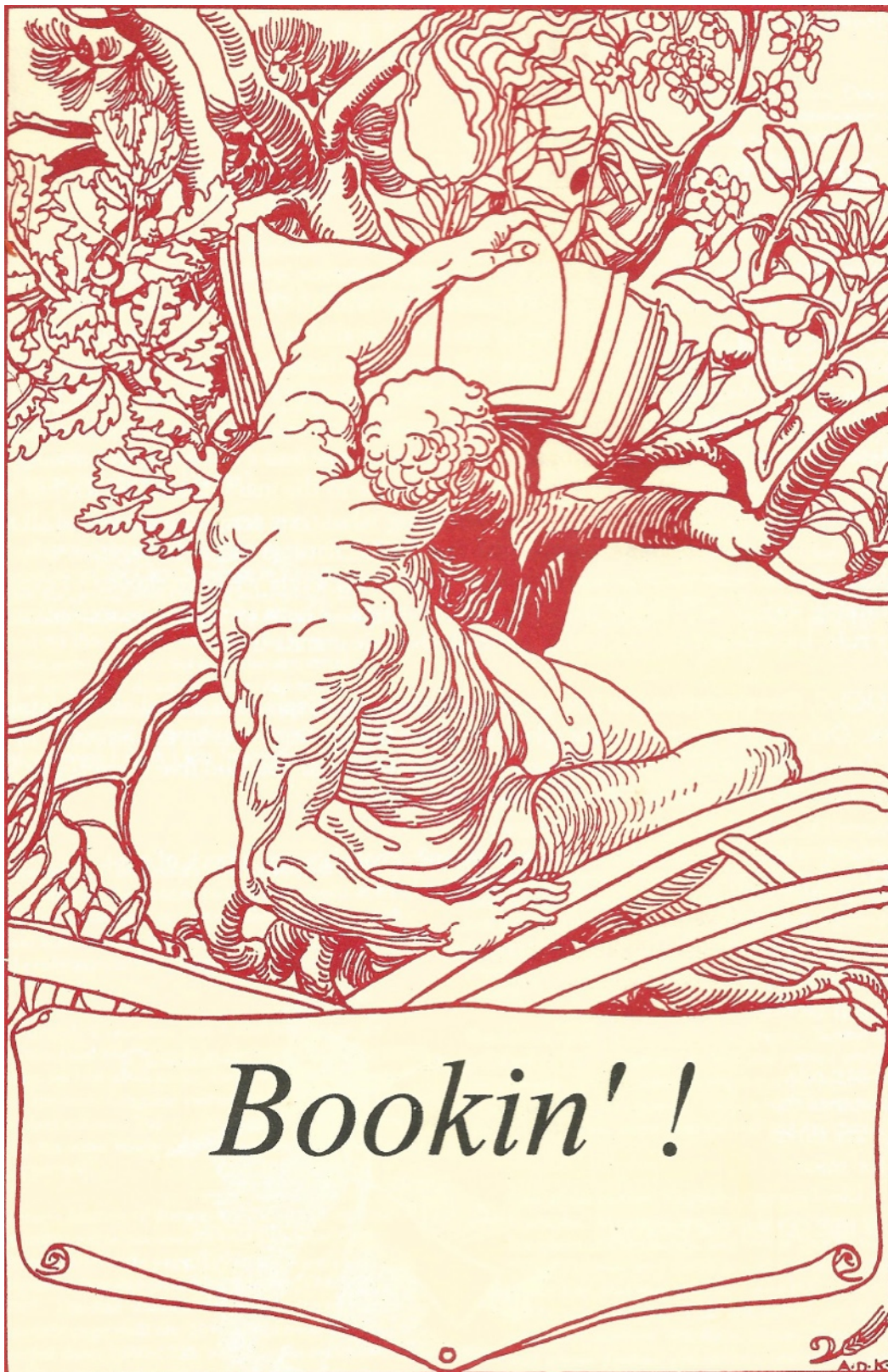


BOOKIN'! - New Series: #9 - February 4, 2014



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### PREFACY STUFF:

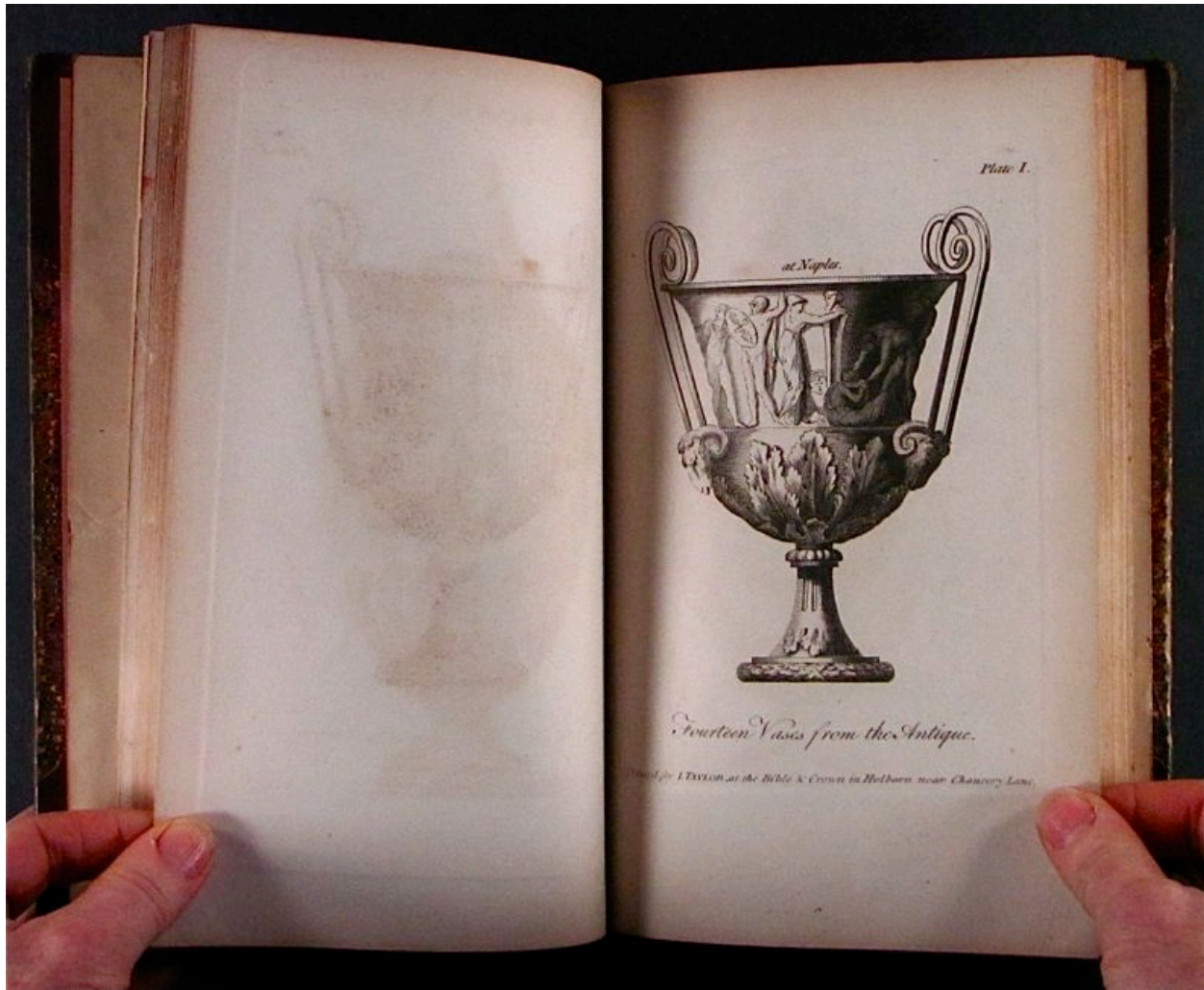
As the dark days of January give way to February's ever-brightening afternoons, and weather-prognosticating rodents strut their stuff for the camera lights, I find myself oddly transported back by echoes of fading holiday carols which tinkle in my brain- Christmas tree, Oh Christmas tree -what the heck are you still doing up in the living room? The *plan* was for the Book Elves to have it removed by the Sooper-Doooper Bowl, at the very latest. And yet it sits, dripping brown needles. More ominously, the concept of a Valentines Day Tree has been suggested, with red paper hearts hot-glued to the tinder-dry needles. I fear an event more reminiscent of the 4th of July, with blazing Roman candles... Boxes, boxes, where did the Book Elves hide the ornament boxes? Oh, right- they used them for sledding.

My work here has just begun,  
but here's the new catalog,  
so go have some fun!

-Forrest







1. [**Ancient Good Taste**] **Eighteen Vases, Modern & Antique** [bound with] **A New Book of Vases** [bound with] **Fourteen Vases from the Antique** [bound with] **Vases and Tripods on Twelve Plates.** London; I. & J. Taylor, various dates. An interesting set of plates of ancient vases from the I. & J. Taylor Architectural Design Library series of books. The Taylor series, featuring illustrations of many classical decorative and architectural designs, was very popular in the last decades of the 18th, and the early decades of the 19th century, as a wave of Neoclassicism swept England, Europe and America. These plates are not dated, but probably date from the first decades of the 19th century.

Hardcover. 6"x9.5", 35 engraved plates. Bound together in a somewhat haphazard order- Plate 3 of "Eighteen Vases" bound before its title page, followed by the title page and the rest of the plates. "A New Book of Vases" title page bound next, followed by "Fourteen Vases" title page and its plates, followed by a second plate from "A New Book of Vases", followed by Plate 8 of "Vases and Tripods", followed by the title page and plates for "Vases and Tripods". Some soil and spotting, ink stains to the rear page have leached through into the last few plates. [37944]

\$375-

# **AT THE BEACH.**

## **A GENUINE Rhode Island Clam Bake AND SHORE DINNER At the Beach Pavilion, TO-DAY.**

**CLAM CHOWDER, BAKED CLAMS, CLAM FRIT-  
TERS, POTATO CHIPS, BAKED and BROILED  
BLUEFISH, WATERMELONS,**

**Sweet Potatoes and Sweet Corn in their season.**

**All for 50 Cents.**

**Steamer Modoc will leave her wharf for the Beach  
as follows:**

**10.30, 11.15 A.M. 12.30, 1.15, 2.15, 3.15, 4.15, 5.15, 6.30, 7.15 P.M.**

**RETURNING: Leave Beach at**

**10.45, 11.30 A.M. 12.45, 1.45, 2.30, 3.30, 4.30, 5.30, 6.45, 8.00 P.M.**

**TEN MINUTES' SAIL ACROSS THE HARBOR.**

**Buy the SOUVENIR ALBUM OF PLYMOUTH. Full  
description of every view. For sale at the Hotels, at the Beach,  
and by F. A. SKINNER, Publisher, 36 Main Street.**

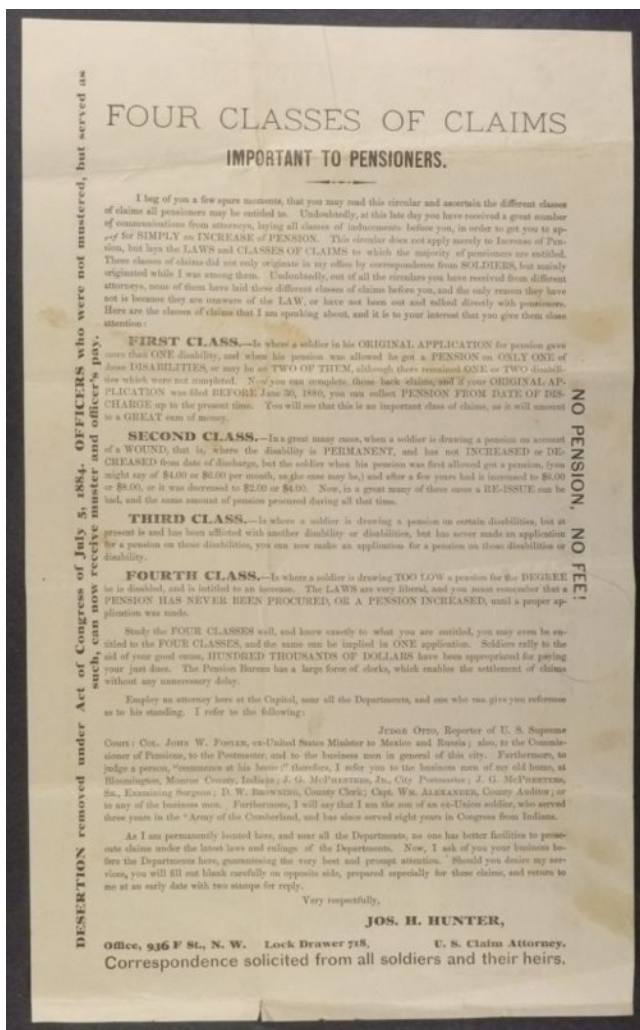
**Free Press Job Print.**



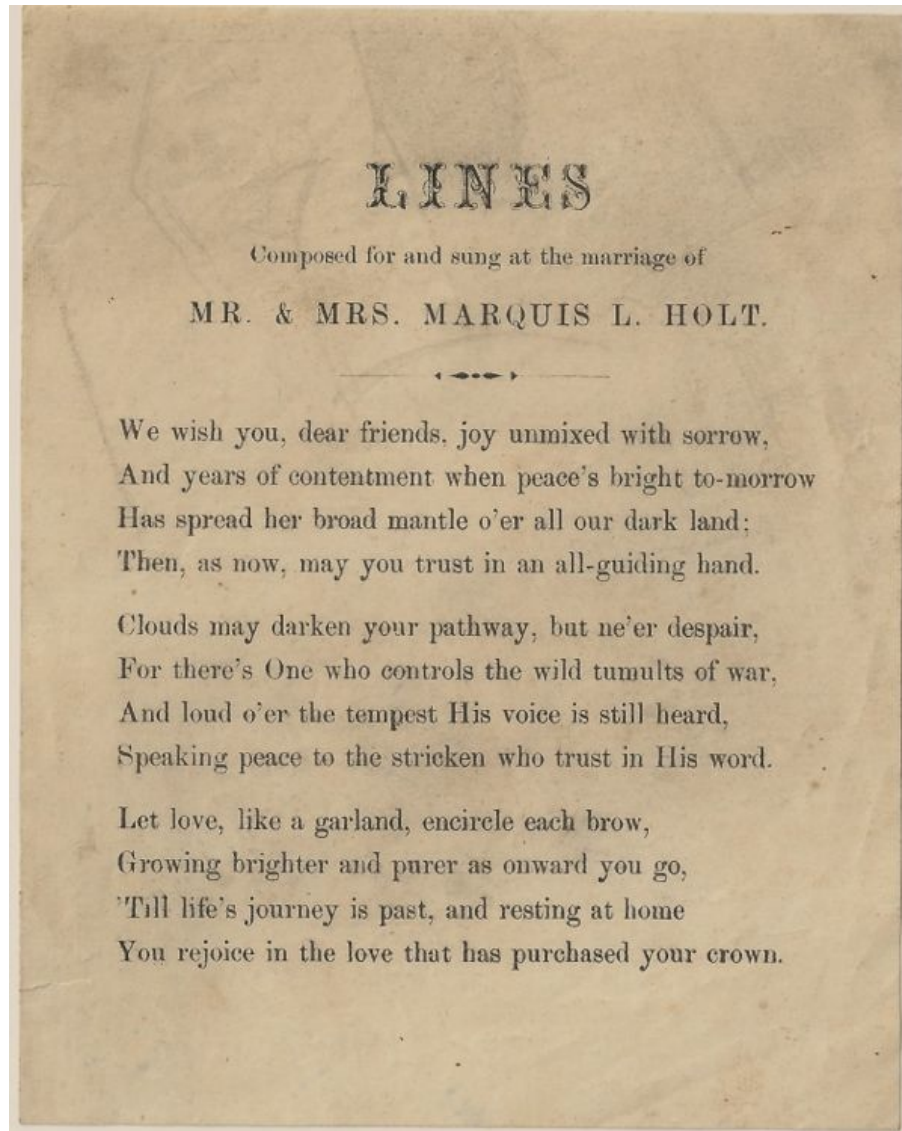
2. **[Beach Boys] Victorian Rhode Island Clam Bake Flyer.** *Plymouth; Free Press Job Print: 1880s.* In the last decades of the 19th century Plymouth, Massachusetts became a popular day trip destination for summer tourists who took inexpensive trolleys or steamers from Boston and other points. Baker's *'Images of Plymouth'* has a picture of a handsome two-story structure on the beach with the note- "The Plymouth Beach Association Pavilion opened in July, 1883 and was reached by a small steamer, the *Modoc*, which crossed Plymouth Harbor on a regular schedule." This handbill proudly declares- "At the Beach - A Genuine Rhode Island Clam Bake and Shore Dinner At the Beach Pavilion, To-Day. - Clam Chowder, Baked Clams, Clam Fritters, Potato Chips, Baked and Broiled Bluefish, Watermelons, Sweet Potatoes and Sweet Corn in their season. All for 50 Cents - Steamer Modoc will leave her wharf for the Beach ... Ten Minutes Sail across the harbor - Buy the Souvenir Album of Plymouth, Full description of every view. For sale at the Hotels at the Beach". Single sheet. 5.75"x8". Minor soil, light wear. [40115] \$50-

**"He was a bold man that first ate an oyster"**

*-Jonathan Swift*



3. **[Civil War -Loss] Civil War Soldiers' Disability Pensions Attorney Circular - "Four Classes of Claims - Important to Pensioners".** *Washington, D.C.: 1884.* Washington D.C.-based attorney Joseph H. Hunter begs to inform wounded and disabled veterans that they may be entitled to more pension than they are currently receiving, and invites them to fill out the form on the reverse side of this circular and return it to him for a review of their status. "Correspondence solicited from all soldiers and their heirs - Remember I am here near all the Departments, and make this business a Specialty - No pension, no fee!" Single sheet. 8.4"x14". Folded, slight soil, several short, closed tears. [40113] \$45-

