

BOOKIN'! - New Series: #2 - October 22, 2013



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PREFACATORIOUS MUSINGS:

Well, in spite of our best efforts, another Bookin'! is ready to unleash upon an unsuspecting public. The Book Elves were going to write a little song to introduce it, but they insisted that there was only one word that rhymed with "Art" and I insisted that word wasn't going in the song. Next week is the big Halloween Special, a.k.a. "The Death Issue", so if you're looking for something normal, it would be best to browse this week's installment. Actually, to be perfectly honest, there's nothing normal here, either. That's sort of the point of doing the whole thing. Well, that, and keeping the Book Elves off the streets.

Chaos, panic & disorder.
My work here is done.

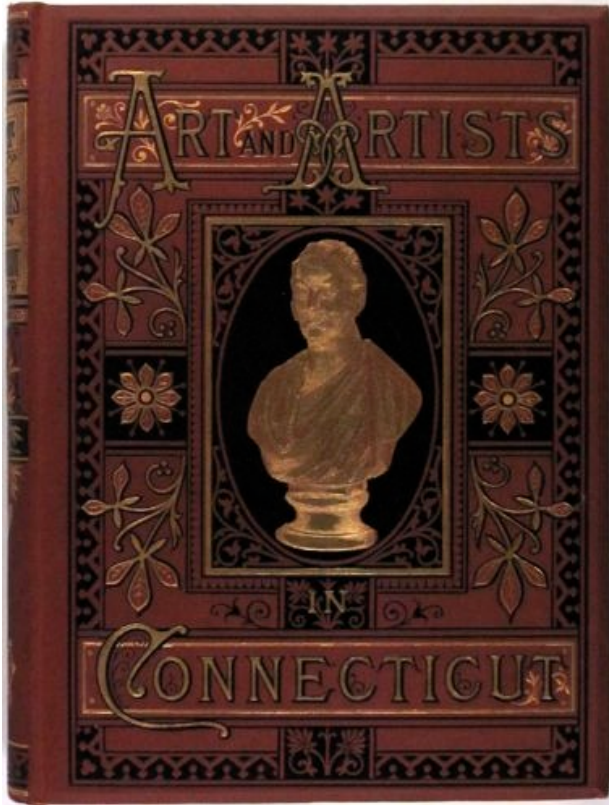
Have fun!

-Forrest



"I want to meet a guy named Art. I'd take him to a museum, hang him on the wall, criticize him, and leave."

— Jarod Kintz



1. [**American Art**] French, H[enry] W[illard]. **Art and Artists in Connecticut.** Boston; Lee and Shepard: 1879. An early, quite comprehensive study which includes biographies of over 150 Connecticut painters and sculptors, both well-known and obscure, who lived and worked between the late 18th century and the 1870s. Given this time-frame, the compilers were able to "gather many personal recollections concerning almost every artist, and the greater part of each history given hereafter will be formed from entirely new matter. Every living artist has been consulted, either personally or by letter; the former being the case with a very large majority. If any thing in the coming papers shall prove of value, it is due to the fact that hardly an artist who has been consulted has expressed an unwillingness to assist...". Karpel H90.

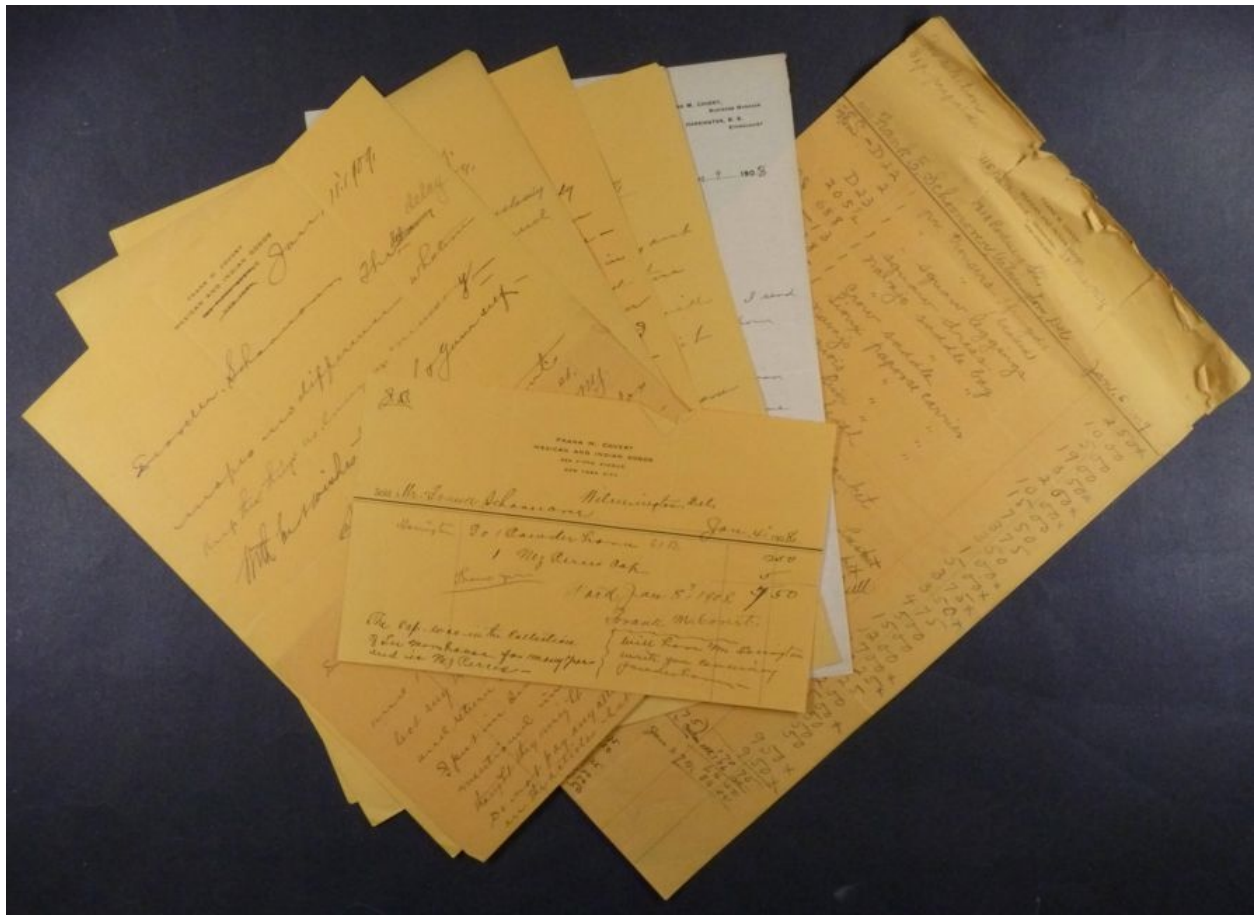
Hardcover. 7"x9", xiii + 176 pages, illustrated throughout with b/w line illustrations. In the publisher's original highly-decorated red, black & gilt pictorial covers. Front endpaper neatly detached and professionally taped back, but otherwise a very bright, clean copy with only very minor wear and soil. Really lovely. [37872] \$275

2. [**American Western Art**] **A small group of letters and invoices from Frank M. Covert, Mexican and Indian Goods, to Frank E. Schoonover.** New York; 1908-1909.

An exceptionally interesting small collection of correspondence from a leading dealer in Indian goods to Frank E. Schoonover, a prominent American illustrator and artist of Western subjects. Covert, who was the publisher of the first edition of George Wharton James' classic book "Indian Basketry", sent Schoonover material on approval, and Schoonover appears to have kept most everything he was sent. The use of artifacts was a standard practice by artists of the era, who would travel West to do sketches and studies, and then complete their canvases in their East Coast studios, using materials such as these to add authentic details. The invoices find Schoonover buying Sioux papoose carriers and head dresses, Navajo blankets, buffalo hides, leggings and knife sheaths, Crow saddles, porcupine hunting bags, and similar items. The letters

