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INSCRIBED BY KATE MILLETT TO HENRY MILLER

1. Kate Millett; [Henry Miller].

“Henry Miller,” in *English Literature*, No. 23 (1-19).

Tokyo: Waseda University English Literary Society, 1963.

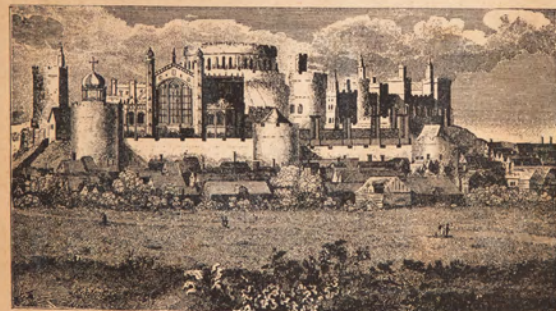
\$1500.

First edition of this early critical essay by second-wave feminist Kate Millett, published when she was an adjunct professor at Tokyo's Waseda University, warmly inscribed to Henry Miller.

Writing in the wake of the 1961 Grove Press reissue of *Tropic of Cancer*, Millett writes admiringly of Miller's sex-positivity: “His bohemians not only have orgies, they very often have fun, a thing found neither in Lawrence nor Sade.” She notes, however, that for Miller, “women exist solely to satisfy the recurrent appetite. Once appeased, one returns to the serious male world of talk and ideas. . . . A species of immaturity lies in this enforced sexual segregation, the higher part of life lived in young male comradeship, with forays into the enemy line.”

英文學

第二十三號



早稻田大學英文學會

To Mr Henry Miller
With my warmest
regards and hopes
that this bit of an
article does not
misunderstand, and
apologies, should that
be so.
Kate Millett
307 Bowery
NY 10012

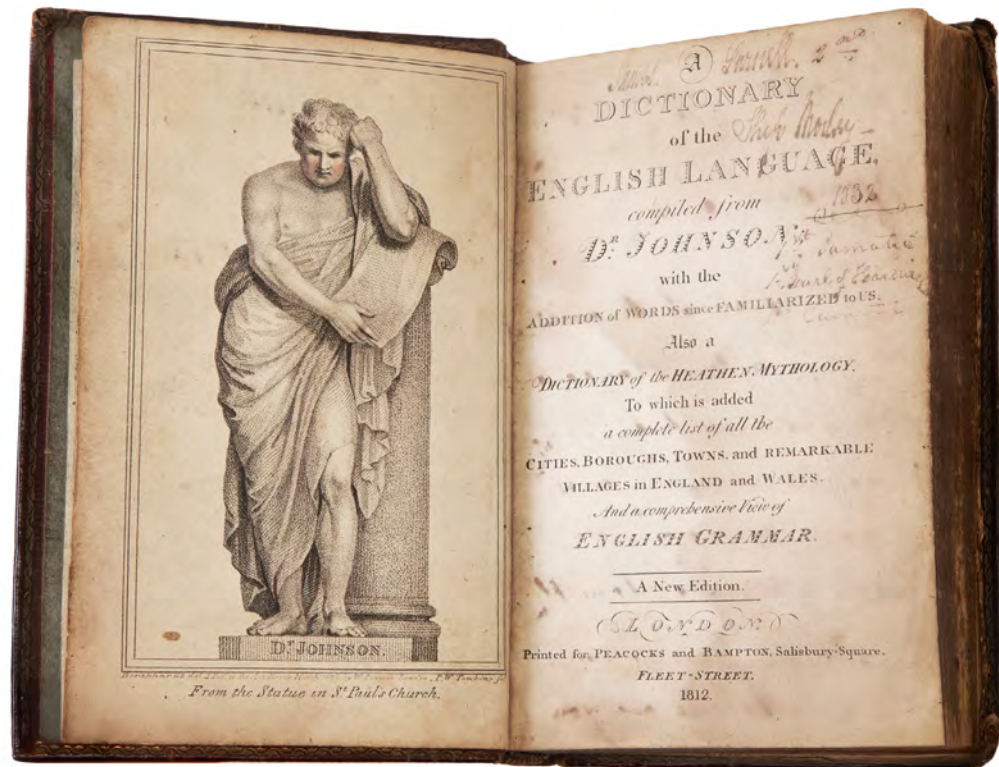
(inside
this cover)
p 1-

Upon her return from Japan, Millett sent this copy of the Waseda University literary journal to Miller, with the inscription: "To Mr. Henry Miller / with my warmest regards and hopes that this bit of an article (inside this cover p 1) does not misunderstand, and apologies, should that be so. / Kate Millett / 307 Bowery / NY & NY." Miller mailed back the journal without comment.

Several years later, Millett would open her 1970 manifesto *Sexual Politics* with a passage from Miller's *Sexus*, using his writing to illustrate the workings of the patriarchy.

Provenance: the Estate of Kate Millett. A remarkable association copy.

Single volume, measuring 8.25 x 6 inches: 90, [2]. Original tan self-wrappers illustrated with view of Windsor Castle by Wenceslaus Hollar. Ink presentation inscription from Kate Millett to Henry Miller to rear wrapper. Text block toned, light shelfwear, faint splashmarks to wrappers.



SAILOR'S POCKET DICTIONARY, DOCUMENTING AN 1832 RESCUE AT SEA

**2. Samuel Johnson; [James Furnell].
A Dictionary of the English Language,
Compiled from Dr. Johnson with the
Addition of Words Since Familiarized
to Us.**

London: Peacocks and Bampton, 1812.

