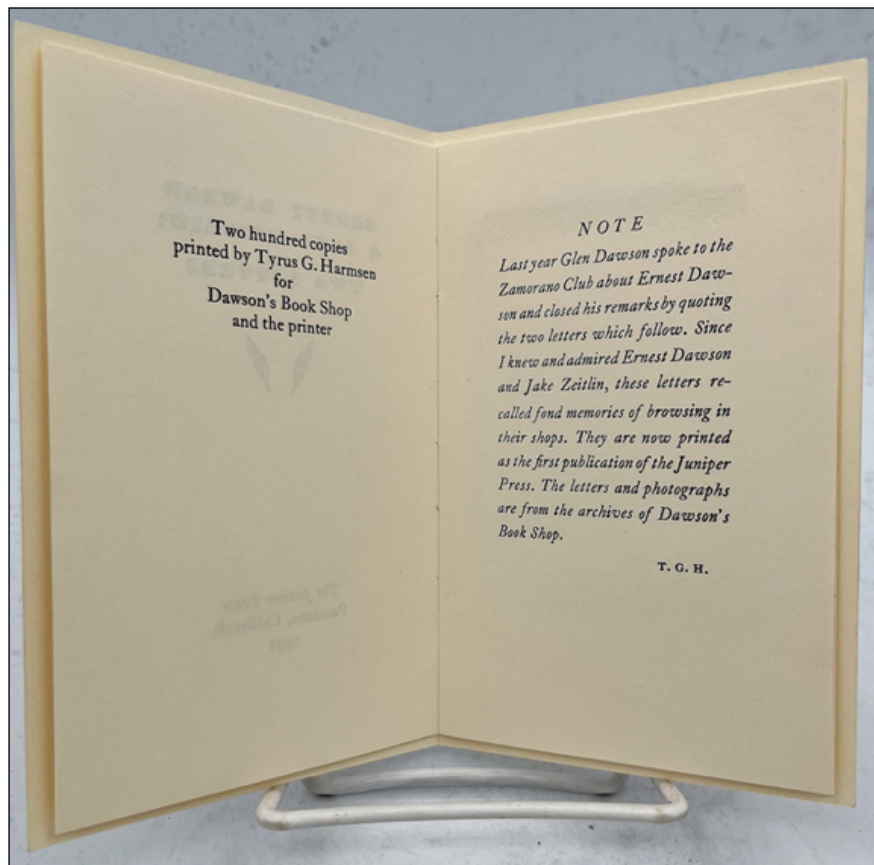
Jacob Zeitlin (1902-1987) was an American bookseller, poet, and intellectual central to the Los Angeles literary and book-trade scenes of the mid-twentieth century. Indeed, the so-called "Zeitlin Circle" was an influential force in Los Angeles's artistic and cultural formation. Zeitlin championed the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

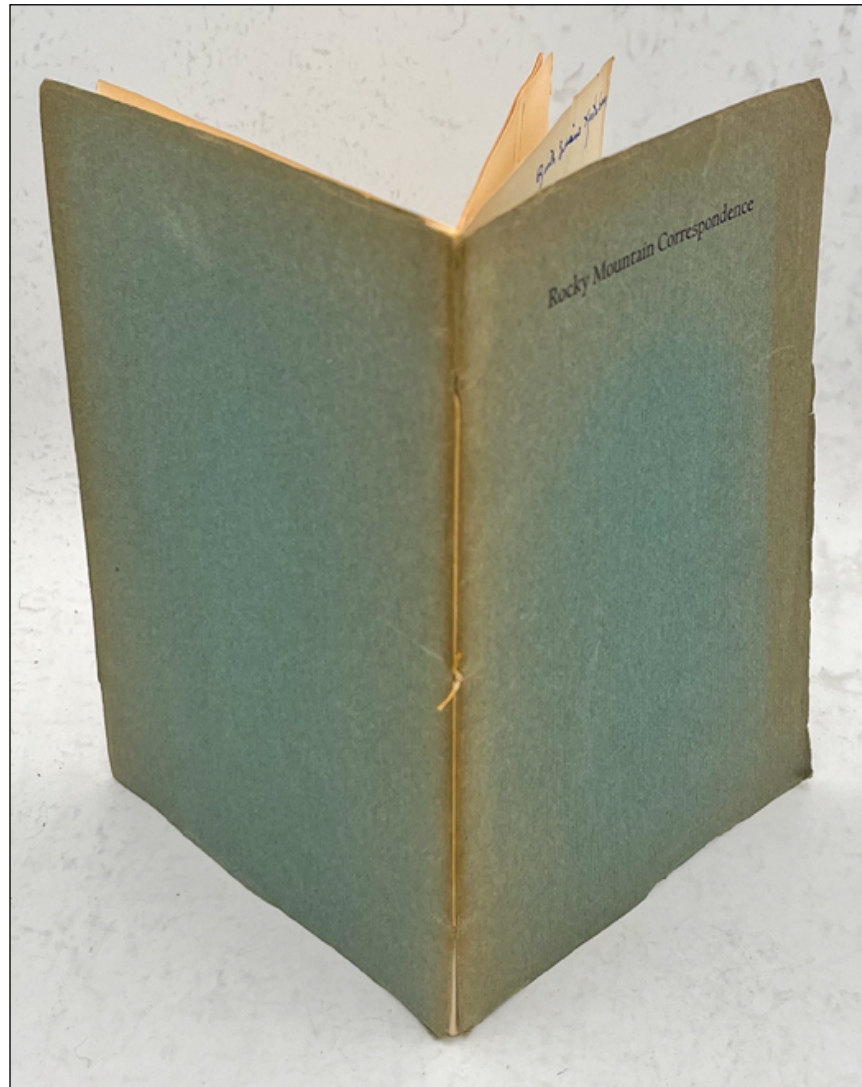
The present work was occasioned by a meeting of the Zamorano Club, during which Glen Dawson spoke about his father's relationship with Zeitlin, quoting the two enclosed letters. Harmsen (1924-2012), a printer and associate of both gentlemen, was moved by the speech, and obtained



copies of the letters to reproduce as the first publication of his newly founded Juniper Press. A touching piece of southern California printing and book trade history.







*Muir Dawson's Copy
With a One-Page A.L.S. Presenting it to an Associate*

5. [DAWSON, MUIR]. EDWARDS, Philip Leget. *Rocky Mountain Correspondence*. A letter...published in Niles' Weekly Register 11 October 1834. Claremont [CA]: "Privately Printed," 1947.

7 ½ x 5 ½ in. [2], 12, [1] pp.

Blue green wrappers stitched at spine. Mild toning at wrapper fore-edges and spine. Chip at top-right front wrapper corner. Paperclip indent and rust marking first two leaves. Handwritten note on Dawson's Book Shop stationery from Muir Dawson to a Ruth Louise Kestenbaum, dated August 20, 1947, laid in. Kestenbaum's name in blue ink to front endpaper. A very good + copy.

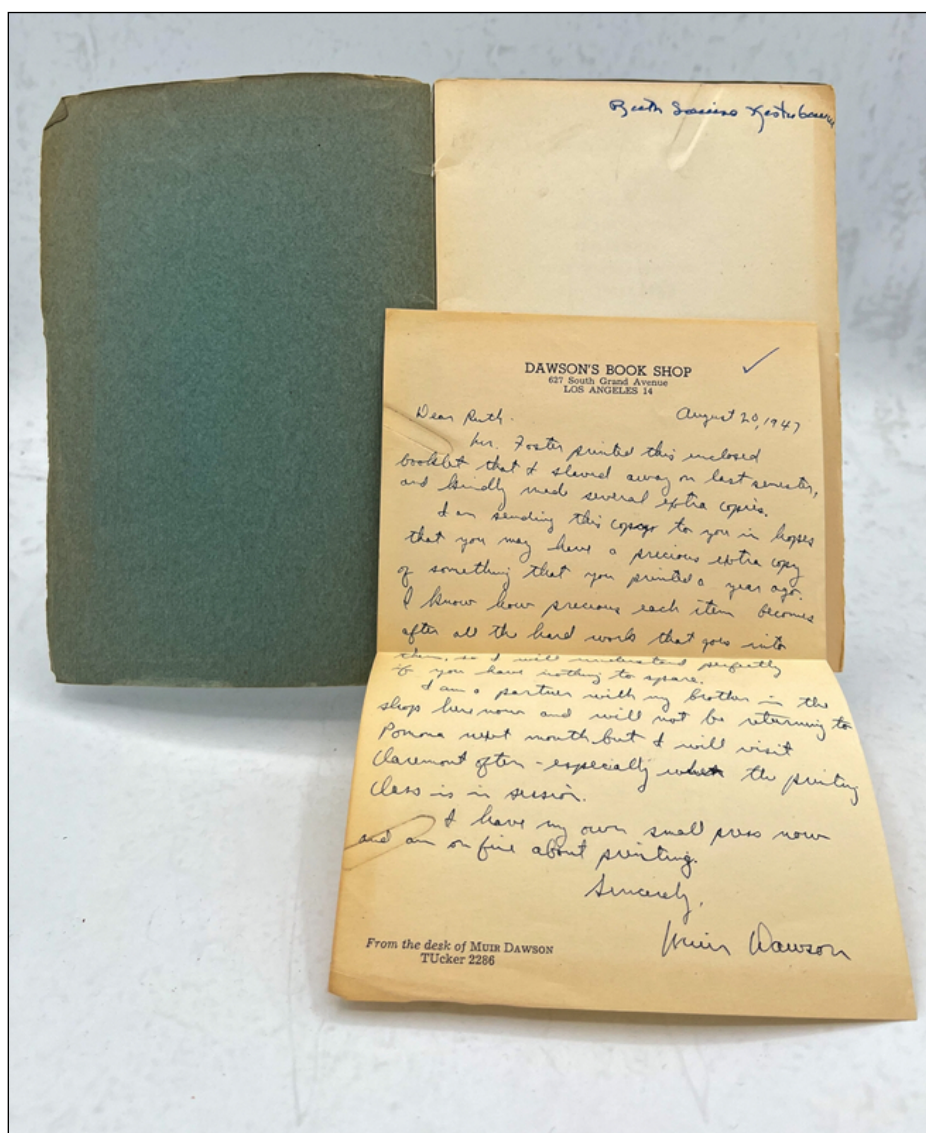
\$450

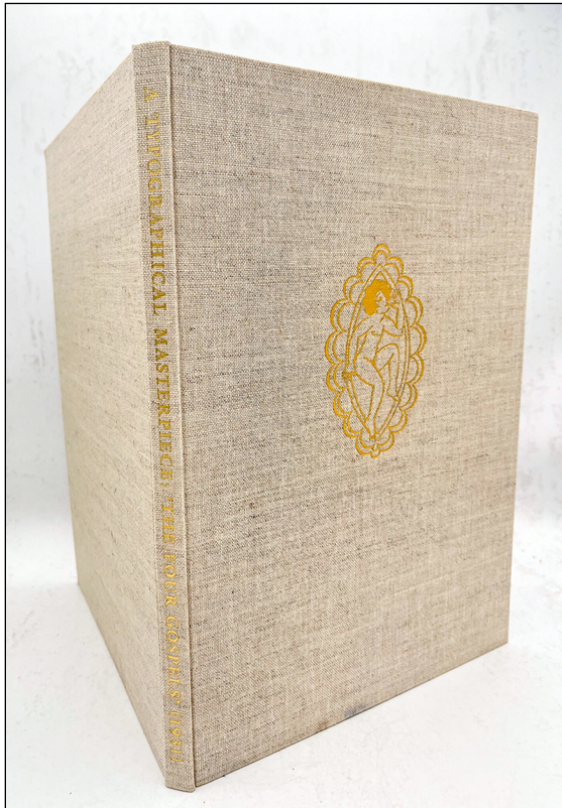
One of a small number of copies. Some library catalogs state 20.



From the introduction (excerpted from the Missouri Enquirer): "Mr. Edwards, [the author], is a gentleman about 21 or 22 years old, and well known to many of our readers as a young man of worth and promise. His object at the Rocky Mountains was to civilize the Flat Head Indians. He was employed by and accompanied the Messrs. Lees, who were appointed by one of the eastern conferences to establish a mission among the above named Indians."

Muir Dawson (1921–2005) was the son of Ernest Dawson (1882–1947), the founder of Dawson's Book Shop, which has been in business since 1905, and is considered to be the oldest continuously running bookstore in Los Angeles. The included note confirms that he had a hand in printing the present work, under the auspices of one Mr. Foster, as a student at Claremont ("the enclosed booklet that I slaved away on last semester"). The work's subject matter likely appealed to Muir's mountaineering spirit. After Ernest's death, Muir and his brother Glen assumed ownership of Dawson's. The included note ends with the lines "I have my own small press now and am on fire about printing." A charming bit of Dawsonsiana.





The Making of Gill's 'Four Gospels'

6. DREYFUS, John. *A Typographical Masterpiece: An account... of Eric Gill's collaboration with Robert Gibbings in producing the Golden Cockerel Press edition of 'The Four Gospels' in 1931.* San Francisco: Book Club of California, 1990.

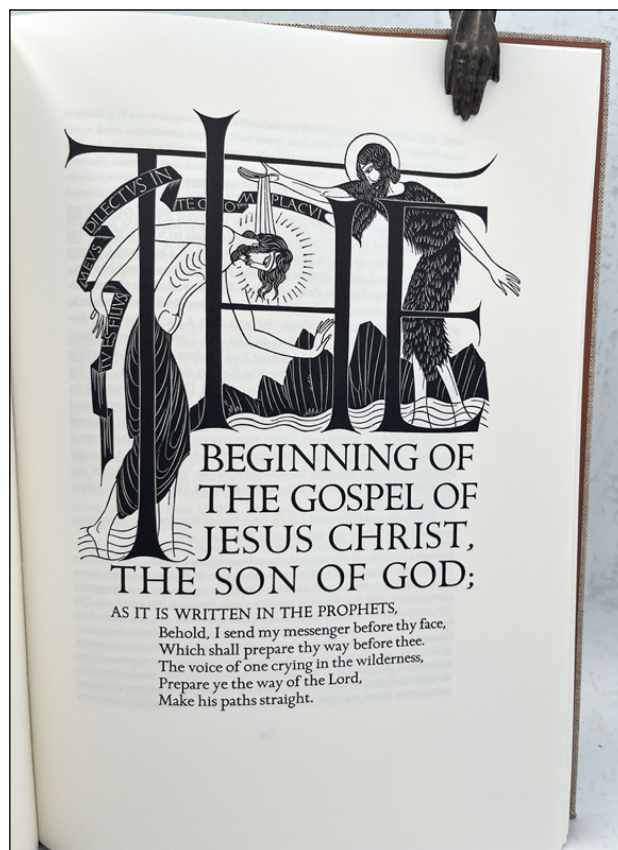
Folio. xii, 105 pp. Forty-two illustrations, including facsimiles of the text, examples of other woodcuts by Gill, Gill letter designs, and images of the pressmen at work. Title and chapter headings set in Golden Cockerel type at the Rampant Lions Press.

Natural linen, stamped in gilt. Gilt spine. Reddish brown endpapers. Fine in original plain paper dust jacket, which is itself somewhat chipped at head and foot.

\$150

One of 450 copies printed by Meriden-Stinehour.







*A Unique Artist's Book
Emulating Winter Boughs*

7. FISCHER, Dea. *Rime*. [Canmore, Alberta: Dea Fischer], 2015.

5 $\frac{1}{2}$ x 7 $\frac{3}{4}$ in. Unpaginated. Sheer parchment. Drawings of branches in white, translucent, and red oil paint.

Leporello binding. Double-sided accordion pages. Signed and dated by the artist on the rear cover. A fine copy of a unique book.

