

BOOKIN'! - New Series: #1 - October 15, 2013



A new catalog series featuring the unusual,
the unruly, & the self-important.

Joslin Hall Rare Books

Post Office Box 239
Northampton, Mass 01061

telephone: (413) 247-5080
e-mail: office@joslinhall.com
website: www.joslinhall.com

Member- Antiquarian Booksellers Association of America
& the International League of Antiquarian Booksellers

-Telephone reservations are highly recommended.

-Standard courtesies are extended to institutions and dealers.

-Postage charges are additional.

-We are happy to arrange lay-away terms to fit your needs.

-All books may be returned within ten days of receipt -please notify us in advance and repack the book/s carefully in the original box (if possible); please make sure that the parcel is properly insured.

Checks, American Express, Discover, Visa, Mastercard & Paypal accepted.

INTRODUCTORY NOTE:

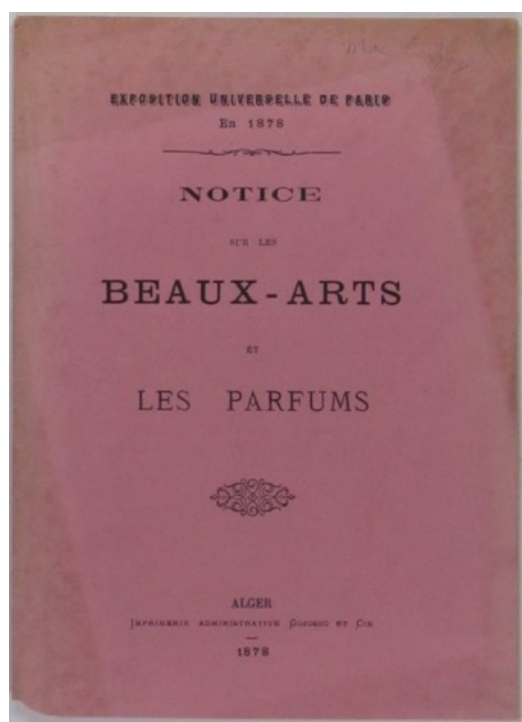
We first published our Bookin'! series in the late 1990s, and the Book Elves (ever-ready to find a new excuse to get some overtime) have been lobbying for its return since at least 3:30 pm yesterday. Since the new(ish) .pdf format allows us to set wild our most self-indulgent production fantasies at little or no expense I naturally said, "No, of course not!", and then they went ahead and did it anyway. So please enjoy, and join the Book Elves as they sing their theme song:

Books are Good!
Books are Nice!
Books are Often
Food for Mice!

Chaos, panic & disorder. My work
here is done. Have fun!

-Forrest





1. [Algeria- Paris Exposition] **Notice sur les Beaux-Arts et Les Parfums.** [Paris] Gojosso et cie: 1878. An interesting booklet discussing the fine arts and perfumes at the Paris Exposition of 1878 as they related to Algeria. The essays are signed by "O. MacCarthy", and although the booklet has the imprint "Alger" on the cover and title page, it was actually printed at the "pres l'Exposition" on the Boulevard de la Republique for Gojosso et cie. Gojosso et cie were the publishers of a variety of promotional material in France for the Algerian authorities in the 1870s and 1880s, and the rear cover of this booklet features an announcement by the "Gouvernement General Civil de l'Algerie" promoting colonization and agriculture and inviting interested parties to write for more information. It was during this period that the French government, having invaded Algeria in 1830 and only just taken full control of the country, was making a strong effort to send French settlers to Algeria. Scarce-

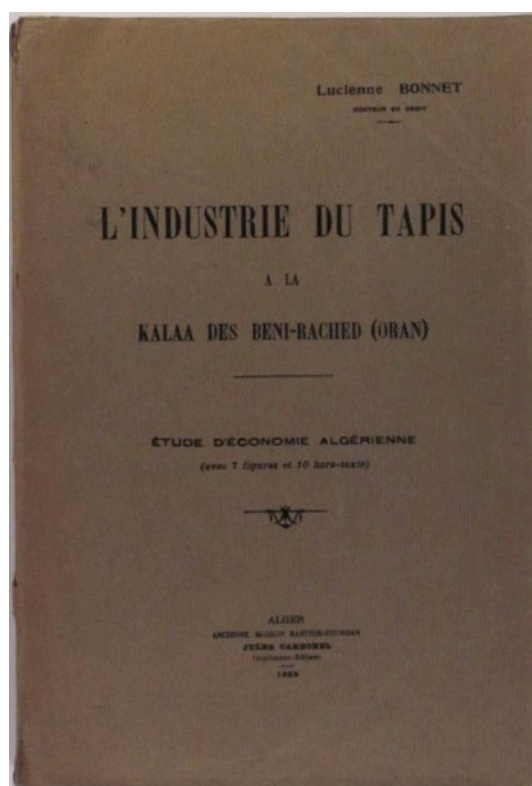
OCLC locates only 2 copies. Softcover. 6"x8.25", 15 pages; publisher's pink paper covers; covers a bit soiled, corner creased, etc., but overall a nice copy of a fragile booklet. [38894]

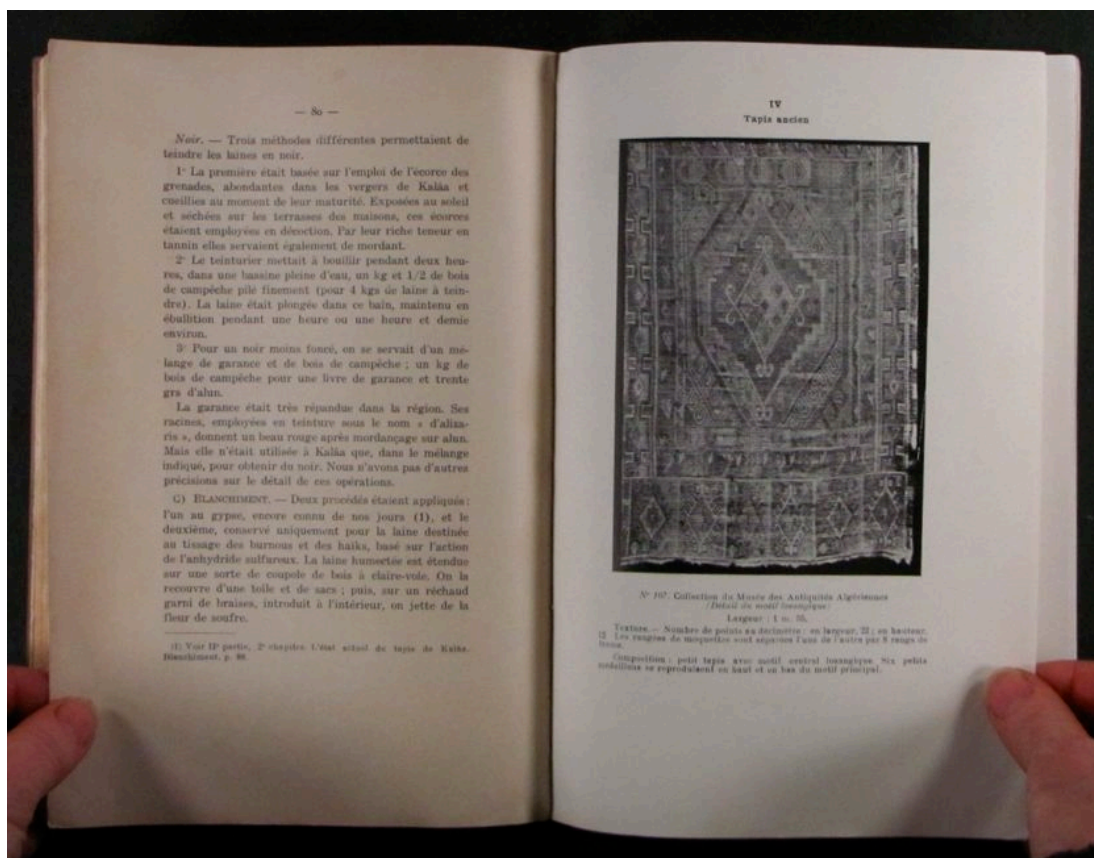
SOLD

2. [Algeria- Rugs & Carpets] Bonnet, Lucienne. **L'Industrie du Tapis a la Kalaa des Beni-Rached (Oran).** Algiers; Jules Carbonel: 1929. A survey of the carpet industry and history of carpet-making in the towns of Kalaa and Beni-Rached, which were in the Colonial French Province of Oran (which was larger than the current Oran Province). The text begins with a short history of the towns and their occupation by the Turks, Spanish and French, and then continues with a section devoted to the development of historical carpet making in the towns, followed by a section discussing the current (early 20th century) carpet-making trade there. Very uncommon. Softcover. 6.5"x9.5", 162 pages, 1 black & white illustration and 10 black & white plates (3 of weaving patterns, 7 of rugs), and 10 line illustrations. Covers with moderate wear, some soil. Tips of first pages creased, light internal soil.

