

**JOSLIN HALL RARE BOOKS**

**CATALOG 369:**

**ART & ARTISTS**



# JOSLIN HALL RARE BOOKS

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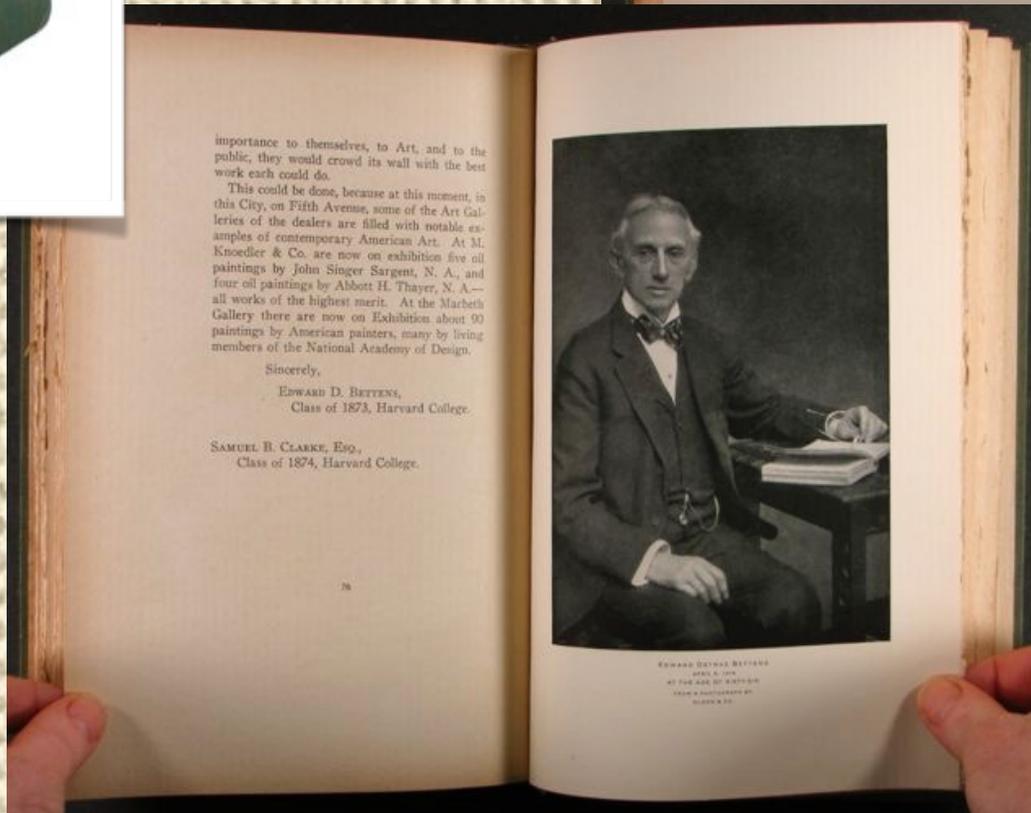
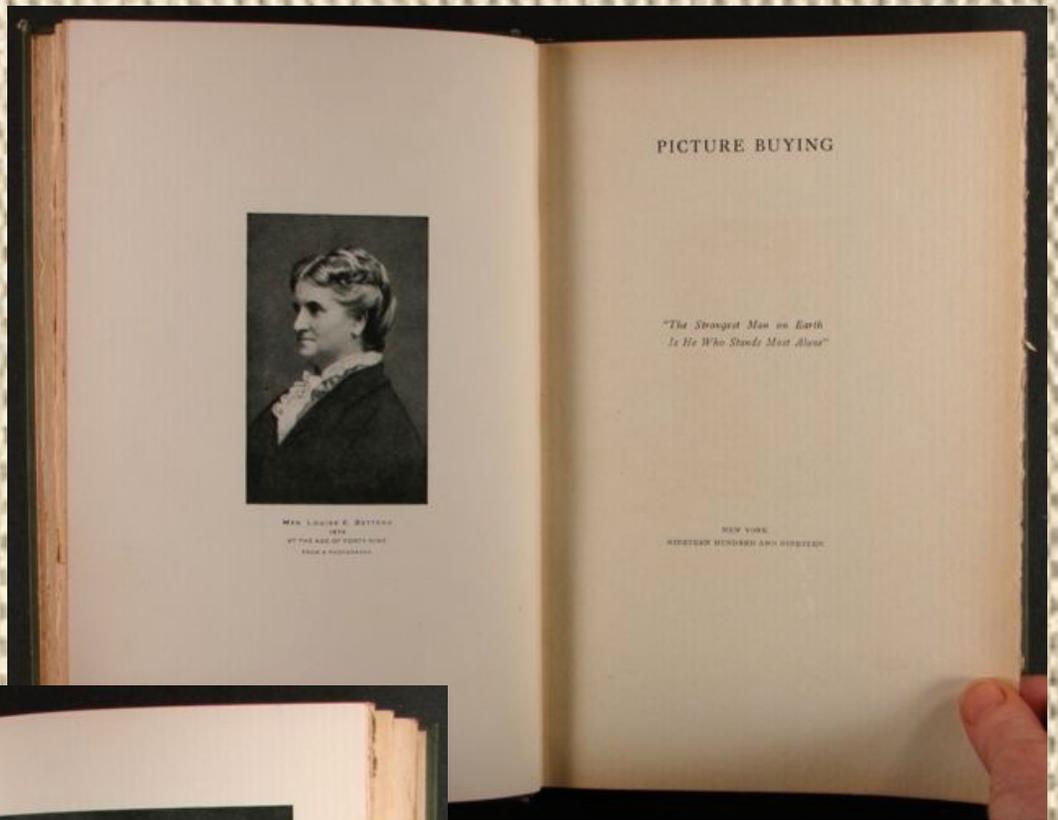
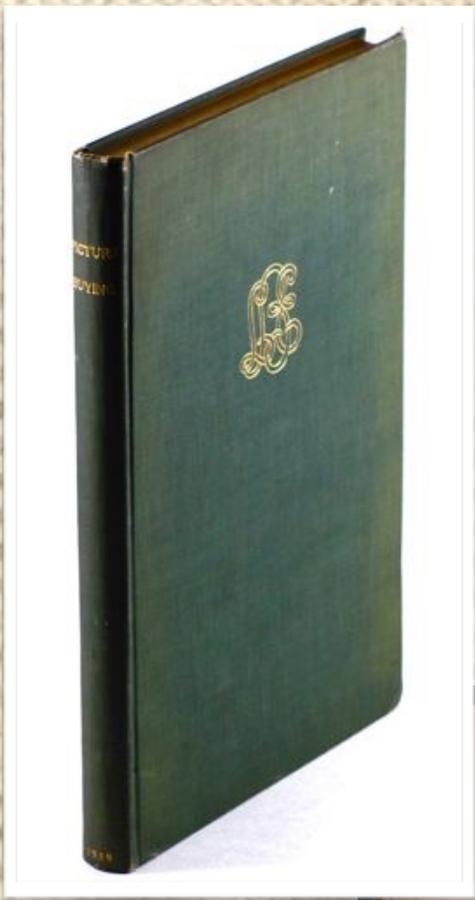
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1. [Arizona] **Small lot of 1916 Arizona State Fair Art Exhibition & Art School Ephemera.**

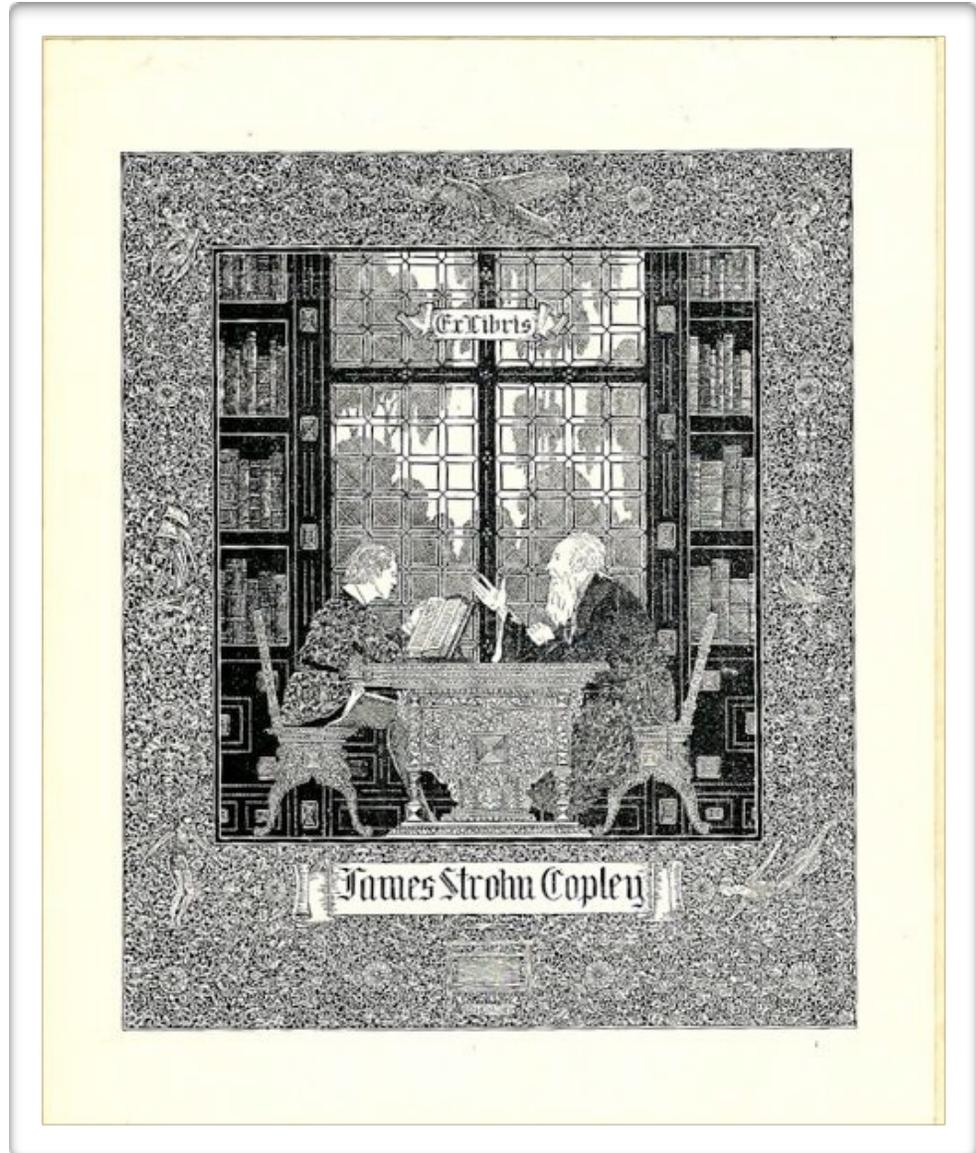
This interesting lot consists of: A handwritten letter dated October 23, 1916, from Mrs. L.M. Addington, of the Addington School of Fine Arts in Phoenix, Arizona, to Mrs. Edison Gillette, Chairman of the Arizona State Fair Art Exhibition Committee, asking if there is space for a display of the school students' work at the exhibition that year. A carbon copy of a typewritten letter dated October 27, 1916, from Mrs. Gillette to Mrs. Addington, answering that schools cannot display in the art exhibition, but if any students wish to enter individually they may do so. A 4.5"x2.5" pictorial card for the Addington School of Arts, "Orders taken for any painting, also place cards". - A 3.5"x6" card folder for the Third Annual Arizona Art Exhibition at the Arizona State Fair, November 13th-18th, 1916. - An 'Art Dept.' membership ribbon stamped "Superintendent - Arizona State Fair 1916". Trade card and letters with light wear, creases where they were paper-clipped together; ribbon with light soil and wear. [42755] \$100

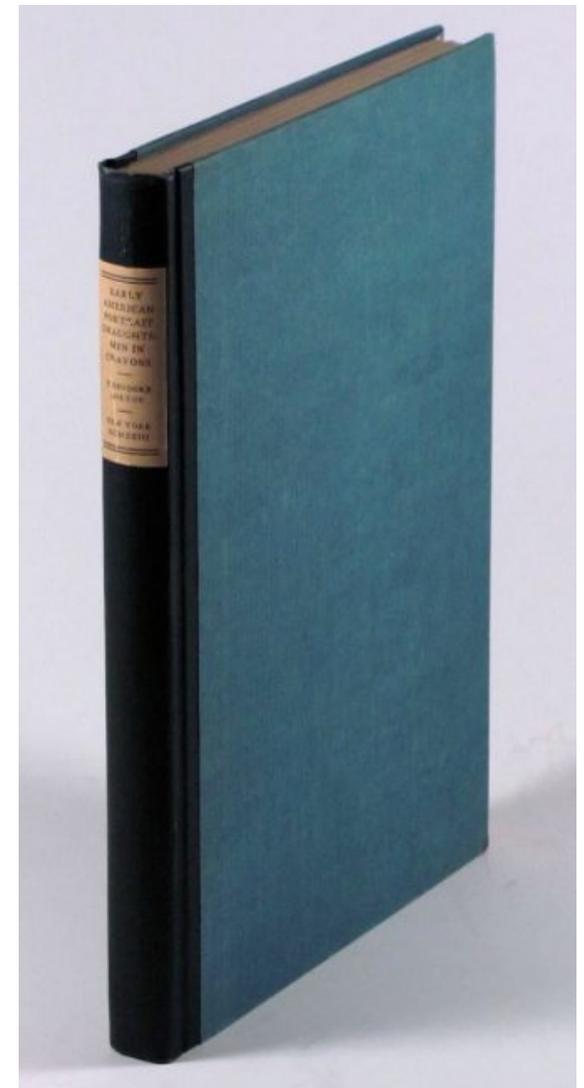
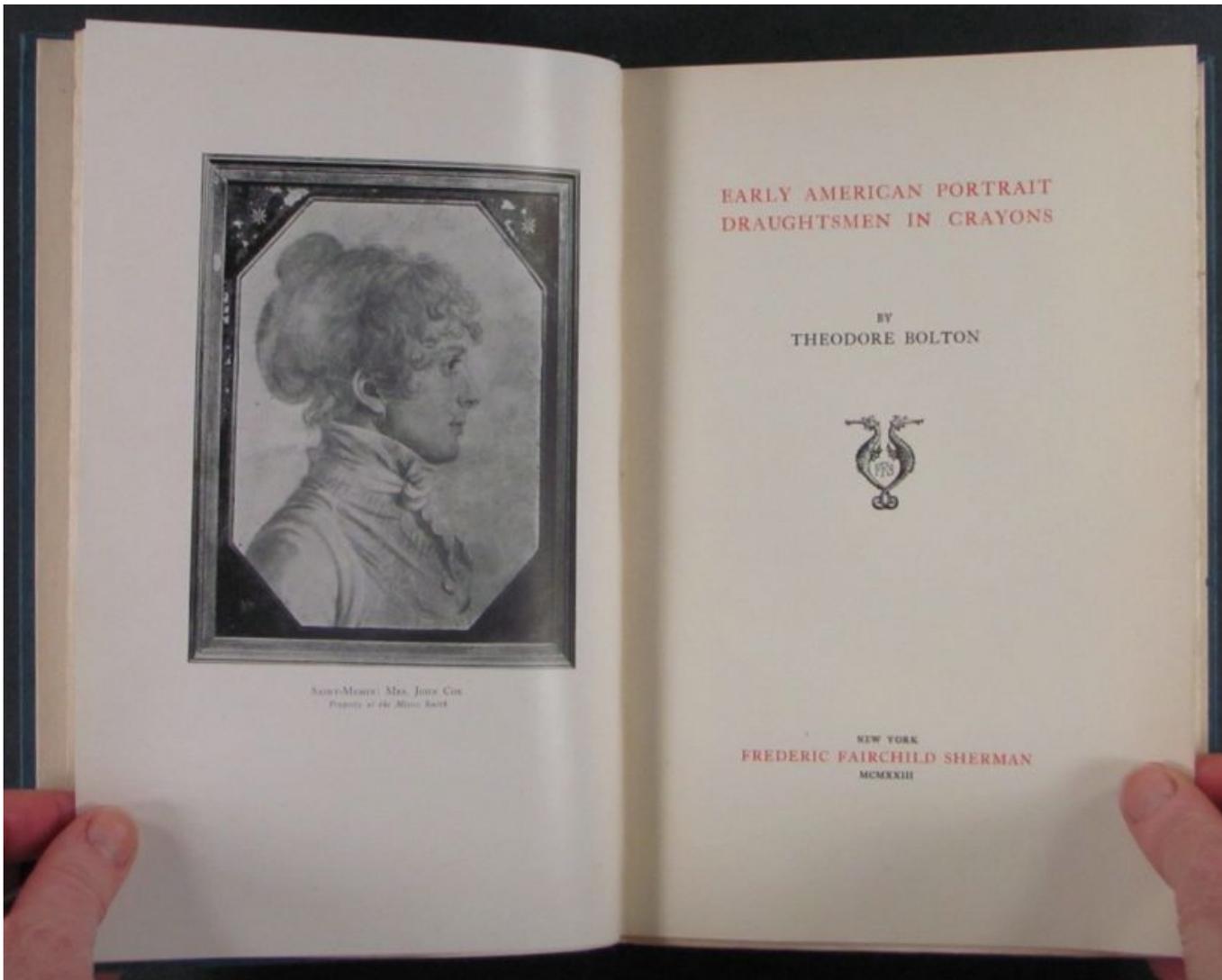


