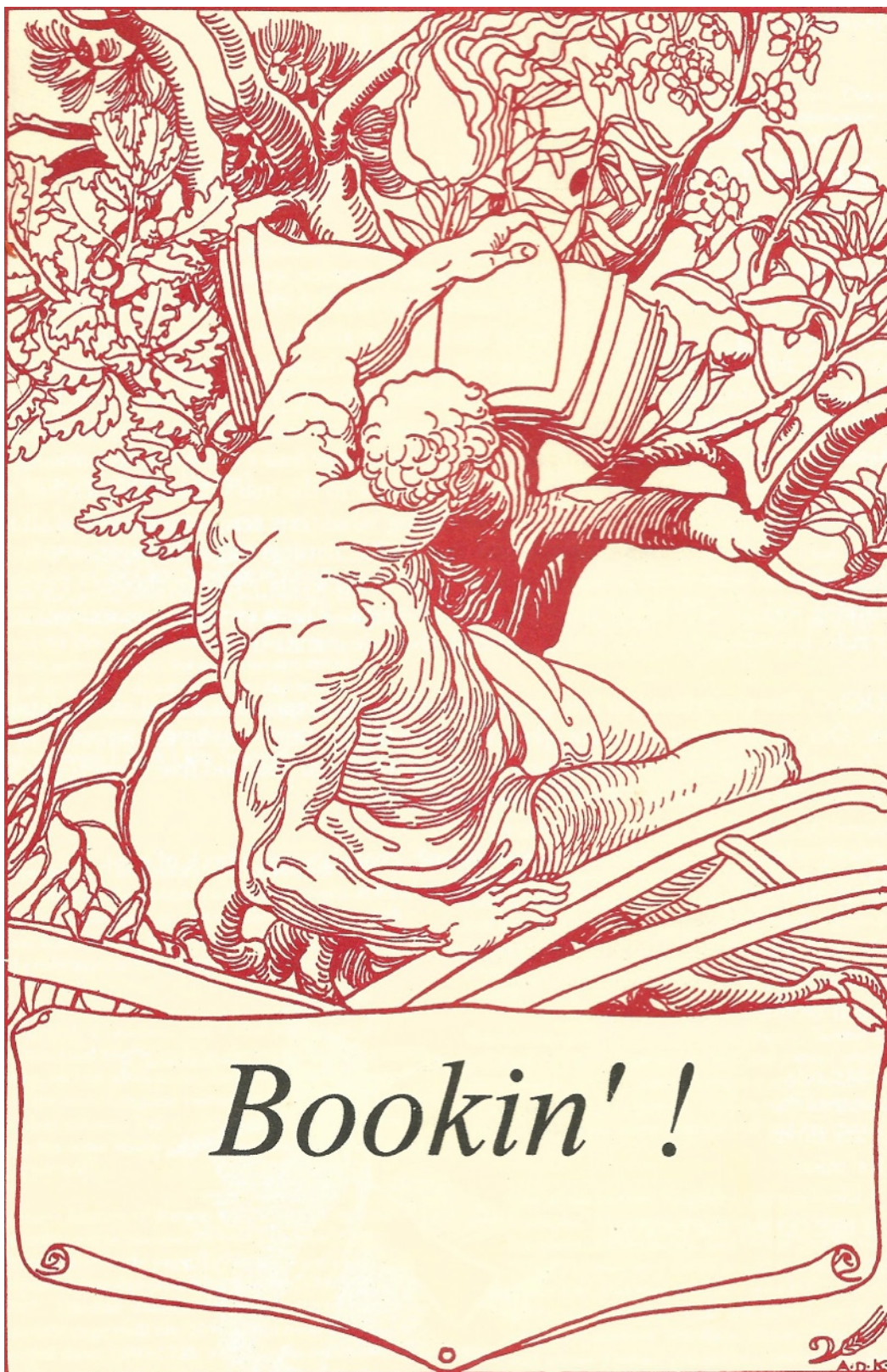


BOOKIN'! - New Series:#4 - November 5, 2013



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](mailto:office@joslinhall.com)

website: [www.joslinhall.com](http://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.

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

### MUSINGS, PREFATORY & OTHERWISELY:

Well, the Cataloging Cave seems to have survived Halloween intact, and most of the Book Elves made bail in time to get this catalog together. I know I say this every time, but there's some interesting stuff in this one. Whale oil, fake arrowheads, weird sunflowers, snuff, ostriches and croquet mallets -and more.

I can't decide whether my favorite quote from these items is the woman who compared early American rug hookers to Matisse, or this one- "The savage who tattoos his flesh is a painter, the barbarian who ornaments his club with carvings is a sculptor, the Indian who constructs his wigwam in the forest is an architect, the cannibal who sings in triumph while his enemy is burning at the stake is a musician, and all are artists."

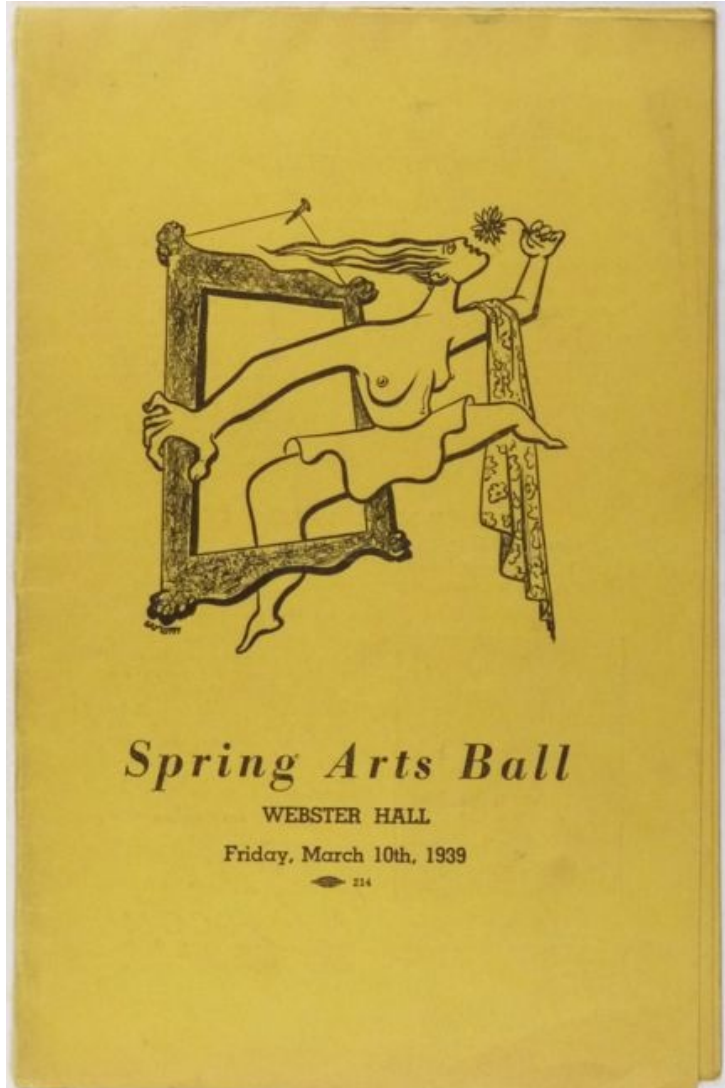
I think I'm just going to leave it there.

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

Have fun!

-Forrest





1. [**Art- Young Artists in Love**]  
**Young American Artist Association.**  
**Spring Arts Ball.** *New York; Young American Artist Association: 1939.*

An interesting program to the Spring, 1939 Young Artists Ball in New York City. The front side of the 4-fold sheet lists the program, patrons, a message to guests, and so on. The back of the sheet contains advertisements from sponsors, most of them art-related. The entertainment included a Scotch bagpiper and the Arthur Murray Dancers. Patrons included Rockwell Kent, Margaret Bourke-White and William Zorach.

Folding brochure, 6.5"x10" (folded), 13"x20" (unfolded). Light soil.  
[39592] \$75

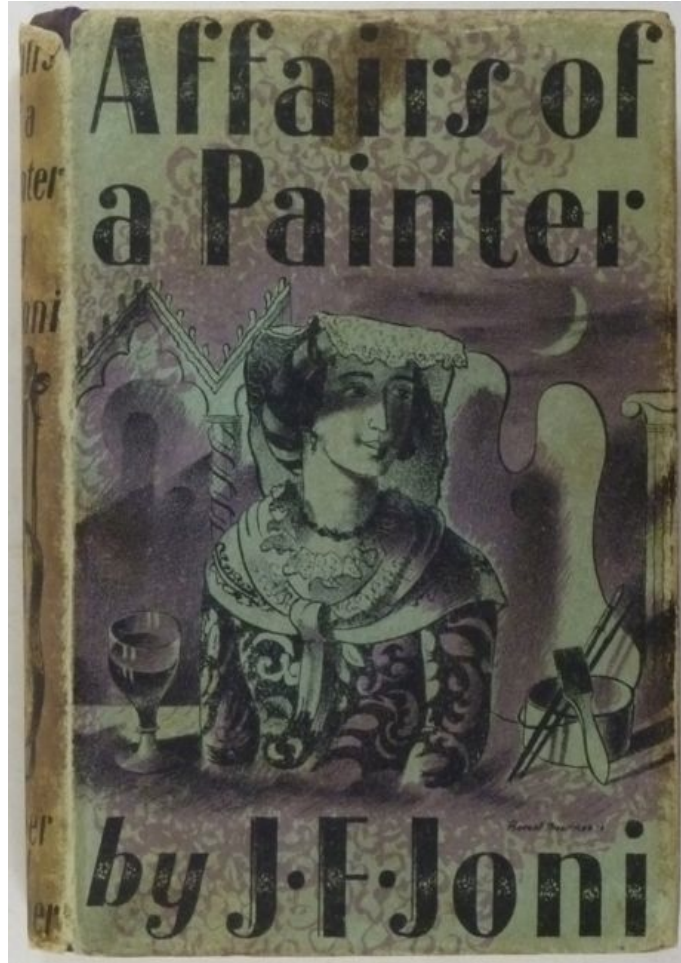
***"Art is the only serious thing in the world.  
And the artist is the only person who is never serious."  
-Oscar Wilde***

***"I like my smock. You can tell the quality of the artist by the quality of his smock.  
Actually, I just like to say smock.  
Smock smock smock smock smock smock."  
-Bill Watterson***



2. [Art- Fakes Can be Fun] Joni, J(Icilio) (F)ederico. **Affairs of a Painter.** London; Faber and Faber Limited: 1936.

J.F. Joni (1866-1946) was an ingenious, prolific and outspokenly candid artist, art restorer and forger. Joni forged a variety of paintings and other objects, including furniture and book bindings, often in Renaissance styles. This 1936 autobiography recounts many of the high points of his varied careers, and tells, in at least some detail, the tricks of the forger's trade. We have had some of his forged book covers, and a brief description of how these came about is indicative of the work of this fascinating artist. Joni got the idea for forging "tavolette" covers, the wooden book boards used to hold Sienese tax accounts in the 13th-17th centuries, after reading a description of them in a pamphlet. Interestingly, the imaginative forger had never actually seen an example,



and his creations far exceeded the plainly-decorated wooden covers of the genuine articles. Joni backed his covers with gold foil, adorned by a punch-work pattern, and then decorated them with coats of arms and mottoes. He used bronze bosses at the corners which he aged by bathing them in ammonia, and filled in the remaining space with elaborate floral and leaf decorations.

