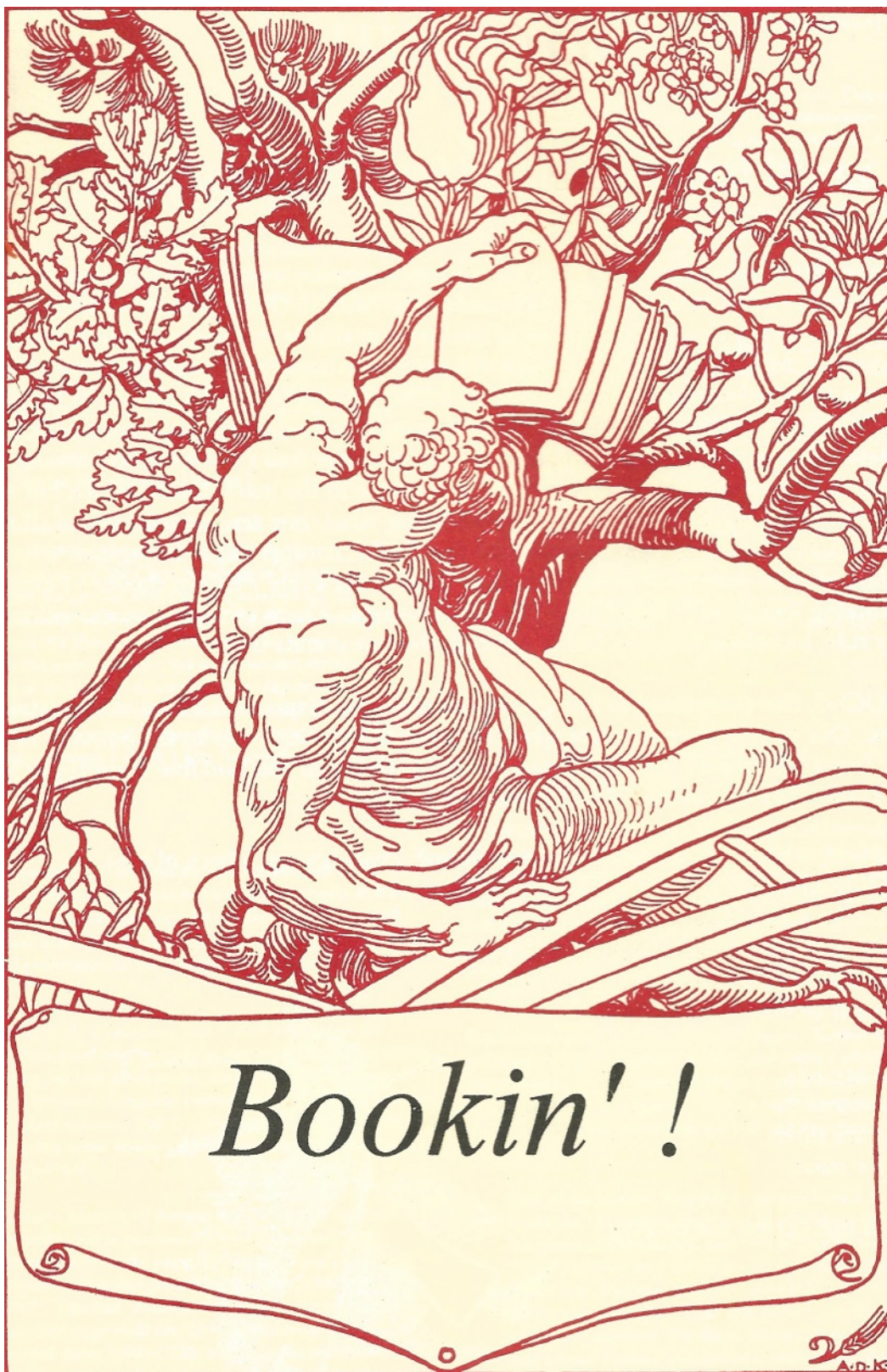


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DECEMBERISH MUSINGS:

Neither snow, nor sleet, nor dark of night, will keep the Book Elves from finishing another Bookin' - the Christmas party the pretty girl elves over at The Ale Shack threw almost did though... but a promise to pay for all the damages, and replacing the missing sleigh from the Town common, got everybody back to the Cataloging Cave without having to deal with nasty words like "bail bondsman".

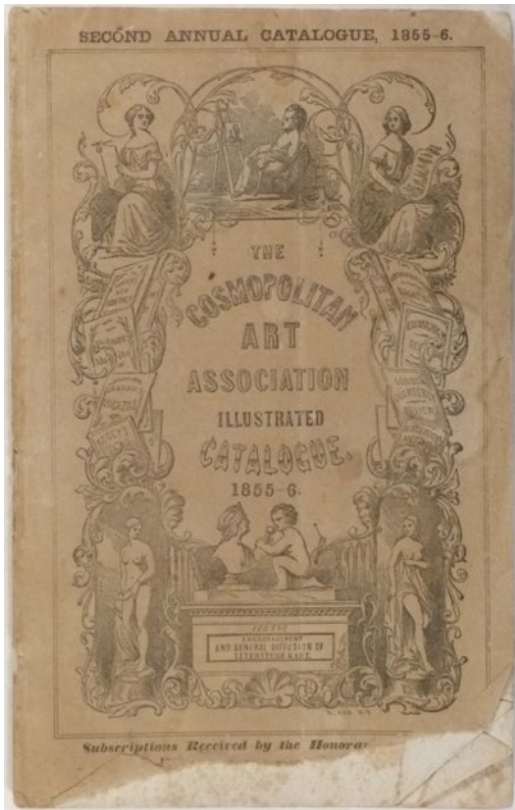
So with the merry words to "Good King Sauerkraut" ringing in our ears, we wrap this catalog up with a big bow and send it on to you. It's been fun to put together, which is why we do it every two weeks. Well, that, and working on it keeps the Book Elves off the streets.

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

Have fun!

-Forrest

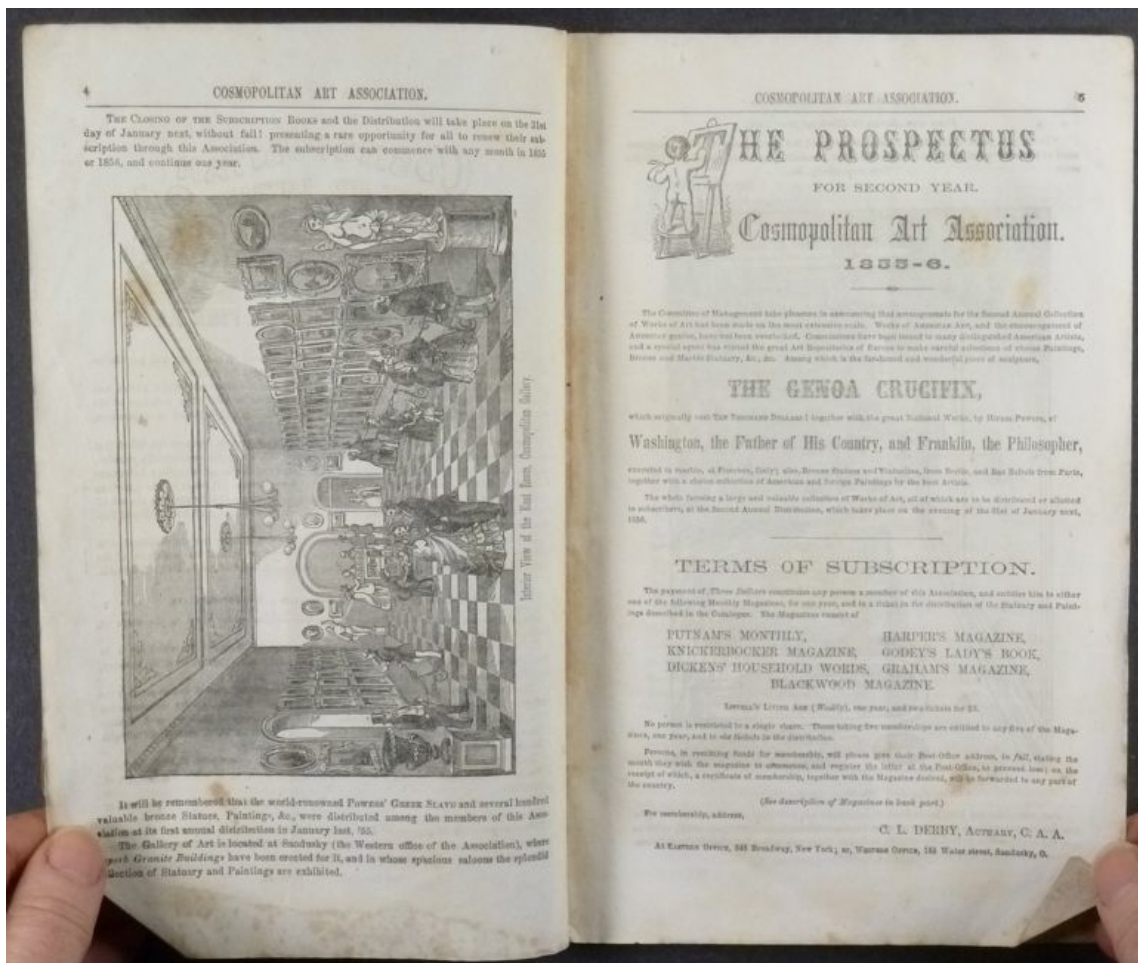




1. [Art-For Free!] The Cosmopolitan Art Association Illustrated Catalogue 1855-56.
New York; Cosmopolitan Art Association: 1855.

The second annual catalog issued by the Association. The Cosmopolitan Art Association was an ambitious project which lasted from 1854 until the outbreak of the Civil War. The Association took the prize lottery system used by earlier unions one step further, and actually gave Hiram Powers' celebrated statue 'The Greek Slave' away to one lucky subscriber during the first Annual Drawing.

For \$3.00 a year, members received subscriptions to a number of literary journals, including The Knickerbocker Magazine, Littell's Living Age, The Panorama of Life and Literature, Graham's American Monthly Magazine and Godey's Lady's Book. The

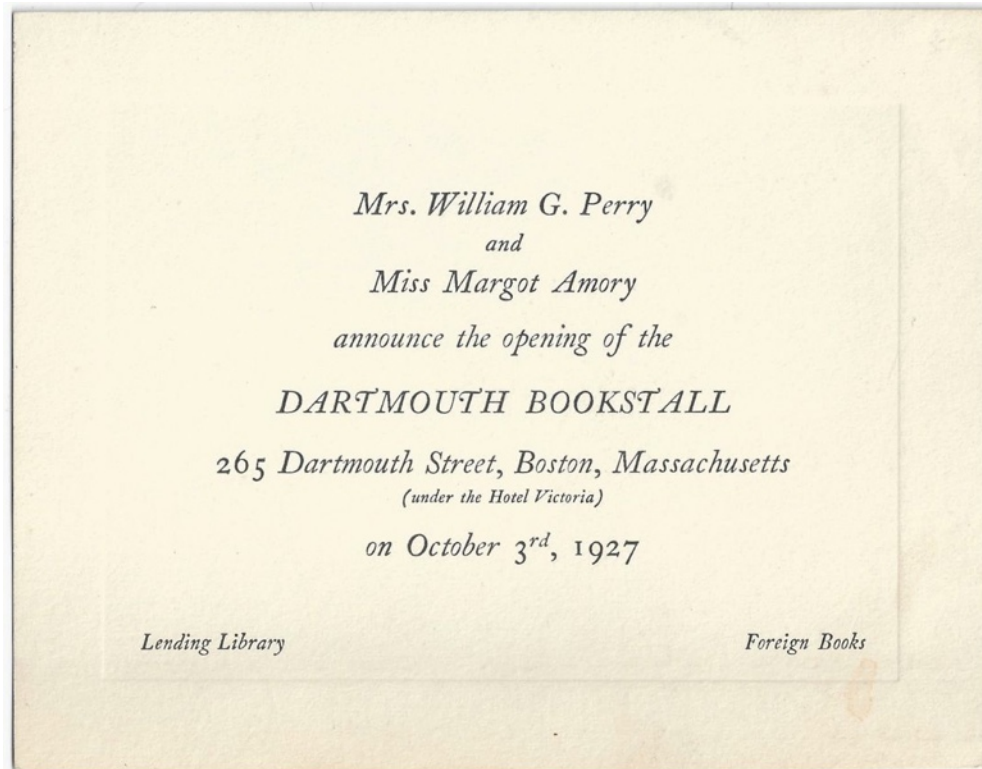


Association also set up a gallery in New York where the paintings and sculpture, to be distributed by lottery to members at the end of each year, could be viewed. Softcover. 5.5"x9", 38 pages, wood engravings. Covers worn and chipped, soil. [39871] \$60



“When art critics get together they talk about Form and Structure and Meaning. When artists get together they talk about where you can buy cheap turpentine.”