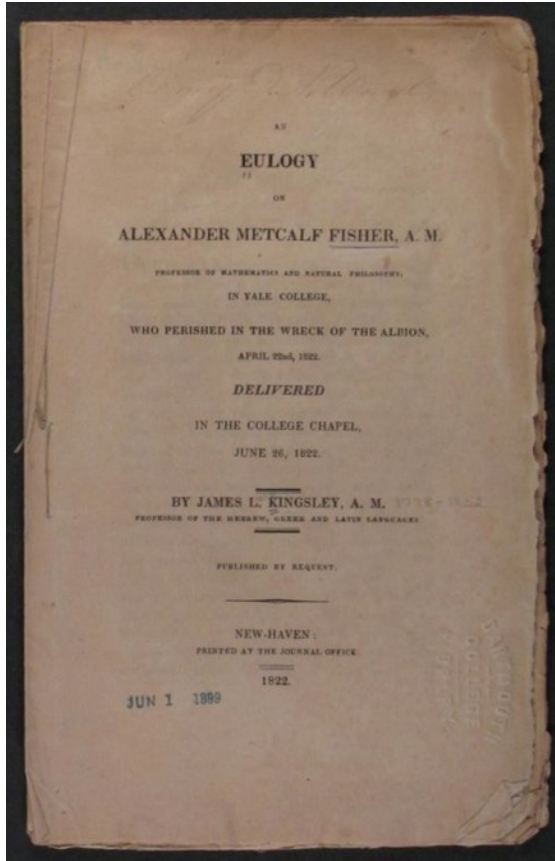
are business-like but informal, and the two obviously had a good relationship. All are on Frank M. Covert's letterhead, with the exception of a January 9th, 1908 letter, on Covert & Harrington stationary, written by an employee and interesting enough to quote in full-

"At Mr. Covert's request I send you herewith the data for the powder horn recently purchased by you. It was bought of an Oneida Indian named Jake Schuyler, whose former home was near Oneida, N.Y. but who now lives on the Oneida Reservation, near St. Thomas, Ont. Canada. He claims that it was used in the War of 1812, and it is certainly very old. It was collected by myself, in June 1907. Yours truly, M.R. [illegible]. I do not know about the fur cap. Mr. Covert will have to tell you that". 6 handwritten letters or notes, and 3 handwritten invoices, on Frank M. Covert or Covert & Harrington stationary. 9 items. Folds, light soil; two large invoices with creasing and short tears along the top. [39497] \$675



***"If you want to really hurt you parents,
and you don't have the nerve to be gay,
the least you can do is go into the arts."***

-Kurt Vonnegut



3. **[Bad Boats]** **An Eulogy on Alexander Metcalf Fisher, A.M. Professor of Mathematics and Natural Philosophy in Yale College, Who Perished in the Wreck of the Albion, April 22, 1822. Delivered in the College Chapel, June 26, 1822. By James L. Kingsley, A.M. Professor of the Hebrew, Greek, and Latin Languages.** *New Haven; printed at the Journal Office: 1822.*

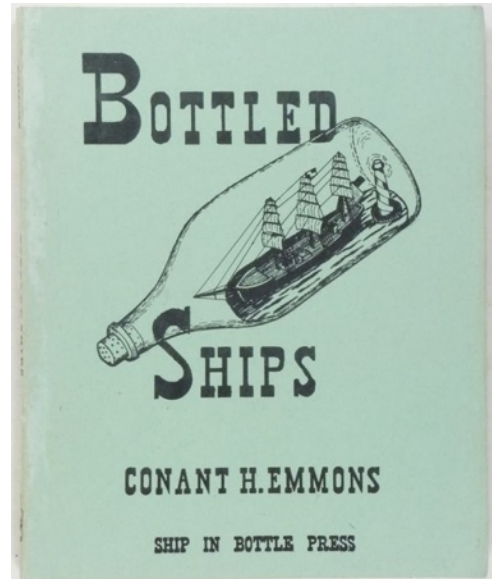
Young Professor Fisher, who had been born in Franklin, Massachusetts in 1794 and was an up and coming star at Yale, had the misfortune to take the advice of friends and embark on an “excursion” to Europe, “to visit the places of public instruction, and examine by actual inspection the modes of communicating knowledge in the foreign universities –to form an acquaintance with men who were distinguished in his own department-, and to obtain such information as might enable him more fully to aid in raising the scientific character of his country, and in promoting the usefulness and prosperity of his college”. All of which were good things, but he had the misfortune

on April 1, 1822, to embark on the Liverpool packet *Albion*.

The April 30, 1822 edition of The Strabane Morning Post details the rest of the story- “*Extract of a letter from Kinsale, dated Monday April 22:-- "This is to convey to you an account of one of the most melancholy shipwrecks that occurred on this coast for a number of years. The beautiful ship Albion, of New York, Captain Williams, one of the packets between that port and Liverpool, having lost her masts during the gale of last night, was driven into Garretstown-bay, to the West of the Old-head, where she struck on a ledge of Rocks, and went to pieces. All the passengers, consisting of nearly 30 ladies and gentlemen, perished, with the exception of one, and of the crew, only six were saved. These clung to the quarter deck, which was washed ashore, under an immense high cliff, and were preserved by the most extraordinary exertions of the people present, some of whom were in the most imminent peril of their lives."* Another letter, dated Kinsale, Monday evening, says, “*One of the mates and six of the crew reached the shore, with one cabin passenger, a young gentleman of Boston, and melancholy to relate, poor Capt. Williams, and the rest of his cabin passengers, 15 men and 17 ladies, met a watery grave. The Albion was a fine ship, of near 500 tons burthen; part of the deck only that floated ashore is all that was seen of the ship, and I hear a few bales of cotton have also come on shore--Jacob Mark, Consul U.S.A.*”

Pamphlet. 5.5”x9”, 23 pages. Some soil and wear, old institutional blindstamp and date mark. [38199] \$75

4. **[Bottled Boats]** Emmons, Conant H. **Bottled Ships and Other Objects. Their History and usage including some unusual models.** *Published by the author: 1969. Limited to 500 copies.* A curious and interesting production, jam-packed with information and anecdotes about ships (and other objects) in bottles. The author includes the secrets of getting ships and other models into bottles, tours American museums where ships in bottles may be seen, examines bottled ships in fact and fiction, and addresses their use as decoration. Quite a lot of information is packed into a comparatively small book. Quite uncommon. Softcover. 5.75"x7.25", 93 pages, line illustrations. Near fine. [35823] \$50



5. **[Bottled Booze]** **City of Rutland, Vermont Liquor Agency Ledger.** *Rutland: August, 1894-July, 1895.* An intriguing item. A manuscript ledger covering almost a full year's worth of drinking by the good citizens of Rutland and nearby towns, with the particulars of who bought what, how much, and how often. Each page has columns for the date, name and city of residence of the purchaser and the total they paid, and on the facing

[illegible]

sheet are columns with the printed headers: Alcohol; B. Whiskey; R. Whiskey; Gin; Med. Rum; S.C. Rum; Cherry Rum; F. Brandy; Cal. Brandy; Cider Brandy; B.B. Brandy; Port Wine; Sherry Wine; Catawba Wine; Angelica Wine; Porter; Bass Ale; Lager; and Champagne. The ledger is completely filled in and runs from August 14th, 1894 to July 20th, 1895. A wonderful source of raw data for anyone interested in late Victorian drinking habits in New England. Hardcover. 9.5"x14", about 600 pages; marbled endpapers; covers with some soil. [37429] \$350



6. [**Children's Authors**] **Lois Lenski Christmas Card.** *American, 1950s?* The Bancroft Library, which holds her papers, notes- "*Lois Lenski (Mrs. Arthur S. Covey), artist and author, was born in Springfield, Ohio, October 14, 1893. She graduated from Ohio State University, College of Education in 1915 and studied art at the Art Students' League in New York City and later at Westminster School of Art in London, England. Lenski is best known as the author and illustrator of juvenile books. She won the Newberry Medal in 1946 for Strawberry Girl, one of a popular series of American Regional Books written for children grades 5 to 7. She received the Child Study Association Award in 1948 for Judy's Journey, the Children's Book Collection medallion from the University of Southern Mississippi in 1969. Lenski died in 1974.*" Lenski drew and lettered Christmas cards for others early in her career, but there is not much information on later cards such as this one. Card. 3.75"x5". Minor soil, light wear. [39573] \$20



7. **[Forgotten by History] Victorian Dramatic Author Brochure.** Philadelphia. Undated, but probably 1860s. An interesting piece of self-promotion by a Philadelphia author/playwright, probably in the 1860s. The front of the brochure claims "Established 10 Years - Bob Watt - Dramatic Author - 610 Arch St., Phila. Pa", and the verso adds- "Best of Professional References - I write original songs, sketches, farces, comedies, dramas and all stage specialties to order. Comedies and dramas revised. - Author of 'Pert', 'My Sister', 'Foiled', 'Bait', 'Zero' and many other successful plays". Sadly for posterity, neither OCLC or any other source we have been able to find contains any record of this established dramatic author or his works.

3.5"x4.25 (folded). Some soil. [39576] SOLD

"Substitute 'damn' every time you're inclined to write 'very;' your editor will delete it and the writing will be just as it should be."

-Samuel Clemens

"The road to hell is paved with adverbs."

-Stephen King

American Frog Canning Co.

ORIGINATORS OF CANNED
FROG LEGS AND FROG A LA KING



3800 JEFFERSON HIGHWAY

New Orleans, La.