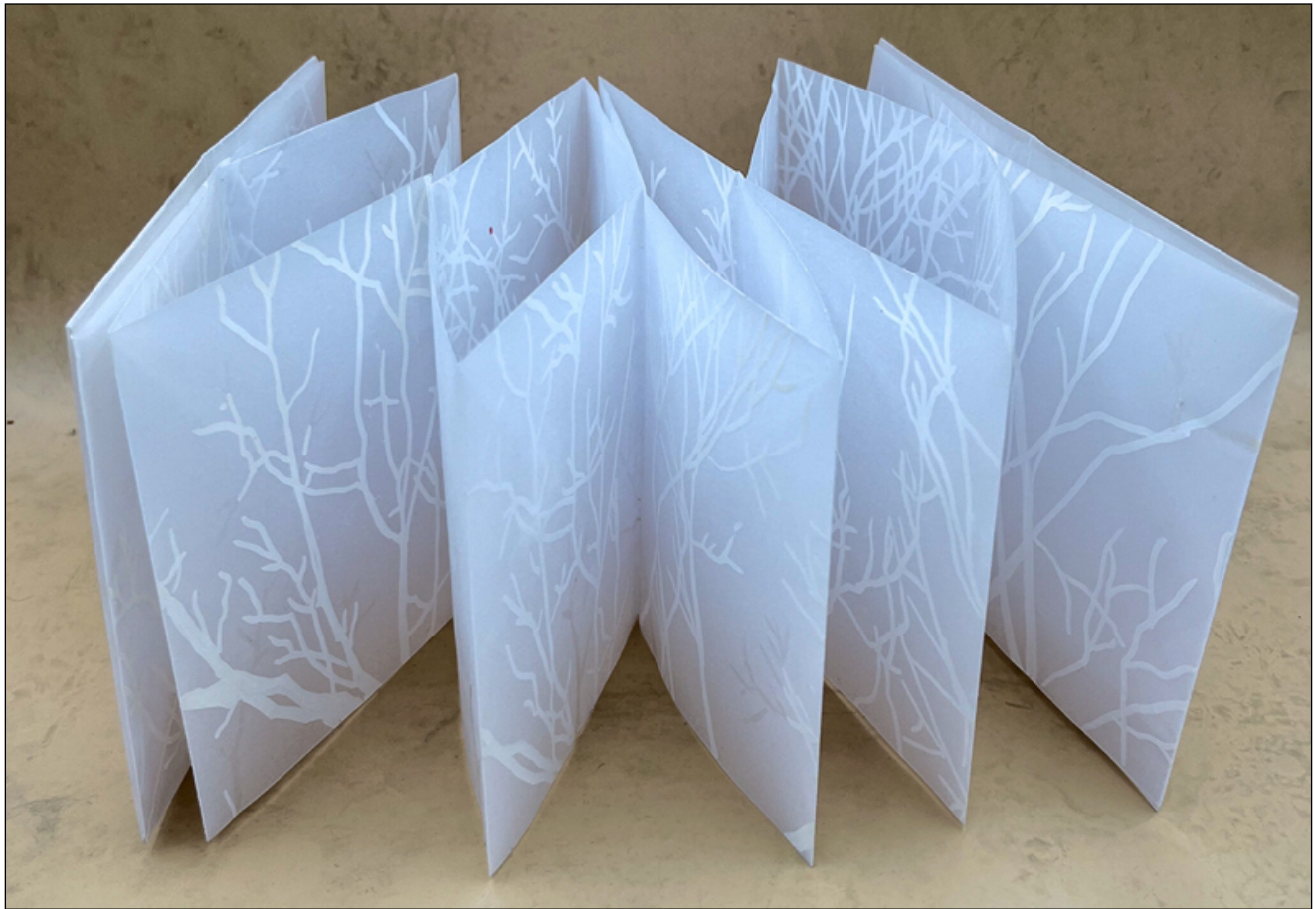
\$1,250

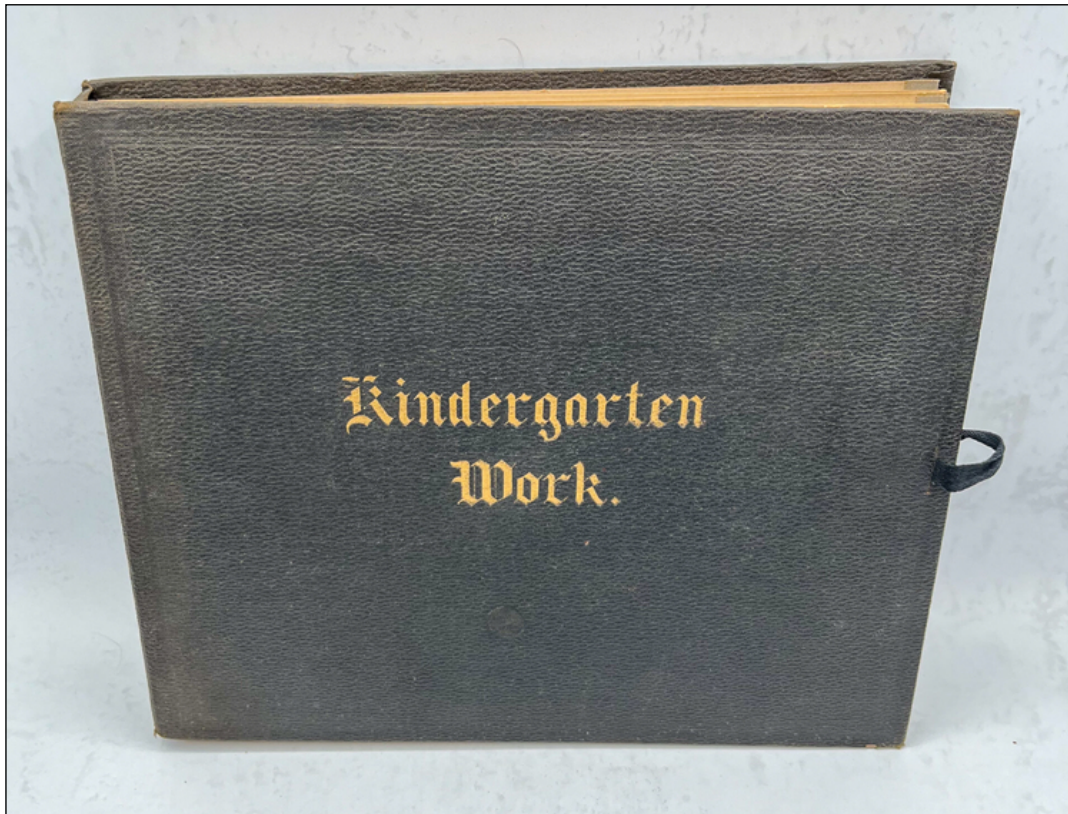
The accordioned pages of this unique artist's book evoke a winter tree-line with a density of frost-rimed branches. The paper itself replicates the effect of an ice halo, and a single dot of red strikes the reader as a lone winterberry in deepest midwinter.

Dea Fischer is a Canadian book artist and educator who now resides in Norwich, England. Her work has been exhibited in Canada, the US, the UK, and South Korea, and is presently held at the Banff Center, Yale, and the University of Toronto. She was formerly a library conservator, and worked for many years in the Canadian public library system.

Remarkably Robust Album of the Froebel Gifts, Compiled by an Aspiring Teacher







from Pittsfield, Massachusetts, and Featuring Five of the Twenty Gifts

8. [FROEBEL, Friedrich. Gifts]. SHEEHAN [CALLAHAN], Marion Helen F., compiler. [Album with samples of five of the Froebel Gifts, including Sewing (Gift Number 12); Weaving (Gift 14); Paper Cutting and Paper Folding (Gifts 13 and 18) and Stick Laying (Gift 8), with a total of 114 samples in all, based on the Froebel system of kindergarten education. Chicopee, MA: Marion H. Sheehan, The Elms, n.d., ca. 1912].

Oblong quarto. 11 ¼ x 9 ½." [58] pp. The samples, numbering 114 in all, are mounted on thick gray paper boards, bound in an accordion-style leporello, with black pebbled cloth covers. . Gilt-stamping on front cover, fabric ties at fore-edge. Minor shelfwear, light offsetting from a few samples, but overall a near fine copy of this sort of sample book, which was marketed by Milton Bradley in the United States.

A very well executed kindergarten sample book, made as coursework by a young Progressive Era teaching student at College of Our Lady of the Elms to show her mastery of the various gifts. We have had a number of such albums, very often displaying only one or two of the Gifts. This album is noteworthy for the large number of Gifts it includes and the excellence of the samples.

\$3,500

Friedrich Froebel (1782–1852) was one of the most important theorists of education of the nineteenth century. He is well known for inventing the idea of the kindergarten. His book, *Mutter- und Kose-Lieder* (1844) is cited as *Printing and the Mind of Man* #317. He developed



the Froebel Gifts between about 1830 and 1850. These twenty activities, which varied in complexity and included artistic methods like embroidery, paper-folding (similar to origami), and parquetry (similar to tangrams), were intended for young children to preteens. Many of the Gifts could be fashioned through materials available at home or in any classroom, but publishers like the Milton Bradley Company also distributed the materials for the Gifts in kits for parents and teachers. In large part due to the popularity of Milton Bradley's Froebelian materials, "The Forms selected by Froebel and his followers in the 1850s and 1860s thus became a kind of international standard for use in schools of all countries," (Brosterman, p. 99). Through the Gifts, educators were able to use the concept of "learning through play" to teach students abstract reasoning, problem-solving, artistry, and many more skills that would prepare them for a life of creativity and independent thinking.

The Froebel Gifts have also inspired generations of creative artists, including figures like Frank Lloyd Wright, Paul Klee, Mondrian, Walter Gropius, and Kandinsky, as well as contemporary book artists like Barbara Hodgson and Claudia Cohen.

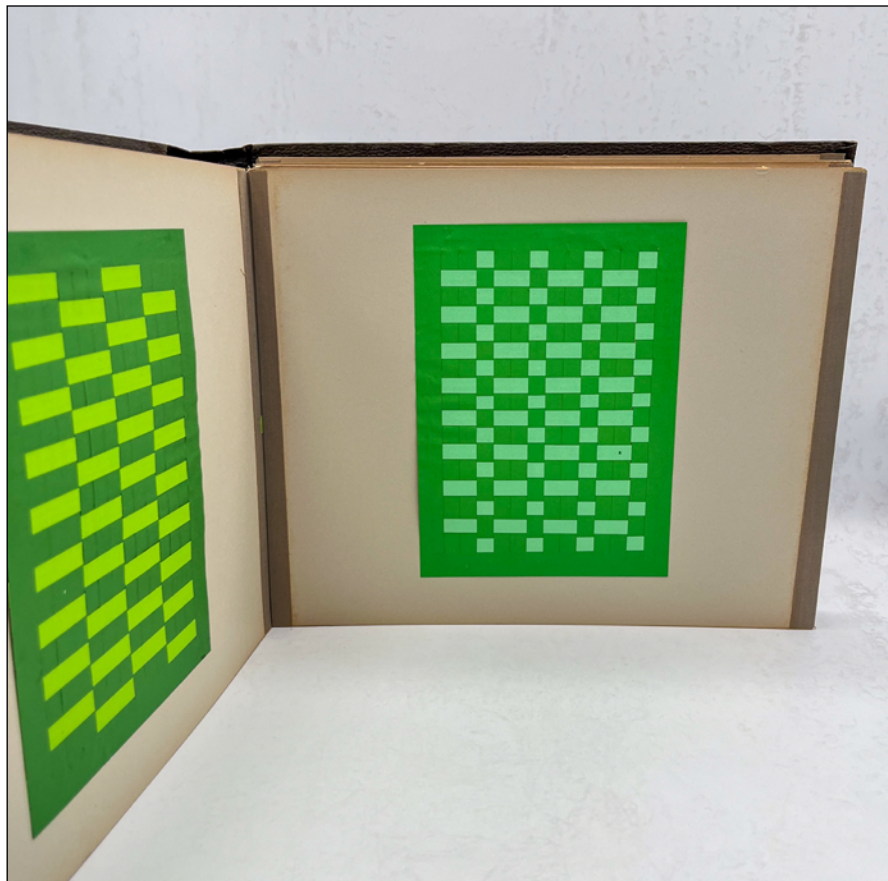
The most robust Froebel Gifts albums tended to be the work of ambitious young teachers or teachers in training, like Marian H.F. Sheehan (later Callahan). Sheehan (1892-1983) was from Pittsfield, Massachusetts. She graduated from St. Joseph's High School there, and subsequently completed her degree in education at The Elms by 1913. She subsequently taught at Russell School in Pittsfield for 40 years.

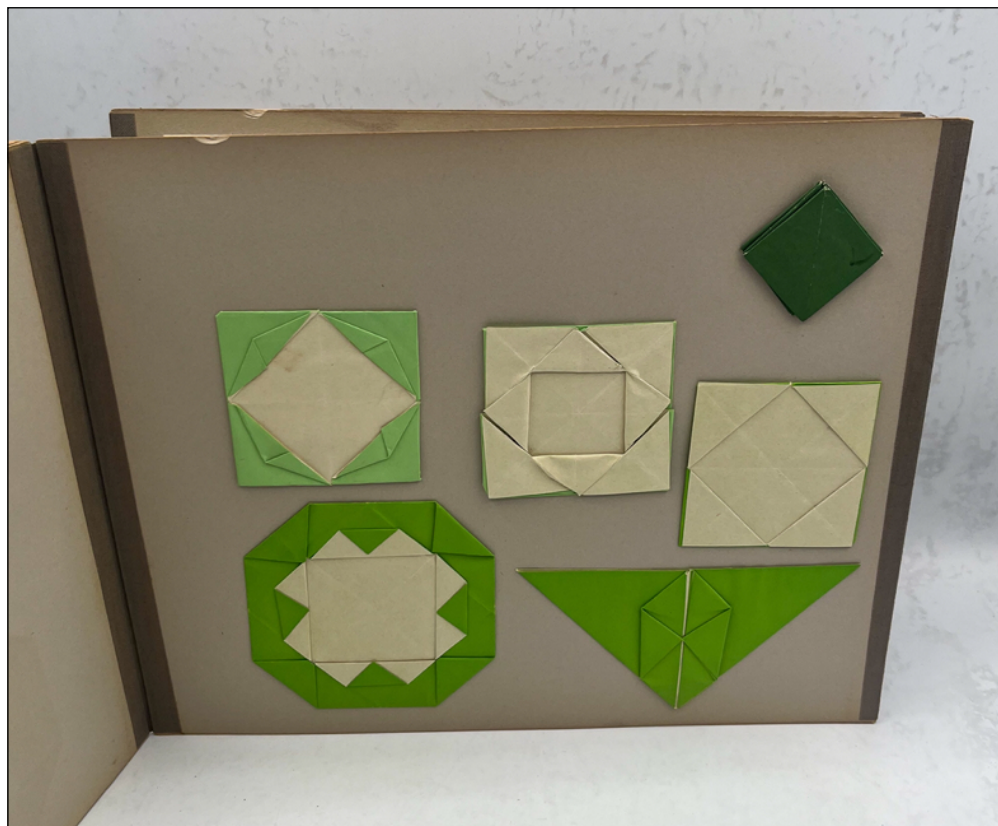
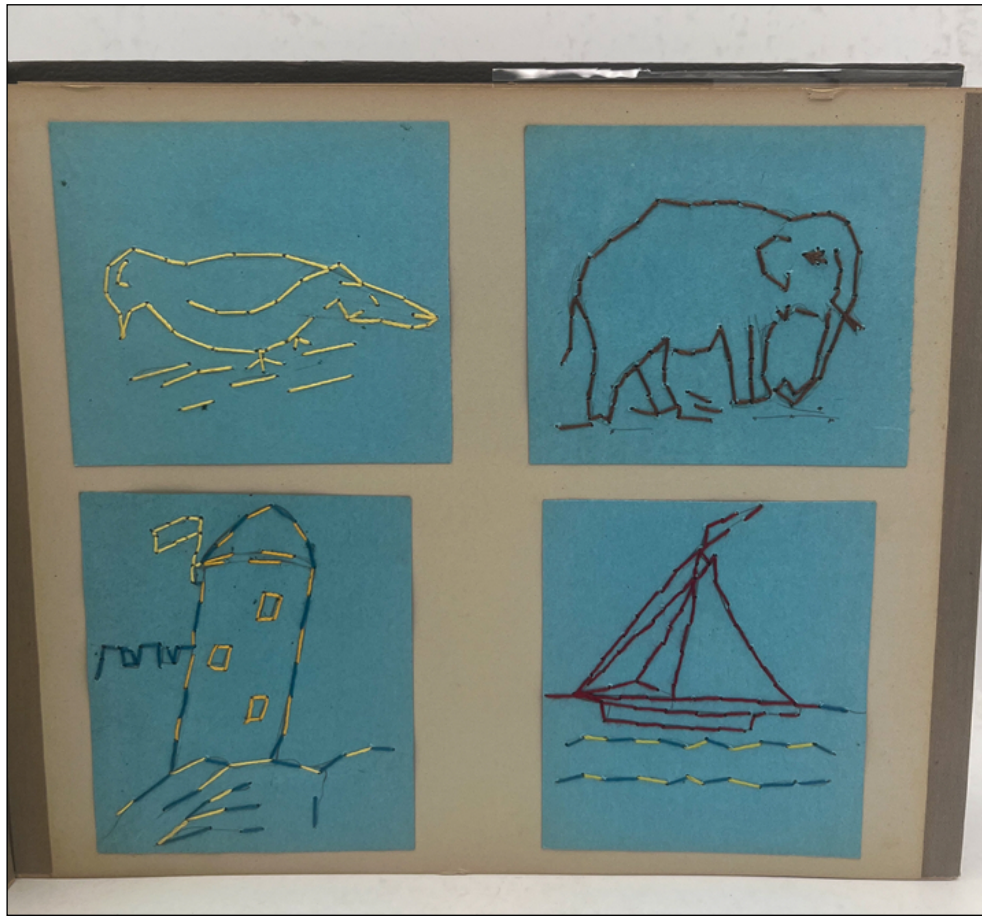
Brosterman, Norman. *Inventing Kindergarten* (1997).