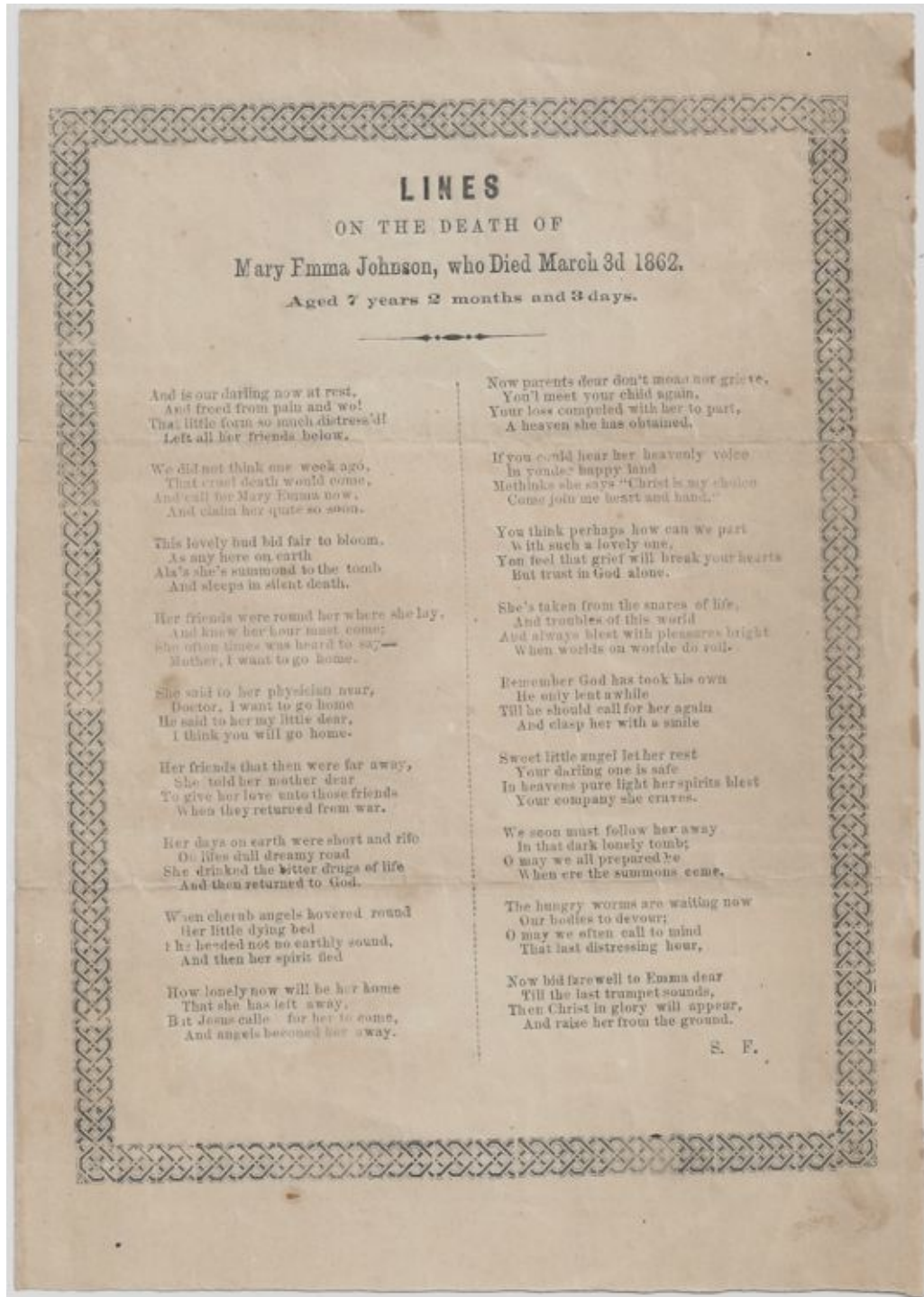


4. **[Civil War -Love] Civil War Marriage Poem for a Union Soldier.**

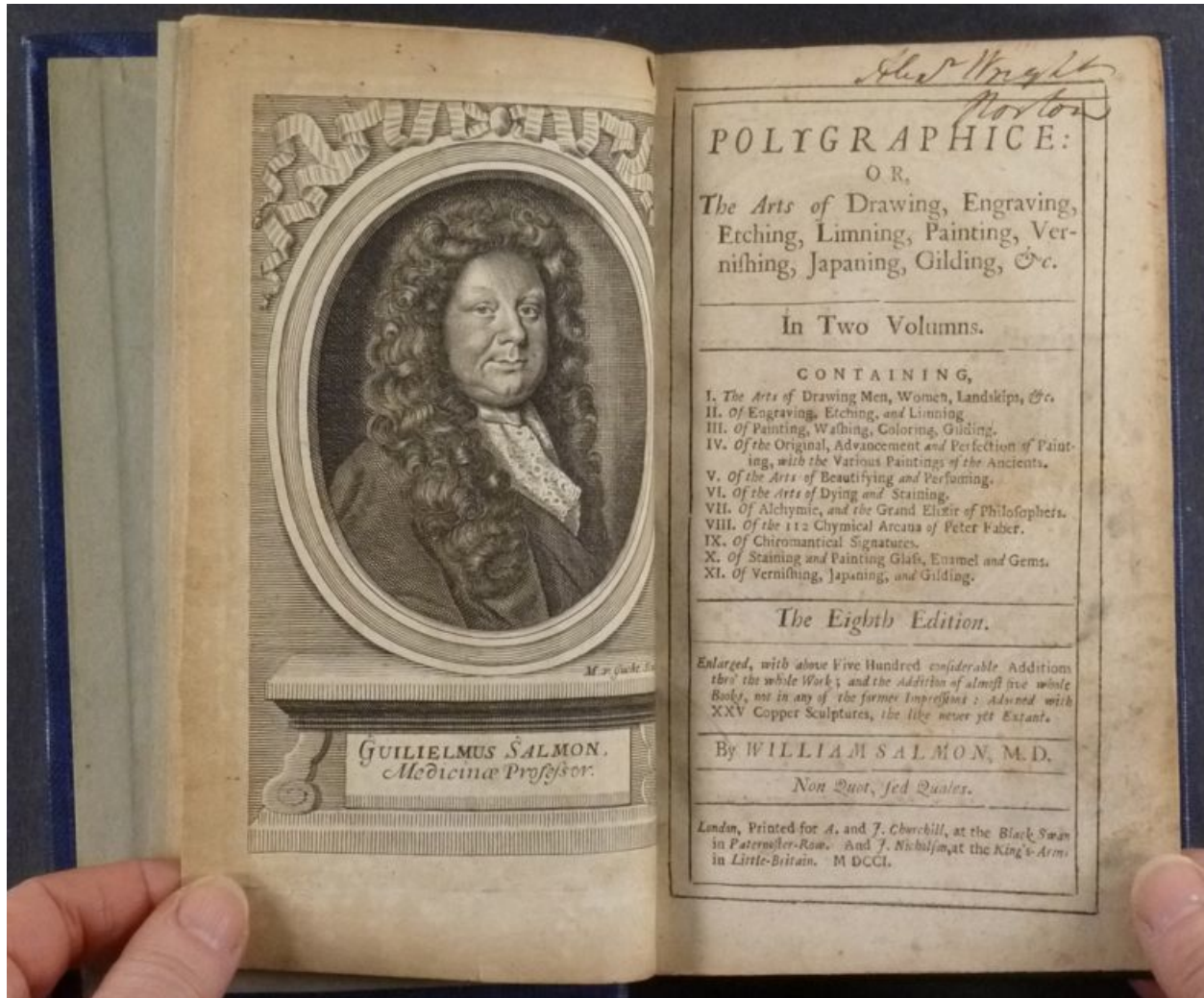
*New Hampshire, 1864.* "Lines Composed for and sung at the marriage of Mr. & Mrs. Marquis L. Holt". Marquis Lafayette Holt (1845-1934) and Rocene Sherwin (1844-1929) were married on March 20, 1864 in Mason, New Hampshire. Marquis was serving in the 3rd New Hampshire Regiment at the time; on August 24, 1864 he was promoted to the rank of Sargent Major of Company A, and he ended the war as a Lieutenant in Company E. After the war he became a minister and moved to Nebraska, where he is listed in 1880 as a reverend affiliated with the Congregational Christian Churches of the United States, serving in Plainfield, Knox County. He is buried in Laurel Hill Cemetery, Neligh, Nebraska.

The 3-stanza, 12-line poem makes several references to the ongoing war- "We wish you, dear friends, joy unmixed with sorrow / And years of contentment when peace's bright to-morrow / Has spread her broad mantle o'er all our dark land / Then, as now, may you trust in an all-guiding hand". Single sheet. 4.25"x5.25", soil. [40049] \$100-

5. [Death] **1862 American Child's Memorial Broadside.** "Lines on the Death of Mary Emma Johnson, who Died March 3d, 1862. Aged 7 Years 2 months and 3 days". Young Mary Emma seems to have died unexpectedly after a short illness- most of the poem is religious in nature, but one stanza alludes to the ongoing Civil War- "Her friends that then were far away / She told her mother dear / To give her love unto those friends / When they returned from war". 18 stanzas. Broadside. 6"x8.5". Folded, some soil. [40048] \$65-







6. **[Fine Art -Bombastic]** Salmon, William. **Polygraphice: or, The Arts of Drawing, Engraving, Etching, Limning, Painting, Vernishing, Japaning, Gilding, &c.** London; Printed for A. and J. Churchill at the Sign of the Black Swan: 1701. 8th edition. Volume One only, Books I to VI. Book I: The Arts of Men, Women, Landscapes, &c. - Book II: Of Engraving, Etching, and Limning. - Book III: Of Painting, Washing, Colouring, Gilding. - Book IV: Of the Original, Advancement, and Perfection of Painting, with the Various Paintings of the ancients. - Book V: Of the Arts of Beautifying and Perfuming. - Book VI: Of the Arts of Dying and Staining.

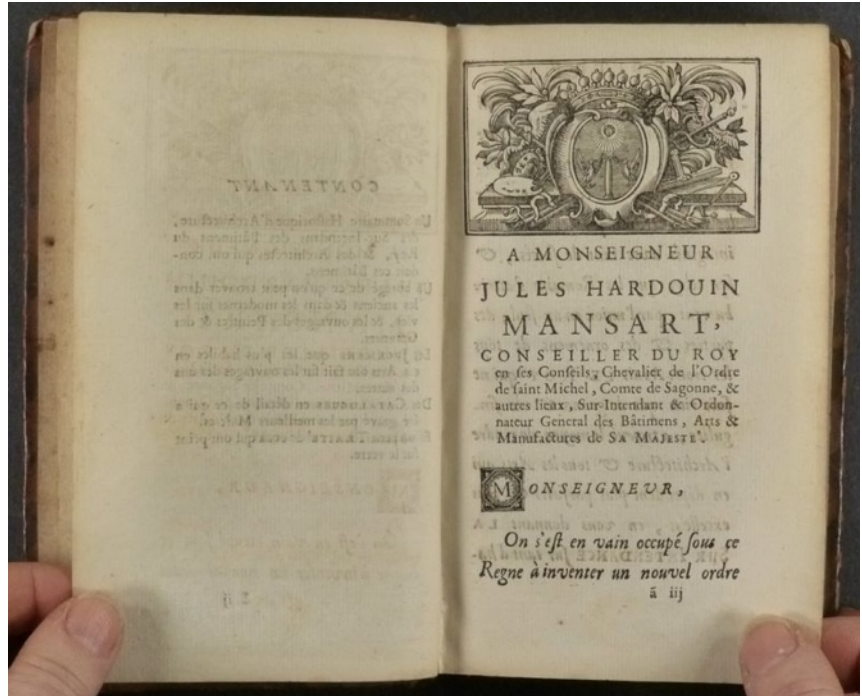
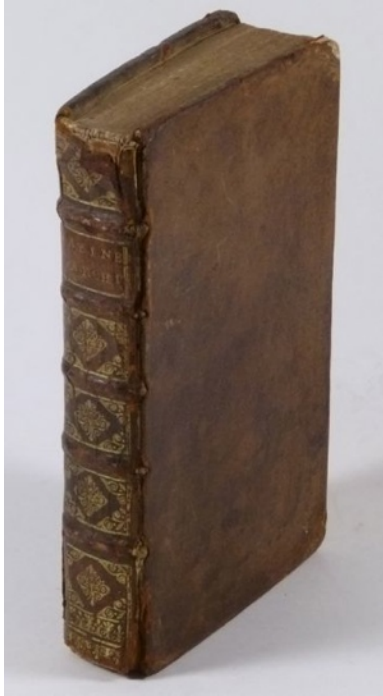
William Salmon (1644-1713) was one of the most satisfying of 17th century types of polymath-the inquisitive, bombastic, learned humbug. Doctor, apothecary, seer and alchemist, he wrote serious books on anatomy and surgery, cast horoscopes and published a prophetic almanac. The *Oxford DNB* notes- "medical empiric and author, contemporaries claimed that as a boy Salmon was apprenticed to a mountebank, whom he served as a 'wachum' or 'zany', and amused audiences by 'tumbling through a hoop' or with 'tricks of legerdemain and slight of hand'. He wrote Almanacks to direct the taking of his medicines, and made the stars vouch for their



virtue' (Geshwind, 73–6). It appears he learned much of his craft accompanying his master in many travels, including some time spent in New England. By 1671 Salmon had established a practice in London near the Smithfield gate of St Bartholomew's Hospital where, as was common among irregular types of practitioners, he offered his services to people denied admission to hospital. Using this location as his base, Salmon published *Synopsis medicinae, or, A Compendium of Astrological, Galenical & Chymical Physick* (1671). Another compendium, *Polygraphice*, the art of drawing, engraving, etching, limning, painting, washing, varnishing, colouring, and dyeing, appeared in 1672. Salmon's *Polygraphice* also discussed physiognomy, or the ways in which passions and emotions were represented on the faces of portraits. Salmon also compiled alchemical and metaphysical selections from the philosophical writings of Hermes Trismegistus, Kalid, Geber, Artephius, Nicholas Flammel, Roger Bacon, and George Ripley in his *Medicina practica, or, Practical Physick* (1692). In 1696 Salmon published a widely read domestic manual entitled *The Family Dictionary or Household Companion*. Salmon published *Botanologia: the English Herbal* in 1710–11, a work later recalled as 'the swan song of the great English herbalists'. Salmon drew most of the information he incorporated into his writings from his extensive personal library. Salmon also created a cabinet of curiosities that included some items he brought back from his travels to the West Indies."

Hardcover. 5"x8", xxx + 475 pages (with page 224 being the end of Book III and 301 the start of Book IV) + 21 engraved plates. Bound in 20th century blue cloth with modern endpapers. Some soil and spotting throughout, trimmed a bit closely. [40024] \$175-





7. **[Fine Art -French]** le Comte, Florent. **Cabinet des Singularitez d'Architecture, Peinture, Sculpture, et Graveur, ou introduction a la connoissance des plus beaux Arts, figures sous les Tableaux, les Statues, & les Estampes.** Paris; Estienne Picart & Nicholas le Clerc: 1699.

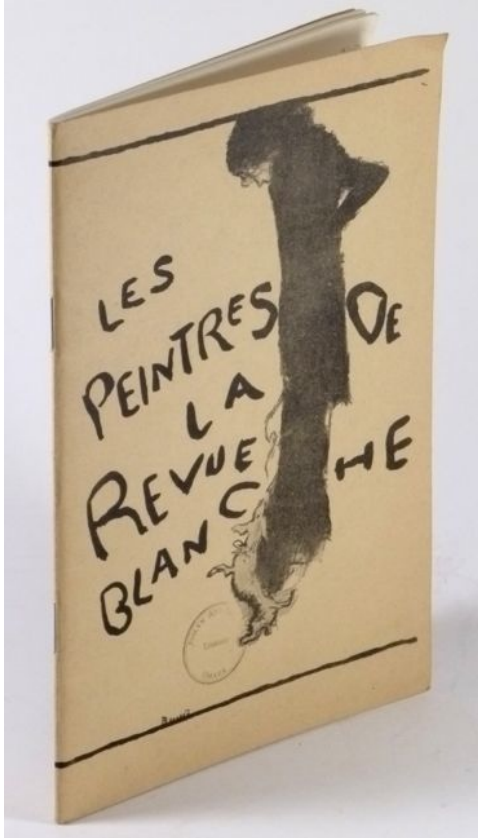
Two additional volumes were published, one in 1700 and one in 1702, but this first volume is complete in itself, covering architecture, statues and prints, the literature of prints, architect & engraver Jean Marot and his son, prints in the Royal collection, painter Antoine Francois van der Meulen, artistic collections at Notre-Dame, the collection of Prince Léopold Guillaume, works of Rubens and van Dyke, and works of portrait painter Robert Nanteuil. Florent le Comte (1655–1712), was a French writer and engraver, and this book remains an important source for information on the art world of the day.

Hardcover. 4"x6.5", (xx) + xlviii) + 188; 220+(v) pages, with three woodcut plates of artists' monograms and several woodcut headpieces. Full period polished calf with typical French period gilt spine stamping. Covers worn and splitting along the spine. Scattered internal soil and light spotting. Lacking the engraved frontispiece. [40107] \$125-

**“Just slap anything on when you see a blank canvas staring you in the face like some imbecile. You don't know how paralyzing that is, that stare of a blank canvas is, which says to the painter, ‘You can't do a thing’. The canvas has an idiotic stare and mesmerizes some painters so much that they turn into idiots themselves. Many painters are afraid in front of the blank canvas, but the blank canvas is afraid of the real, passionate painter who dares and who has broken the spell of ‘you can't’ once and for all.”**

**-Vincent van Gogh**





8. **[Fine Art -French]** **Estampes des Peintres de la Revue Blanche. Toulouse-Lautrec et les Nabis.** Berne; Gutekunst & Klipstein: no date (1950s).

