

# OCCASIONAL LIST

## Woman's Work

Palinurus Antiquarian Books  
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[28 items]

1. Lincoln Phelps, Almira H.  
**Familiar Lectures on Botany ....**

New York: Huntington and Savage, 1845.  
Revised and Enlarged Edition. 8vo. There are text illus.  
Good; joints cracked.  
Full contemporary sheep.

*The author was a student of Amos Eaton. This book was the primary text for woman's educational institutions in the 19th century. Each edition is somewhat different. The tenth edition had been reached by 1840 and some 275,000 copies had been printed by that time. The text contains various circumlocutions to avoid overt sexual references in discussions of sexual reproduction. A scientific best seller by a woman in the field of natural history. Pritzel # 5321 (citing a later prtq.); Ewan, p. 39.*

2. WOMEN - EDUCATION.  
Herbarium from the Science Hill Academy at  
Shelbyville, KY, ca. 1840.

[Kentucky]: not published, ca.1840.  
Unique. 4to. There are appx. 200 mounted and identified specimens; album sheet size appx. 7.5 x 10 inches.  
Good copy; a good portion of the backstrip worn away.  
Contemporary three-quarter leather.



*A 4to. notebook of appx. 180 blank leaves in contemporary three quarter red morocco over blue boards. Appx. 55 leaves (with intermittent blanks) have been used to mount dried specimens of flowers and plants. There is more than one specimen per page. Each specimen has been identified (date, place, genus, name, occ. commentary). Overall the specimens are in very good condition (there are occ. minor losses). The majority of the specimens were collected between 1838 and 1850 there are occasional later additions. Most were collected*

*in Kentucky. The book bears a presentation from the Rev. Joseph Tevis to Miss M E Thorpe on July 2, 1838. The presentation states that the album was to be used for the collection of plants to illustrate the science of botany. Joseph Tevis was the husband of Julia Tevis who founded the Science Hill Academy for the education of women (in the sciences) in 1825 at Shelbyville. The album appears to have been passed down through the generations in one family. There is evidence (in a different hand and color ink) of corrections to the attributions of a few specimens as well as a handful of later additions to the album. Mounted to the front pastedown is a small watercolor on velvet of a lake and a cottage that is dated Aug. 1846 (there is an attribution that is difficult to decipher). The watercolor is appx. 4 x 5 inches; it has dime size hole in portion of the picture. There is also a statement as to how the specimens were treated when mounted in order to prevent insect damage (it worked !). A remarkable artifact of early scientific education for women in the American south.*

\$2,500

3. [Nicholls, G].

**Reports of the Special Assistant Poor Law Commissioners on the Employment of Women and Children in Agriculture.**

London: W Clowes and Sons, 1843.  
First Edition. 8vo, xvi, [1] - 378, [2] pp.  
Very good.  
Original publisher's cloth.

*Nicholls was one of the principal architects of the administration of the Poor Law. The report offered here was overseen by him immediately upon his return from a difficult stay in Ireland where he was responsible for changing the old*

*system of poor relief by enforcing the regulations of the 1834 act. The report on the employment of women and children in agriculture is based on the reality of rural labor in four counties in England. It is a landmark in social history of the period. Old Palgrave III, 20-21; DNB XIV, 438-441.*

\$1,800

4. Snedeker, Florence.

**A Family Canoe Trip.**

New York: Harper & Brothers, 1892.  
First Edition. 12mo. There are half tone photographs throughout.  
Very good.  
Original. publisher's cloth.

*Part of the Harper's ' Black and White ' series. A charming account of a sojourn through the Lake District of New York State. An early use of half-tone illustration.*

\$75

5. Anon.

**The Beautiful Fruit Gatherer [18th century English color mezzotint].**

London: R Sayer and J Bennett, 1782.  
Edition Unknown. Print. Stencil, hand and block printed colors.  
Good; vertical margins trimmed; colors are deep and solid.  
Mounted on board.

*A handsome decorative print depicting a woman in an elaborate garden collecting grapes. She is wearing a flowing white dress, apron, shawl and black hat adorned with flowers. Beside her is a basket of fruit. The print meas. 10 x 14 inches.*

\$650

6. Fielding, H.

**The History of Tom Jones a Foundling**, 3 vols.

Philadelphia: Jacob Johnson .. Alexander McKenzie, 1794-'5.  
First complete Am. Edition. 12mo.  
A good copy; covers of vol. I nearly loose; signature clipped  
from prelims of I & II .  
Full contemporary calf.