As Otto Kurz (*"Fakes -A Handbook for Students and Collectors"*) points out, Joni's creations are distinctive and identifiable because "nothing like these painted wooden bindings ever existed before Joni, neither in Sienna nor anywhere else... Joni, who was proud never to have gone to look at the originals, made a fanciful but successful invention." In fact, in this book, Joni cautions forgers never to too-closely mimic the work of a known artist or craftsman, so that experts will not have a concrete original to make comparisons to.

Let us end with a quote describing an interesting incident in his everyday life-

*One day a gentleman burst into my lodgings with a parcel under his arm. He gave a lira tip to the man who had come with him, and then, pointing to the door, dismissed him in tones that did not admit of a reply. I watched his imperious manners with a certain interest, and wondered what could have brought a fellow like this to see me. Without a word he placed the parcel on a table, unwrapped it and took out a Biccherna book cover, which he showed me.*

*"Is this your work?" he demanded.*

*I said that it was, and he flew into a rage, saying that it was shameful the way the Italians cheated foreigners. I let him blow off steam and then asked him:*

*"How much did you pay for it?"*

*"Four hundred lira."*

*"Ah! So you think we Italians are such fools that we would sell a rare thing like that, if it was genuine, for four hundred lira?"*

*It was then my turn to tell him to be off at once. He did the parcel up again, and left without another word.*

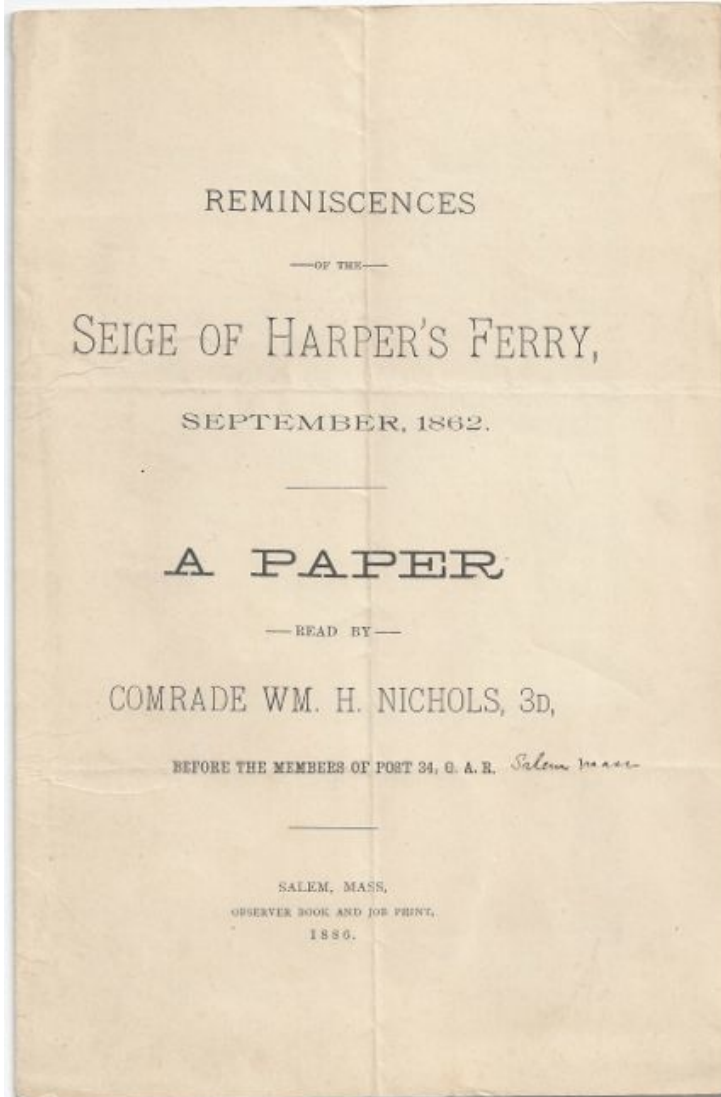
Hardcover. 5.5"x8.25", 345 pages, pictorial dust jacket. Some light wear and soil. Jacket with moderate wear and some chips. [39430] \$350

- -

3. **[Bad Habits] October 1, 1917 Price List of Byfield Snuff Company.**

*Byfield, Massachusetts: 1917.* A descriptive catalog issued by a leading manufacturer of snuffs. Pearson's Red Top, "scented with true Oil of Wintergreen" in 5 cent tins, 80 to a box, "is a great seller, and very popular". If that did not tickle your fancy (or your nose) there was Red Leader, Pearson's Byfield Fine Scotch, L.&M. Fine Scotch, Raddin's Scotch, Sweetser's Scotch Snuff, Maccaboy Snuff, Albert Sweetser's, Larkin & Morrill's Rose Maccaboy, Raddin's Rose Maccaboy, Larkin & Morrill's Fine Rappee (Bergamot scented), Sweetser Bros. Fine Rappee, Sweetser's French Rappee, Pearson's or Sweetser's Irish High Toast, German and Swedish snuffs, or "Red Cross" Maccaboy snuff. I'm surprised they had any nasal cavities left. The Byfield Snuff Company was founded in the 1820s, and as of 1903 was manufacturing 100,000 pounds of snuff annually. Softcover. 6"x4", 7 pages. Minor soil. [39651] \$35



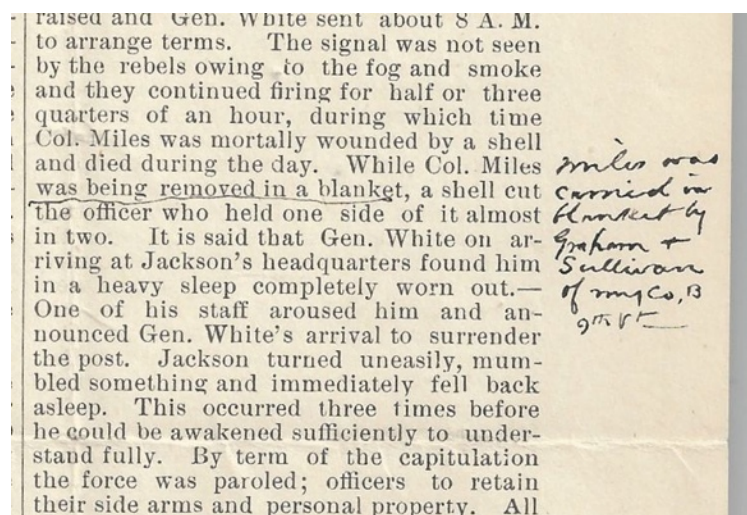


4. [**Civil War -Asinine Union Defeats**] Nichols, William H. **Reminiscences of the Seige of Harper's Ferry, September, 1862. A Paper read by Comrade Wm. H. Nichols before members of Post 34, G.A.R. Salem, Mass.: Observer Book and Job Print: 1886.**

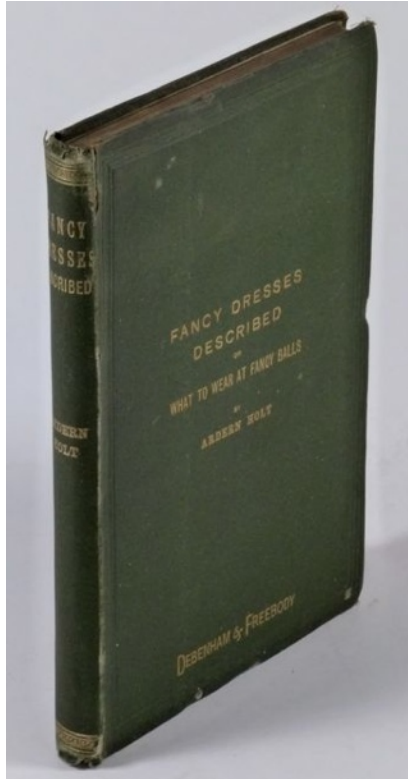
The Battle of Harpers Ferry was an ignominious Union defeat which took place between September 12th and 15th, 1862, at the start of the Maryland Campaign which culminated in the battle of Antietam. While Robert E. Lee's army marched into Maryland, Stonewall Jackson's command surrounded and captured the newly reinforced Union garrison at Harpers Ferry, capturing more than 12,000 men, the largest surrender of Union forces during the Civil War. The author was a member of Brigadier General Julius White's brigade, and arrived in Harper's Ferry on September 3rd, just days before the battle began. The text is

annotated with several notes of correction, one of them regarding General Miles, the Union garrison commander who was mortally wounded during the brief cannonade which preceded the Union surrender- "*Miles was carried in blanket by Graham & Sullivan of my Co. B, 9th VT*". The 9th Vermont was one of the units in White's brigade.

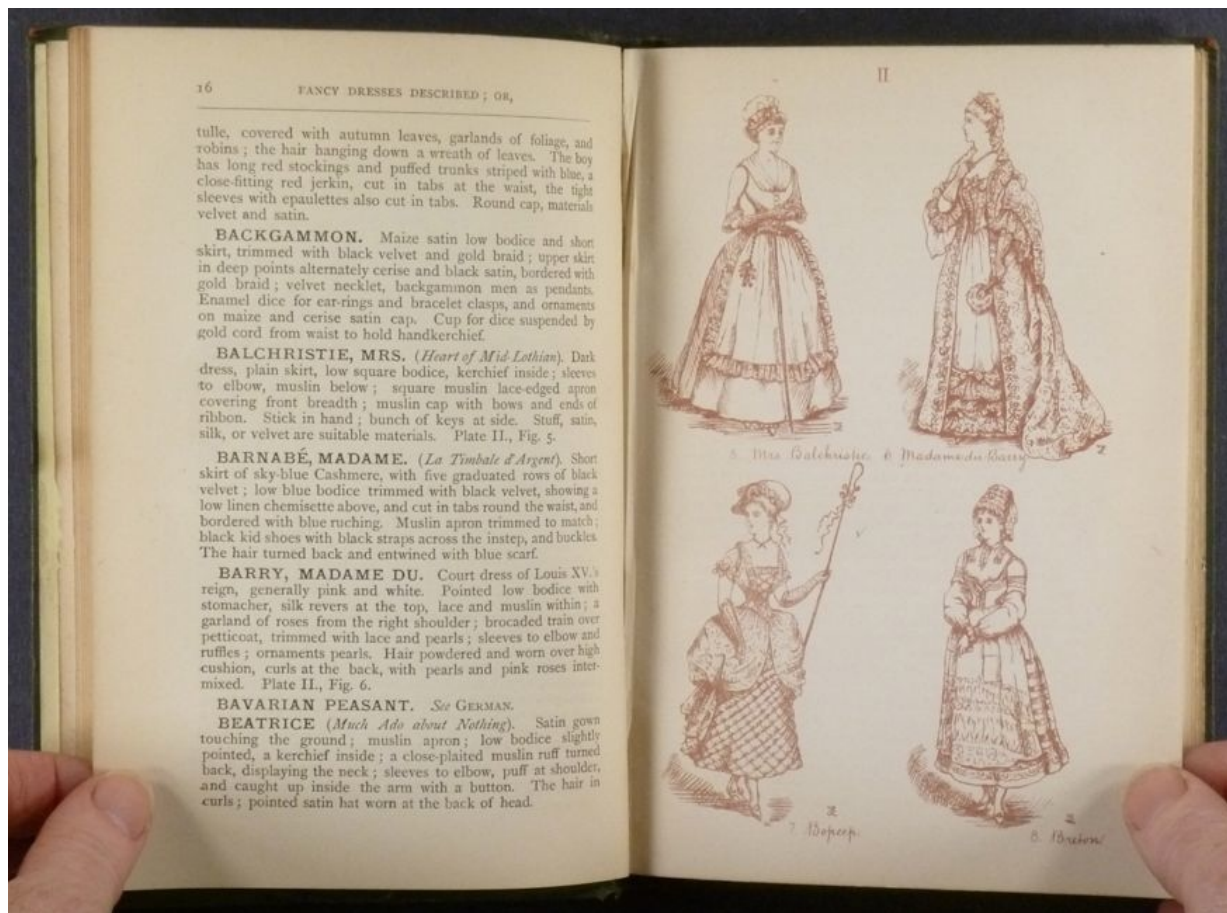
Softcover. 6"x9", 8 pages. Folded several times, some soil, some penned notes. [39649] \$100