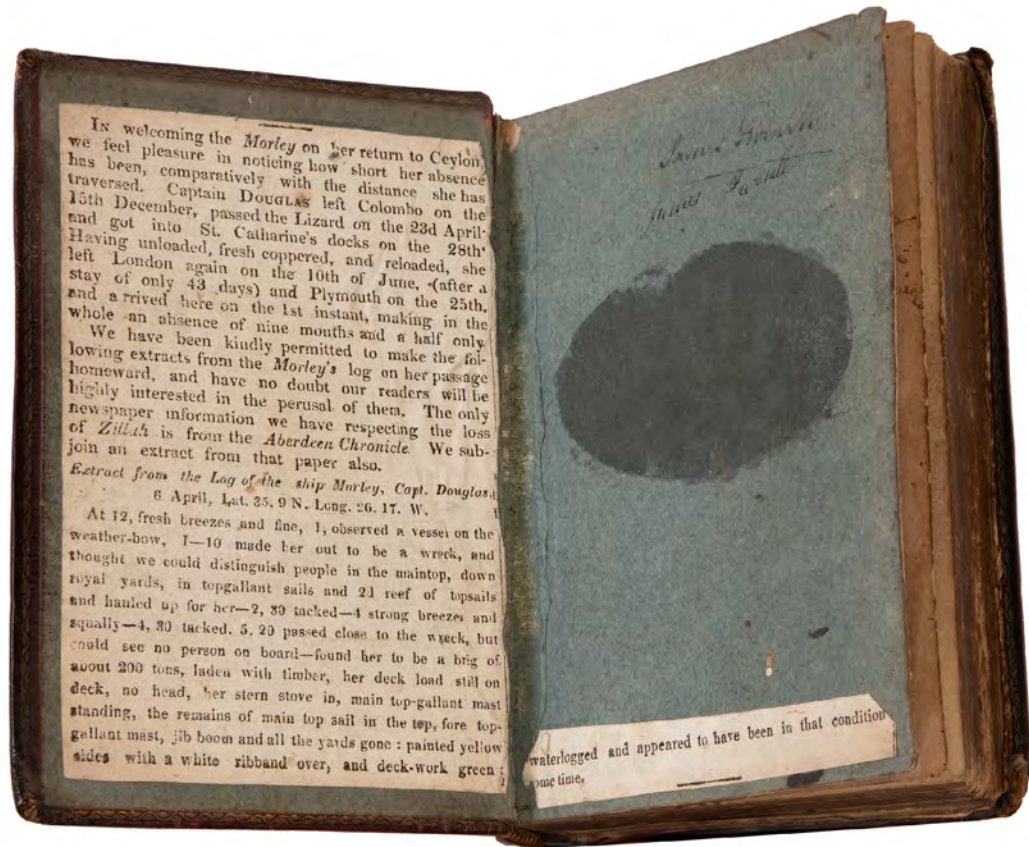
\$650.

Early nineteenth-century pocket dictionary carried by British sailor James Furnell (1811-1879) aboard the ship *Morley* in 1832, with pasted-in clippings and notes documenting the *Morley's* rescue of the crew of the *Zillah* in April of that year. The *Morley* was launched in 1811 as a West Indiaman, but by the time Furnell joined the crew, the ship was best known for transporting convicts to Australia; in 1828, the *Morley* inadvertently introduced whooping-cough to that country.

By 1832, the ship was registered on the London-Madras trade route. On April 9, while traveling back to London from Ceylon, the *Morley* rescued the crew of the sinking Scottish brig *Zillah*, which had struck a rock off the Formigas, east of the Azores.

Furnell has recorded his notes on the rescue on the final page of the dictionary, and pasted related passages from the *Morley's* log and the *Aberdeen Chronicle* to the endpapers. Interestingly, a crossed-out page written in another hand, under the heading “*Morley off the Cape / home(wd) from India*,” appears to be a love letter, and someone has added rosy cheeks to the engraved frontispiece of Dr. Johnson.

A curious volume, with intriguing research and teaching possibilities.



NOTE.

The foregoing distances are, in general, given as measured from the customary Standards, viz. London Bridge through Kent Street, London Bridge through Newington, Westminster Bridge, Hyde Park Corner, Tyburn Turnpike, Hicks's Hall, Shoreditch Church, and Whitechapel Church. The following Tables may serve, in some degree, to correct any variation which may appear in the various advertisements.

From the Surrey side of London Bridge, to the Turnpike Gate opposite the Bricklayers Arms	M. F. P.
From the Surrey side of Blackfriars Bridge to ditto	1 0 15
From the Surrey side of Westminster Bridge to ditto	1 6 0
So that the Distances on the Kent Road from Blackfriars or Westminster Bridges, are about three quarters of a mile farther than from London Bridge, through Kent Street.	1 5 29

From the Surrey side of London Bridge to Kennington Turnpike Gate	M. F. P.
From the Surrey side of Blackfriars Bridge to ditto	1 7 11
From the Surrey side of Westminster Bridge to ditto	1 6 1
	1 3 0

From the corner of Oxford Street and Tottenham Court Road to Highgate	M. F. P.
From Holborn Bars to ditto	4 0 5
From Moorgate to ditto	4 3 22
From Hicks's Hall to ditto	4 7 33
	4 4 12

A further variation will also sometimes appear where the Miles are given from the General Post Office, which, in some surveys, has been taken as the grand central point; the Rates of Postage are charged in the following manner, viz.

From any Post Office in England or Wales to any place not exceeding 15 Miles	
From each Office	4d.
15	30
30	50
50	30
80	130
120	170
150	200
200	250
250	300
300	400
400	500

FINIS.

Printed by T. C. Hansard, Peterborough-court, Fleet-street, London.

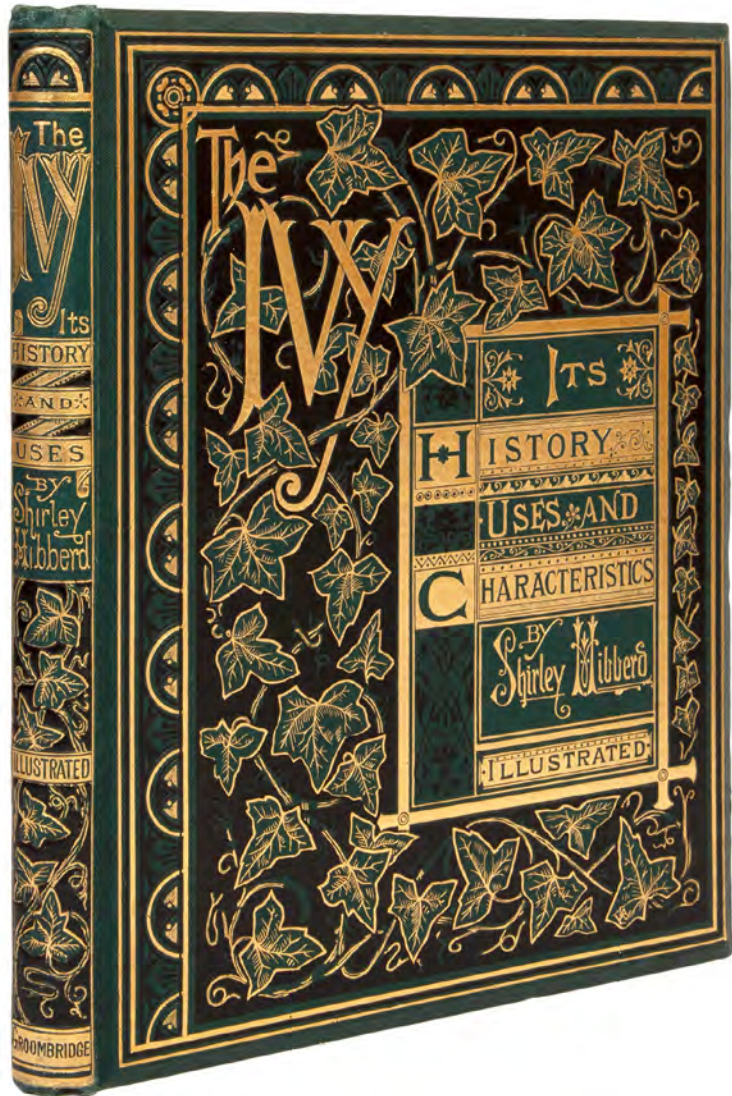
least three feet by the house from
the time of their leaving her she
must have been in less than half
an hour. after we last saw her
seven in the evening then dark could
only be distinguished, the crew consisted
of Capt. mate and eleven men
rest of the crew
John Martin Capt. Alex Taylor
Robt. Thos. White David Butler
John Webster Gunner Alex. Gifford Boy
Thos. Koch Cook David Arkley
John Nelson Stewt
James Hill Seaman
Willm. Davis
Robt. Amell
Alex. H. Donald

Twelvemo, measuring 5 x 3.25 inches: [2], xxiv, [262].