*The true first American of the complete text. It was preceded  
by at least three abridged printings and assumed reprints that  
are ghosts. The collation in Evans is incorrect. The set offered  
here is complete with the exception that it is wanting the half  
titles (present in the AAS copy). A rare book in trade made all  
the more difficult to come by because of its split year  
publication. Evans # 26972 & 28671; see Cross.*

\$950

7. Egerton, W (pseud.) [Curll, E & Cibber, C].  
**Faithful Memoirs of the Life, Amours and  
Performances of that ... Eminent Actress ...  
Mrs. Ann Oldfield ....**

London: [ E Curll ], 1731.  
First Edition. 8vo, [4], iv, v, xi, [1] - 212, 21 (appendix) pp. +  
engraved frontispiece. An acceptable copy with overall toning;  
short tear to the frontispiece, folded as a result of being  
oversize; spot to the lower margin of about 6 leaves.  
Modern full calf.

*The contentious Mr. Curll's informative biography of the  
actress including her will, an inventory of household effects  
(including statues and jewelry), "... she had a pretty collection  
of books in French and English ...." There was a five day sale*

*to disperse her goods. Arnott/Lowe #3384; DNB V, 327-331  
(for the printer Curll); Highfill, XI, 101-111 (for the actress).*

\$300

8. Anon. - SEWING.

**Crochet sample notebook.**

[Michigan ?]: Unique., ca 1920.

Unique. 4to. There are mounted samples of all kinds of  
crochet work.

Very good.

Original cloth backed boards.

*A seamstress' sample book of various types of crochet work  
utilizing a variety of colors and threads.*

\$350

9. Siebold, E A v. - MIDWIFERY.

**Lehrbuch der Geburtshuelfe zum Unterricht  
für Hebammen.**

Wurzburg: Stahel, 1822.

Fourth Enlarged Edition. First Illustrated. 8vo. There is a  
frontispiece of the author's invention.

Very good.

Contemporary paste paper boards.

*Hirsch singles out Siebold for significant contributions to the  
education and training of midwives and for being a leader in  
the improvement of childbirth training in Germany. The book  
offered here is the manual he wrote for teaching midwifery.  
This edition was completely re-written and revised and is the  
first to illustrate the author's ' Geburtskissen ' . Hirsch V, 260 -  
261.*

\$425

10. Sterry, Abby.  
**Effusions. Religious. Moral and Patriotic: in Prose and Verse.**

New - London: Printed for the Author, 1818.

First Edition. 8vo.

Good; front board detached; spine somewhat abraded; internally crisp and bright.

Original printed blue paste paper boards..

*A vanity or perhaps a gamble based on need. Whatever Ms Sterry is not the American Keats. The book, however, does earnestly force the reader to consider it. Stoddard/Whitesell, # 1210; Wegelin # 1156; S & S # 45797.*

\$2,400

11. Anon.  
**Diorama of dancers -19th century color lithography.**



[Paris?]: Unique., ca 1870. Framed oblong scene of women harlequins and dancers rendered in subtle, colored lithography. Each of the figures is applied to the background in relief thereby producing a three dimensional effect for the viewer.

Very good to fine condition.

Original frame.

*A anonymous, unique composition of what appears to be a company of dancers or actors. Each is posed in a coquettish manner, interacting as a group and looking at the viewer. Each is gayly attired in elaborate harlequin costumes adorned with applied complicated silk ruffles and ties; all are accomplished in similar manner. The outfits vary, but each is adorned with individually mounted pressed metallic flakes to mimic jewels. The figures were produced through color lithography and mounted in relief to give the impression of depth to the scene. The item measures appx. 30 1/4 x 25 3/4 inches without the frame. There is no information available as to its origin. But given the quality of the lithography and subject matter a guess would be French (a much smaller, ordinary illustration of fish - in relief - has been seen offered in the French trade without description but noted as being French).*