The catalog to an exhibition of 175 fine art prints by artists including Toulouse-Lautrec, Bonnard, Vuillard, Denis, Vallotton, Sérusier, Roussel, Ranson, and Mailol. Founded in Liège in 1889 by the brothers Alexander, Thaddeus, and Louis-Alfred Natanson, The Revue Blanche moved to Paris in 1891 and soon rivaled the *Mercure de France*. Its name was a direct comparison and contrast to the *Mercure's* covers, which were purple. The *Blanche's* covers sometimes featured the beautiful and infamous model Misia Natanson, who at the time was Thaddeus's wife, as well as "muse" to Toulouse-Lautrec, Bonnard, Vuillard, Renoir, Diaghilev, Cocteau, & Vallotton, amongst others. "The journal served as a representative for the cultural and artistic intelligentsia of the time. Starting from 1898, at the instigation of Lucien Herr, it contributed to the Dreyfus affair, siding with the captain accused of treason. Octave Mirbeau published his *Diary of a Chambermaid* in serial form in the *Revue*

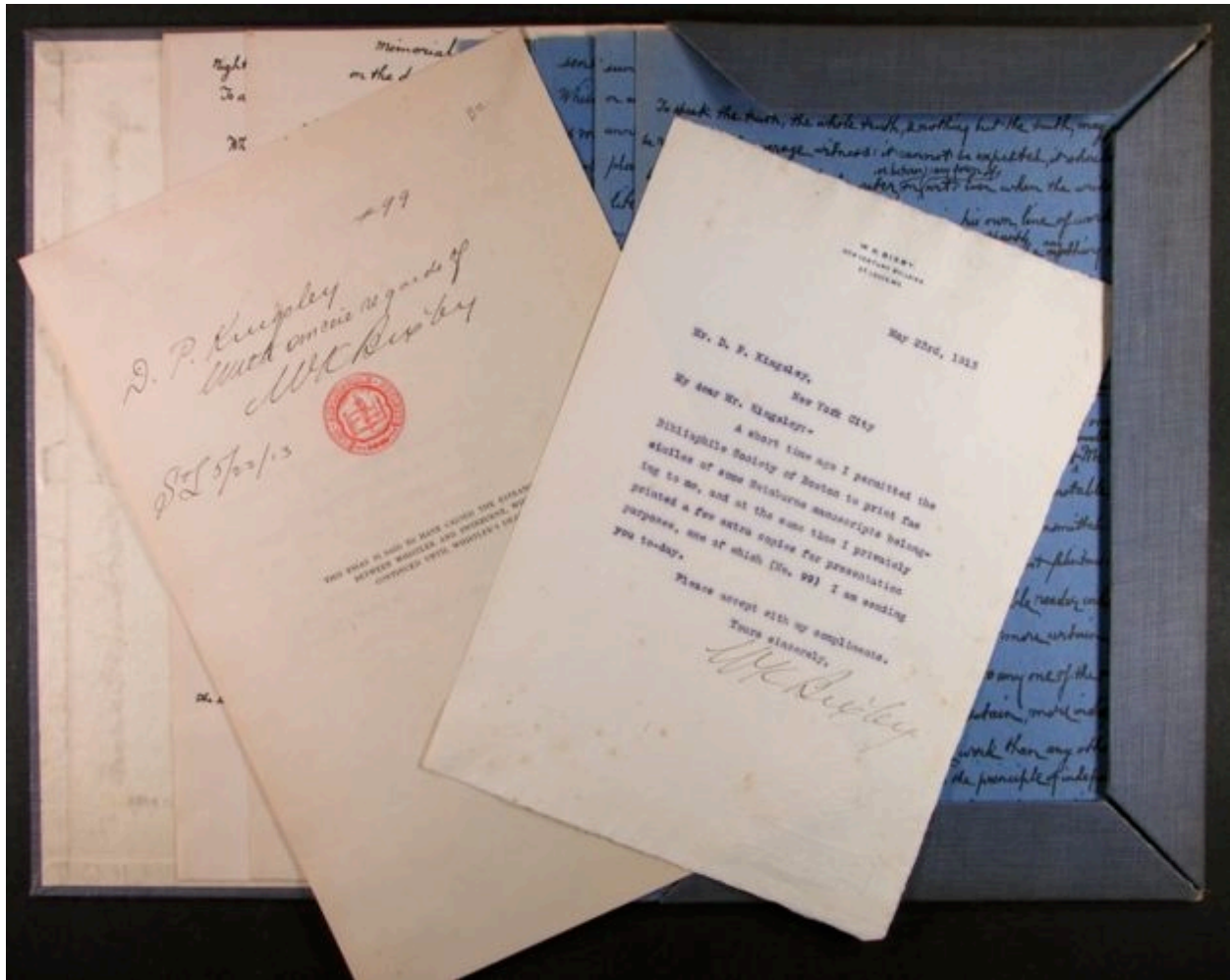
*blanche* in 1900. The *Revue blanche* disappeared in 1903 after 237 issues."

"Nabi means prophet in Hebrew and in Arabic. Les Nabis originated as a rebellious group of young student artists who banded together at the Académie Julian. Paul Sérusier galvanized Les Nabis, and provided the name and disseminated the example of Paul Gauguin among them. Pierre Bonnard, Édouard Vuillard and Maurice Denis became the best known of the group. The term was coined by the poet Henri Cazalis who drew a parallel between the way these painters aimed to revitalize painting (as prophets of modern art) and the way the ancient prophets had rejuvenated Israel. Possibly the nickname arose because 'most of them wore beards, some were Jews and all were desperately earnest'. Les Nabis regarded themselves as initiates, and used a private vocabulary. They called a studio *ergasterium*, and ended their letters with the initials E.T.P.M.V. et M.P., meaning "En ta paume, mon verbe et ma pensée" ("In the palm of your hand, my word and my thoughts.")"

Softcover. 6.5"x9", 46 pages, 1 color plate and 32 black & white illustrations. Minor soil. Discreet ex-lib with a stamp on the cover. [40022] \$100-

**"Only when he no longer knows what he is doing  
does the painter do good things."**

**-Edgar Degas**



9. **[Fine Art -Insults]** Swinburne, Algernon S. "Mr. Whistler's Lecture on Art" -A Facsimile of Mr. Swinburne's Essay. St.Louis, ca. 1912/3.

The publication of Whistler's stylish "Ten O'clock" lecture led his long-time friend, the poet Algernon Charles Swinburne, to write a critical review for the "Fortnightly" in June, 1888. The manuscript of that review is reproduced here in facsimile. Whistler did not take criticism from anybody very well, and he certainly wasn't expecting it from old friends. He wrote Swinburne a blistering reply which included the lines "Who are you...that you should insult my Goddess with familiarity?". Swinburne and Whistler never spoke again.

9"x13" folding cloth folder enclosing 15 loose sheets of Swinburne's manuscript printed on purple paper, and a cover sheet printed with the crest of the Bibliophile Society. A typed letter also included from W.K. Bixby to D.P. Kinglsey, presenting him with this copy, explains that the Bibliophile Society of Boston reprinted a limited number of facsimiles from the manuscript which Bixby owned. Bixby then printed a few more for presentation purposes, and here is one. Contents fine, cloth case somewhat soiled. Cloth ties lacking. [37050] \$75-



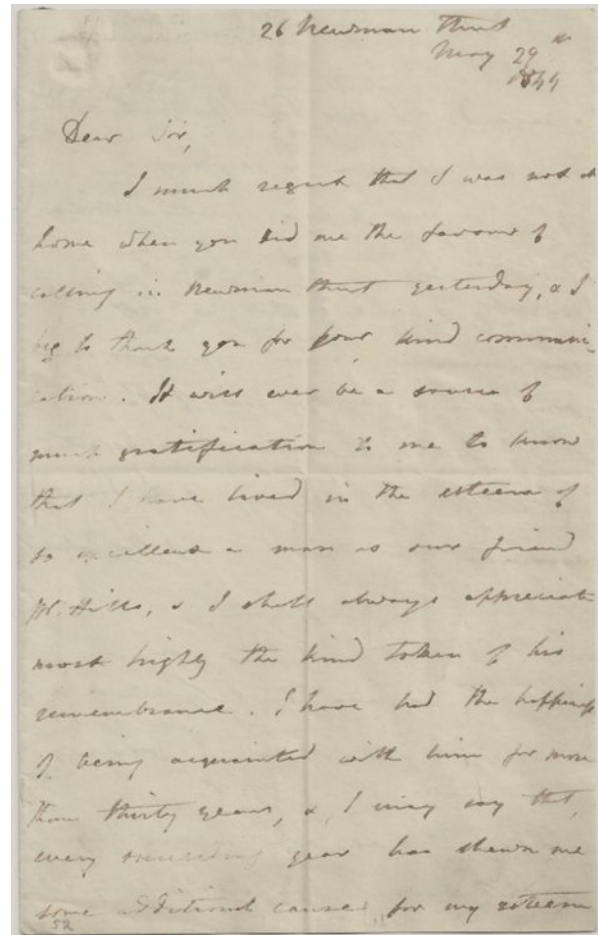
10. [Fine Art -Letters] Three interesting letters from English Watercolor Painter Copley Fielding.

England, 19th century.

English watercolorist Anthony Vandyke Copley Fielding (November 22, 1787 – March 3, 1855), went by the name Copley Fielding. As a youth he was a pupil of John Varley, and in 1810 he became an associate exhibitor in the Society of Painters in Water Colours. Named a full member in 1813, he became President in 1831 and served in that office until his death in 1855. He also taught watercolor painting to a large and enthusiastic body of students. This lot consists of three letters:

1) "26 Newman Street, May 29, 1844. Dear Sir, I much regret that I was not at home when you bid me the favour of calling in Newman street yesterday, and beg to thank you for your kind communication. It will ever be a source of much gratification to me to know that I have lived in the esteem of so

excellent a man as our friend Mr. Hills & I should always appreciate most highly the kind token of his remembrance. I have had the happiness of being associated with him for more than thirty years, & I may say that every succeeding year has shown me some additional cause for my esteem & regard. I will take the first opportunity of calling in, & sending to Hatton Garden to give instructions about the size of the ring. You are probably aware that, as Sec. to our tormented friend you will have some claims on the Soc. of Painters in W.C. but these cannot be ascertained until after the settling of the Society's accounts after the close of the Exhibition. I remain, kind sir, very truly yours, Copley Fielding -P.S. I owe you many apologies for not having sooner acknowledged your (illegible) attention in conveying to me the melancholy tidings of Mr. Hills' decease. I was out of town at the time, & am most ashamed to have to say that, in my hurry, I forgot that your (illegible) was being (illegible)."



The "Mr. Hills" was Robert Hills (1769–1844), a landscape and animal painter noted for his watercolors, of which he exhibited more than 600 at the Society of Painters in Water Colours during his lifetime. He was among the founders of the Society in 1804, and was its first secretary. After resigning in 1812 (the Society had voted to allow oils to be shown at its exhibitions, and he took offense) he rejoined in 1823, was treasurer from 1827 to 1831, and served as secretary again from 1832 until his death in 1844.

2) "Mr. Copley Fielding begs to return Mr. Lackington many thanks for the favour of the ticket to see his valuable Picture by Murillo. He is sorry that he cannot comply with Mr. Lackingtons request as he has no power to grant tickets of admission to the ExOn' of the Society of Painters in water Colours. Mr. C.F. cannot therefor under such circumstances think of availing himself of Mr. Lackingtons hospitality. 20 Newman Street. May 9th."

Interestingly, although not dated, it is highly probable that Copley Fielding was the President of the Society of Painters in Water Colours when he wrote this letter.

3) "Mr. Copley Fielding presents his best compliments to Mr. Harris, & has the pleasure of enclosing a Cheque for the amount of his account, with sincere Thanks for all of his very kind attentions. 5 Park Crescent Jan'ry 18. 1855".

Three letters. Some soil, folds. previously mounted, with slight paper remnants on the verso of several letters. [39956] \$150-

- - -

11. **[Fine Art -Selling] 1859 Circular Letter from the Actuary of The Cosmopolitan Art Association to Association Secretaries.** *New York; Cosmopolitan Art Association: 1859.*

A circular letter from the Association's Actuary to the secretaries, urging them to redouble their efforts to sell subscriptions and the accompanying engraving, "The Village Blacksmith". All secretaries selling 20 or more subscriptions before April 1st would receive a painting worth at least \$25; all secretaries selling between 15 and 20 subscriptions would get a painting worth at least \$18; secretaries selling between 10 and 15 subscriptions would get a painting worth at least \$12, and any secretary selling 5 subscriptions would get a framed copy of the new engraving, which was after John Frederick Herring's famous painting.

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.

Printed letter. 7.5"x10". Folded, light soil. [40047] \$65-



## IMPORTANT.

To the Honorary Secretary:—

Dear Sir,

Notwithstanding the Fifth Year came to its close, by the distribution of prizes on the evening of January 1st, it is deemed highly important, by the management of the Association, that your efforts for subscribers for the Village Blacksmith should not be remitted. The reputation of the engraving is but just made, and to cease your labors for introducing it to your community would be too much like refusing a merited reward for services just being appreciated. It is, therefore, earnestly requested of you by the Management that you continue your canvassing, offering the usual terms, viz:—the engraving and Art Journal, with a certificate in the next (the sixth) Annual Distribution. The great reputation which has at length been accorded to the engraving, renders canvassing for subscriptions comparatively easy; and it is thought that you will be able, with moderate effort, to add largely to lists already sent in from your hands. The Directory hope you will not allow the favorable moment to pass without availing yourself of the reputation of the engraving and Art Journal, and the feeling in their favor to add to the number of subscribers. By so doing you will confer upon the Association a lasting service, and add to the many obligations it is already under to you.

In order to compensate you for extra labor in obtaining a large list, the Directory have determined to make the following liberal extra offers to its secretaries, viz:

All Secretaries who will send us a list of twenty or more subscribers previous to the first day of April, 1859, shall receive, as a gift from the Association, an exquisite painting, by some one of the following eminent artists, viz:—Hart, Sonntag, Jesse Talbot, Tait, Bellows, &c, of value not less than twenty-five dollars.

To all Secretaries who will send us from fifteen to twenty subscribers, previous to the first day of April, 1859, will be presented, by the Association, a beautiful painting from the easel of one of the artists above named. Value, \$18.

To all Secretaries who will send us from ten to fifteen subscribers, previous to the first day of April, 1859, will be presented a charming painting, from the easel of one of the artists above named, twelve dollars in value.

To all Secretaries who will send us five subscribers, previous to the first day of April, 1859, will be presented a framed copy of the new engraving, (for this sixth year,) which will be a more elegant affair than any yet brought out.

These offers are understood to be strictly private, and are only made by the Directory that extra exertions may be used to circulate the Village Blacksmith ere the new engraving is brought out.

It is, of course, understood that the above offers are in addition to the usual commission of 12 per cent. allowed on subscriptions to all Secretaries.

The Engravings yet due subscribers will be supplied with as great rapidity as is consistent with perfect printing. It is hoped that all will be served by May 1st.

Trusting to hear from you previous to the date named, through a very satisfactory list, the Directory beg to subscribe themselves, through their Actuary, Your obedient servants.

By order,

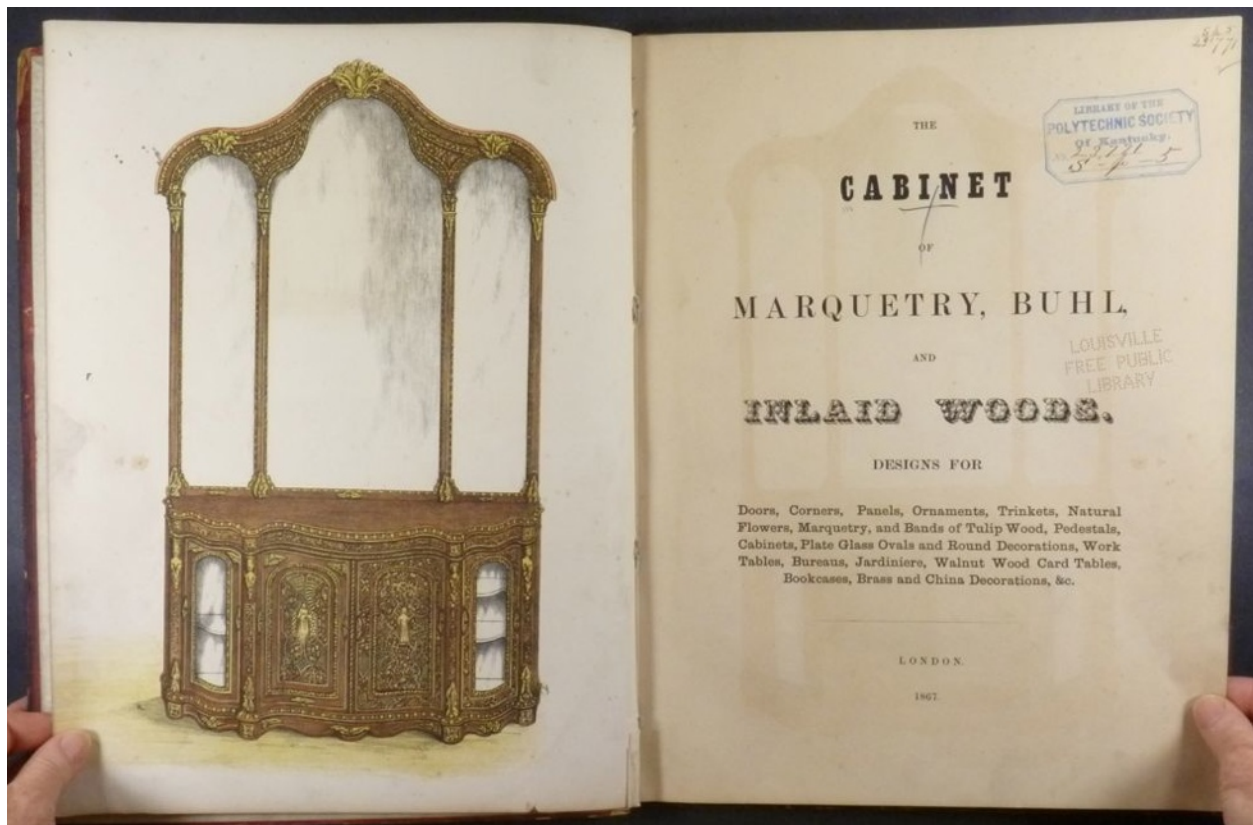
*C. L. Derby.*

Actuary.