May 19, 1936



FROG LEGS



FROG
A LA KING



LIVE
& DRESSED
FROGS



NUFORD
GIANT
BREEDERS



TADPOLES



BIOLOGICAL SUPPLIES

Miss Belle Chaapel
Crofut Lodge
Route #1
Canton, Penna.

Dear Miss Chaapel:

This is to acknowledge and thank you for your letter
of May the 13th.

I am enclosing the literature that you ask for showing
in detail just what amount of work is necessary on a
frog farm, the kind of place required, etc.

Breeders delivered before August should lay eggs in
your pond THIS YEAR! So, be sure to start NOW as it
may mean an income a WHOLE YEAR sooner for you.

With best wishes, I am

Very sincerely yours,

AMERICAN FROG CANNING COMPANY
Manager

S. SCHUTT/JE

"Largest Packers, Breeders and Shippers of **FROGS** in the World"

8. **[Fraud & Frogs]** American Frog Canning Company Promotional Correspondence.

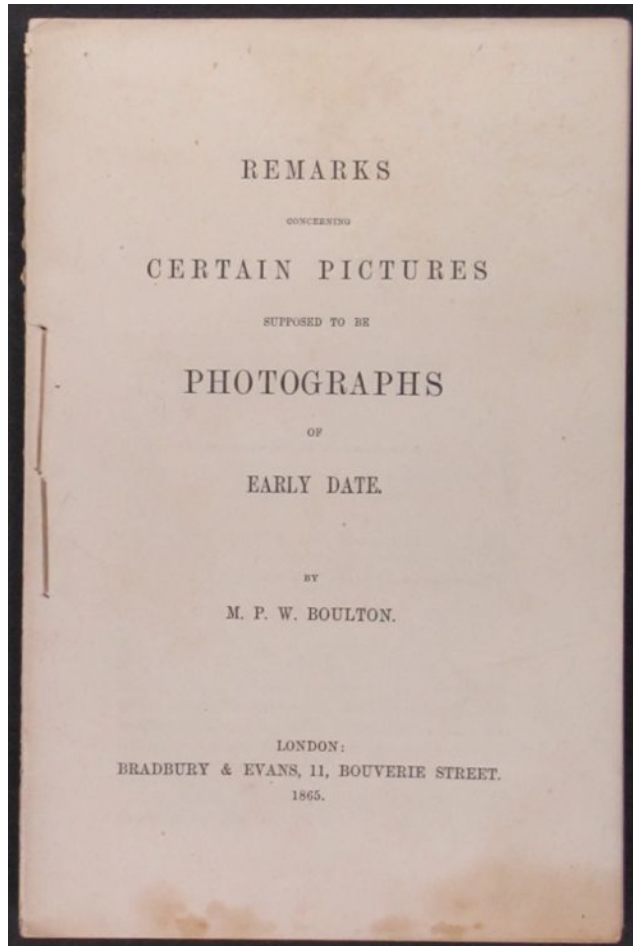
New Orleans: 1936. A typewritten letter on the company's very graphic stationery, dated May 19, 1936, signed by S. Schutt, forwarding information about raising frogs for the company. The stationery includes pictures of the company offices, a tadpole, a frog, a barrel of live frogs, and cans of *frog a la king* and frogs' legs. Alas, the enterprise came to grief. The Sandusky Register for the 19th of June, 1936, reported:

"Two frog specialists who opened a school here and then hopped to New Orleans were held there today for transfer to Toledo to face a federal charge that their mail-order course in commercial breeding of the amphibians constituted a fraud. The two, Albert Broel, formerly of Detroit, and Sylvester Schutt of Fremont, denied any guilt and were held in lieu-of \$2,500 bonds for return to Ohio, where their undertaking began in 1933. Postal officials, who obtained their indictment secretly last December, charged that Broel and Schutt offered for \$47.50 cash or \$157.60 in installments to instruct would-be frog-farmers in a business which they professed would 'yield the student up to \$100,000 in two years'. The officials said such profits sounded too high, even though each graduate student was promised a pair of frogs free from the farm here. After the indictment, Broel and Schutt were discovered to have left Fremont and opened the American Frog Canning Co., in New Orleans. Broel, who said he was a Polish army officer during the World War, owned the farm here and maintained a downtown office when the school functioned."

Letter. 8.5"x11". Folded, minor wear and soil. [39575] SOLD

9. **[Fraud & Photos]** Boulton, M.P.W. **Remarks concerning Certain Pictures supposed to be Photographs of Early Date.** *London; Bradbury & Evans: 1865.* "In November, 1863, Mr. Smith, Curator of the Museum of Patents at South Kensington, laid before the Photographic Society evidence purporting to show that photography had been practised at Soho in the last century, and pictures were exhibited supposed to be specimens of the photographs then made. These consisted of two classes, viz., several paper pictures and two metal plates. The paper pictures were generally admitted to be of the date assigned, and to be specimens of a peculiar mode of making copies practised at Soho about 1780. The metal plates were generally admitted to be photographs; but the date of their production was questioned".

At which point M.P.W. Boulton stepped into the "picture"... Matthew Piers Watt Boulton was the grandson of Matthew Boulton who, with his partner, James Watt, had invented a steam engine, an electroplating process for silver, and many other useful things in Soho at the end of the 18th century and beginning of the 19th. M.P.W. Boulton soon found himself intimately involved in the controversy over the "photographs", as it was a servant of his named Price who had first come up with them, claiming they had been given to him by a Miss Wilkinson, Boulton's aunt, after having lain undisturbed in her library at Soho for 50 years. The man Price was thought to be honorable, which made for a confused case, since his assertion that Miss Wilkinson's library had been shut up for 50 years was demonstrably untrue, as Boulton knew. Price also alleged that the Lunar Society, a group composed of Matthew Boulton, James Watt, Joseph Priestly, Josiah