2. Bettens, Edward Detraz. **Picture Buying.** *Published in New York, by the author, in 1919. Limited to 650 copies.*

A follow-up to the author's earlier book, "Painter and Patron", in which he had questioned why art museums so often ignored the opportunity to buy the work of living artists from the artists themselves, and instead bought the work of established or dead artists from dealers, usually for much more than the same works could have been purchased for only a few years before. Bettens, a lawyer whose family had established a fund for the purchase of paintings from living artists at the Fogg Museum at Harvard, sent copies of his first book to museum curators and affiliated professionals around the world, and here reprints many of their replies. The replies are mostly in agreement with his feelings that museums are missing an opportunity in passing on the work of living, yet not-established, artists, many of the writers, including art curators themselves, noting that in their opinion most art curators do not know good art from bad until public or critical opinion points the way. An interesting snapshot inside one facet of the American art world in the early decades of the 20th century.

Hardcover. 6.5"x10", 86 pages plus 5 black & white plates. Light wear, library stamp. With the bookplate of newspaper publisher James Strohm Copley [1916-1973]. Copley published the San Diego Union, The San Diego Union-Tribune, and the San Diego Evening Tribune, and was President of the Inter American Press Association. He also, according to Carl Bernstein, cooperated closely with the CIA during the Eisenhower through Nixon administrations. According to Bernstein, "at least twenty\_three Copley News Service employees performed work for the CIA. 'The Agency's involvement with the Copley organization is so extensive that it's almost impossible to sort out,' said a CIA official who was asked about the relationship late in 1976. Other Agency officials said then that James S. Copley, the chain's owner until his death in 1973, personally made most of the cover arrangements with the CIA., which had widespread contacts in the US media." The University of San Diego has a library named in honor of Copley and his wife. [36990] \$45

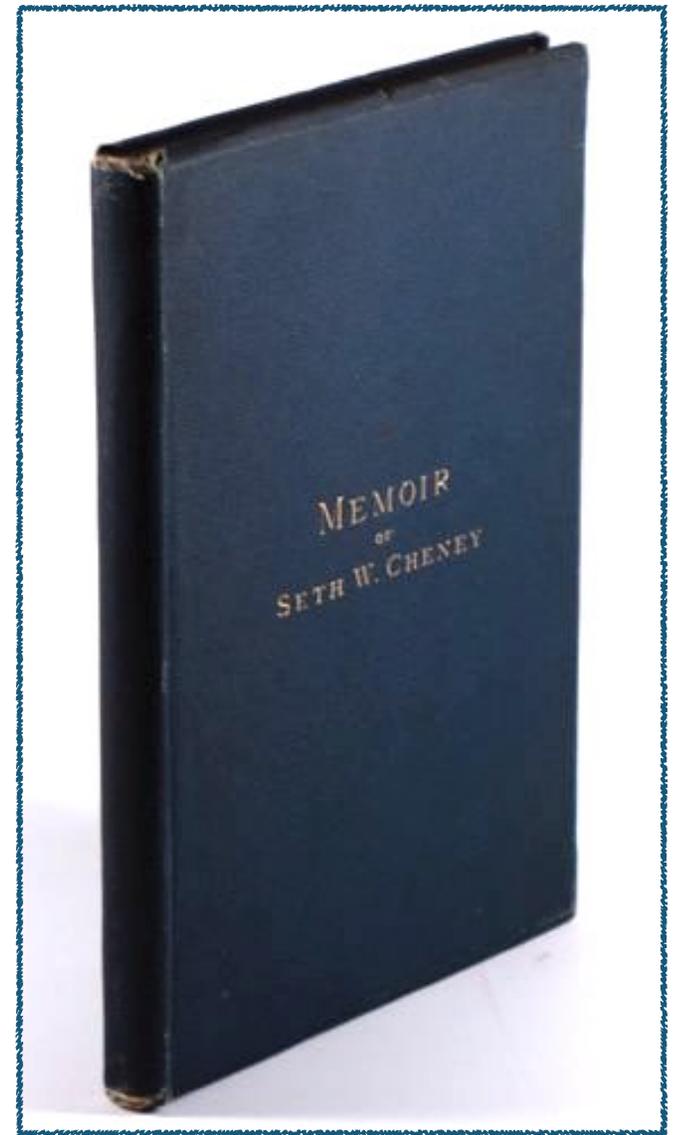
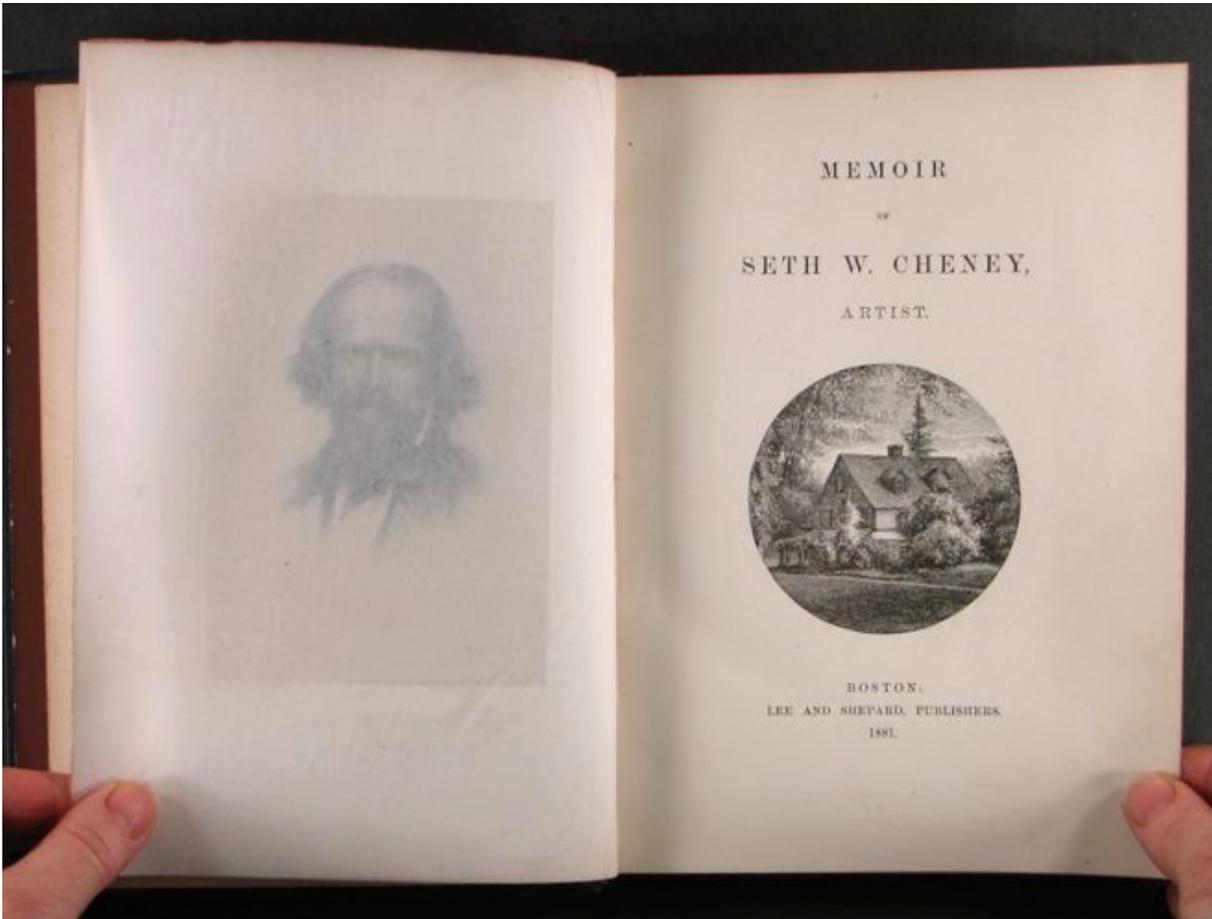




3. Bolton, Theodore. **Early American Portrait Draughtsmen in Crayons.** *Published in New York by Frederic Fairchild Sherman in 1923. Edition limited to 325 copies.* A pioneering study. Bolton identified works by more than 100 American artists working before 1860, and cross-indexes by sitter. The University of Miami Libraries, which house Bolton's papers, notes- "Theodore Bolton was a librarian, art historian, and artist. Bolton received a diploma in the arts from the Pratt Institute in Brooklyn, New York, in 1915. He studied library science at the same institute, receiving a diploma in that subject in 1924. He pursued formal academic work later in his life as well, receiving in 1937 a B.S. in education, and a M.A. in education in 1940, both from New York University. Thereafter, he received an M.F.A. from Columbia in 1955. In addition, he studied at Harvard during the summers from 1937 to 1939. Upon his retirement, Bolton and his wife moved to Coconut Grove, Florida. Theodore Bolton died at his Coconut Grove home on Friday, December 7, 1973." The publisher, Frederic Fairchild Sherman (1874-1940), was a well-heeled collector and the editor-publisher of 'Art in America', who also published beautifully-printed, extremely limited edition studies of American art and artists in the 19-teens, 20s and 30s. Hardcover. 6.5"x9.5", xii + 111 pages, plus 13 b/w plates; title page printed in red and black; light wear, tips bumped, but a very nice copy. [38744] \$75

4. [Cheney, Ednah D.] **Memoir of Seth W. Cheney, Artist.**

*Published in Boston by Lee and Shepard in 1881.* Seth Wells Cheney [1810-1856] was an American portrait artist who pioneered working with black and white crayon. After studying in Paris he returned to Boston to draw portraits, and in 1848 he was made an associate of the National Academy of Design. This biography was written by his second wife, and includes quotations from his letters and diaries. Hardcover. 7"x9.5", 144 pages, 3 pasted-in carbon photos and 2 additional black & white plates, all with tissue guards. Publisher's pebbled cloth with gilt title. Endpapers cracking along the hinge, but the book hinges are stable. Light wear, minor scattered soil. [37712] \$75



# AMERICAN FOLK PAINTINGS

Collection Formed by the Late  
**HORACE W. DAVIS**

Sold by Order of  
**MR & MRS HOWARD LIPMAN**  
Cannondale, Conn.



Public Auction Sale  
February 28 at 8 p. m.

**PARKE-BERNET GALLERIES - INC**  
30 EAST 57 STREET - NEW YORK 22  
1946

5. [Davis Collection] **American Folk Paintings... Collection formed by the late Horace W. Davis.** *The catalog to an auction held in New York by Parke-Bernet Galleries on February 28th, 1946. Sale 744.* "Including Imaginative Primitives, Marines, Scenic America, Localities of Interest, Homes and Schools of our Ancestors, Folk as they were". The unsigned Foreword to the catalog explains that seventy-five pieces from the collection were exhibited during the summer of 1941 at the Berkshire Museum in Pittsfield (Massachusetts), "forming an interesting homespun portrait of nineteenth century America", and then quotes from the Introduction to the catalog to that exhibition. Horace W. Davis, a native of Pittsfield, was a pioneering collectors of folk art, and purchased these paintings between 1934 and his death in 1942. His collection ended up in the hands of fellow pioneers Howard and Jean Lipman, who are listed as the consignors. Softcover. 6"x9.5", 32 pages, 117 lots, 21 b/w illustrations. A clean, neat catalog. [39567] \$85



[NUMBER 25]

25. **THE DAYAN FAMILY** *H. Pudor, fl. 1850*  
An interior, with a woman in blue and white gown seated on an Empire sofa, a child in scarlet dress at her side on a Victorian footstool, playing with a spaniel. At the right, her husband in patterned gown, holding a red book. At the extreme right, a flower pot resting on a table. 25 x 24 inches

*Note:* Inscribed on back of canvas with names of sitters: "Albert Dayan, Esq., of Lowville, Lewis County, N. Y., Jane duPont Lyon Dayan, his wife and their son Chester Jennings Dayan. Painted by H. Pudor".

[See illustration]

26. **MORNING CHORES IN NEW HAMPSHIRE** *Circa 1840*  
Pioneer scene with a family group before a log cabin built in a clearing. The woman washing pails surrounded by small children and a dog, and a man chopping wood. 30 x 36 inches

8



[NUMBER 27]

27. **YOUNG LADY ON A BALCONY** *Circa 1820*  
Three-quarter length figure of a young girl in white frock trimmed with blue ribbons, holding a basket of fruit and corn. She stands before a balustrade draped with a red hanging framing a view of blue sky. At the left, a pot of flowers. 36 x 29 inches

[See illustration]

28. **THREE CHILDREN** *Circa 1830*  
Three children depicted at three-quarter length, a little girl in pink dress holding a flower, leaning her hand on her brother's knee, the latter seated to the left. At the right, a boy in green coat. Landscape background. 30 x 37 inches

9

VIII. *Some experiments and observations on the colours used in painting by the Ancients.* By Sir Humphry Davy, LL. D. F.R.S.

Read February 23, 1815.