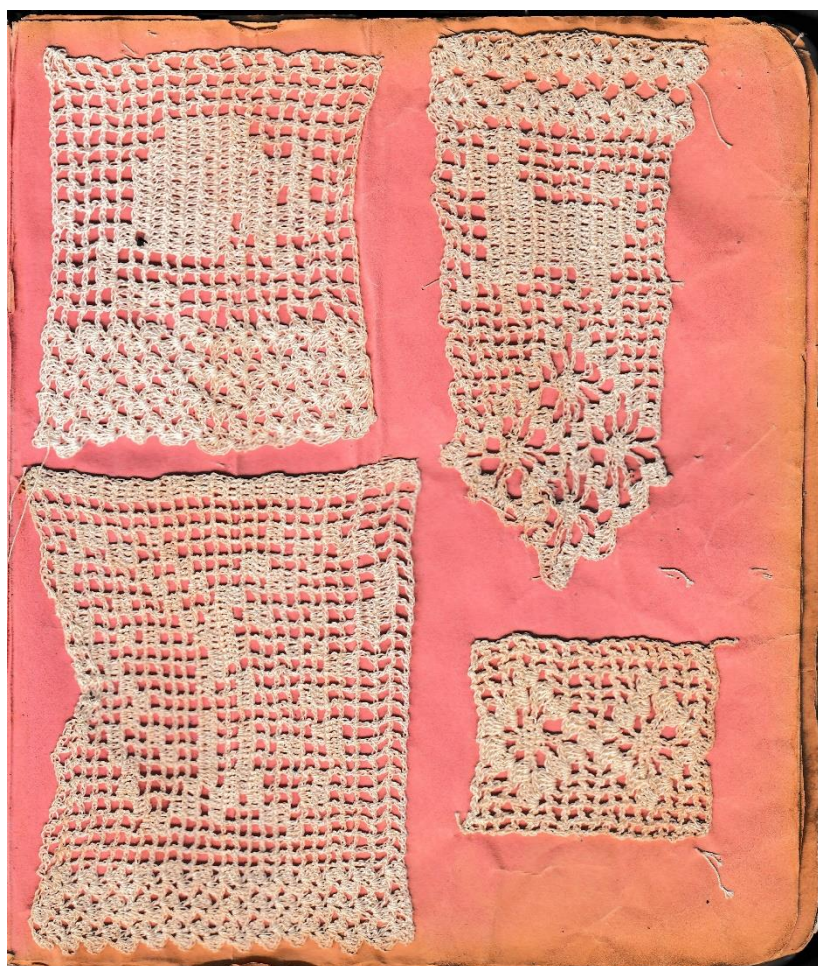
\$5,500

12. Anon. - CROCHET & LACE SAMPLE BOOK.  
**American crochet and lace sample book.**

[Gardner, MA]: Not published, ca1930 (?). Small 4to. Notebook with appx. 70 mounted examples of crochet and lace work. Very good. Commercial notebook.

*A sample(?) book kept by an individual to solicit sewing work. The samples are of varying sizes. There is no identifying text*





or autograph notes in the notebook. There are several inserted  
clippings from newspapers. \$350

### 13. Anon. - HANDCOLORED BROADSIDE. Die wunderbare Geschichte von Concordia ....

[Ephrata?]: [Joseph Bauman?], ca1800.  
Edition not known. Broadside appx. 280 x 220 mm  
embellished with a hand-colored woodcut of Concordia appx.  
140 x 70 mm .  
Good; irregular marginal trimming; old folds.  
Not bound.



"One of the most unusual of the German ballads ...." The tale  
is of a girl who visits paradise and returns after what she  
believes is a few hours but in reality is over a century.  
According to Yoder this ballad was read, or sung to the tune of  
the hymn "Mein Gemüt erfreut sich". The story of the human  
bride-of-Christ can be found as early as the 13th century and

*has many variants. The broadside has 29 verses (Yoder translates the entire tale for his book) and is decorated with a superb hand colored woodcut of the subject. The ballad has 21 identified variant settings issued by different printers in the first four decades of the nineteenth century. The version offered here has one location at the Free Library of Philadelphia; it is absent from American Imprints. See Yoder, PA German Broadside, pp. 63 - 66; PSU copy (defective) is a much later variant.*

\$4,500

14. Bisch, Louisa C C - HAND MADE PAINTED BOOK FOR CHILDREN.  
**Livre d'Images.**



1924. Folio, 16 leaves of thick painter's canvas with full page oil painted scenes - recto only (includes the cover title and dedication page that are illustrated). The sheet size is 398 x 265 mm. A small mounted photograph of the author on an inserted sheet. Text in French throughout.