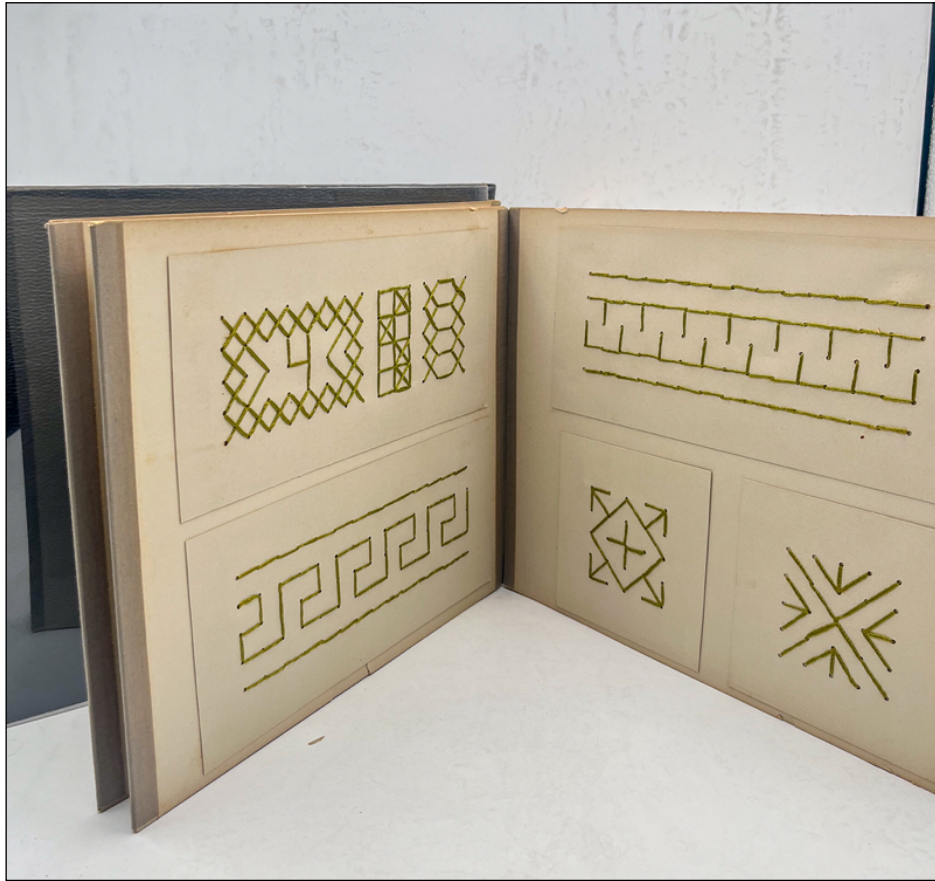
Froebel Web Timeline. Ricco/Maresca Kindergarten Exhibition (2012).

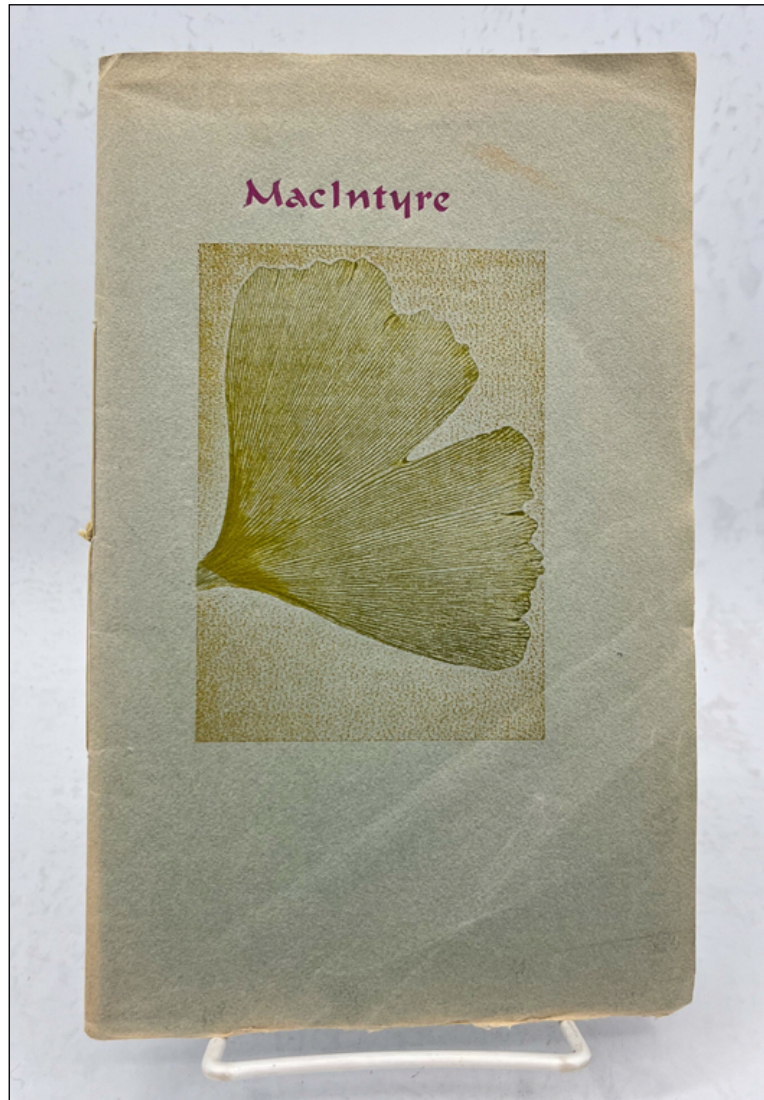
Also see *Century of the Child: Growing by Design, 1900-2000* (MOMA Exhibition, 2012).











Ward Ritchie's Experiment with Nature Printing

9. [LAGUNA VERDE IMPRENTA. MACINTYRE, Carlyle Ferren]. *Macintyre*. [Laguna Beach, CA: Laguna Verde Imprenta, 1975].

Octavo. [16] pp. Illustrated with black and white leaf prints super-imposed over variously colored block backgrounds. Laguna Verde Imprenta colophon.

Green printed wrappers, stitched at spine, with leaf print and title to front wrapper, which exhibits slight creasing at edges. Light toning to wrappers' edges. Present copy inscribed to Jake Zeitlin from Ward Ritchie in the month of publication. A very good + copy.

\$500

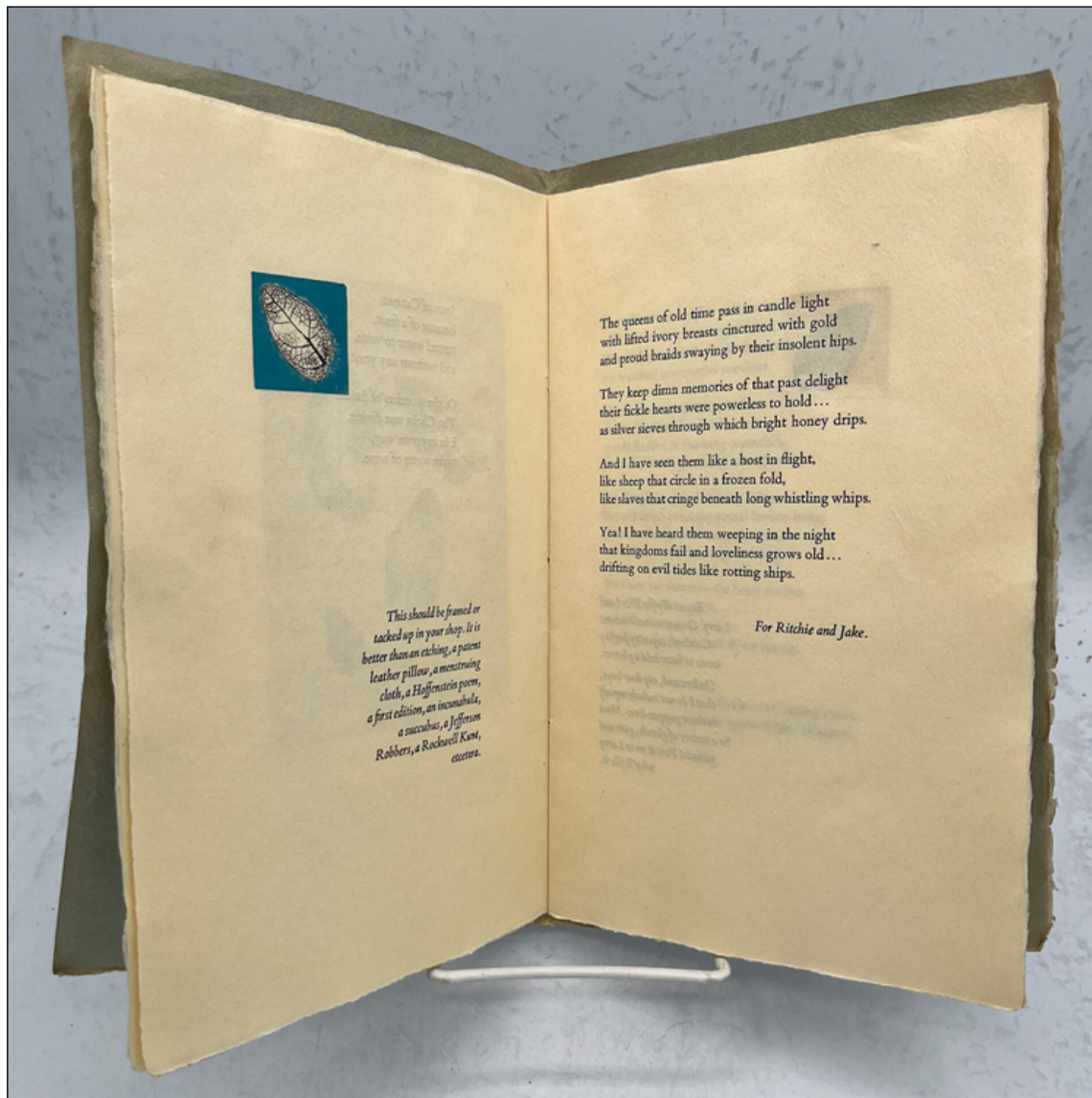
One of about forty copies. "Printed on an 1853 Albion hand press by Ward Ritchie in his first experiment with nature printing."

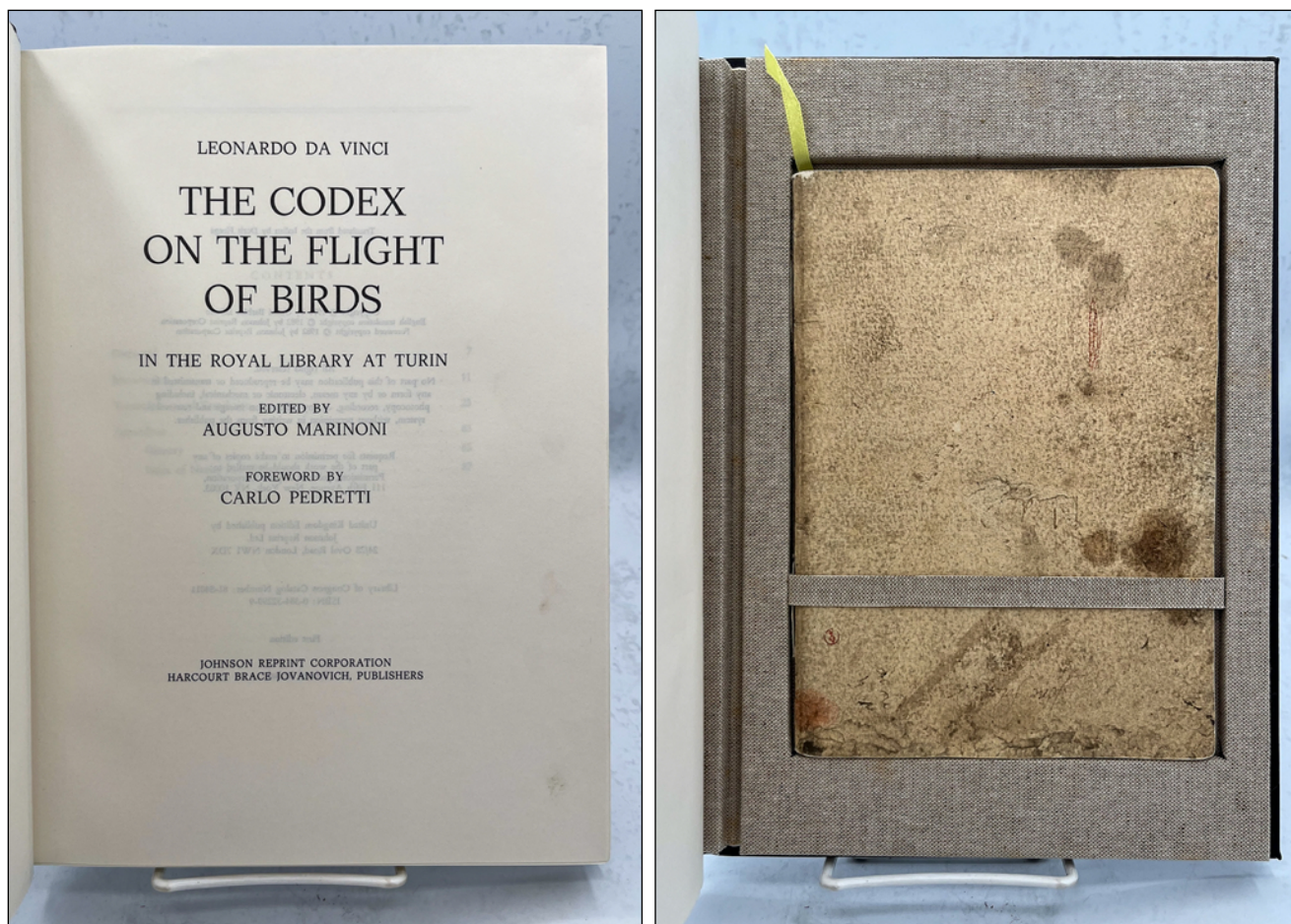


From Ritchie's introduction: "Carlyle Ferren MacIntyre was a lyric poet. He was a brilliant man. Words were his life. Whether he was talking or writing, they came forth clear, incisive and picturesque. He loved his stage, on which he always managed to be the principal character. As a professor of English Literature at Occidental College, UCLA and Berkeley he influenced several generations of students...I recently found these poems of MacIntyre's buried in correspondence four decades now past, to be here printed many years after his death." MacIntyre (d. 1967) is primarily remembered for his translations of Baudelaire, Verlaine, George, Goethe, and Rilke.

Though self-described as his "first experiment with nature printing," the present work constitutes Ritchie's only foray into the idiom. As such, it is a unique work within his considerable oeuvre. *MacIntyre* includes an untitled poem dedicated to "Ritchie and Jake" with the accompanying printed note, "This should be framed or tacked up in your shop. It is better than an etching, a patent leather pillow, a menstruating cloth, a Hoffenstein poem, a first edition, an incunabula, a succubus, a Jefferson Robbers, a Rockwell Kunt [sic], etcetera [sic]."

Laguna Verde Imprinta Bibliography, 2.





*The First Complete Facsimile of Leonardo da Vinci's "Codex on the Flight of Birds,"
A Reproduction of the Original Manuscript, Complete and In the Correct Order*

10. [LEONARDO DA VINCI]. *The Codex on the Flight of Birds in the Royal Library at Turin*. Edited by Augusto Marinoni. Foreword by Carlo Pedretti. New York: Johnson Reprint Corporation, [1982].

Quarto text volume, 89, [1, blank], [1] pp. Text printed in two columns (English on the left and a transcription of Da Vinci's Italian text on the right). The main volume houses a facsimile edition of the manuscript, enclosed in a cloth-lined recess at the end of the volume. The facsimile is 8.25" x 6." 36 pp. The facsimile is illustrated with numerous drawings, including birds, diagrams, and flight mechanisms. It is in paper wrappers, in a sewn binding. Both the facsimile and the volume housing it are in fine condition.

\$950

The facsimile edition is based on the Italian edition (*Il codice sul volo degli uccelli*) in the Biblioteca reale di Torino. The text has been newly transliterated for the present work, so that the reading of earlier transcribers and the punctuation proposed by them have been modified. In this English edition, a translation of the critical transcription appears on the left, with asterisks marking sections that Leonardo crossed through with a vertical or slanting line. Corrections of Leonardo's misspellings of course cannot be indicated in the English translation.



Marinoni notes that previous editions were published when the folios were incorrectly ordered. The introduction states, "The Codex...was first published in 1893...and...it was the first Leonardo manuscript to be reproduced in a facsimile that simulates the original – a reproduction method adopted in the present edition. At the time of its first appearance, however, four of its sheets were missing. These were found in later years, so that we now have a facsimile that can be considered definitive."