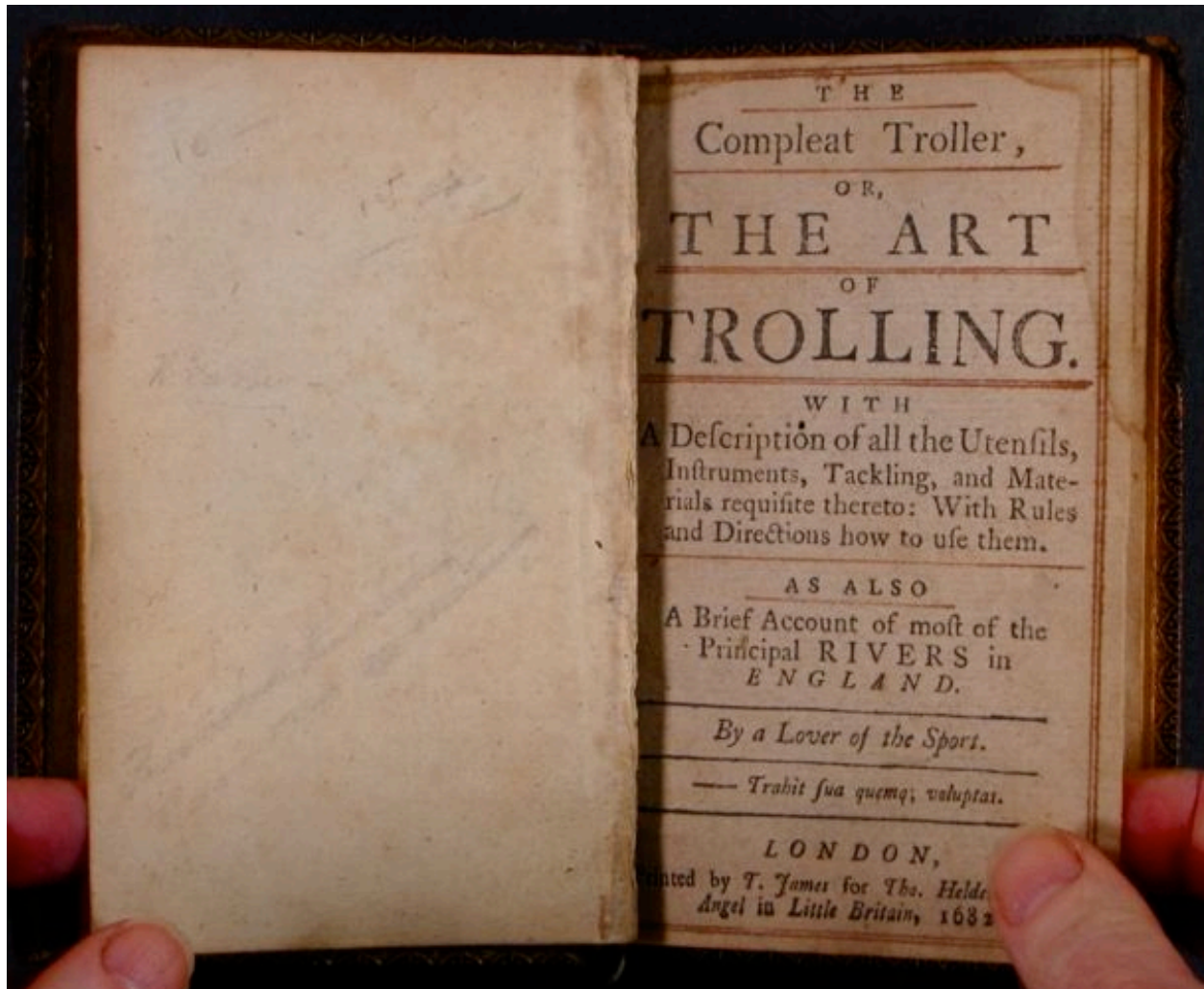


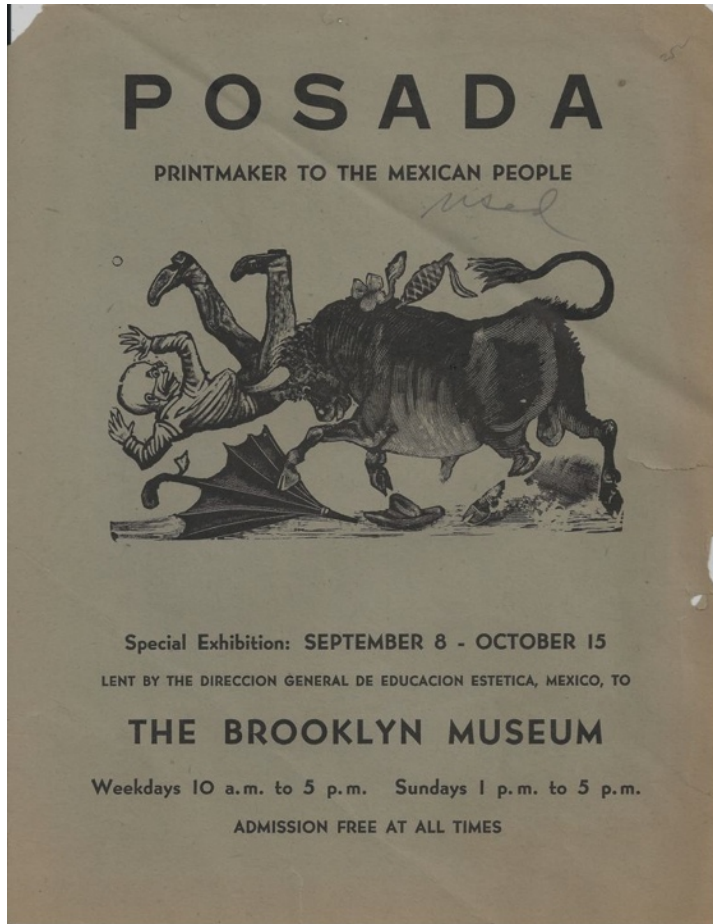
Wedgwood, Erasmus Darwin, William Herschel, and others, had made the photographs in a tent using a method that sounded something like a camera obscura. At about this time it was discovered, in an entirely different affair, that Price was not as honorable as all that after all, and that he had "*engaged in most dishonest practices carried on under the cover of gross falsehoods*". Price promptly fled the country to avoid prosecution, and Boulton published the first edition of this pamphlet in 1864, relating these points and supplying several illustrations showing that the photographs in question did not, in fact, represent the houses they were claimed to represent in 1780, and there the matter should have dropped, except that somehow such matters never do.

The original pamphlet brought on criticisms and replies, to which Boulton replied, and so on, and so on, to several editions, each a bit lengthier than the one before, culminating in this 74-page, 3rd edition in 1865. By the time we got here much of the material was of the

"he said, she said" variety, a scholarly refutation of critics' points, parsed subordinate clause by subordinate clause. Boulton was still unable to convince certain people that Price was lying about the library, which understandably annoyed him. Of more interest, perhaps, is the continued discussion about the two paper pictures, "*specimens of a peculiar mode of making copies practised at Soho about 1780*". What this "mode" was cannot quite be determined, but it seems to have been a mechanical reproduction technique using films and pigments which allowed color reproductions to be made, mechanically, from original paintings. The argument after that devolves into discussions of mezzotints, hand-coloring, pricing, catalogs and other technicalities all of a more or less speculative nature as Messrs. Boulton and Watt never did really describe the technique satisfactorily and abandoned it after a short time as not being especially profitable. The discussion will be of great interest to historians of art, I am sure, while fans of photographs and fakes may take satisfaction in the enjoyment of a good tale of a rather brazen attempt at photographic fraud of an especially early date. Matthew Piers Watt Boulton would go on to be every bit as inventive and industrious as his famous grandpapa, translating classics, producing papers on solar heating and metaphysics, and coining the name "aileron" and getting a patent for this important aerial advance. Self-wrappers; stitched; 6.5"x8.5", 74 pages, 4 lithographic plates; some light spotting, but pretty well near fine. [38468] \$200

10. [**Gone Fishing**] Nobbes, Robert. **The Compleat Troller, or, The Art of Trolling, With A Description of all the Utensils, Instruments, Tackling, and Materials requisite thereto: With Rules and Directions how to use them. As Also A Brief Account of most of the Principal Rivers in England. By a Lover of the Sport.** *London printed by T. James for Tho. Holder at the Angel in Little Britain: [1790].* First published in 1682, although not the earliest English work on fishing, Nobbes' work is one of the most popular, and Nobbes has been called "the Father of trollers". Republished in 1790 and again in 1805. Hardcover. 3.5"x6", [17] 78 [2] pages several woodcut illustrations in the text. 1 page list of other books published by Helder on the last page. Bound in old full leather with gilt dentelles and an elaborately blindstamped spine engraved bookplates of James Walsh and Henry A. Sherwin ownership label of H.S. Smith another ownership label removed from the endpaper. Covers with some wear and rubbing contents a bit browned, with a small stain running down the upper portion of the outer margin pages pressed newer endpapers front endpaper detached but present title page supplied with neatly inked light red/brown rules around the margins and underlining the title which actually looks quite handsome. [36951] \$750





11. [**Mexican Art**] **Handbill-Posada: Printmaker to the Mexican People.** *Brooklyn Museum: 1944.*

A handbill for the Brooklyn Museum's September 8-October 15, 1944 exhibition of prints by Jose Guadalupe Posada. Their August 18, 1944 press release for the exhibition explained:

"The Brooklyn Museum will begin its fall exhibition season with a large show entitled POSADA — PRINTMAKER TO THE MEXICAN PEOPLE (September 8-October 15). Lent by the Direccion General de Educacion Estetica, Mexico, it contains over six hundred prints, blocks and photographic enlargements and will be installed in four large galleries on the second floor. The first great printmaker in the New World, Posada's gigantic production of twenty-thousand subjects reached the remotest village. The Mexican people

well understood his art, because he re-stated with simplicity and vigor their own legends and songs, their own inarticulate hopes and aspirations. Through the medium of his prints he was among those actively responsible in preparing the way for the 1910 Revolution. Not only a prophet of the armed-mass uprising, he was a creator of an artistic expression which reflected a new social philosophy and established the foundations for a new national art. An excellent draughtsman, his work has economy of line, boldness of contour and dramatic action. It establishes him, not as a folk artist, but as a highly competent master who portrayed his era with passionate honesty and revolutionary zeal."

Handbill, 8.5"x11". Several chips and tears, creases, minor soil. Fragile. [39572] \$60

"But I suppose the most revolutionary act one can engage in is... to tell the truth."

-Howard Zinn

CAMBRIDGE, July 5th, 1858.

The proposed purchase of Mt. Vernon is an object of interest to every American. Old and young, rich and poor, learned and uneducated, all hope for its success, and wish to aid it. The organization of the "Ladies' Mt. Vernon Association of the Union" is now complete. In order to raise the funds, each State has a vice-regent, whose duty it is to find Collectors and Receivers of contributions. By the Act of Incorporation, the capital stock of the company is limited to \$500,000, including the \$200,000 of the purchase money.

Shall not the home of him who embodied in himself the whole struggle and victory of the Revolution become the property of the nation? Shall not those to whom he has bequeathed freedom, be enabled to sit in the shade of trees consecrated by memories of his noble and self-sacrificing life? It is peculiarly fitting that Massachusetts should contribute largely to this Fund. Bunker Hill, Lexington, Cambridge (the Head-Quarters of Washington), all call upon her children to share liberally in this patriotic enterprise.

From the millionaire to the laborer, from the octogenarian to the child, let not one deaf ear be turned, one hand be closed. Let no one be discouraged by poverty,—let the hard-earned penny of the laborer be accepted as graciously as the thousand-dollar bank-note of the rich; and when the work is completed, may there not be a man, woman, or child among us who cannot say, I have given my mite.