-Pablo Picasso



2. [**Banned in Boston**] **Dartmouth Bookstall Trade Card.** *Boston: 1927.*

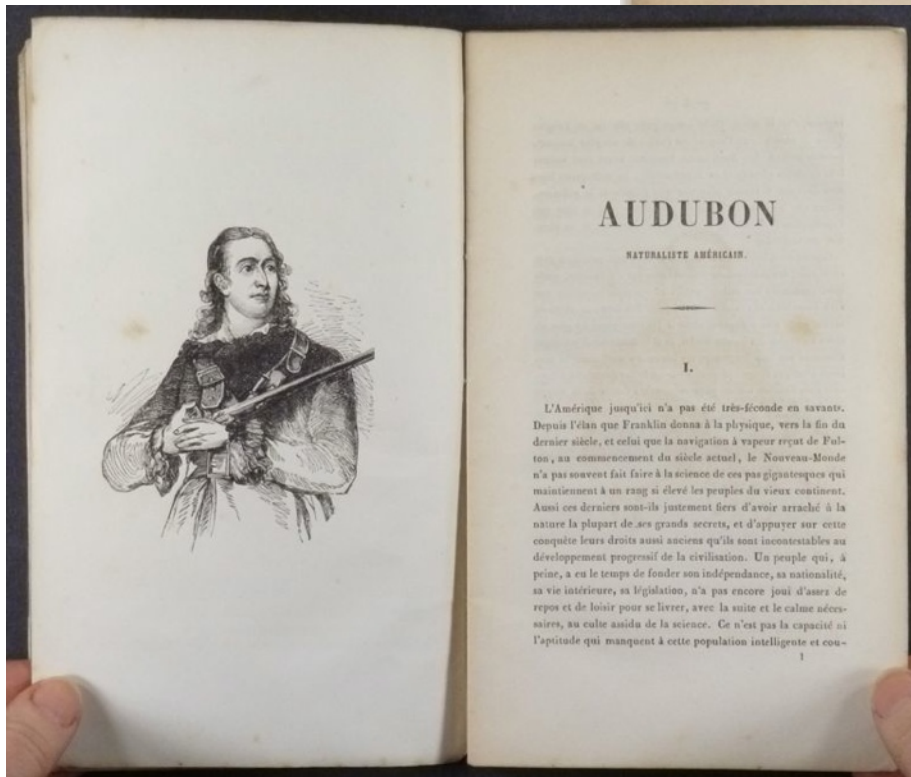
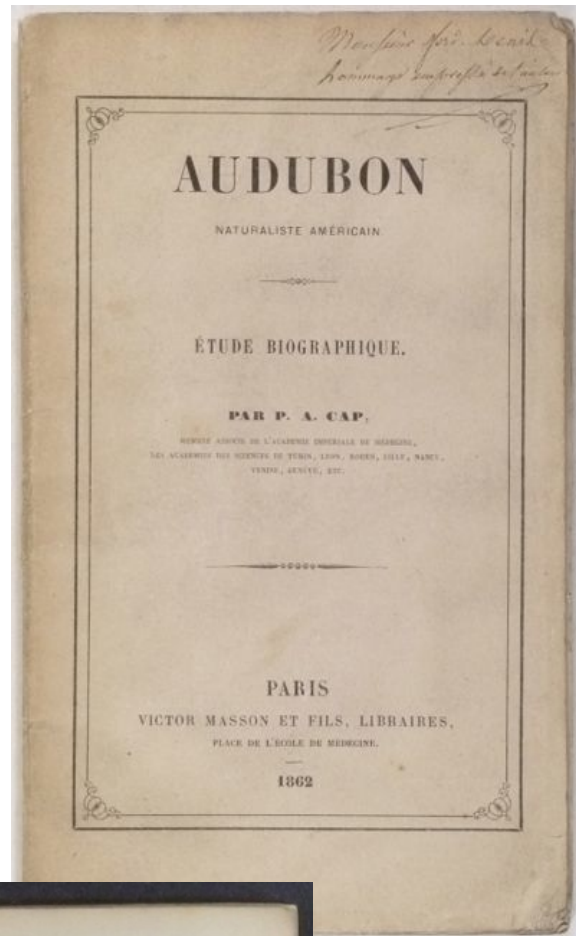
A large card announcing the opening of the Dartmouth Bookstall, operated by Mrs. William G. Perry and Miss Margot Amory, at 265 Dartmouth Street, Boston, on October 3, 1927. In 1944, when "Banned in Boston" was still quite a real problem, the infamous New England Watch and Ward Society (the chief proponents of banning things in Boston) decided to get Erskine Caldwell's "Tragic Ground" banned by the courts, and sent an operative to the Dartmouth Bookstall to purchase a copy. The Bookstall mounted a vigorous legal defense and on December 27, 1944 Eijjah Adlow, Associate Justice at Boston Municipal Court, gave the Society one of its' first major defeats, ruling for the Bookstall. The Harvard Crimson reported that Judge Adlow stressed "that the obscenity statute was intended originally for the protection of youthful morals and that 'to talk about the morals of grown-ups is to tread on dangerous ground' ... 'I think,' the former State Senator went on to say, 'that the best answer to the entire question is found in the fact that there are hundreds of books, similar to those banned, in circulation in our libraries, and so far as I known, there has been no made rush by the younger generation to read them.' Card, 5.5"x4.25". Minor soil. [39878] \$40

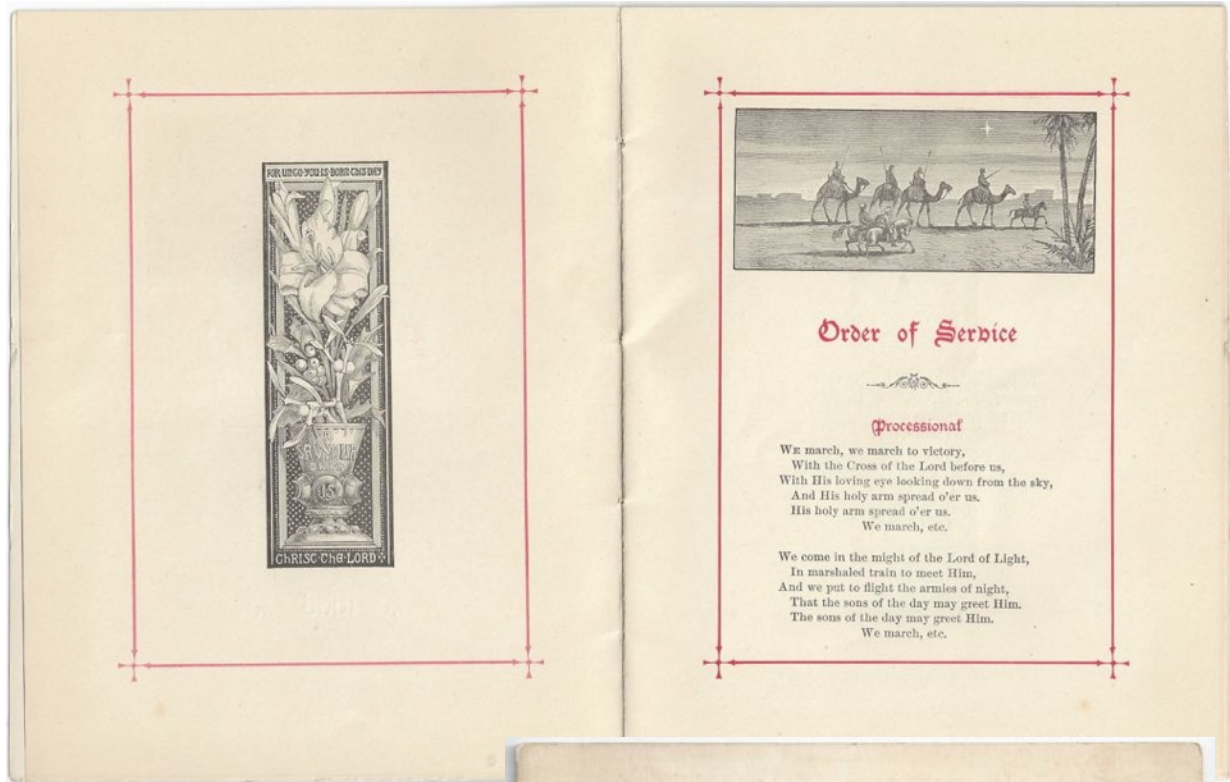
***"The Local Paper here asked that my books be banned...
The highest praise for an Irish writer"***

-Ken Bruen

3. [Birds -For the] Cap, Paul Antoine.
Audubon, Naturaliste Américain. Paris; Victor
Masson at Fils, Libraires: 1862.

An early biographical study of John James Audubon, first published in the Journal de Pharmacie et du Chemie, No.'s XLI and XLII. Paul-Antoine Cap (1788-1877) was a writer, scientist and pharmacist based in Paris. He was the president of the Pharmaceutical Society, an Associate Member Academy of Medicine, and wrote many biographical studies of scientists, scholars, and related personalities. His biographical essays on chemists, naturalists, physicians, pharmacists and scientists were published as a collected edition in 1864. Softcover. 5"x8.5", iv + 40 pages, plus 2 wood-engraved plates. Inscribed on the cover- "Monsieur Ferd Denil, hommage [illegible] de l'auteur". Minor wear, light soil. [39869] \$175

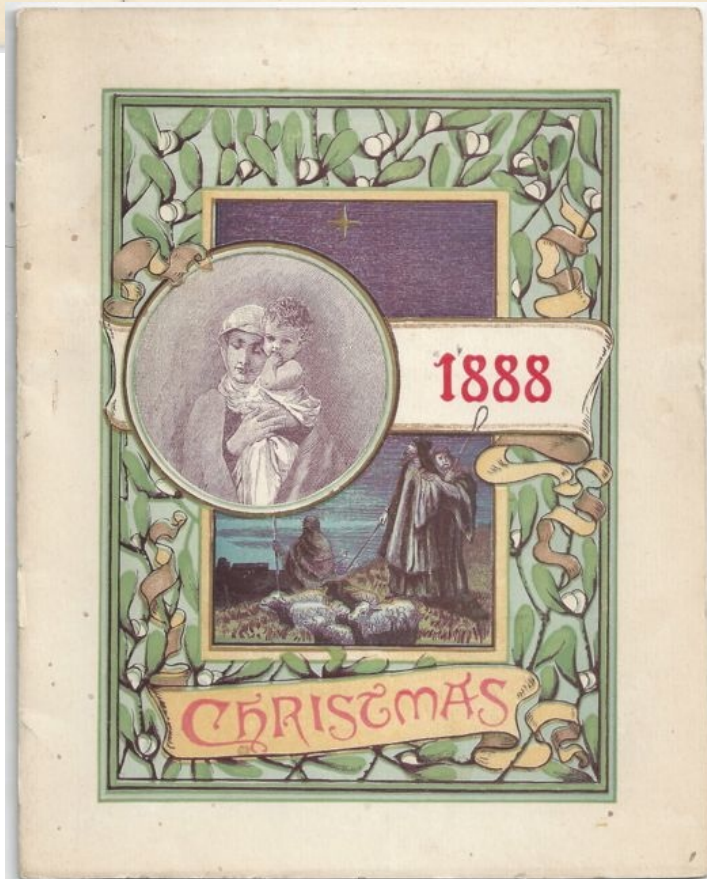




4. [Christmas -At Church]

Christmas Festival of the Sunday School of St. Andrews Church, Boston - 1888. *Boston: 1888.*

A lovely illustrated service program, featuring the order of service and the lyrics to the carols that were sung. Charminglly illustrated with a series of vignettes. Information on the church is surprisingly difficult to locate, but the Church and Parish House were pictured in the *American Architect and Building News*, of December 29, 1888, noted as the work of Allen and Kenway, Architects. Softcover. 5.5"x7", 10 pages, several line illustrations. Minor soil, light wear, rear cover starting to split at the bottom. [39856] \$30





Set of 6 Halley's Comet Chocolate Cards

5. [**Christmas -In Space**] **Set of 6 Halley's Comet Chocolate Cards.** *Stollwerck: 1910.* A set of six cards promoting Stollwerck chocolate, featuring humorous views of Halley's Comet. Each card has a humorous, if doggerel, German verse on the back relating to the scene on the front of the card: a happy comet riding a bike, a happy comet making wine, a shy comet hiding behind a cloud as an astronomer peers at her through his telescope, an angry comet chasing a man and woman, a happy comet raining a star shower on a group of umbrellaed onlookers, and a happy comet on a bike being chased down the road by a German soldier, complete with pickelhaube helmet. Quite wonderful. Stollwerck, a leading German chocolate manufacturer, was founded in 1839 and was the second largest producer of chocolate on the United States by 1900. Six cards. 2"x3.5". Minor soil, one card creased. [39881] \$100