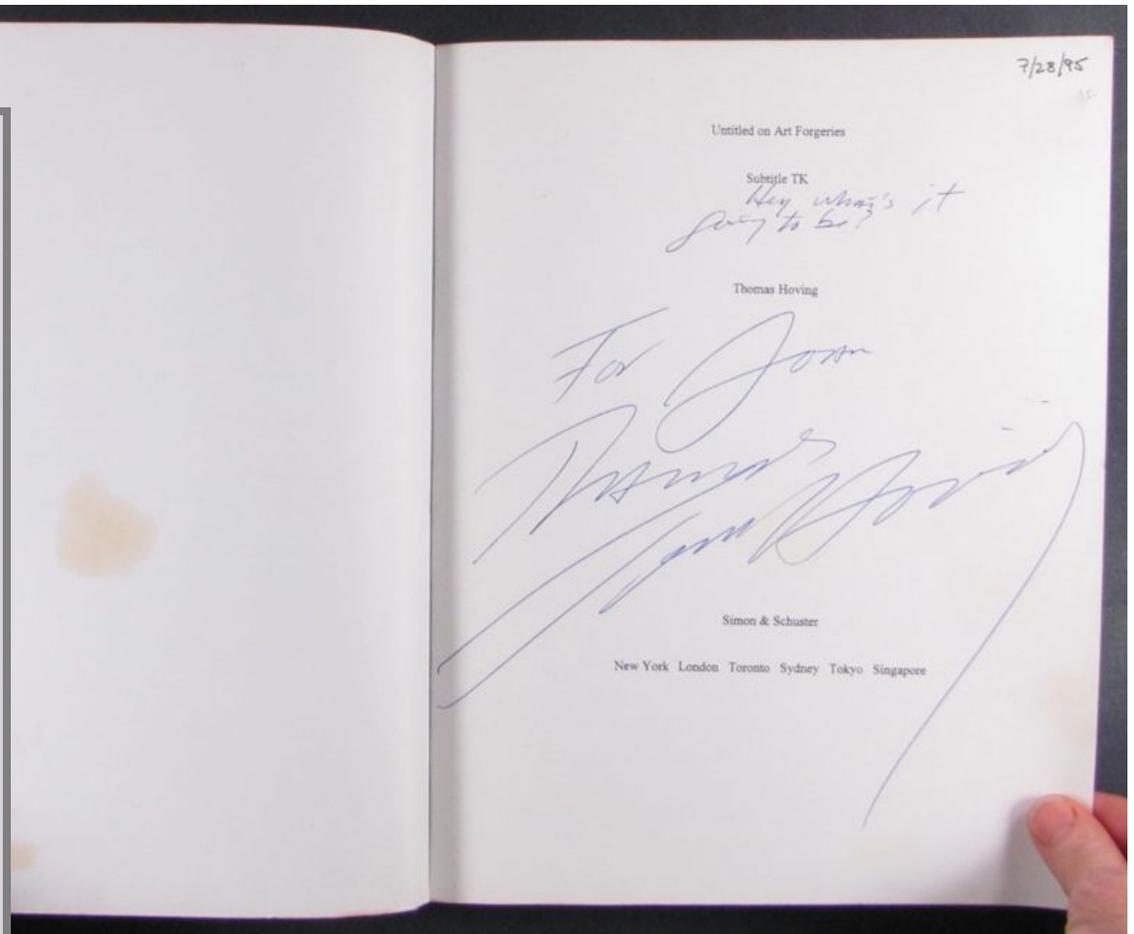
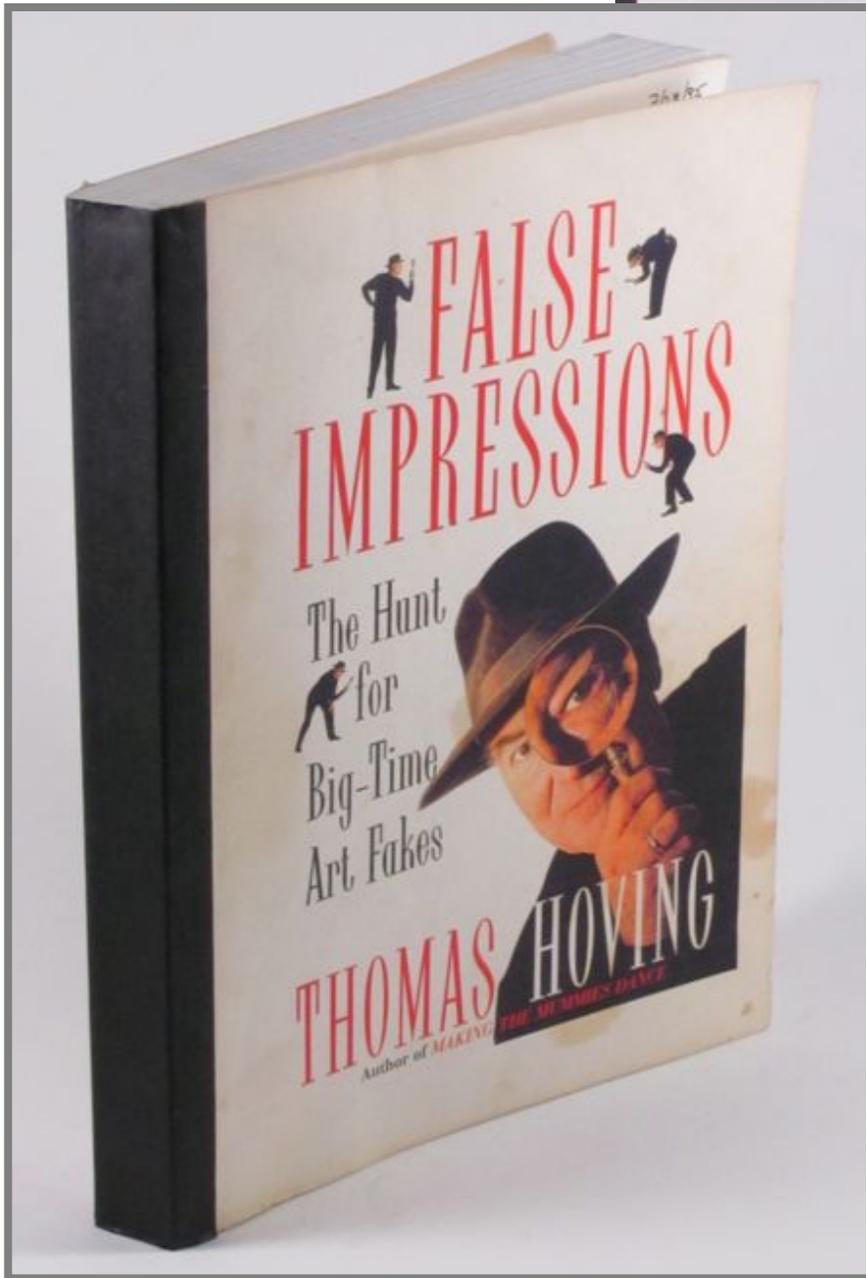
I. *Introduction.*

THE importance the Greeks attached to pictures, the estimation in which their great painters were held, the high prices paid for their most celebrated productions, and the emulation existing between different states with regard to the possession of them, prove that painting was one of the arts most cultivated in ancient Greece; the mutilated remains of the Greek statues, notwithstanding the efforts of modern artists during three centuries of civilization, are still contemplated as the models of perfection in sculpture, and we have no reason for supposing an inferior degree of excellence in the sister art, amongst a people to whom genius and taste were a kind of birthright, and who possessed a perception, which seemed almost instinctive, of the dignified, the beautiful, and the sublime.

The works of the great masters of Greece are unfortunately entirely lost. They disappeared from their native country during the wars waged by the Romans with the successors of Alexander, and the later Greek republics; and were destroyed either by accident, by time, or by barbarian conquerors at the period of the decline and fall of the Roman Empire.

The subjects of many of these pictures are described in  
MDCCLXV. O

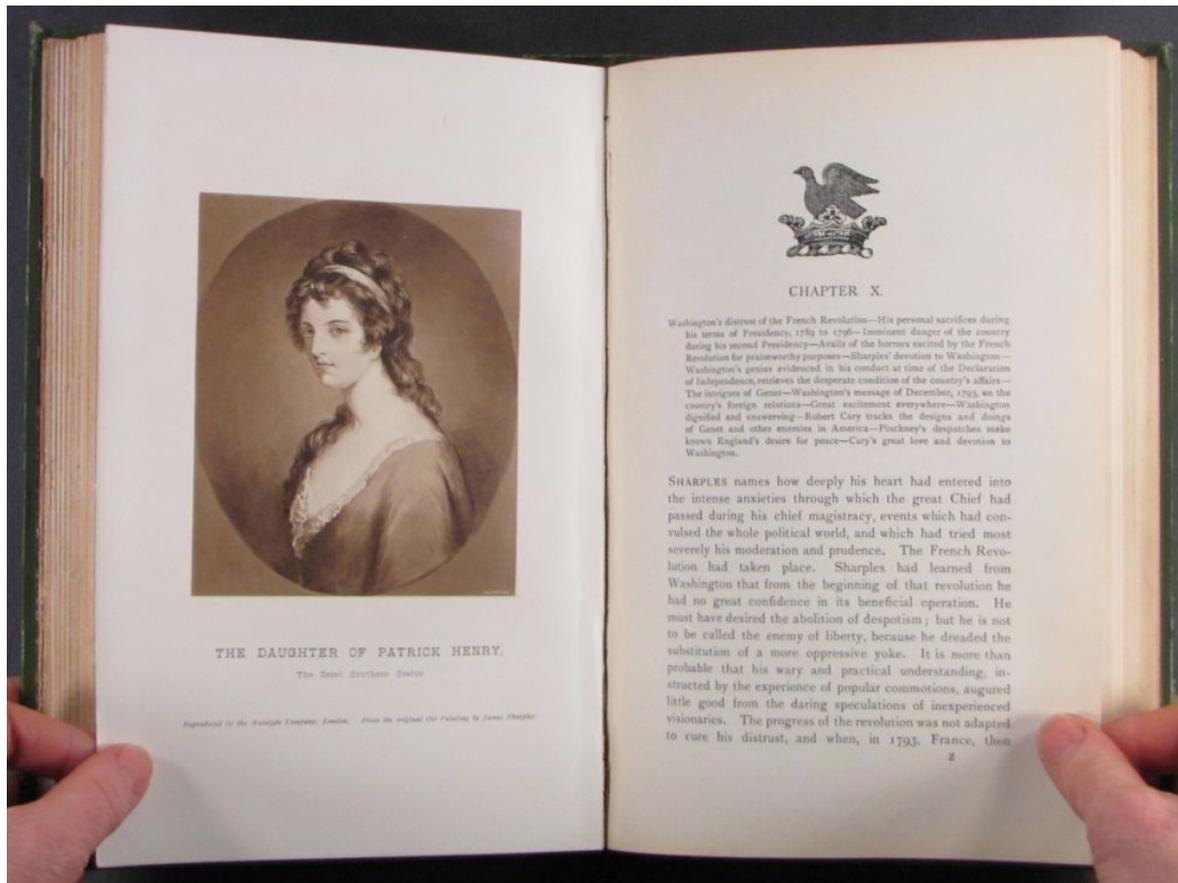
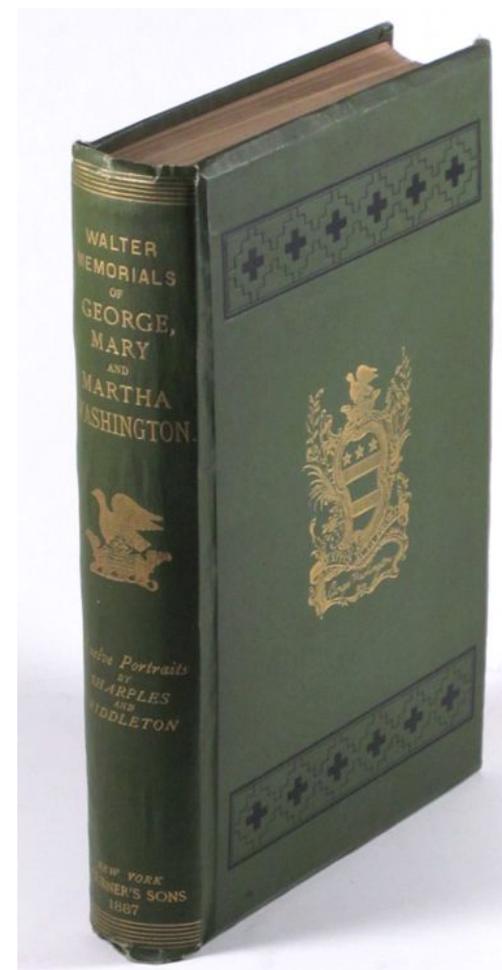
6. Davy, Sir Humphrey. **Some Experiments and Observations on the Colours Used in Painting by the Ancients.** *Published in London, 1815.* Removed from the 'Philosophical Transactions of the Royal Society' (London, 1815), and paginated 97-124. The essay was also re-issued as an offprint, but this marks its' first print appearance. Davy here deals with coloring matter, pigments, and paints, and devotes sections to reds, yellows, blues, greens, purples, blacks & browns, and whites. Although drawn largely from literary sources, davy also drew some of his material from practical observation and experiment. Sir Humphrey Davy (1778-1829) was one of the great chemists of his era, pioneered the field of electrolysis, discovered calcium, proved that chlorine was an element, invented lamps, gave many popular lectures, experimented, at some lectures, by administering laughing gas (nitrous oxide) on his friends Robert Southey and Samuel Taylor Coleridge, and engaged in all sorts of other useful activities. 9"x11.5", 28 pages. Disbound from a larger work, pages still sewn and reinforced neatly along the 'spine' with newer white tape. Minor soil, light wear. [41971] \$85



7. [Fakes] Hoving, Thomas. **False Impressions. The Hunt for Big-Time Art Fakes.** Published in New York by Simon & Schuster in 1996.