Success will be insured. The two hundred fertile acres of Mt. Vernon will become public property, to be beautified and adorned, in future years,—a fitting memorial of the father of his country."

The undersigned, having been appointed by the Regent, Miss Ann Pamela Cunningham, Vice-Regent for Massachusetts, and having obtained the counsel and co-operation of the gentlemen whose names are found below, confidently appeals to the community to do their part toward promoting an object which must recommend itself to every American heart.

A contribution of one dollar constitutes any citizen of the United States a member of the Association, and a further payment of a dollar before the twenty-second of February of any year, entitles a member to a vote at the annual meeting of that year. The names of such donors will be published.

Lists of contributors, and of sums given, whether by Individuals, Associations, Committees, Clubs, or Lodges, should be sent to Mrs. HORATIO GREENOUGH, Quincy-street, Cambridge, and all contributions in money, with a duplicate list of subscribers, forwarded to CHARLES HENRY PARKER, Esq., Treasurer of the "Suffolk Savings Bank for Seamen and Others," Tremont Row, Boston, to Mrs. HARRISON GRAY OTIS, Mrs. ROBERT C. WINTHROP, or Mrs. THEODORE CHASE, who have consented to act with the Vice-Regent in behalf of the Association.

LOUISA INGERSOLL GREENOUGH.

We, the undersigned, take great pleasure in uniting with Mrs. Greenough in commending to our fellow-citizens the cause which has been committed to her charge, and will gladly co-operate with her in securing its success.

EDWARD EVERETT,
ROBERT C. WINTHROP,
F. D. HUNTINGTON,
GEORGE S. HILLARD,
F. W. LINCOLN, JR.

12. [Mount Vernon] Circular Fundraising Letter for the Purchase of Mount Vernon.

Boston: 1858. A printed letter, dated December 20th, 1858, circulated by Boston Postmaster Nahum Capen to other Massachusetts Postmasters, urging them to ask their clerks and other employees to contribute to the Mount Vernon Ladies' Association of the Union so that they could purchase and preserve Mount Vernon. The verso of the letter is a copy of a July 5th, 1858 letter prepared by the Massachusetts chapter of the Association, which included Edward Everett and other local luminaries, soliciting funds.

Mount Vernon's website explains- "George Washington once compared Mount Vernon to a well resorted tavern and indeed his home never ceased to be a mecca for visitors, drawn by curiosity or by reverence for its illustrious owner. Washington's nephew Bushrod Washington, who inherited the Mansion and four thousand acres after the death of Martha Washington, was an Associate Justice of the Supreme Court and his duties often kept him away from Mount Vernon. He died in 1829, bequeathing the Mansion and twelve hundred acres to his nephew John Augustine Washington who survived him by only three years. In 1830, his widow conveyed the estate to their son, John Augustine Washington, Jr., the last Washington family owner of the estate. For a long time Mount Vernon's relative geographic isolation restricted the number of visitors to the Estate, but by the mid-nineteenth century roads had been improved, steamboats were plying the Potomac, and the population of the country increased significantly. The increase in number of travelers to Mount Vernon emphasized the need for its preservation. Further, by this point the Estate was agriculturally unproductive and the residents found their position untenable. John Augustine Washington, Jr. tried to interest both the federal government and the Commonwealth of Virginia in acquiring and preserving the historic group of buildings, though without success."

"In 1853, Louisa Bird Cunningham was traveling on the Potomac River and passed by Mount Vernon in the moonlight. Struck by its appearance, and fearing that it would soon be lost to the nation for lack of upkeep, Cunningham wrote a letter to her daughter Ann Pamela Cunningham. In the letter, Cunningham commented that if the men of the United States would not save the home of its greatest citizen, perhaps it should be the responsibility of the women. These words galvanized her daughter into action. Initially writing under the nom de plume, "A Southern Matron," Ann Pamela Cunningham challenged first the women of the South, and later the women of the entire country to save the home of George Washington. After convincing John Augustine Washington III to sell the property, Cunningham and the organization she had founded, the Mount Vernon Ladies' Association of the Union, raised \$200,000 to purchase the mansion and two hundred acres. The Mount Vernon Ladies' Association took over operation of the estate in 1860."

"One of the first tasks facing the group was the need to restore the mansion that had fallen into disrepair, or at least stabilizing its condition to prevent further deterioration. The need for this work was readily apparent. A group of visitors in May of 1860 described the state of the Mansion, explaining: *'Some fifty rods from the tomb is the house of Washington; this is now in a dilapidated condition; the broad portico in front, is temporarily propped up to keep it from*

falling; even the stone floor under the portico gives evidence of crumbling back to dust.'

Restoration began immediately and the Estate was opened to the public. By 1862, the writer of an article about Mount Vernon in a Vermont newspaper could report that in the two years since the estate came under the wing of the Association, *'a new and very good wharf has been made, the tomb repaired, the mansion and out-building thoroughly put in order...The object has been, not to modernize and embellish Mount Vernon, but to make it look as probably it did in the hands of the thrifty and order-loving old General.'* The Mount Vernon Ladies' Association was the first national historic preservation organization and is the oldest women's patriotic society in the United States. Its pioneering efforts in the field of preservation set an important precedent and have served as a model for many subsequent endeavors."

Letter. 7.75"x9.75". Folded several times. Minor soil. [39574] SOLD

"If I were to characterize George Washington's feelings toward his country, I should be less inclined than most people to stress what is called Washington's love of his country. What impresses me as far more important is what I should call Washington's respect for his country." -Randolph Greenfield Adams

13. [**Olympics & Art**] **Exhibition of Japanese Old Art Treasures in Tokyo Olympic Games.** *Tokyo National Museum: 1964.* A catalog briefly describing all 877 art and antique objects in the exhibition, and illustrating most of them. The entire Tokyo National Museum was given over to the special exhibition, which included paintings, scrolls, screens, prints, ceramics, weapons & armor, masks, robes, metals, lacquer, sculpture, and more! English/French text. Softcover. 7"x10", 301 pages, 800+ black & white illustrations and 4 color plates. Light wear, minor soil. [35625] \$45





14. **[Photographs]** A Pair of Tintypes Showing a Mother and Daughter.

American, 1860s. Two 1/16 plate tintypes in paper mounting cards, showing a Victorian mother and her young daughter who has a slightly Stephen King-novel-creepy stare. One of the tintypes has an 1867 Revenue Stamp on the back. 1.75"x2.25" (tintype size) 2.5"x4" (mounted size). Minor wear, light soil to the mounts. [39577] \$35

15. **[Photographs]** **Two Tintypes & a Cabinet Card Showing a Child and Dog.** *American, 1860s.* Two 1/6 plate tintypes (unmounted) and a similar-size cabinet card showing a dog, the same dog with a little girl, and then the little girl without the dog. Where did the dog go? The little girl is not saying.

2.5"x4" (tintype size). Minor wear, light soil. [39578] SOLD



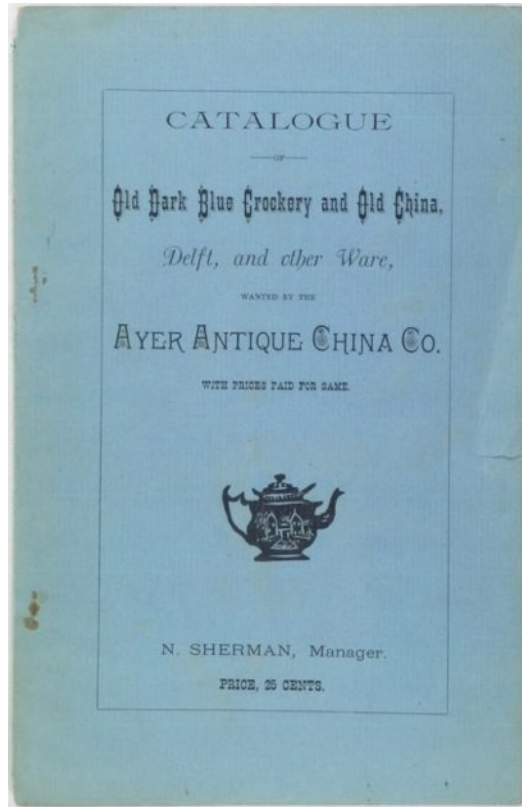
16. **[Poet's Prospectus]** **Sandro Chia. Five Etchings Based on Poems by Gregory Corso.** *Printed at the Anthoensen Press: mid 1980s.* An elegantly-printed prospectus for a major work by Chia, in collaboration with legendary Beat poet Gregory Corso. *"In a contemporary update of the illuminated manuscript, Sandro Chia and Gregory Corso have collaborated on a suite of etchings that explore the common impulse from which images (both visual and verbal) arise. During their collaborative sessions at the artist's print studio in New York city in the Summer of 1986, Sandro Chia selected five recent poems [by Corso] and re-copied them in his own hand, with images that reflect upon their themes. The five etchings...are accompanied by a colophon page reprinting the poems in letterpress, signed by the poet". "Sandro Chia (born 20 April 1946) is an Italian painter and sculptor. A native of Florence, he was a key member of the Italian Transavanguardia movement, along with fellow countrymen Francesco Clemente, Mimmo Paladino, Nicola De Maria, and Enzo Cucchi. The movement was at its peak during the 1980s and was part of a wider movement of Neo-Expressionist painters around the world."*