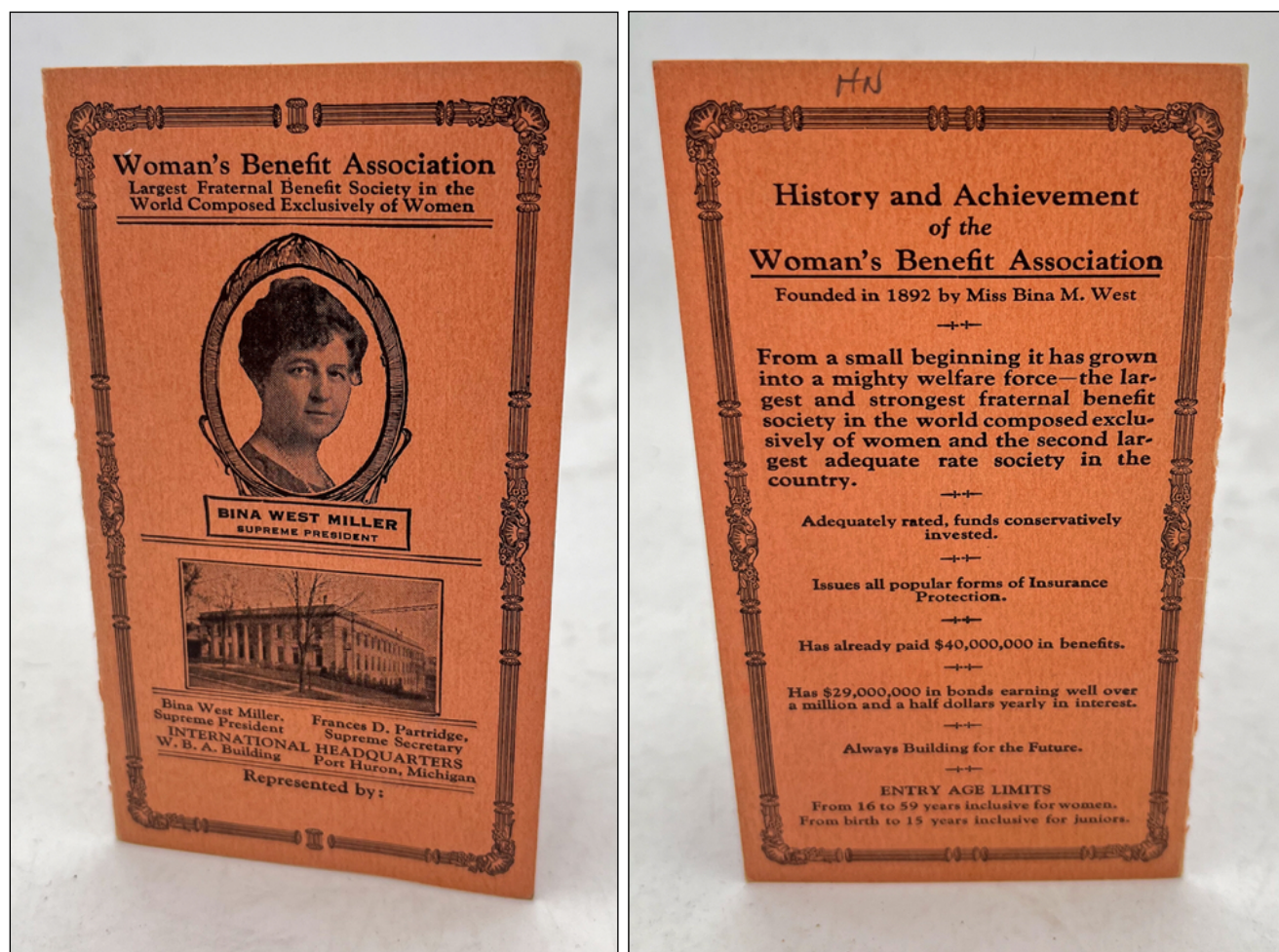
"Of all his scientific writings, Leonardo's studies of the flight of birds are probably those which come closest to his views as a painter, in that they deal with wind currents, animal motion and, as we have seen, even anatomy...the Codex...belongs to a most significant period of Leonardo's career as a painter, and as such it reflects the fullness and maturity of his artistic conceptions" (Carlo Pedretti's "Foreword," p. 9).

Augusto Marinoni (1911-1997) served as a professor of Filologia Romaza at the Catholic University of Milan. Initially, he began to focus his Leonardo studies on the Codex

Trivulzianus, the results of which were published while Marinoni was a POW during WWII (1943-46). In 1952, he resumed his studies of Leonardo's work and, in 1968, he was appointed a member of the Ministerial Commission for the Manuscripts of Leonardo da Vinci; in this capacity, he was able to focus on the study and translation of several other codices, including the *Codex Atlanticus* and the *Codex on the Flight of Birds*. Beginning in the 1970s, Marinoni managed to see fourteen of Leonardo's Codices into print. He is considered one of the foremost authorities on the writings of Leonardo da Vinci in the world.







*Needle Case from the Woman's Benefit Association
The World's Largest Woman's Fraternal Organization*

11. MILLER, Bina West. [Woman's Benefit Association Needle Case]. Port Huron, Michigan: Woman's Benefit Association, [ca. 1895].

4 $\frac{3}{4}$ x 2 $\frac{3}{4}$ in. Contains three larger needles in interior vertical black cardboard holder (unclear whether these were issued with holder, or added later) + 10 smaller Dix and Rands "High Grade" needles in horizontal branded needle book printed in gold, red, green, and black, seemingly complete.

Single-fold orange-salmon card stock printed inside and out in black. Front panel features a black and white photo of Bina West Miller, Supreme President of the Woman's Benefit Association, as well as a photo of the Association's international headquarters. Front and back feature a decorative black border. Interior panels feature a slightly less ornate black border. Extremely mild wear to fold and card edges. Near fine.

\$85

We could not locate any copies in OCLC, nor any copies in active commerce.



The Woman's Benefit Association was founded by Bina West Miller in Port Huron, Michigan in 1892. Still offering woman's life insurance today (see womanslife.org), the WBA reached 150,000 members in 1906 — proving to be the largest women's fraternal organization in the world. Inner recto reads, "Are you protected? The few cents a day that you now FLIP away foolishly will bring you peace of mind and protection for you and yours..."



Are You Protected?

*The few cents a day
That you now FLIP away
Foolishly*

WILL BRING YOU

**Peace of Mind
and Protection**

**For you and yours
if you will**

Write the

WOMAN'S BENEFIT ASSOCIATION

Bina West Miller
Supreme President

Frances D. Partridge
Supreme Secretary

PORT HURON . . . MICHIGAN



One of Thirty Copies Printed in Memory of Saul Marks

12. [PLANTIN PRESS]. NETHERY, Wallace. *Saul Marks Printer*. [Los Angeles]: "Privately printed" [by the author], 1984.

Miniature (2 $\frac{11}{16}$ x 2 $\frac{3}{4}$ in.). vii, [8], 9-22, [1 unnumbered] pp.

Beige card paper wrappers with printed paper label. Rear hinge cracked, but binding holds firm. A very good, bright copy of this scarce miniature.

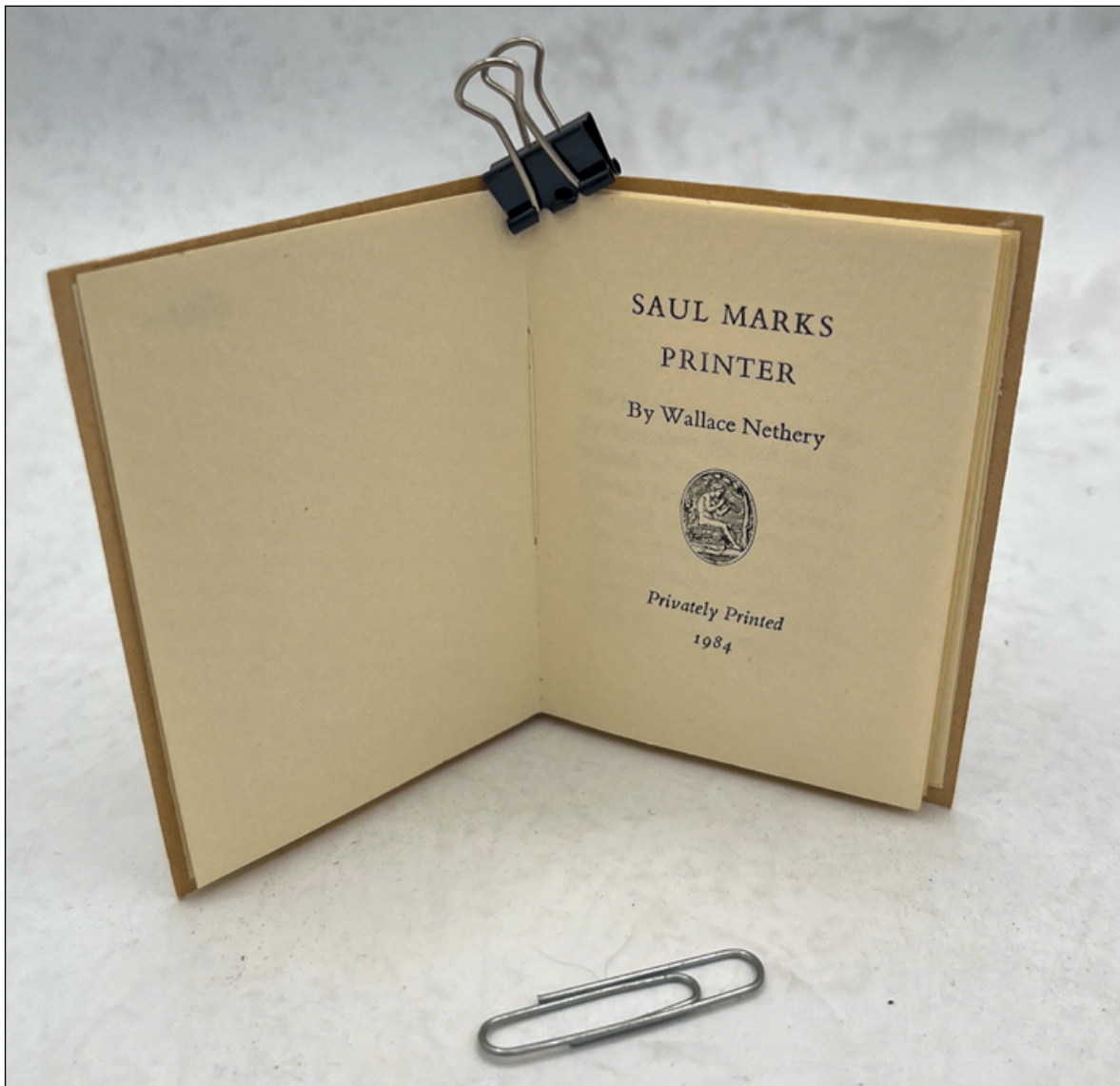
\$75

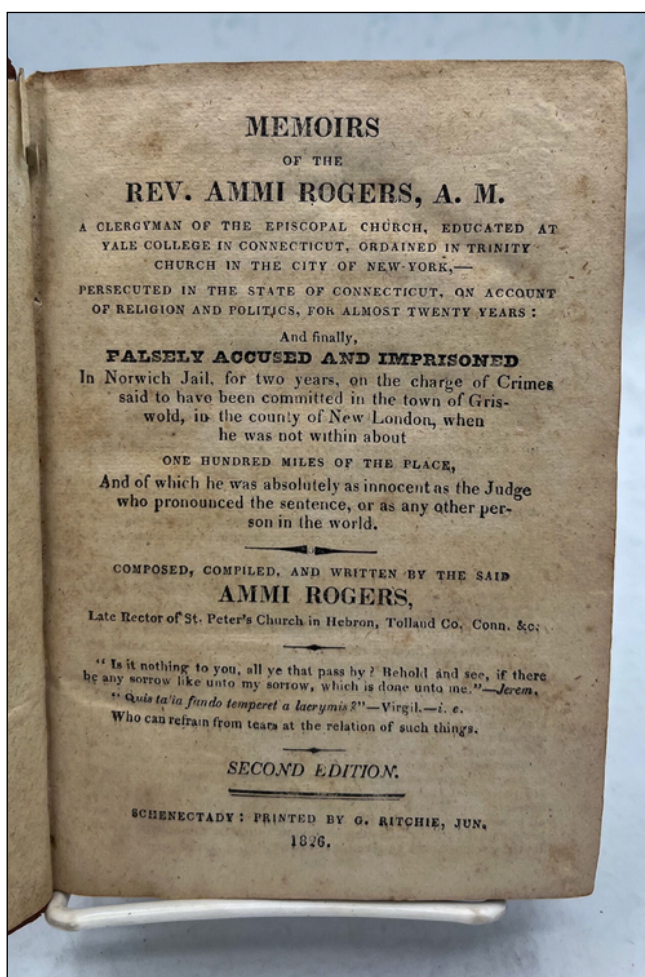
One of thirty copies. OCLC records 10 copies held in institutions, all within the United States.



The preface reads, "The following essay was written for *Coranto: Journal of the Friends of the USC Libraries*, of which I was the editor between 1964 and 1977, and it appeared there in the fall of 1975. Before that, however, it was printed by the late Grant Dahlstrom at the Castle Press for presentation by the Friends at the Saul Marks Memorial Concert... June 6, 1975...

"And a decade without Saul! Surely a sense of irreparable loss must be the continuing experience of all those who value, as he did, printing that has a 'definite claim to beauty,'" (p. v-vii).





*A First-Hand Account
Of the First Abortion Trial in the US*

13. **ROGERS**, Ammi. *Memoirs of the Rev. Ammi Rogers, A.M.* a clergyman of the Episcopal church, educated at Yale College in Connecticut, ordained in Trinity Church in the city of New-York, -- persecuted in the state of Connecticut, on account of religion and politics, for almost twenty years : and finally, falsely accused and imprisoned in Norwich jail, for two years, on the charge of crimes said to have been committed in the town of Griswold, in the county of New-London, when he was not within about one hundred miles of that place, and of which he was absolutely as innocent as the judge who pronounced the sentence, or as any other person in the world. Schenectady: Printed by G. Ritchie, Jun., 1826.

Octavo. [2], 4-272 pp.

Quarter sheep. Marbled boards substantially faded, with some erosion on front board. Boards exposed at extremities. Bent corners. Moderate soiling and shelfwear to spine, with chip to head. Seeming remnants of a bookplate to front paste-down. Recto of first front free endpaper (torn at top edge) bears the ownership stamp "SAMUEL HAND; OWNER. SHOREHAM. VT. 1825." Mild foxing throughout. A good + to very good - copy.