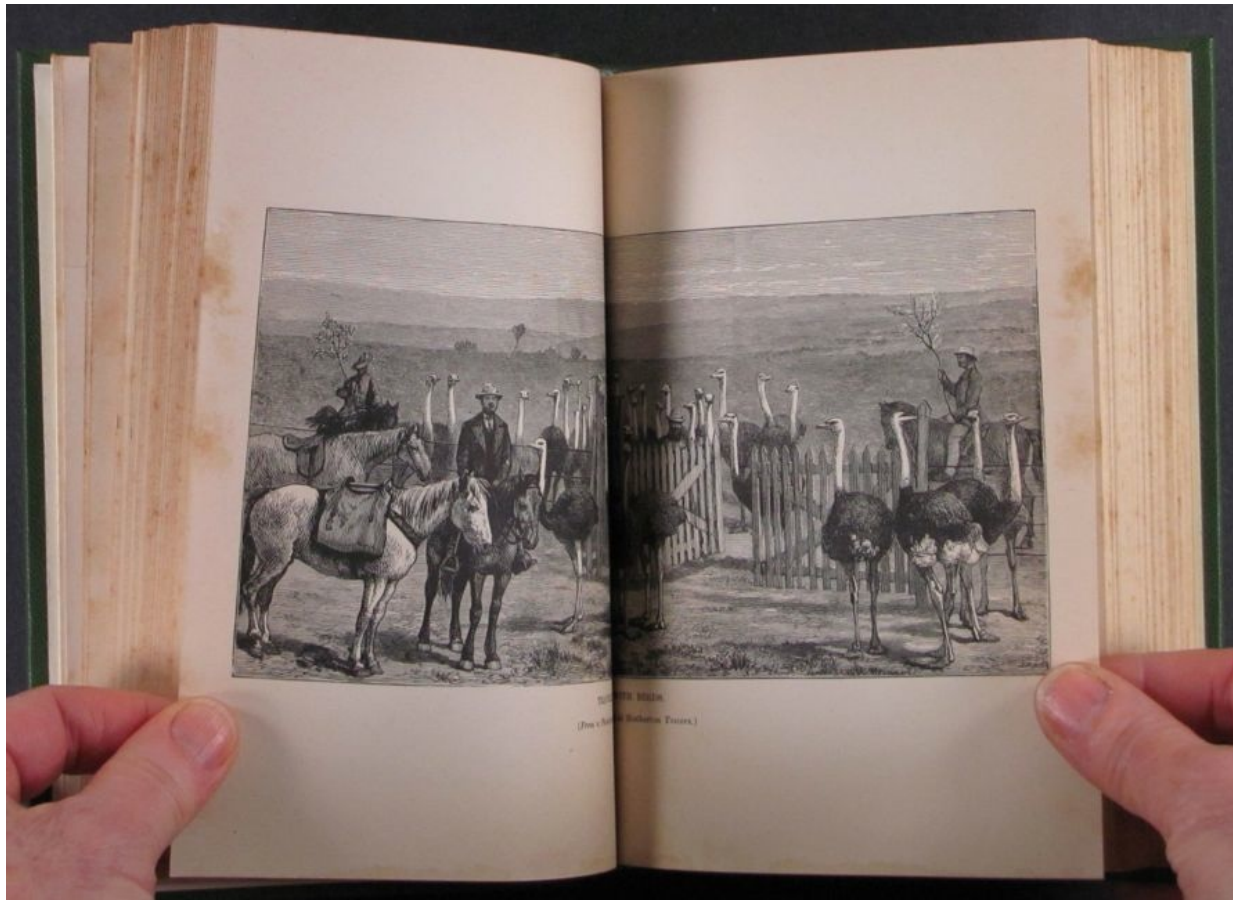




5. **[Fads & Follies -Fancy Fashion]** Holt, Ardern. **Fancy Dresses Described: or, What to Wear at Fancy Balls.** London; Debenham & Freebody: 1880. 2nd edition. An iconic Victorian costume book which went through several editions. "Having been called upon from time to time to produce a very large number of the dresses named in the first edition of Ardern Holt's '*Fancy Dresses Described*', we have found how carefully the author had compiled the information, and how practical and useful are the numerous suggestions and descriptions it contained. The work is now out of print, and as we believe an enlarged edition with illustrations to be a desideratum, we have, by arrangement with the author, undertaken its publication. The present edition is restricted to the costumes of ladies and children (including boys), any of which we can supply." Hardcover. 5"x7.5", 105 pages, decorative headpieces, plus 16 lithographed plates illustrating 64 costumes. Minor cover wear, light soil, hinges cracked but tight. [39593] \$65



6. [**Fads & Follies - Farming Dangerous Birds**] Douglass, Arthur. **Ostrich Farming in South Africa.** London, Cassell, Petter, Galpin & Co.: 1881. "An account of its origin and rise, how to set about it, the profits to be derived, how to manage the birds, the capital required, the diseases and difficulties to be met with, etc." The author was an ostrich farmer, owner of the Heatherton Towers farm in Grahamstown, South Africa, and patentor of several ostrich egg incubators. He recounts many interesting first-hand anecdotes, and encourages others to follow-"As a literary production, written at broken intervals in the midst of a busy life, [this book] is necessarily far from perfect. As the first work of its kind ever published, it is no doubt far from exhaustive, but such as it is, we present it to our fellow colonists, intending emigrants, and others, as an honest attempt to help others on the road we have travelled ourselves, and to forward the best interests of the Colony of our adoption and affection". Hardcover. 5"x7.25", viii + 251 pages, plus a folding colored map, 1 folding plate, and 3 double-page and 6 single-page b/w plates. Rebound in full modern green leather with raised bands and gilt spine lettering. Covers fine, contents with some minor spots, a few minor marginal stains. [38574] \$200

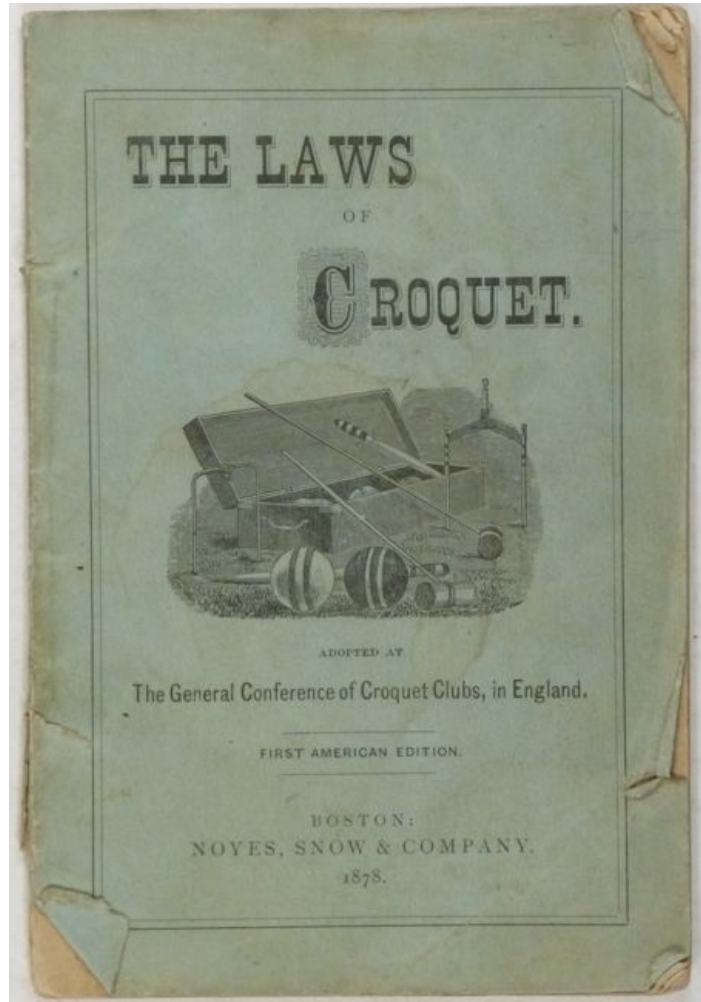


*"Don't be more serious than God. God invented dog farts. God designed your body's plumbing system. God designed an ostrich. If He didn't do it, He permitted a drunken angel to do it."*  
*-Peter Kreeft*



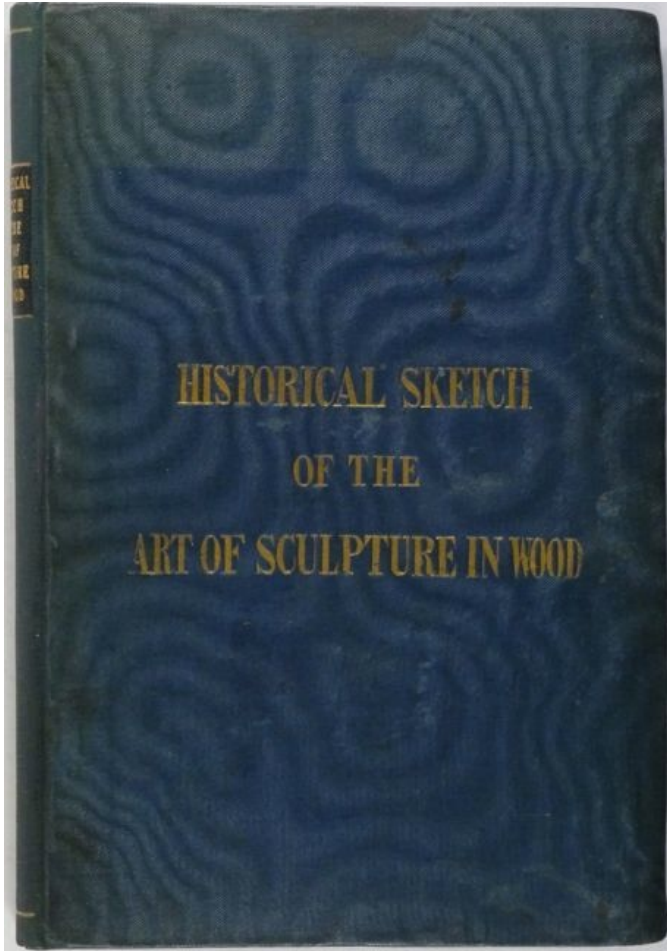
7. **[Fads & Follies, With Mallets]**  
**The Laws of Croquet. Adopted at The General Conference of Croquet Clubs, in England.** *Boston; Noyes, Snow & Company: 1878. First American Edition.*

The Preface to this American edition notes- "The Conference Code of Croquet Laws - so called from its having been settled at a Conference of all the Croquet Clubs in England - is now published in this country for the first time. The want of a uniform set of rules of Croquet has long been felt here, and the manual of laws is offered as bearing the stamp of authority. There can be no reasonable doubt that the Conference code is the best code of laws in existence, and, as it is accepted by all the Croquet Clubs in England, and by most good players throughout that country, its universal adoption is much to be desired. It is certainly greatly against any game that there should be half-a-dozen or more ways of playing it; and therefore the many varieties of rules are done away with, and one set acknowledged as supreme, the better for the game of Croquet".