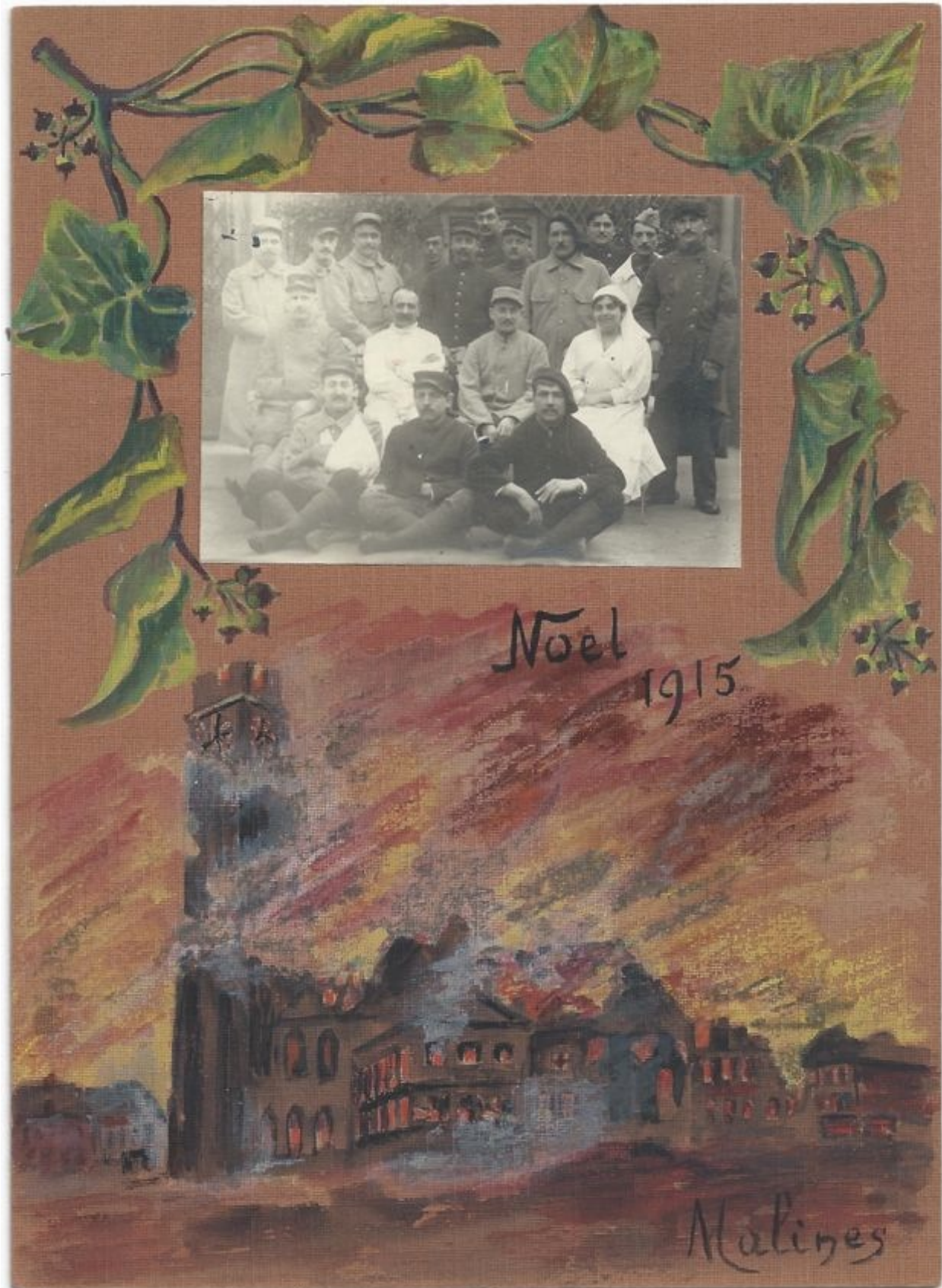


6. [**Christmas -In War**]
**A Pair of World War One
French Hand-Painted
Christmas Cards.**

France, 1915.

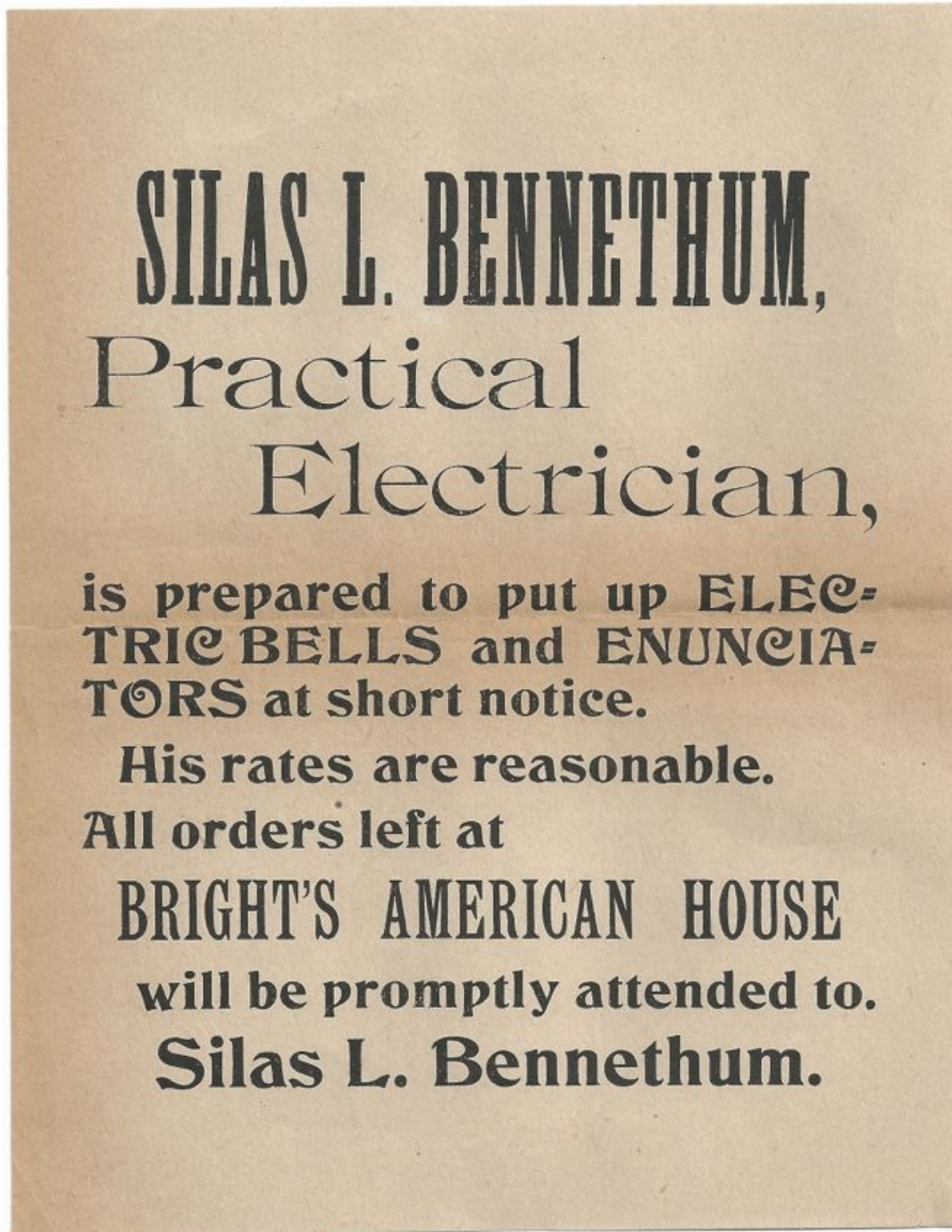
A rather dramatic pair of hand-painted Christmas, 1915 cards, each showing a war scene and mounted with a photograph of what appears to be a French hospital unit. One card, titled "Noel 1915 - Le Eparges" shows a desolate, snow-covered street, surmounted by pine cones. The second card, titled "Noel 1915 - Malines", shows a burning cathedral, surmounted by ivy leaves. Les Eparges was the site of a fierce battle in April, 1915. Malines is a Dutch-speaking city in Flanders which was the scene of fighting in August, 1914, and numerous accounts of German atrocities against civilians were circulated.

2 cards. 5.75"x8", minor soil. [39882] \$250



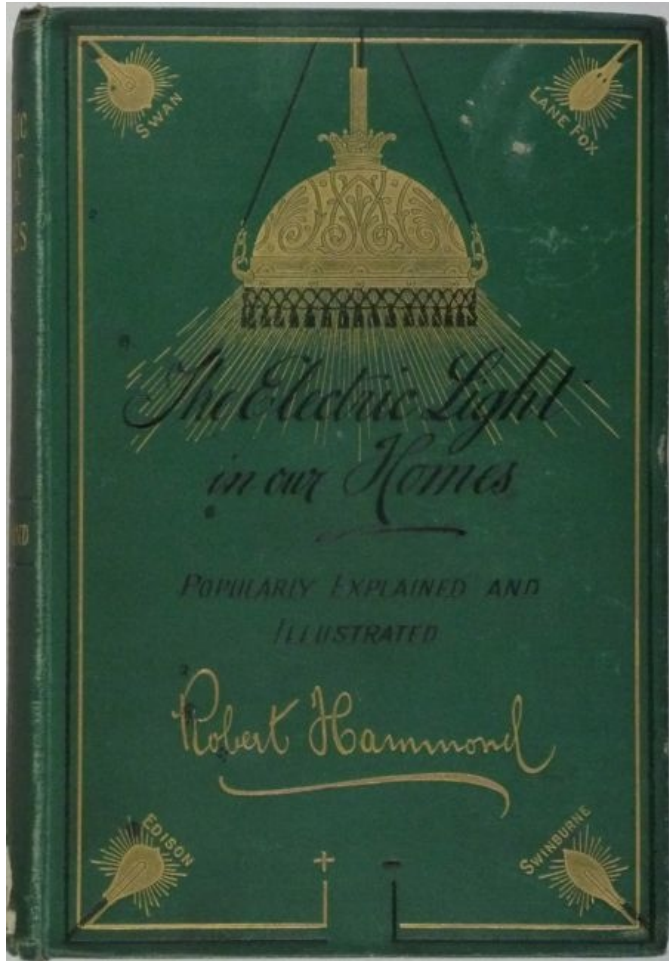


7. [**Christmas -My Cards**]
Two Christmas Card Catalogs, 1940s & 1950s. *American, 1940s & 1953.* Two catalogs: Personalized Christmas Cards, Harry Doehla Co., Nashua, New Hampshire. No date, but 1940s. 50 imprinted cards for \$1.25 - 10 actual cards mounted in a folder. Creative Card Company Presents Personal Christmas Cards. Chicago, 1953. "Assorted Designs only, with envelopes". 50 cards for \$1.50. 10 cards are mounted in a folder. Paper folders with mounted cards. 6.5"x10.5". Minor soil, light wear. [39855] \$50



8. [**Electric Bells**] **Early Electrician's Broadside.** *Pennsylvania, c.1900.*

"Silas L. Bennethum, Practical Electrician, is prepared to put up Electric Bells and Enunciators at short notice. His rates are reasonable. All orders left at Bright's American House will be promptly attended to." Silas L. Bennethum is listed as having died at age 56 and was buried on November 28, 1913, at Aulenbach Cemetery, Reading, Pennsylvania. Broadside. 6"x7.5". Minor age-toning, folded. [39880] \$150



9. [**Electric Lights**] Hammond, Robert. **The Electric Light in Our Homes.** London; Frederick Warne and Co.: 1884.