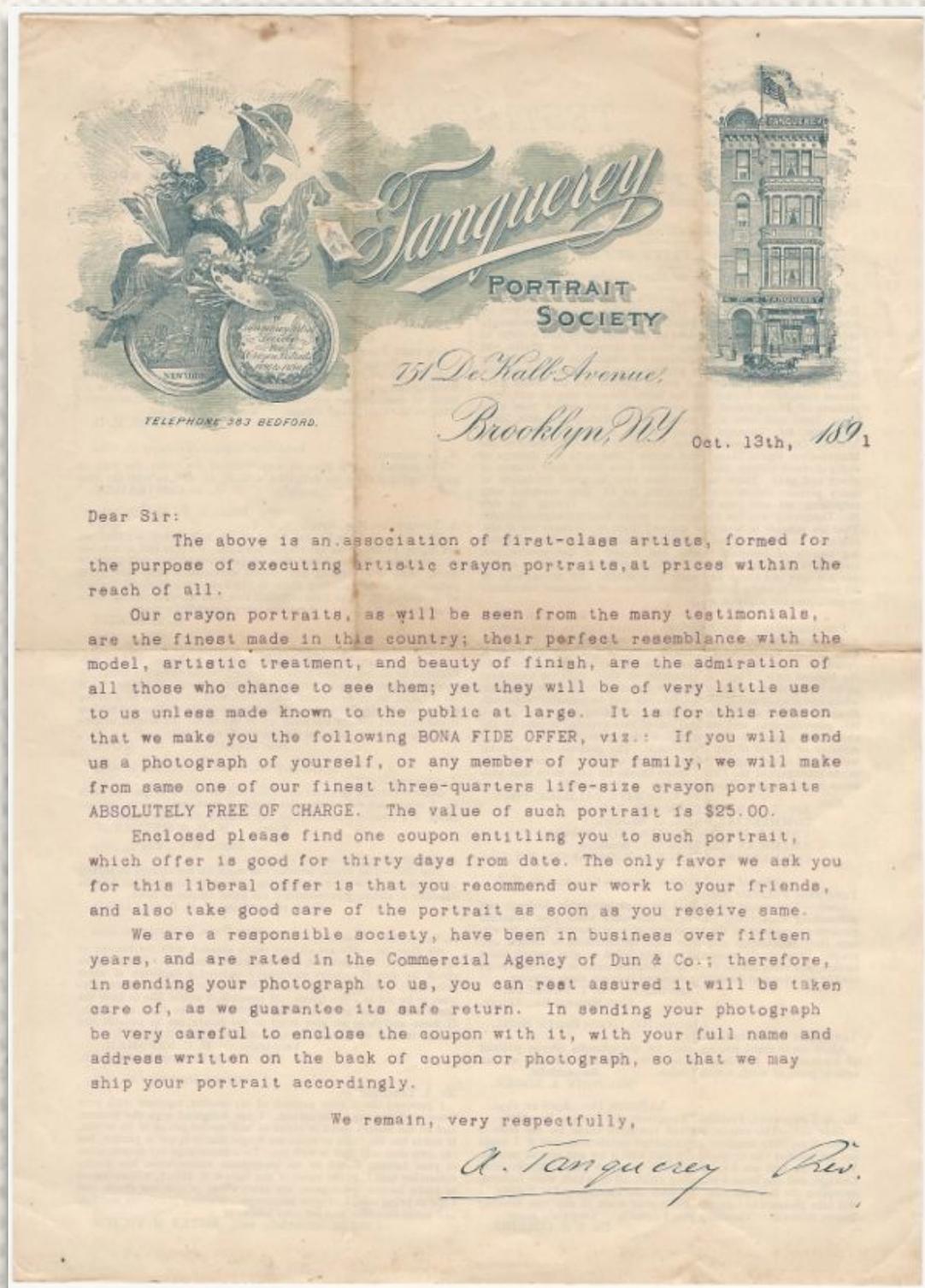
Advance Review Copy. A breezy, irreverent journey through the world of art fakes and fakers with the former Director of the Metropolitan Museum of Art. "False Impressions", is a fascinating collection of tales of the fakes and forgers Hoving encountered during his years at the Metropolitan Museum of Art, and throughout the book this same set of factors recurs time after time. Softcover. 8.5"x11", 366 pages, b/w illustrations, light wear, a little soil. An advance reading copy, sent to reviewers, bound in paper covers. Signed by Hoving on the title page- "For John, Thomas Hoving". Additionally, on the title page it says in print- "Untitled on Art Forgeries - Subtitle UK" under which Hoving has written "Hey what's it going to be?" [38936] \$125

8. [Fakes & Frauds] Walter, James. **Memorials of Washington and of Mary, His Mother, and Martha, His Wife, from Letters and Papers of Robert Cary and James Sharples.** *Published in New York by Charles Scribner's Sons in 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 very nice.



-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] \$125

9. [Frauds] **1891 Promotional Letter from the Tanqueray Portrait Society.** *Brooklyn, New York, 1891.* A promotional letter dated October 13, 1891, introducing the Society's portrait-making skills and inviting the recipient to send photograph for a high-quality crayon portrait by a Society artist, a \$25 value, free of charge. In return they hope you will recommend the Society's portrait-making skills to your friends, and display your portrait in your home. On the reverse side are a number of testimonials. An internet search brings up a few interesting facts about this firm- on August 29, 1893 they were banned from using the U.S. mails, and after that they apparently moved overseas, as a note in the June 29, 1902 Perth Sunday Times notes that the Times, and a number of readers, have received the offer of a free portrait from the Tanqueray Portrait Society in Paris. A few weeks after sending their photograph, one correspondent received a letter announcing that the portrait was complete, and so beautiful that it would look especially nice framed- and the Society has a catalog of frames for sale they would like to send. If you do not wish your portrait framed you may have it, and your original photograph, back for free, plus the modest cost of handing and shipping...  
Single sheet. 8.5"x11.5". Some soil and wear.  
[40582] \$85



26 Newman Street  
May 29<sup>th</sup>  
1855

Dear Sir,

I much regret that I was not at home when you did me the favour of calling in Newman Street yesterday, & I 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 shall always appreciate most highly the kind tokens of his remembrance. I have had the happiness of being acquainted with him for more than thirty years, & I may say that every succeeding year has shown me some additional cause for my esteem.

10. [Fielding] **Three 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. Some soil, folds, previously mounted, with slight paper remnants on the verso of several letters. [39956] \$125

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 Lackington's request, as  
he has no power to grant tickets  
of admission to the 'ExOn' of the Society  
& President in water colours. Mr. C.F.  
cannot therefore under such circumstances  
think of availing himself of  
Mr. Lackington's hospitality.  
26 Newman Street  
May 9<sup>th</sup>

“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. Lackington's 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. Lackington's 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.

*"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.

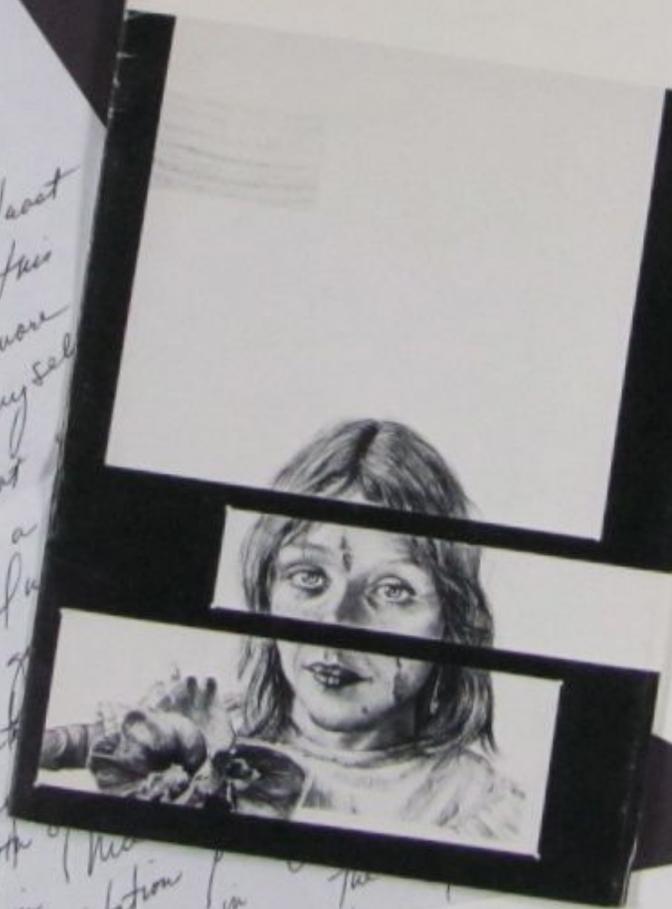
*"Mr. Copley Fielding presents his best compliments to Mr. Harris, & has the pleasure of enclosing a Cheque for the amount of his account, with sincere Thanks for all of his very kind attentions. 5 Park Crescent Jan'ry 18. 1855".*

January 16, 84, NYC

Dear Kamei,  
 I just received your letter  
 indicating our show is set for  
 the 84-85 season. Is it  
 possible to give a more precise  
 date, as you know most  
 galleries are scheduled at least  
 one year in advance, and this  
 would help me to see more  
 clearly open montas for myself

I am pleased that  
 position in finding a  
 gallery, which I am  
 that business is  
 and I'm having  
 for the FEB 9th of the  
 gallery here in NYC  
 (K)

was  
 of



Christine en Joz Bracht  
 nodigen u vriendelyk uit tot het bijwonen op de vermaande  
 cocktail van de tentoonstellingen

- Cristobal Coral - gelyktydig
- Nall - 2de verduyging
- Bertholin - 2de verduyging

donderdag 11 maas 1975 te 19 u

in aanwezigheid van de kunstenaars  
 Christine en Joz Bracht  
 Langelaan 27a - 1016 Brussel

Christine et Joz Bracht  
 vous prient de leur faire le plaisir d'assister au vernissage  
 cocktail des expositions

- Cristobal Coral - gelyktydig
- Nall - 2de verduyging
- Bertholin - 2de verduyging

le jeudi 11 maas 1975 à 19 h

en présence des artistes  
 Christine Bracht  
 Joz Bracht

Langelaan 27a - 1016 Brussel

11. [Gallery K / Nall] **Exhibition Catalogs for Nall, with a Handwritten Letter.** This lot consists of a copy of the exhibition catalog "Nall, Exposition Dessins - Gravures", which accompanied an exhibition at the Galerie Isy Brachot in Brussels in 1978, a folding card invitation to the exhibition, and a folded exhibition card for an exhibition of his works at the Galerie Krivy, in Nice, in 1984. With a handwritten letter from Nall dated January 16, 1984, in Nice, to Gallery K owner Komei Wachi, which begins "Dear Komei", and discussing upcoming and past shows, his health, and how well his work is selling. "Nall" (Fred Nall Hollis) was born in Troy, Alabama, in 1948. He attended the University of Alabama and studied at the École des Beaux-Arts in Paris. While in Paris he became a protege of Salvador Dalí. He opened a studio in Venice, and created the NALL (Nature Art & Life League) Art Association, which "offers artistic training for college students and provides a cultural life through exhibitions and conferences". In addition to painting and drawing, Nall has worked in mosaics, sculpture, engravings, porcelain, and textiles. Card covers. 6"x9.5", 11 pages, black & white illustrations, plus brochure, invitation card, and letter. Minor soil, light wear. [41940] \$125

The Washington Times reported on January 20, 2006- "The deaths of Gallery K co-owners H. Marc Moyens and Komei Wachi just 2-1/2 years ago ended the District's most exciting art era. Theirs is a unique story. French-born art aficionado Marc Moyens came here in 1945 to work as a multilingual interpreter, landed a job at the World Bank, collected intensively and founded Gallery Marc in 1969. It was part of the city's first "gallery rows" — this one on the "P Street strip" in Northwest — which included the eccentric Henrietta Ehrensam's Henri and Cuban-born Ramon Osuna's Pyramid galleries. Described by one writer as "creepy and menacing," the Frenchman's "H. Marc Moyens Collection" played to mixed reviews at the Corcoran Gallery of Art in 1969. When Mr. Wachi, a Japanese-born mathematician, joined the gallery in 1975, the two formed an unbeatable team that bucked art trends — such as that of the then-fashionable Washington Color School — with Hieronymus Bosch-like surreal evocations. At first glance, Mr. Moyens and Mr. Wachi couldn't have been more different. The rotund, suave Frenchman liked to hold forth at gallery openings, but the soft-spoken, diminutive Mr. Wachi, 16 years Mr. Moyens' junior, sat behind the gallery desk offering Japanese tea and encouraging artists. They died within six weeks of each other, Mr. Moyens of an apparent heart attack at 83 in April 2003 and Mr. Wachi, 67, of pancreatic cancer in May. These two expatriates, both impassioned art lovers, changed the art history of the nation's capital."

12. [Gallery K / Briggs] **Three Ernest Briggs Exhibition Folders/Catalogs with a Handwritten Letter.** This lot consists of three exhibition catalogs featuring Ernest Briggs- "Oil Paintings", April 19-May 8, 1980 at Landmark Gallery in Manhattan (with a 1-page press release), "Recent Paintings", November - 25 December 20, 1880, at Gruenebaum Gallery in Manhattan, and "New Paintings", April 13 - May 8, 1982, also at Gruenebaum Gallery. The April, 1980 catalog also has two gallery postcards for the show, one hand-addressed to Komei Wachi at Gallery K, along with a handwritten letter on yellow legal paper, dated 3/8/80 and addressed "Dear Mr. Wachi", and providing an extremely detailed description of how he mounts the canvas for his paintings on home-made temporary pine stretchers for shows, with several diagrams. "Ernest Briggs (1923–1984) was an active participant in the later wave of Abstract Expressionism, the revolution in abstract painting that secured New York City's position as the art capital of the world in the post-World War II period. His June 14, 1984 obituary in the New York Times said, "Ernest Briggs, a second-generation Abstract Expressionist painter known for his expressive, sometimes calligraphic brushwork and his geometric compositions...continually struggled to reconcile an approach to painting identified with David Park, Richard Diebenkorn and other Abstract Expressionists of San Francisco, where he studied art, and an approach identified with first- and second-generation artists of the New York School, such as Hans Hofmann and Giorgio Cavallon. His work is in the collections of the Whitney Museum of American Art, the Brooklyn Museum, the Walker Art Center, the Carnegie Institute Museum of Art and the San Francisco Museum of Modern Art." 3 exhibition folders, each 8.5"x11", several pages and illustrations in each, plus a letter. Minor soil, light wear. [41941] \$125





C. 12A At Coast On Day



C. 12B Before Fox Cemetery Process

Copyright 1944

by

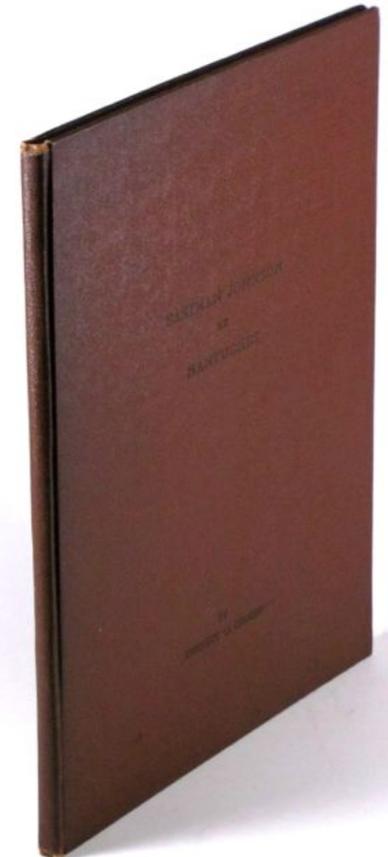
EVERETT U. CROSBY

Nantucket Island, Massachusetts

Two Hundred copies Printed for Private Distribution



EASTMAN JOHNSON

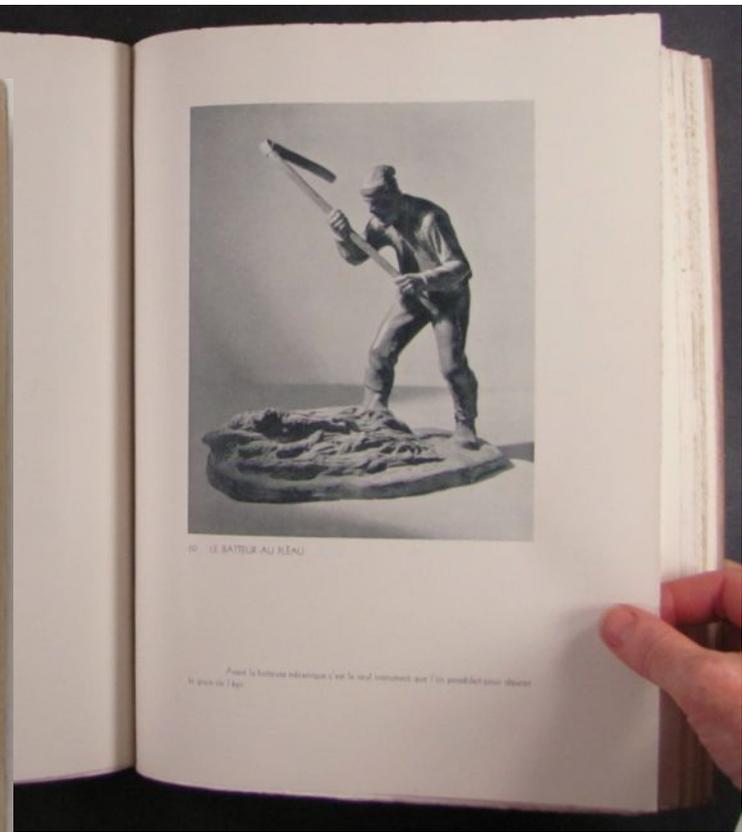
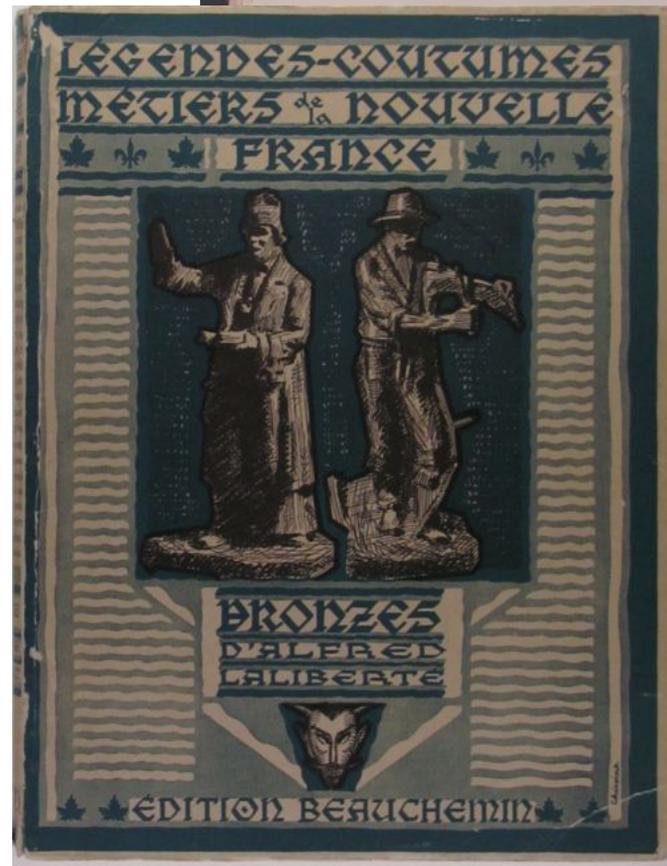