Although croquet-like games had been around since at least the 14th century, it was in 1860s England that the modern game erupted in a fit of Victorian exuberance for the well-manicured outdoors, good sport, and fancy accessories. By the end of the decade it had spread to Australia, Canada, New Zealand, South Africa, and the United States, and was said to be especially popular because it could be played by both sexes (for better or worse). Unfortunately for the Lords (and Ladies) of the Hoop, the 1870s saw English croquet eclipsed by another new-fangled Victorian sport, lawn tennis, and such fashionable clubs as Wimbledon turned their croquet courts into tennis courts. Here in America, despite the encouragement provided by such books as this one, croquet would soon succumb to another young upstart sport, baseball, which is a pity, as it would be entertaining today to see professional croquet players get 10-year, \$500 million dollar contracts, and watch fans squabble about the designated roqueter rule. Quite uncommon.

Softcover. 4.5"x6.5", 23 pages, diagrams. Some wear and soil, extensive neat period pen notes. [39641] \$250



8. [Folk Art - Fine Art ?- Weird Art??]

Williams, Robert Folkstone. **An Historical Sketch of the Art of Sculpture in Wood, from the Earliest Period to the Present Time; with notices of the most remarkable sculptural works in the same material now remaining in Europe, and some Account of the Designers.** *London; published at the Library of the Fine Arts: 1835.*

Williams begins his essay in the dim ages of antiquity before exploring the woodcarver's art in Europe and England from the early times through the 17th and 18th centuries. He spends most of his time in England and Italy, although France and Germany are certainly not neglected. He then returns to the Far East and ancient times in an appendix. The author came from an architectural background and approached his subject with the eye of the architectural historian, treating not only sculpture but also all other types of

decorative carving to be found in churches, cathedrals and the great houses. Mantelpieces, railings, even furniture fascinated him, and he treated all as more or less equal products of the chisel. Williams has an eye for the odd-

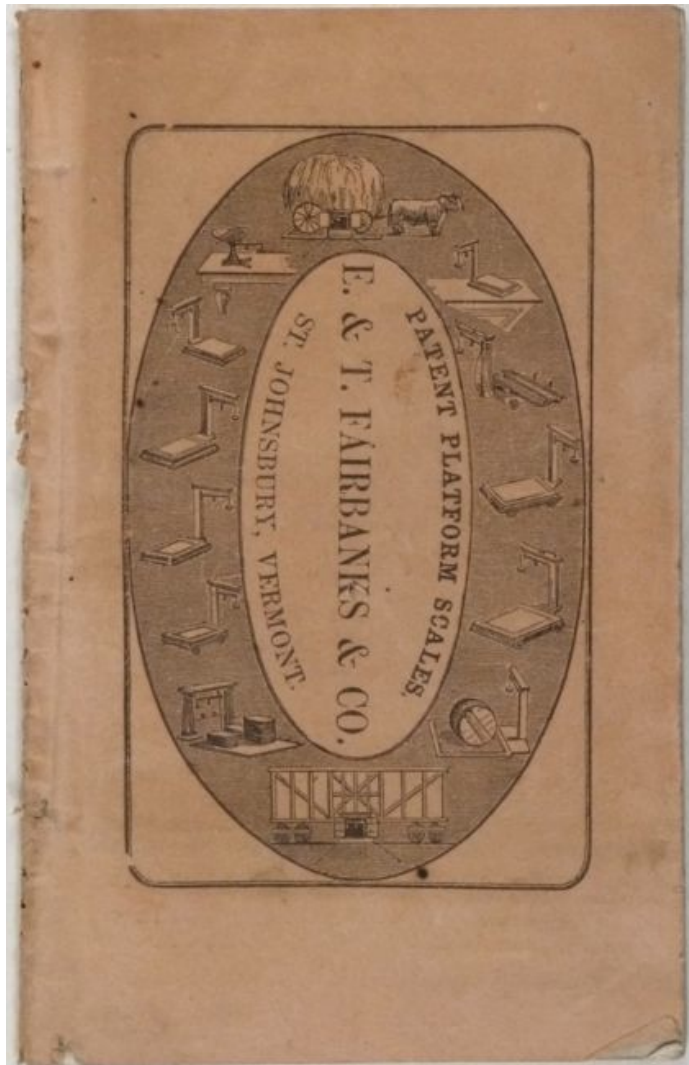
"There are many bas-reliefs, particularly those carved underneath the seats of the choirs of different religious structures, that represent grotesque, and even obscene subjects, altogether at variance with the sacred character of the buildings in which they are placed. What may be thought most singular, is, that these sculptures sometimes represent priests and other religious persons, engaged in actions of a very profane description. The sculptors who executed those carvings were the caricaturists of the time; and, as different religious communities were frequently at variance with each other, they employed these artists to satirize their mutual follies and vices. Under their seats they concealed from the public eye, but exposed for their own private gratification, a series of pictorial libels. In one place, the monks of a certain order are represented as licentious, ridiculous, and depraved: -in the building belonging to these holy fathers, will, probably, be found a similar series of bas-reliefs, exposing the secret debaucheries of the sacred brotherhood by whom they have been libelled- but never, in any church, will a priest of that order be represented in an unholy character".

Williams has great sympathy for these carvers, a sympathy which seems to echo the first stirrings of interest in indigenous folk crafts as arts-

"The savage who tattoos his flesh," he declares, "is a painter -the barbarian who ornaments his club with carvings, is a sculptor -the Indian who constructs his wigwam in the forest, is an architect -the cannibal who sings in triumph while his enemy is burning at the stake, is a musician -and all are artists."

Uncommon in the marketplace.

Hardcover. 5.5"x8", 96 pages, original "satined" cloth covers recased with a new spine and new endpapers; contents with some moderate foxing. [31398] \$350



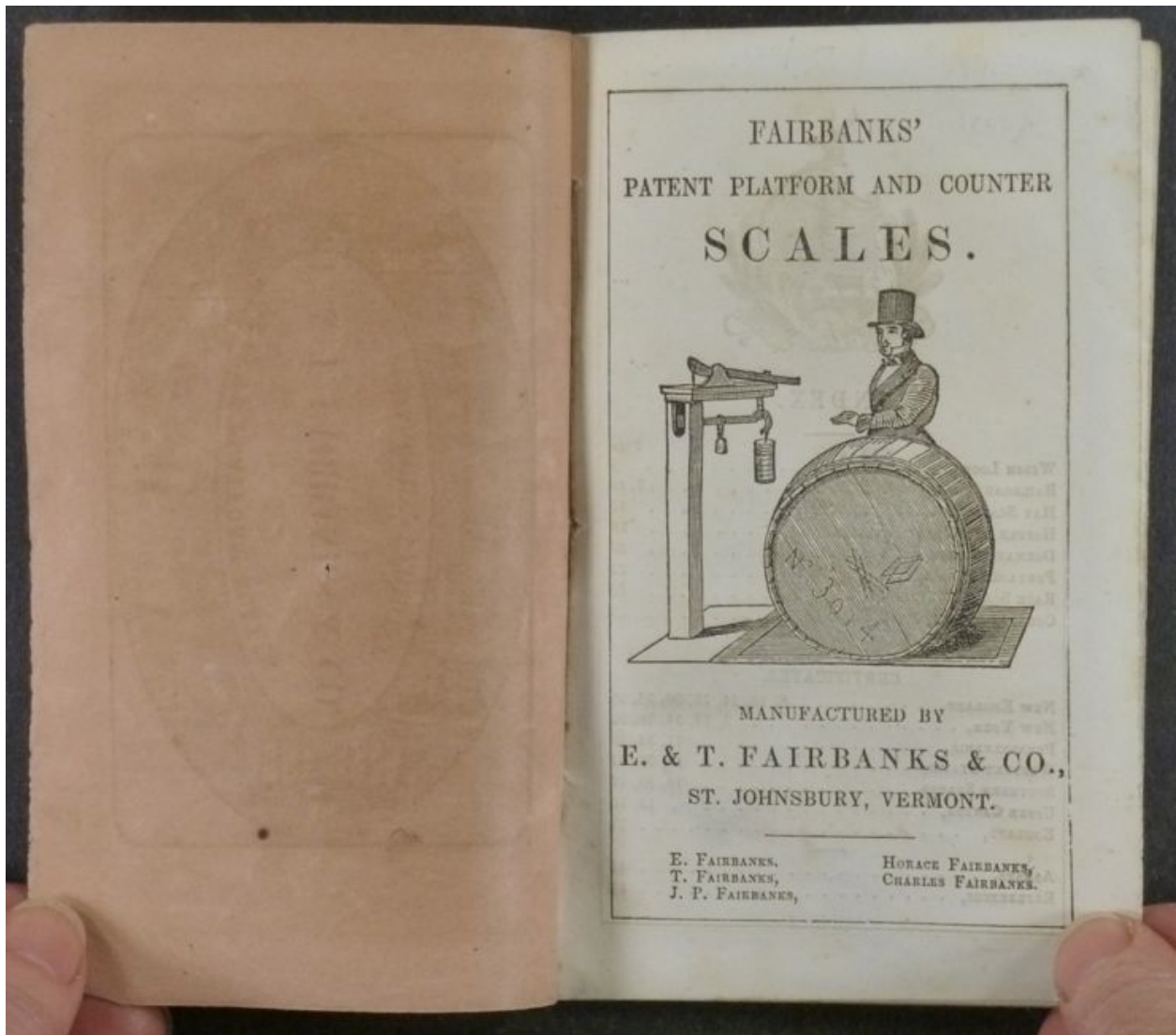
9. [**Hemp, What It Leads To-**]  
**Fairbanks' Patent Platform and Counter Scales.** *St. Johnsbury, Vermont: 1850(?)*.