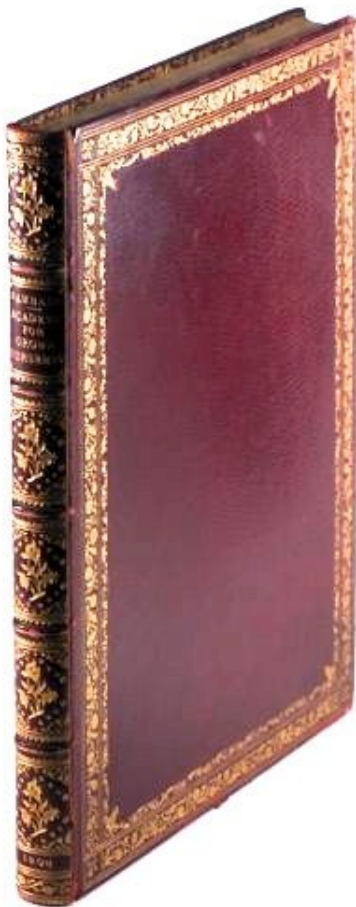
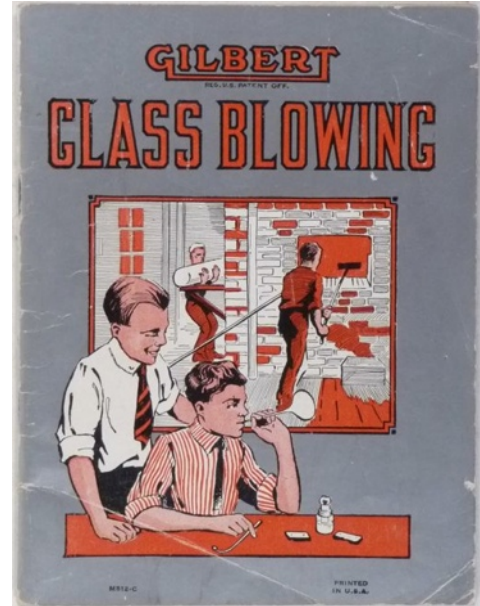
A very early work on electrical illumination, notable for being illustrated with 3 Woodburytype photographs showing a drawing room and dining room illuminated with electric lights, which are among the earliest such photographs to appear in any book. Light bulbs for home use had only been introduced in Britain three years previously, so this effort to popularize them was a groundbreaking work indeed. The text was based on a series of popular lectures the author had given the prior year, and touch on the disadvantages of all other forms of illumination and the safety of electric lights, and explain in detail how electricity is installed in the home and the types of bulbs that can be used. The line illustrations include a wide variety of bulbs and some fixtures for home use.

Hardcover. 5.5"x7.5", xii + 205 pages, + 6 pages of publisher's advertisements, line illustrations, + 3 pasted-in photographs. Publisher's dark green cloth with black titles and gilt decorations showing 4 different light bulbs and a fancy hanging lamp. Covers with minor scuffing and soil, but generally clean and bright. Institutional stamp on title page, and small number label at the base of the spine, but no other marks. The page mounts for the photos and surrounding pages have some moderate spotting, but the images are fine. The title page also has some brown offsetting from the photographic frontispiece. [39148] \$650

“Electricity is really just organized lightning”

-George Carlin

10. [**Hobbies -Hazardous**] Lynde, Carleton J. **Gilbert Glass Blowing.** New Haven; A.C. Gilbert Company: 1909. A charming booklet outlining a series of increasingly-complicated experiments and projects red-blooded American boys could complete using Gilbert's glass blowing kits. We start bending a simple glass rod and end up, by the last page, constructing an entire drinking fountain, with some magic tricks thrown in along the way. The A. C. Gilbert Company, founded in 1909 in Westville, Connecticut, is best remembered today as the company that brought generations of lucky American youngsters the Erector Set. By the 1930s they had come out with many lines, including microscopes, chemistry sets and toy trains. In the 1950s they famously produced Atomic kits, complete with a Geiger counter. The 1960s saw the death of A.C. Gilbert and the end of the company, with popular lines sold off to competitors. Softcover. 5"x7", 62 pages, line illustrations. Some cover wear, light soil. [39870] \$25

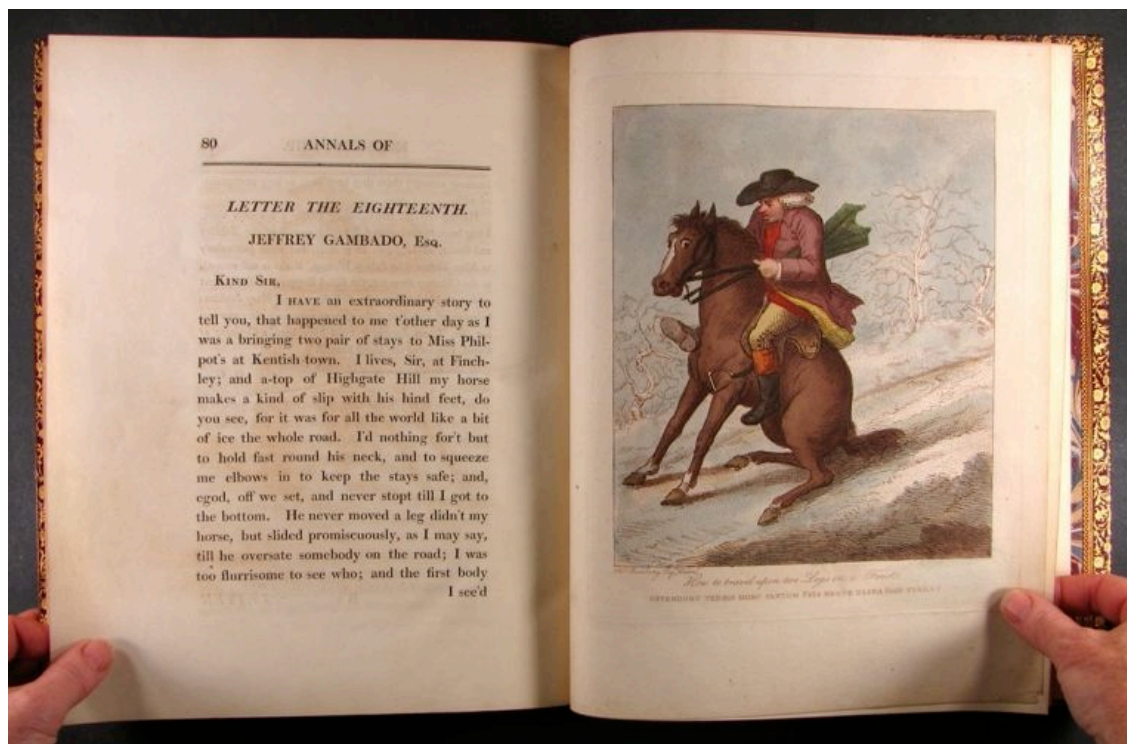
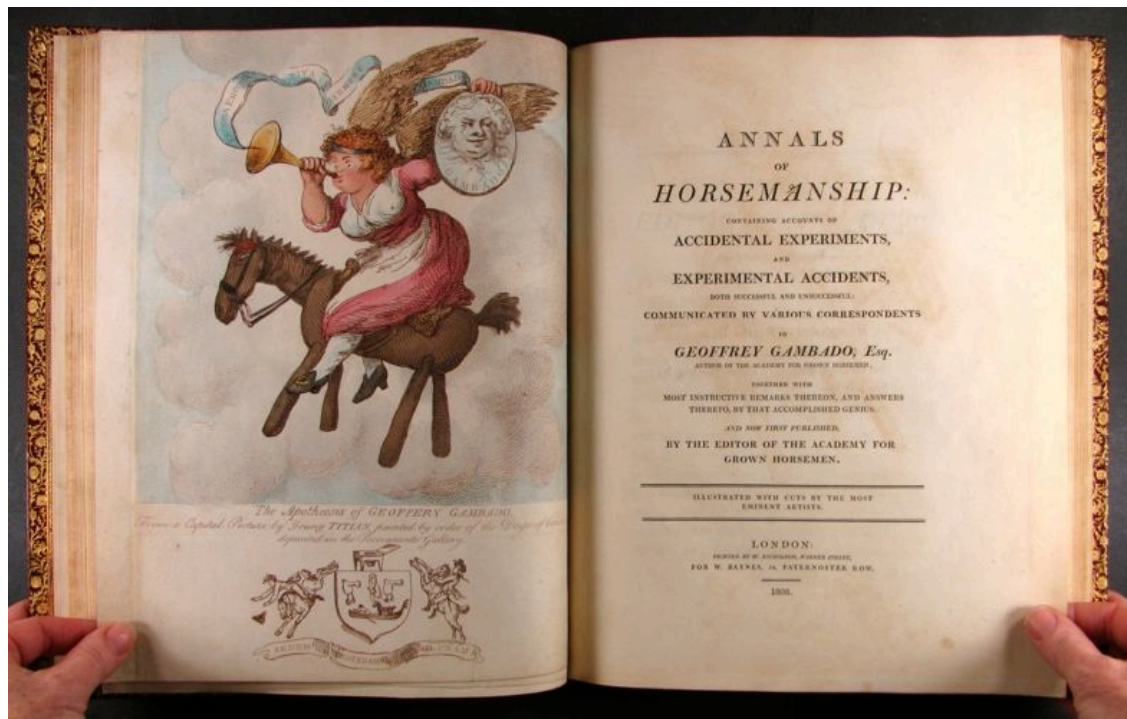


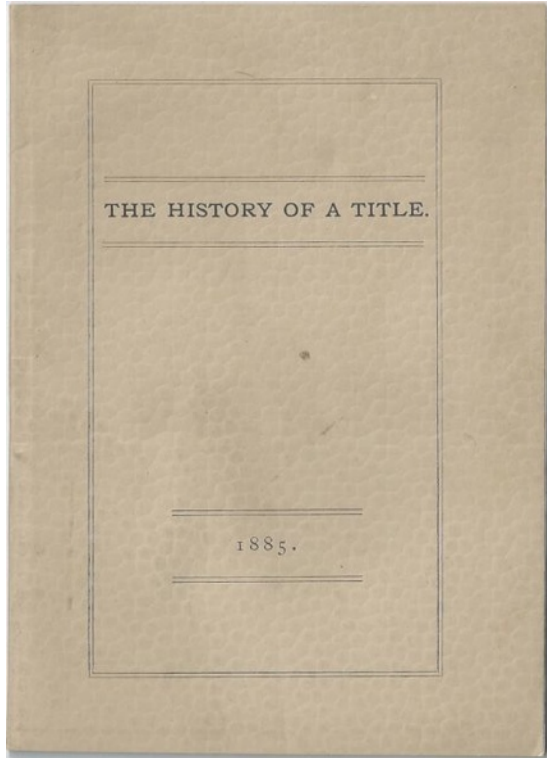
11. [**Horses -Fun With**] Gambado, Geoffrey [pseud. for William Henry Bunbury]. **Academy for Grown Horsemen; Containing the Completest Instructions for Walking, Trotting, Cantering, Galloping, Stumbling, and Tumbling. Illustrated with Copper Plates, and Adorned with a Portrait of the Author [with] Annals of Horsemanship: Containing Accounts of Accidental Experiments and Experimental Accidents, both Successful and Unsuccessful; Communicated by Various Correspondents to Geoffrey Gambado, Esq.**

London; Printed by W. Nicholason for W. Baynes: 1808.

William Henry Bunbury [1750-1811] was an English gentleman, army officer, court figure and popular caricaturist (popular in part because, unlike some other artists, the figures in his caricatures were not drawn in the likenesses of his acquaintances and friends). His work mainly reflected his own life and experiences and those of his circle- military life, the Grand Tour of Europe, and, in this case, horse-riding. He counted such notables as Joshua Reynolds, Oliver Goldsmith and

David Garrick amongst his friends, and Horace Walpole is said to have compared him to William Hogarth. Hardcover. 10.5"x13", xxiv + 36 pages, plus 12 hand-colored plates [and] xvii + 81 pages, plus 17 hand-colored plates. Bound in full red leather with giltwork, marbled endpapers. Light soil, some light cover scuffs. [37702] \$1,200





12. [**Mistakes -Real Estate**] Crocker, Uriel H., esq. **The History of a Title - A Conveyancer's Romance.** Boston; The Massachusetts Title Insurance Company: 1885.