Full contemporary roan, boards ruled in gilt, spine ruled and titled in gilt, blue endpapers, crudely hand-tinted frontispiece of Samuel Johnson.

Two ownership signatures, including that of James Furnell, to front free endpaper; ink inscription to title page beginning "James Furnell / Ship Morley / 1832" with ink price to upper corner; ink inscription beginning "Morley off the Cape" to verso of title page and first page of preface (largely crossed out); ownership signature of James Furnell to first page of English dictionary; ink annotation to MEL-MEZ page of mythological dictionary; ink notes concerning the rescue of the Zillah (including list of the crew) to recto of rear free endpaper. Newspaper clippings about the rescue pasted to front and rear endpapers.

Evidence of bookplate removal to front free endpaper; lacking final flyleaf (apparently containing additional notes about the rescue); rear free endpaper nearly detached. Binding rubbed, scattered foxing



SPLENDID FIRST EDITION OF THE IVY, 1872

3. [James] Shirley Hibberd.

**The Ivy, A Monograph; Comprising the History,
Uses, Characteristics, and Affinities of the Plant.**

London: Groombridge & Sons, 1872.

\$500.

First edition of this richly illustrated introduction to the ivy by James Shirley Hibberd (1825-1890), one of the most popular gardening writers of the Victorian era.

Committed to the democratization of gardening, Hibberd wrote for amateur gardeners, especially those among the urban working class. He distinguishes varieties of ivy according to their observable characteristics, rather than using commemorative botanical names that refer to people or places. Hibberd considers the ivy's folklore as well as its cultivation, noting that "Virgil did not hesitate to mingle the ivy with the laurel in preparing a wreath" for his patron Pollio.

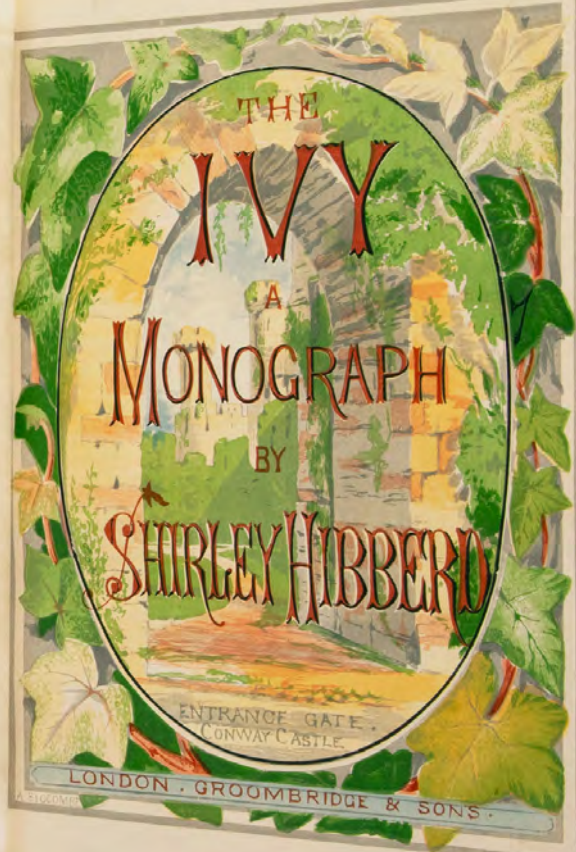
In addition to *The Ivy*, Hibberd authored monographs on roses and ferns, and edited several popular gardening magazines, including *Amateur Gardening*, the oldest British gardening magazine, still published today. In a prefatory note to *The Ivy*, Hibberd discourages curious visitors to his own experimental city garden: “The Author’s garden is not open to public inspection.”

See Claus Nissen, *Botanische Buchillustration* 873.

Provenance: Anthony David Estill, collector of Victorian illustrated books and publishers’ bindings; purchased from his estate by Ellen Morris and Edward Levin for their own collection of publishers’ bindings. An exceptionally fine copy.

Single volume, measuring 8.25 x 6.25 inches: [8], 115, [1]. Publisher’s deep green cloth with beveled edges, upper board with elaborate borders stamped in black and gilt around inner field with gilt-stamped ivy and lettering; gilt-stamped ivy and lettering to spine; lower board with blind-stamped borders and floral centerpiece; all edges gilt. Chromolithographed frontispiece, extra title page, and two plates; wood-engraved floral borders on each page and sixty-six illustrations in text. Title page and a few leaves very lightly foxed. Bookplate of Anthony David Estill. Housed in Estill’s custom clamshell box.





SOL LEWITT'S LOCATION DRAWINGS

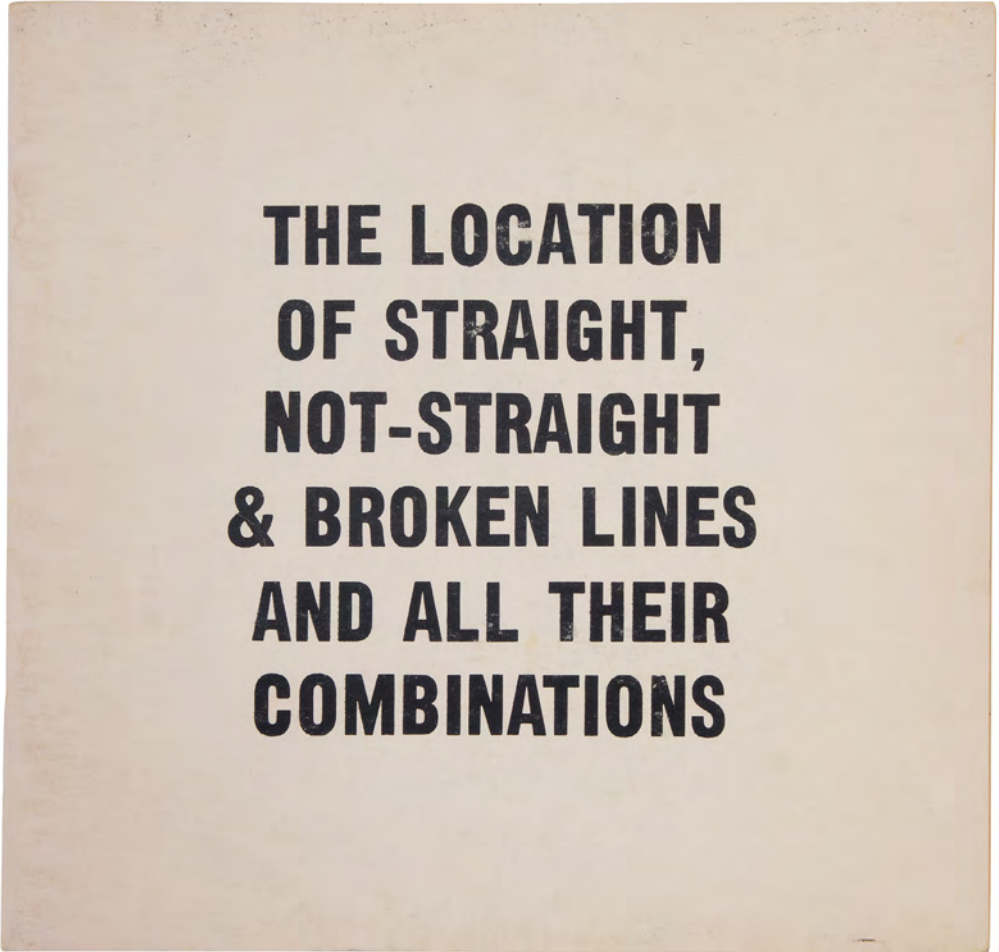
4. Sol Lewitt; [Mike Glier]. The Location of Straight, Not-Straight & Broken Lines and All Their Combinations.