Paper brochure, folded once to 6"x9", illustration on the cover. Fine. [38955] SOLD

SANDRO CHIA



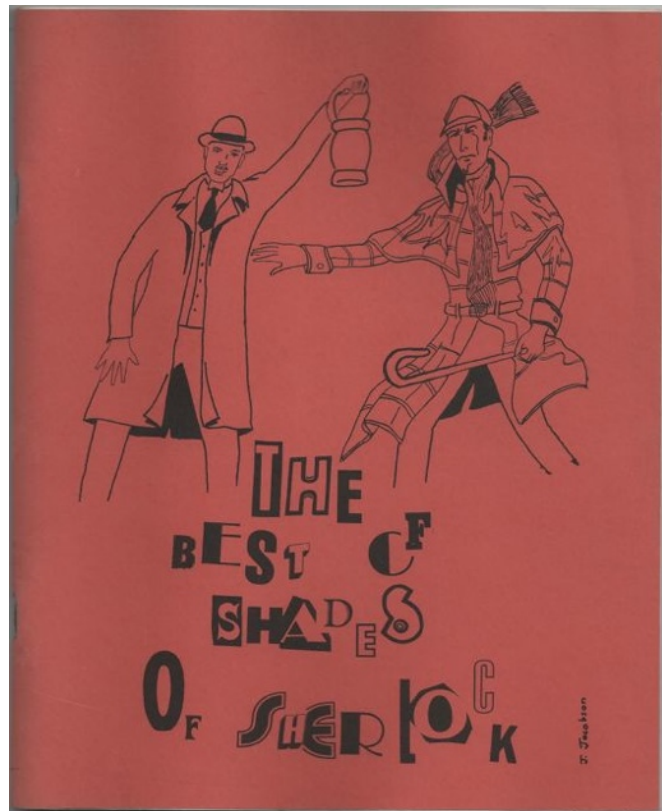
FIVE ETCHINGS
BASED ON POEMS BY
GREGORY CORSO



17. **[Pottery]** **Catalogue of Old Dark Blue Crockery and Old China, Delft and other Ware, wanted by the Ayer Antique China Co. with prices paid for same.** *Ayer China Company: no date (1890s).* A fascinating little catalog- issued by a firm of china dealers who were looking to purchase transferware in the very, very early years of its collectability. The prices they paid ranged from \$1.00 to \$10.00 for pieces, which are described very briefly, usually with a note on the view or decoration. The text is illustrated with some crude, small woodcuts. A rather unusual early transferware item. Softcover. 5.5"x8.75", 23 pages, woodcut illustrations, decorated covers. Light wear, a short tear in the cover, but a nice copy of a fragile item. [39065] \$85

18. **[Sherlock Holmes]** Kennedy, Bruce (ed.). **The Best of Shades of Sherlock.** *The Three Students Plus: 1973.* Selections from the pages of *Shades of Sherlock* magazine from its first issue in October, 1966 to January, 1972. The magazine published its last issue in September, 1972.

The Shades of Sherlock website notes- "A variety of duplicating machines was used for producing the issues. This was well before the days of desk-top publishing and laser printers, and the production quality is sometimes shockingly low. The early issues were produced on a spirit duplicating machine (sometimes called a ditto machine) purchased from a thrift shop for ten dollars. These issues have purple ink on white paper. In normal use, a spirit duplicator can produce up to about thirty copies. Sometimes we



stretched this to many more copies! Other issues were produced on an A.B.Dick model 90 mimeograph machine purchased from the same thrift shop. These issues have smudgy black ink on a variety of paper. Mimeograph machines can print hundreds of copies, and sometimes we printed the traditional 221 copies of an issue."

The Three Students Plus was a scion society of The Baker Street Irregulars formed by Bruce Kennedy and Bruce Dettman in 1966. The group later amalgamated with The Musgrave Ritualists Beta to form The Three Garridebs, whose website explains- *"The Three Students Plus [was formed] by Bruce Kennedy and Bruce Dettman in 1966. By August 1969 The Musgrave Ritualists Beta were formed by Bill Walsh and Keith Jenkins. In 1971, Andy Peck established the Baker Street Underground at Cornell, Andy Page formed the Priory School of New York, and Susan Rice organized the Trifling Monographs of Bloomfield Hills, Michigan. In a surprising letter to the editor of the BSJ in June 1970, Bruce Kennedy noted with dismay the decline in membership and participation among junior Sherlockians. Nevertheless, the next few years saw the birth of yet more junior scions. For many of these groups, business was conducted by mail, quizzes and newsletters were printed by mimeograph, and some (admittedly rather small, but elegant) books were published. Among them were A Case of Bishopsgate Jewels by the Baker Street Pageboys, Four Wheels to Baker Street and Mycroft by the Three Students Plus, and A Curious Collection by the Musgrave Ritualists Beta. Out of these early groups there emerged a group of young Sherlockians whose network crisscrossed North America and extended even to Britain. Everyone, it seemed, was a member of several scion societies. For many of us, it was somehow a mark of the depth of one's dedication to this arcane hobby to be a member of several scions, or even to start a new one. It was a wonderful thing, too, to be in contact by letter with dozens of people who shared an interest and enthusiasm for this great game. The significant multiplication of scion societies in the 70s gave rise to some concern, and some Sherlockians were of the opinion that things were "getting a bit out of hand." In a letter to the editor of the BSJ in March 1972, Andy Peck expressed pleasure at the upsurge in interest, but recommended new enthusiasts to give the 'time and effort to writing for the established Scion publications, which are always in need of good scholarly articles'."*

Softcover. 7"x8.5", 35 pages. Minor soil. [39275] SOLD

"I must thank you,' said Sherlock Holmes, 'for calling my attention to a case which certainly presents some features of interest. I had observed some newspaper comment at the time, but I was exceedingly preoccupied by that little affair of the Vatican cameos, and in my anxiety to oblige the Pope I lost touch with several interesting English cases."

(The Hound of the Baskervilles)

THESE ARE THE BOSTON RETAIL PRICES.

| | | |
|---|--|--|
| <p>No. 14 LOUNGE BED, Closed. 24 SPIRAL SPRINGS—(12 in the seat.) Length, 6 feet. Price in Hair Cloth, Carpet, Wool Terry or Hamley, . . . \$18 Price in Union Terry or Jute, . . . 15</p>  | <p>No. 2 LOUNGE BED, Closed. Length, 6 feet. Price in Hair Cloth, \$20. No. 2½—length, 6 ft. 3 in., half Hair in Seat and Bed. Price \$25.</p>  | <p>Beware of Infringement. (By repeated decisions of the U. S. Supreme Court, every person using an article infringing a patent is liable for full damages.)</p> <p>SOFA BED, Closed.</p>  |
| <p>No. 3 LOUNGE BED, Closed. All best Hair.—24 Spiral Springs in the Seat.—Length, 6 ft. 3, very wide. In Terry or Hair Cloth, Price \$35.</p>  | <p>GRAVES' Patent Improved Sofa Bed, A Perfect Sofa or Lounge, and perfect Bed; no mattress needed.</p> <p>CUSTOM MAKE. WARRANTED.</p> <p>Please notice the following points:</p> <ol style="list-style-type: none"> 1. When closed, they are, and appear, just like a Sofa or Lounge. 2. The back is put on strong like a Lounge. 3. You can tuck in the bed clothes at the back. 4. Room enough between the slats for bed clothes. 5. When open, they are a nice Bedstead, stronger than most bedsteads, and a complete spring bed. 6. A firm bolster across the head end. 7. A strong and easily adjusted foot board. 8. Each of the 6 legs are fastened strong, and are on rollers, so you can roll the bed about the room. 9. They have 24 to 42 full length Spiral Springs. 10. The open bed is as high as a seat. 11. They are not hard in the middle of the bed. 12. We warrant the frames to be durable and the upholstering very thorough. 13. We make to order extra long, wide, or thick. <p>A bedstead, spring mattress and bolster costs \$20. Graves' Lounge Bed is a better bed at \$15. Thus the lounge costs nothing, and the case is the same as the price advances, till at \$35 you get equal to a fine Matched Black Walnut Bedstead and best Curled Hair Mattress, on 42 Spiral Springs, that would cost \$35, and so you have for no cost a large Parlor Sofa or Lounge, with best curled hair seat, and save rest of one room.</p> | <p>SOFA BED, Open. No. 1, 24 Spiral Springs (12 in the seat). Price \$25. No. 2, all Hair Mattress, 42 Spiral Springs (24 in seat). Price \$35.</p>  |
| <p>No. 3 LOUNGE BED, Open. All Hair Mattress on 42 Spiral Springs. Price \$35.</p>  | <p>LOUNGE BED, Partly Open.</p>  <p style="text-align: right;">(OVER.)</p> | |

FOR SALE BY

SAMUEL GRAVES & SON, 139 Blackstone Street, Boston, Mass.