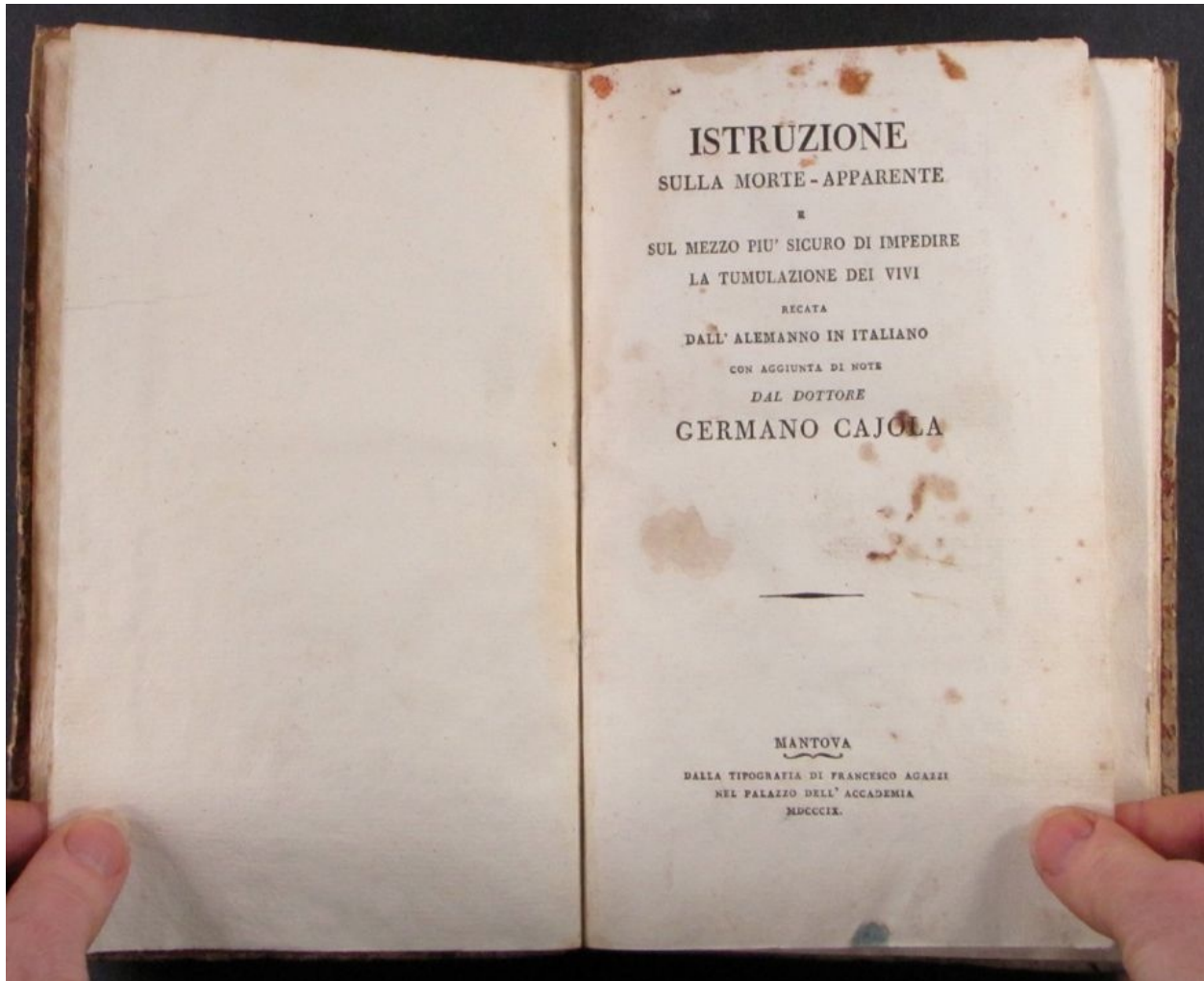
A very early catalog for a surprisingly interesting product. The invention and patenting of a platform scale made it possible, for the first time, to easily and accurately weigh large, heavy objects. This was a huge boon to the development of American manufacturing and commerce, and it was also a huge boon to the inventors, Erastus and Thaddeus Fairbanks, whose new scale-making company grew from 10 employees in 1830 to 1,000 workers by the outbreak of the American Civil War.

This was especially surprising since the brothers happened on the invention by accident- jacks of many trades, they had decided to take a stab at wholesale hemp distribution (supplying the cordage business, why, what were you thinking?), but found themselves getting shorted on raw hemp, which was sold by the ton,



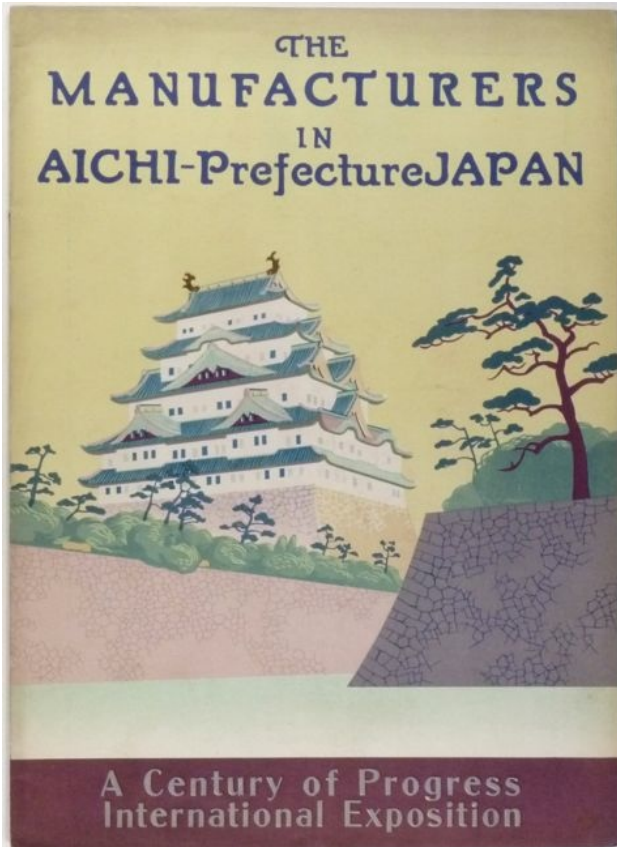
more often than was profitable. A little ingenuity, and some tricks with levers, and a new type of commercial scale was invented, and a dynasty was born. Fairbanks is still in business- before the end of the 19th century their scales had been made the official scales of the U.S. Post Office, and before the 20th century ended they had seen their scales weigh-in Muhammad Ali, and fly on the Space Shuttle. This very early catalog illustrates a variety of platform, portable platform, and counter scales, and includes many glowing testimonials dated from 1845 to 1850. Not recorded in Romaine, which lists catalogs for 1847 (20 pages) and 1851 (54 pages). Softcover. 4"x6.25", 48 pages, line illustrations. Some wear, minor soil. [39640] \$375





10. [**He's Dead, Jim ... Just Kidding**] Cajola, Germano. **Istruzione Sulla Morte-Apparente.** Mantua; Dalla Tipografia di Francesco Agazzi: 1809. "Sul mezzo piu sicuro di impedire la tumulazione dei vivi". A fascinating and rare guide to recognizing "false-death". The myth of false death, and the allied fear of being buried alive, grew rapidly in the 18th and especially the 19th century amidst a general misunderstanding of the processes the corpse undergoes after burial. These misunderstandings of such natural occurrences as corpse movement, preservation of tissues, and bloating and "reddening" (which also gave rise to the vampire legends) were combined in this period with a greater ability to recognize the few cases where "false-death" did actually occur. This study includes several case histories. Rare. Hardcover. 5.5"x8.5", 112 pages. Bound in old paper-covered boards with a parchment spine. Spine head and base worn and chipped, general cover rubbing and a little soil. Contents with some spotting to the title page, but overall a very nice copy. [32980] \$750

***"No one here gets out alive."  
-Jim Morrison***



11. [**Japan- Stuff They Want You to Buy**] **The Manufacturers in Aichi-Prefecture Japan.** Nagoya; *The Exhibitors Association of Aichi Prefecture*: 1933.

"The Aichi Prefecture is geographically favored to be the industrial pivot of central Japan. The climate is mild, and there is in the prefecture a great fertile plain. Industrious and loyal workers at comparatively low wages, abundant supply of hydraulic electricity, and excellent land and water transportation facilities, make itself an ideal industrial centre. Furthermore, around the prefecture are the great hinterland rich in natural resources and products, making its Nagoya the central market for all mid-Japan provinces: namely, Aichi, Gifu, Nagano, Shizuoka, Niigata, Toyama, Ishikawa, and Fukui Prefectures. Thus favored, the industry of this prefecture has recently made signal development". This interesting promotional brochure was prepared for the Century of

Progress Exposition in Chicago. It discusses ceramics, cloisonné, textile, lacquer and musical instrument production, and profiles many individual companies.

Softcover. 8.5"x12", 18 pages, black & white illustrations and a color map. Some light soil, minor wear, folded. [39591] \$125

***"For God's sake, be economical with your lamps and candles! Not a gallon you burn, but at least one drop of man's blood was spilled for it."***  
***- Herman Melville (Moby Dick)***

12. [**Let There Be Light**] **Oils at Cash Prices - Lubricating and Illuminating Oils.** New York; Andrew M. Colvin, agent: no date (1870s). An interesting small broadside issued by manufacturers' agent Andrew M. Colvin of New York, on behalf of Eureka Petrolie Lubricating Oils, and illuminating oils, manufactured and distributed by Eureka Oil Works of Pittsburg. Oils listed are Sperm oil, whale oil, lard oil, machinery oil, signal oil, elaine oil, paraffin oil, kerosene oil, axle grease, and crude and refined petroleum. Whale and Sperm oil were replaced by the cheaper, cleaner kerosene in the 1870s, probably dating this piece, which lists both prominently, to the early years of that decade. Single sheet. 8"x10". folded, minor soil. [39650] \$50



## OILS AT CASH PRICES.

ANDREW M. COLVIN,  
No. 124 Maiden Lane,  
NEW YORK.

MANUFACTURERS' AGENT FOR SALE OF

### LUBRICATING AND ILLUMINATING OILS,

SPERM OIL, SIGNAL OIL,  
WHALE OIL, ELAINE OIL,  
LARD OIL, PARAFFINE OIL,  
MACHINERY OIL, KEROSENE OIL,  
TANNERS OIL, AXLE GREASE,  
CRUDE AND REFINED PETROLEUM.

To Manufacturers, Railroad, and Steamship Companies.

### EUREKA PETROLIC LUBRICATING OILS,

MANUFACTURED FROM PETROLEUM AND OTHER OILS,

AT THE

EUREKA OIL WORKS, PITTSBURG,

PENNOCK, BALL & CO., Proprietors.

Wherever these Lubricators have been tested they have been pronounced superior to any of the kind offered in the market. They are extensively used in the West, and are now being introduced among Eastern Manufactories, and Railroads and Steamers. These Oils are always limpid and do not chill or gum up the machinery.