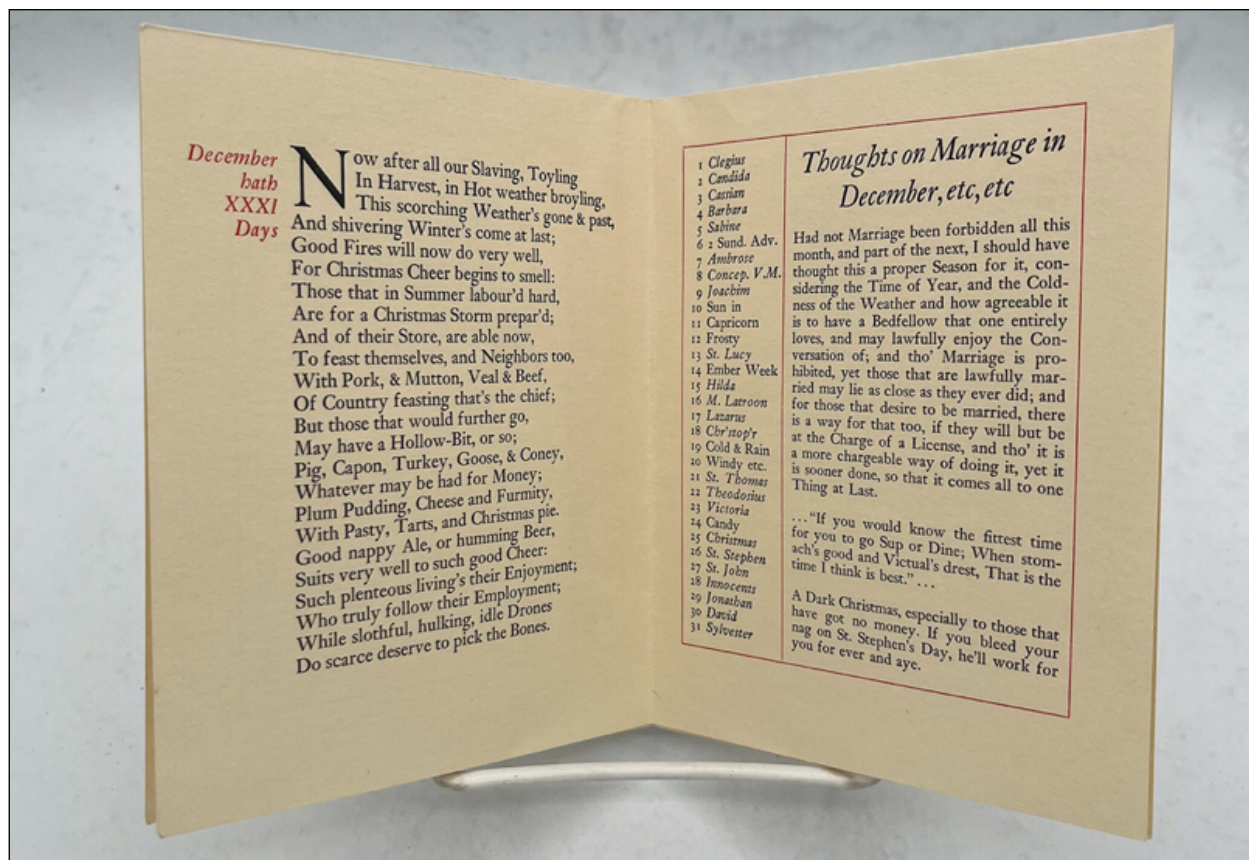
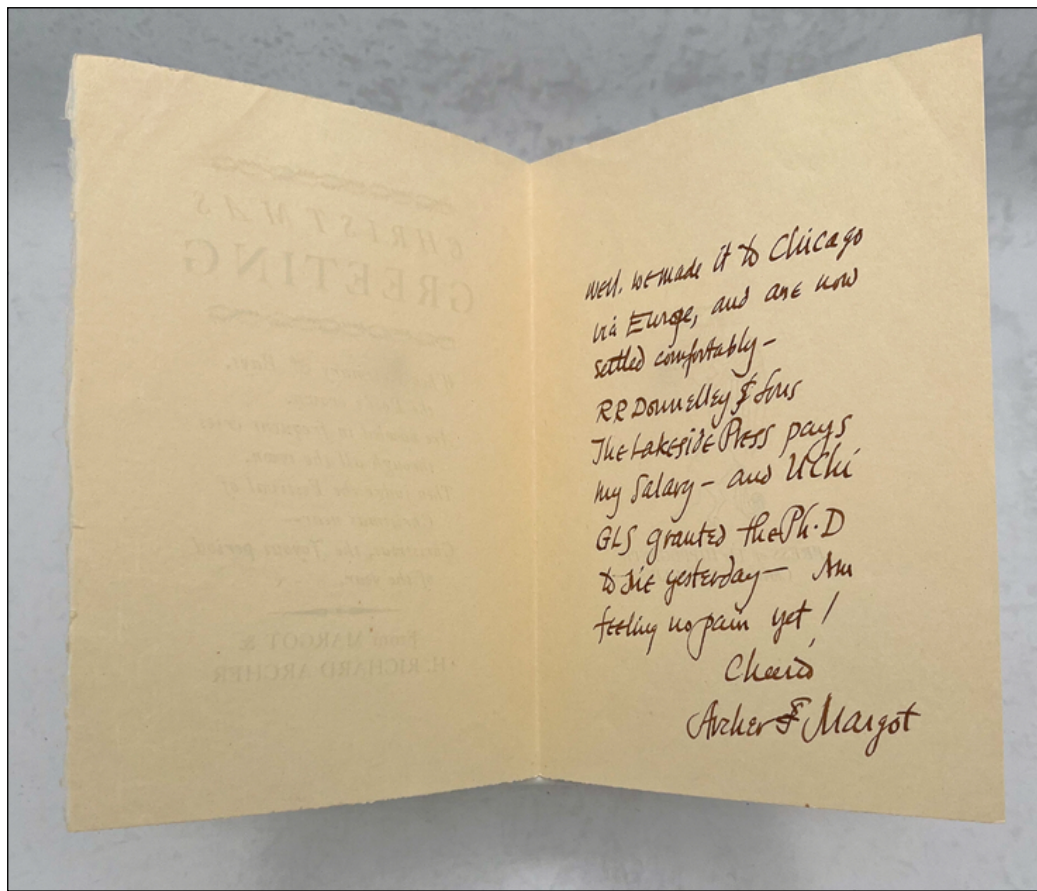
\$375

Second edition.

Reverend Ammi Rogers (1770-1852) was an Episcopal preacher who regularly clashed with his fellow clergy and church leadership. In 1819, Rogers was brought to trial by the Connecticut District Attorney for allegedly impregnating Asenath Smith (about whom little else is known) out of wedlock and administering her abortion. There being no law prohibiting abortion in the United States, Rogers was convicted of sexual assault and sentenced to two years in prison. Subsequently, in 1821, the Connecticut legislature passed a Crimes and Punishment act that contained a section titled "Administering Poison with an Intent to Murder, or Cause Miscarriage." Numerous states followed suit with similar laws in subsequent years. Notably, these laws were not designed to ban abortion outright, but rather to reduce or prevent men's sexual impropriety. Their emphasis on "poison," however, did have the unintended effect of legally constraining midwives, who relied on herbal remedies to induce abortions (as opposed to the surgical tools favored by doctors). Rogers published several editions of this tell-all, which includes an account of Smith's recanting of her testimony. A scandalous and canonical piece of early women's reproductive rights history, whose legal consequences continue to reverberate to this day (the trial was cited as a precedent in *Roe v. Wade*).

"Teaching Women's History: The Strange and Sordid Tale Behind the First U.S. Abortion Law" at The New York Historical website.







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

14. [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].

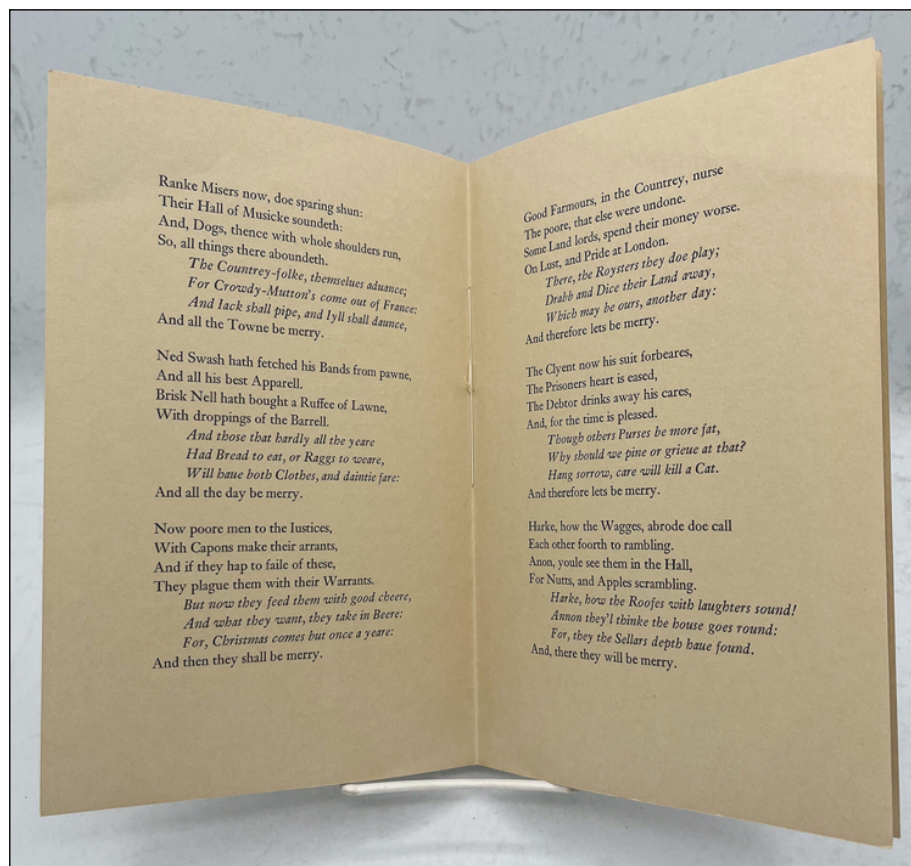
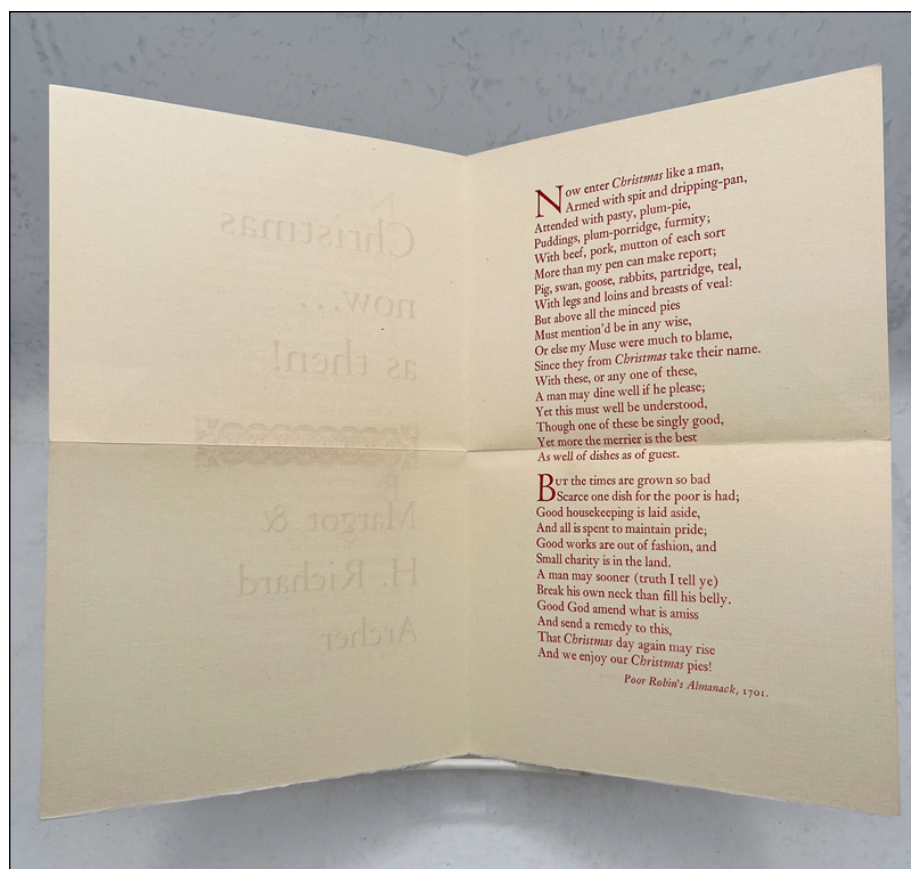
[with:]

Christmas: A poem by Martin Armstrong. 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 $\frac{1}{4}$ x 5 $\frac{3}{4}$ 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 $\frac{3}{4}$ x 9 $\frac{1}{4}$ 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 ⅞ 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.

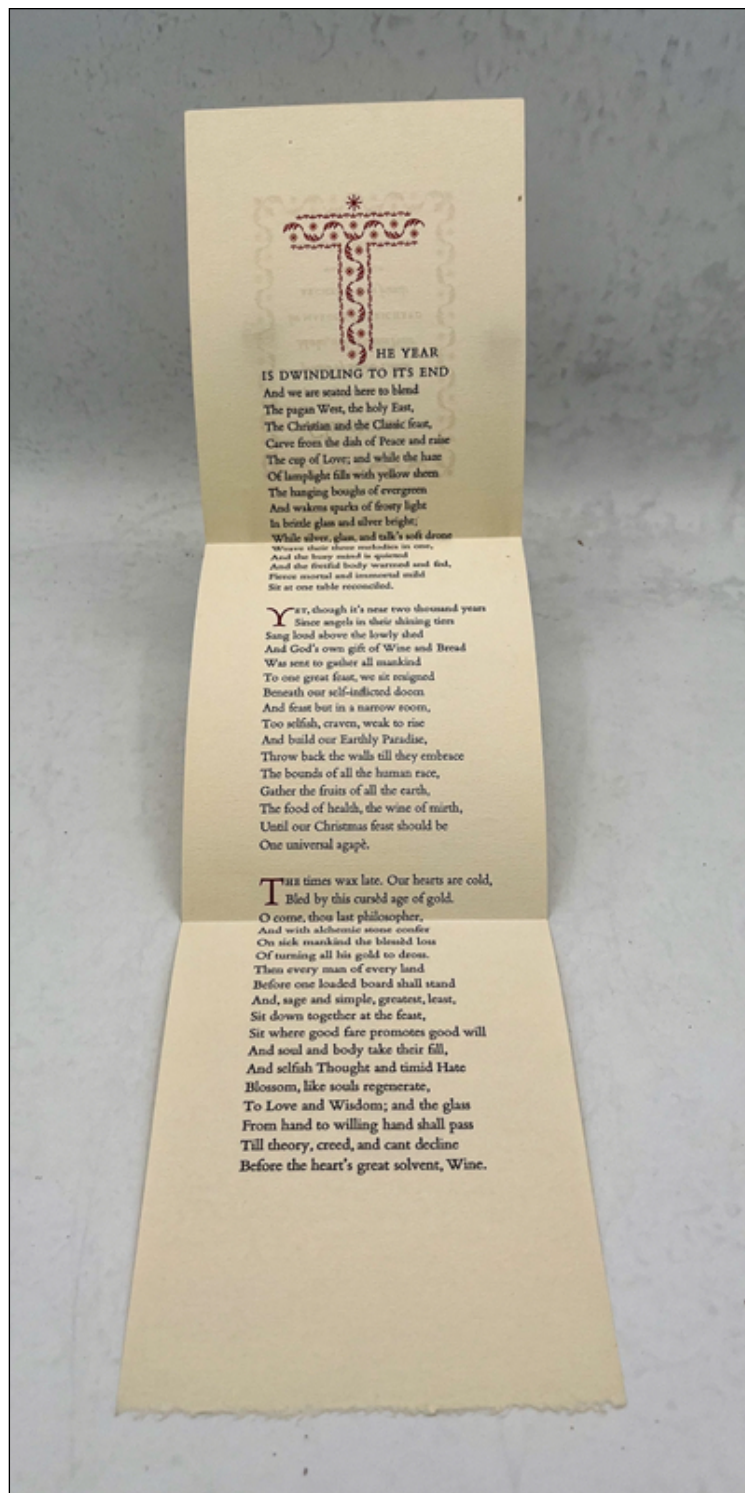
A collection of five Christmas cards ranging from the late 1940s to early 1950s (with one undated card) all printed by, for, or on behalf of Margot and H. Richard Archer. One card includes a brief handwritten note signed "Archer and Margot." As a set, the cards are fine to very fine.

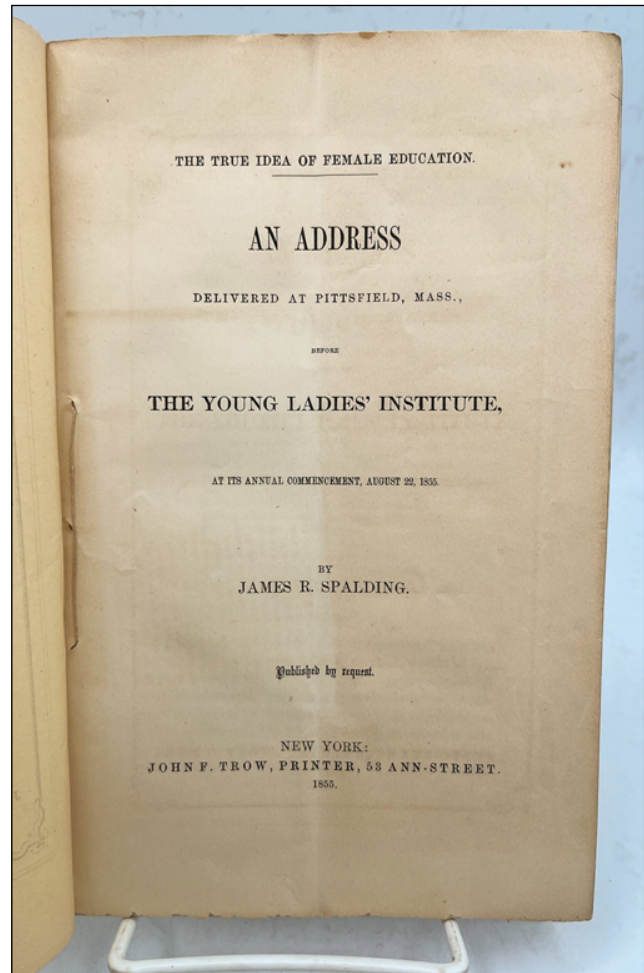
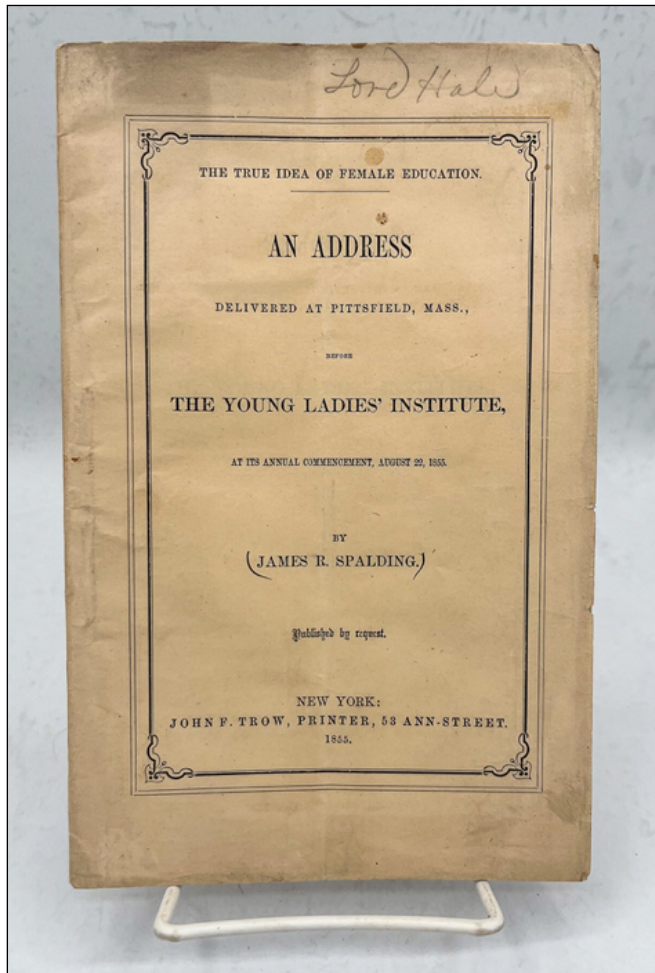
\$250