12. [**Furniture -Fancy**] Lawford, Henry. **The Cabinet of Marquetry, Buhl, and Inlaid Woods. Designs for Doors, Corners, Panels, Ornaments, Trinkets, Natural Flowers, Marquetry, and Bands of Tulip Wood, Pedestals, Cabinets, Plate Glass Ovals and Round Decorations, Work Tables, Bureaus, Jardiniere, Walnut Wood Card Tables, Bookcases, Brass and China Decorations, &c.** *London: 1867.*

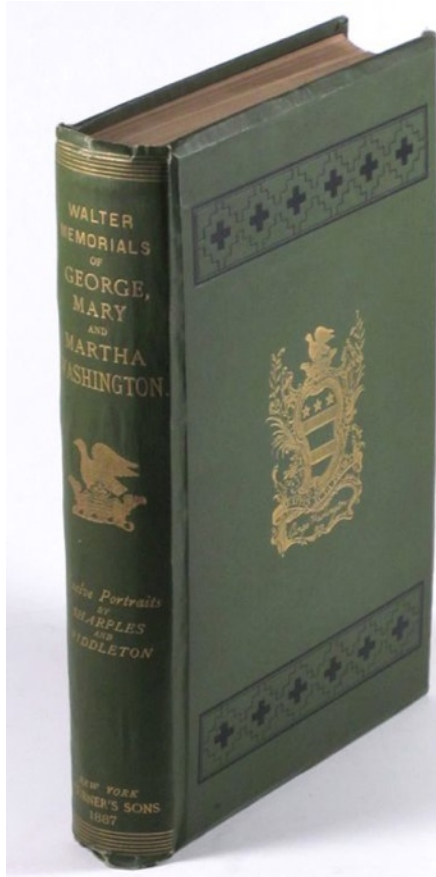
A very striking set of colored designs for very fancy marquetry, buhl and inlaid work on a variety of pieces of furniture. The pieces illustrated include many types of cabinets, tables, desks, sideboards and pedestals, illustrated from a single piece to three or four pieces per page. A very uncommon design book in the marketplace.

Hardcover. 11.5"x14.5", title page plus 20 colored lithographic plates; ex-library, with a stamp on the title page and each individual design stamped. Publisher's dark red ribbed cloth with gilt title inside a blindstamped wreath. Covers worn and abraded at the tips, etc. endpapers discolored, front endpaper with 5" closed tear; plates with a few light spots, but fairly fresh and nice, except for those stamps. [39102] \$675-



**“Shin: a device for finding furniture in the dark.”**

**-Steven Wright**



13. [**George Washington -NOT**] Walter, James. **Memorials of Washington and of Mary, His Mother, and Martha, His Wife, from Letters and Papers of Robert Cary and James Sharples.**

*New York; Charles Scribner's Sons: 1887.*

John Lovari, writing in Karpel, notes- "Apparently an interesting and valuable account of Sharples's connection with the Washington family, with comments on Robert Fulton and his friendship with Sharples and on the two men as artists and scientists. Although this is a seemingly plausible and valid description of the book after a first reading of it, the work, an abridged version of which had appeared in 1886 under the title '*History and Descriptive Details of Middleton's Portraits of Mary, the Mother of Washington*', ranks with Clifford Irving's recent 'biography' of Howard Hughes as one of the major hoaxes of the publishing world. Walter was attacked on twelve point of plagiarism, forgery, and fabrication of evidence by the members of the Massachusetts Historical Society". Well, now. Karpel H721.

Hardcover. 6.5"x10", xii + 362 pages, plus 12 b/w plates; erratum slip; publisher's green cloth with black decorations and Washington's coat of arms stamped in gilt; slight wear, but overall a very nice, crisp, clean copy.

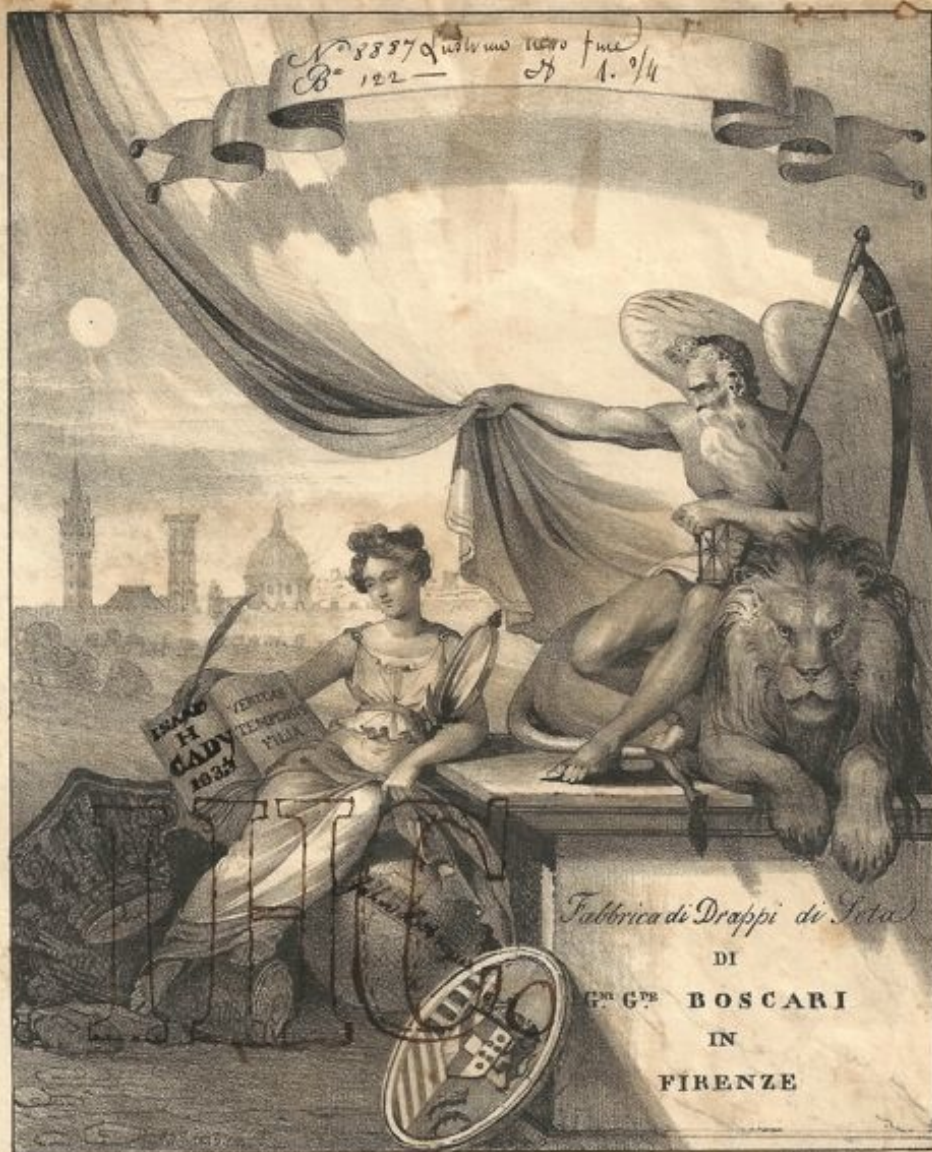
With the small printed book ticket of the noted American book collector Grenville Kane, the bulk of whose Americana and Incunabula collections are now at Princeton. In addition to being an important book collector, Kane was also a founding member of the Tuxedo Club, a group of wealthy New Yorkers who summered together at Tuxedo Park in upstate New York; the group was responsible for introducing to American Society the new-fangled semi-formal dinner jacket worn at a dinner by the Prince of Wales, and naming it the... yes, that's right. [38584] \$150-

**“I have a higher and grander standard  
of principle than George Washington.**

**He could not lie;  
I can, but I won't.”**

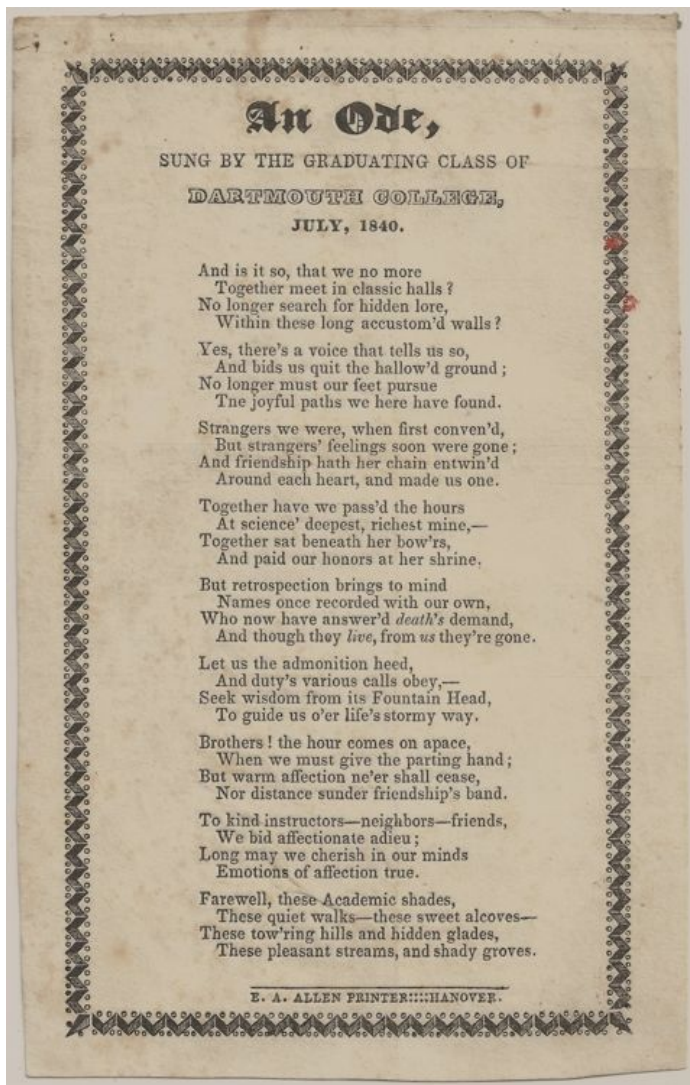
**-Mark Twain**





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*122 Bracci*  
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*5.325*  
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*27107*  
*53*  
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*E. Es*  
*67*

14. **[Italy] Early 19th Century Florence Drapers Illustrated Billhead.** *Italian, 19th century.*  
An elaborate and pleasing lithographed advertising broadsheet/invoice for a Florence, Italy silk manufacturer. The illustration features Father Time, with scythe and hourglass, reposing on a lion, both seated on a large stone plinth, at the base of which sits a well-dressed and coiffed beauty who holds a book and feather pen. Father Time is pulling back a curtain which is presumably hanging from the clouds, to reveal the city of Florence, the Duomo, Giotto's Campanile, and the tower of the Palazzo Vecchio. The base of the stone plinth is inscribed- "Fabbrica Drappi di Seta di Gni. Gpe. Boscari in Firenze". Of added interest, and mystery, the book the woman is holding has the inked addition "Isaac H. Cady - 1833", and the initials IHC have been lightly superimposed on the scene in the lower left quarter of the plate. In the blank space below the picture are some penned and pencilled computations, presumably referring to a silk purchase. Single sheet. 6"x10". Some soil, light wear. [40109] \$125-



15. **[Ivy League A Capella] An Ode, Sung by the Graduating Class of Dartmouth College, July, 1840.**

*Hanover; E.A. Allen, Printer: 1840.*

A 9-stanza song which begins- "And is it so, that we no more / Together meet in classic halls? / No longer search for hidden lore / Within these long accustom'd walls?" The apparently original composition goes on to hit most of the points such odes do- we met strangers, part lifelong friends, so long to the good, easy life, and so on, but also strikes on one important point nearer everyday life in the 19th century than the 20th or 21st- "But retrospection brings to mind / Names once recorded with our own / Who now have answer'd Death's demand / And though they live, from us they're gone". The last lines show that life in rural New Hampshire bordering Vermont is much the same now as it was then- "Farewell, these Academic shades / These quiet walks - these sweet alcoves- / These tow'ring hills and hidden glades / These pleasant streams, and shady groves". Single sheet. 4.5"x7.5".

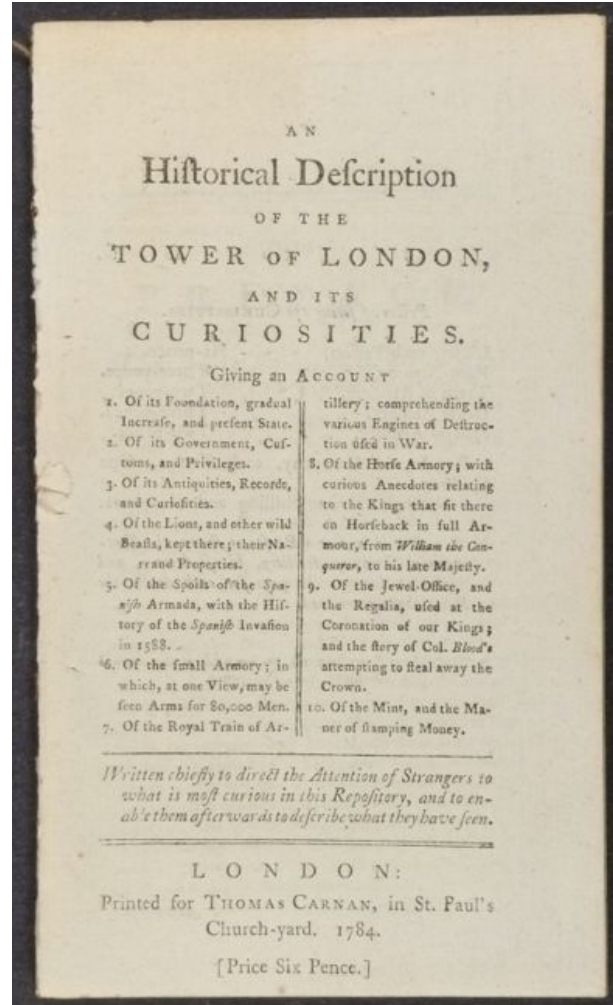
Unevenly cut. Minor soil. [40050] \$100-



16. [**London Calling**] Henry, David. **An Historical Description of the Tower of London, and its Curiosities.**

*London; Printed for Thomas Carnan: 1784.*

"Giving an account 1. Of its Foundation, gradual Increase, and present State. 2. Of its Government, Customs, and Privileges. 3. Of its Antiquities, Records and Curiosities. 4. Of the Lions, and other wild Beasts kept there; their Nature and Properties. 5. Of the Spoils of the Spanish Armada, with the history of the Spanish Invasion in 1588. 6. Of the small Armory; in which, at one View, may be seen Arms for 80,000 Men. 7. Of the Royal Train of Artillery; comprehending the various Engines of Destruction used in War. 8. Of the Horse Armory; with curious Anecdotes relating to the Kings that sit there on Horseback in full Armour, from William the Conqueror, to the Late King George. 9. Of the Jewel-Office, and the Regalia, used at the Coronation of our Kings; and the story of Col. Blood's attempting to steal away the Crown. 10. Of the mint, and the manner of stamping money. Written chiefly to direct the attention of spectators to what is most curious in this repository, and to enable them afterwards to relate what they have seen."

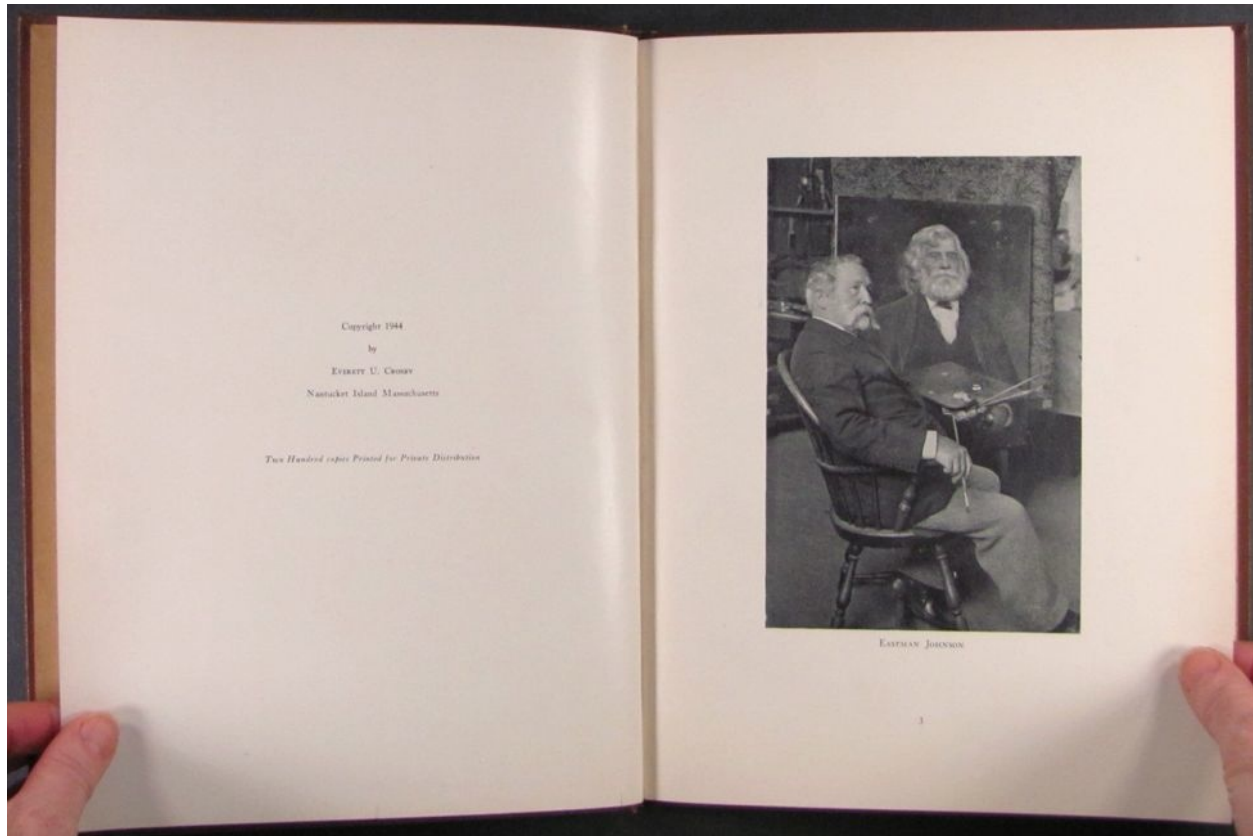


Disbound. 4"x7", 72 pages, Minor soil, title page detached. [40108] \$125-

**"In the Tower of London large as life,  
The Ghost of Anne Boleyn walks they declare.  
For Anne Boleyn was once King Henry's wife,  
Until he made the headsman bob her hair!  
With her head tucked underneath her arm  
She walks the Bloody Tower.  
With her head tucked underneath her arm  
At the midnight hour.'**