#### THE PRICES ARE,

A. Oil for Cotton and Woolen Mills, and fine Machinery, per Gallon,	- - - -	\$1.50
B. Oil for Railroads, Machine Shops, etc., " "	- - - -	1.10
C. Oil for Heavy and Coarse Machinery and Gearings, " "	- - - -	80

We can refer to several hundred patrons who would recommend the above, but only consider it necessary to name a few parties who have used the Oils the longest.

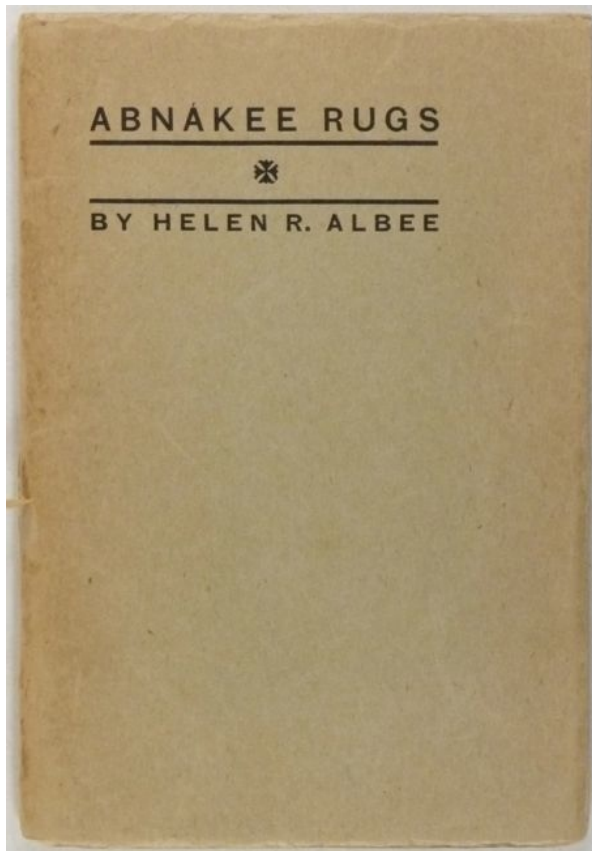
EAGLE COTTON WORKS,	Allegheny City, Penn.	SLACK & SHOLES, PLANING MILLS,	Pittsburg, Penn.
ALLEGHANY WOOLEN MILLS,	" " "	HERON WORKS,	" "
WHITE & ALEXANDER, PLANING MILLS,	" " "	W. F. FABER & CO., ENGINE BUILDERS,	" "
ALLEGHANY CITY MILLS,	" " "	ARMSTRONG, BRO. & CO., COKE FACTORY,	" "
HOPE COTTON MILLS,	Pittsburg, "	J. F. DIFFENBACHER & CO., BUNG FACTORY,	" "
FORT PITT FOUNDRY,	" " "		

#### And Also

S. M. CUMMINGS, MASTER MACHINIST, Pittsburg, Fort Wayne and Chicago Railroad,	Allegheny City, Penn.
J. HOVEY, MASTER MACHINIST, Cleveland and Pittsburg Railroad,	Cleveland, O.
L. S. YOUNG, MASTER MACHINIST, Bellefontaine Railroad,	Galion, O.

Orders Addressed to the New York Agency will meet with Prompt Attention.

ANDREW M. COLVIN, Agent,  
124 Maiden Lane, N. Y.



13. [**Native American, Not Really, Just the Name, Sort Of-**] Albee, Helen R. **Abnakee Rugs. A Manual Describing the Abnakee Industry, the Methods Used, with Instructions for Dyeing.** *Cambridge; printed at the Riverside Press: 1901.*

Helen Albee was one of the pioneers in the popularization of American hooked rugs in the early years of the 20th century. Unlike most other collectors and dealers in the rugs, she actually designed and sold them, and gave employment to countless New England farm women in their production. This text describes her motives -giving employment in a rural New England which was rapidly losing farming jobs to the midwest, and her methods- having her own raw fabrics dyed according to her own specifications, and basing her designs loosely on Native American and Oriental design principles, while not copying them too closely. Her rugs' innovative patterns and subtle, earth-toned

colors, as well as the handicraft tradition in which

they were made, made them the perfect complement to the Arts & Crafts furniture and interiors which were then becoming popular, and her rugs were featured several times in Gustav Stickley's important magazine, *The Craftsman*.

Softcover. 5"x7.5", 60 pages, diagram. Light tide mark, string binding loose, some light soil, minor wear. [39644] \$125

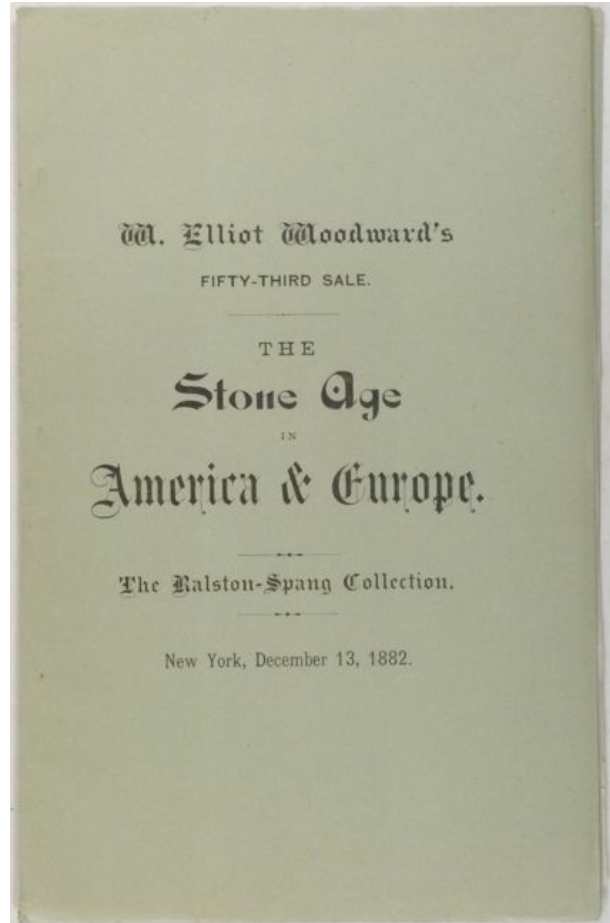
***“Remember that the most beautiful things in life  
are often the most useless;  
peacocks and lilies for instance.”  
-John Ruskin***

14. [Old Objects -Genuine] Primitive Industry. Catalogue of Pre-Historic Stone Objects, selected from the cabinets of Prof. J. Grier Ralston and Mr. Norman Spang. To be Sold by Auction, by Messrs. Bangs & Co. on Wednesday December 13, 1882. Catalogue by W. Elliot Woodward. Boston; T.R. Marvin & Son, Numismatic Printers: 1882.

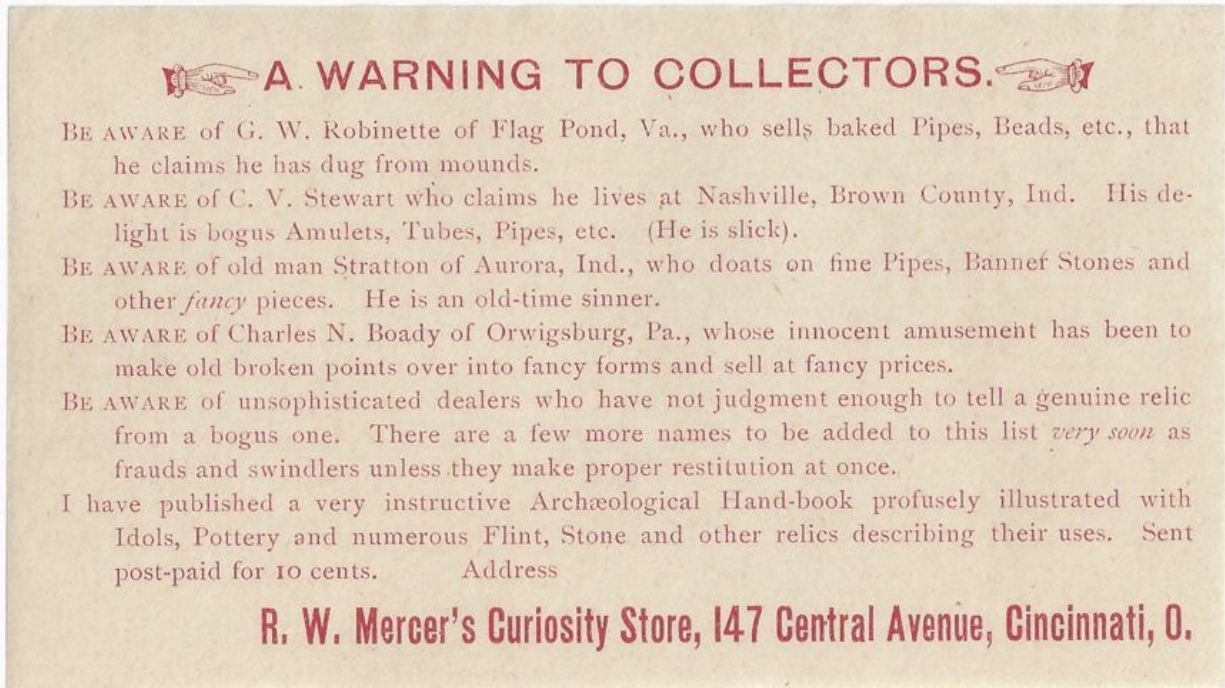
An interesting catalog- Woodward was both the cataloger and also offers his services as an agent to bid for collectors unable to attend the sale. W. Elliot Woodward was a Boston antiquarian who published private catalogs of collections as diverse as rare coins and George Washington funeral sermons, and who also catalogued and sold collections at auction- the cover notes that this is "W. Elliot Woodward's Fifty-third Sale".

What of the collectors whose collections were to be sold? The 1904 Carnegie Museum yearbook announced the gift to the Museum of the Charles Frederick Spang Collection of classical antiquities, given by his son, Norman Spang, and also notes that Norman Spang had already given the Museum a collection of more than 4,000 ancient North American native artifacts. The Historical Society of Pennsylvania, which holds his papers, has the following biographical note about Professor Ralston [1815-1880]- "James Grier Ralston was an educator and missionary. He studied Natural History at Washington College and graduated in 1838. It was then that he started recording various aspects of the climate and collecting minerals —which eventually led to the formation of an impressive mineral collection. He became a missionary with the Winnebago Indians in Wisconsin [but] due to poor health, he was forced to return to Pennsylvania in which he then founded and headed the Oakland Female Institute in Norristown in 1845. He was awarded an honorary degree (LL.D.) from Lafayette College in 1865, and Doctorate of Divinity from Washington and Jefferson College in 1868." As an amateur mineralogist he discovered a fluoride of aluminum and calcium that was later named ralstonite. His mineral collection was eventually sold to Professor T.S.C. Lowe of California.