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*

15. 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

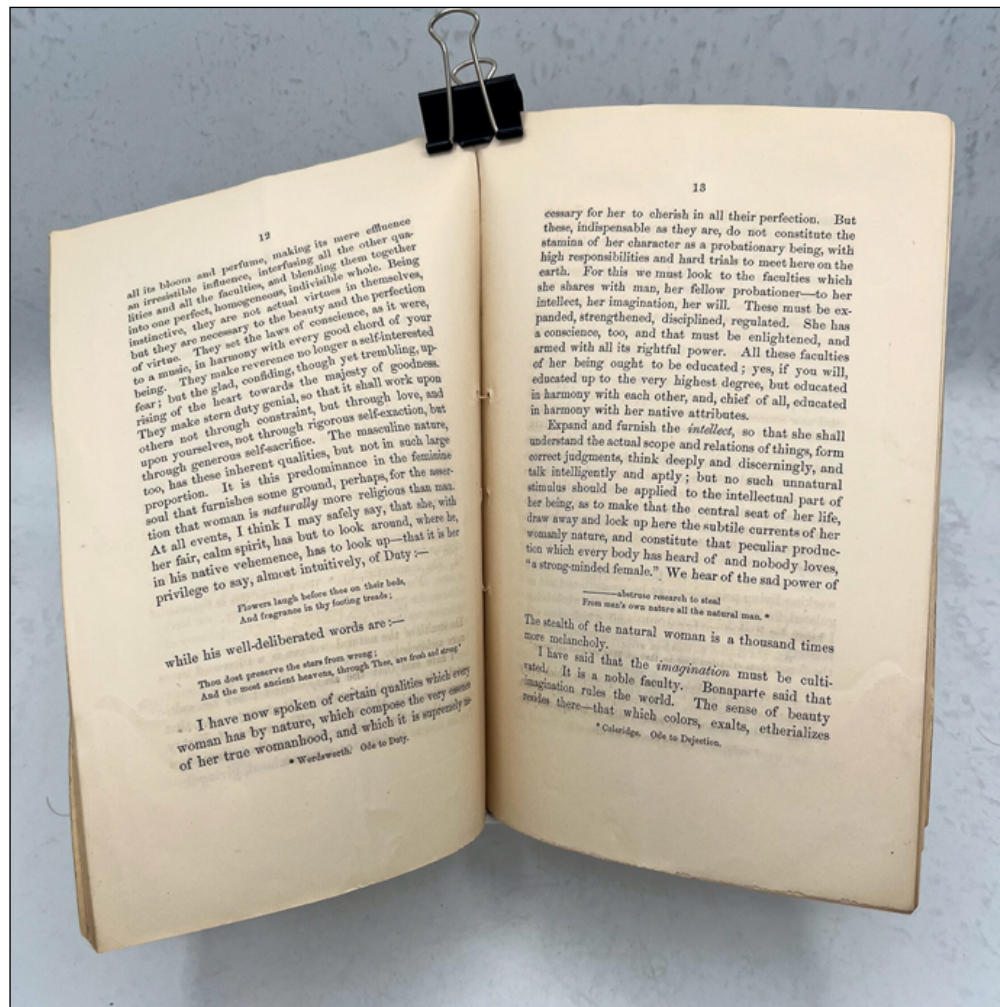
Sole edition. "Published by Request." OCLC lists 23 physical copies.

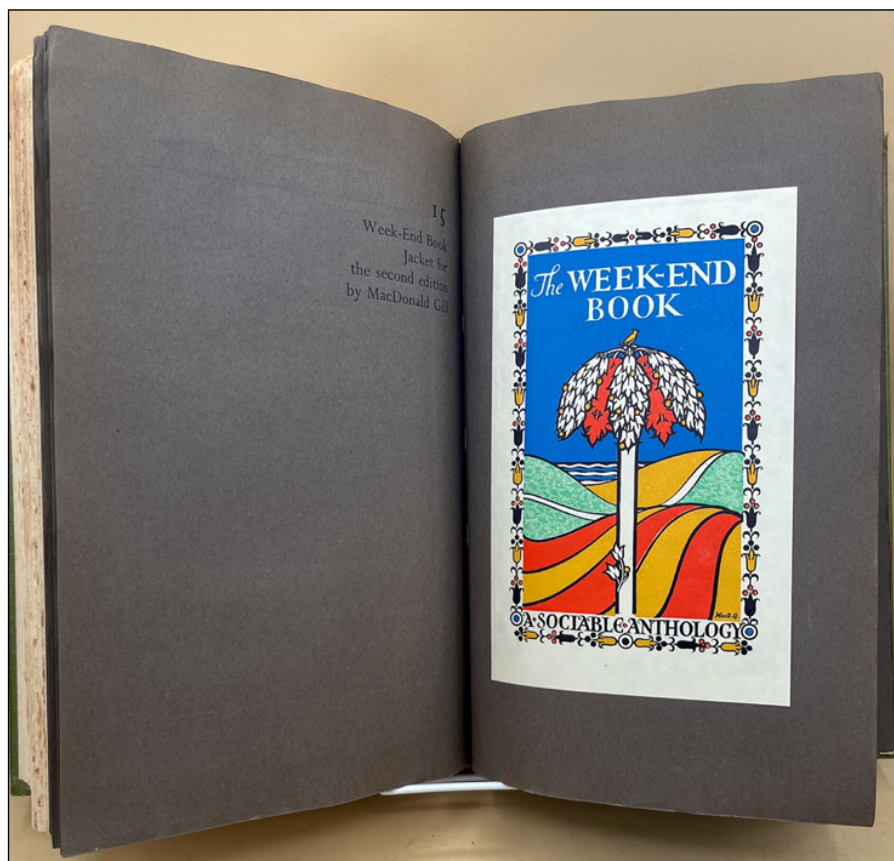
We could find little regarding James Reed Spalding (1821-1872), other than that he was evidently a resident of New York City, practiced law, and earned a degree from the University of

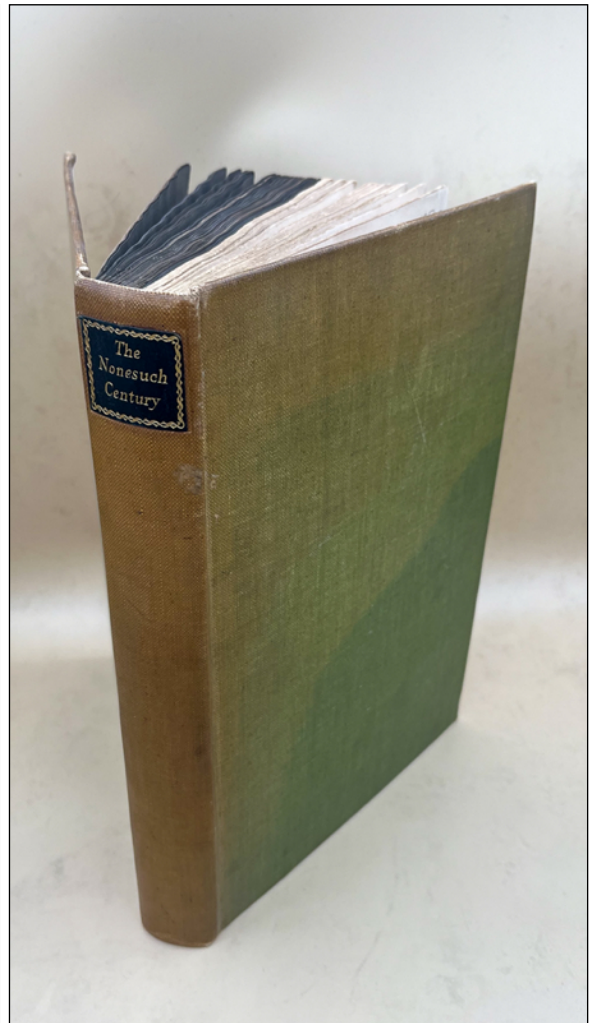


Vermont. His only other published work (far more common) is an address given as an alumnus on the occasion of that institution's semi-centennial anniversary, titled "Our Lesson and Our Work, or, Spiritual Philosophy and Material Politics: An Oration."

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.







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

16. 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;

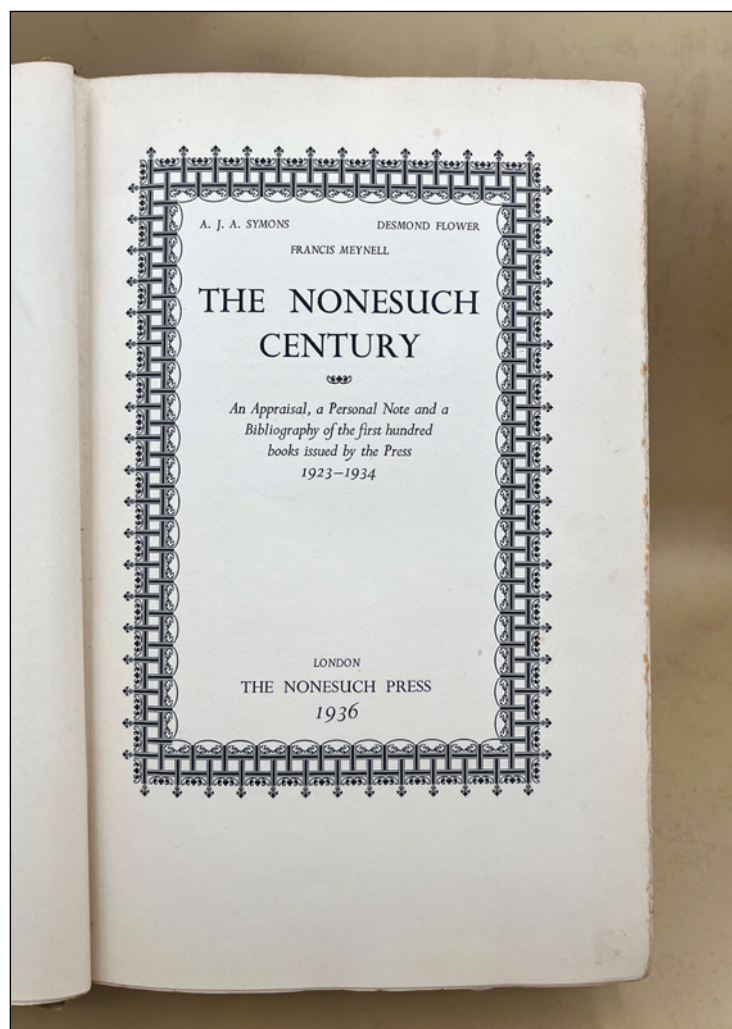


two-page A.L.s. from Francis Meynell, 1929; and a single-page T.N.s. from the Nonesuch Press in response to a customer order inquiry, 1936. A very good + copy in a rare and handsome jacket.

\$1,250

One of 750 numbered copies.

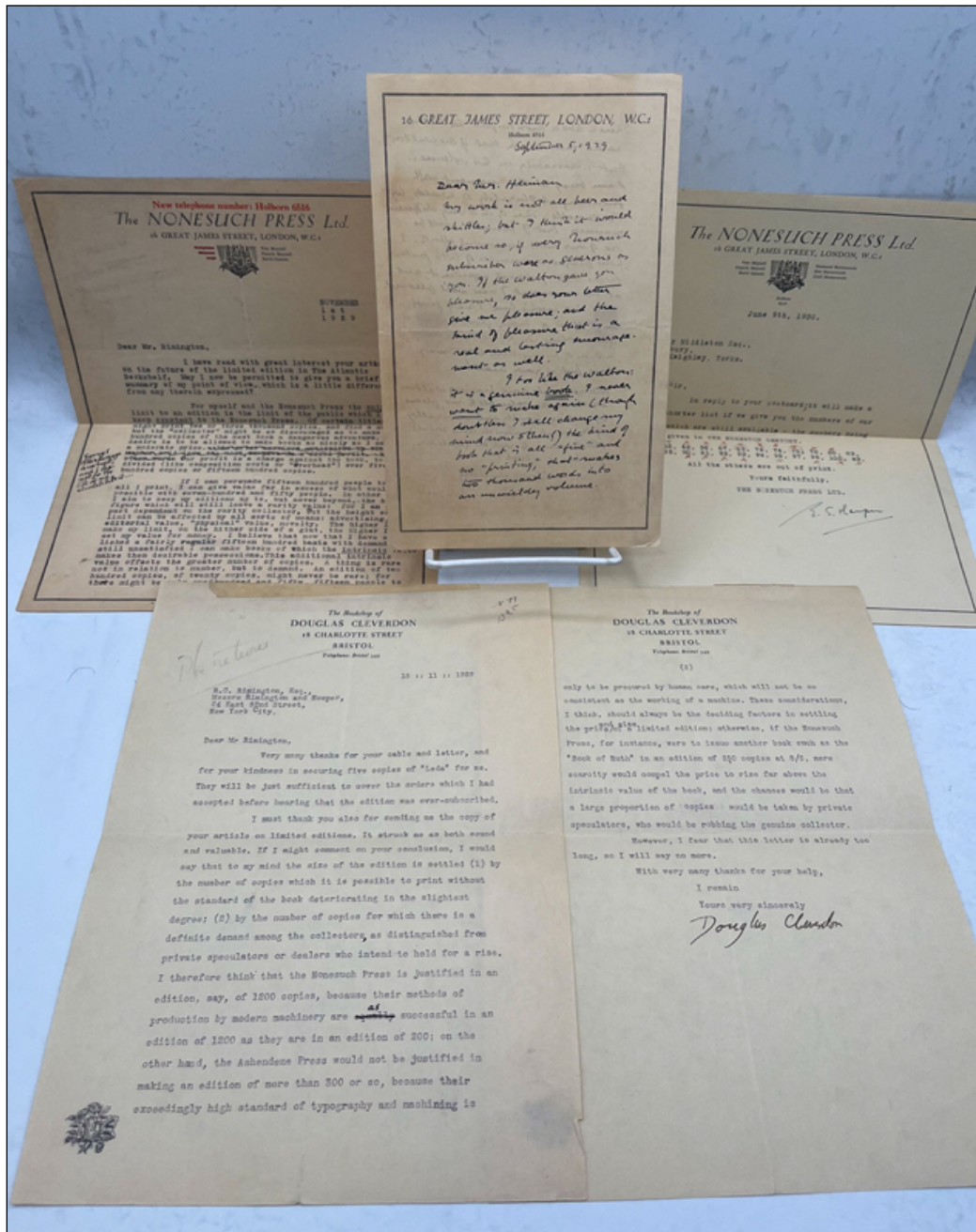
The Nonesuch Press was founded in London in 1922 by Francis Meynell, his second wife, Vera Mendel, and their friend, the bookseller David Garnett, in whose shop basement the press began. Nonesuch's goal was to produce fine-press quality books at an affordable price. Toward this end, Nonesuch designed 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.