[New York]: John Weber Gallery, 1976.

\$350.

First edition of this iconic artist's book by conceptual artist Sol Lewitt, reproducing a series of "location drawings" that capture, in text and image, the taxonomy of the visual line. Precise and absurd, the detailed verbal description of each "straight, not-straight & broken" line is juxtaposed with the direct trajectory represented by the line itself.

Although there is no ownership signature in the book, this copy is from the collection of American artist Mike Glier, partner and collaborator of Jenny Holzer, whose work recalls Lewitt's distinctive typographic book design. A bright, near-fine copy.



**THE LOCATION
OF STRAIGHT,
NOT-STRAIGHT
& BROKEN LINES
AND ALL THEIR
COMBINATIONS**

The location of a straight, a not-straight and a broken line.

A STRAIGHT LINE WHICH IS DRAWN FROM THE
UPPER LEFT CORNER OF THE PAGE TOWARD THE
MIDPOINT OF THE RIGHT SIDE AND A POINT
HALFWAY BETWEEN THE MIDPOINT OF
THE RIGHT SIDE AND A POINT HALFWAY BETWEEN
THE MIDPOINT OF THE RIGHT SIDE AND A POINT
HALFWAY BETWEEN THE MIDPOINT OF THE
BOTTOM SIDE AND A POINT HALFWAY BETWEEN
THE CENTER OF THE PAGE AND WHICH IS
ONE AND A HALF TIMES AS LONG AS THE DISTANCE
BETWEEN THAT POINT AND THE CENTER
OF THE PAGE.

A NOT-STRAIGHT LINE
WHICH IS HALF AS LONG
AS THE STRAIGHT LINE
AND IS DRAWN TOWARD A
POINT HALFWAY BETWEEN
THE END OF THE STRAIGHT
LINE AND A POINT WHERE
THE TWO LINES MEET.

A BROKEN LINE WHICH IS THE TWO LINES NOT STRAIGHT
STRAIGHT AND NOT STRAIGHT FIRST OF WHICH IS DRAWN LENGTH OF THE
PAGE AND WHICH IS DRAWN FROM THE MIDPOINT OF THE LEFT SIDE
POINT HALFWAY BETWEEN LEFT SIDE TO A POINT HALF THROUGH A
FROM THE END OF THE FIRST OF WAY BETWEEN THE CENTER THE MIDPOINT
LINE TO THE LOWER RIGHT POINT OF THE BOTTOM SIDE WHICH IS DRAWN
FROM THE MIDPOINT OF THE SECOND LINE IS DRAWN RAIGHT
TO A POINT HALFWAY BETWEEN THE MIDPOINT OF THE
CORNER OF THE PAGE AND THE LOWER CORNER TO A POINT
DISTANT FROM A POINT WHICH IS DRAWN BETWEEN THE EVEN THE
STRAIGHT LINE, THE END OF THE MIDPOINT OF THE TOP SIDE UPPER RIGHT
LINE AND A POINT HALFWAY BETWEEN THE CENTER OF THE
CORNER OF THE PAGE AND THE CORNER.

STRAIGHT
HALFWAY BETWEEN THE
MIDPOINT OF THE RIGHT
SIDE AND A POINT HALFWAY
BETWEEN THE UPPER
RIGHT CORNER
AND THE MIDPOINT OF
THE STRAIGHT LINE.

Side-stapled volume, measuring 8 x 8 inches: [16]. Original typographic wrappers; printed holograph text and line drawings. Lightest shelfwear.



AN AMERICAN ABROAD: ELIZABETH SMITH MILLER'S EUROPEAN TRAVEL DIARY, 1867

5. Elizabeth Smith Miller. Travel diary for the year 1867.

Europe and the United States, 1867.

\$1750.

Daily diary kept by Elizabeth Smith Miller (1822-1911), chronicling her family's travels through Europe in 1867, covering Germany, Austria, Switzerland, France, and England, and concluding with their return to the United States for the wedding of Miller's son Gerrit Smith Miller to Susan Dixwell.

The diary bears a presentation inscription to her new daughter-in-law Susan, who has written beneath the dedication: "journal kept by E.S.M. for me on her last long stay in Germany in 1867."

Born into a prominent family of American reformers, Elizabeth Smith Miller was the daughter of abolitionist and philanthropist Gerrit Smith, and the cousin of Elizabeth Cady Stanton. She would continue the family commitment to social justice; the Library of Congress holds seven scrapbooks compiled by Miller and her daughter documenting the women's suffrage movement in New York State.

This travel diary, however, records Miller's domestic life as she organizes a year of social networking and cultural enrichment for her husband and two of her children in Europe. They take lessons in German, riding, and piano; explore the musical and artistic scenes of the cities they visit; and socialize primarily with other well-educated American expatriates, including (on the fourth of July) a young William James in Dresden.





Of particular note is Miller's commitment to cooking, baking, and dining well. She feels homesick for "our elegant Delmonico's" after a disappointing visit to a *conditorei*, turns out American buckwheat cakes for her curious German friends, and distributes homemade marmalade all over Berlin; her marmalade is sold at the Gerrit Smith Estate to this day.

At the Paris Exposition, she admires the displays of industrial chocolate and bread manufacture, and visits "a fanciful little 'kiosk' where a man stood baking waffles in a newfangled machine." Miller's culinary interests would find ultimate expression in her 1875 cookbook *In the Kitchen*.

A meticulously detailed account of a year in the life of an American woman abroad, illustrated with photographic reproductions and botanical specimens.