The catalog is divided by type of object- Arrow Points (Pacific coast) - Arrow Points from Tennessee - Beads - Celts - Discoidal Stones and Discs - Flaked Implements, Spade, Discus, etc. - Grooved Axes, Gouges, Adzes - Ornaments and Perforated Objects - Pipes - Spear Heads and Arrow points - The Stone Age Abroad. Softcover. 6"x9.5", 28 pages, 501 lots. Unopened, minor soil. [39645] \$75







15. [**Old Objects - Not So Genuine**] **A Warning to Collectors - Broadside.** *Cincinnati; R.W. Mercer: no date (1890?).* A remarkable pair of handouts concerning fakery in the perilous field of early American antiquities. R.W. Mercer, Curiosity Store, 147 Central Avenue, Cincinnati, Ohio, warns collectors about fake pipes, arrowheads and other ancient ethnic relics being sold by several other dealers/excavators, whom he accuses by name. He then goes on to quote a short series of letters in defense of one, including a reply from the gentleman himself, before unleashing another blistering broadside. A remarkable production, even for the strife-riven, fake-strewn field of that era.

The Mineralogical Record Biographical Archive reports- "Robert Waldo Mercer (1840-1894), prominent Cincinnati natural history dealer, was born in Ohio on April 12, 1840, the son of Anna Day and Joseph Mercer. He served as a private in the 18th Ohio Infantry and the 36th Ohio Infantry regiments during the Civil War (1861-1864). Mercer opened "R.W. Mercer's Natural History Store" at 147 Central Avenue in Cincinnati in the early 1880s, specializing in minerals, fossils, seashells, Indian relics, coins and stamps. The name was soon changed to "R. W. Mercer's Curiosity Shop," and then to "Mercer's Curiosity Bazar" in 1885. Mercer published numerous editions of The Numismatic Directory and also The Collector's Guide in 1881 and Work on English Coins, 1066 to 1713. He also advertised in The Exchanger's Monthly from 1888 to 1890." 2 pieces, both single sheets. 6.25"x9.25", 5"x3". Minor wear. [39652] \$125

***"The secret of life is honesty and fair dealing.  
If you can fake that, you've got it made."  
--Groucho Marx***

## A WARNING TO COLLECTORS.

BE AWARE of G. W. Robinette of Flag Pond, Va., who sells baked Pipes, Beads, etc., that he claims he has dug from mounds.

BE AWARE of C. V. Stewart who claims he lives at Nashville, Brown County, Ind. His delight is bogus Amulets, Tubes, Pipes, etc. (He is slick.)

BE AWARE of old man Stratton of Aurora, Ind., who doats on fine Pipes, Banner Stones and other *fancy* pieces. He is an old-time sinner.

BE AWARE of Chas. N. Boady of Orwigsburg, Pa., whose innocent amusement has been to make old broken points over into fancy forms and sell at fancy prices.

BE AWARE of unsophisticated dealers who have not judgment enough to tell a genuine relic from a bogus one. There are a few more names to be added to this list *very soon* as frauds and swindlers unless they make proper restitution.

I have advertised the parties named *above* from Maine to California, and neither one of them have protested against it. However two very enthusiastic persons have come to the rescue of Robinette, therefore I will publish what they have to say and let the public judge for themselves. I will publish Mr. Robinette's letter also and you can believe him or his accessories to the crime as suits you best.

(POST CARD.)

BERLIN, W. VA., August 23, 1890.  
MR. MERCER:—"We tried those Virginia counterfeiters, and in justice to Mr. G. W. Robinette of Flag Pond, Va., will say that he is not one of them, and in *our* case, he (Robinette) proves *himself* square and honorable. Yours truly, L. V. MCWHORTER."

ALLENTOWN, PA., October 4, 1890.  
R. W. MERCER, Esq. Dear Sir:—I have your letter and am astonished at its contents. I was for a long time *aware* of the transactions of G. W. Robinette. Unlike you I was charitable and determined to get at the bottom of this matter. Although he sold clay pipes, *proved* to be frauds, it was want of Archaeological training as he was imposed upon and what pipes he parted with were sold with good intentions. I propose to be with him despite your efforts to down him. With my *record* as an Archaeologist you are well aware and you ought to know with *me* at his *back* little harm can come to him from you.

To *me* is known the name of the maker of the fraudulent pipes and so far have seen no reason to publish it. You are not a member and never did a stroke to further the advancement of what you call my A. A. A. Very truly, A. F. BERLIN.

BLACKWATER, VA., August 31, 1889.  
MR. R. W. MERCER. Dear Sir—in July last I opened a mound in Powles Valley. it was very Rich with Pipes Beades &c Pipes of various shapes and sizes, some are in the Shapes of Birds dogs and some in the shapes of Human Beings. i am going to sell them at very low Prices for cash. Prices arranging from \$1.00 to 5.00 on other side i give drawing of one that i will sell at 5.00 it is the shape of a dog if you want to get *goods of this kind* it will Pay you to deal with *us* do not pay \$15.00 for a Pipe when you can get one as good for 5.00 (JAMES) W. ROBINETTE,

Black water, Lee, Co, Va.

Since publishing the above Berlin letter, the following appears in the January number of *Plain Talk*:

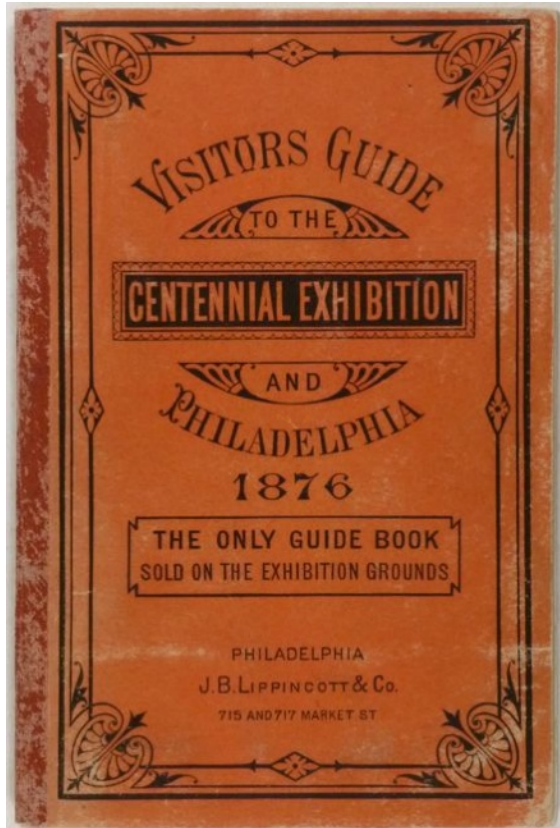
"Philadelphia, Pa. is noted as being the city where are made fraudulent steatite or soap-stone objects, Cincinnati takes the lead in the manufacture of Hematite specimens; and I would advise collectors not to buy relics of this material unless the very spot from which they come can be shown. A. F. B."

Further comment is *unnecessary* for the *present* as the above shows the *mendacious vindictiveness* of the dying champion of *Frauds*.

I have published a very instructive ARCHÆOLOGICAL HAND-BOOK profusely illustrated with Idols, Pottery and numerous Flint, Stone and other relics describing their uses. Sent post-paid for 10 cents. Address,

**R. W. Mercer, Curiosity Store, 147 Central Ave., Cincinnati, O.**





16. [**Philadelphia, A Place I'd Rather Be**]

**Visitors' Guide to the Centennial Exhibition**

**and Philadelphia.** Philadelphia; J.B. Lippincott

& Co.: 1876. An attractive pocket-sized visitor's

guide to the 1876 Philadelphia Centennial

Exhibition, complete with a folding map of the

Exhibition grounds themselves and another

showing "principal points of interest" in

neighboring portions of the city of Philadelphia

(where, presumably, well-behaved tourists would

not get into any trouble). The guide gave visitors a

broad outline of the exhibition, and also

Philadelphia amenities, such as trolley and trains,

hotels, steamship lines, post offices and the like.

The Exhibition's main buildings are illustrated

and described, as are important Exhibition events

over the course of the summer.

The Free Library of Philadelphia's website

devoted to the 1876 Exhibition explains- "During

the Centennial year of 1876, Philadelphia was

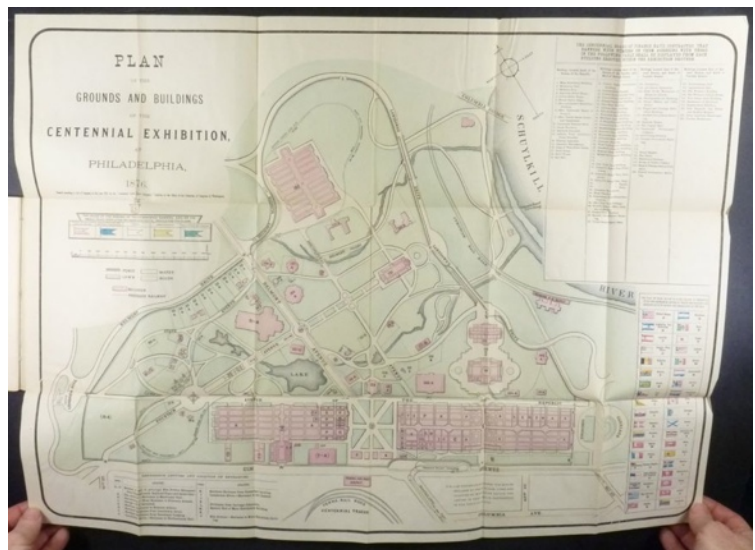
host to a celebration of 100 years of American

cultural and industrial progress. Officially known as the "International Exhibition of Arts, Manufactures and Products of the Soil and Mine," the Centennial Exhibition, the first major World's Fair to be held in the United States, opened on May 10, 1876 on a 285-acre tract of Fairmount Park overlooking the Schuylkill River. The fairgrounds, designed almost exclusively by 27-year-old German immigrant Hermann J. Schwarzmann, were host to 37 nations and countless industrial exhibits occupying over 250 individual pavilions. The Exhibition was

immensely popular, drawing nearly 9 million visitors at a time when the population of the United States was 46 million. The most lasting accomplishment of the Exhibition was to introduce America as a new industrial world power, soon to eclipse the might and production of every other industrialized nation, and to showcase the City of Philadelphia as a center of American culture and industry." Stiff card covers.

4.5"x6.75", 48 pages, several line illustrations, two folding maps.

[39642] \$45







17. **[Really Cool]** **Watercolor of a Rose in a Glass Goblet.** *No place, no date. American (?), mid 19th century.* A rather stunning, if simple, watercolor showing a wild rose in a faceted, long-stemmed glass on a small slab. For all its naive charm, quite nicely executed and rather stunning. Single sheet. 6"x7.5", corner sliced off, minor soil. [39653] \$85

18. [**Sunflowers, Odd Uses Of-**] **Dr. C.W. Benson's Skin Cure.** *American, late 19th century.* An attractive American chromolithographed die-cut advertising Dr. C.W. Benson's Skin Cure. Presumably it would make your skin as rosy as the sunflower it depicts, or perhaps it was made with sunflower oil. Or perhaps it attracted bees. Or perhaps the cure had nothing to do with sunflowers at all, but I would prefer to think of Dr. Benson as more honorable than that.