**-R.P. Weston & Bert Lee  
sung by Stanley Holloway**





17. [Nantucket] Crosby, Everett U. **Eastman Johnson at Nantucket. His Paintings and Sketches of Nantucket People and Scenes.**

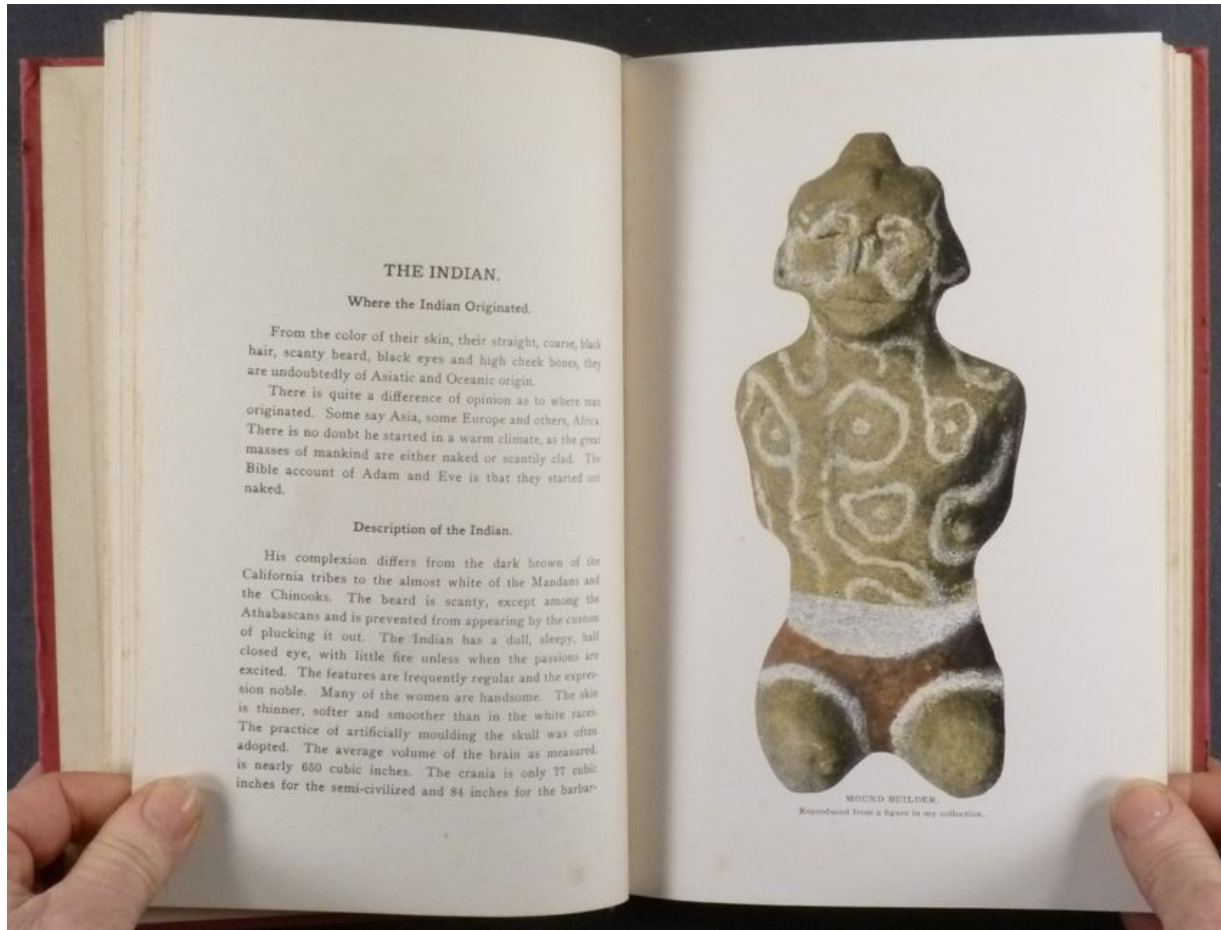
*Nantucket; Everett U. Crosby: 1944.*

*Limited to 200 copies for private distribution.*

A very nice copy of one of the rarest and most desirable books in the bibliography of American art reference, and Nantucket history. Johnson worked on Nantucket for some 20 years, and Crosby was one of the island's most diligent historians. This was an attempt to document all the paintings and sketches Johnson made of the island. Everett Umberto Crosby was a longtime Nantucket historian and the author of half a dozen or more books and pamphlets about the art and history of the island. A director of the Nantucket Foundation, in 1945 he helped to found and organize the Artists Association of Nantucket.

Hardcover. 8.5"x11", 67 pages, 46 full-page b/w plates, 1 b/w illustration and a portrait frontispiece of the artist. A little wear to the covers, a penciled note is taped to the endpaper stating "For Bobbie from the author's son". [38832] \$2,000-

18. [Native Americans] Beckwith, Thomas. **The Indian or Mound Builder. The Indians, Mode of Living, Manners, Customs, Dress, Ornaments, etc., Before the White Man Came to the Country, Together with a List of Relics Gathered by the Author. Geology, Ethnology and Archaeology of this Country and the Pacific Tribes Treated to a Limited Extent.** Cape Girardeau, MO.; Naeter Bros. Publishers: 1911.



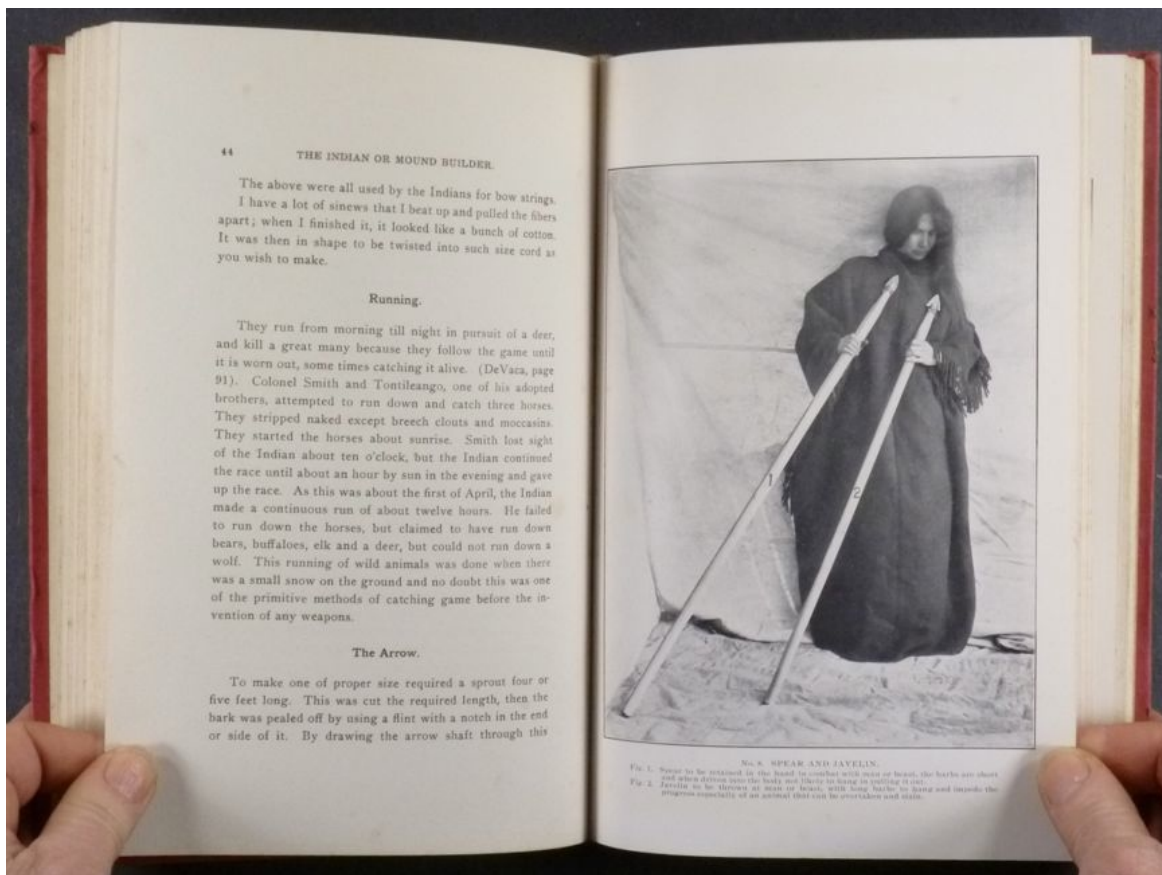
A somewhat eccentric and completely charming study of some of the objects Beckwith excavated over a period of some 30 years of amateur digging on his Missouri farmland. A series of 14 plates shows large portions of his collection as it was then displayed, and a dozen more plates show a vaguely native-looking man clothed in what appears to be a fringed Jesuit robe holding and using some of the tools.

Goodspeed's *'History of Southeast Missouri'* (1888) provides some biographical information on the interesting life of Thomas Beckwith (1840-1913)- "Thomas Beckwith was born in Mississippi County, Mo., on January 24, 1840. Thomas was reared on his father's farm, which consisted of about 1,100 acres of land, besides a large wood-yard. He labored on the farm and about the wood-yard and saw-mill until he became of age. In 1861 he enlisted in Price's company ( 1st Regiment 1st Division Missouri), which was organized under the old system. He served about three months, with the rank of third lieutenant, when he was taken down with the measles.

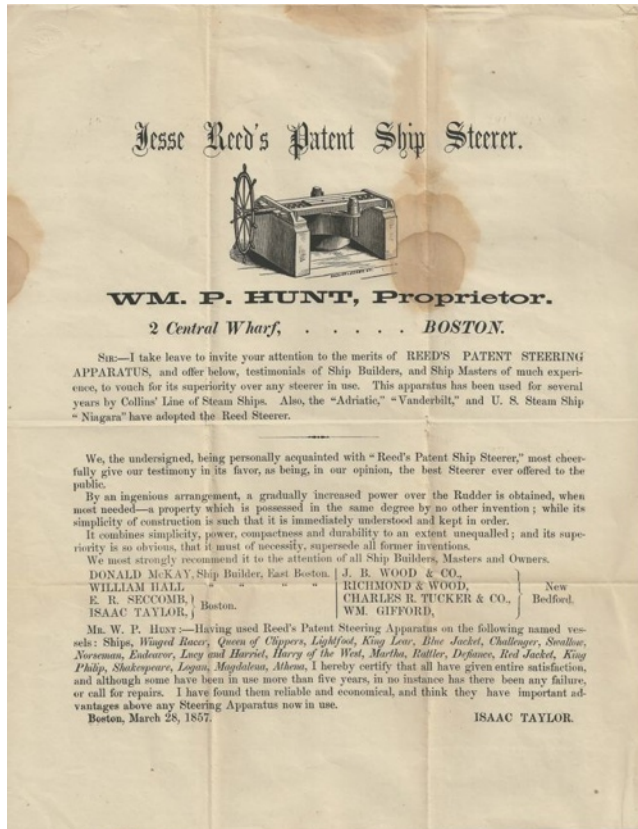
In February 1862, he was captured at Long Prairie, and was confined in prison about five months, during which time he suffered many hardships, as the prison was dirty and filthy. After his release he returned home and resumed farming. Mr. Beckwith is one of the substantial men of Southeast Missouri. He owns over 3,000 acres of land in his own title, and a half interest in 4,000 more. He deals some in stock, horses, etc. and, makes loans. He now has his farms rented, and spends his spare time in exploring the mounds left by the Mound Builders in Southeast Missouri, and has one, of finest collections of stones and pottery in this portion of the State."

The collection is now held at the Rosemary Berkel and Harry L. Crisp II Museum at Southeast Missouri State University. The museum website notes- "The Thomas Beckwith Collection contains 900 whole ceramic vessels and effigy fragments plus about 1,500 lithics. Beckwith excavated the pieces at the end of the 19th and beginning of the 20th centuries from mounds on his property in southeast Missouri. In 1913, Beckwith donated his collection to the Third District Normal School, the predecessor to Southeast Missouri State University. Since 1976, the collection has been housed in the Southeast Missouri Regional Museum. The collection provides unique insights into the culture and lives of prehistoric Native peoples of this region."

Hardcover. 6"x9", 135 pages, portrait frontispiece, 3 color plates, 12 + 14 black & white plates. Inscribed "Compliments of the author" on the endpaper. Covers with light wear, minor soil and some fading, slightly bowed. Contents with scattered foxing and light soil. [40096] \$125-







19. [**Nautical**] **Jesse Reed's Patent Ship Steerer.** *Boston; March 28, 1857.*

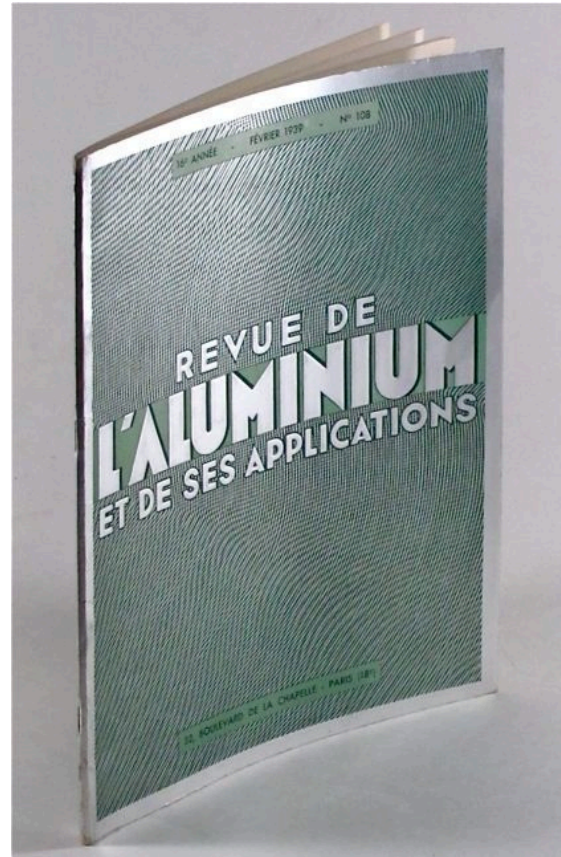
"Jesse Reed's Patent Ship Steerer - Wm. P. Hunt, Proprietor. 2 Central Wharf, Boston." A testimonial for this handy invention which was in use on Collins Line ships, as well as the 'Adriatic', and the U.S. Steam Ship 'Niagara'. The signers of the testimonial include the famous clipper ship builder Donald McKay. There is a further testimonial by Boston shipbuilder Isaac Taylor, with a long list of the vessels he has used the device on.

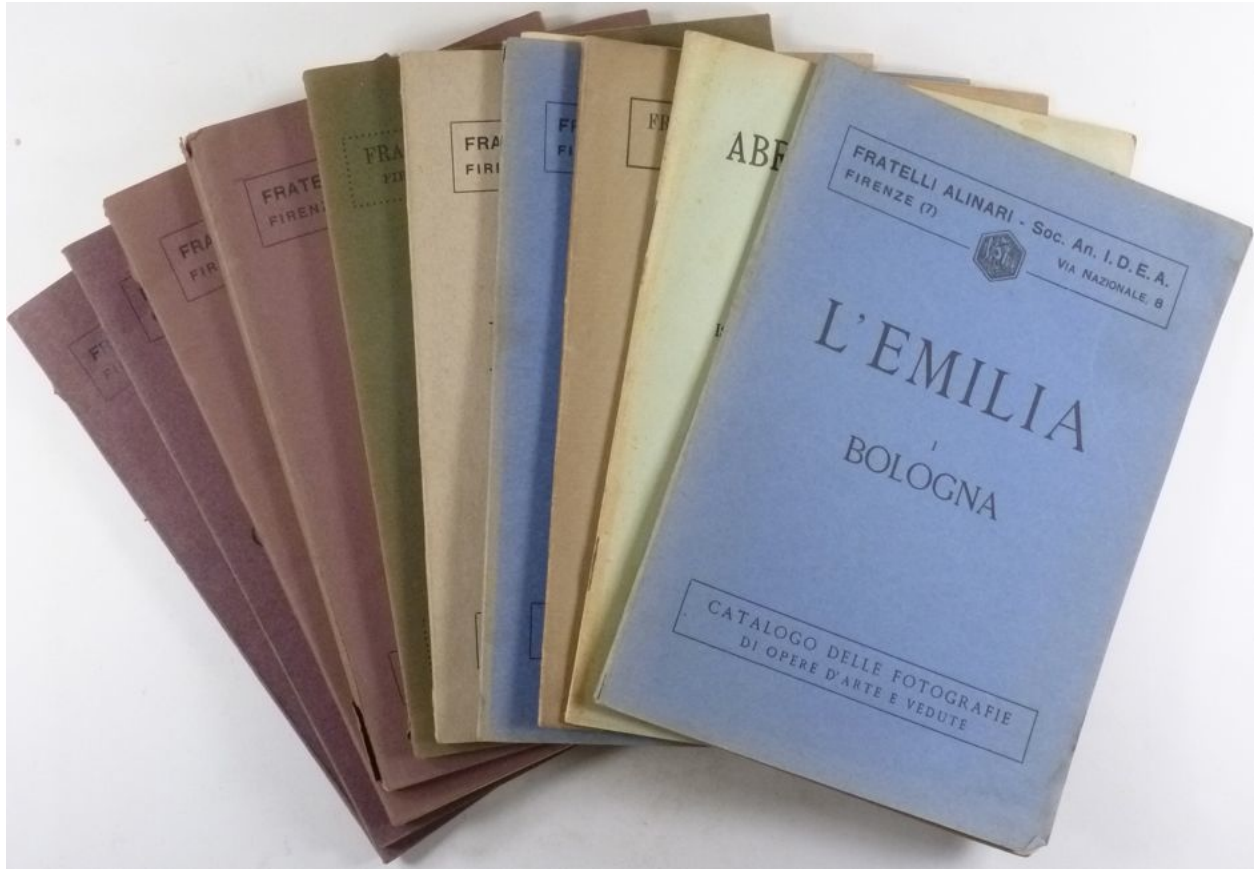
Folded sheet. 8.5"x11". Some stains, short closed tears. [40114] \$50-

20. [**Odd Journals**] **Revue de l'Aluminium et de ses applications. No. 108. February, 1939.**

The February, 1939 issue of this interesting French magazine dedicated to the industrial uses of aluminum. This issue includes articles on aluminum in hydraulic turbines & pumps, heating units, and part 3 of an article on aluminum alloys. Handsomely bound in heavy aluminum-colored covers. With the softcover "Table des Matieres" for the magazine for 1938.