[37953]

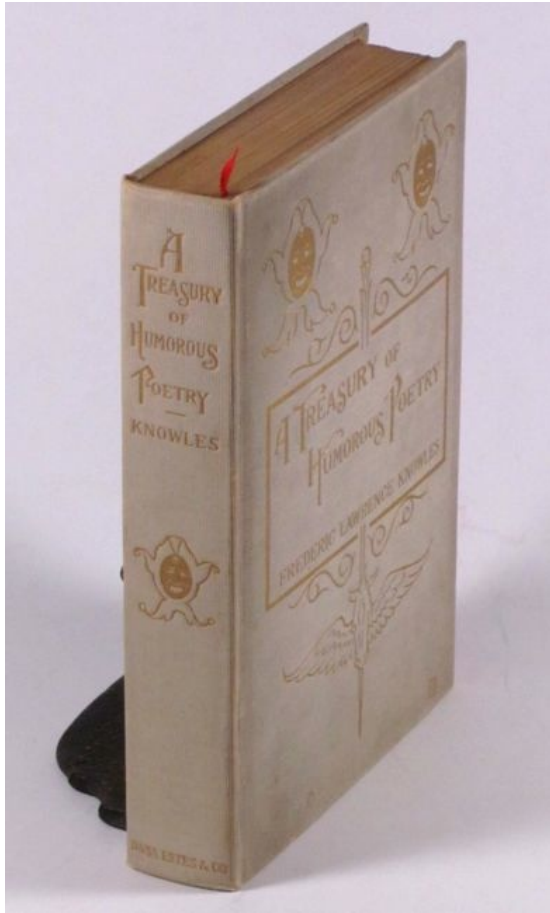
\$175.00





3. [Algerian Wine Merchant Trade Card] **Louis Thomas - Commerce de Vins & Liqueurs aux Grands Vins de Bourgogne.** *Mustapha, Algeria, probably 1900-1930?* "Vins Fins de Bourgogne, de Bordeaux et de champagne - Liqueurs de Marque - Eaux Minerale - Depot de l'Eau Lithinee de Santhanay - Spécialité de la Maison: Amer Forestier au Quinquina marque deposee suivant la formule du Docteur Taillefert indiquee sur chacune des Bouteilles".
4.75"x3.25. Minor soil. [39239] \$40.00

The outlook wasn't brilliant for the Mudville Nine that day-



4. [Casey at the Bat] Knowles, Frederic Lawrence (editor). **A Treasury of Humorous Poetry. Being a Compilation of Witty, Facetious, and Satirical Verse Selected from the Writings of British and American Poets.** Boston; Dana Estes & Company: October, 1902. First printing, presumed 1st state with binding "A" in white cloth.

The first hardcover popular anthology printing of "Casey at the Bat" by Ernest Lawrence Thayer. The poem had first appeared in the June 3rd, 1888 issue of the San Francisco Examiner, and was popularized by actor De Wolfe Hopper who recited it thousands of times on the stage. It was reprinted as a pamphlet in 1901, and a year later saw it printed in hardcover in this treasury of humorous poetry where it was attributed, for an unknown reason, to a "Joseph Quinlan Murphy".

The book presents a fascinating bibliographical tangle, with four distinctly separate states having been identified, featuring three different bindings and two states of the text. The presumed first issue binding features clown faces and a winged horse's head, and is known in both white (Binding "A") and green ("Binding "B"). The

presumed second issue binding is also in green and features a clown's head on a stick, framed with a wreath (Binding "C"). There were two separate printing states- one of which has the poem attributed to Murphy and another where Murphy's name has been removed completely from the index of authors at the front, and the poem attributed to Thayer in the Index of Poems at the rear. The first printing state has been observed with Bindings A, B and C; the second, corrected printing state has only been seen in Binding C.

Hardcover. 5"x7.5", xxiv + 407 pages, portrait frontispiece and 15 b/w plates. Covers with some soil and a few light spots; Christmas gift inscription on the front pastedown dated 1902; ownership inscription on the endpaper also dated 1902; one plate with a short, closed tear; red cloth ribbon laid-in at page 40/41, with slight resulting discoloration. Pages ever so slightly toned. [38785]

\$250.00

"Any man may be in good spirits and good temper when he's well dressed. There ain't much credit in that." -Charles Dickens

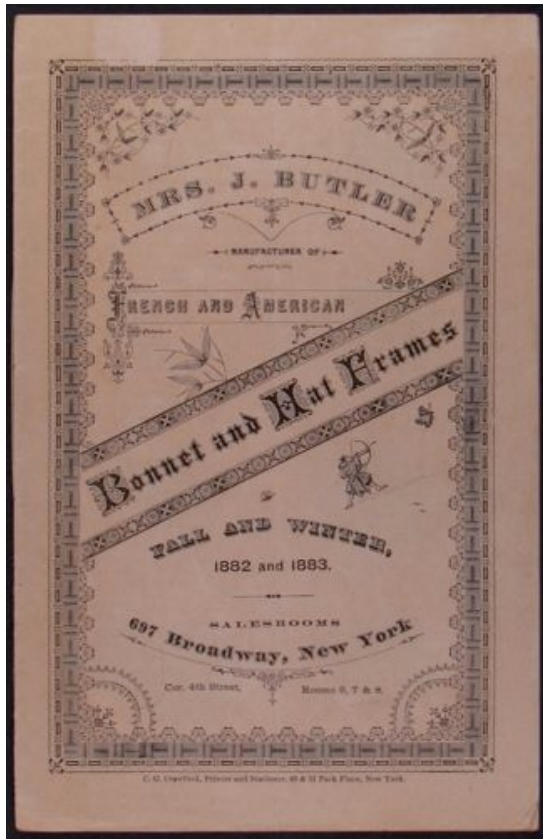
5. [Dragoons] **Statement of the Cost of certain Garments, &c. composing a Suit of Dragoon Clothing, calculated at the present prices of the materials.** *American, ca. 1800.*

A very interesting ephemeral item listing, in two columns, all the clothing and accessories needed to completely outfit a dragoon, with costs, including cap, coat, vest, overalls, frocks, trousers, gaithers, shirt, musician's coat, stockings, socks, shoes, boots, blanket, stock and clasp, cockade and eagle, feather, and cloak. At the bottom it notes: "For the price of a Sergeant's Clothes, add 10 per cent. To that of Privates- that is, for the Coats, Vests, overall and Shirts; the other garments being the same quality with those of the Privates". Although not dated, this sheet is very, very similar to a sheet of the costs of Infantry Clothing in the Ann S.K. Brown Collection at the John Hay Library, dated by the Library as 1800. Dragoons, mounted infantry, were used in the United States armed forces from 1776 to 1861. Single sheet. 8"x6.5". Light soil. [37704]

\$400.00

STATEMENT									
<i>Of the Cost of certain Garments, &c. composing a Suit of Dragoon Clothing, calculated at the present prices of the materials.</i>									
		Dols.	Cents.			Dols.	Cents.		
Cap, - - - - -	2	50		Stockings, pairs of, - - -		5	4		
Coat, - - - - -	5	96	3-4	Socks, pairs of, - - -				10	
Vest, - - - - -	2	08		Shoes, pairs of, - - -				98	
Linen Overalls per pair, - -		92	1-2	Boots, pairs of, - - -	6				
Woollen Overalls per pair, -	2	77	3-4	Blanket, - - - - -	3				
Frocks, - - - - -	1	57	1-2	Stock and Clasp, - - -		11	1-2		
Trowsers, - - - - -	1	15		Cockade and Eagle, - - -		8	1-2		
Gaithers, pairs of, - - -		28	3-4	Feather, - - - - -				35	
Shirt, - - - - -	1	42		Cloak, - - - - -	13	75			
Musician's Coat, - - - -	7	74	1-2						