An entertaining story of how poorly-researched titles bring bad things- the story begins when a valuable plot of land in downtown Boston was conveyed to Thomas Ingalls on his father's death. Many years later two cousins exploited a loophole in the inheritance law to take the title to the property away from Mr. Ingalls, but shortly after taking possession they were sued by a third person on the claim that an 18th century mistake gave that person title to the land -and he won. That man was in turn sued by a smart young lawyer who had found an earlier 18th century mistake which meant the parcel actually belonged to several far-away relations of a fourth man, and he, working for the relations, gained possession for them and then

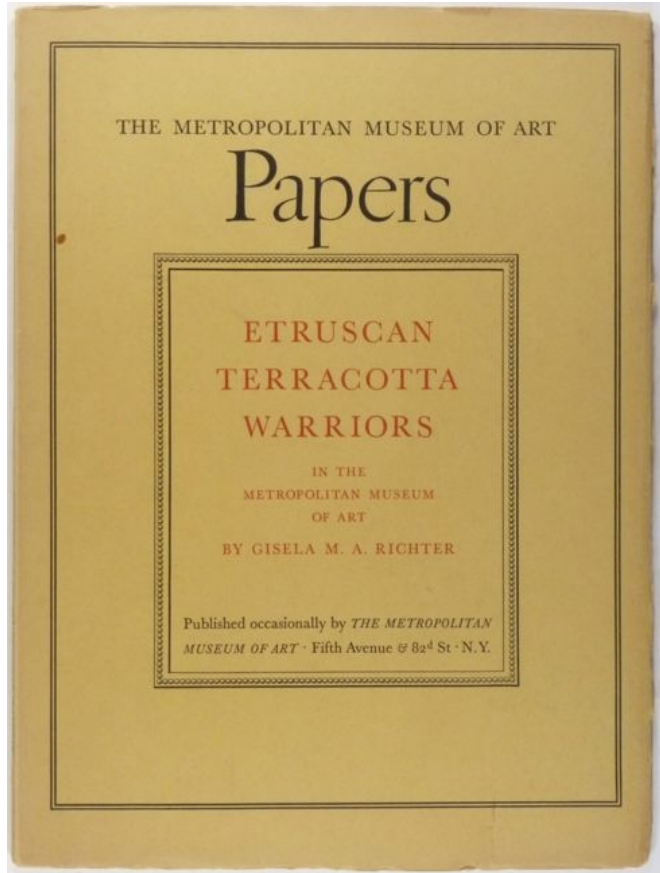
bought the parcel from them. Then the Great Fire of 1872 hit, and the young lawyer proceeded to spend a great sum rebuilding the buildings on the site. Meanwhile Mr. Ingalls, encouraged to look as far back as the beginning of land law in the Commonwealth, found that the land was originally owned by a Mr. Engles (very close to Ingalls), and had been sold on the condition that structures should never be built on a portion of it which had just been built upon by the young lawyer. By another legal quirk that meant that title reverted to descendants of Mr. Engles, and when Mr. Ingalls proposed to prove that he was in fact a descendant, the eager young lawyer threw up his hands and sold the land back to Mr. Ingalls for just enough to recoup his building investment. Whew. Softcover. 4.5"x5". Minor soil. [39778] \$35

*"I'm very harsh on real estate agents. I'm not sure why.
Maybe it's because of how they call every small house
'charming' and every run-down house a 'great fixer-upper'.
Just once, I'd like them to show me a house and declare,
'This one's a piece of crap'."*

-Stephen Pastis

13. [**Mistakes -Scholarly**] Richter, Gisela M.A. **Etruscan Terracotta Warriors in the Metropolitan Museum of Art. With a Report on the Structure and Technique by Charles F. Binns.** *New York; Metropolitan Museum of Art. Papers No.6. 1937. Edition limited to 500 copies.*

A gigantic (to say the least) scholarly "oopsie". In late 1915 Gisela Richter, renowned expert on Greek and Roman antiquities at New York's Metropolitan Museum of Art, received a letter from John Marshall, the Museum's veteran purchasing agent in Italy, describing a newly discovered life-size Etruscan warrior figure in terra-cotta which had been discovered in an Italian field. The "old warrior" (he had a white beard and was emaciated, somewhat like, as one observer commented later, a Giacommetti sculpture) was soon followed by a massive four-foot tall terra cotta warrior's head, and there was even talk of a greater treasure waiting to be found...



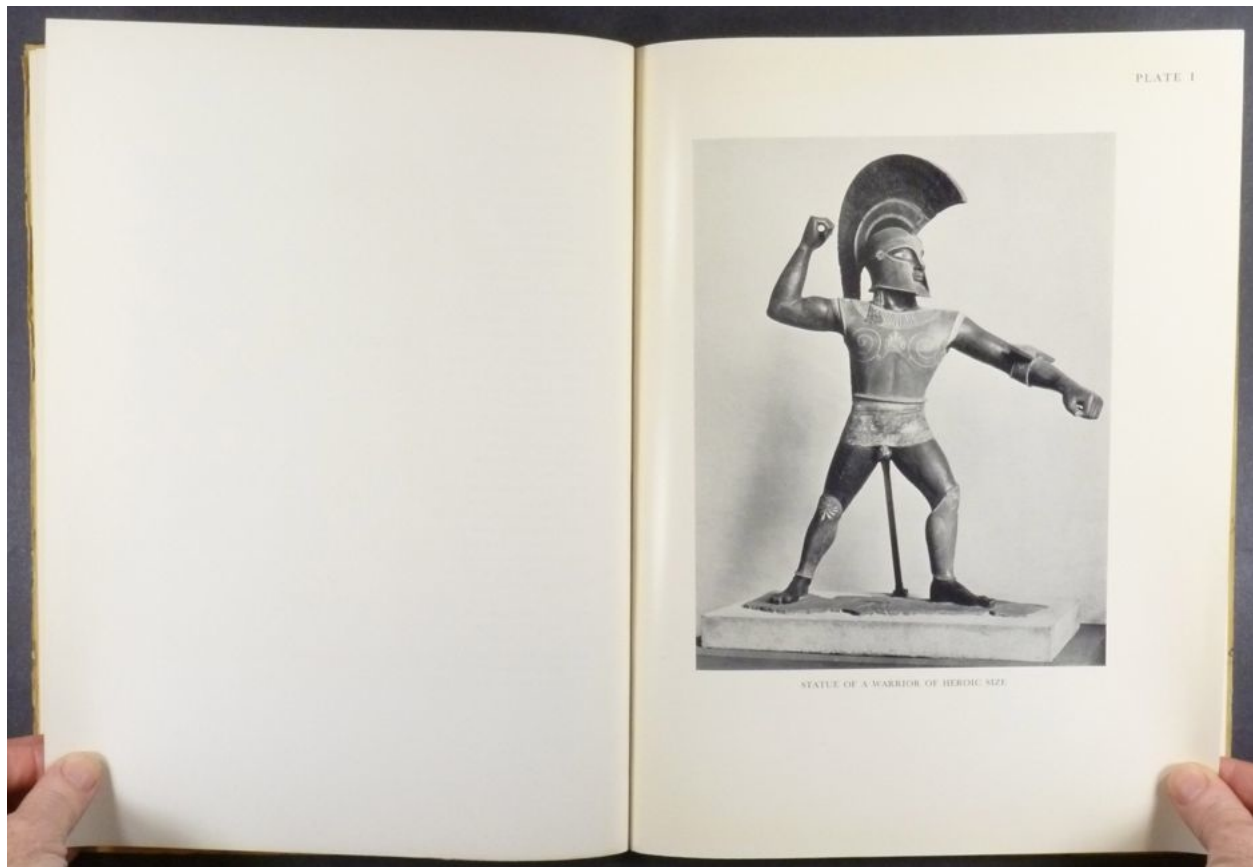
It was, of course, all fakery, carried out on a grand, almost "mythic" scale, a scale meant to make experts put aside all their nagging doubts and see the "Etruscans" as what they were not (namely, ancient). The first two pieces had been created by Riccardo Riccardi and Alfredo Fioravanti, two young men of skill and a certain vision. Riccardo's father and brothers had also specialized in historic pottery, but Riccardo was the true genius of the family, and with his friend Alfredo he set out to produce "masterpieces" that would wow the world's museums. The white-bearded warrior and massive head were the first two, followed immediately after World War One by the capping stroke- a Colossal Warrior in terra cotta, standing over eight feet tall. Riccardo was killed in a fall from his horse before this project was completed and his place was taken by two less-skilled cousins. As with the earlier pieces, the statue had to be fired in pieces as it was much too large for the kiln. It proved, in fact, to even be too large for the room it was being modeled in, and by the time they had modeled up as far as the waist it was obvious that the elegant classical proportions of genuine Etruscan sculpture would have to be ignored -there simply was not enough room for the upper body without going through the ceiling.

The odd result- classical legs and a stocky, disproportionate torso, troubled various scholars, but was explained away in a classic fit of wishful thinking. In 1921 the Met. purchased the warrior for an undisclosed price said to have approached 5 million dollars in today's money. Attempts to

erase doubts that were already being whispered in art circles in Europe, as well as the hope that the "secret" field they had been found in might be divulged by their "discoverers", delayed the publication of this scholarly study of them until 1937. For Richter, bringing them to the Met. and publishing them represented one of the crowning achievements of her distinguished career, and it was undoubtedly this fact that blinded her to what was becoming all too obvious to other scholars who were not emotionally or professionally attached to the warriors.

The talk about their true origins swirled quietly for the next decade or two, but after a visiting Italian scholar was offered a chance to see the statues in 1959, and commented that he did not need to see them since he knew the man who had made them, authorities at the museum decided something had to be done. In 1960 a series of tests concluded that the glazes on all three specimens contained chemicals which had not been in use before the 17th century, and in 1961 Fioravanti signed a confession of the whole affair, and supplied a missing thumb which fitted perfectly. At that point several other "bothersome" points that had been noted over the years began to make more sense- the Colossal Warrior could not even support its own weight, for instance, and when compared to real Etruscan statuary, simply looks crude and even modern.

Today the statues are stored far away from prying eyes, but they still provide an entertaining and sobering lesson in fake busting. A much more detailed account of the warriors was written by David Sox in his excellent book "Unmasking the Forger, The Dossena Deception" (1987). Card covers. 9.5"x12.5", 218 pages plus 24 b/w illustrations; light soil; a nice copy. [35657] \$175



TOWN HALL!

GOTTSCHALK!

ONE OCCASION ONLY.

MAX STRAKOSCH has the honor to inform the citizens of Elizabeth and vicinity, that the Finest Piano Forte Virtuoso and Composer,

L. M. GOTTSCHALK

Whose names in the principal cities of Europe and the United States have been unparalleled in the history of American Art, will give, in this place, his first and

ONLY GRAND CONCERT

PIANO FORTE RECITAL,

WEDNESDAY EVENING, JULY 15th, 1863.

When he will perform some of his latest compositions which have caused so great a sensation in New York, Boston and Philadelphia.

Mr. GOTTSCHALK will be assisted by

S. BEHRENS

THE DISTINGUISHED PIANIST.

With whom he will play the Colossal Grand

OVERTURE FROM "WILLIAM TELL"

And the beautiful and brilliant Compositions of Mr. Gottschalk, for Four Hands.

OJOS CREOLOS!

This Performance, although peculiarly interesting to the public generally, will be devoted in its especial manner to the instruction and improvement of those who already profess to be Pianists.

As have the Chief Pianists of Europe—Mozart, Liszt and Thalberg—Mr. Gottschalk confides his Concerts to performance on the Piano Forte, and is thus able to secure an individual impression for the instrument, and the style of the performance. For four winters Mr. Gottschalk gave such Concerts in Paris, and has been constantly successful with similar ones in this country. The American public already enjoys them, because he is enabled to relate with ease, in his melody, all the possibilities of the style and school, by which the performer is distinguished. Besides the number of those who play the Gottschalk's compositions, and take while at school from memory pieces which he performs at each Concert.

Liszt has been the first to use in the musical world these Concerts in which nothing but Piano Forte filled the Programme.

PROGRAMME. PART FIRST.

1. OVERTURE—"William Tell" (arranged for Four Hands by L. M. Gottschalk).....Gottschalk
Performed by **L. M. GOTTSCHALK** and **S. BEHRENS**.

2. BERCEUSE—(The Mother's Cradle Song).....Gottschalk
L. M. GOTTSCHALK

3. MUMMUR'S EOLIENS.....Gottschalk
L. M. GOTTSCHALK

4. THE BARRIO.....Gottschalk
L. M. GOTTSCHALK

PART SECOND.

5. OJOS CREOLOS—(for Four Hands).....Gottschalk

In this movement which is entirely original, the effect has been produced by means of the singular style and character of the music which arises from the Union of the Spanish and the French. It is a new genre, combining the national style of France and the French and the Spanish, and is entirely original in style and in expression. The character of the music is the French of the 19th century.

Performed by the **AUTHOR** and **S. BEHRENS**.

6. LAST HOPE—Religious Meditation.....Gottschalk
L. M. GOTTSCHALK

7. PASTORELLA & CAVALIERE.....Gottschalk

PASTORELLA & CAVALIERE (Pastor's and Knight's), is a new genre, based on the way a young village maiden. It is a new genre, combining the national style of France and the French and the Spanish, and is entirely original in style and in expression. The character of the music is the French of the 19th century.

8. THE UNION—(Paraphrase de Chant).....Gottschalk

In which Mr. G. introduces the National Air, "HAIL COLUMBIA" and "YANKEE DOODLE" together, each hand playing at the same time a different tune.

L. M. GOTTSCHALK.

ADMISSION 50 CENTS,

TO ALL PARTS OF THE HOUSE. NO EXTRA CHARGE FOR RESERVED SEATS.

Tickets and Seats may be obtained at Bailey, Wallace & Co's Bookstore, where the plan of the hall can be seen.

DOORS OPEN AT 7 1/2 TO COMMENCE 8 O'CLOCK.

THE Grand Piano used by Mr. Gottschalk is from the Colossal Manufactory of Chickering & Sons, Boston, and will be sent by Express.