Card covers. 8.5"x10.75", 50+ ages, black & white illustrations, advertisements. Light wear. [37933] \$45-

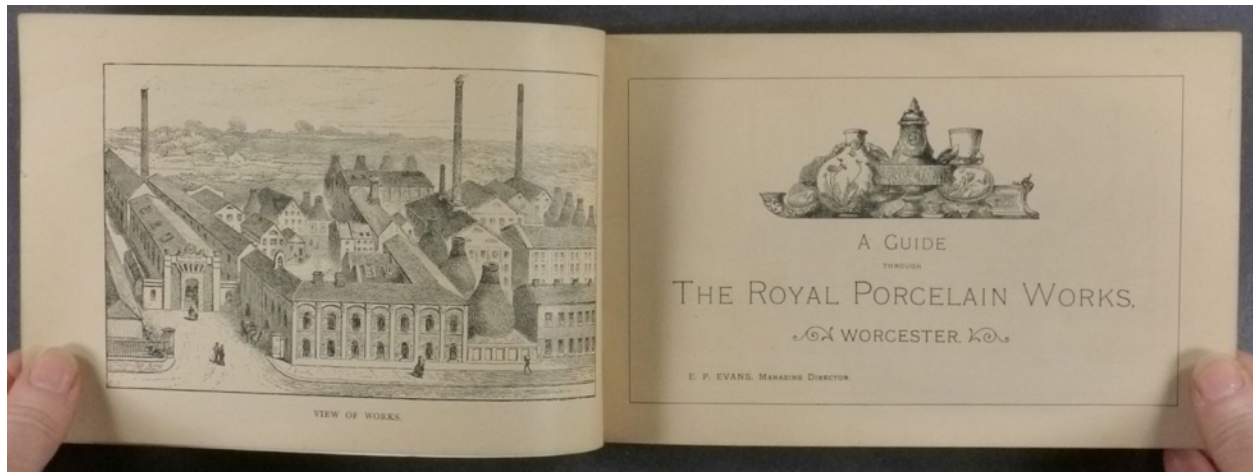




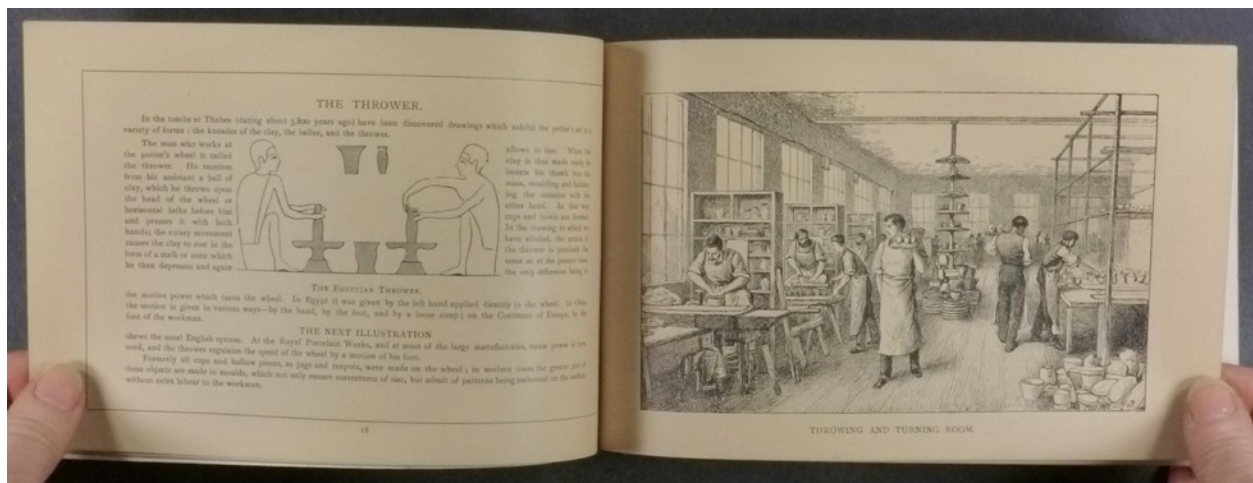
21. [**Photography -Art**] **Collection of Ten Catalogs of Photographs of Art issued Between 1920 and 1929 by Istituto di Edizioni Artistiche I.D.E.A..** *Florence: 1920-1929.*

The famous Italian art photography firm Istituto di Edizioni Artistiche I.D.E.A. was founded as a public company in 1920 by Vittorio Alinari, and was a natural progression from the family business begun by his uncle Leopoldo Alinari in Florence in 1854. The three Alinari brothers- Leopoldo, Joseph and Romauld, had been pioneers in the business of selling stock photographs of art and artistic monuments, starting with a single photographer and eventually developing one of the largest libraries of original images in the world, experimenting with new methods of reproduction as they were developed, and winning a gold medal at the Paris World Exhibition in 1889. These stock catalogs listed the images available for specific regions of Italy. Abruzzi e Puglie (1920) - Lazio (1926) - L'Emilia, I: Bologna II: Citta Minori (1926, 1927) - Marche (with Correzioni sheet, dated 1928) - Umbria (1929) - Rome, I: Le Chiese (1927), II: Gallerie e Musei (1928), III: Case, Palazzi, Torri e Ville (1929), IV: Monumenti di Roma Antica (1929).

Softcovers. 10 volumes. 6.5"x9.5", 24 to 204 pages (most between 50 and 100), no illustrations. Minor wear, a few cover chips, one volume detached from the covers, pages a bit age-toned, some binding cracks and glue aging issues. A bit delicate. [40025] \$600-



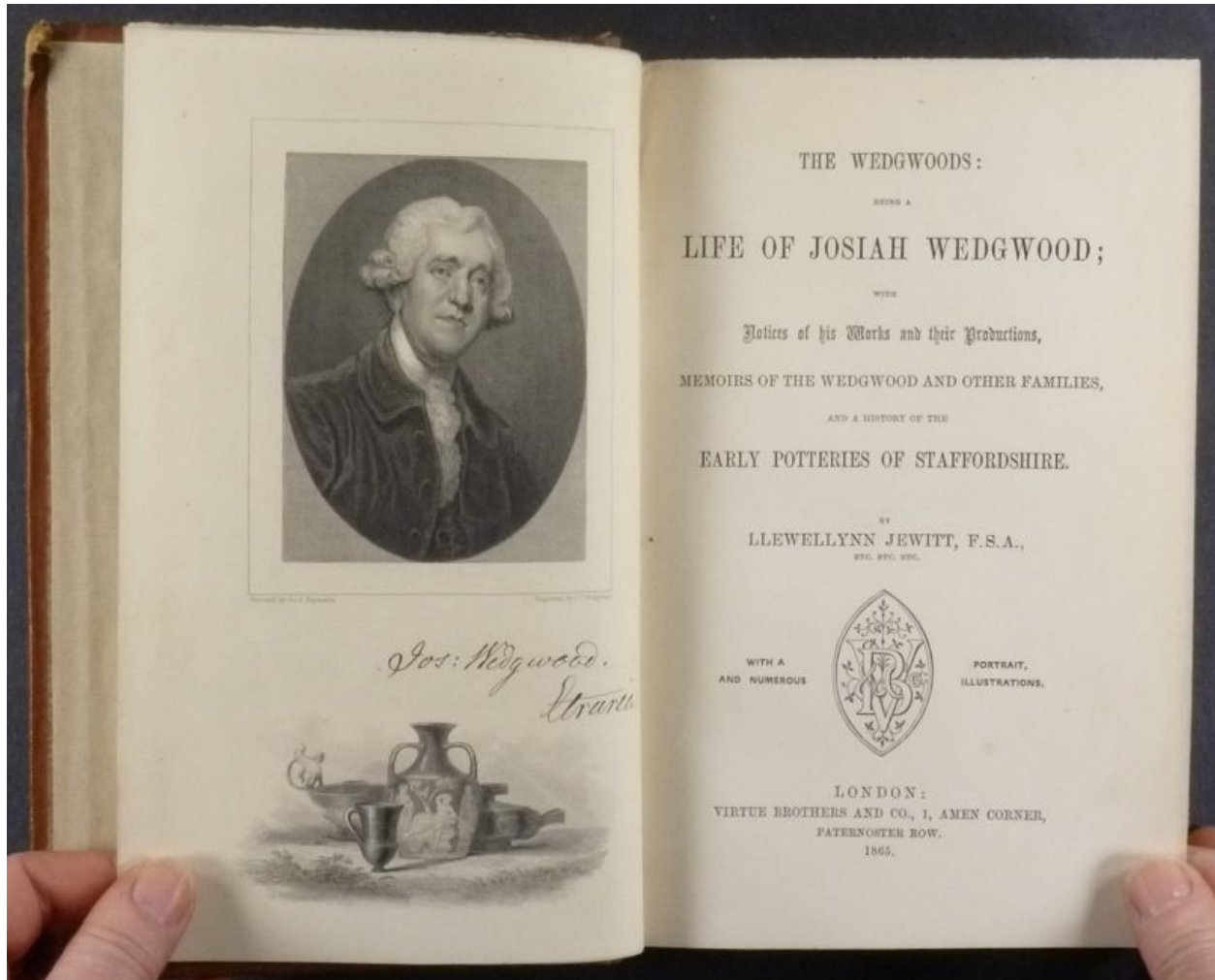
22. [Pots] **A Guide Through the Royal Porcelain Works, Worcester.** Worcester; printed by Baylis, Lewis & Co.: c.1893. A very interesting tour guide for visitors to the Royal Worcester Porcelain Works, with many line illustrations showing the various pottery tasks- clay preparation, the throwing and molding room, the decorating rooms, printing room, and so on, as well as a birds-eye view of the Works, and the museum room. The last page announces that Royal Worcester Ware has been awarded a medal at the 1893 Chicago Exhibition. Softcover. 8.5"x5.5", 48 pages, line illustrations. Minor wear, cover crease, light soil. [40088] \$65-



**“A pottery outside Paris was turning out his picture on thick glazed crockery in a strident yellow and blue. This is what happens when you become a public figure; people eat their dinners off you.”**

**-Hilary Mantel**



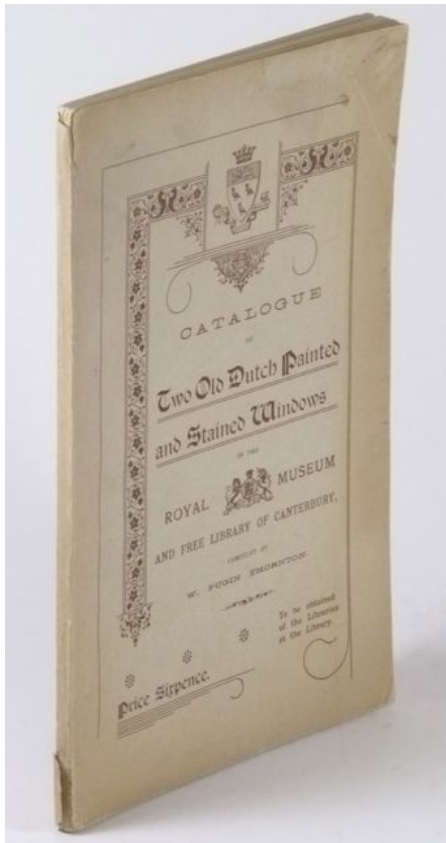


23. [Potters] Jewitt, Llewellynn. **The Wedgwoods: Being a Life of Josiah Wedgwood; with Notices of His Works and their Productions, Memoirs of Wedgwood and Other Families, and a history of the Early Potteries of Staffordshire.** London; Virtue Brothers & Co.: 1865.

The first edition of one of the earliest Wedgwood biographies, just beating Meteyard into print, and setting off a feud between the two authors. Llewellynn Frederick William Jewitt (1816-1886) was a noted ceramic historian as well as an illustrator and engraver. The *Dictionary of National Biography* notes that he was "the youngest of the seventeen children of Arthur Jewitt, the topographer. Before he was twenty-one he had learnt wood-engraving. In 1835 he made the acquaintance of F. W. Fairholt, the engraver and antiquary, and in 1838 went to London to join him in the work of illustrating various publications. He executed nearly the whole of the drawings for '*London Interiors*' (though his name was not mentioned), and contributed with pen and pencil to the '*Pictorial Times*,' the '*Illustrated London News*,' and other periodicals. He afterwards returned to London, and for a time had the management of the illustrations of '*Punch*.' In 1853 he removed to Derby, and there started the '*Derby Telegraph*,' a monthly penny

paper. Jewitt was a member of the British Archaeological Association and a fellow of the Society of Antiquaries (elected 27 Jan. 1853). He was an industrious and useful writer on English antiquities and topography, and had practical experience in opening barrows, chiefly in Derbyshire. His best-known work, the '*Ceramic Art of Great Britain*,' gives a good general account of the history and productions of English pottery and of porcelain manufactures. Its compilation occupied Jewitt for nearly twenty years. Jewitt formed a collection, part of which was sold in London in 1871." Hardcover. 6"x8.5", 435 pages, many line illustrations. Original tan, blindstamped cloth; professionally rebaked, with new endpapers. Cover wear, some light scattered foxing. [40086] \$125-

24. [**Say Cheese**] **Cheddar in a Cheese.** *Cheddar; S. Allen: no date, 1930s?* A charming and innovative folding survey of leading sites of Cheddar, England, enclosed in a wheel of cheddar cheese. "Published by S. Allen, Chemist and Stationer, Cheddar, Somerset". 3.5"x2", with a folding set of 12 photos which unfold to 19.5" long. Minor wear and soil. [39961] \$25-

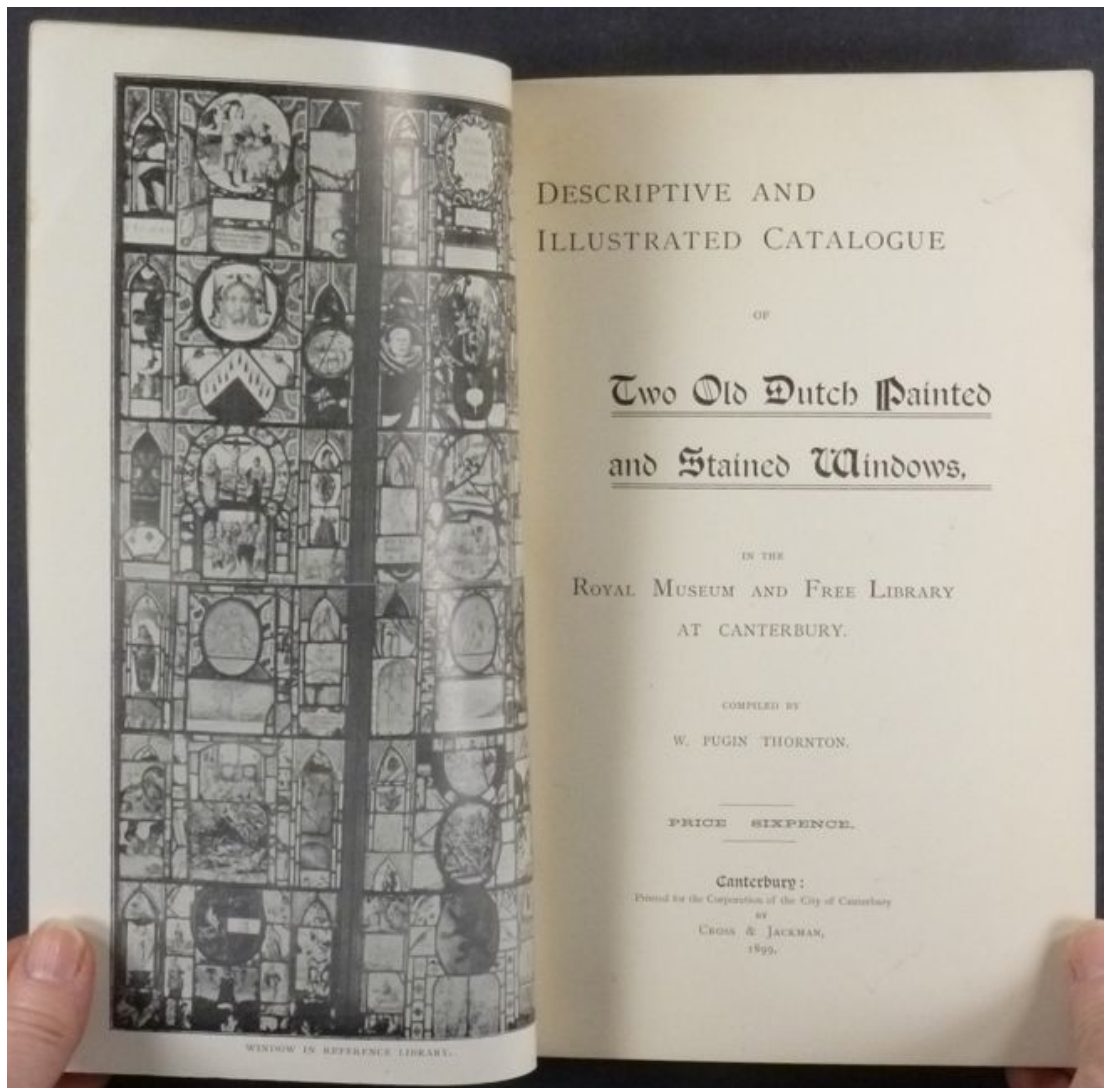


25. [**Stained Glass**] Thornton, W. Pugin. **Descriptive and Illustrated Catalogue of Two Old Dutch Painted and Stained Windows, in the Royal Museum and Free Library at Canterbury.**