19. [**Uncomfortable Furniture**] **Graves' Patent Improved Sofa Bed.** *Boston; Samuel Graves & Son: c.1880.* A very pictorially pleasing circular illustrating 10 fancy Victorian "sofa beds" (which look like fainting couches), 7 on one side and 3 on the other. These apparently looked like couches until opened when they could double as a bed for somebody you didn't really like, much like today's versions, or futons. Samuel Graves & Son was in business at least as early as 1878, when they were awarded a prize for a sofa bed which "*appears to meet the wants of many in the community, and is claimed by the exhibitors as an improvement on an old device*", at the 13th Massachusetts Charitable Mechanic Association Exhibition, and were still listed in Boston Almanac and Business Directory in 1891. Advertising circular, 10"x7.5", printed both sides. Folded twice, some soil and wear, split along several creases. [39571] SOLD

As we have commenced legal proceedings against parties who are infringing our patent, we want the public to purchase only such as are marked in the paper.

"GRAVES' PATENT IMPROVED BED LOUNGE."



No. 10 LOUNGE BED, Closed.
Length, 6 feet 3 inches.
SALE MADE. NOT WARRANTED.
Price in Hair Cloth, Carpet, Union, or New York, . . . \$18 00
Price in Union Terry or Jute, . . . 15 00
Price in Union Lounging, . . . 12 00

Below are illustrated some of the styles of our Sofas and Lounges which we make Custom Work.



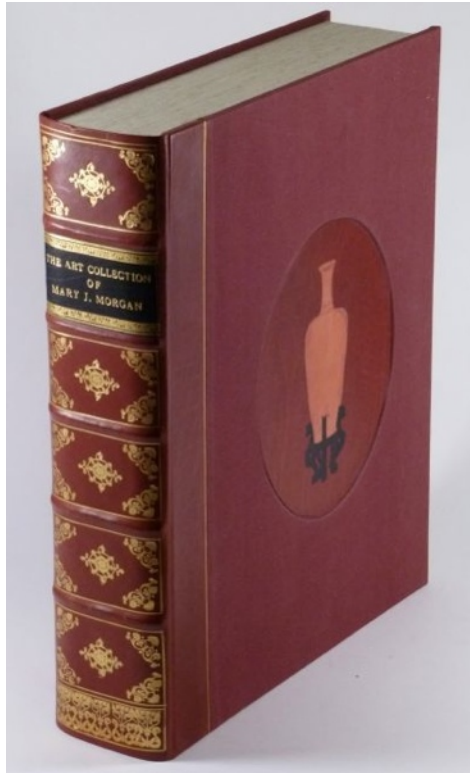
No. 6 QUEEN ANNE SOFA.
Price in Hair Cloth, . . . \$18



No. 3 QUEEN ANNE LOUNGE.
Price in Hair Cloth, . . . \$15

C. E. KILB & Co., Boston Printers, 129 State Street, Boston.

AUCTION CORNER:



The Deluxe Catalog to America's First Blockbuster Auction-

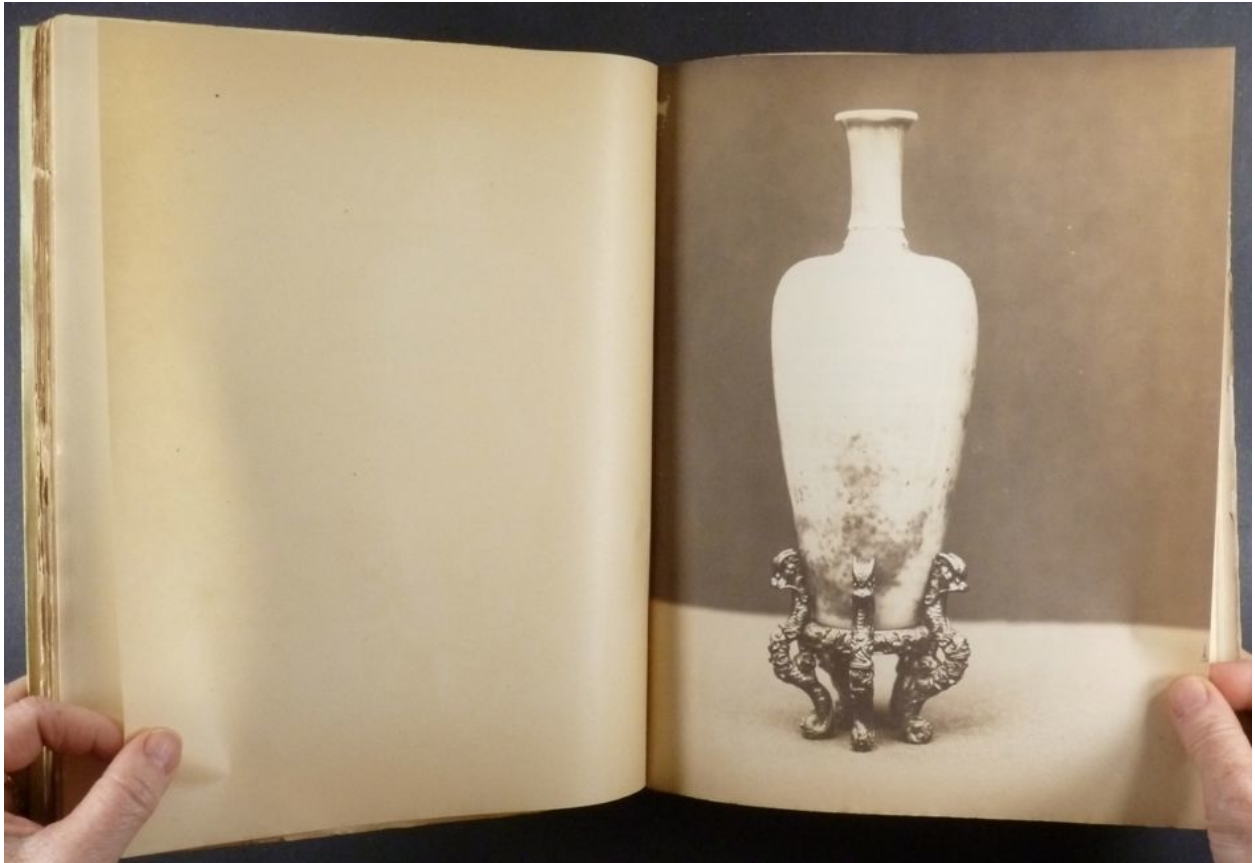
20. Catalogue of the Art Collection formed by the late Mrs. Mary J. Morgan. *New York; American Art Galleries: March 3rd-15th, 1886. Subscriber's Edition, limited to 500 numbered copies.*

The very scarce Deluxe, illustrated edition of the catalog to one of America's earliest blockbuster auctions and what was, for a time, the most famous art auction in America.

Mary Morgan was the widow of a shipping tycoon, and collected a vast array of paintings and other art in her New York mansion. Upon her death Thomas Kirby of the American Art Association, the forerunner of Parke-Bernet, decided to make the Morgan sale a "can't-miss" event. The collection was controversial -Mrs. Morgan had simply walked in and bought her pictures from leading dealers instead of ingratiating herself personally with the artists as was the tradition of the day. Further, Lot 341 was an 8-inch Peachblow vase which Mrs. Morgan had bought from the American Art Association's own retail galleries for \$12,000 a few years previously.

A print war broke out between the *New York Times*, which claimed Mrs. Morgan had paid a zero or two too much for the vase, and that in any case, there was no such thing as "Peachblow", and Charles Henry Dana and the *New York Sun*, who stoutly defended the AAA and the vase. During the 3 week exhibition at the galleries prior to the auction 100,000 people viewed the paintings and Oriental art. The sale itself was standing-room only, and when they got to the vase, Baltimore connoisseur William T. Walters won it for \$18,000 (which in no way stopped the controversy over its actual worth). The sale finally totaled \$1,205,000 -with the exception of the 1882 Hamilton Palace sale in England, this was the highest total for any art collection at auction anywhere in the world.