Those who secure their seats in advance are entitled to have the independent possession of their seats during the entire evening, and the manager begs to inform the public who attend Mr. Gottschalk's Concerts that all seats previously secured can only be occupied by their rightful owner.

Second place performed by Mr. G. is a new genre, combining the national style of France and the French and the Spanish, and is entirely original in style and in expression. The character of the music is the French of the 19th century.

There will be an intermission of ten minutes before the last piece of the programme for those who desire to leave before the end of the Concert, so as not to interrupt Mr. Gottschalk's performance.

As there are many editions of Mr. Gottschalk's works the public are informed that the only correct editions are published by DALL & SON, New York, who are the only publishers of Mr. G.'s compositions in the United States.

NEW PUBLICATIONS AT HALL & ROSS—(G. Gottschalk's) "Oh with what Beauty," With song with distinguished accompaniment by Max G. Adams, Paris, in London, and with the Parisian style in New York, composed by M. Strakosch.

GOTTSCHALK'S ILLUSTRATED CONCERT BOOK, in octavo—New Edition, containing a full system view of Mr. Gottschalk's Piano, and how they can be performed, with a large number of illustrations, including Gottschalk, Jerry Lind, Adams and Carlos Patti, Berlin, Richter, Texas, Gerson, W. B. Page, W. V. Walker, Carl Farnum and others, besides Twelve Pages of Music, with the original songs and themes of the Concert Book.

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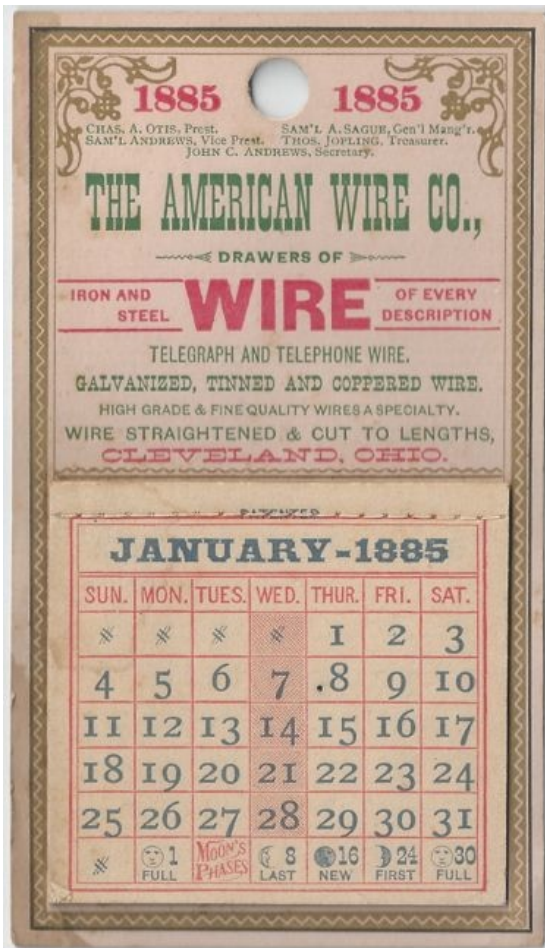
Those who secure their seats in advance are entitled to have the independent possession of their seats during the entire evening, and the manager begs to inform the public who attend Mr. Gottschalk's Concerts that all seats previously secured can only be occupied by their rightful owner.

14. [**Musical Prodigies -American**] **1863 Louis Moreau Gottschalk Boston Concert Poster.** *Boston; F.A. Searle, Plain and Ornamental Printers: 1863.*

A splendid poster announcing a "Grand Concert and Pianoforte Recital" by Louis Moreau Gottschalk at Boston's Town Hall on Wednesday evening, July 15, 1863. Louis Moreau Gottschalk [1829-1869] was born in New Orleans to a Jewish businessman from London and a Creole mother. Hailed as a piano prodigy, he made his first public performance in New Orleans at age 11. Seeking formal training, he departed for Europe to study two years later, only to be rejected, without a hearing, by the Paris Conservatoire, because he was an American. The chairman of the piano faculty is said to have said that "America is a country of steam engines". A trip to Cuba in 1854 was the first of many travels to Central and South America, and by the time the American Civil War broke out, Gottschalk was the best known pianist in the Americas. An outspoken opponent of slavery despite his southern roots, Gottschalk was a staunch Unionist, and by 1865 it was claimed he had "travelled 95,000 miles by rail and given 1,000 concerts". Soon after the war ended a scandal involving his relationship with a female student at the Oakland Female Seminary made it prudent for him to leave the states and travel to South America, where he contracted malaria and collapsed during an 1869 concert in Rio de Janeiro. He died a few weeks later, probably from quinine poisoning. As the fan website bearing his name

attests, "Gottschalk was both an arch-romantic and a rationalist, a sentimentalist and a pragmatist, at once America's first regionalist composer, its first multiculturalist, and its first true nationalist."

Broadside. 8.5"x18.5". Folded several times. Some slight chipping and wear along the edges, some general wear and light soil. [39873] \$250



15. [**New Year -1885**] **American Wire Company 1885 Calendar.** *Cleveland, 1885.* An 1885 calendar advertising the American Wire Company, "drawers of iron and steel wire of every description, telephone and telegraph wire, galvanized tinned and coppered wire, high grade & fine quality wires a specialty, wire straightened & cut to lengths". 3.25"x5.5". Minor soil. [39789] \$25



16. [New Year -Quack Drugs] **Bell-Cap-Sic Plasters 1908 Calendar.** *J.M. Grosvenor & Co., Boston.* An attractive 1908 calendar for Bell-Cap-Sic plasters, "the kind physicians use and know to be the best - that relieve at once a woman's backache, stop rheumatic pains, a safeguard in lung and chest troubles, curing coughs and colds and preventing pneumonia". With the imprint of B.F. Kennard, Apothecary, Dover, N.H.. 8"x11". Minor soil, light wear. [39790] \$50

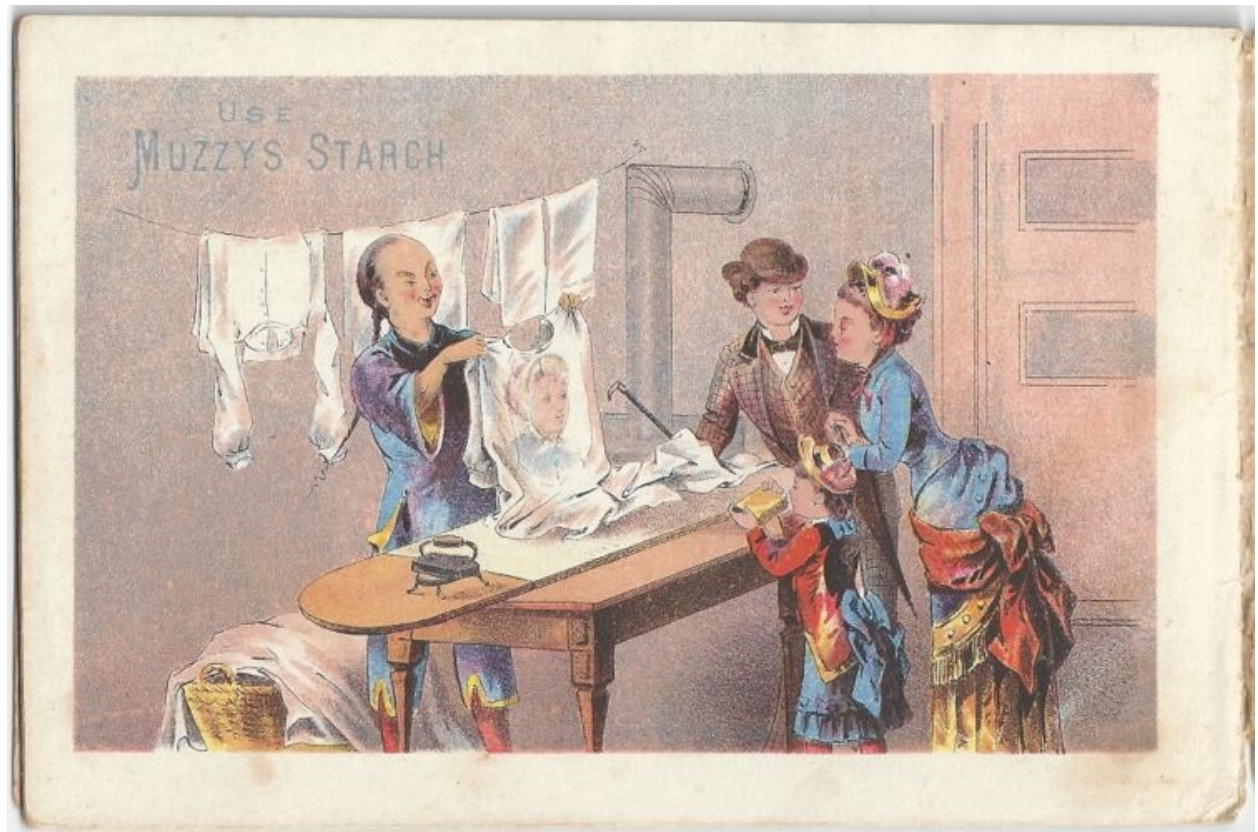


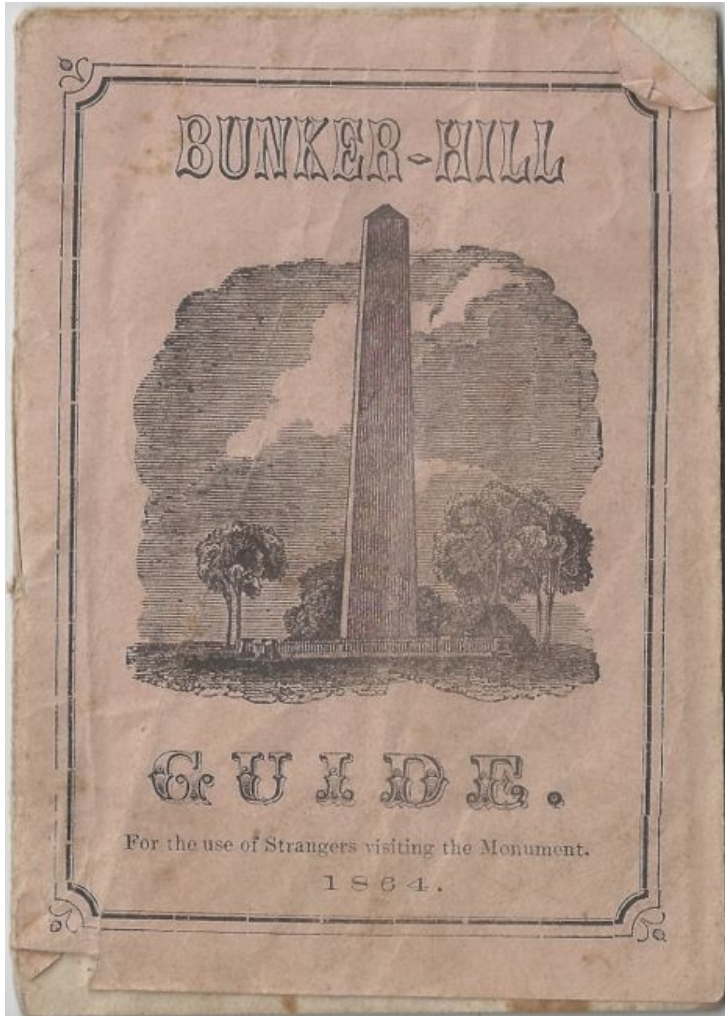
17. [Odd Children] 1882
Muzzy's Starch Booklet.
*Elkhart, Indiana; Elkhart
Starch Company: 1882.*

A cook-booklet full of recipes for delicious cakes, pies and the things you can make with Muzzy's Starch. The wonderful full-page chromo plates include four illustrating various starch boxes, four plates where small, flower-capped children ride giant frogs and battle enormous

insects, and two plates showing a happy housewife in her starch-stocked kitchen and visiting her local Chinese laundry. Softcover. 6"x4", 20 pages, 9 full-page chromolithographed plates. With a period handwritten recipe card, with recipes on both sides, for Lemon Pie and Chocolate pudding. Some wear and soil. [39876] \$150







18. [**Revolution -on the Wrong Hill**]
**The Stranger's Guide: or
Explanations of the Locations,
Objects, etc. as seen from the Bunker
Hill Monument (cover title: Bunker
Hill Guide. For the use of Strangers
visiting the Monument.)** Charlestown;
printed for J.B. Goodnow: 1864.