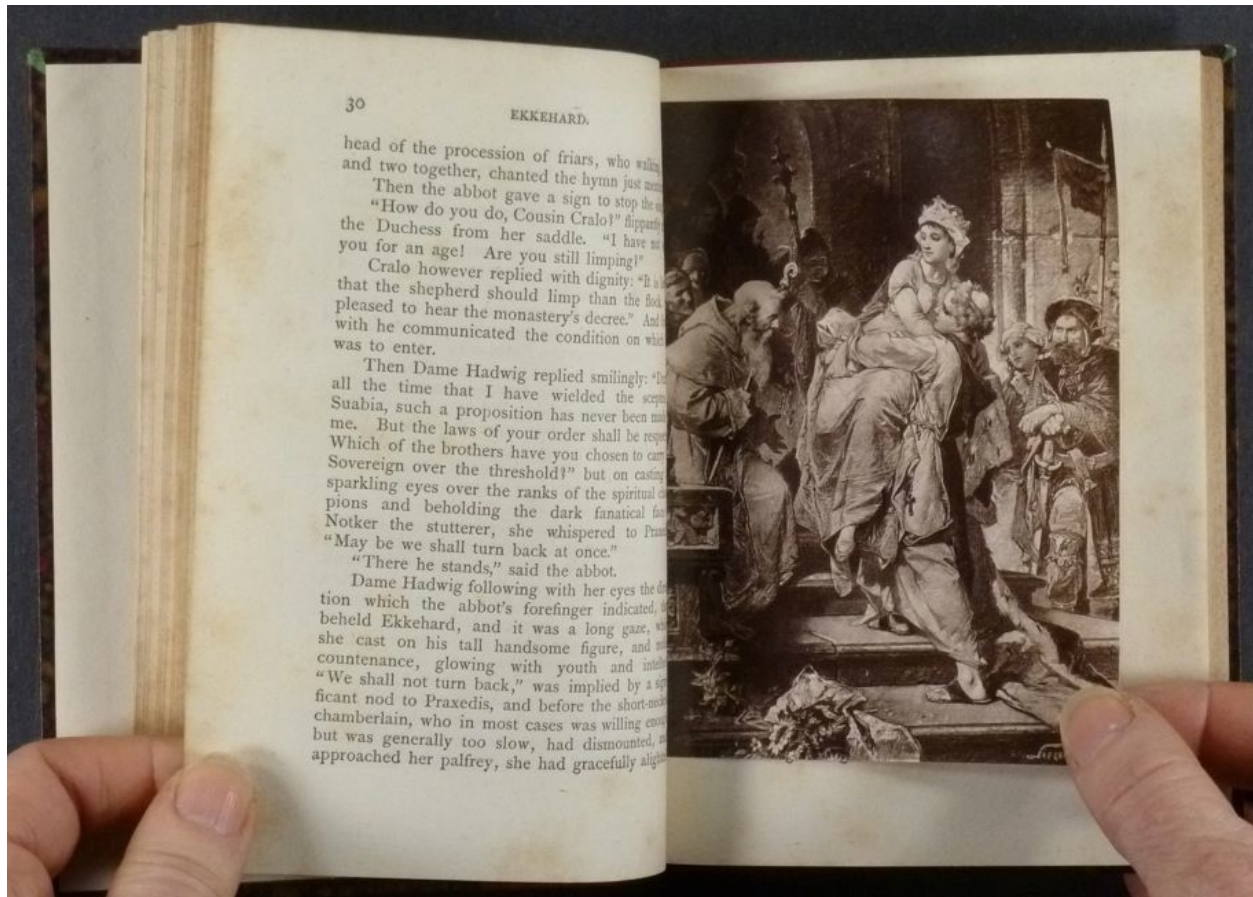
*Canterbury; Printed for the Corporation of the City of Canterbury by Cross & Jackman: 1899.*

A study of two unique stained glass windows, which had been installed in the recently-opened Library. The Library website explains that the two windows are made up of "Fragments and roundels of sixteenth and seventeenth century stained glass collected at Antwerp, Amsterdam and other places in the Low Countries by Edward Spencer Curling (1772 - 1850) of Deal. He was a partner in the shipping agency, Goodwin, Curling, Hodges & Co., which acted as consuls 'for Hamburg, Hanover, the Netherlands, Portugal and Russia' under King George IV. The stained glass had been removed from churches and other buildings through iconoclasm and change of use from the late-

eighteenth century, and sold through auction and dealers. Curling had given a large number of animal and bird specimens, along with objects from around the world, to the Canterbury Philosophical and Literary Institution museum in 1827-28 and in 1829 presented '2 frames for Stair case window....entirely filled with Ancient Stained Glass'. He was 'voted in consequence since an Honorary Member'. In 1899 the museum collections moved to the new Beane Institute and the windows were rearranged and re-leaded by the workshop of S. Caldwell and Son, responsible for restoration of the stained glass at Canterbury Cathedral. One of these windows was removed in the 1930s, when the Beane was extended, and remained in store until restoration for current display near the Learning Lab. The patterns and images were painted onto sheets of clear glass and fused at low heat, silver staining giving a yellow colour. Some of the images are copied from engravings and represent biblical scenes; other decorations are painted freehand, with splashes of rich colour. There are tulips, birds, angels and various coats of arms. A number of fragments have inscribed dedications with family names." Softcover. 6.25"x9", 50 pages, plus 25 black & white plates. Minor soil, light wear. [40051] \$125-





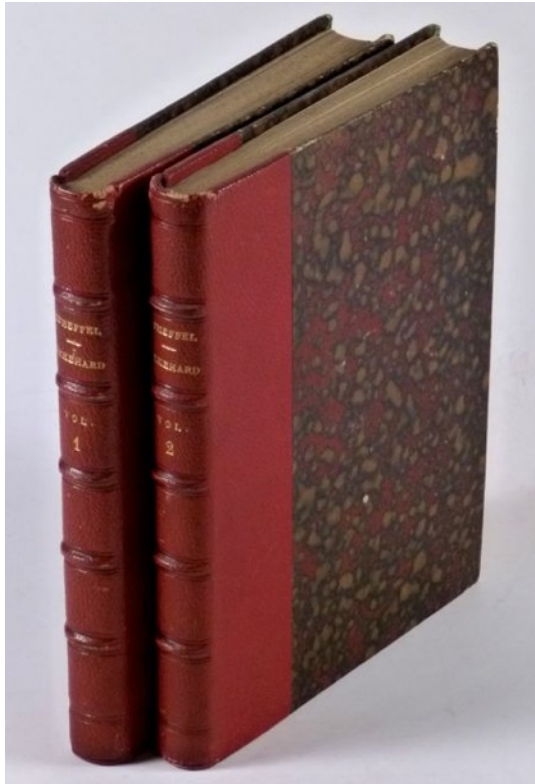


26. **[Tall Tales -Extra Illustrated]** Scheffel Joseph Victor von. **Ekkehard. A Tale of the Tenth Century.** Leipzig; Bernhard Tauschnitz: 1872. Translated from the German by Sofie Delffs.

This interesting set has been extra-illustrated with prints of paintings showing scenes from the chronicle (or closely-related subjects), which are stamped with the stamp of the German art publisher Friedrich Bruckmanns Verlag. The prints appear to be either carbon prints or Woodburytypes, both popular methods of reproducing fine quality art prints during that period, and virtually indistinguishable if the "Woodburytype" label is not stamped on the print.

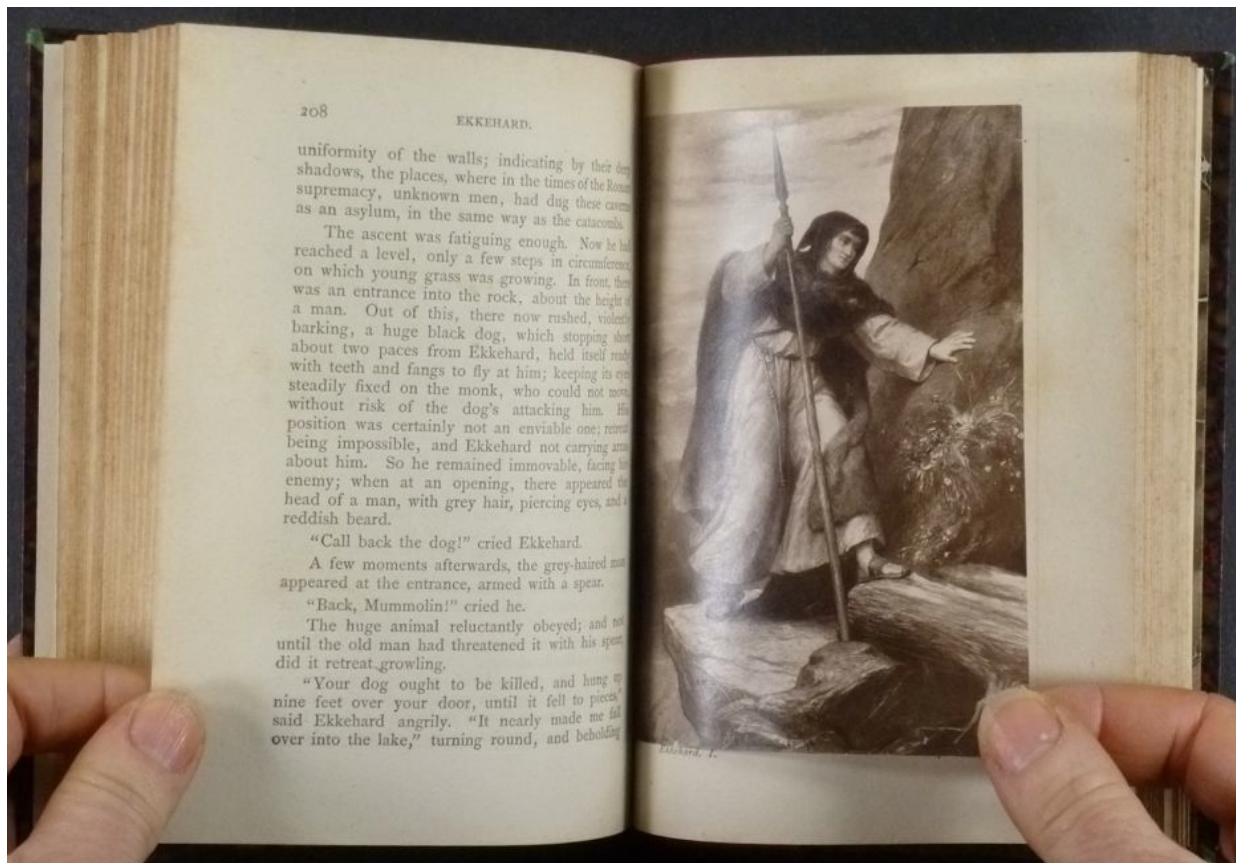
A very popular chronicle of life in early Medieval Germany, based on the writings of Ekkehard IV, a 10th/11th century monk at the Abbey of Saint Gall. Ekkehard (one of several monks at the abbey with that name) was a polymath scholar of the Latin and Greek classics, mathematics, astronomy, and music. His famous chronicle, '*Casus sancti Galli*' had been started by a monk named Ratpert, and, although strictly speaking was a description of daily life at the monastery, is really "a valuable source of contemporary history, especially of its culture", because the monks were out and about a lot.

Joseph Victor von Scheffel (1826-1886) was a German poet and novelist whose studies for the legal career his parents wished upon him were derailed by failing eyesight. Instead he became an

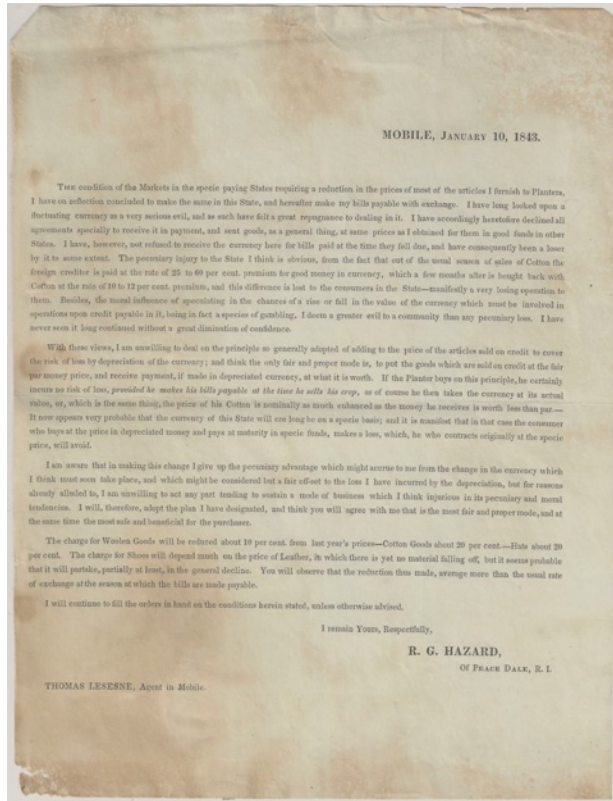


adapter of ancient and medieval Germanic legends and lore into popular poems and novels. In his introduction to this, one of his most popular works, and just about the only of his writings to be translated into English, he bemoans the fact that the recent (19th century) boom in scholarship of medieval life has not been translated to a popular audience, but has rather remained an academic, stuffed-shirt pursuit. That was exactly what he had set out to remedy, as he does here with his adaptation of Ekkehard IV's Chronicle into a romantic tale capable of swooning Victorian Teutonic hearts.

2 volumes. 4.75"x6.5", 299 + 301 pages. Bound in period quarter leather with marbled boards. Extra-illustrated with 14 carbon prints or Woodburytypes of artwork showing paintings of scenes related to the text, each stamped "Friedr Bruckmanns Verlag - Munchen u. Berlin" on the lower part of the image. Slight cover scuffing, a little scattered internal soil. [40023] \$175-







## 27. [Textile Troubles] 1843 Rhode Island Woolen Mill Circular Letter to Alabama Planters.

*Peace Dale, R.I./Mobile, Alabama, 1843.*

This circular letter, dated January 10, 1843, at Mobile, Alabama, signed R.G. Hazard, reflects the rather complicated problems and commercial chaos which ensued after the Second Bank of the United States was dissolved by Andrew Jackson in 1836. With no central bank in place, different states adopted a variety of rules for chartering banks, some of which included little, or indeed no, requirements for gold or silver backing for the bank notes they issued. This led to constantly fluctuating exchange rates between states whose bank notes were "specie" (gold or silver) backed and those with lesser or no backing, like Alabama.

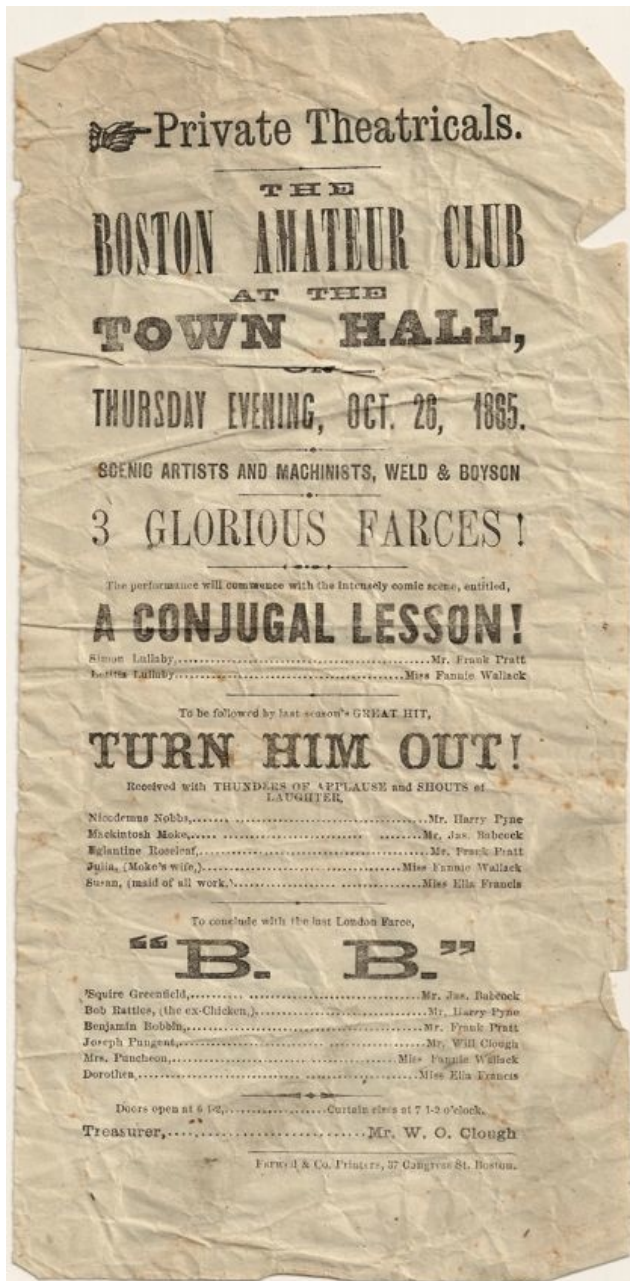
In this letter Hazard explains that many merchants charge more for their goods bought on credit in such states, to guard against the devaluation of the state currency they will eventually be paid in. Hazard sees this as not only a losing proposition financially, but as a form of gambling. But charging everyone the same price creates a problem- refusing to accept Alabama notes for payment of credit purchases loses him business, and accepting them probably loses him money. His solution is to accept Alabama notes in payment for goods bought on credit, with a stipulation: he will not add to the price of his goods up front to account for Alabama notes subsequent fall in value, but the amount due will be calculated on the value of Alabama notes when the bill is paid, rather than when the goods were purchased.

Rowland Gibson Hazard (1801-1888) was an innovative and socially-conscious industrialist who, with his brothers, ran the Peace Dale Manufacturing Company in Rhode Island, a company which had been begun by their father and which claimed to be "the place where the first power looms were successfully operated in America, if not in the world". In the ante-bellum decades one of the company's main specialties was providing the southern plantation market with cotton "bagging" cloth, worker clothing, low-priced shoes, and "Negro cloth" used by African-American slaves. During a business trip to the South in 1841 Hazard was told of a free African-American from Newport, Rhode Island who was being held in Louisiana as an escaped slave. When inquiries revealed that the arrest of free African-Americans as suspected fugitive slaves was a recurring problem throughout the slave states, Hazard hired a New Orleans lawyer and was able to free almost a hundred of these freemen from custody. Hazard's subsequent support of Abolitionism hurt the company's southern trade, and as a consequence in the 1850s



the Mill began to switch from the manufacture of cheap cotton goods into high-quality "woolens" including shawls and other middle-class products. The Rhode Island Historical Society, which holds some of its papers, notes- "The Peace Dale Manufacturing Company was a woolen firm located in South Kingstown, R.I., and was the mainstay of the diverse Hazard family financial empire from 1802 to 1918. It was at the heart of the Peace Dale mill village. In 1878, the Hazards announced a new experimental plan to share a portion of the mill profits with their employees, to help instill their conviction that "Capital and labor are interdependent. Their interests are identical".