Very good; some abrasion to the painting serving as the cover title; amateur paper board binding is broken; covers loose. Amateur paper board binding of the period.

*The dedication page reveals that Louisa Bisch made up this book for the children of her nephew Dr. L E Bisch. It features instructive text and images regarding the behavior of children, in addition, portraits of children going about everyday activities at home and committing acts of mischief; other images of note include children building a snow man, and several precise renderings of insects and birds.*

\$1,750

15. "An American Lady".  
**The Ladies' Handbook of Fancy Needlework and Embroidery .... - OFFERED WITH - ... Plain Needlework .... - OFFERED WITH - ... Millinery and Dressmaking ....**

New York: J S Redfield, 1844.

First Edition. 12mo, I - 60, 4 (adverts) pp.; II - 60 pp.; III - 60, 4 (adverts) pp.

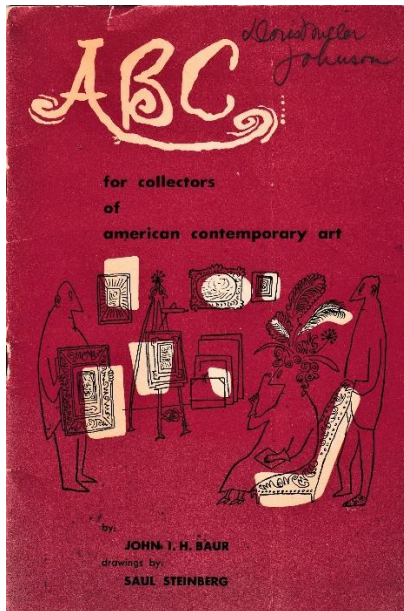
Good; moderate wear to the bindings.

Original publisher's gilt stamped, limp green cloth.



*A series of books of instruction in the sewing arts. The use of an "American Lady" as author seems to be a convenience (?) to avoid copyright claims. An uncommon trio.* \$700

16. Baur, John - EDITH HALPERT -  
DOWNTOWN GALLERY.  
**ABC for Collectors of American  
Contemporary Art with drawings by Saul  
Steinberg.**



New York: 1954.  
First Edition. 8vo, [24] pp., illustrated.  
Good; some marginal wear; pencil signature of the front cover.  
Original printed publisher's wrappers.

*In 1954, Edith Halpert, owner of the Downtown Gallery in NYC commissioned the curator and scholar John Baur to write this beginner's guide. The sentiments of Baur accompanied by the humorous illustrations of Steinberg expressed Halpert's no-nonsense approach and the pleasure of collecting. An exceptional artifact of a by-gone era in American art history. Those unfamiliar with Halpert's pioneering career and the impact of her gallery are referred to the recent show and published catalog (R Shaykin: Edith Halpert -The Downtown Gallery and the Rise of American Art) at the Jewish Museum in NYC.* \$275

17. Agniel, Marguerite.  
**Body Sculpture.**

New York: E H & A C Friedrichs Co., 1933.  
First Edition. 8vo, [6] pp. + 31 plates.  
Very good; some fading around the edges.  
Original publisher's printed green paper boards.

*Ms Agniel in nude poses.* \$95

18. Patissier, P[hilibert] - MANUFACTURING  
HAZARDS.  
**Traité des Maladies des Artisans ... D'Après  
Ramazzini.**

Paris: J - B Bailliere, 1822.  
First Edition. 8vo, lix, [1 - errata], [3] - 433, [1], 15  
(advertisements) pp.  
Good; wrappers loose and chipped; some spotting throughout;  
untrimmed; paper spine label is chipped.  
Original publisher's blue paper wrappers.

*Patissier makes the point that 45 years after Fourcroy's French translation (1777) of Ramazzini's original work on diseases of artisans, it remained the only work in French on the subject. The book offered here is Patissier's effort to bring Ramazzini into the industrial era. He includes a great deal of information on hazardous trades (pewterers, gilders, dial makers, metal trades etc.) along with harrowing descriptions of the ailments suffered. Women were often employed in these trades for finish work and as a result suffered as much, if not more, than their male counterparts. He also discusses ways to ameliorate the effect of these trades on an individual's health. There are new inventions, e.g., the updraft furnace invented by Jean Darcet, noted and described. An important book. Hirsch IV, 525-526; see Sci. Inst. Soc. Bulletin, #145, June 2020, pp. 39-40; Verna, Artisans, industrie ... du Moyen Âge ....* \$375