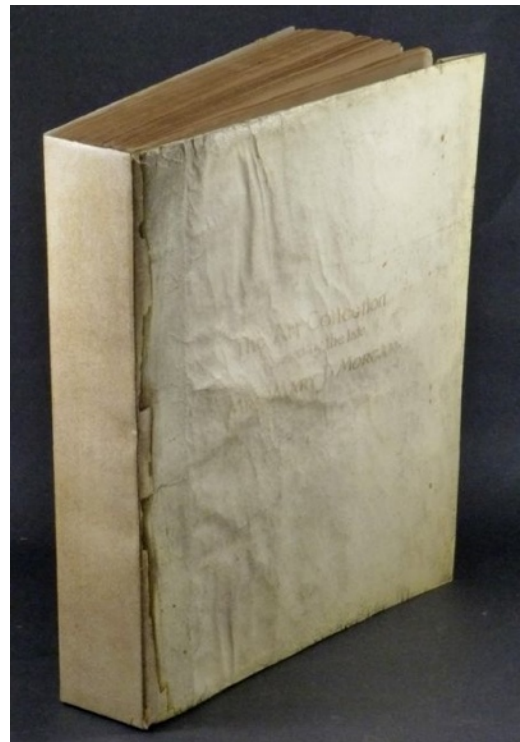
The catalog itself was a groundbreaking achievement- "[Kirby's] most striking innovation was the Mary Jane Morgan catalogue, a 305-page quarto volume that so far surpassed any cynosure of art collecting previously published in the United States that it not only launched the business at hand but synthesized Kirby's whole new concept of the elite auction. Printed on heavy rag paper, with twenty-nine etchings, bound in pristine white boards with rich gold lettering, this weighty tome cost \$40,000 to produce. It was a book to rest in splendor on the tables of the



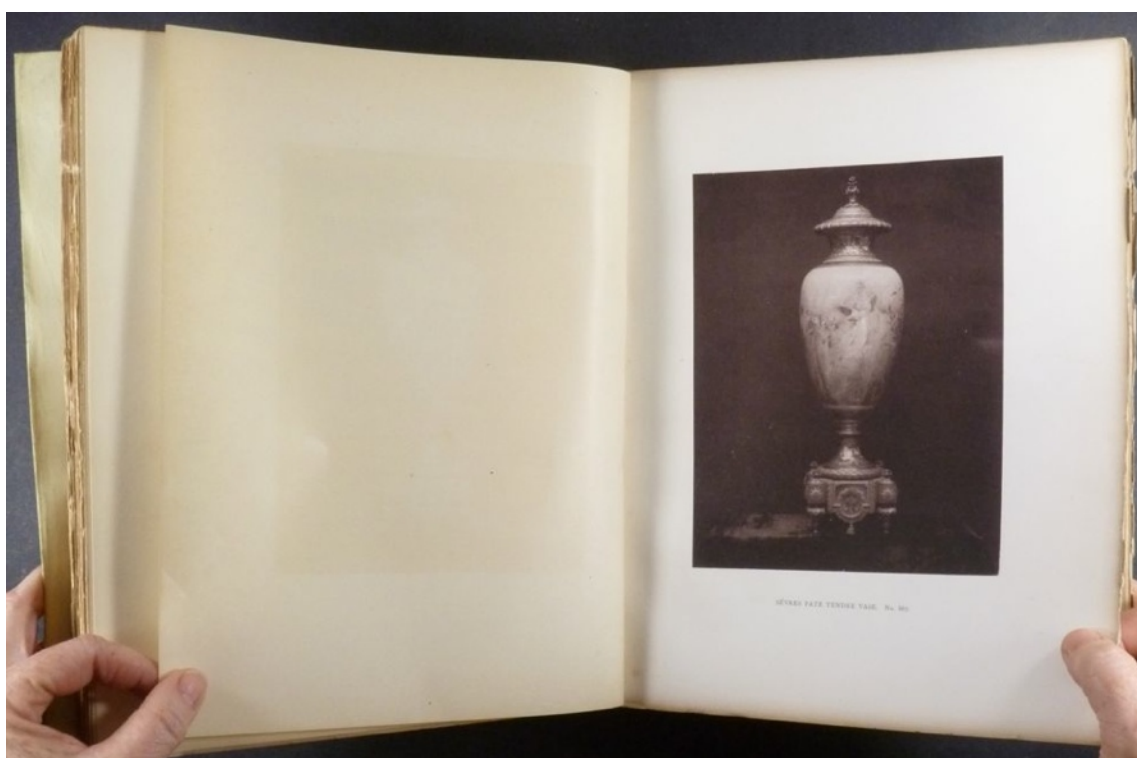
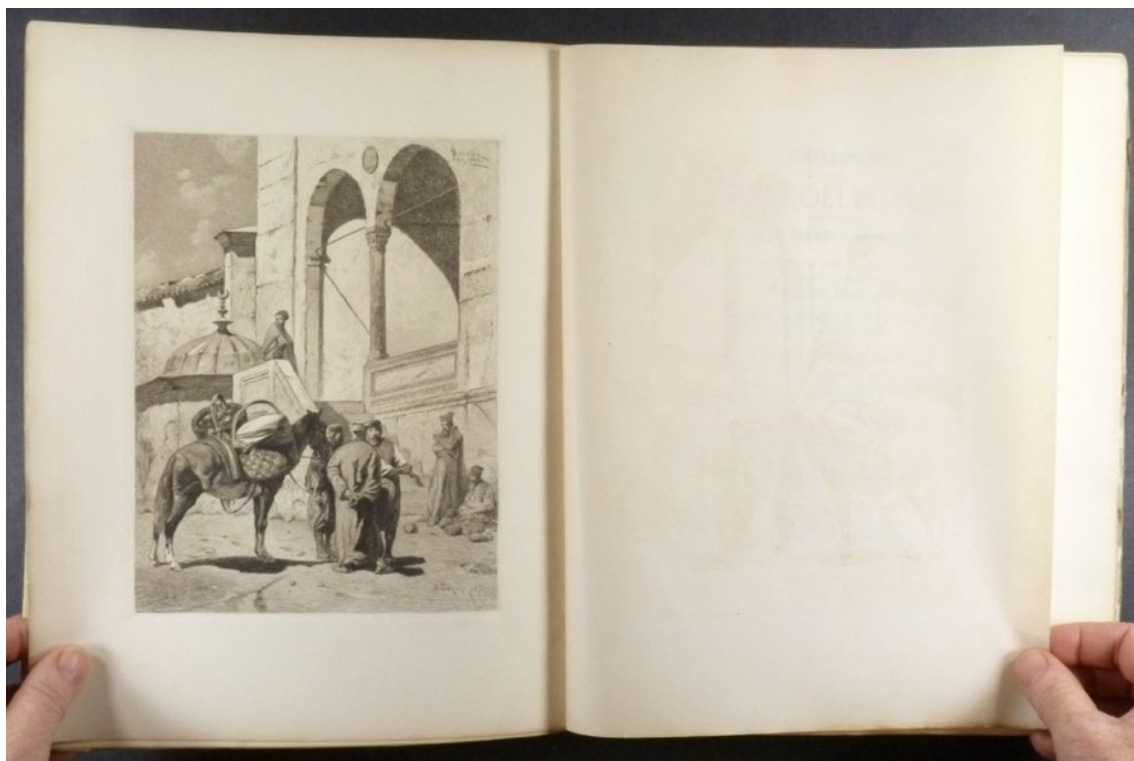
proudest salons. There was, of course, an ordinary catalog, without illustrations, for ordinary customers, the deluxe edition being limited to 500 numbered copies. The price was \$10, but if mere money could have bought such a book, its propaganda value would have been lost. Except for a few copies sent to other cities, the entire edition was delivered by hand, with the compliments of the American Art Association, to the front doors of the most exclusive mansions in New York".

For those wanting a more in-depth account, Wesley Towner devotes an entire chapter to Mrs. Morgan, her collection, this auction, the catalog, and the Peachblow vase in his book, *"The Elegant Auctioneers"*.

Limp covers. 9"x12", 305 pages, plus 29 etchings and 24 photogravure plates. 2,628 lots. Original limp boards with a parchment-covered cover with gilt lettering. Front cover somewhat soiled, spine and rear cover perished and replaced with sympathetic limp



boards and parchment. Some soil and offsetting on the endpapers, but else clean internally. Housed in a new custom, quarter-leather clamshell case, with raised bands and fancy giltwork on the spine and a black leather title label. The front of the case features an inset collage made with black, crimson and peach leathers showing the famous peachblow vase on its stand. A lovely and elegant case. [31290] \$1,500



That's all, Folks!!



(but be sure to tune in next week for our special Halloween Issue!)