Printed letter. 7.5"x10". Folded, some soil, slight marginal loss. [40046] \$85-



28. [**Theatricals -Private**] **Boston 1865**

**Private Theatricals Poster.** *Boston; Farwell & Co., Printers, 37 Congress St. Boston: 1865.*

Private Theatricals. The Boston Amateur Club at the Town Hall, Thursday Evening, Oct. 28, 1865.  
- Scenic Artists and Machinists, Weld & Boyson  
- 3 Glorious Farces! - The performance will commence with the intensely comic scene, entitled A Conjugal Lesson! - To be followed by last season's Great Hit, Turn Him Out! Received with Thunders of Applause and Shouts of Laughter, To conclude with the best London Farce, "B.B." - Doors open at 6 1-2, curtain rises at 7 1-2 o'clock."

Among the actors and actresses listed (most appeared in multiple plays) were Fanny Wallack (daughter of English actor and Covent Garden Theatre manager Henry John Wallack), Frank Pratt, Harry Pyne, James Babcock, Ella Francis, and Will Clough. *A Conjugal Lesson* was a one-act comedy by Henry Danvers, a play which had been popularized by Laura Keane and Joseph Jefferson in 1857.

Poster. 4.75"x10". Folded, some soil and wear, some edge chipping. [40110] \$65-

29. [Theatricals -Professional] **Boston 1866 Boston Museum Theatrical Poster.**  
*Boston; Searle, Printer, Journal Building: 1866.*

Boston Museum - Revival For Four Days Only, of Tom Taylor's great Drama, which achieved the Most Distinguished Success at an early period of the Season. - Mr. Warren in his very successful New Farce received with shouts of laughter and applause. - Tuesday, Wednesday, and Thursday Evenings May 8th, 9th, and 10th, 1866. Also on Wednesday and Saturday Afternoons - After which will be presented the new play, in 3 acts, by the author of The Ticket of Leave Man, &c. entitled The Serf Or, Love Levels All! - To conclude with the immensely successful New Farce, by Benjamin Webster, Jr. entitled Behind Time! - Friday, April 11th- Benefit of Miss Kate Denin, First time this season of the favorite play of The Hunchback...".

Kate Denin (1837-1907) "was a 19th-century United States stage actress. She played in nearly every theatre in the United States and Australia and with most of the noted United States actors and actresses of her time. Her father died when she was an infant, and when she was four years old, her mother married an actor, John Winans; her stage career began at once. She played many juvenile parts in the Chatham Street Theatre and the Old Bowery Theatre. When she was 14, she played Romeo to her sister Susan's Juliet, and toured the United States in that part. She moved to California in 1854, and in 1857 she moved to Australia. Denin returned to the eastern United States in October 1881, performing in Esmerelda at Madison Square Garden on October 29. The play was produced by a youthful

**BOSTON MUSEUM**  
 ACTING MANAGER ..... Mr. R. M. FIELD

**REVIVAL**  
**FOR FOUR DAYS ONLY,**  
 of Tom Taylor's great Drama, which achieved the  
**Most Distinguished Success**  
 at an early period of the Season.

**Mr Warren in his very successful New Farce**  
 received with shouts of laughter and applause.

**Tuesday, Wednesday, and Thursday Evenings**  
 May 8th, 9th, and 10th, 1866,  
**Also on WEDNESDAY and SATURDAY AFTERNOONS,**  
 the performance will commence with an  
**ORIGINAL OVERTURE,** composed expressly for "The Serf," by..... Mr. J. RICHBERG.

After which will be presented the new play, in 3 acts, by the author of "The Ticket of Leave Man," &c., entitled

**THE SERF**  
**Or, LOVE LEVELS ALL!**

Ivan Khortitch, an Artist..... Mr. L. R. Shewell  
 Khor, an old Serf..... R. F. McClannin  
 Matigris, an Artist..... J. Wilson  
 Prince Vladimir Kavalenski..... J. A. Smith  
 Count Fedor Karatoff..... F. Williams  
 Steinhart, an Intendant..... M. Woolf  
 Ischka..... J. R. Pittman  
 Ousp..... Serfs..... Wooler  
 Pavli..... Morris  
 Chasseur..... Dinsmore  
 Countess de Maitelon..... Miss Kate Denin  
 Armand..... Miss Annie Clarke  
 Princess Hasiatinski..... Miss M. Parker  
 Serfs, Male and Female.

Act 1.-IVAN'S STUDIO AT PARIS.  
 Act 2.-A SERF VILLAGE IN KALOUGA, Southern Russia - Early Winter.  
 Act 3.-INTERIOR OF A CAMPANILE IN THE CHATEAU OF SITOVKA.

To conclude with the immensely successful NEW FARCE, by Benjamin Webster, Jr., entitled

**BEHIND TIME!**

Mr. Jeremiah Finkle, a gentleman behind his time..... Mr. W. Warren  
 Charley Swankey, the butcher of Oondy-cum-Squashville..... R. F. McClannin  
 Hortensius Huxton, the nation's..... F. Williams  
 Trips, the assistant of the Butcher..... J. H. Ring  
 Matilda Jane Swankey, wife to the Butcher..... Miss Emily Mestayer  
 Mr. W. W. McClannin

FRIDAY, April 11th-Benefit of Miss KATE DENIN. First time this season of the favorite play of

**THE HUNCHBACK**

Julia, Miss Kate Denin; Helen, Miss SUSAN DENIN, who has volunteered her eminent services for this occasion; Master Walter, Mr. L. R. Shewell; Sir Thomas Clifford, J. Wilson. Also, the very popular Warren farce of "TURN HIM OUT."

MONDAY May 14th-Benefit of Mr. J. H. RING, for which occasion the distinguished actress, Miss LUCILLE WESTERN, has volunteered her services, and will appear in the great drama of "FLOWERS OF THE FOREST." Mr. Higin "THE INQUISITIVE DARKY."

See the notice will be given of the next performance of "THE OUTCAST."

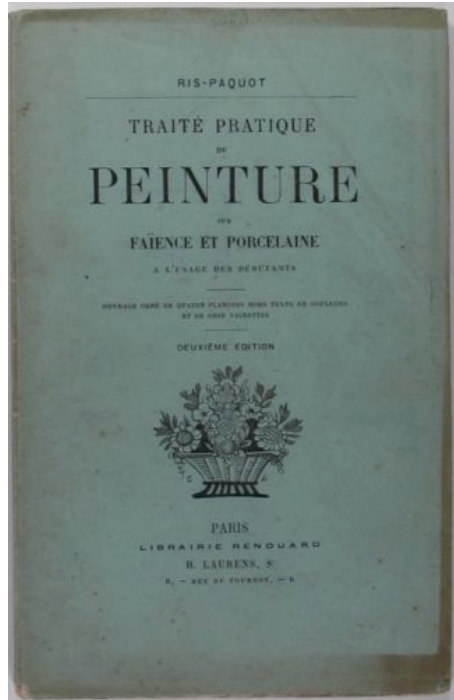
**SEATS SECURED ONE WEEK IN ADVANCE.**

Admission 30 Cts. Reserved Seats 50 Cts. Orchestra Chairs 75 Cts.  
 Children under 10 years of age, 15 Cts. Children in arms not admitted.  
 Exhibition Hall open at 6 1-2 o'clock. Evening Performances commence at 7 1-2 o'clock.  
 Afternoon Performances, Wednesday and Saturday, at 2 1-2 o'clock.

MANAGER..... MR. GEO. W. SLATCHFORD  
 Searle, Printer, Journal Building, (opposite Eight) 115 Washington St. Boston.

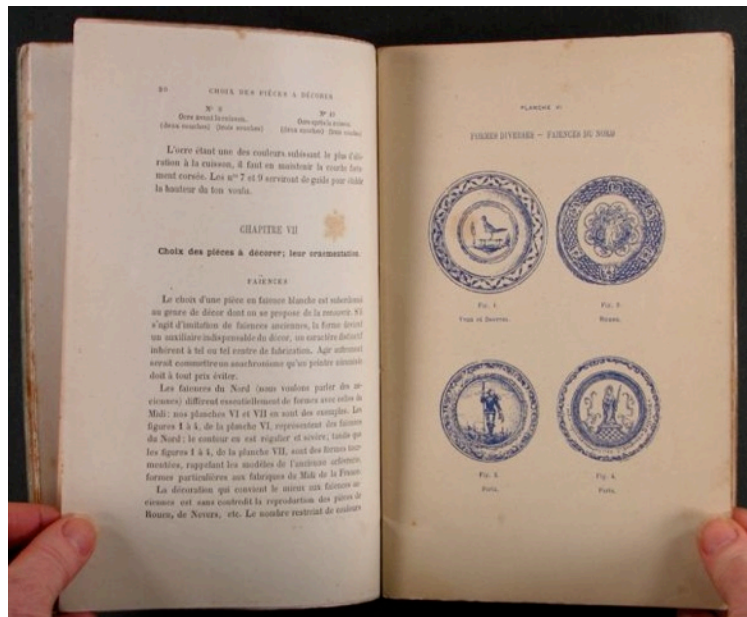


Daniel Frohman. Among Denin's most noteworthy roles include the parts of 'Julia' in The Hunchback of Notre Dame, and of 'Claude Melnotte' in Lady of Lyons. These she performed in 1854 at the National Theatre and the Chicago Theatre, respectively. Denin was essentially a comedian, as was Sam Ryan who accompanied her in theatrical productions. McKee Rankin acted with them and usually embellished their performances with more serious roles. Denin was married to C.K. Fox before leaving for the western United States without him. Later she married Ryan, prior to migrating to Australia. In 1860 she married John Wilson and afterward played in his company." Poster. 5.5"x15". Folded, light soil, corners clipped. [40111] \$75-

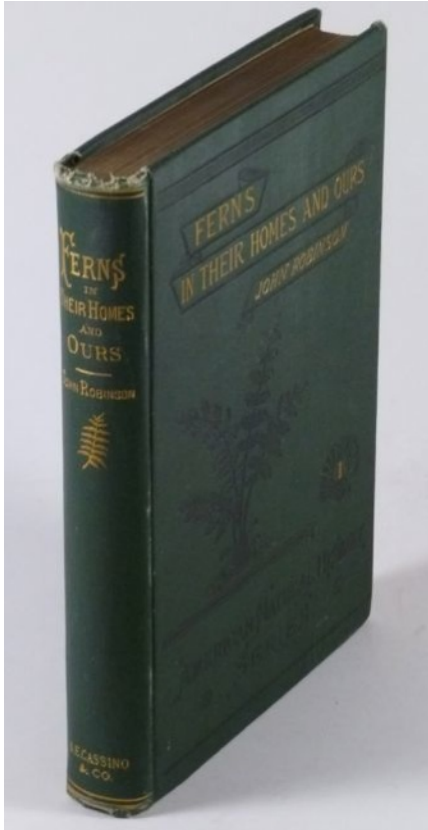


Softcover. 5.5"x9", 48 pages, 2 color and 3 black & white plates, with 5 additional text illustrations, for a total of 10 numbered plates; the title page states 4 color plates and "11 vignettes", but this appears to be in error as all the plates here are sequentially numbered and no further illustrations are called for in the text, and various editions appear to have had different plate counts. Solon calls for 4 plates, not the 5 present here. Covers soiled, a little wear and some internal foxing. [36924] \$60-

30. [**Victorian Fads & Fancies**] Ris-Paquot. **Traité Pratique de Peinture sur Faïence et Porcelaine à l'usage des débutants.** Paris; Librairie Renouard: 1886. 12th edition. A Victorian guide for beginning china painters with illustrations of tools and finished pieces, written by a Victorian-era French china restorer who also dabbled in writing books about antique ceramics. Solon ("Ceramic Literature, An Analytical Index". London: 1910) has nasty things to say about this book, as he does about all of Ris-Paquot's work, and indeed about Ris-Paquot himself, but then Solon could be nasty or nice as the mood suited him. In any case, today these works are of interest not for instructional purposes, per se, but as guides to what china painters of the period were reading and doing, and what instructions they may have been following, however deficient or asinine... This title is an abridged version of a much larger work published in 1883.





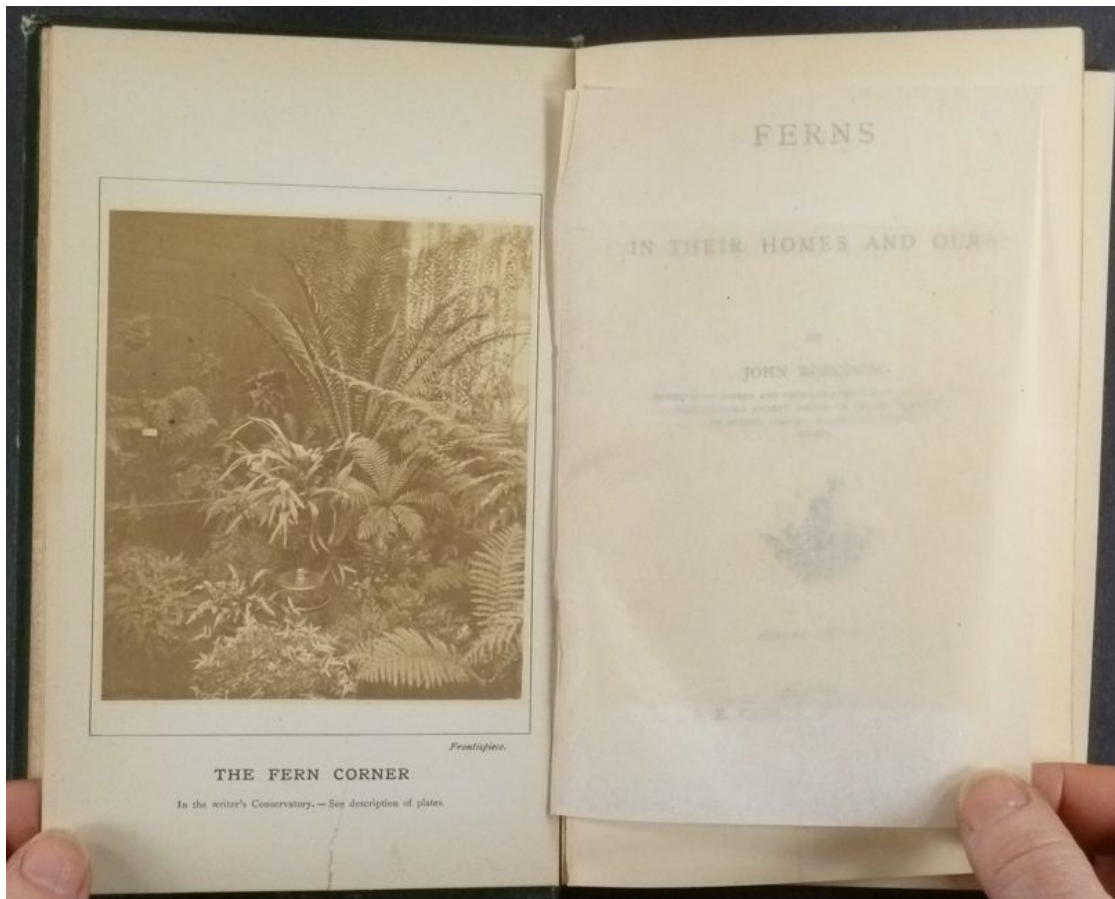


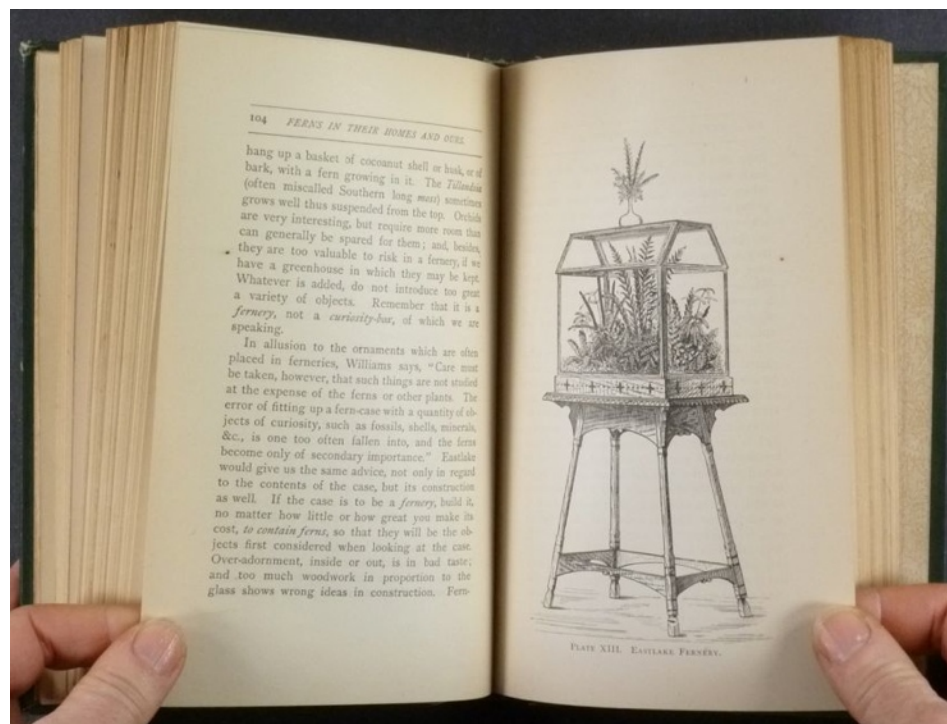
31. [**Victorian Fads & Fancies**] Robinson, John. **Ferns in Their Homes and Ours.**

*Salem; S.E. Cassino: 1883. 4th edition.*

A manual of the type used (and abused) by fern gardeners caught up in the Victorian-era "fern craze" as they gaily and with great earnestness denuded the English countryside and woodlands of any plant sporting anything that even remotely resembled a frond. The illustrations include many plates of ferns used as interior decoration including an iron fern stand, a Chinese fern stand, an Eastlake stand, a glass fernery with a stoneware base, and more!

Hardcover. 5"x7.5", 178 pages, photographic frontispiece of the fern corner in the author's conservatory, plus 8 color plates of fern varieties and 14 plates of line illustrations [40117] \$125-





**"I think that novels that leave out technology misrepresent life as badly as Victorians misrepresented life by leaving out sex."**

**-Kurt Vonnegut**

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# *That's All, Folks!*