**19. Anon. - AMERICAN EMBROIDERY NOTEBOOK. Elaborate nineteenth century manuscript embroidery and needlework pattern work-book and record.**

[Pennsylvania, Bucks County]: Unique, [ca 1850?]. Oblong 4to notebook made up of blank sheets of highly finished milled paper randomly interspersed with highly finished laid paper sheets without a watermark; the sheet size measuring appx. 200 x 310 mm. Appx. 600 pages; illustrated throughout with detailed ink drawings. Generally very good. It is disbound and has been so for many decades with resultant damage to the last two leaves (defective) and the first leaf (edge wear and some loss). The original binding is gone but the sewing (in tact) and crash remnant indicate the 1870s. Some pages bear arbitrary numeration indicating that the contents have been

consolidated from earlier notebooks that precede the attributed binding date. The block is solid and the paper supple. Disbound. .

*An elaborate and lengthy manuscript record and work book of embroidery and needle work. There are no marks identifying the author with the exception of the initials "M.B." within the manuscript. A loose note (in a later hand) laid in stating that the manuscript was found in the township of Buckingham in Bucks Cty., PA. Most of the 600 pages are completed (recto and verso) with ink designs and less frequent pencil additions. There are occasional notes throughout identifying illustrations as French or English, some color direction, numerous notations on the type of garment embellished with the needlework, directions as to "how to" accomplish certain results or bring about specific effects, and then the infrequent notation stating "I did ..." this or that piece of work. The sheer length and detail of the manuscript records what must have been a life time endeavor and is revealing of the transmission and movement of technical and decorative traditions in mid-nineteenth century America.* \$6,000

**20. Schuster, Hannah - INDENTURED AT THE AGE OF SIX.**

**Autograph indenture agreement between Johannes Schuster, Bremen, Germany and Mark Reeve of Burlington, New Jersey in 1802.**

Burlington, NJ: 1802. Single sheet written by Josiah Foster, Justice, Burlington NJ. Very good; some old folds. As issued.

*Johannes Schuster, the father of Hannah Schuster, indentured his daughter to Mark Reeve and his heirs until she was 18 (in*



1814) for the price of her passage to New Jersey from Bremen Germany (\$45.). She was to receive full lodging, apparel, five quarters of "day schooling", and at the end of her term of indenture her clothes and \$10. in payment. Signed by Johannes Schuster and marked by his daughter with an "X".

\$550

## 21. Anon. - CANADIAN WOMEN'S AMBULANCE CORPS WWI & NORTHERN PATAGONIA.

### **Photograph album of the war and Northern Patagonia, Argentina. 1916 - 1923.**

Oblong folio album of appx. 125 black and white silver photographs of various sizes. Those of Patagonia are of a small format.

Good; damp affecting some photos on the last four leaves toward the end of the album covering Patagonia.

Commercial album (meas. 285 x 370 mm).

*An eclectic album. The format of the WWI photographs is unusual for their large size. They are mostly "glossy" prints meas. appx. 185 x 240 mm. In composition and subject they are very much like the Frank Hurley photographs of Canadian troops at the Somme in the summer of 1917, e.g., open air shell bursts across fields etc. The most interesting portions of the album are the limited number dedicated to the Canadian female ambulance drivers and some scenes of the war itself. This is followed by a series of small format photographs of Patagonia. These are sparsely described but do provide enough information to ascertain the geographic locations. The compiler had the annoying habit of using initials for identification. The connection of these disparate subjects appears to be that she emigrated(?) to Argentina following war*