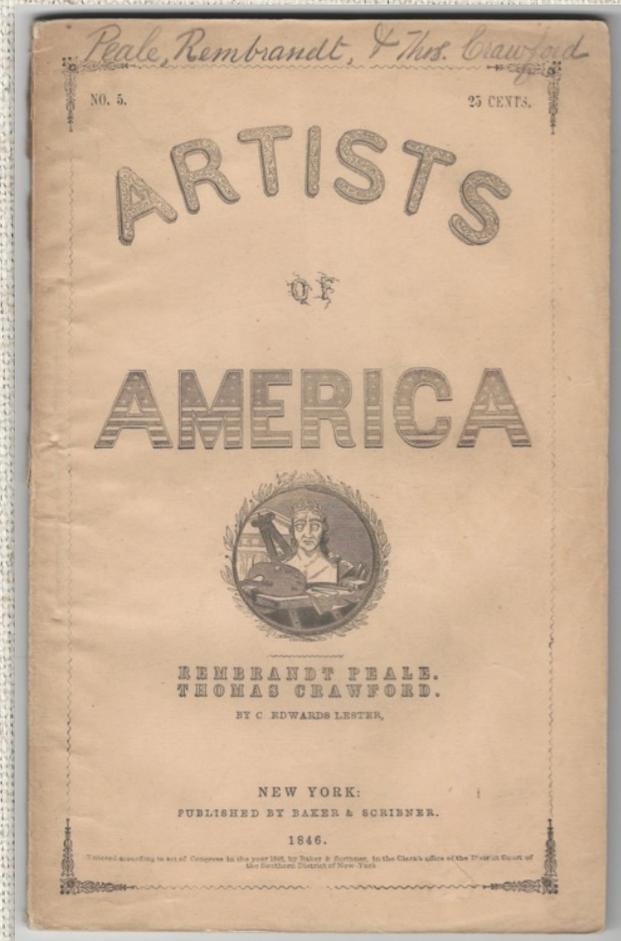
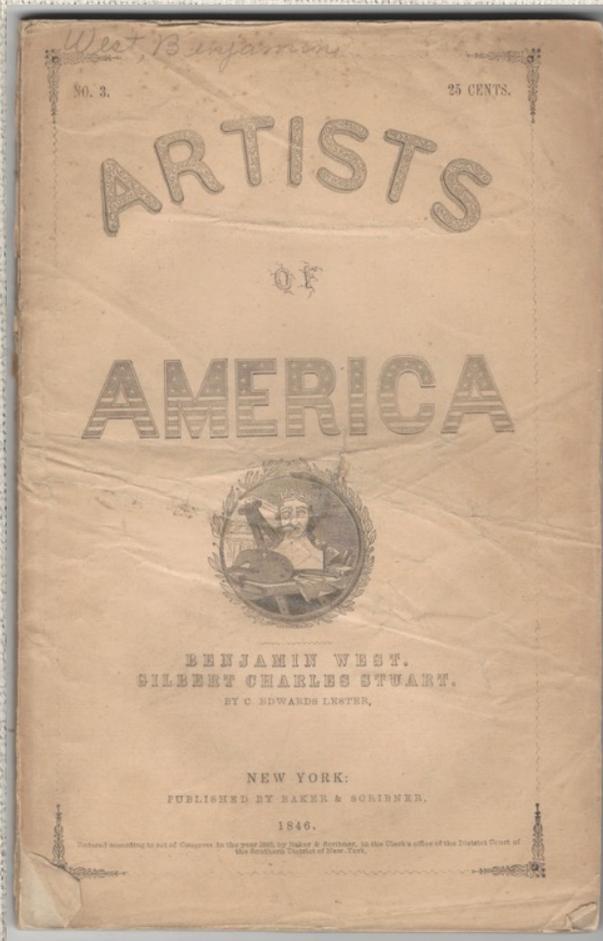
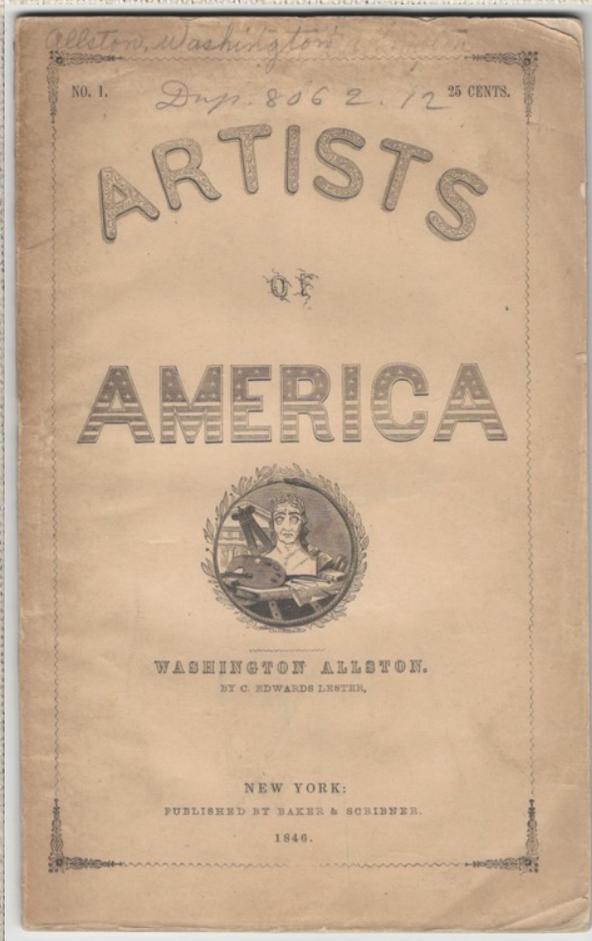
13. [Johnson] Crosby, Everett U. **Eastman Johnson at Nantucket. His Paintings and Sketches of Nantucket People and Scenes.** *Published in Nantucket by the author in 1944. Limited to 200 copies for private distribution.* A very nice copy of one of the rarest and most desirable books in the bibliography 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] \$750

14. Laliberte, Alfred. **Legendes - Coutumes - Metiers de la Nouvelle France, Bronzes d'Alfred Laliberte.** Published in Montreal by Librarie Beauchemin Limitee in 1934.

A survey of the work of this popular French-Canadian sculptor. Born in Quebec in 1878, as a child Laliberte learned to carve wood with a pocketknife on his family farm. At the age of 20 he completed a full-size statue of the Canadian Prime Minister for the Provincial Exhibition in Quebec City, and the Prime Minister was so enchanted that he encouraged

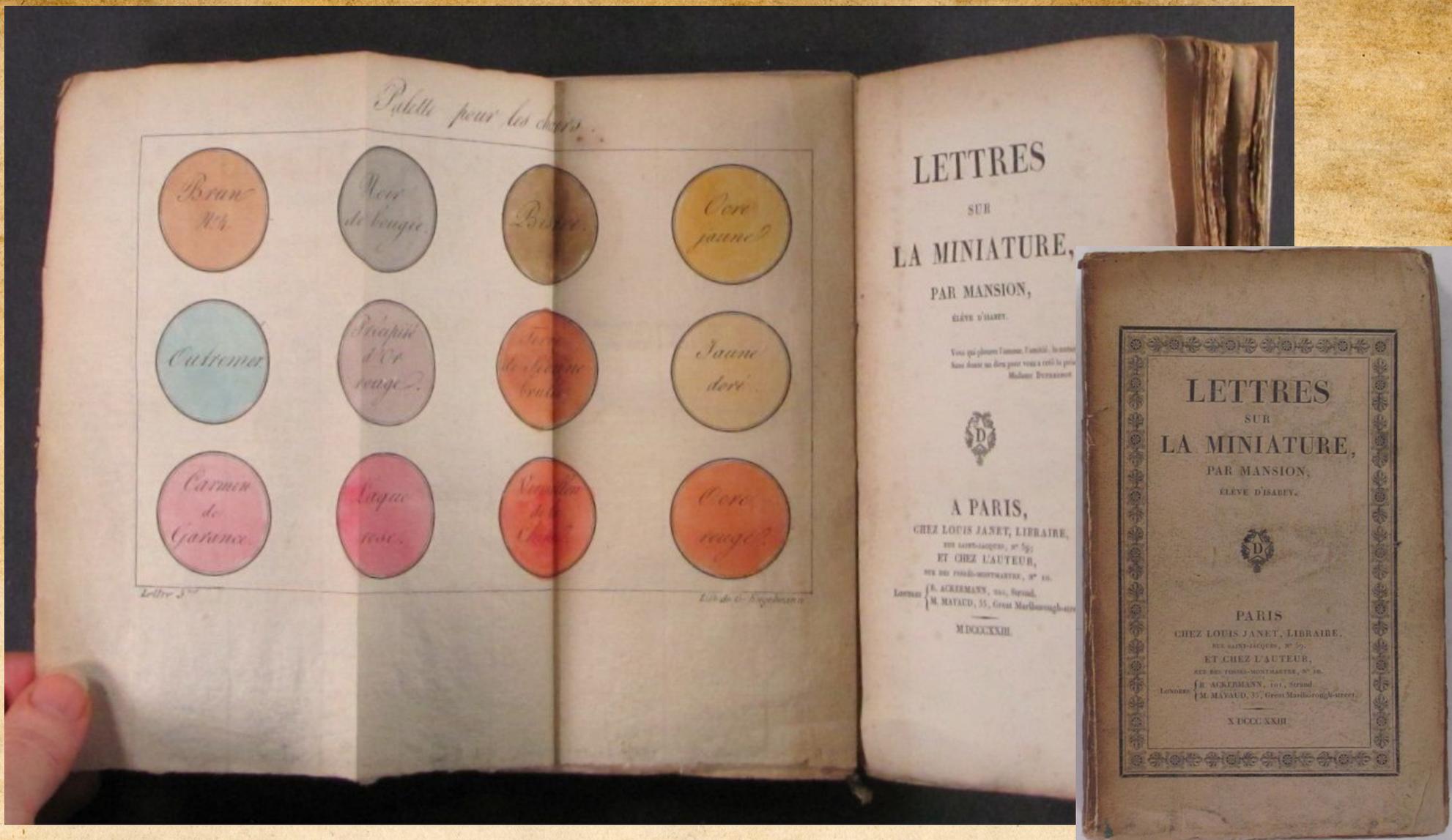
the young man to attend art classes at the Societe des Arts in Montreal. Laliberte later also attended the Conseil des Arts et Metiers and then traveled to Paris, to the Ecole des Beaux-Arts for more study. After Paris he returned to his native land and completed both large commissions and smaller works. Although he had been heavily influenced by Auguste Rodin, Laliberte managed to move on into his own unique style, and it was in that style that he created perhaps his most famous sculptures. This was a series of 200 or so small pieces completed between 1928 and 1932, based on the humble workers of his own home town in Quebec, which he called "Legends, Metiers et Coutumes". These pieces show a wide variety of men and women engaged in the crafts and work of a typical Quebec rural community, and it was this work that earned him his title, "Sculptor of the Rural Tradition". This study is a well illustrated study of these rural pieces, illustrating French-Canadian men and women and their everyday tasks. Softcover. 9.5"x12", 7 pages of text plus 122 b/w plates. Covers with moderate wear. [36231] \$60