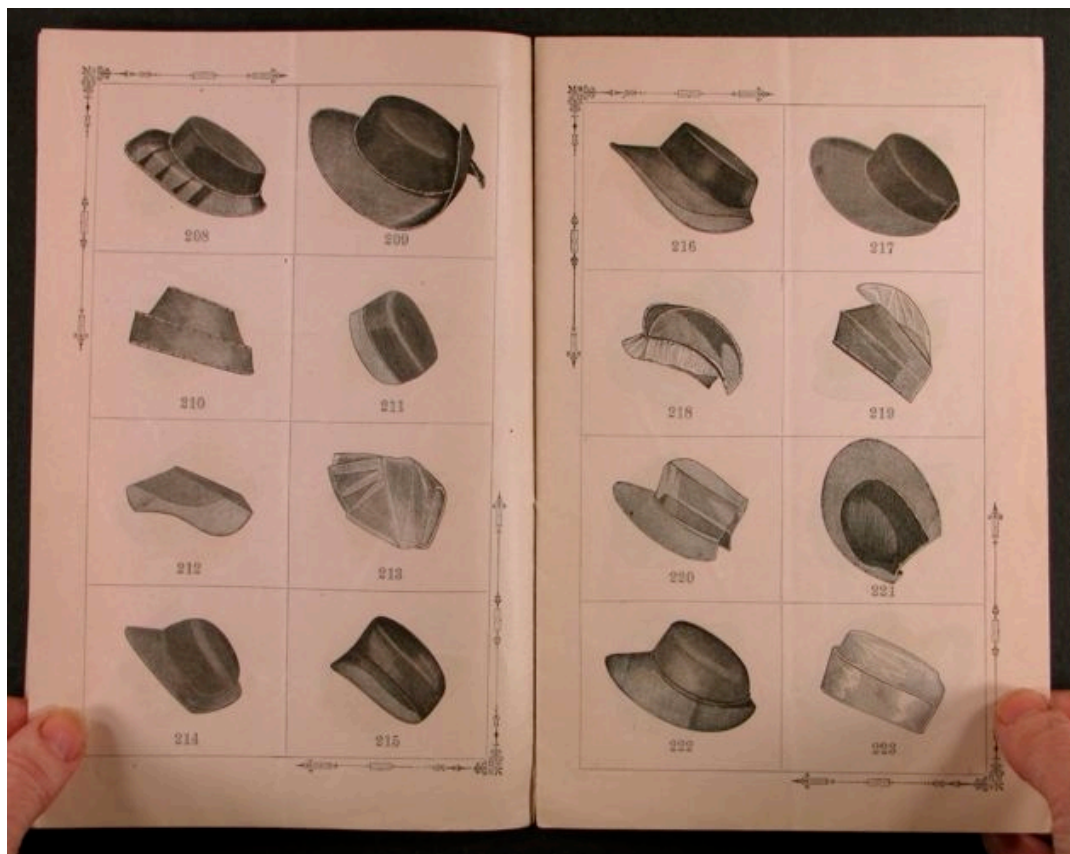
For the price of the Sergeant's Clothes, add 10 per cent. to that of the Privates—That is, for the Coats, Vests, Overalls and Shirts; the other Garments being of the same quality with those of the Privates.



6. [Hats] **Mrs. J. Butler, Manufacturer of French and American Bonnet and Hat Frames. Fall and Winter, 1882 and 1883.** *New York: 1882.* A fascinating selection of Victorian hat and bonnet frames, showing a wide variety of styles. Softcover. 6"x9", 12 pages, line illustrations. Light soil, spine just starting to split, light vertical fold. [37770]

\$100.00

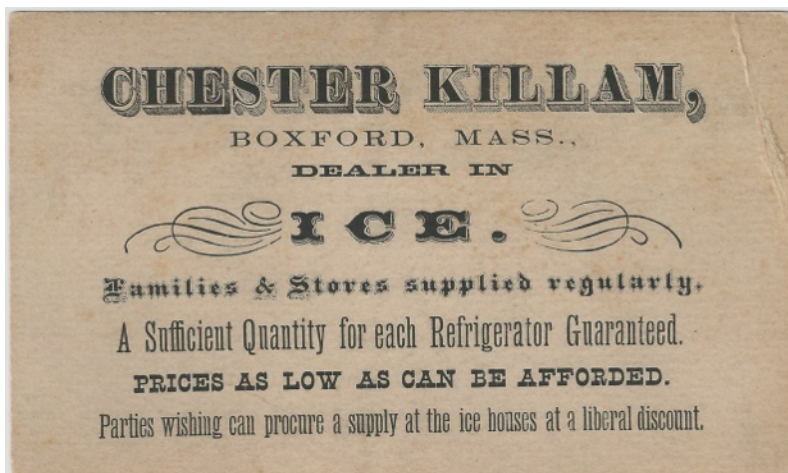
"I myself have 12 hats, and each one represents a different personality. Why just be yourself?" -Margaret Atwood





7. [Ice Trade] **Albumen Cabinet Card: Boston Ice Company Ice Shed.** *No place, no date, but probably around 1900.* An interesting albumen print of an ice barn, with the pencil notation on the back, "Boston Ice co's. Ice Houses Lake Village N.H.". 8.5"x5.25". Minor soil. [39134]
SOLD

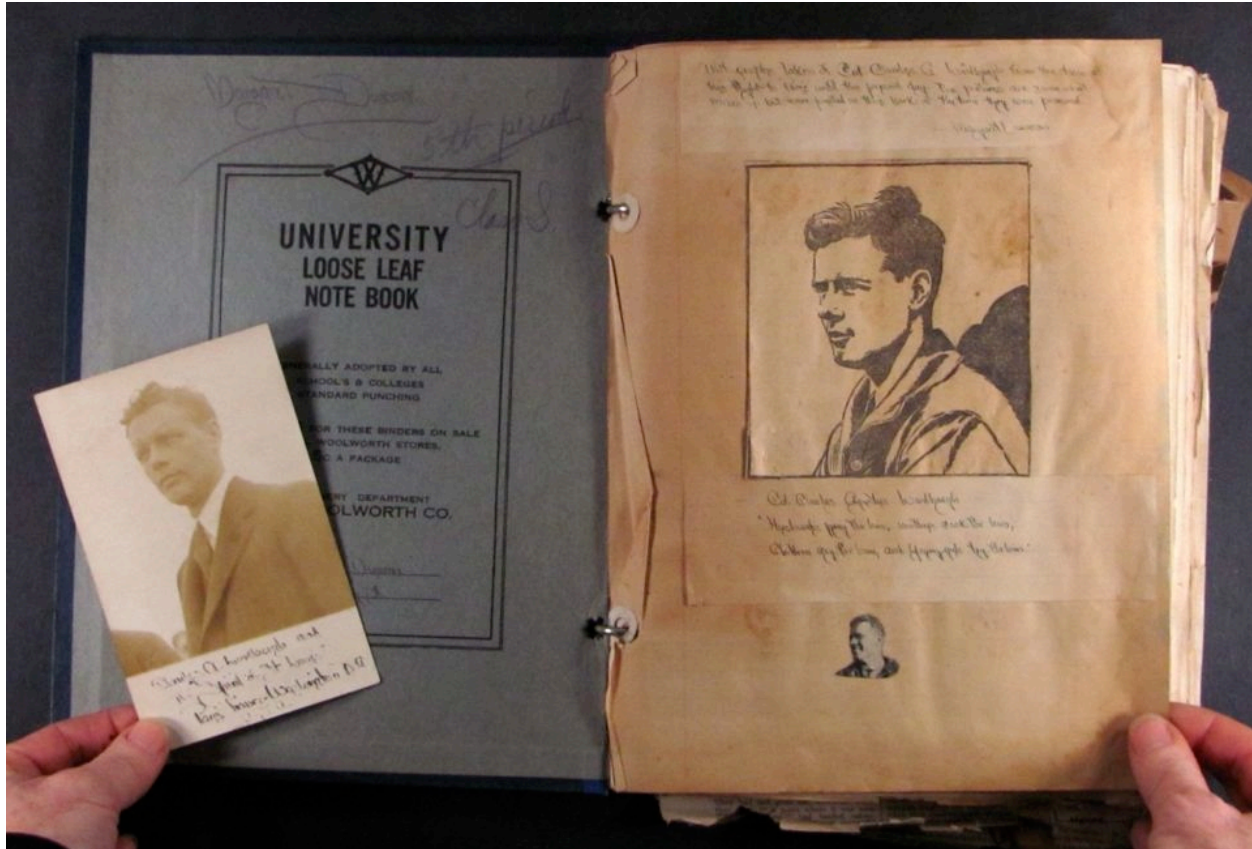
8. [Ice Trade] **Ice Vendor Trade Card: Chester Killam, Dealer in Ice.** *Boxford, Mass. American, probably 1880-1910.* "Families & Stores supplied regularly. A Sufficient Quantity for each Refrigerator Guaranteed. Prices as low as can be afforded. Parties wishing can procure a supply at the ice house at a liberal discount". 5"x3", minor soil, light crease. [39238] \$25.00





9. [Italian Carabinieri Postcards] **Cartoline Storiche dei Carabinieri, 1895-1935.** *Rome; Comando Generale dell'Arma dei Carabinieri: 1985.* A fascinating selection life-sized reproductions of Italian postcards issued between 1895 and 1935 illustrating the Carabinieri in their various uniforms and tasks, and related themes. Hardcover. 14"x10", 62 pages, 105 postcards reproduced in color. Minor wear. [37384] \$125.00