A handy guide which was first published at least as early as 1848. The text begins with descriptions of the views to the East, South, West, and North, then describes the Battle of Bunker Hill, the construction of the monument, and the inscription on the monument. The Bunker Hill Monument was built to commemorate the Battle of Bunker Hill (you might already have guessed that). It stands 221 feet high and was made from granite quarried in nearby Quincy, with construction taking from 1827 to 1843. It is, somewhat famously, not actually on Bunker Hill, but on nearby Breed's Hill, but that's ok, because the Battle of Bunker Hill mostly took place on Breed's Hill as

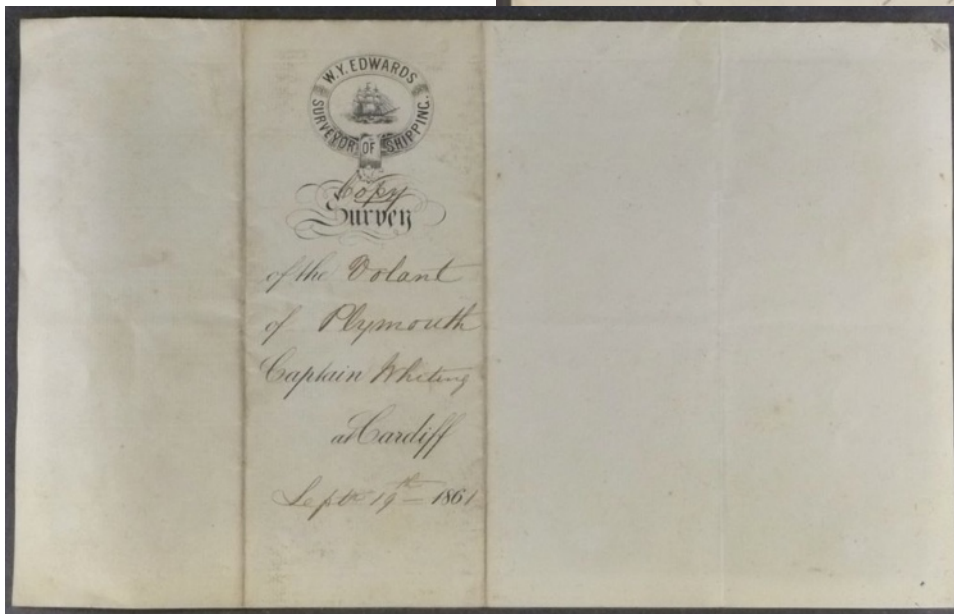
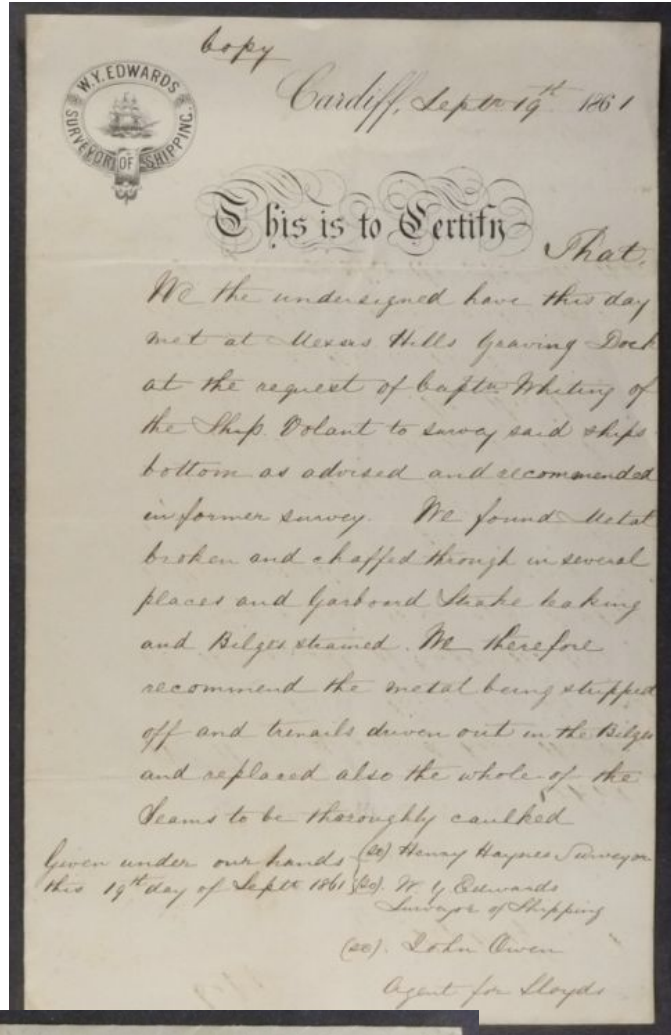
well. Although the Monument Association had originally purchased most of the battlefield site, by 1838 fundraising was lagging and they were forced to sell off everything for house lots except the hill's summit in order to pay for the monument's completion. Softcover. 3.5"x4.75", 15 pages. Some wear and soil. [39875] \$125

***“It was just so in the American Revolution, in 1776, the first delicacy the men
threw overboard in Boston harbor was the tea, woman's favorite beverage.
The tobacco and whiskey, though heavily taxed, they clung to with the
tenacity of the devil-fish.”***

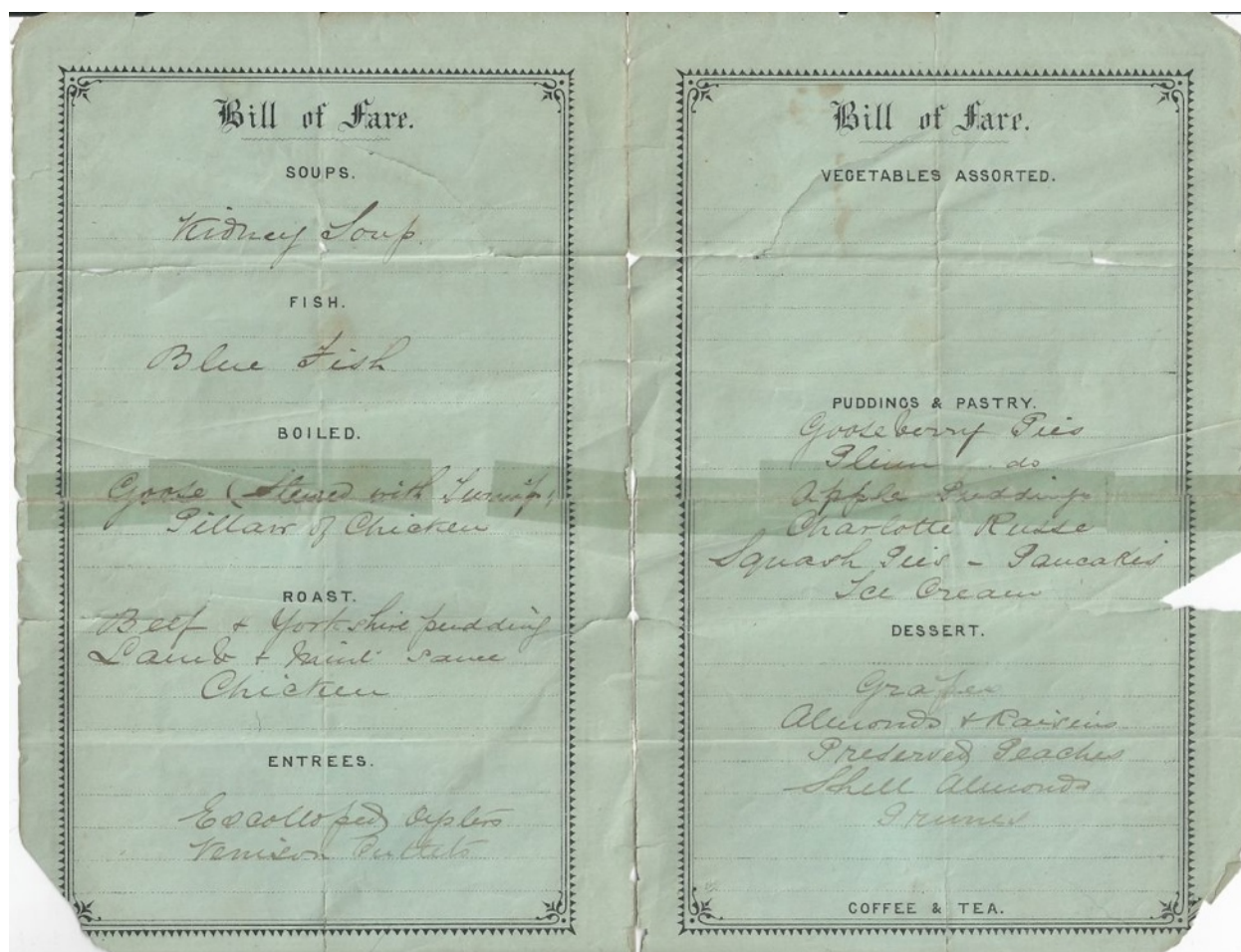
-Elizabeth Cady Stanton

19. [**Ships -Defective**] **1861 Cardiff, Wales Ship Survey Report.** Cardiff; W.Y. Edwards, Surveyor of Shipping: September 19, 1861.

A Surveyor's report for the ship *Volant* (Captain Whiting) by W.Y. Edwards and John Owen of W.Y. Edwards Company, "agents for Lloyds." The Captain had requested the bottom of the ship be examined, and the surveyors found "Metal broken and chaffed through in several places and Garboard Strake leaking and Bilges strained. We therefore recommend the metal being stripped off and trenails driven out in the Bilges and replaced also the whole of the Seams to be thoroughly caulked". The *Volant* was a barque involved in the hide trade with South America. Folded sheet, 8"x13", some soil. Marled "Copy". [39874] \$65



20. [Ships -Food] Menu- Bill of Fare -British and North America Royal Mail Steam Packet Company- R.M.S. "China". Tuesday 17th October, 1876. The Dinner menu, with the courses pre-printed and the day's features filled in in pen. Soup: Kidney Soup - Fish: Bluefish - Boiled: Goose stewed with Turnip, Pillar of Chicken - Roast: Beef & Yorkshire Pudding, Lamb with Mint Sauce, Chicken - Entrees: Escaloped Apples, Venison Cutlets - Vegetables Assorted - Puddings & Pastry: Gooseberry Pies, Plum "", Apple Pudding, Charlotte Russe, Squash Pies or Pancakes, Ice Cream - Desert: Grapes, Almonds & Raisins, Preserved Peaches, Shelled Almonds, Prunes - Coffee & Tea. The rear cover lists champagnes, wines and spirits (Claret, Hock, Sparkling Hock, Sparkling Moselle, Sparkling Burgundy, Port, Sherry, Madeira, Chablis, Chartreuse, Brandy, Whiskey, Hollands, Old Tom), as well as soft drinks (Ale, Porter, Soda Water, Ginger Ale, Lemonade, English Seltzer, German Seltzer, Congress Seltzer), "all except wines to be paid for on delivery". The *China* was launched in 1862 and served with the line through the 1860s and 70s, serving as a troop transport in 1879 during the Zulu War, and sold in 1880 to Spain, renamed 'Magallanes'. Folder. 5.5"x9". creased, splitting along the creases, splitting along the spine fold, several short tape repairs, quite worn and fragile. [39879] \$125



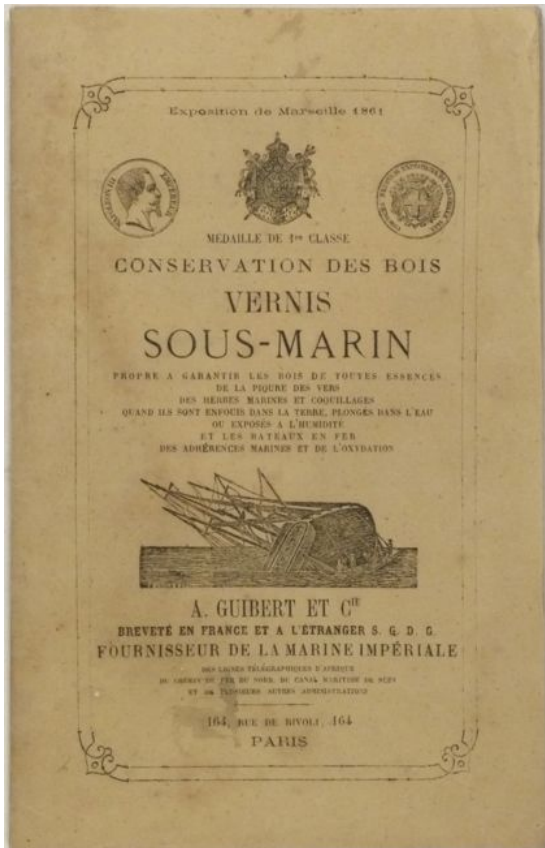


21. [Ships -Paint] **Tarr & Wonson's Copper Paint Advertising Cards.** Gloucester, Mass.: 1892-3. A pair of advertising/testimonial cards for Tarr & Wonson's wonderful copper paint for ships. The first card features the schooner *Harry L. Belden*, painted with Tarr & Wonson's copper paint on June 1, 1892, winner of the Fisherman's Race Cup at Gloucester's 250th Anniversary celebration on August 26, 1892. The second card features the schooner *Lottie S. Haskins*, also a user of Tarr & Wonson's copper paint, winner of First Place in the Second Class Race for the 250th Anniversary celebrations. The rear of each card quotes from testimonial letters in support of such a superior copper hull paint. 2 cards. 3.5"x6", color illustrations. Slight soil, some chips. [39877] \$35