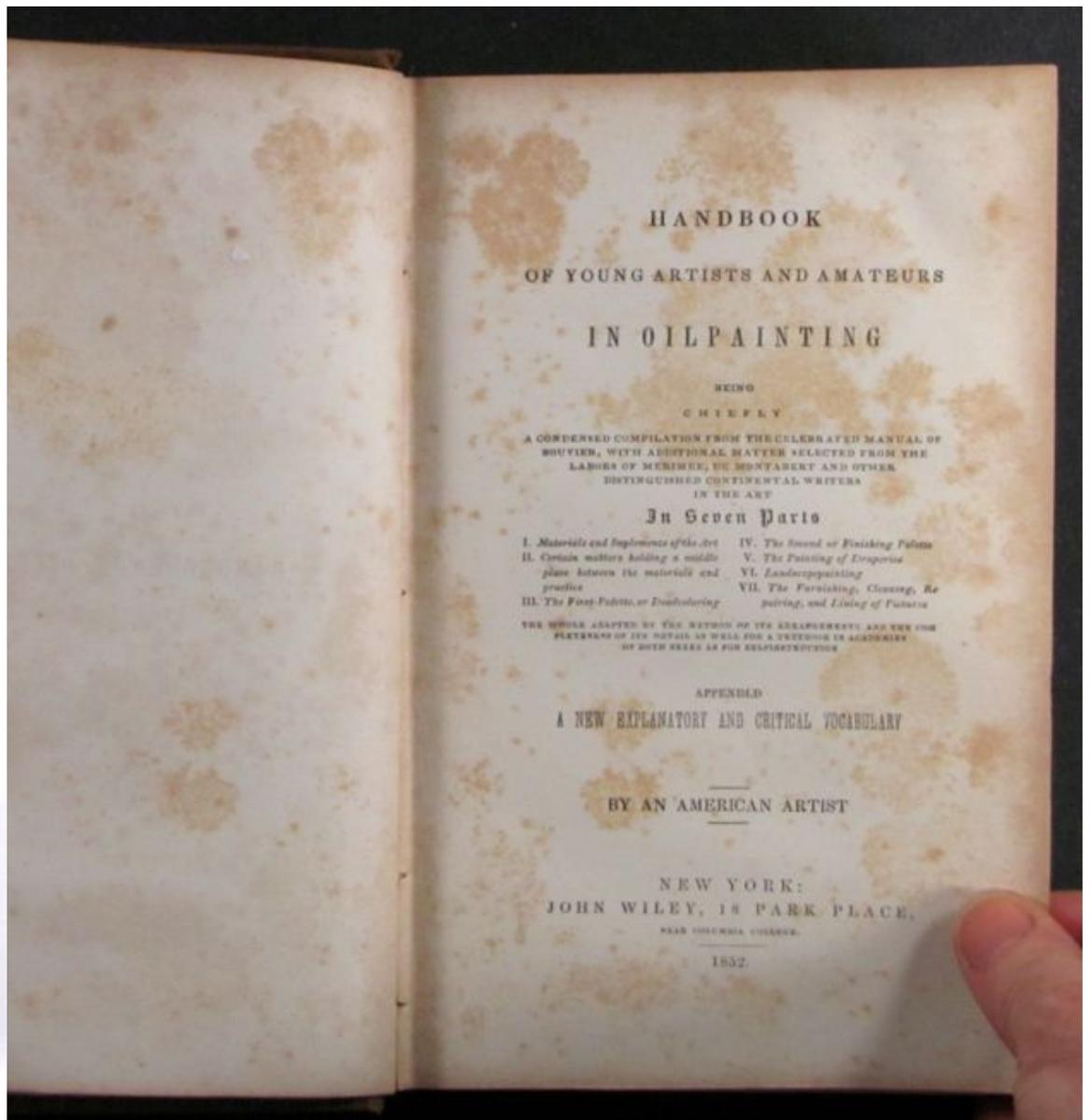
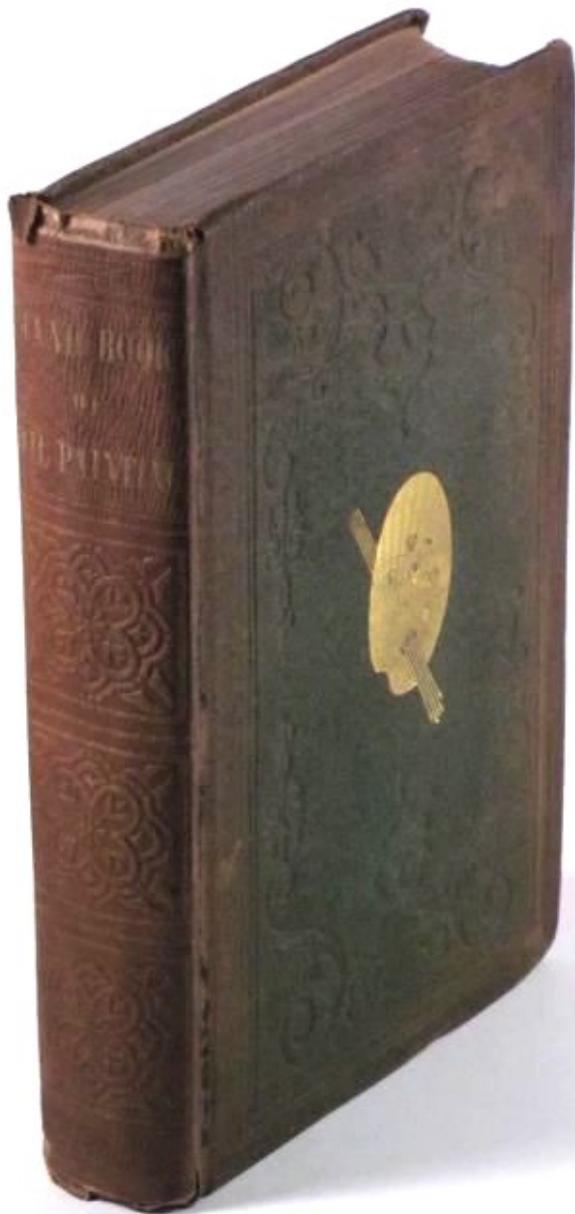


15. Lester, C. Edwards. **The Artists of America: A Series of Biographical Sketches of American Artists; with Portraits and Designs on Steel.**  
*Published in New York by Baker & Scribner in 1846.*

Three single issues of this serial, covering Washington Allston (#1), Benjamin West & Gilbert Stuart (#3), and Rembrandt Peale & Thomas Crawford (#5). The series was also published in a collected edition as hardcover book, and is one of the most important antebellum publications on American artists. These single, paper-bound issues are seldom seen in the marketplace. 3 softcovers. 6"x9". 32 + 67 + 58 pages, plus 5 portrait plates. Some cover wear, light soil, minor spotting. [42946] \$350



16. [Miniatures] Mansion. [Andre] L[eon Larue]. **Lettres sur la Miniature, par Mansion, eleve d'Isabey.** Paris; Chez Louis Janet, Libraire: 1823. Originally published in London by Ackermann in the same year. The folding frontispiece is an attractive, hand-tinted palette of 12 colors for flesh tones and shadows. André Léon Larue [1785-1870], known as "Mansion", was a French painter of portrait miniatures and later a noted colorist of early photographic portraits. The Encyclopedia of 19th Century Photography notes- "Mansion was the son of Jacques Larue, a portrait painter. Critics were very impressed with Mansion's skill, and in The Art Union, 1845, June 1st, it was written that- 'no human had ever obtained such brilliant effects.' Mansion had his own technique of colouring plates, using a palette made up of fifteen colours which he had learned as a miniaturist." In addition to this book on painting miniatures he wrote an instructional book for photographic colorists. Uncommon. Softcover. 4.5"x7", 244 pages, folding hand-colored frontispiece. Publisher's original printed paper covers, covers with some slight chipping, a little toning and spotting throughout, page tips and fore-edge a bit browned, spine paper chipped and cracked. Still, an attractive copy in the publisher's original paper covers. [38369] \$275



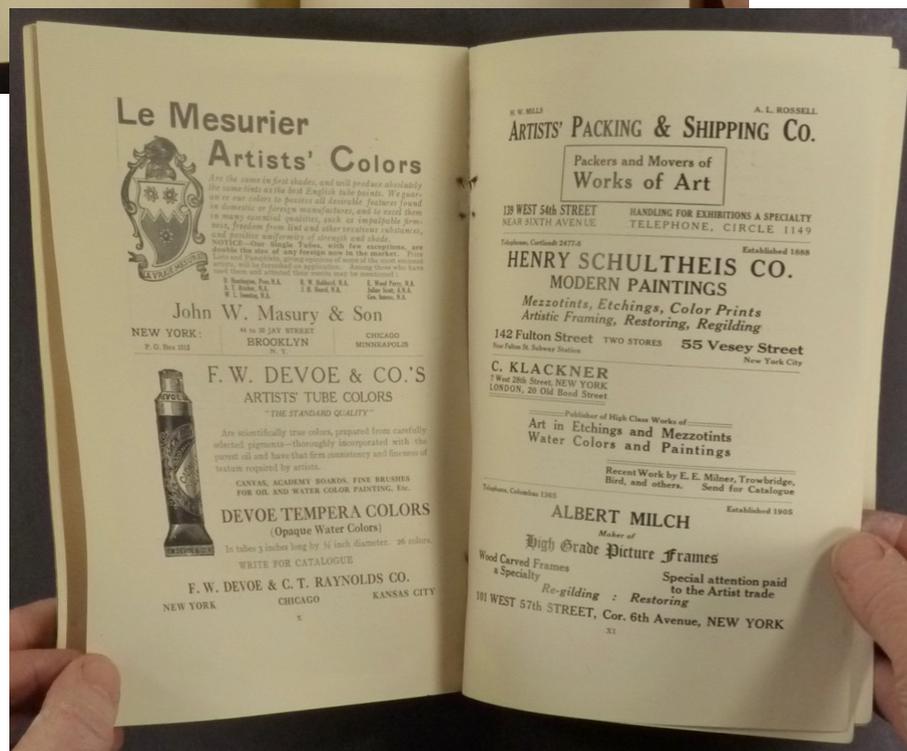
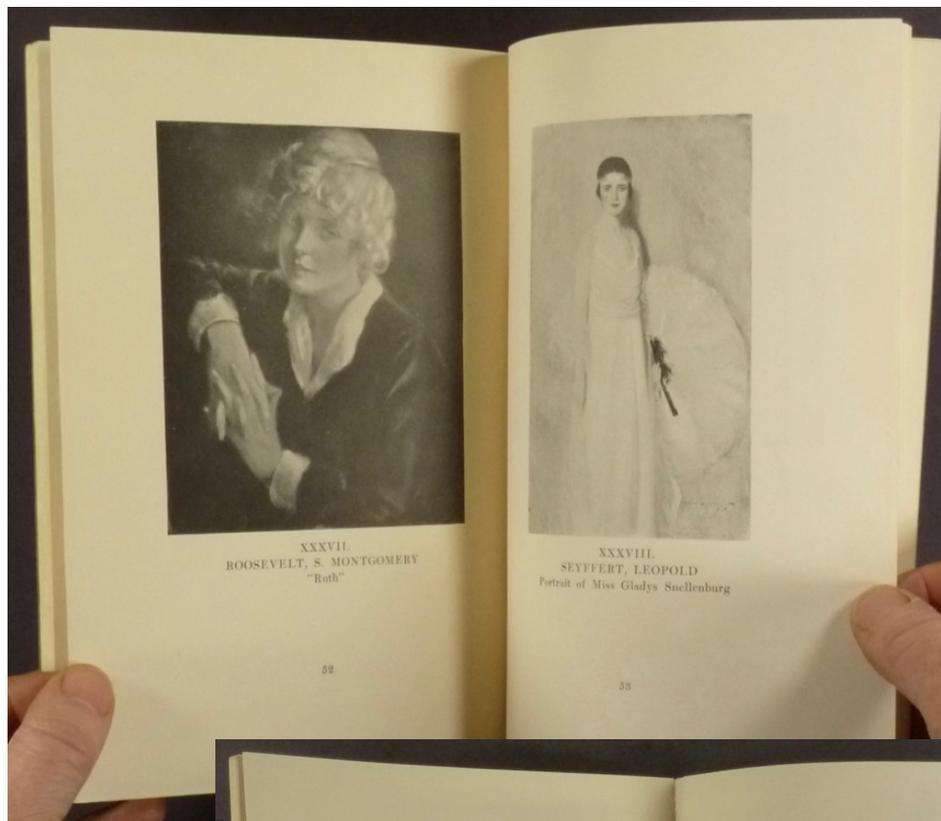
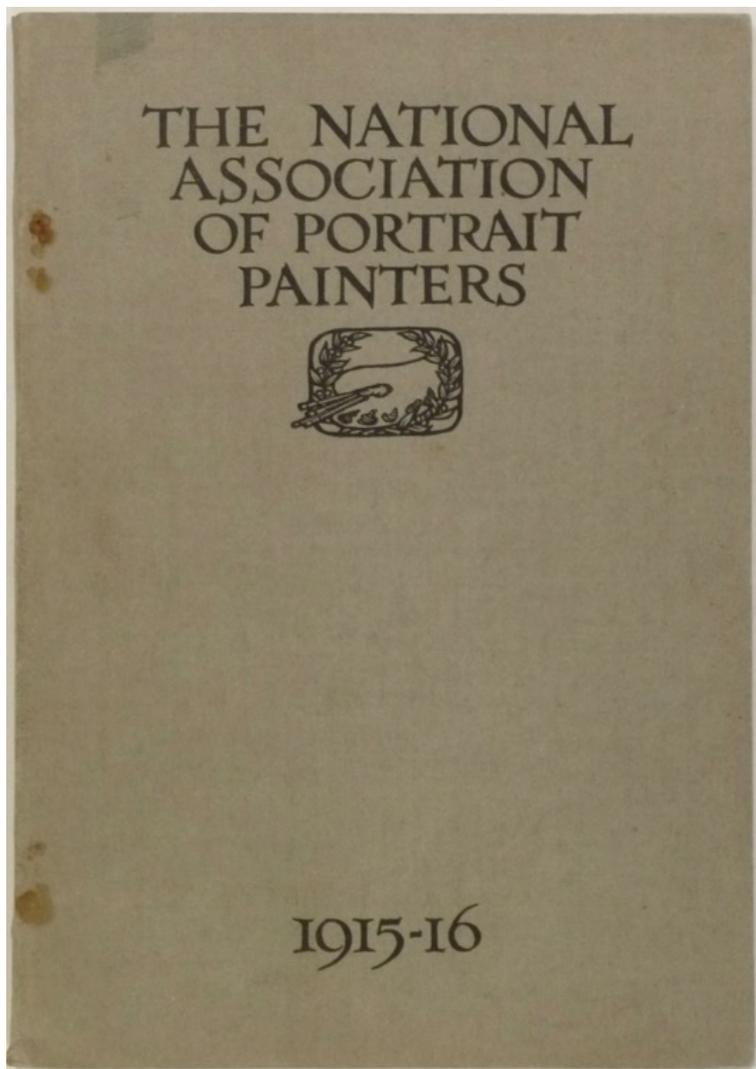
17. [Osborn, Laughton] **Handbook of Young Artists and Amateurs in Oil Painting...by an American Artist.** *Published in New York by John Wiley in 1854.* An early edition of this popular 19th century artist's manual, which was based on the French art manuals of Bouvier, Merimee and de Montabert. Osborn discusses materials and implements, coloring, finishing, the technique of painting drapery, painting landscapes, and finally varnishing, cleaning, repairing and lining. The book is a source of much useful information on 19th century techniques and materials, and is also of interest as an example of an influential 19th century American art manual. It was re-issued a number of times in the 1850s and 60s. Hardcover. 5"x8", xxxiii + 398 pages. Original cloth, covers with some soil and wear, some internal foxing. [38794] \$150

But wait, there's more...

Laughton Osborn [1809-1878] was an amateur painter and professional (though usually anonymous) author, whose work is now largely forgotten. He is seen most vividly today through the eyes of Edgar Allan Poe, who knew him as an entertaining, sometimes virulent, author, and a poetic contributor to several of Poe's magazines. Poe included a vivid sketch of Osborn in his 1850 essay "The Literati", where he related that he had read and been amused by several of Osborn's anonymous literary works, the most notable of which had been "The Confessions of a Poet, by Himself" ("Confessions" had been widely criticized by literary critics as obscene.) "It is not precisely the work to place in the hands of a lady," Poe admits, while judging it "quite remarkable for artistic unity and perfection [with] sentiments audacious and suggestive at least, if not at all times tenable."

Violent criticism of the "Confessions" from one New York newspaper editor brought forth a stinging satirical rebuke from Osborn titled "The Vision of Rubeta, an Epic of the Island of Manhattan". This satire, Poe notes, "was not only bitter but personal in the last degree. It was, moreover, very censurably indecent - filthy is, perhaps, the more appropriate word". Still, Poe declares, it was the best satire written to the time in America, which was, he admits, not saying all that much, as it was also just about the only satire written up to that time in America. Osborn had once complained in a private letter to Poe that he had absolutely no friends, and Poe muses that he was "undoubtedly one of "Nature's own noblemen, full of generosity, courage, honor - chivalrous in every respect, but, unhappily, carrying his ideas of chivalry, or rather of independence, to the point of Quixotism, if not of absolute insanity," and that Osborn had "few equals at downright invective." Odd that he had no friends...