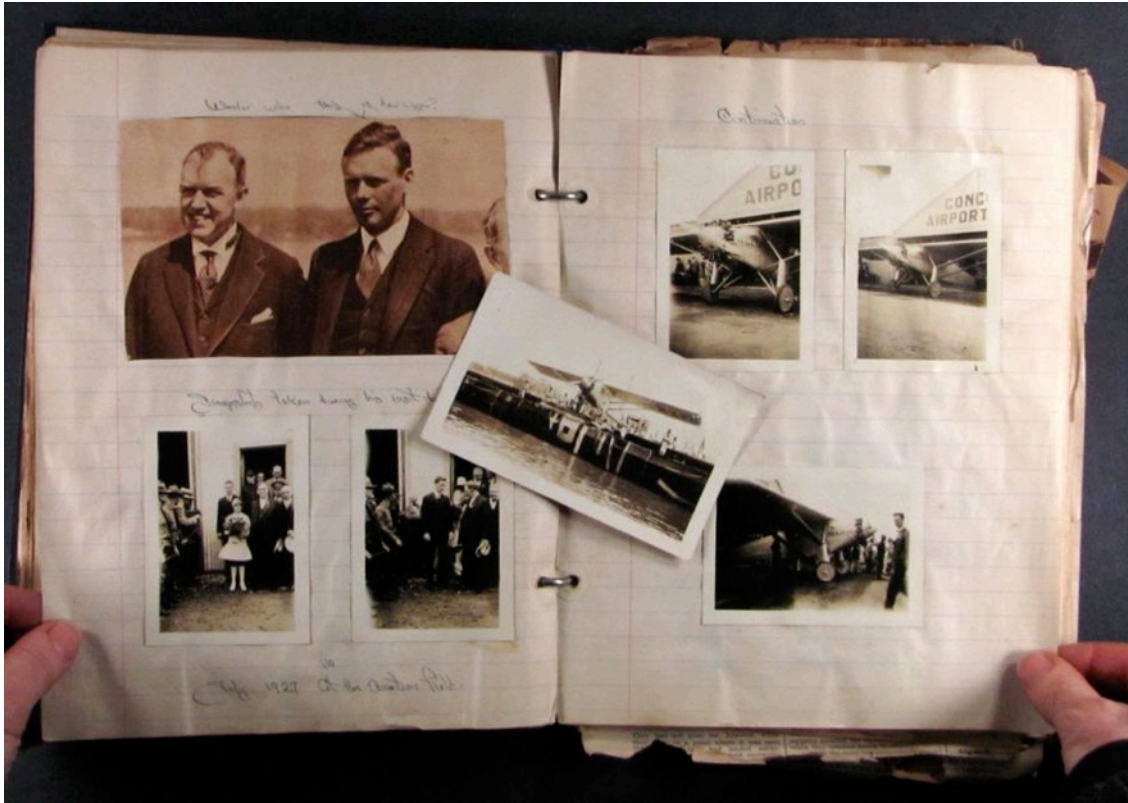




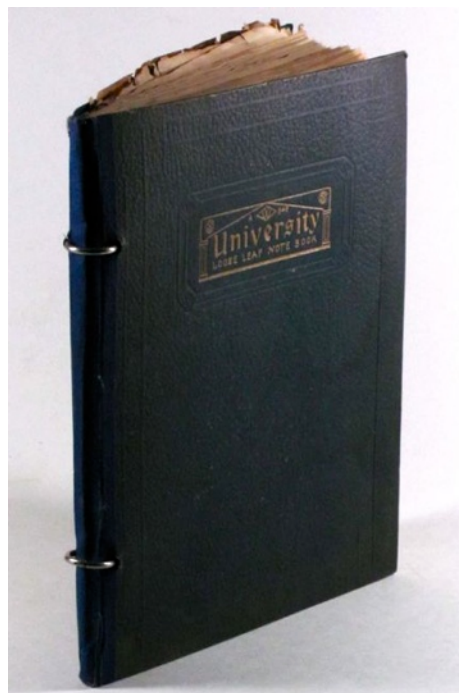
10. [Lindbergh] **Charles A. Lindbergh Scrapbook.** Concord, NH area, ca.1927 and later. A scrapbook of 50 sheets with newspaper clippings- stories, photos, drawings, cartoons, etc., about Lindbergh and his appearances, basically starting with his visit to Concord, New Hampshire in the spring of 1927. A handwritten note at the beginning states- Photographs taken of Col. Charles A. Lindbergh from the time of his flight to Paris until the present day. The pictures are somewhat mixed up but were pasted in this book at the time they were procured. Margaret Duncan". The clippings include Lindbergh's engagement to Anne Morrow, and the last photo on the last page is one of the Lindbergh baby. In addition to the clippings there are three postcard-size photos of Lindbergh in Concord, N.H., two smaller snapshots of Lindbergh with crowds, and four small snapshots of The Spirit of St. Louis, one with Lindbergh. Notebook. 8"x11", 50 sheets of pasted clippings and some photos (as noted above), with additional loose clippings. Some general wear and toning. [37972] \$400.00

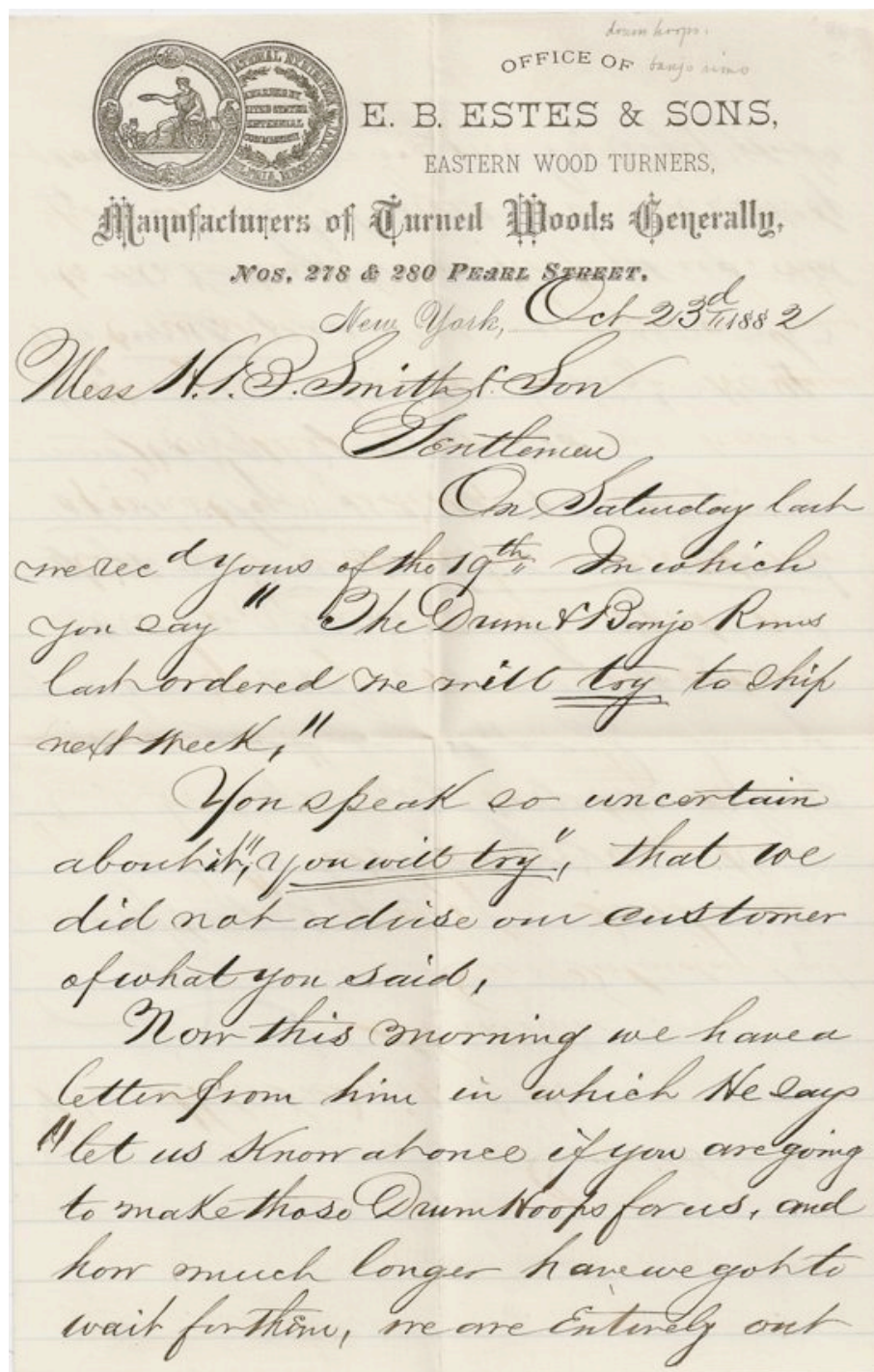
"Once you have tasted flight, you will forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return." -Leonardo da Vinci