Single volume, measuring 9 x 5.5 inches: [386].
Original dark brown pebbled morocco, boards
decoratively ruled in gilt and blind, upper board
titled “CHRONIK” in gilt, white moire-patterned
endpapers, all edges gilt.

Pictorial title page (“Erinnerungsbuch”) printed in
brown and completed in manuscript “für meine liebe
Tochter Sue;” colored decorative borders around every
page, each printed in German with the day of the
year, a quotation, and a historical event. Each page
neatly completed in manuscript, twelve mounted
photographs (mostly of European paintings and
sights), three pressed botanical specimens. Pencil note
by Susan Dixwell to title page.

Laid in as bookmark: Arthur L. Kent’s receipt for
New York Law School tuition, 1891-1892. Lightest
shelfwear, joints expertly reinforced.



THE STORY OF PETER-
KIN IN THE WOOD.



THE STORY OF PETERKIN IN THE WOOD

6. **Veronica Whall; Hew B. Whall (printer).**

The Story of Peterkin in the Wood.

London: [The Stonebridge Press], 1912.

\$600.

First and only edition of this fine press fairy tale by artist Veronica Whall (1887-1970), number 39 of 50 copies.

Whall is best remembered for her long career in stained glass, a craft she learned from her father, Christopher Whitworth Whall, the leading stained-glass artist of the British Arts and Crafts movement. *The Story of Peterkin in the Wood* follows two human children who join the fairy Peterkin for a day of adventures in an enchanted forest: “‘how did we see you before you kissed our eyes?’ ‘I don’t know I’m sure, human beings don’t see us as a rule’ he answered. ‘Mother says there is an exception to every rule’ said Robert.”

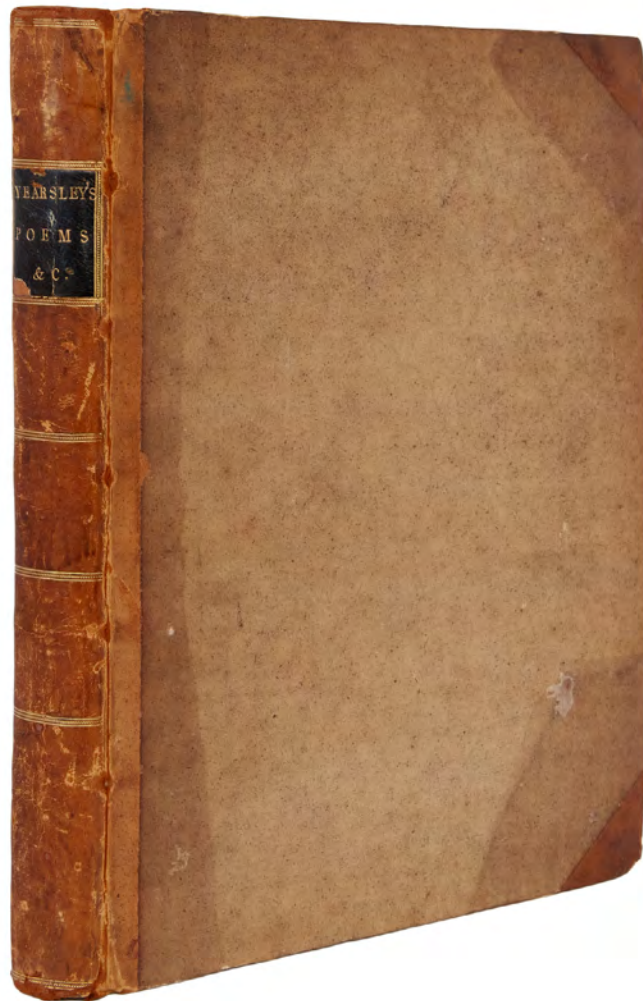
Printed on handmade paper by Veronica Whall's brother Hew, the book includes four hand-colored illustrations that nod to her stained-glass work in style and composition.

OCLC locates holdings at the British Library, University of Liverpool, and V&A. A very good copy of an uncommon Arts and Crafts picture book.

Single volume, measuring 9 x 6.5 inches: [8], 1-17, [3]. Original brown cloth spine, brown paper boards with pastedown title label lettered in red. Four hand-colored plates, not included in pagination. Publisher's printed and hand-numbered limitation statement mounted to lower pastedown. Two penciled ownership signatures ("Phyllis Cruikshank 1917") to front free endpaper.

Light discoloration and rubbing to boards, occasional smudge to text.





**THE FIRST TWO COLLECTIONS OF POEMS
BY ANN YEARSLEY, “THE BRISTOL MILKWOMAN,”
INCLUDING YEARSLEY’S COMPLAINT
AGAINST HANNAH MORE,
WITH AN ENGRAVING OF HANNAH MORE
INTRODUCING YEARSLEY TO ELIZABETH MONTAGU**

**7. Ann Yearsley; [Hannah More]; [Elizabeth Montagu].
Poems, on Several Occasions. By Ann Yearsley, A Milkwoman of
Bristol.**

London: T. Cadell, in the Strand, 1785.

**Bound with: Poems on Various Subjects, by Ann Yearsley, a
Milkwoman of Clifton, Near Bristol, Being Her Second Work.**

London: Printed for the Author, 1787. Also bound with: [William Woty], *The
Graces* and [William Combe], *A Letter to Her Grace the Duchess of Devonshire*.

**With: engraving of “Miss More Presenting the Bristol
Milkwoman to Mrs. Montague.”** London: Isaac Taylor, Jr., circa 1785.

\$6000.

Scarce first editions of the first two collections of poetry by Ann Yearsley (1753-1806), whose fraught rise to fame remains a cautionary tale for starving artists, accompanied by a contemporary engraving of Yearsley and her patrons.

The discovery and promotion of the working-class poet Yearsley by prominent Bluestockings Hannah More and Elizabeth Montagu was one of the great literary stories of the 1780s; the very public break between Yearsley and her benefactors was another.

Yearsley was a Bristol milkwoman with no formal education, married to a yeoman farmer: the couple had six children while Yearsley was still in her twenties. The struggling young family was rescued from penury by a local benefactor who brought Yearsley's verses to the attention of Hannah More. More was impressed by the untutored poet's "wild wood notes:" "Her ear is perfect; there is sometimes great felicity in the structure of her blank verse, and she often varies the pause with a happiness which looks like skill."

More appealed to her friend Elizabeth Montagu: "as it has pleased God to give [Yearsley] these talents, may they not be made an instrument to mend her situation, if we publish a small volume of her Poems by subscription?" The result was Yearsley's first collection, *Poems, on Several Occasions* (1785), whose publication by Thomas Cadell was underwritten by scores of More and Montagu's powerful literary friends: the list of subscribers runs to fifteen pages. Yearsley's volume was well-received, dramatizing the struggle of a poet working in isolation and poverty: "Oft as I trod my native wilds alone, / Strong gusts of thought wou'd rise, but rise to die; / The portals of the swelling soul, ne'er op'd / By liberal converse, rude ideas strove / Awhile for vent, but found it not, and died. / Thus rust the Mind's best powers."