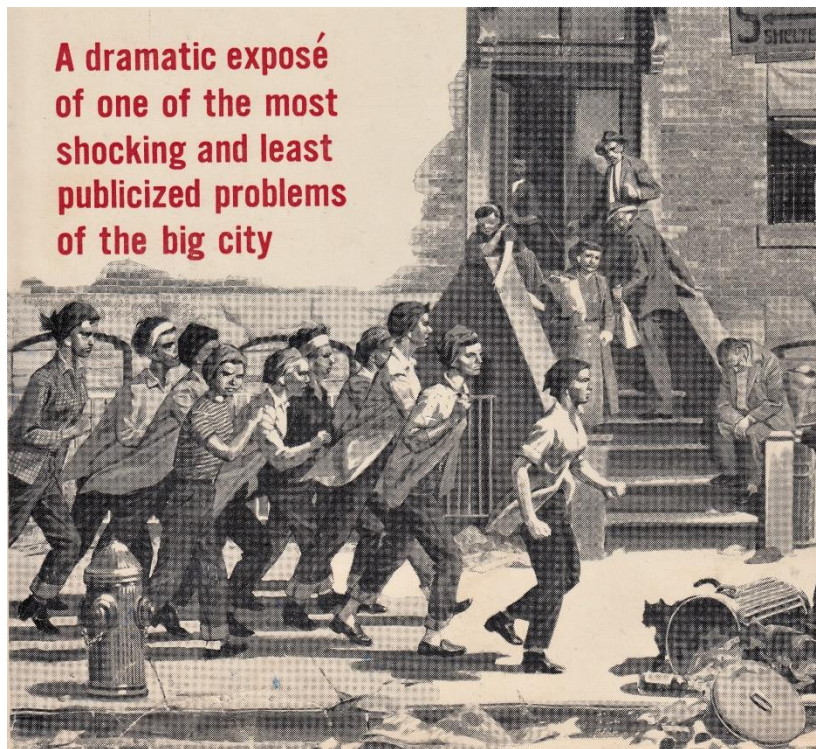
*service. The subject of the album indicates a residence or at least a lengthy occupation attributable to one of the female drivers. There is a third section given over to official ceremonies of WWI. In all an evocative grouping. There are also several pages of WWI photographic postcards included in the album which have been ignored in this description. It is, however, worth noting that one of the photographic postcards (labeled "Canadian Official" - Hurley?) is also represented by a large original glossy print (wrecked tank) mounted in the album. The photographer apparently operated with some authority in the WWI section since she/he was able to marshal groups of drivers, female staff, and vehicles for group photographs.*

\$2,250



22. Hanson, Kitty // Quinn, Barbara - FIGHT LIKE A GIRL.

**Rebels in the Streets: The Story of New York's Girl Gangs** - OFFERED WITH - **Cookie.**



Englewood Cliffs / New York: Prentice Hall / Bartholomew House, 1964 / 1971. First Edition. 8vo.

Very good; modest corner nicks to the dustjackets.

Original publisher's cloth and dustjackets.

*Both deal with teenage girl gangs and the lives of those involved.*

\$350

23. Feustking, Johann Heinrich - WOMEN HERETICS.

**... Gynaecium Haeretico Fanaticum, Oder Historie und Beschreibung Der falschen Prophetinnen, Quäkerinnen, Schwärmerinnen, und andern sectirischen und begeisterten Weibes-Personnen ....**

Frankfurt & Leipzig: Gottfried Zimmermanns Buchladen, 1704. First Edition. 8vo, [22], [1] - 672, [28 - indexes and errata], 86 pp. + Frontispiece.

Very good; overall some browning.

Contemporary stiff vellum.

*An attack on the German Pietist preacher Gottfried Arnold who was one of the most original thinkers and founding members of the movement. This lengthy and coarse diatribe utilizes numerous biographies of women purported to have instigated or promoted schisms in the church (Feustking provides a separate 8 pp. index to the women he examines in the text). All by way of attacking Arnold. Faber du Faur, #1497 & #1498 (though clearly issued together) and the section devoted to Pietism.*

\$1,450

24. Sanchez, Maria Francesca - OAXACA DECHADO (SAMPLER).

**Linen and silk thread stitched sampler.**

Oajaca [Oaxaca] Mexico: Onero [Enero?] - January 23, 1850. Large linen and silk thread cross-stitch sampler measuring appx. 30 x 24.5 inches. The sampler bears the following





stitched inscription: Dechado por mano de Maria Francisca Sanchez / Oajaca Onero 23 de 1850.

Very good; some superficial soiling from damp but otherwise in fresh condition; **NO** tears or bug damage; colors firm. Affixed to a backing board at three points with small strips of Holland tape.