BOOKIN'! - New Series: #1 - October 15, 2013

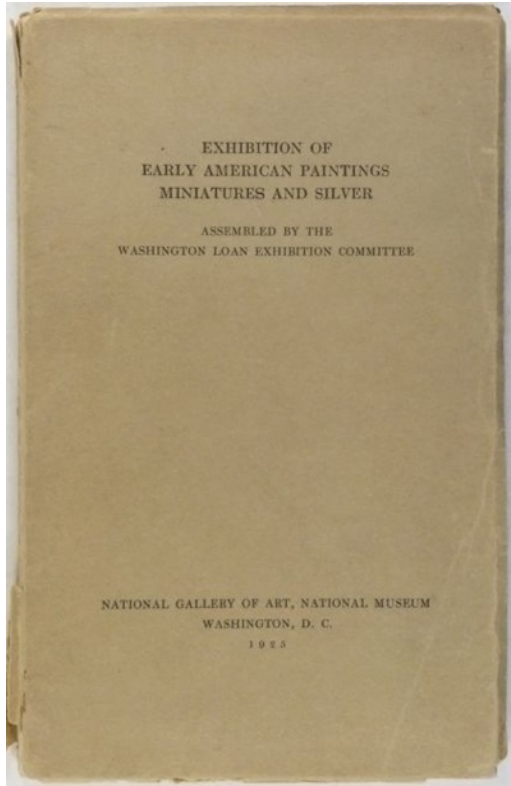


***"You wanna fly, you got to give up the shit that weighs you down."
-Toni Morrison***



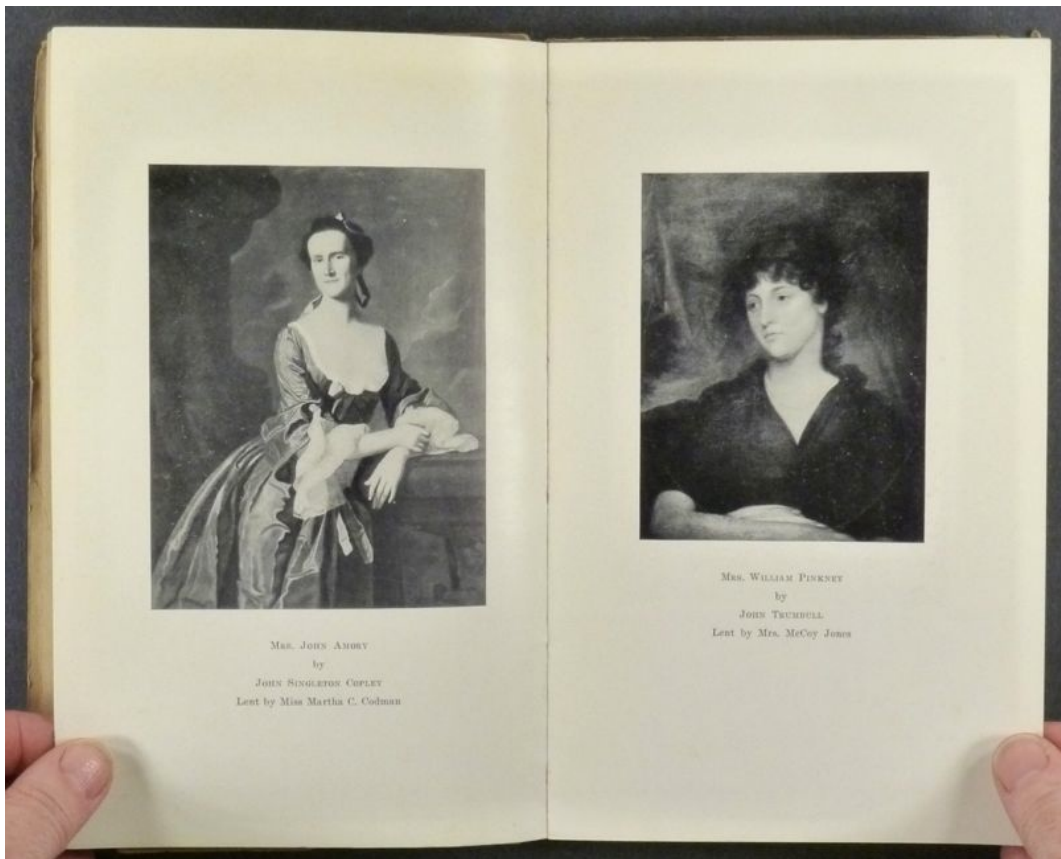


11. [Musical Instruments] **Letter Concerning Drum Rims to E.B. Estes & Sons, Eastern Wood Turners, Manufacturers of Turned Woods Generally.** New York; October 23, 1882. E.B. Estes & Sons write to Messrs. N.D. Smith & Son, concerning drum and banjo rims they had ordered which have not yet arrived, and which their customer is becoming angry about not receiving. Single sheet. 5.75"x9". Folded. Minor soil. [38214] \$20.00



As of 1925 we had a National Gallery of Art, but it had no gallery...

12. [National Gallery of Art] **Exhibition of Early American Paintings, Miniatures and Silver Assembled by the Washington Loan Exhibition Committee.** *Washington; National Gallery of Art: 1925.* The catalog of an early loan exhibition of American works, part of the then-ongoing fight to get a National Gallery of American Art properly funded and have a building erected for it. The National Gallery, part of the Smithsonian, had been given a skeleton budget by Congress in 1920, and in 1923 a site for the building was selected, but no funds were appropriated by Congress for the project, which still lay dormant when this exhibition was arranged. The catalog's 3-page introduction goes into these machinations in some detail, and concludes that it is a great shame that America cannot manage to erect a proper building (which would finally be done in 1941).

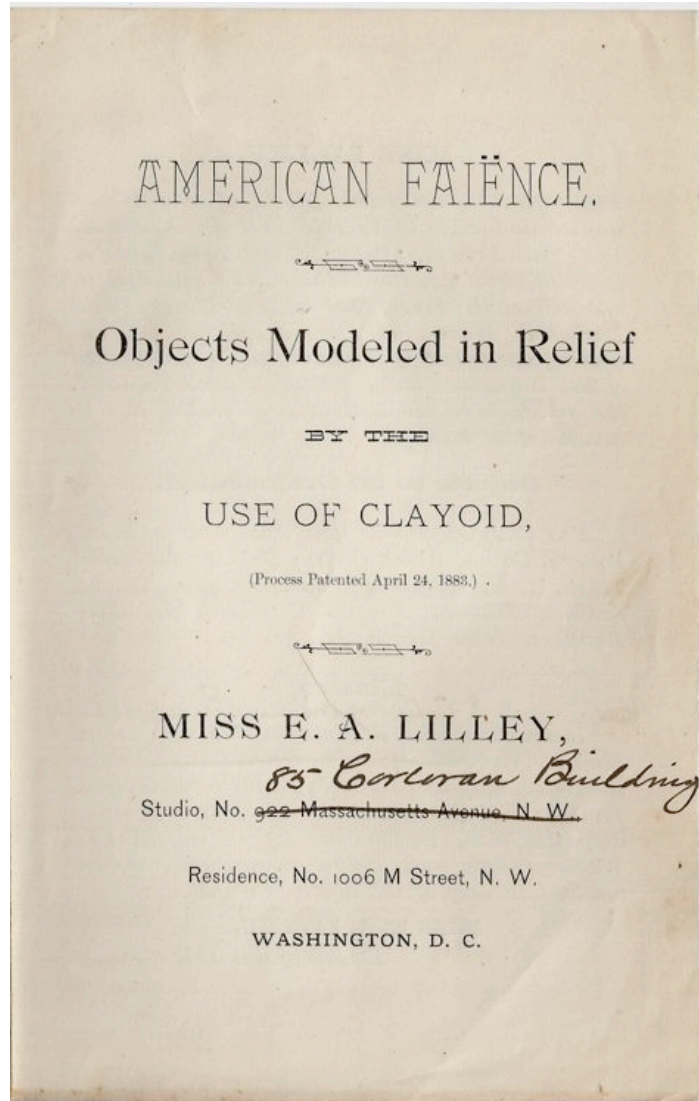


The short introduction to the Miniatures section was written by Albert Rosenthal. The introduction to the Portraits section was written by Leila Mechlin. The somewhat longer introduction to the silver was written by Elizabeth Benton of the Boston Museum of Fine Arts. Members of the Committee on Silver included Hollis French and Luke Vincent Lockwood. The silver was categorized into New England wares; New York; Philadelphia, Baltimore, Annapolis & Washington, and Anonymous makers. Softcover. 5.5"x8.5", 107 pages, plus 15 b/w plates. Covers somewhat worn, a little soil, spine split in a few places; a delicate catalog. [39429]