P O E M S,
O N
SEVERAL OCCASIONS.

B Y
A N N Y E A R S L E Y,

A
MILKWMAN OF BRISTOL.

L O N D O N:
PRINTED FOR T. CADELL, IN THE STRAND.
MDCCLXXXV.

P O E M S,
O N
VARIOUS SUBJECTS,

BY
ANN YEARSLEY,

A
MILKWOMAN OF CLIFTON, NEAR BRISTOL;
BEING HER SECOND WORK.

L O N D O N :
PRINTED FOR THE AUTHOR,
AND SOLD BY G. G. J. AND J. ROBINSON,
PATER-NOSTER ROW.

M.DCC.LXXXVII.

The success of Yearsley's poems led to a break with her benefactors. In a high-handed (if probably well-intentioned) move, More and Montagu assumed control over Yearsley's finances, pressuring her to invest her profits in a trust that would provide her family with a modest income each year, and resisting Yearsley's attempts to manage her newfound earnings directly. The fragile alliance between the Bristol milkwoman and the London Bluestockings collapsed in mistrust and bitter accusations of ingratitude and dishonesty. Yearsley addresses the controversy in her second collection, the self-published *Poems, on Various Subjects* (1787), which opens with a defense of her position, and reprints the deed of trust at the heart of the dispute. In later years, Yearsley would become a prominent campaigner against the Bristol slave trade, and would eventually establish her own circulating library.

The accompanying engraving by Isaac Taylor depicts the fateful moment when Hannah More introduces Ann Yearsley to Elizabeth Montagu, who remains seated at her library desk, surrounded by all the signifiers of wealth and education denied to Yearsley. Roundel vignettes at each corner showcase new fashions in bonnets and hats, suggesting that the illustration was created for a ladies' periodical.

A scarce group of materials documenting a fascinating episode in English literary history.

The most elegant dresses of the present Year.



Miss More presenting the Bristol Milkwoman to M^{rs} Montague.

J. Taylor del. et sculp.

Quarto, measuring 10 x 7.5 inches: xxx, 127 [1]; xl, 168; [4], 12; [4], 16.

Contemporary half-calf, speckled tan paper boards, spine ruled in gilt, black morocco spine label lettered in gilt, edges stained yellow. Preliminaries to 1785 Yearsley title include More's letter to Montagu and subscriber list; preliminaries to 1787 Yearsley title include Yearsley's dedication to the Earl of Bristol, More's letter to Montagu, Yearsley's letter defending herself against More's accusations, the disputed deed of trust, Yearsley's rejected proposal on behalf of her children, and list of subscribers.

Light shelfwear, small chip to spine label, corners bumped. Engraving measuring 4.25 x 5 inches, mounted to old scrapbook page, matted to 8.5 x 9 inches.

AMERICAN SCHOOLGIRL'S COPYBOOK, CIRCA 1850, FEATURING CLIO, THE MUSE OF HISTORY

8. American schoolgirl's copybook.

Boston: Benjamin B. Mussey & Co., circa 1850.

\$250.

Intriguing example of a nineteenth-century American schoolgirl's copybook. "Henrietta" opens by copying a sentence that begins with the letter A ("A good name is rather to be chosen than riches"), moving through the alphabet until she reaches the letter O ("Order is heaven's first law, order is indispensable to success.") The prompt for the letter P ("Prosperity gains friends, adversity tries them") remains uncopied, and the final leaves in the notebook are missing.

Of interest here is the allegorical vignette on the front wrapper, in which "a certain warlike Prince" demands that Clio, the muse of history, give him "one of the best-cut pens she had." In return, Clio hands him "a quill that was not cut at all, saying, that it belonged to him to cut it with his sword; and if that cut well, the pen would write the better." The moral of the story is that "it was not the writing, but men's great actions, that rendered them immortal in history." A near-fine survival, in attractive wood-engraved wrappers.



Now is the constant syllable ticking from the clock of time.
 Now is the constant syllable ticking from the clock of time
 Now is the constant syllable ticking from
 Now is the constant syllable ticking from
 Now is the constant syllable ticking from
 Now is the constant syllable ticking from
 Now is the constant syllable ticking from
 Now is the constant syllable ticking from
 Now is the constant syllable ticking from
 Now is the constant syllable ticking from

BENJAMIN B. MUSSEY & CO.,
PUBLISHERS, BOOKSELLERS, AND STATIONERS,
29 Cornhill, Boston.

KEEP CONSTANTLY ON HAND A GENERAL ASSORTMENT OF
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POPULAR BOOKS.

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Builder's Guide,
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Junius' Letters,
Cassie on Man,
Locke Assured,
Good Men's Boys,
Scott's Infancy Tutor,
Quarto Bible,
Oxley do,
Promising Bible,
Floral Year,
Mourner's Book,
Kiss for a Tiger,
Bayly's Lectures,
Whittier's Poems,
Waverley Novels,

This Collection of Hymns,
Boyer's Dictionary,
Gold's Catechism,
" Fugit,
" Heron,
Moore's Virgil,
Xenophon,
Sherwin's Algebra,
Key to "
Valpy's Dictionary,
First Steps in Numbers,
Pastor's Analysis,
Colburn's Sequel,
Hitchcock's Bookkeeping,
Key to "
Paley's Philosophy,
French Spoken.

MUSIC BOOKS.

Maiden Harp,
Typical Lyre,
Open Chorus Book,
Sacred " "
Wreath of School Songs,
Baker's Music Book,
Sabbath School Lute,
May Festival.

ALSO, A GENERAL ASSORTMENT OF STATIONERY, SUCH AS
Cap Paper,
Letter Paper,
Blank Books,
Ledger Paper,
Note Paper,
Manila Paper,
Scales,
Ruled Paper,
Blotting Paper,
Scribbles,
Stamps,
Rubbers,
Ink,
Penholders,
Pencil Cases,
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Lithographs,
Engravings,
Paints,
Brushes,
Etc., Etc.

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Benjamin's Architect,
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Shaw's Manual,
Porter's, a poem,
Tappan's Poetics,
Flora's Interpreter,
Apocryphal Testament,
Junior's Letters,
Caleb on Miss,
Locks Amused,
Gives Maritime Toys,
Scott's Infantry Tactics,
Quarto Bible,
Octavo do,
Pamphleting Bible,
Floral Year,
Mourner's Book,
Kiss for a Rigger,
Smyth's Lectures,
Whittier's Poems,
Waverley North,

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200

Utic. Collection of Hymns,
Boyer's Dictionary,
Gould's Ovid,
" Virgil,
" Horace,
Morse's Virgil,
Xenophon,
Herwin's Algebra,
Key to "
Virgil's Delictus,
First Steps in Numbers,
Peters's Analysis,
Cullen's Sequel,
Hitchcock's Bookkeeping,
Key to "
Paley's Philosophy,
French Spoken.