*"The pessimist complains about the wind;
the optimist expects it to change;
the realist adjusts the sails."*

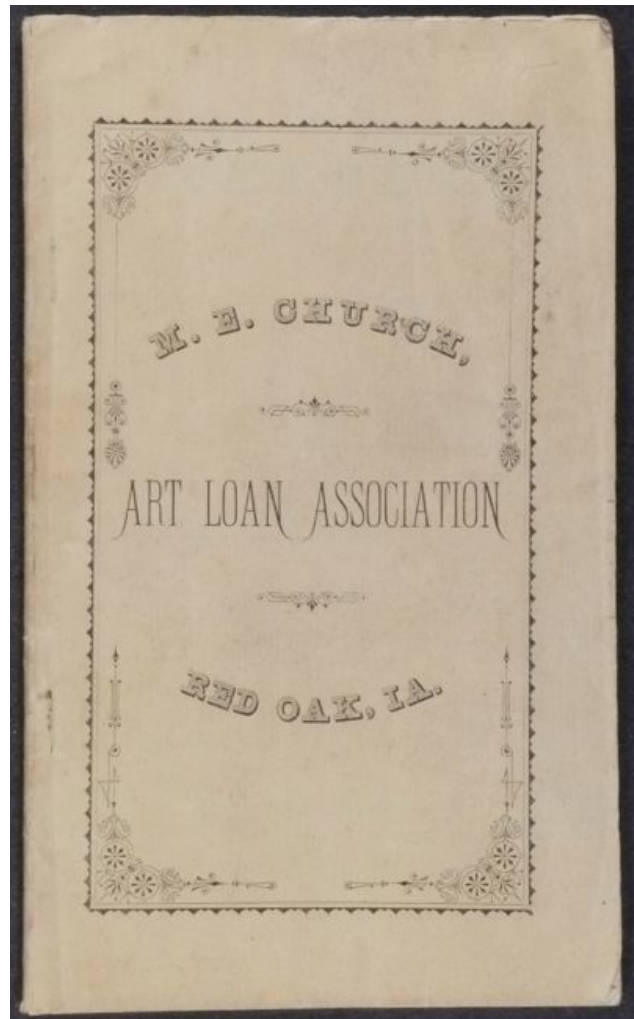
-William Arthur Ward



22. [**Ships -Varnish**] Vernis Sous-Marin. Propre a garantir les bois de toutes essences de la pique des vers, des herbes marines et colquillages, quand ils sont enfouis dans la terre, plonges dans l'eau ou exposes a l'humidite et les bateaux en fer des adherences marines et de l'oxydation.

Paris; A. Guibert et cie.: 1865. A promotional booklet for Guibert's marine varnish which won a 1st Class medal at the 1861 Exposition de Marseille. The varnish and its properties and advantages are described, and there are many commendatory letters from a variety of admiring users. Softcover. 5.5"x8.25", 40 pages. Minor wear, light soil. [39119] \$50

23. [**Showing Off -Antiques**] Catalogue of the Art Loan Exhibition at the M.E. Church, Red Oak, Iowa. Red Oak; Record Job Print: 1880. An interesting catalog, showing just how up-and-coming Iowa could be in late Victorian days. The Red Oak Methodist Episcopal Church was chock-full of committees to organize these exhibitions, including committees for Ceramics & Silverware - Bric-a-Brac, Relics and Curiosities - Laces and Textile Fabrics - Paintings and Engravings - Mineral Specimens, Coins and Jewelry - Books and Manuscripts - Comic Department - Daguerreotypes, Photographs, etc. - Floral and Decorating - Music and Entertainment - Refreshments. The catalog listing of the items exhibited is divided into the categories previously listed, as well as a section of "Cabinets", collections of items including "150 specimens from the Holy



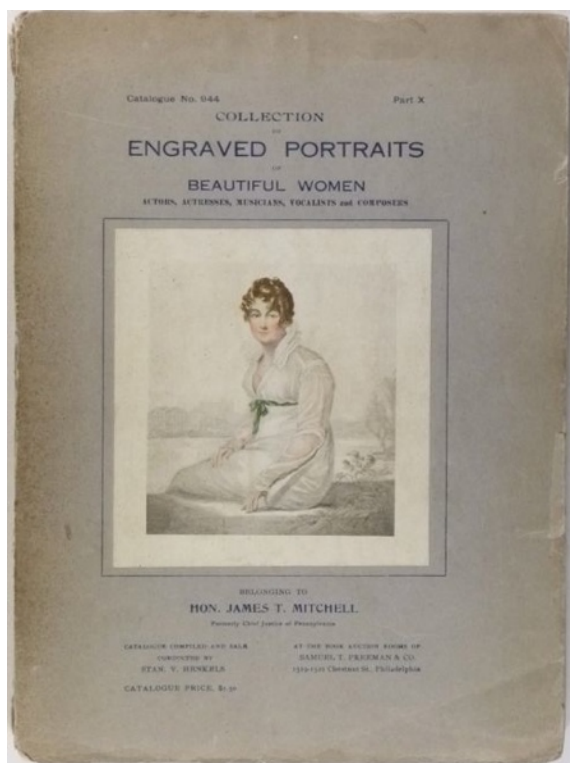
Land", Persian artifacts, and so on. The catalog also serves as a de facto Commercial directory, including many pages of illustrated advertisements for Red Oak area businesses. Red Oak was first settled in the 1850s, and became the county seat of Montgomery County in 1865. In 1869 the Chicago, Burlington and Quincy Railroad came through. The population in 1880 was 3,755, and its main claim to fame, other than having kick-ass Victorian art exhibitions, is that Johnny Carson lived there as a youngster. Softcover. 4.5"x7.5", 36 pages, many illustrated advertisements. Minor soil, light wear. [39872] \$100

*"A painting in a museum hears more ridiculous opinions
than anything else in the world."*

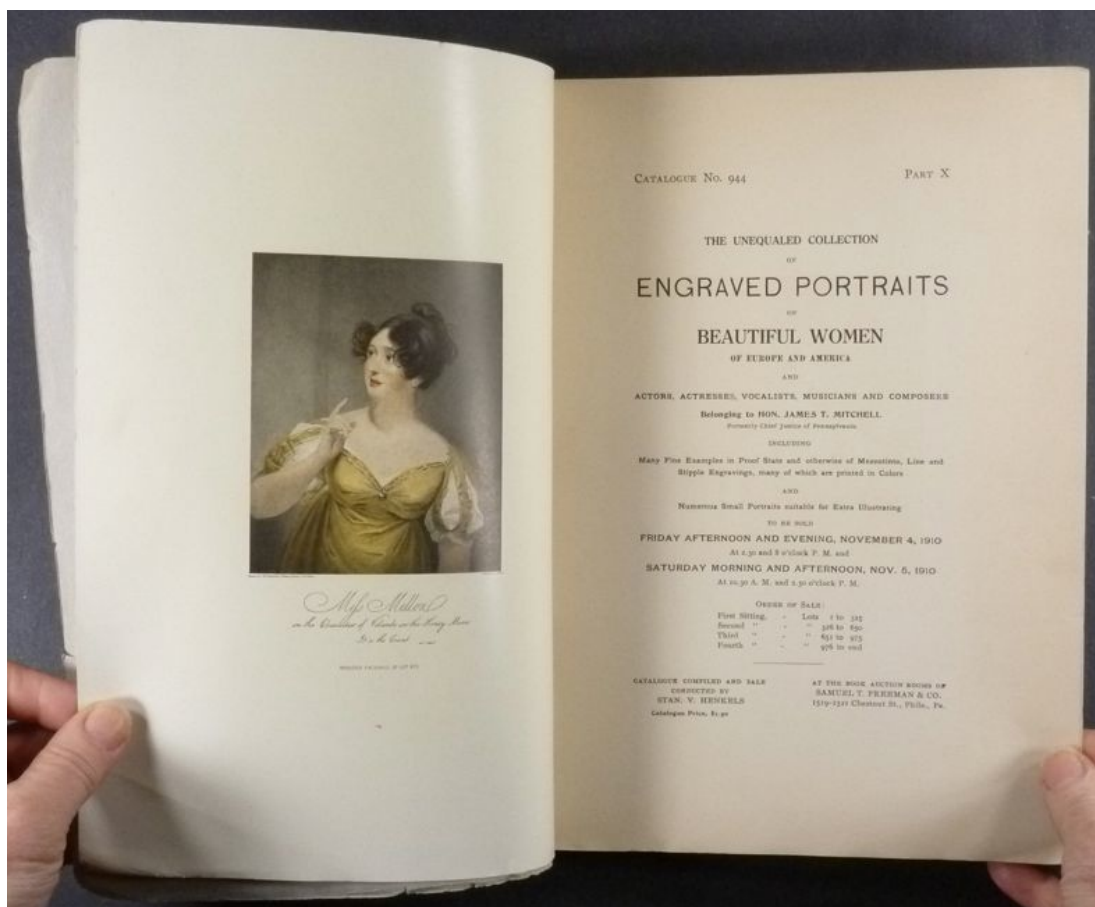
-Edmond de Goncourt



24. [**Sports -Stylish**] **Art Nouveau Chromolithograph of Sports from the Dekorativ Vorbilder.** Stuttgart; Julius Hoffmann: 1904-05. A wonderful Art Nouveau chromolithographed graphic illustrating men and women engaging in cricket, tennis, football, croquet, and golf. The sheet is signed "Dekorativ Vorbilder XV" and Verlag von Jul. Hoffmann, Stuttgart". Single Sheet. 12"x8". Minor soil, light wear. [39749] \$45



25. [**Women - Beautiful**] **The Unequaled Collection of Engraved Portraits of Beautiful Women of Europe and America and Actors, Actresses, Musicians, Vocalists and Composers, Belonging to Hon. James T. Mitchell, Formerly Chief Justice of Pennsylvania.** *Philadelphia; Catalogue compiled and sale conducted by Stan V. Henkels at the book auction rooms of Samuel T. Freeman: November 4-5, 1910.* "Including many fine examples in proof state and otherwise of Mezzotinto, Line and Stipple Engraving, many of which are printed in colors, and numerous small portraits suitable for extra illustrating." This is the tenth sale in a series featuring the judge's engraved portrait collection. Softcover. 8"x11", 144 pages, plus a color frontispiece and 16 black & white plates. Some cover soil and wear, front cover hinge splitting, light internal soil and wear. [39868] \$65





26. [**Wright Brothers -Extraordinarily Tenuous Link to-**] **Set of Henley Lawn Mower Company Business Cards in Cowhide Case.** *Richmond, Indiana, c.1910-1912.*

A set of personalized business cards for W.W. Crandall of "The Henley Lawn Mower Co., Richmond, Indiana". "Micajah C. Henley (1856-1927) was a Richmond, Indiana industrialist and inventor. He was a well known manufacturer of roller skates and bicycles sometimes known as 'The Roller Skate King.' Under the leadership of Henley, the workers at Henley Bicycle Works manufactured bicycles; roller skates; scooters; lawn furniture and lawn swings; iron working machinery; tools; boring, milling and screw driving machines used in wood manufacturing; gas meters; fence machines and lawn mowers. The company also provided nickel plating services."

"Henley lived at 201 N. 14th Street in Richmond. The Wright Brothers lived at 211 N. 14th Street for a time. Henley sold Wilbur his first bicycle for \$10, which Wilbur borrowed from his brother Orville. Thus the Wright brothers migrated from an interest in kites (which they were manufacturing in their father's carriage house) to bicycles. In 1904, Henley expanded his business to include the automotive industry."

The American Stationer for January 4, 1913 (page 30) includes a display advertisement for this same "Stauder Card Case" in seal-grain cowhide with nickel plating. Presumably Mr. Crandall was a salesman, and the last card, tucked in at the back of the case, may give a little insight into the life of a lawnmower salesman of the period- it is not Crandall's card, but the card of "The Buckeye - Furnished Rooms - Rooms by Day or Week".

Perhaps, just perhaps, Mr. Crandall sold the Wright Brothers their lawnmowers...

19 cards in a cowhide case. Some wear and soil. [39854] \$25

That's All Folks!