The English word 'sampler' derives from the Latin 'exemplum', or the old French term 'essamplaire', meaning 'an example'. Before the introduction of printed designs, embroiderers and lacemakers needed a way to record and reference different designs, stitches and effects. The answer was to create a sampler – a personal reference work featuring patterns and elements that the owner may have learned or copied from others, to recreate again in new pieces. Instruction in sewing, embroidery, and other needlework was considered an essential element of a young woman's education in Spain and the Spanish Americas during the early modern period until at least the late 1800s. Over the course of her education, especially when undertaken in a school outside the home, a girl would typically produce at least one advanced needlework exercise called a sampler (dechado in Spanish), a panel of embroidered cloth made to show off the student's training and skill. Like the more well-known works from Great Britain and the United States, samplers made by schoolgirls across the Spanish-speaking world often include a wide variety of stitches and other needlework techniques, alphabets, numbers, verses, as well as religious and decorative motifs sometimes drawn from printed pattern books. Girls frequently signed and dated their samplers, and occasionally included the name of the school or instructor who supervised the project. Although proficiency in needlework was considered a practical skill, it also came to be equated with female virtue and popular conduct manuals such as Juan Luis Vives' *Education of a Christian Woman* (first published in Latin in 1523) and other moralizing texts promoted textile work as a particularly appropriate type of feminine labor. In addition, the stitching of a sampler demonstrated more than needlework skills as the embroidered text and imagery often drew upon multiple aspects of a young woman's education, including reading and writing, math, drawing and composition, religion, politics, and geography. The display and preservation of samplers by families further points to their role as a symbol of a young



woman's accomplishment, virtue, and social status. A sampler is oftentimes the only surviving record of a woman's life. As objects of artistic and material culture, samplers not only chart the history of needlework, but give evidence of the limitations and opportunities in female education and literacy, and help to illuminate the lives of individual women, their families, and the specific cultural, religious, and political contexts in which they lived (Sabena Kull, Denver Art Museum). While not unusual to have the origin of a sampler identified it is an infrequent occurrence; more so with Mexican samplers of such a grand size. Background information on samplers is available in the two volume Ring collection monograph. \$3,500

## 25. Préfecture Caen.

### **Cours d'Accouchement de l'Hospice de la Maternité, a Paris.**

Caen: Préfecture du Département du Calvados, 1806. First Edition. Broadside, folio, letterpress printed in three columns measuring appx. 528 x 425 mm.

Very good; small old repair to lower blank corner; untrimmed; light occasional spotting; old folds.

As issued.

*A scarce and striking broadside, presumably intended for public display, printed in Caen and dated December 1st 1806, announcing to the citizens of Calvados that a local girl from the department would be 'chosen from among women able to read and write', to be sent free of charge to Paris to attend the École d'accouchement at the Maternité, France's premier midwifery school, from January 1st 1807. The maternity school had been created only five years previously, by Chaptal. The document has been signed off by the Prefect of Calvados, Charles Caffarelli.*

*During the 1780s, a number of provincial teaching establishments were created in France, in an attempt to to curb the ignorant, and indeed sometimes pernicious practices found amongst the poorly educated rural midwives. As part of the Revolutionary reorganization and rationalization of the medical profession an act was passed in An XI (1803) regulating the number of midwives which each individual Départements in the Country should have. It also required that they be properly trained and that they were examined before they be allowed to practice. The 'prefects' of each Department selected their candidates - women between 18 and 35 - and sent them for training. The course they took was laid down precisely: as well as the theory and practice of delivery, they had to master inoculation, bleeding, and the knowledge of herbs and plants efficacious for problems during both pregnancy and birth. The students were taught by the surgeon of the hospital and by the chief midwife. At the end of their year's course they were examined by a jury of four outside professionals. The first lecturer in midwifery was Jean-Louis Baudelocque (1746-1810) while Madame Louise Lachapelle (1769-1821) was the chief instructing midwife. Other noted obstetricians and surgeons who contributed to the school and/or sat on the examining committee included Andry, Auvity, Dubois, Dupuis, Chaussier and Désormeaux.*

*"Baudelocque received medical instruction from his father, a prominent surgeon in Amiens, at an early age. He later completed his medical education in Paris where he became the most distinguished pupil of François Louis Joseph Solayrès de Renhac (1739-1772) at the Hôpital de la Charité. By 1776 he was a member of the Collège de Chirurgie and well established in Paris as a teacher and obstetrician. After the French Revolution, with its subsequent reorganization of France's scientific institutions, Baudelocque was appointed professor of obstetrics at the École de Santé and director of the Maternité. Baudelocque achieved a great reputation, became France's leading obstetrician, and was called upon to*