MUSIC BOOKS.

Moderb Note,
Typical Lyrics,
Opera Chorus Book,
Sacred "
Wreath of School Songs,
Baker's Music Book,
Sabbath School Latin,
My Festival.

ALSO, A GENERAL ASSORTMENT OF STATIONERY, SUCH AS

Blank Books,
Letter Paper,
Book Paper,
Note Paper,

Cap Paper,
Quills,
Steel Pens,
Pen Holders,
Wafers,
Sealing Wax,
Inkstands,
Wedge Cans,

Bound Books,
Bristol Board,
Pencils,
Envelopes,

Stamps,
Ink,
Crayons,
&c. &c.

Booksellers, Country Merchants, Town and School Committees, will find it to their advantage to call on above, where they can be supplied on as favorable terms as at any house in the United States.

Side-stitched copybook, measuring 6.5 x 8 inches: [16], plus stubs of four excised leaves.

Original yellow pictorial wrappers, featuring a wood engraving of Clio and the prince. Pale blue unlined text block. Penciled ownership signature to center of front wrapper; all pages except the last covered in penmanship practice. Light edgewear and a few trivial marks to wrappers.

THE COLT FROM MOON MOUNTAIN

BY DOROTHY P. LATHROP



For
Mrs. E. O. Essig
With all good wishes -
Dorothy P. Lathrop -
1942

THE COLT FROM MOON MOUNTAIN, INSCRIBED BY DOROTHY LATHROP

9. Dorothy Lathrop.
The Colt from Moon Mountain.
New York: Macmillan, 1941.

\$850.

First edition of this magical tale of a woodland colt who grows into a unicorn, inscribed by award-winning children's author Dorothy Lathrop. The book follows a young girl as she bonds with the elusive creature: "Never had she had so lovely or tantalizing a pet. It was hers and it was not hers at all."

As an illustrator, Lathrop won the Newbery Award for Rachel Field's *Hitty, Her First Hundred Years* (1929), and the inaugural Caldecott Medal for Helen Dean Fish's *Animals of the Bible* (1937).

Lathrop inscribed this copy of *The Colt from Moon Mountain* shortly after publication for the wife of prominent American entomologist Edward Oliver Essig.

A near-fine first edition by an artist who “loves animals and draws them with exquisite perfection,” very scarce inscribed.

Single volume, measuring 8.5 x 7 inches: [62]. Original orange pictorial cloth stamped in white, pictorial endpapers, original color pictorial dust jacket with \$1.75 price, front flap clipped at lower corner. Frontispiece, nine full-page illustrations, and four smaller illustrations in text. Inscribed on verso of front free endpaper: “For Mrs. E.O. Essig / With all good wishes / Dorothy P. Lathrop / 1942.” Light wear and toning to extremities of jacket, a few cellotape reinforcements to verso.



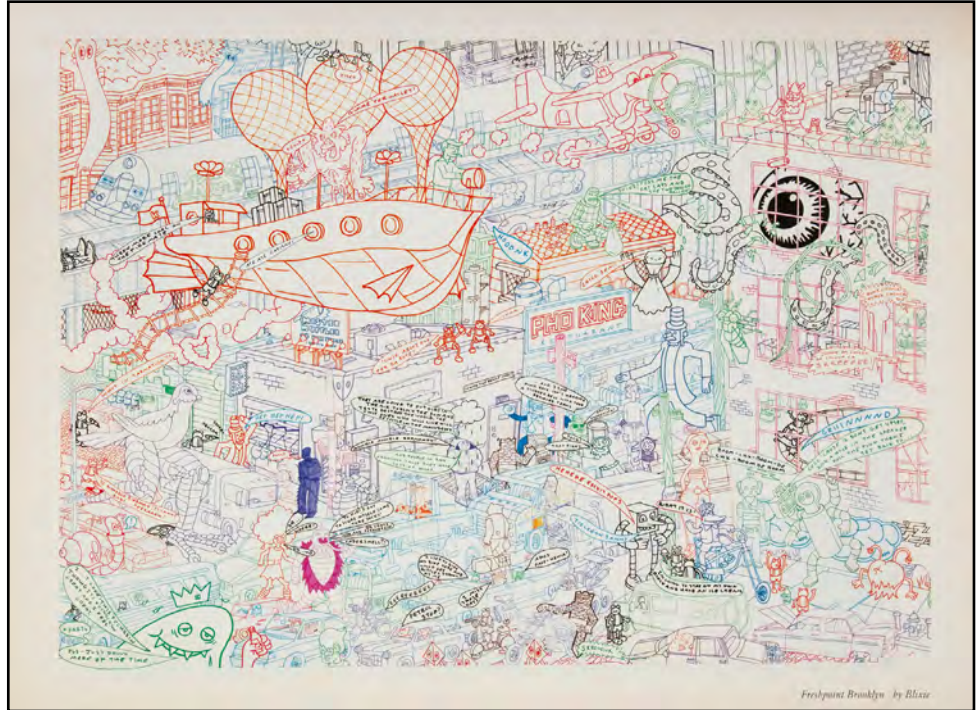
PAPER PLACEMATS

**10. [ART]; Paul Maliszewski; Jason Fulford;
Leanne Shapton; Matt Singer (editors).
Paper Placemats.**
Atlanta: J&L Books, 2004.

\$125.

First edition of this collaborative public art project consisting of forty paper placemats, each featuring a different photograph, illustration, or story having to do with the idea of “place.”

Contents include photographs by Michael Northrup and Lars Tunbjörk, illustrations by Paul Marlow and Leanne Shapton, and fiction by Amie Barrodale and Gilbert Sorrentino, among others. In 2004 and 2005, volunteers helped distribute copies of *Paper Placemats* to restaurants and diners across the United States, although as editor Jason Fulford recalls, “it was surprisingly hard to give them away as many businesses were skeptical of anything really being free” (*Brooklyn Rail*, June 2025).