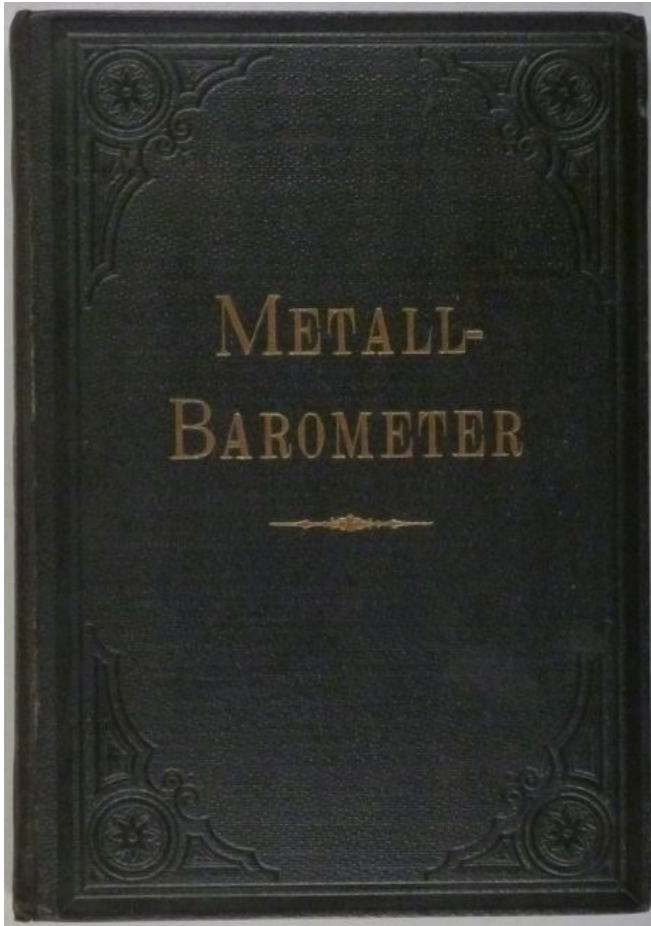
An advertisement in the May 27, 1882 edition of the Cambridge (MA) Chronicle announces-  
"A REMARKABLE DISCOVERY. A Real Skin Cure. THERE IS ONLY ONE - And That with Simple Name. Beware of impostors, pirates, or any old articles which now suddenly claim to be best. They have been tried and found wanting, while this has been proved a remarkable success. NO POMPOUS NAME. This curative needs no pompous or incomprehensible title of Greek or

Latin to sustain it, but its simple English name appeals directly to the common sense of the people, and the people are signally manifesting their appreciation of this frankness by selecting and using Dr. Benson's Skin Cure in preference to all other professed remedies. Dr. C. W. Benson has long been well known as a successful physician and surgeon, and his life study has been the disease of the nervous system and of the skin: since he has been persuaded to put his New Remedy and Favorite Prescription as a Skin Cure on the market, various things have sprung up into existence, or have woke up from the sleepy state in which they were before, and now claim to be The Great Skin Cures. Beware of imitations, or the various articles which have been advertised for years or struggled along, having no real hold or merit on the public, that now endeavor to keep above water by advertising themselves as "The Great Skin Cure." None is genuine and reliable, except Dr. C. W. Benson's Skin Cure. Each package and bottle bears his likeness. Internal and external remedy, two bottles in one package. Price \$1, get at your druggists."

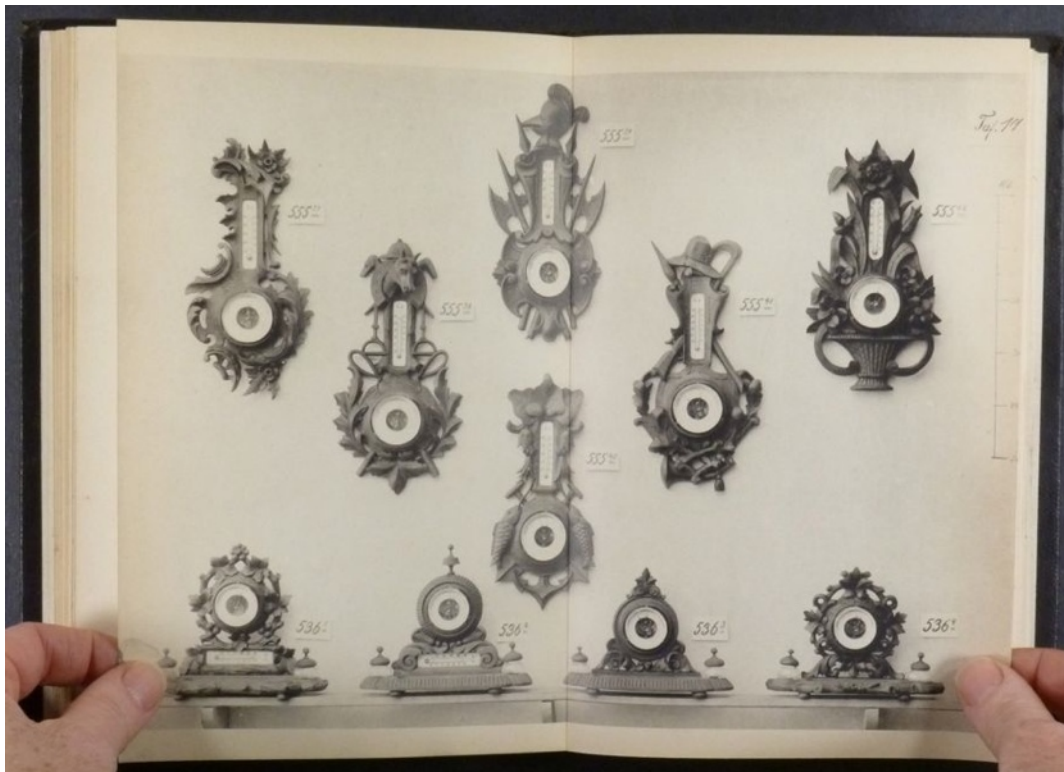
Dr. Benson also made Celery and Chamomile Pills, which I'm sure were also Great Boons to the Public Health. 8.75" circular die-cut board. Minor wear, light soil. [39643] \$60

*"A man's bookseller should keep his confidence, like his physician.  
What can become of a world where every man knows what another man reads?  
Why, sir, books would become like quacks' potions, with every mountebank in  
the newspapers claiming one volume's superiority over another."  
-Philip Kerr (Dark Matter: The Private Life of Sir Isaac Newton)*

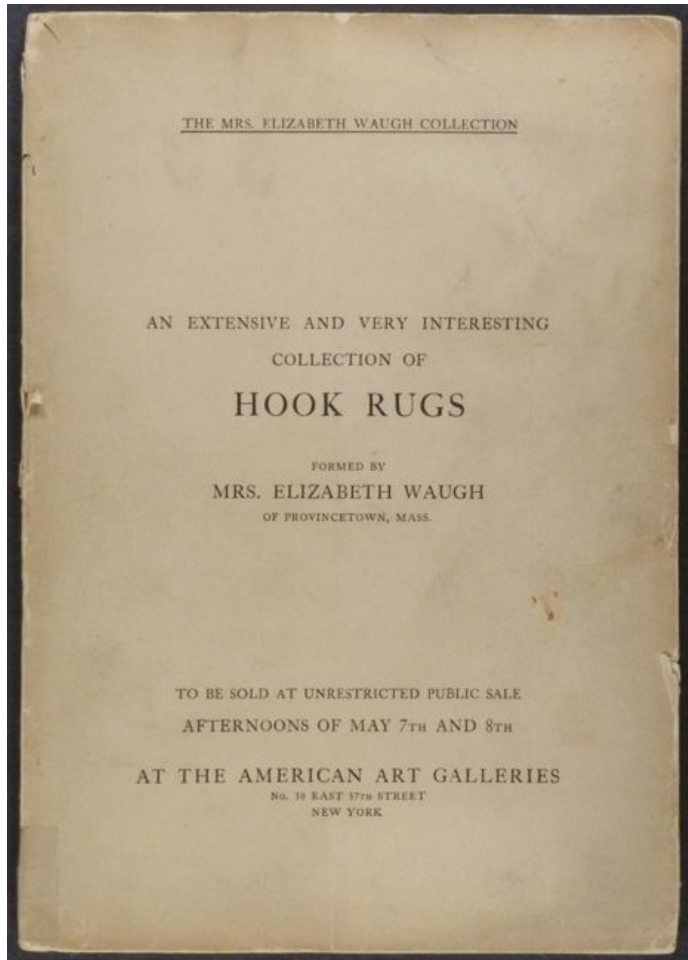




19. [**Whether There Will Be Weather**] **Metall-Barometer.** [Stuttgart; Julius Faber: c.1900] An interesting trade catalog illustrating fancy barometers, most wall-mounted but with some desk devices as well. Many are in rather fancy Victorian/Bavarian/Black Forest styles. Aside from the item numbers there is no text, but an internet search turned up a 1904 catalog with the same title, the same style of illustrated plates (though fewer than in our example), and the same type of barometers, which was issued by Julius Faber of Stuttgart. Faber was a manufacturing company specializing in eyeglass frames and lenses and was founded in 1883. Hardcover. 6.5"x9", 33 double-page black & white plates. Minor soil. [39594] \$150



## AUCTION CORNER - (wherein we compare hooked rugs to Matisse)



**20. An Extensive and Very Interesting Collection of Hook Rugs formed by Mrs. Elizabeth Waugh of Provincetown, Mass. New York; American Art Galleries: May 7-8, 1923.**

An early hooked rug auction featuring rugs gathered by one of the period's most active and enthusiastic rug collectors/dealers/enthusiasts. Elizabeth Waugh ran The Hooked Rug Shop in Provincetown, Massachusetts, was an early authority on and promoter of American hooked rugs, and the author of two books on the subject.

She wrote a 2-page introduction to this catalog which not only extols the rarity and quality of the rugs she has collected for the auction, but also ventures to rather hyperbolic heights in comparing the hooked rug makers to Gauguin and Matisse-

"Recently we have perceived that, freed from the trammels of realism, form and rhythm are more easily achieved. Primitive art has claimed our admiration and we have gone from Tibet to South Africa by way of the South Seas to seek it. With a touch of pride therefore, we discover on this continent an art primitive in its force and naive character, yet possessing a piquant trace of sophistication expressing exactly the culture of our ancestors, who had European traditions yet lacked European training. This art is most clearly exemplified in the hooked rug. Here the freedom of technique gave easy play to the imagination of our foremothers, and all unconsciously they produced a priceless record of their artistic stirrings which is of prime interest to their descendants. With pleasure too, we perceive that they were artists: strangely enough, in early American hooked rugs we discover color worthy of a Gauguin and drawing of naive charm recalling Matisse, while there are fruit pieces which appear a premonition of Cezanne."

Softcover. 7"x9.5", 342 lots, about 80 pages, black & white illustrations. Covers with some soil and wear, small piece of tape at the spine base. [39580] \$60.00



*That's All, Folks!*