*attend many women from Europe's top royal families. His fame and reputation also gained him some outspoken critics especially since Baudelocque was an advocate of cesarean section. It was his support of cesarean section that led him into a bitter lawsuit late in his career. Unfortunately, one of his patients died and he was forced to trial ... Baudelocque lost the suit and, in spite of his achievements and enormous professional stature, never fully recovered from the incident. Baudelocque's obstetric contributions include a forceps which he based on an earlier model of Levret as well as a pelvimeter of his own design. He also introduced a technique for measuring the various diameters of the female pelvis one of which, the external conjugate, bears his name" (Heirs 1061)*

\$1,975

26. Mrs Ann Glenn.

**Scrapbook of poetry excerpted from periodicals.**

American: ca 1840. Small 4to, [90] pp. - text with some illustrations. Owner's name is faintly written in pencil on the front pastedown.

Good; binding shaken and text block split; some overall toning; still generally sound in attractive batiked paper (wallpaper?) boards.

Decorative paper board binding of the period.

*Charming period scrapbook of pasted excerpts mainly by women authors from the press of the day. Choice extracts from the ephemera of daily life, with poetic reflections on love, friendship, parting, youth, and death, as well as short prose discussions. There is a broad range of verse. "The new periodicals founded in the 1830s and 1840s not only constructed the "popular woman writer" as the creator of viral*

*content accessible to a mass-market audience; they also imagined the "popular woman reader" as a consumer of literary commodities ... The selection and arrangement of scraps came to be associated with "feminine" domestic culture, serving as both a leisure activity and a creative outlet. Miscellaneous columns were likewise designed to appeal to female readers and often served as a major source of content for scrapbooking. The cheap weekly periodical, the miscellaneous column and the scrapbook thus co-evolved as interdependent genre." (Easley, pp. 201 & 205). See Garvey, Writing with Scissors ....; Easley, New Media ....* \$475

27. Anon. - SAMPLER.

**19th century sampler of a girl's proof of mastering lace making and sewing skills.**





[Belgium?]: ca1870. A magnificent 7'5" x 11 inch sewing sampler exhibiting skill for lace making and associated decorative and serviceable sewing patterns. Cotton and silk pattern "panels" (each appx. 7" long) are imaginatively stitched in train making up the length of the sampler; mounted to a cotton backing; edged with color dyed silk satin finish borders. Ideally meant to be rolled and un-rolled for presentation [?] Originating in a pre-WWII English collection. There is some browning and minor staining (all treatable) but overall in generally fresh condition; fading and spotting (minor stains) to the color silk borders. There are NO rips, tears, losses etc.

As accomplished; removed from a frame.

*An extraordinary survival and as such most unusual. A demonstration sampler for a young girl having completed an advanced course of instruction and showing what she was capable of producing. One of the panels in the sampler attests*

*to this by having the designation "2 Cours" utilized as stitched decoration. In addition to the more "common" decorative stitching patterns are examples of fine hand stitched lace, decorative ruffled patterns etc. All executed with precision and exquisite skill. A similar sampler was sold in July 2018 at the provincial auction house of Hanson in the UK. Their description stated the item was "unique" and originated at Childonck convent in Flanders. The name is embroidered on one of the panels of their sampler and on a panel of the one being offered here; the selection of styles, lace patterns, embroidery etc. make the two appear similar. By the time this sampler was finished machine made lace with applied hand-made motifs challenged more expensive hand-made production. By "look" there was essentially no difference, yet the demands of fashion and cachet of real lace as a signifier of status and wealth continued to drive demand for the true hand work. See chapter 11 in Cormack / Majer, Threads of Power.*

\$2,400

## 28. Bartlett, [Mary A] - PHOTOGRAPHY. Mother Goose of '93.

Boston: J King Co., 1893. First Edition. Oblong 4to. There are 10 large, oblong photogravure plates printed on translucent tissue and tipped on to heavier backing paper. The gravures are superbly printed resulting in the utmost clarity for the images. A very good copy. Original publisher's floral design cream color boards stamped in silver.

*A book that is illustrated with Ms. Bartlett's staged photographs of young children in costume acting out scenes from various nursery rhymes. Mus White, ... Mundane to Magical, #65; Cotsen, Nineteenth Century II, #3997 - with a generous half-page illustration of one of the photographs in the book.* \$375

END