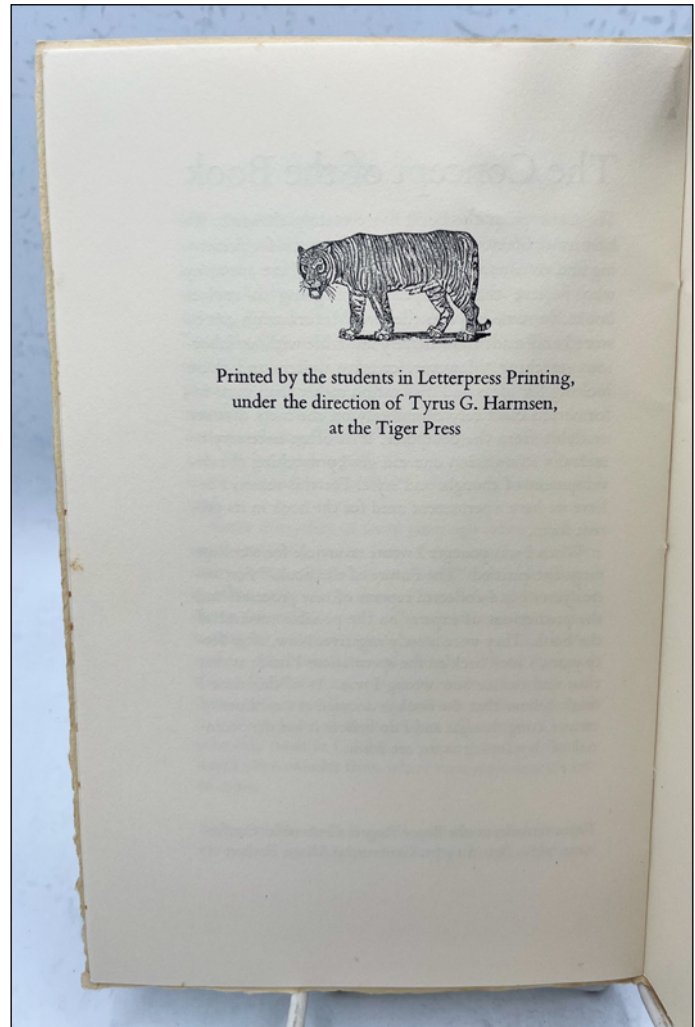
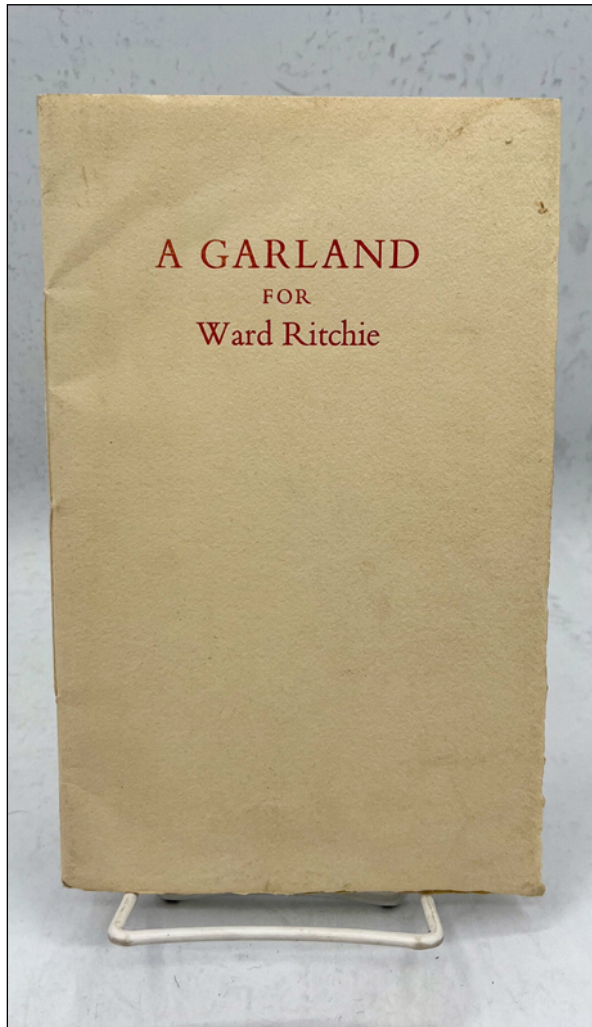


From Francis Meynell's essay "The Personal Element": "The Object of the book is not so much to give subscribers a chance of possessing the Nonesuch Library in miniature, or even to produce a more spirited manual of modern typography, but rather to give some impression of the work of the Press during 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*.







*Hand Set at the Tiger Press
Honoring Ward Ritchie*

17. [TIGER PRESS, OCCIDENTAL COLLEGE]. *A Garland For Ward Ritchie*. Los Angeles: Book Arts Program, Occidental College, 1991.

Octavo. [8] pp.

Heavy paper wrappers, with title printed in reddish-orange. Saddle stitched. Slight soiling and creasing to head of front wrapper. Miniscule foxing to text, primarily at page edges. A very good + copy.

\$60

OCLC lists six physical copies.

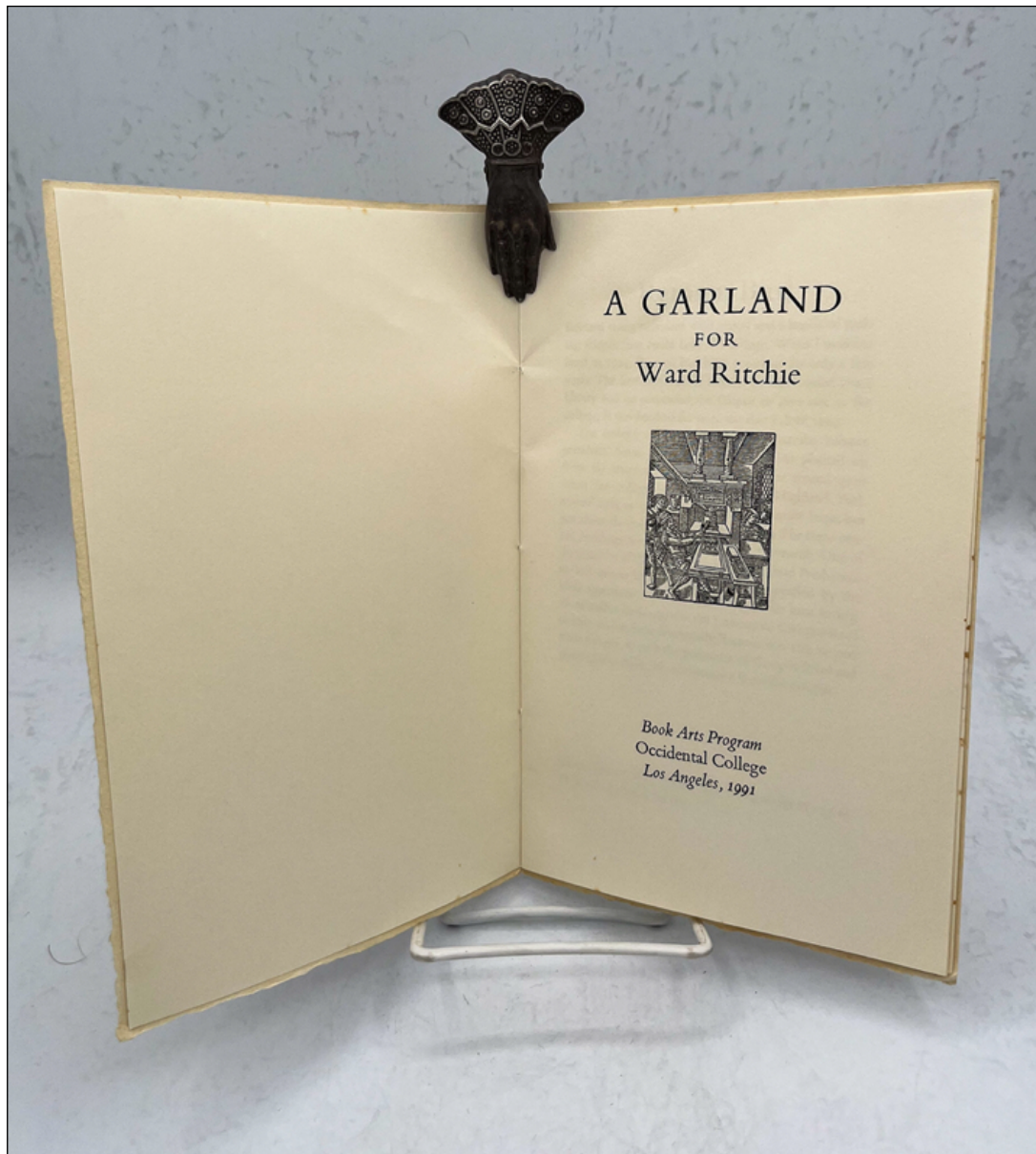
A selection of brief passages concerning the history of the College, bookmaking, and printing, compiled and hand set by students in Letterpress Printing, under the direction of Tyrus G. Harmsen,

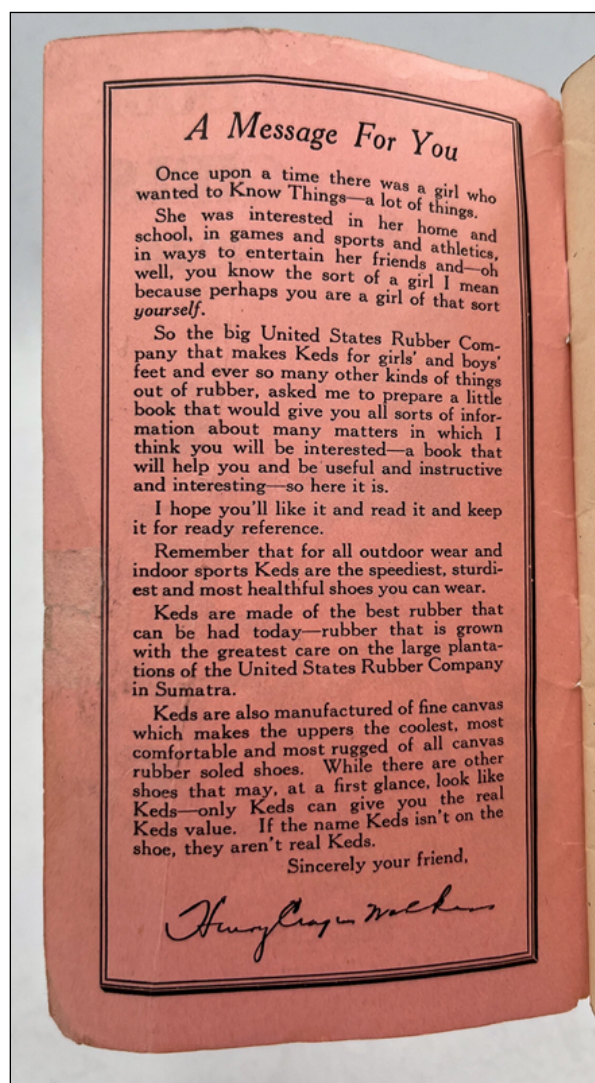
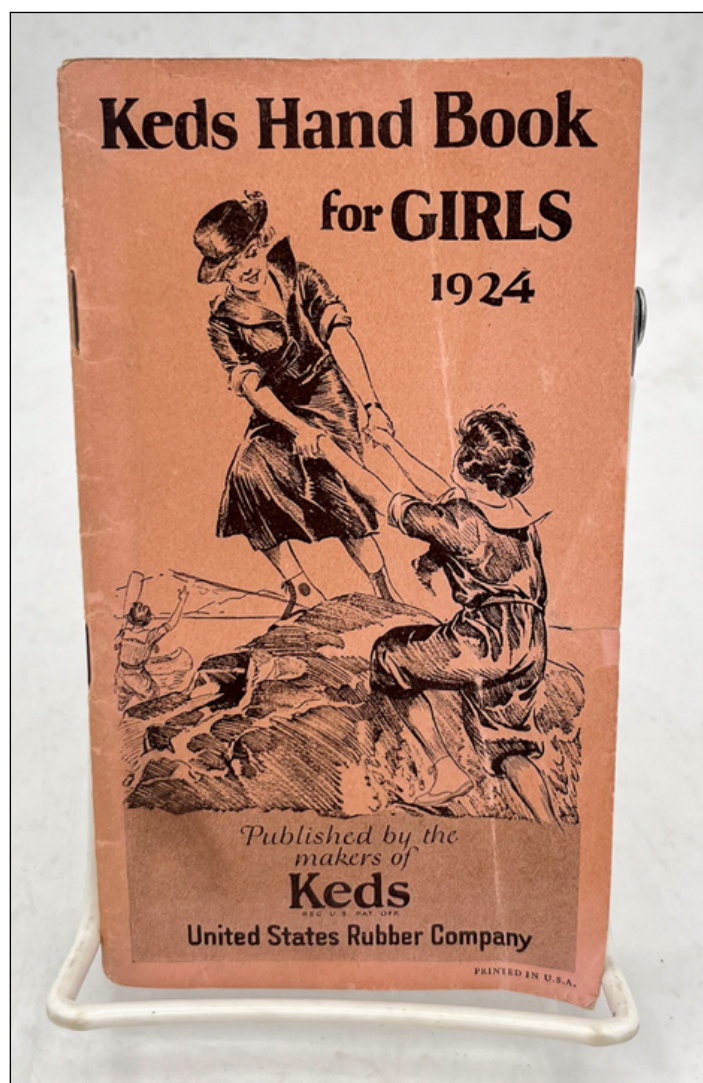


to honor Ward Ritchie. Some of these selections—including a letter regarding College president Remsen Bird, and an excerpt from a 1936 *Revista Occidental* article titled “The Future of the Book”—were clearly authored by Ritchie. Others retain an ambiguous authorship. Each selection is credited to the student who set its type.

Tyrus Harmsen (1924-2012) served as Occidental’s Head Librarian from 1959 to 1986, and the Director of Occidental’s Book arts Program from 1986 to 1991. He was a member of both the Zamorano club and the Rounce & Coffin Clubs for printers and bibliophiles. Prior to his tenure at Occidental, he worked in the Manuscripts Department at the Huntington. Harmsen published numerous works on Southern California printing history, including *The Plantin Press of Saul and Lillian Marks* and *Ernest Dawson & Jake Zeitlin: Two Letters*.

Tyrus Harmsen, obituary in *The Colorado Springs Gazette*.





*Candy Recipes and other Girlhood Advice
From Keds and the United States Rubber Company*

18. UNITED STATES RUBBER COMPANY. *Keds Hand Book for Girls*. [n.p., Naugatuck, Connecticut]: Published by the makers of Keds, 1924.

6 x 3 ½ in. [1], 2-47 pp + table of contents, and publisher's ad to recto of end wrapper. Black and white illustrations throughout.

Pink wrappers, stapled. Illustrated front wrapper. Back wrapper (which bears the text "POWELL SHOE STORE. OLYMPIA . . . WASHINGTON") is moderately browned. Light creasing to wrappers and pages where pamphlet was bent. A very good copy.

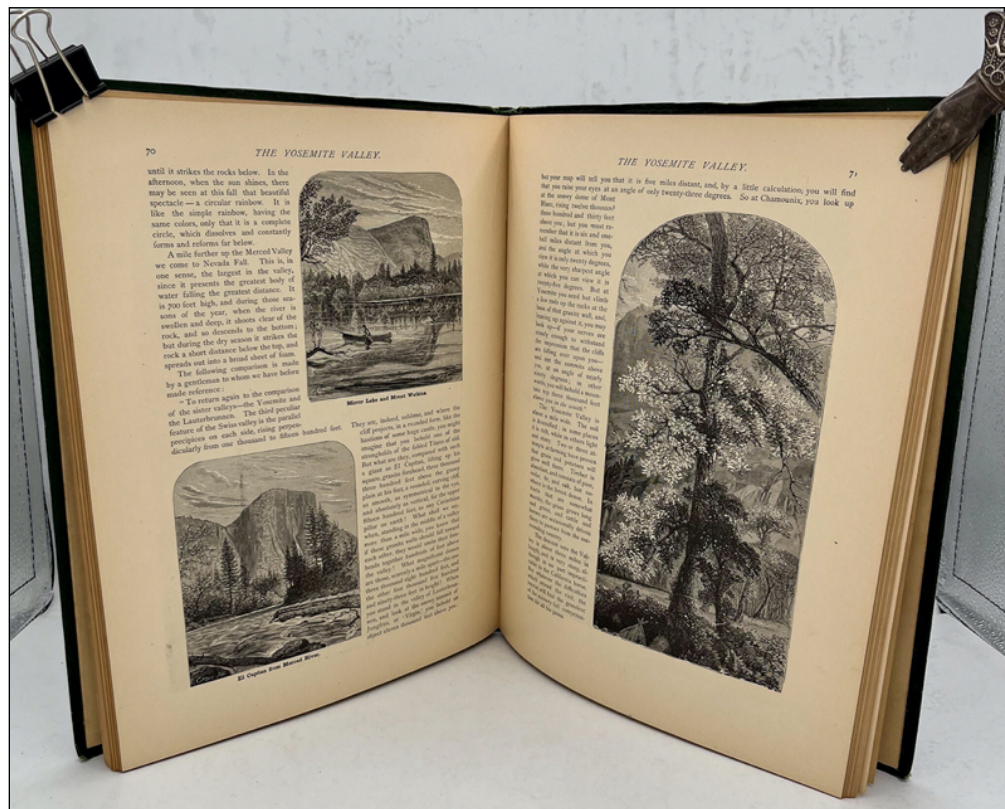
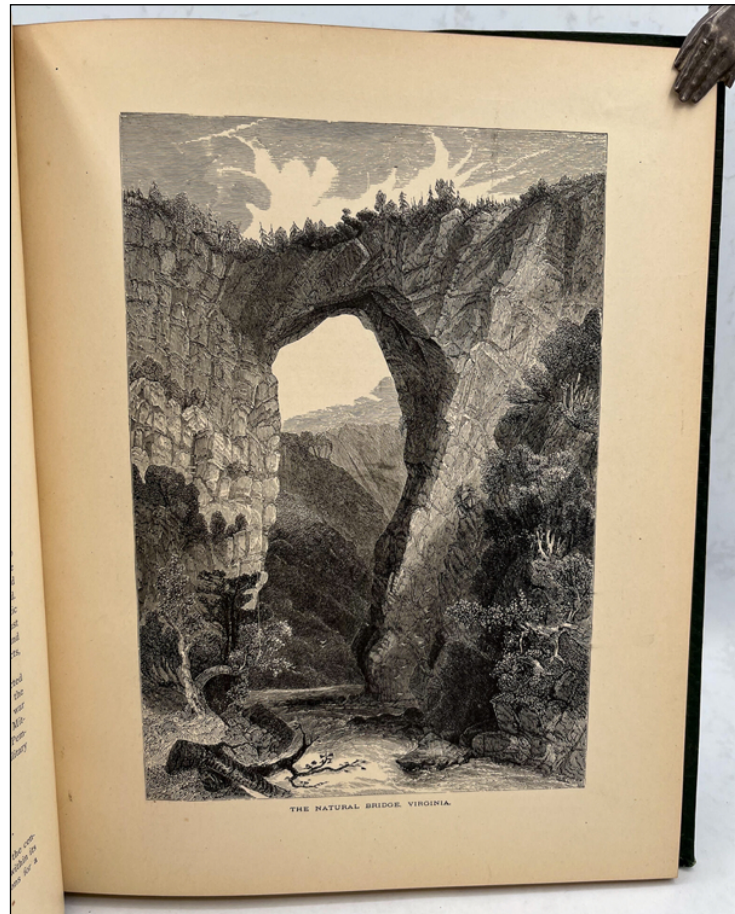
\$125

OCLC lists a single copy of the 1924 edition at Harvard, and two copies of a 1923 edition (Harvard and the Ohio History Connection – formerly the Ohio Historical Society).