America's own foul-mouthed Quixote was also a playwright, specializing in pseudo-historical tragedies and comedies, and an amateur painter, from which hobby came his interest in the French works he translated to produce this "Handbook of Young Artists". Poe characterizes him as "a poet, painter and musician (who has) absolutely succeeded as each. His scholarship is extensive. In the French and Italian languages, he is [quite] at home, and in everything he is thorough and accurate." Osborn's "Treatise on Oil Painting," Poe concludes, was "highly spoken of by those well qualified to judge." Well, it would have been, wouldn't it? Who would have wanted to cross pens, or paintbrushes, with Laughton Osborn?

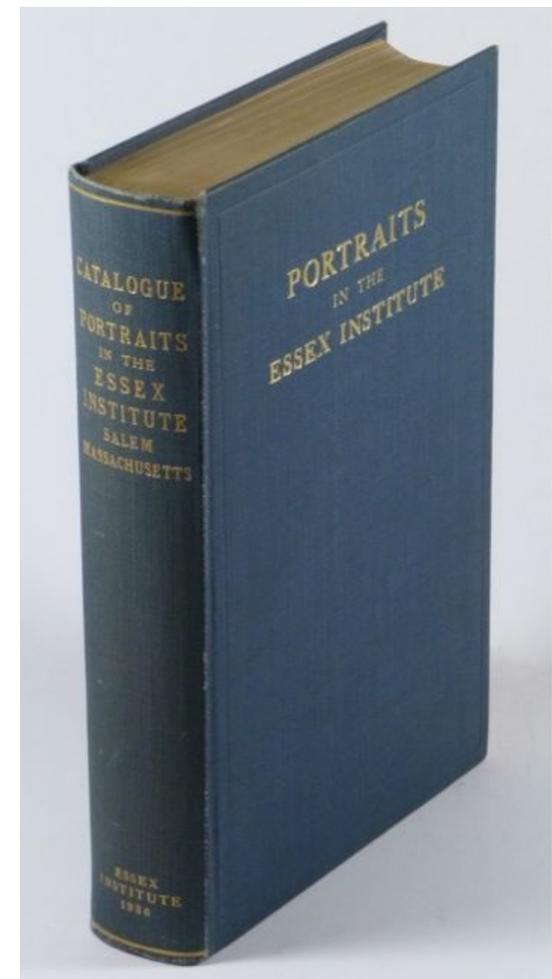
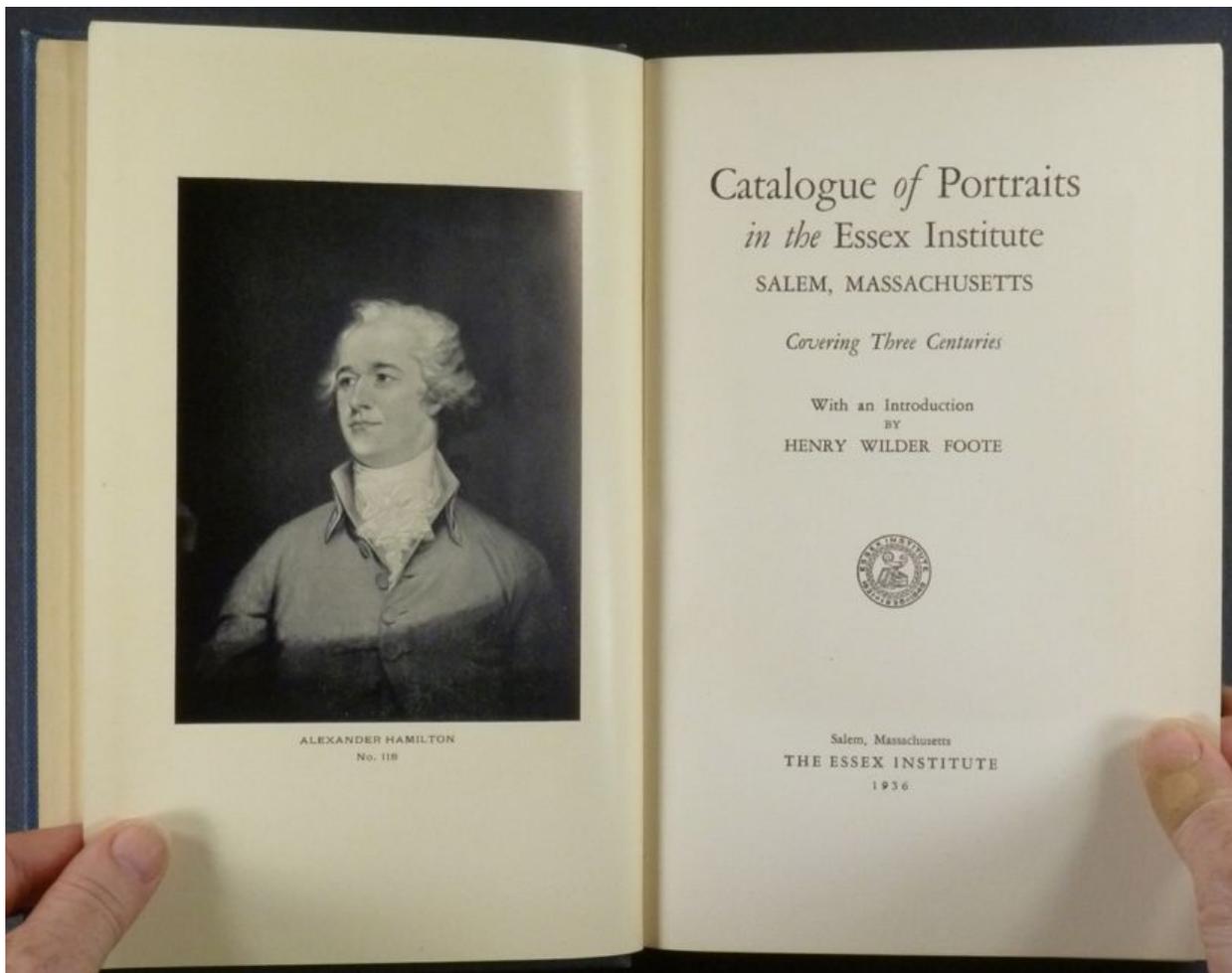


18. [Portraits] **Catalogue of the Fifth Annual Circuit Exhibition of The National Association of Portrait Painters 1915-1916.** *The catalog to the exhibition held at the Galleries of the American Fine Arts Society in New York from November 6th to November 26th, 1915.* Softcover. 5.5"x8", 61 pages plus xv pages of advertising, 28 full-page plates of paintings and 24 small black & white illustrations of members. several small cover stains, light wear, minor soil. With the tipped-in errata slip. [42736] \$85

EARLY PORTRAITS  
IN RHODE ISLAND



19. [Portraits] **Early Portraits in Rhode Island.** *Published in Providence by Museum of Art, Rhode Island School of Design, in 1967.* The catalog to a loan exhibition of 24 Colonial and Federal-era portraits of Rhode Island heritage, and (mostly) of Rhode Islanders. The exhibition was an offshoot of a project being conducted by the Rhode Island chapter of the Colonial Dames of America, to catalog all known portraits of the era of Rhode Island ownership. Softcover. 7"x8.5", 22 pages, black & white illustrations. Some soil, minor wear. [40184] \$35



20. [Portraits] Foote, Henry Wilder, et al. **Catalogue of Portraits in the Essex Institute, Salem, Massachusetts. Covering Three Centuries.** *Published in Salem by The Essex Institute in 1936.* The catalog of more than 400 portraits owned by the Essex Institute of Salem, Massachusetts. Salem was an important center of seafaring on the north coast of Massachusetts in the 18th and 19th centuries. Merchants, shipmasters and other well-to-do persons and public officials are all well represented in this catalog, as is the work of most of the important portrait artists in the area during that time period. The portraits are all fully described, including biographical notes on their subjects. An increasingly uncommon book. "The Essex Institute (1848-1992) in Salem, Massachusetts, was a literary, historical and scientific society. It maintained a museum, library, historic houses; arranged educational programs; and issued numerous scholarly publications. The Essex Institute was "formed by the union of the Essex Historical Society and the Essex County Natural History Society." According to an 1880 travel guide, "its objects are general and varied. Perhaps the most important is that of local historical discoveries and the preservation of everything relating to Essex County history." By the 1930s the institute owned "two fine [Samuel] McIntire houses in Salem - the Peirce-Nichols House, built in 1782, and the Gardner-Pingree House, built in 1804, both ... open to the public." In 1992 the institute merged with the Peabody Museum of Salem to form the Peabody Essex Museum. Hardcover. 6.5"x9.5", xii + 306 pages, many b/w plates; a little light cover rubbing, but overall a very nice, bright copy. [39073] \$125

L39

*A  
Massachusetts  
Historical Society*  
PICTURE  
BOOK  
  
Portraits of  
Women  
1705-1825



*Jane Clark (Mrs. John Lewis)*  
(1723- ? )

PROBABLY PAINTED ABOUT 1739 BY JOHN SMIBERT

John and Mary Smibert after their marriage settled in the pleasant Williams family house in Queen (now Court) Street, between the Town House and the Orange Tree; that is, between what is now called the Old State House and the corner of Hanover and Sudbury Streets, where the Orange Tree Tavern stood. The neighborhood has deteriorated sadly, for Smibert's house has been replaced by buildings numbered 5, 7 and 9 Scollay Square devoted to pawn shops and other unsightly enterprises. There Smibert worked until his death in 1751, and for some decades afterward his art collection continued to be preserved there. While settled in Queen Street he painted not only the portraits of the solid citizens of the colony, but apparently this engaging likeness of young Jane Clark, born in England in 1723, who subsequently married one John Lewis. Somewhat hazy family tradition attributed the portrait to Hogarth or Blackburn, but William Sawitzky thought the portrait characteristic of Smibert, and the Reverend Henry Wilder Foote accepted the attribution. This rather stiff but charming young girl in her rose-colored dress, seated outdoors sampling fruit in a rural landscape, affords a pleasing contrast to the heroic senilities of Anne Pollard and Mary Davie. The portrait, which is said to have been brought later to Groton, Massachusetts, by Jane's son, Jonathan Clark Lewis, was given to the Massachusetts Historical Society in 1916 by Miss Susan Minns. The place and date of Jane's death are unknown. Her son, Jonathan Clark Lewis, who kept a store in Groton, died in 1781 in his thirty-seventh year and was buried in the Groton cemetery.

21. [Portraits] Whitehill, Walter Muir. **Portraits of Women 1700-1825.**  
**A Massachusetts Historical Society Picture Book.**

*Published in Boston by the Massachusetts Historical Society in 1954.* The May 1954 one-day annual reception at the Society featured a temporary exhibition of a dozen portraits of ladies, drawn from the Society's collection. This booklet illustrates all 12 and describes each, by such artists as Stuart, Copley, Smibert and Blackburn. Uncommon. Softcover. 5.5"x7.5", 30 pages, 12 black & white plates. Minor soil, black spine label. [38340] \$40



22. [Rockport Art Association] **Hand-made Easter Greeting Card for Alice Lawton by Charles R. Knapp.** *Rockport, MA.: 1930s.* A charming hand-drawn Easter card from a founder of the Rockport Art Association to the Art Editor of the Boston Post. The card features an eastern European woman in traditional dress holding a candle and a basket of decorated eggs. The cover reads- "Happy Easter - To Miss Alice Lawton". The interior is hand-lettered- "The Slovak girl from Podkarpatska Rue - in Czechoslovakia and - Chas. R. Knapp - wish you a most - Happy Easter". The word Podkarpatska is mis-spelled in ink, and carefully corrected in pencil.

Alice Lawton was the Art Editor of the Boston post newspaper, and once wrote- "Observations during some dozen years punctuated by frequent visits to Rockport not only in summer but throughout all seasons have established firmly in my mind the fact that Rockport is a self-contained, miniature art world. One finds there artists of a;; degrees of talent, ability, style, and school, many of them permanent residents and many more loyal Rockporters by adoption for a portion of the year". Cooley's Rockport Sketchbook notes- "Charles R. Knapp arrived in Rockport from Gloucester at about the time the guns were starting World War I far from Sandy Bay. He found kindred spirits in Margenson, Perkins, Cady and Stevens. "We had wonderful times together," he reminisced in his Mills Lane apartment. "There were only a few of us, and we had this beauty all to ourselves". Knapp recalled that before 1920 he urged Aldro T. Hibbard to leave Provincetown for Rockport. When Hibbard argued that the Cape Cod town had crooked streets just made for painting, Knapp countered with, "Well, there are crooked streets here, too. Better come". Knapp, born in Czechoslovakia while his American mother and English father - an oil company salesman- were traveling, became one of the early officers of the Rockport Art Association and was an incorporator of the organization. Later he spent several years on Moravia executing a commission to paint the St. Anthony festival. Returning to Rockport, he steeled into the local scene and as an active worker for the R.A.A. for many years. He and his big cat Tinker Bell were inseparable companions". Greeting card. 5"x7.5". Minor wear, light soil. [38116] \$125

<sup>Podkarpatska</sup>  
The Slovak girl from Podkarpatska Rus  
in Czechoslovakia and  
Chas. R. Knapp  
wish you a most  
Happy Easter

Hradec Kralové  
Mánesova 638A.  
Czechoslovakia.