\$60.00

13. [Pottery] Lilley, E.A. **American Faience. Objects Molded in Relief by the use of Clayoid, (Process Patented April 24, 1883).** *Washington, D.C.: c. 1883-4.* A curious promotional brochure for a new product which imitated "the appearance of the finest specimens of Limoges and Barbatine Wares...as no firing is required, the article to be modeled and decorated can be completed at home". Clayoid could also be used to add decorations to objects made of "pottery, china, wood, copper, bronze, satin and plush", and Ms. Lilley offered classes to interested students where she would demonstrate using Clayoid to repair china and pottery, and teach painting on it with oil and watercolors. It is interesting to remember that at just about this time the activities of Mary Louise McLaughlin and Maria Longworth Nichols Storer were exciting the interest of bored upper class women in Cincinnati, at the newly-founded Rookwood Art Pottery. "Clayoid" would seem to be an attempt to cash in on the same burgeoning crafts market, without the necessity of

having your work fired in a kiln. Two pages quote a number of reviews or stories about Clayoid, including quotes from *The Decorator and Furnisher*, *The Woman's Journal*, *The Boston Advertiser*, *The Boston Journal*, *The Boston Transcript*, *The Boston Herald*, *The Boston Post*, *The Star*, *The Artist*, and *The Cape Cod Item*. Brochure. 5"x8", 1 sheet, folded. Light soil and wear. Studio address crossed out in period ink and corrected. [38114] \$65.00





14. [Rockport Art Association]
**Hand-made Easter Greeting Card
for Alice Lawton by Charles R.
Knapp. Rockport, MA.: 1930s.**

A charming hand-drawn Easter card from a founder of the Rockport Art Association to the Art Editor of the Boston Post. The card features an eastern European woman in traditional dress holding a candle and a basket of decorated eggs. The cover reads- "Happy Easter - To Miss Alice Lawton". The interior is hand-lettered- "The Slovak girl from Podkarpatska Rue - in Czechoslovakia and - Chas. R. Knapp - wish you a most - Happy Easter". The word Podkarpatska is mis-spelled in ink, and carefully corrected in pencil.

Alice Lawton was the Art Editor of the Boston post newspaper, and once wrote- "Observations during some dozen years punctuated by frequent visits to Rockport not only in summer but throughout all seasons have established firmly in my mind the fact that Rockport is a

self-contained, miniature art world. One finds there artists of all degrees of talent, ability, style, and school, many of them permanent residents and many more loyal Rockporters by adoption for a portion of the year".

Cooley's *Rockport Sketchbook* notes- "Charles R. Knapp arrived in Rockport from Gloucester at about the time the guns were starting World War I. He found kindred spirits in Margenson, Perkins, Cady and Stevens. 'We had wonderful times together,' he reminisced. 'There were only a few of us, and we had this beauty all to ourselves'. Knapp recalled that before 1920 he urged Aldro T. Hibbard to leave Provincetown for Rockport. When Hibbard argued that the Cape Cod town had crooked streets just made for painting, Knapp countered with, 'Well, there are crooked streets here, too. Better come'. Knapp, born in Czechoslovakia while his American mother and English father were traveling, became one of the early officers of the Rockport Art Association. Later he spent several years on Moravia executing a commission to paint the St. Anthony festival. Returning to Rockport, he steered into the local scene and as an active worker for the R.A.A. for many years. He and his big cat Tinker Bell were inseparable companions". Greeting card. 5"x7.5". Minor wear, light soil. [38116] \$125.00

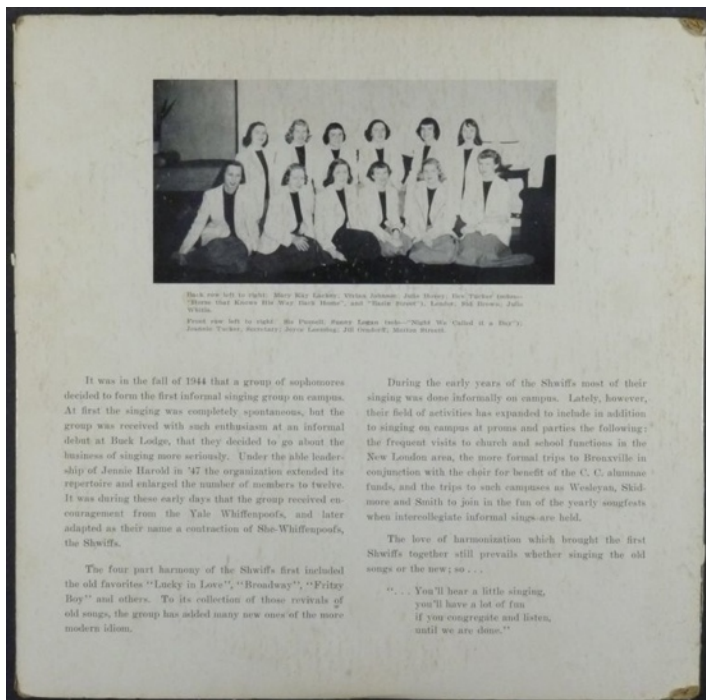
15. SHWIFFS - Connecticut College 1951 (Record Albums).

"It was in the fall of 1944 that a group of sophomores decided to form the first informal singing group on campus. At first the singing was completely spontaneous, but the group was received with such enthusiasm at an informal debut at Buck Lodge, that they decided to go about the business of singing more seriously. Under the able leadership of Jennie Harold in '47 the organization extended its repertoire and enlarged the number of members to twelve. It was during these early days that the group received encouragement from the Yale Whiffenpoofs, and later adapted as their

name a contraction of She-Whiffenpoofs, the Shwiffs. The four part harmony of the Shwiffs first included the old favorites 'lucky in Love', 'Broadway', 'Fritzy Boy', and others. To its collection of those revivals of old songs, the group has added many new ones of the more modern idiom. During the early years of the Shwiffs most of their singing was done informally on campus. lately, however, their field of activities has expanded to include in addition to singing on campus at proms and parties the following: the frequent visits to church and school functions in the New

London area, more formal trips to Bronxville in conjunction with their choir for the benefit of the C.C. alumnae funds, and the trips to such campuses as Wesleyan, Skidmore and Smith to join in the fun of the yearly songfests when intercollegiate informal sings are held".

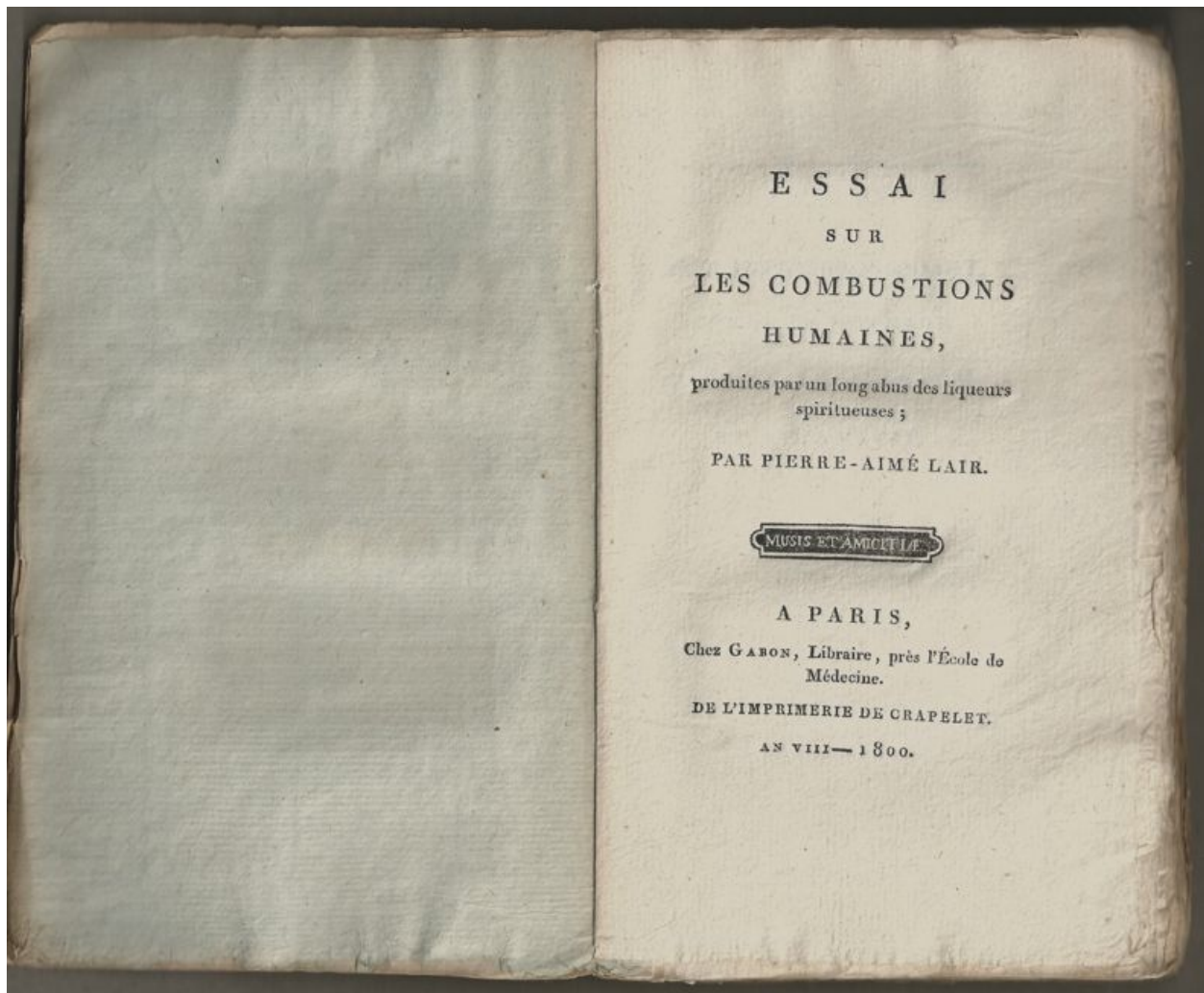
3 records, two copies of the 1951 33 rpm album, and a 78 rpm studio master dated 1953 with several different songs. Album covers with some light wear and soil. Album discs fairly clean and good with a few small, shallow possible scratches. Master disc with light wear except for two small dings at the start of one side affecting small portions of the grooves which did not cause skipping when we played it. [39181] \$60.00