An advertising pamphlet for Keds shoes, published for the Powell Shoe Store in Olympia, Washington. The pamphlet contains an interesting assortment of entries, covering health advice ("Carrots" and "Sunburn"), naturalism ("Squirrels" and "Rainbows"), candy recipes, sporting instructions ("Rowing" and "Tether Ball"), and general advice for adventurous girls ("What To Do In Case of Accidents"). An introductory letter, signed by an individual whose name we could not discern, informs us that "...the big United States Rubber Company that makes Keds for girls' and boys' feet and ever so many other kinds of things out of rubber, asked me to prepare a little book that would give you all sorts of information about many matters in which I think you will be interested — a book that will help you and be useful and instructive and interesting." The letter proceeds with a description of Keds' manufacturing quality. Quaint advice and occasionally charming illustrations (see "the Stars") for a newly active conception of girlhood.







*A Handsome Survey of American Landmarks
With Dozens of Ornate Engravings*

19. WILLIAMS, J. David. *America Illustrated*. Boston: DeWolfe, Fiske & Company, [n.d., copyright 1883].

Small folio. [1], 121 pp. Frontispiece. Black and white engravings throughout.

Checkered green publisher's cloth with illustrated front board stamped in gilt and black, both clean and bright. Moderate rubbing to board edges, as well as head and foot of spine. Front hinge cracked but sound. Very mild foxing to endpapers. A remarkably bright, very good copy.

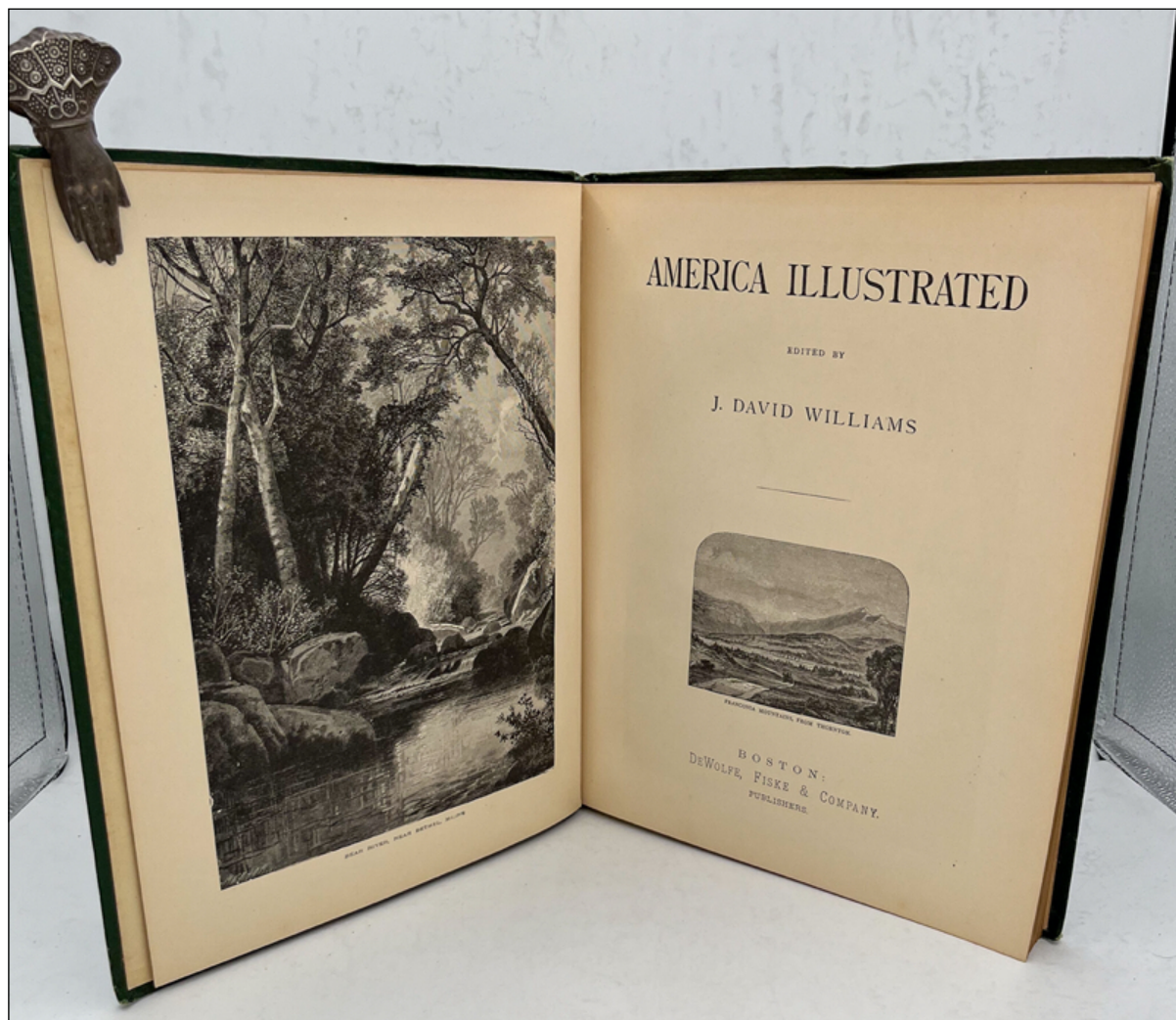
\$100

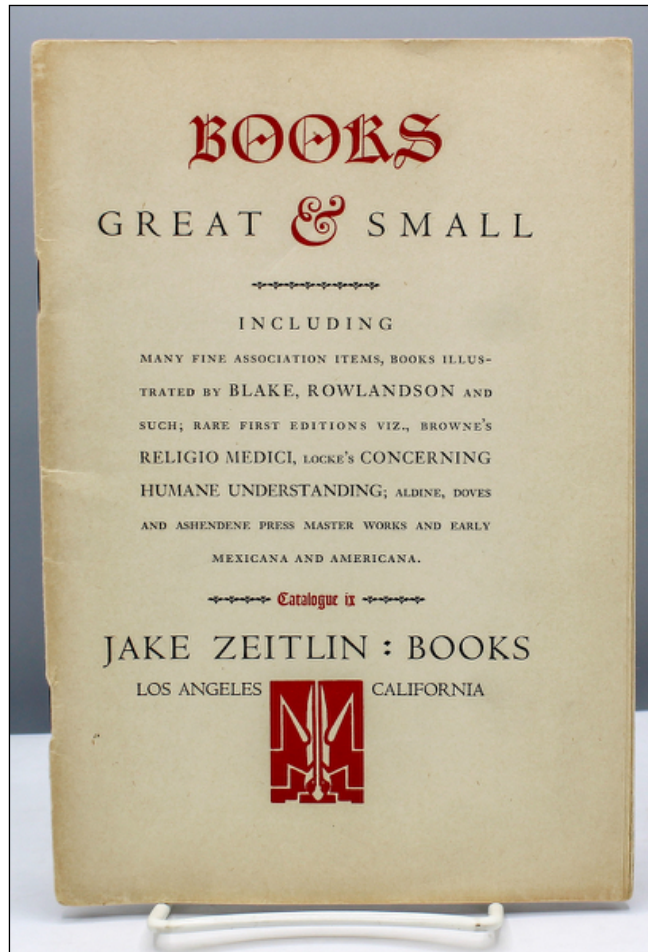


DeWolfe, Fiske edition. First edition likely published by the Arundel Print in New York in 1874.

Little could be determined about J. David Williams, other than that he seems to have committed himself to the causes of naturalism and cartography in America. In 1873 he himself published *The People's Pictorial Atlas*, and a detailed lithographed map of Texas issued in that same year is also credited to him.

From the preface: "The purpose of this work is to make the people acquainted with the superb creations of Nature that distinguish our country above all others. With such an extraordinary richness of material, we regret that our attention, owing to the fact that our space is circumscribed through the marvelously low price at which this work is published, has necessarily been confined to the most prominent types of scenery. We have, however, endeavored in all cases to select as the subject of our illustrations, those landscapes whose names have for years been familiar as household words, but of whose sublime beauty and magnificence, nevertheless, the great mass of our population have had no adequate conception. Descriptions without illustrations are indeed 'songs without words.'" A lavishly engraved survey of the nation's landmarks and locales, including Yellowstone, Niagara Falls, the Adirondacks, and the Great Lakes.





Catalogue No. Nine
From Jake Zeitlin : Books

20. ZEITLIN, Jake. *Books Great & Small*. Including Many Fine Association Items, Books Illustrated by Blake, Rowlandson and Such; Rare First Editions Viz., Browne's *Religio Medici*, Locke's *Concerning Humane Understanding*; Aldine, Doves and Ashendene Press Master Works and Early Mexicana and Americana. Los Angeles, California: Jake Zeitlin : Books, [n.d., ca. 1933].

9 $\frac{1}{8}$ x 6 $\frac{3}{16}$ in. [40] pp. Front wrapper printed in black and red with Lloyd Wright's grasshopper logo in red and map printed in black on rear wrapper.

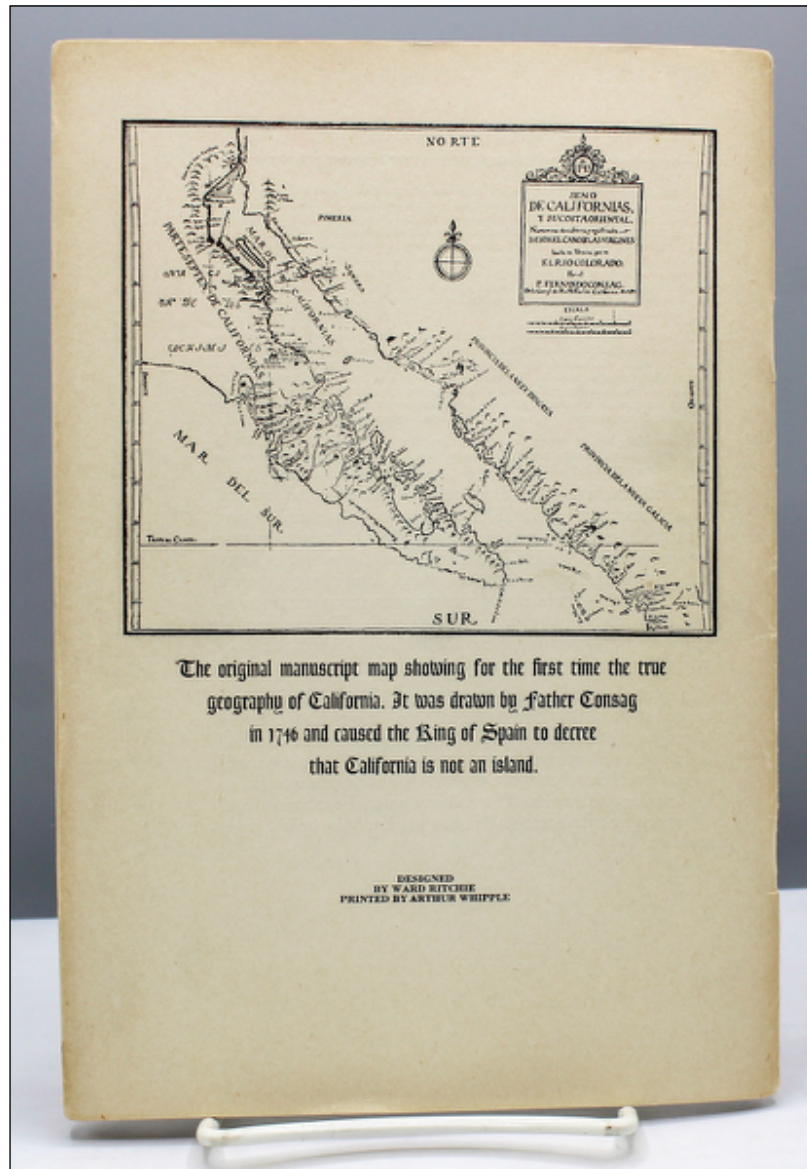
Self wrappers, stapled. Minor Shelfwear, small teart to lower front wrapper, and slight toning and creasing. Else, a very good copy.

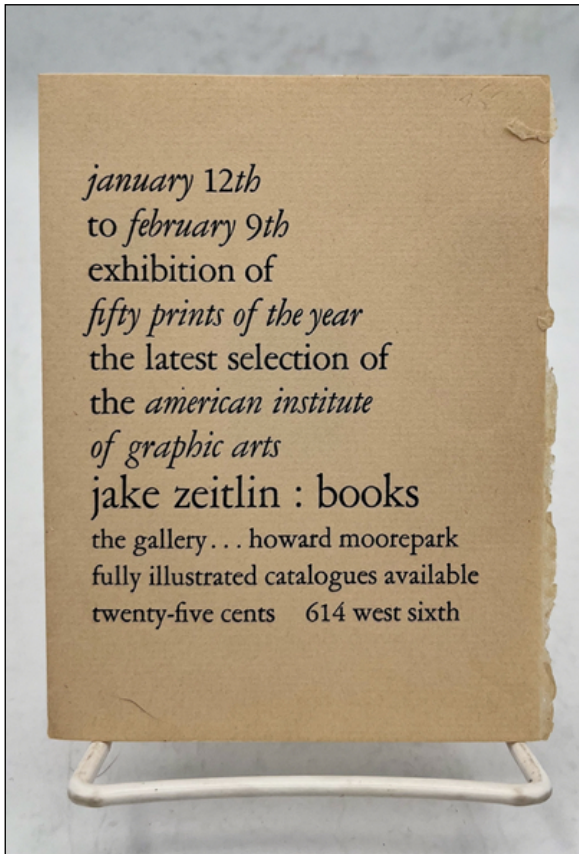
\$75

Catalogue No. 9 From Jake Zeitlin : Books. Designed by Ward Ritchie and printed by Arthur Whipple.



"There are here a conglomerate of Prince, Court Poet, Scholar, Mad and Divine Artist, Great and Genial Physician, dusty and Distance-hungry Explorer, and for each there is a companion among you. This is not a catalogue for those collectors who buy to sell again tomorrow. Rather it is meant for those, who like St. Thomas Aquinas, say, 'Everywhere have I sought peace and found it nowhere, save in a corner with a book'" (Foreword, p. 3).





*An Announcement for an Exhibition of Prints
at Jake Zeitlin: Books*

21. [ZEITLIN, JAKE]. *January 12th to February 9th, exhibition of fifty prints of the year, the latest selection of the american institute of graphic arts.* [Los Angeles]: Jake Zeitlin: Books, [n.d., ca. 1935].

5 $\frac{1}{8}$ x 7 $\frac{3}{16}$ in. [4] pp. Text printed on the first page and Lloyd Wright grasshopper device printed on the fourth page, which is otherwise blank. Printed n laid, watermarked paper.

Very small chip and minor soiling, else a very good copy.

\$75

One of a small number of copies.

An ad for an exhibition held at The Gallery on 614 West Sixth Street. It also states that fully illustrated catalogues are available.