PAPER PLACEMATS

*by Jennifer Arnove, Amie Barrodale, Jeff Billak, Blixie, Ryan Blomberg, Helen Chough,
Fern Cogley, Ted Fair, Steve Featherstone, Jason Fulford, April Gertler, Michelangelo Iaffaldano,
Paul Marlowe, Michael Martone, Eileen Maxson, Michael Northrup, Amy O'Neill,
Ed Panar, Tim Parrish, Christian Patterson, Gus Powell, Alex Romero, Hadley Ross,
Matt Salacuse, Matthew Sandager, Ross Schwartzman, Joanna Scott, Hasanthika Sirisena,
Leanne Shapton, Ben Skinner, Gwen Smith, Gilbert Sorrentino, Barry Stone,
Zach Storm, Ashley Thayer, Miriam Toews, Lars Tunbjork, Paul West and Lloyd Ziff.*

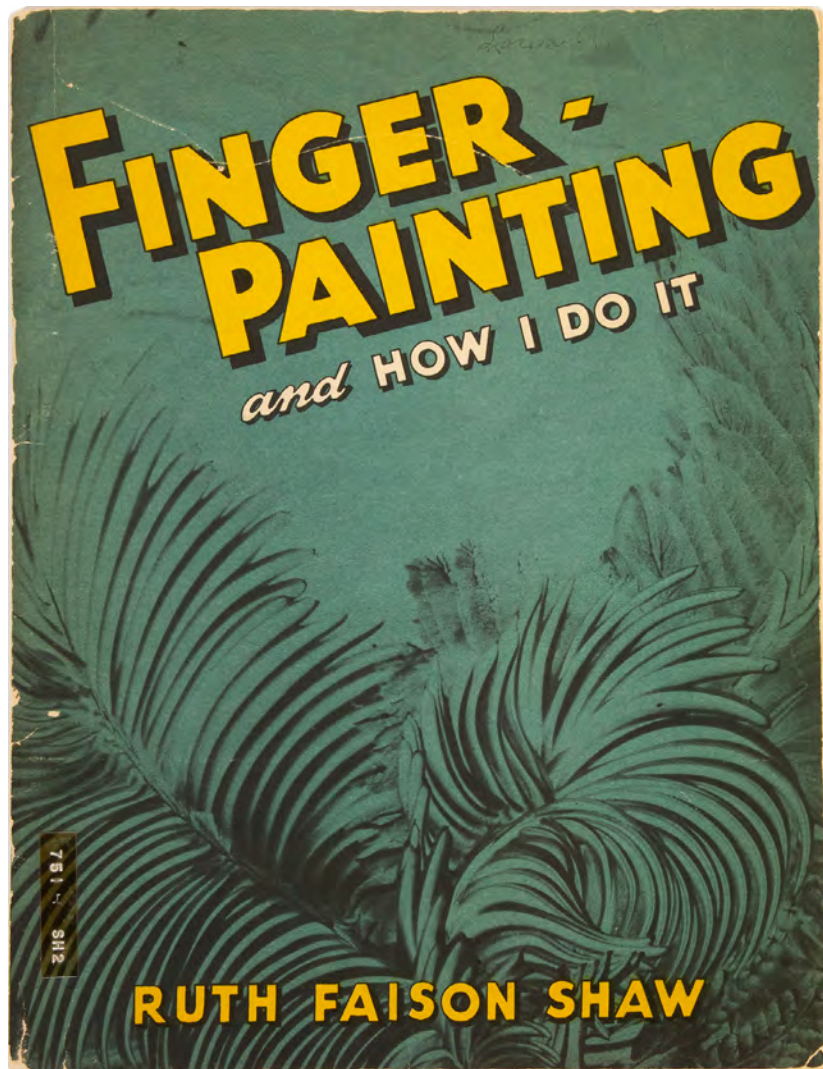
a public art project by JCL Books



Berlin, Germany by April Gertler

Paper Placemats would be reissued in 2007; copies of this first edition are uncommon. A fine example.

Oblong volume, perfect-bound, measuring 9.75 x 13 inches: 40 leaves. Original glossy white wrappers lettered in black, corners rounded. Leaves printed recto only, many in color.



FINGER-PAINTING AND HOW I DO IT, 1947

11. Ruth Faison Shaw.

Finger-Painting and How I Do It.

New York: Art for All, Inc., 1947.

\$300.

First edition of this illustrated guide to finger painting by American art educator Ruth Faison Shaw (1888-1969), issued simultaneously in a trade edition and in the popular “Art for All” series.

Shaw began her teaching career in the Appalachian mountains of North Carolina. After serving in Italy during World War I, she founded the progressive Shaw School in Rome, where she emphasized the value of sensory play. Recognizing that “smearing with the hands is a primary impulse, a way of having fun and of learning,” Shaw patented the first non-toxic gel paint for children in 1935. Upon her return to the United States, she contracted with Binney and Smith (now Crayola) to manufacture her paints, and introduced finger-painting as a foundational practice in art education and occupational therapy.

Shaw emphasized the activation of the whole body, a “sense of rhythm and swing,” and the technique of moving masses of paint rather than drawing. While she discouraged students from starting with a definite composition in mind, her models are largely representational: sweeping landscapes, woodland creatures, “flower fantasies,” and folkloric scenes. Shaw’s work influenced generations of progressive educators, including the more radical Rhoda Kellogg.

This copy signed by Lorea Standish Adams (1882-1963), a Rhode Island School of Design graduate and longtime art teacher.

A very good copy of an uncommon title.

Side-stapled volume, measuring 11 x 8.5 inches: [2], 3-47, [1]. Original color pictorial wrappers. Black and white illustrations and photographs throughout text. Ex-library copy with moderate wear, small embossed tape label affixed to upper cover and evidence of bookplate removal to verso, call number and ownership signature to preliminaries.

PAINTING A LANDSCAPE (Cont.)



The picture begins to look like a landscape, in two colors. Let us have some deer in the foreground.



Tufts of grass are made with finger nails. Touches of color from the side are added to increase depth and values. And the picture is finished.

NOTE: A characteristic of Finger-Painting is that new suggestions are always arising from chance motions of hand and fingers. The finished landscape above is not what we were expecting when we began. A pastoral scene was the first thought. We could, of course, swirl it around or rub it all out and follow the pastoral impulse. “Mistakes” are never fatal or final in Finger-Painting—they just lead to something else.

TRADE CARD FOR A PARIS ANTIQUE SHOP, CIRCA 1840

12. Magasin d'Antiquité et de Beaux-Arts (trade card).
Paris, circa 1840.

\$150.

Trade card for an antique shop located on the Rue Saint-Lucie in the former commune of Grenelle, now part of the fifteenth arrondissement of Paris.

In addition to antiques, the Magasin d'Antiquité et de Beaux-Arts offered modern *objets d'art*: marble carvings, engraved seashells and volcanic rock ("pierres du Vésuve"), models of ancient temples, copies of classical sculpture in bronze and terracotta. The decorative frieze above the card's text depicts a neoclassical profusion of urns, statues, architectural ruins, and other "objets modernes de Beaux-arts." An evocative survival.

Engraved pictorial trade card, measuring 3 x 4.25 inches, mounted to a sheet of blue paper measuring 3.5 x 4.75 inches. Lightest signs of wear, one short closed tear. Matted to 6.75 x 8 inches.





MAGAZIN D'ANTIQUITÉ ET DE BEAUX-ARTS

Rue S. Lucie N. 87, 88.

Il existe dans ce Magasin un dépôt de divers momumens antiques, et un assortiment d'objets modernes de Beaux-arts en différens genres, de marbres travaillés, en gravures sur coquilles et pierres du Vésuve; en coraux, en copies d'édifices et de temples antiques, exécutés en liège, et en copies de statues et d'utensiles antiques exécutés en bronze et en terre-cuite.

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