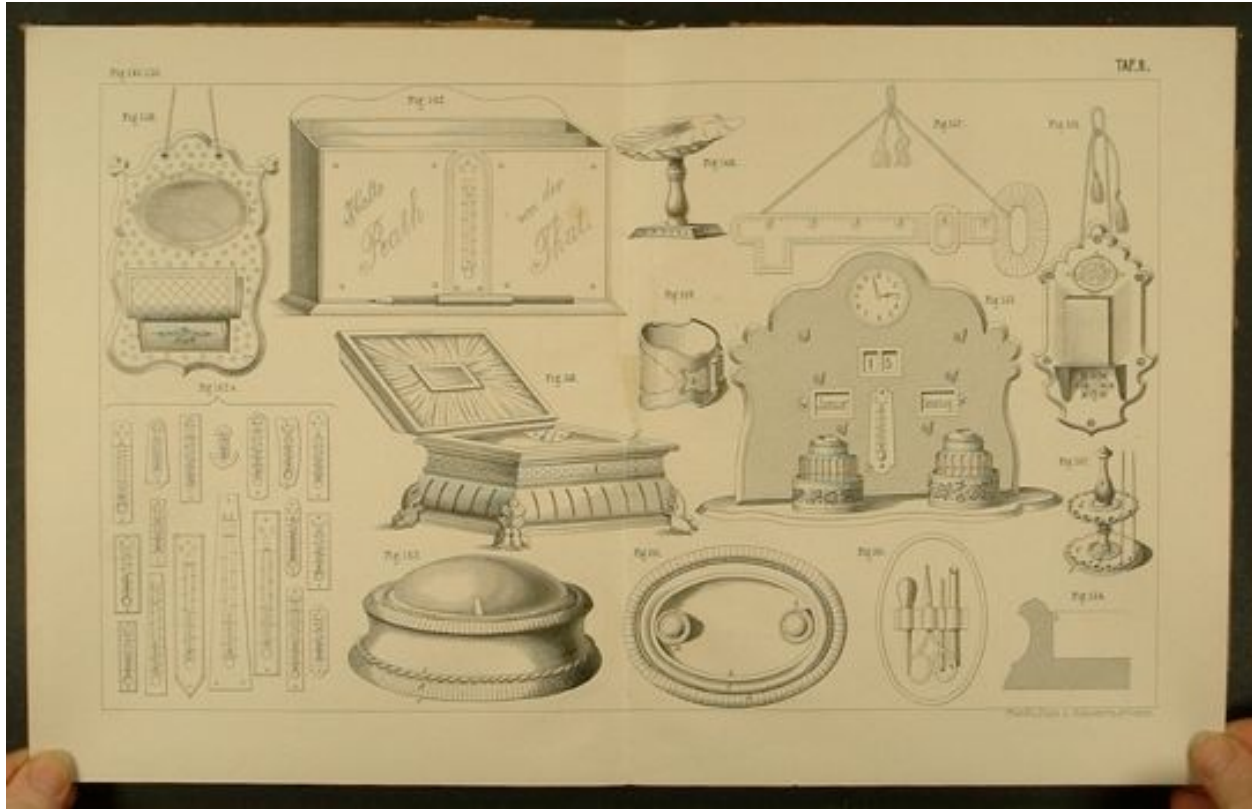


"Burn, baby, Burn!"

-1960s R&B disc jockey Magnificent Montague

16. [Spontaneous Human Combustion] Lair, Pierre-Aime. **Essai sur les Combustions Humaines, produits par un long abus des liqueurs spiritueuses.** *Paris; Chez Gabon: 1800.* An early discussion of Spontaneous Human Combustion, citing various cases such as that of the Countess Bandi. Lair appears to have drawn much of his material from period journals such as the Annual Register and the Memoirs of the Royal Society; he also quotes from Le Cat. He supports the then-prevalent view that the phenomena was linked to excessive, prolonged alcohol abuse. There was another edition in 1823. Scarce in the marketplace. Softcover. 4.5"x7", 100 pages, bound in newer plain paper covers. A nice, clean, wide-margined copy in a new clamshell case. [39033] \$1,200.00





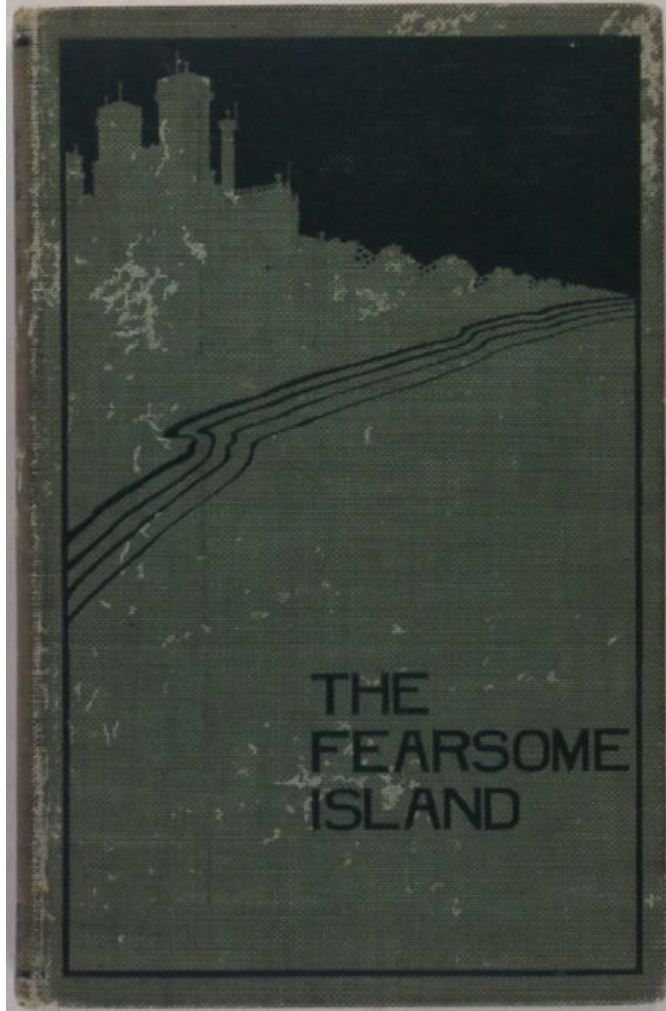
17. [Victorian Fancy Work] **Atlas zu dem werthe die Verfertigung alter Arten Papp- und Galanterie-Arbeiten.** Weimar; Bernhard Friedrich Voigt: 1897. A fascinating illustrated guide to the tools and patterns for making paperboard and other types of "fancy work"- decorated desk clocks, calendars, picture frames, trinket boxes, and other Victorian smalls. The ten double-page plates begin with 3 plates illustrating knives, brushes, compasses, scribes, files, cutters, presses and other tools and small machines necessary for the work. This is followed by 7 plates illustrating finished items and patterns. 2 pages of text briefly describe the 165 illustrations. A companion text volume, not present here, was also published. Hardcover. 8.5"x11", title page and 2 pages of plate descriptions, plus 10 double-page lithographed plates with 163 figures. Bound in period marbled boards with a pebbled cloth spine and tips. Covers with moderate wear and rubbing. Pages toned, some light scattered soil. [33717] \$150.00

"If you want a golden rule that will fit everything, this is it: Have nothing in your houses that you do not know to be useful or believe to be beautiful."

-William Morris

"While there have been many men of genius in the Victorian era more despotic than [William Morris], there have been none so representative... If he had been a tailor, we should have suddenly found our frockcoats trailing on the ground with the grandeur of mediæval raiment." -G.K. Chesterton

Victorian Gothic-Revival Science Fiction (no, really)



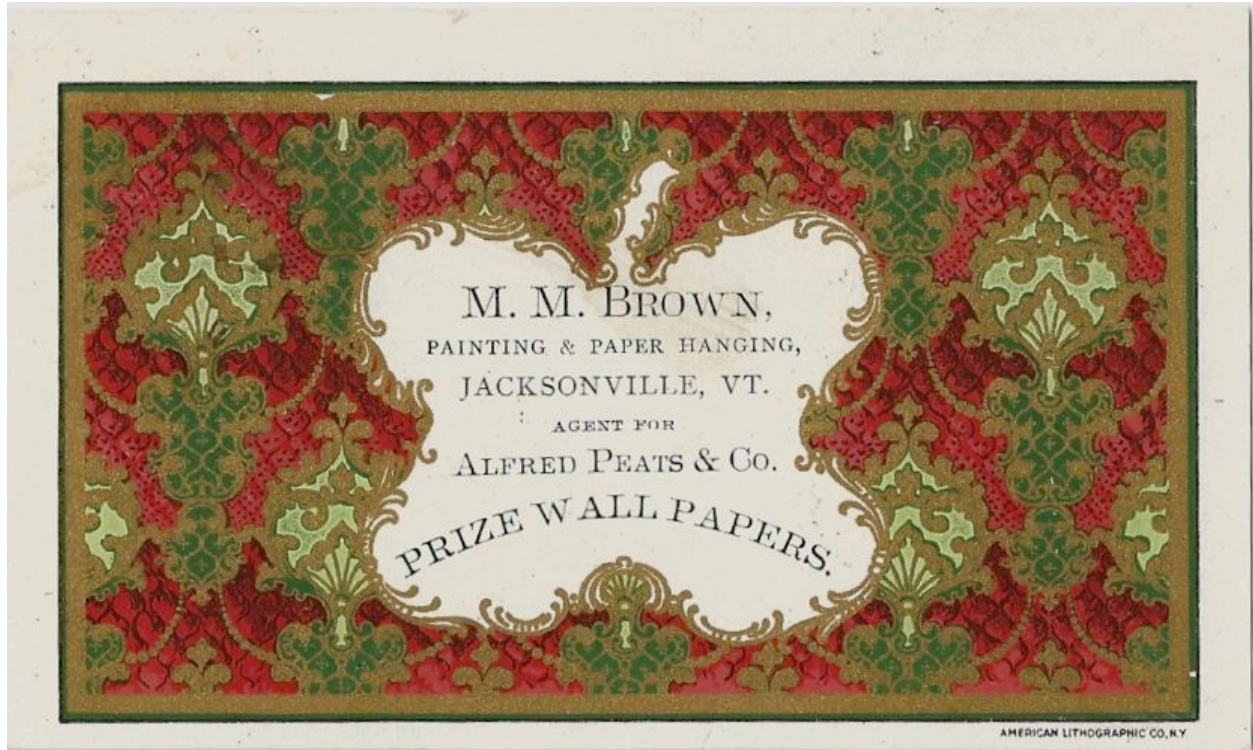
18. Kinross, Albert. **The Fearsome Island: Being a Modern Rendering of the Narrative of Silas Fordred, Master Mariner of Hythe, whose shipwreck and Subsequent adventures are herein set forth. Also an appendix accounting in a rational manner for the seeming marvels that Silas Fordred encountered during his sojourn on the fearsome island of Don Diego Rodriguez.** *Chicago; Printed for Herbert S. Stone & Company at the Chap-Book offices in the Caxton Building: 1896.*

An interesting and noteworthy example of late Victorian Gothic-Revivalism as applied to literature, then mixed with a large dollop of science-fiction. Master Fordred (of an actual Hythe seafaring family) is shipwrecked on a small, uncharted Atlantic island in 1560 and soon discovers that the island's weird, magical happenings (demons anyone? do you like haunted castles?) are actually the work of one Don Diego Rodriguez, a refugee from the Spanish Inquisition with a

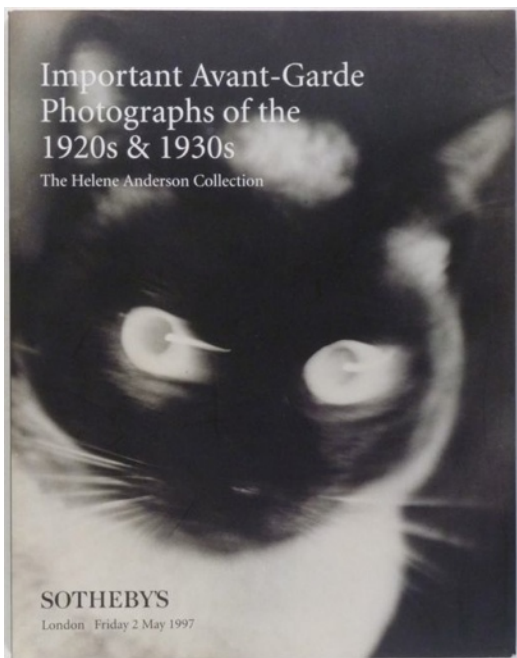
scientific bent, and an equally bent mind.

The Encyclopedia of Science Fiction notes- "Albert Kinross (1870-1929) was a UK soldier, editor, journalist and writer in various genres. [In his book] 'The Fearsome Island: Being a Modern Rendering of the Narrative of Silas Fordred, Master Mariner of Hythe', a shipwrecked sixteenth-century adventurer describes in supernatural terms his experiences on an Island full of alarms and delights, but the Appendix explains that these marvels are all the Inventions of Don Diego Rodriguez, who had preceded Christopher Columbus to America. The huge mechanical man is a kind of Robot; the magical castle is (in twentieth-century terms) alarmed; a Caliban-like Monster turns out to be a mute human; Fordred and the mute escape the island on a motorboat". This is the first American edition, published in the same year as the first English edition. 1896 was a good year for mariners shipwrecked on weird islands- it was the same year H.G. Wells published *The Island of Doctor Moreau*.

Hardcover. 4.5"x7", 143 pages + 4 pages of publisher's advertisements. Publisher's green & black pictorial covers. Covers with light soil and some color corrosion. Former owner's name on a small piece of notebook paper glued to the front flyleaf. [38977] **SOLD**



19. [Wallpaper] **M.M. Brown, Painting & Paper Hanging, Jacksonville, VT. Agents for Alfred Peats & Co. Prize Wallpapers.** *New York; American Lithograph Co.: 1902.* A colorful trade card, extolling the virtues of wallpaper, specifically Alfred Peats wallpaper. Card. 5"x3", color lithograph. Fine. [37757] \$35.00



THE AUCTION CORNER:

A catalog that was not all it seemed to be-

20. **Important Avant-Garde Photographs of the 1920s & 1930s. The Helene Anderson Collection.** *London; Sotheby's: May 2, 1997.* This was certainly an important sale, but it was not all it seemed. On March 1, 1998, the magazine *ArtCult* reported- "The fantastic Helene Anderson collection of photos which included works by Man Ray, Moholy-Nagy, El Lissitzky, Haussmann and Rodchenko sold by Sotheby's on May 2, 1997 in fact belonged to Kurt Kirchbach a member of the German Nazi party in the 1930's. This was the most exciting sale of photos in the history of the art market and Sotheby's catalogue mentioned that Helene

Anderson (1891-1970) had started her collection with photographic works already assembled by her parents. Nobody knew who was Helene Anderson who had gathered the most remarkable works of the first third of this century between 1920 and 1932. The sale realised almost \$3 million which was meant to be paid to Helene Anderson's son [but] the Frankfurter Allgemeine Zeitung revealed in January 1998 that the sale was a piece of trickery and that the real collector was Kurt Kirchbach.

Kirchbach, an industrialist from Dresden, started his collection at 38. At that time, photos by Man Ray, Rodchenko or Moholy-Nagy were quite cheap compared with today's prices. Kirchbach joined the Nazi party [and] from then on he had to hide his collection which included so-called Bolshevik and degenerate works. After the war, Kirchbach settled in Dusseldorf and died in Friburg in 1967. His wife inherited the collection and died in a retirement home in Basel, Switzerland, in 1995, a year before the collection was back on the market. Helene Anderson, who was married to a certain Emil Burdack, entered in possession of 221 photos out of the 600 assembled by Kirchbach which she received from Angelica Burdack who was in charge of the Basel retirement home. Now the question is to determine whether Mrs Kirchbach really donated the collection to Angelica Burdack without the knowledge of her sole heir, a lawyer based in Zurich.

The man who has revealed the piece of trickery is Herbert Molderings, a 49-year-old art historian who published several books in the field of modern photography. He sifted through newspapers and archives from the 1930's to discover who the real owner of the collection was. In organising the sale, Sotheby's was apparently guilty of having dealt with that matter without due consideration. Molderings accused the auction house of having accepted without questioning the provenance of the collection, brought by the son of Helene Anderson. Sotheby's answered that they were not compelled to ask documents from vendors. Still, it remains to determine how and when Helene Anderson and her son got hold of the collection and to clear up the mystery regarding the 380 or so missing photos." Softcover. 8"x10.5", 104 pages, 221 lots, black & white illustrations. Minor wear, light soil. [39492] \$80.00