**Somebody's  
Ancestors**

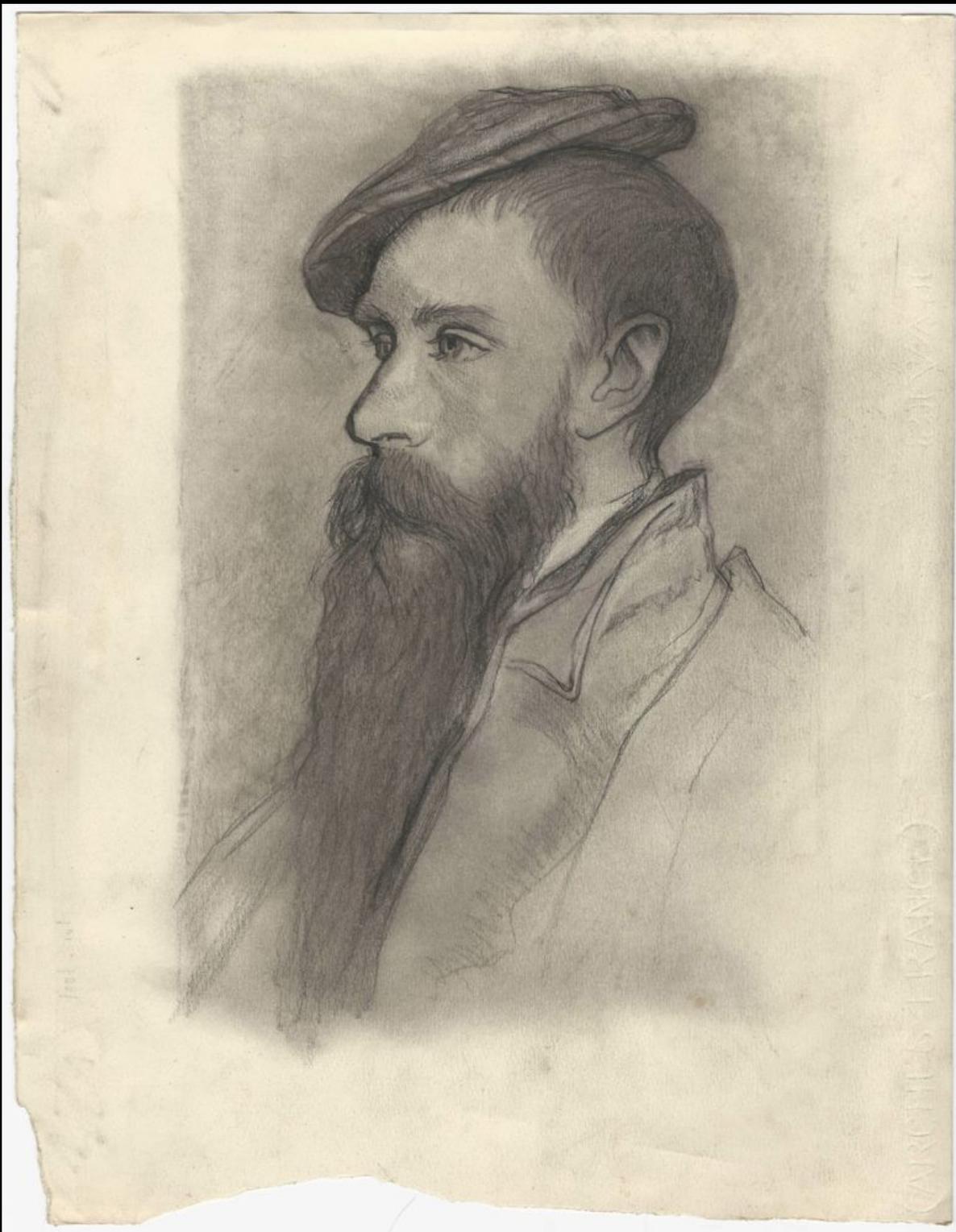
23. **Somebody's Ancestors. Paintings by Primitive Artists of the Connecticut Valley.** *Published by the Springfield Museum of Fine Arts in 1942.* The catalog to a loan exhibition of 51 folk paintings, almost all portraits, 26 by Erastus Salisbury Field, 4 by Augustus Fuller, 5 by Joseph Goodhue Chandler, 3 by J. Atwood, 2 by Nathan Negus, 3 by Mrs. Ruth Henshaw Bascom, and 8 by unknown artists. Ten pictures are illustrated, and there is a brief introduction, as well as short descriptions of each piece. Very uncommon. Softcover. 7.5"x9.5", 12 pages, with 1 black & white illustration, plus 10 black & white plates. Minor soil, light wear. [42182] \$75



PLATE III. PORTRAIT OF ELLEN VIRTUS FIELD, 1855-1916.  
By Erastus Salisbury Field.  
Lent by Mr. and Mrs. Cary S. Hayward.  
Catalogue No. 25.

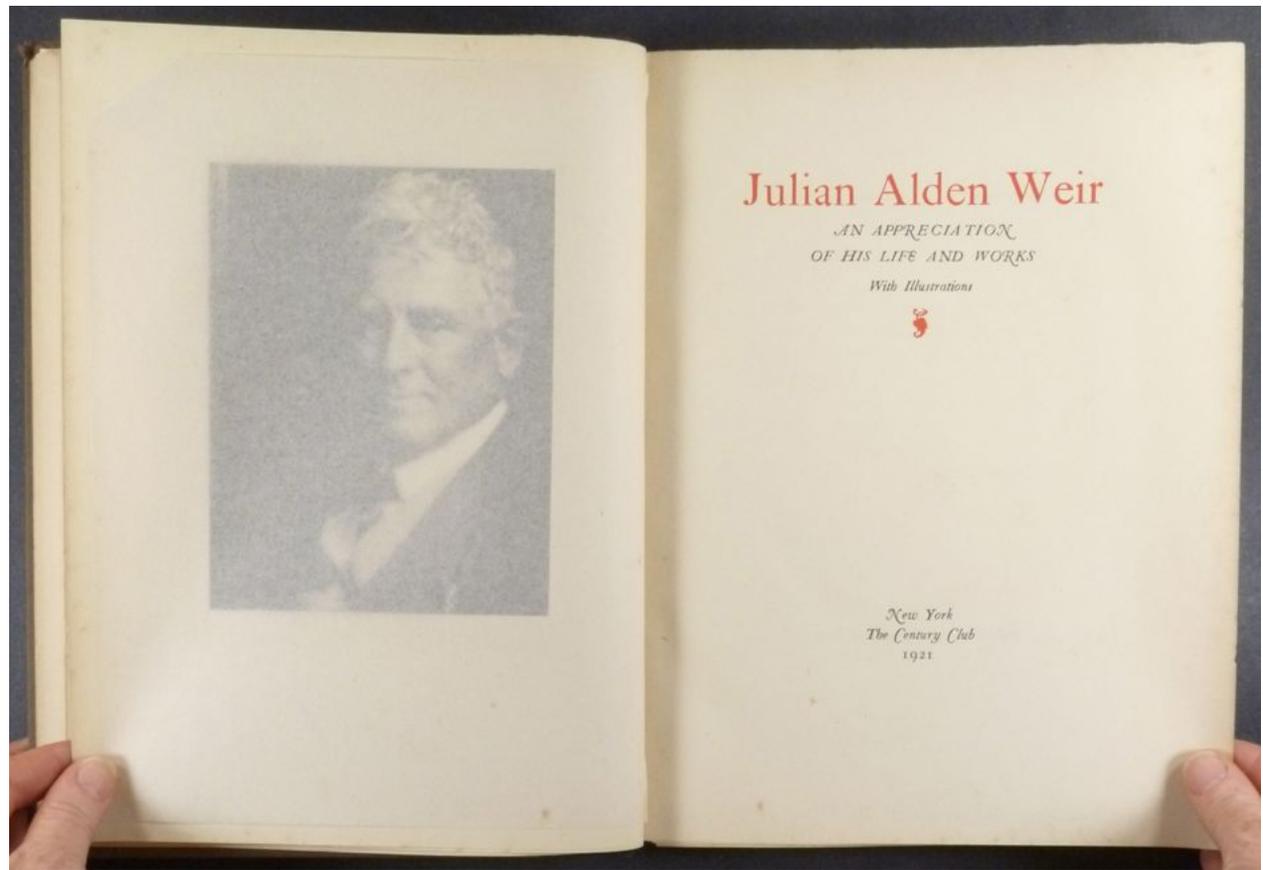
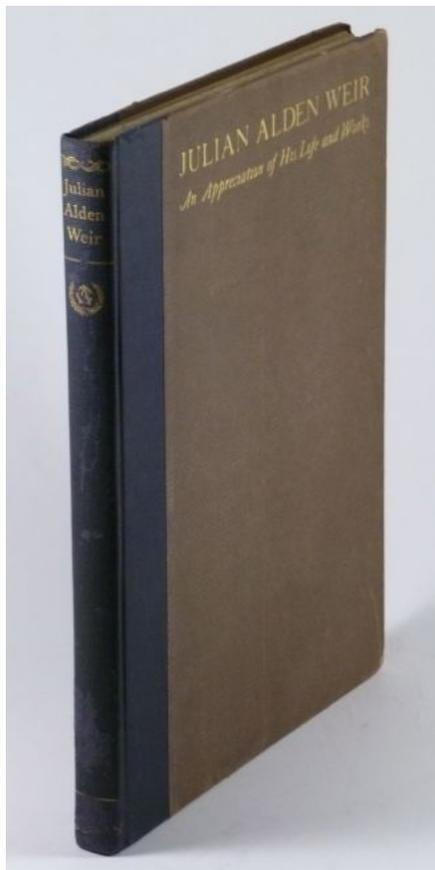


PLATE IV. PORTRAIT OF ASHLEY HUBBARD, 1792-1861.  
By Erastus Salisbury Field.  
Lent by Mr. and Mrs. George Caleb Hubbard.  
Catalogue No. 7.

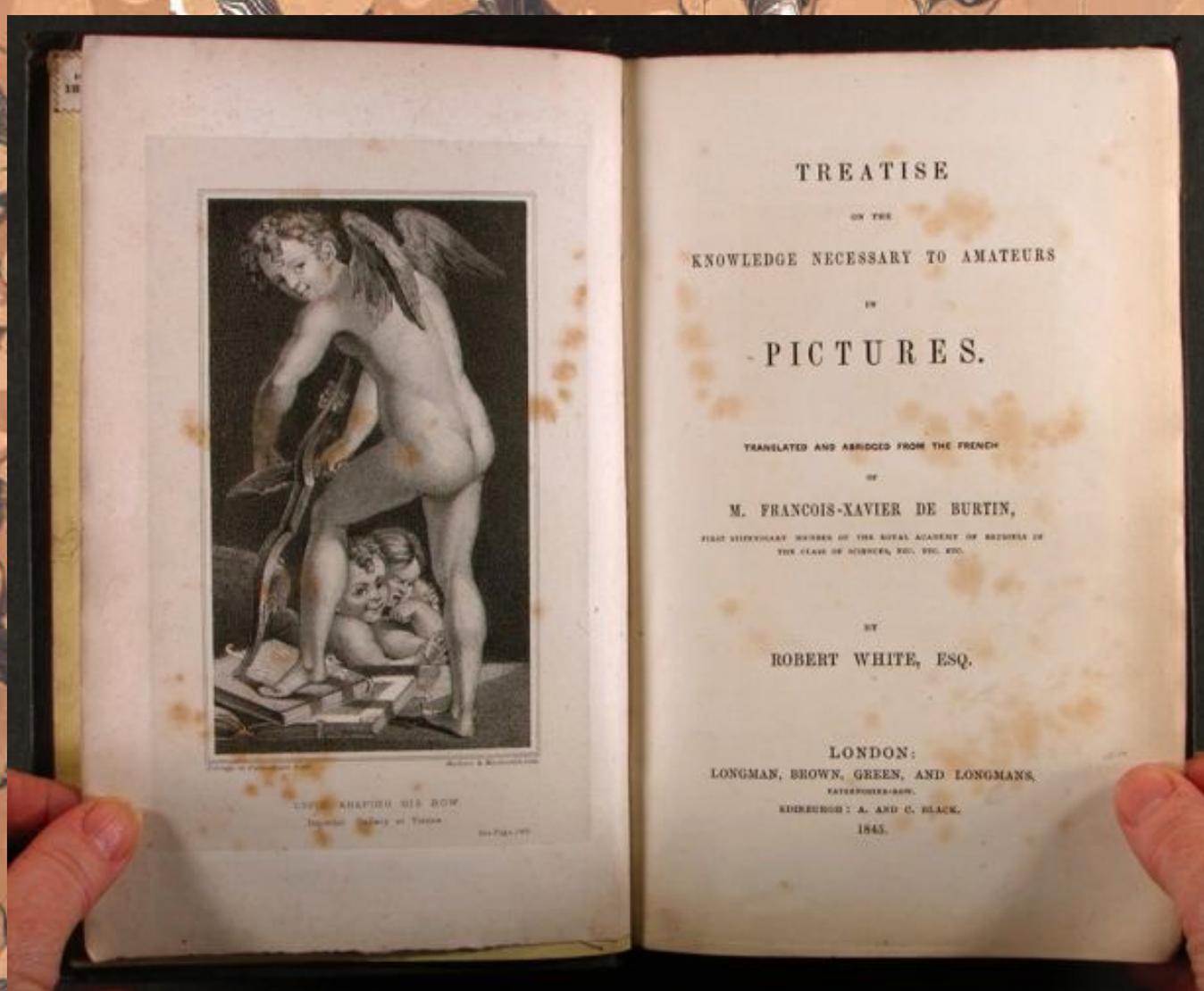


24. **Victorian Charcoal Portrait of a Young Bearded Man.** A handsome charcoal portrait of a young bearded man, in cap. Not dated or signed. Paper watermarked (ARCHES - FRANCE) LAVIS. The back of the sheet has some scratching, a well-drawn face, and a partially completed eye. Single sheet. 9.5"x12" (approximate). Some soil, light wear. [42011] \$125





25. [Weir] Millet, J.B. (ed.). **Julian Alden Weir. An Appreciation of His life and Works.** *Published in New York by The Century Club in 1921.* The uncommon and elegant Century Club edition of this standard work, printed by D.B. Updike at the Merrymount Press (it was reprinted a year later by Dutton). The text includes appreciation's of Weir's work by his friends, including Duncan Phillips, Royal Cortissoz, Childe Hassam, and J.B. Millet. "An American impressionist painter and member of the Cos Cob Art Colony near Greenwich, Connecticut, Weir was also one of the founding members of "The Ten", a loosely-allied group of American artists dissatisfied with professional art organizations, who banded together in 1898 to exhibit their works as a stylistically unified group." The 1920 edition of *The Encyclopedia Americana* noted- "Mr. Weir was one of the founders of the Society of American Artists, the first organization to rebel at all effectively against the Academy. These societies were later united and Mr. Weir at once refused the presidency of the Association of American Painters and Sculptors because it was in opposition to the Academy. In his later career he was identified with the Impressionist School. Weir's long career as an artist was marked by independence and naturalness." The printer, Daniel Berkeley Updike [1860-1941], worked for the Riverside Press and trained as a printer, setting up his own Merrymount Press in 1896. He specialized in historical printing styles of the seventeenth, eighteenth and early nineteenth centuries. Hardcover. 8.5"x11.5", 141 pages, plus 25 b/w plates. Light wear, a little soil, tips rubbed. Partially unopened. [39099] \$85



26. White, Robert. **Treatise on the Knowledge Necessary to Amateurs in Pictures.** Translated and Abridged from the French of M. Francois-Xavier de Burtin. *Published in London by Longman, Brown, Green and Longmans in 1845.* The original edition, published in Brussels in 1808, contained an extensive and detailed catalog of the personal picture collection of M. Burtin, which White judged to have not been of sufficient interest to his English readers to warrant the expense of including here. White has also updated some material to reflect current scholarship, and has added information concerning prices realised at auction for pictures in major collections in France over the prior hundred years. The main text remains as close to the author's original as White was able to come, and begins with a lengthy discussion of what makes a good picture before moving on to how to judge pictures, how to judge a picture's state of preservation, how to recognize copies, how to analyze and describe a picture, a description of the principal schools of painting, classification of pictures by subject, why 16th and 17th century pictures are superior to 18th century works, the differing manners of the Masters, signatures, DePile's 'Balance of Painters', cleaning pictures, varnishes, remarks on public galleries in Europe, and how to form a private collection. Hardcover. 6"x9", x + 338 pages, 3 lithographed plates, 1 tinted; publisher's dark green embossed cloth with gilt spine title; covers a bit worn and rubbed, tips soft, some internal foxing and discoloration, including to the plates. [37743] \$65

HISTORICAL SKETCH  
OF THE  
ART OF SCULPTURE IN WOOD

AN  
HISTORICAL SKETCH  
OF THE  
ART OF SCULPTURE IN WOOD,  
FROM THE  
EARLIEST PERIOD TO THE PRESENT TIME;  
WITH NOTICES OF THE MOST REMARKABLE SCULPTURAL WORKS IN  
THE SAME MATERIAL NOW REMAINING IN EUROPE,  
And some Account of their Designers.

BY ROBERT FOLKESTONE WILLIAMS,  
AUTHOR OF "RHYMES AND RHAPSODIES," &c.

LONDON:

PUBLISHED AT THE LIBRARY OF THE FINE ARTS,  
10, CHARLES STREET, SOHO SQUARE.

M.DCCC.XXXV.

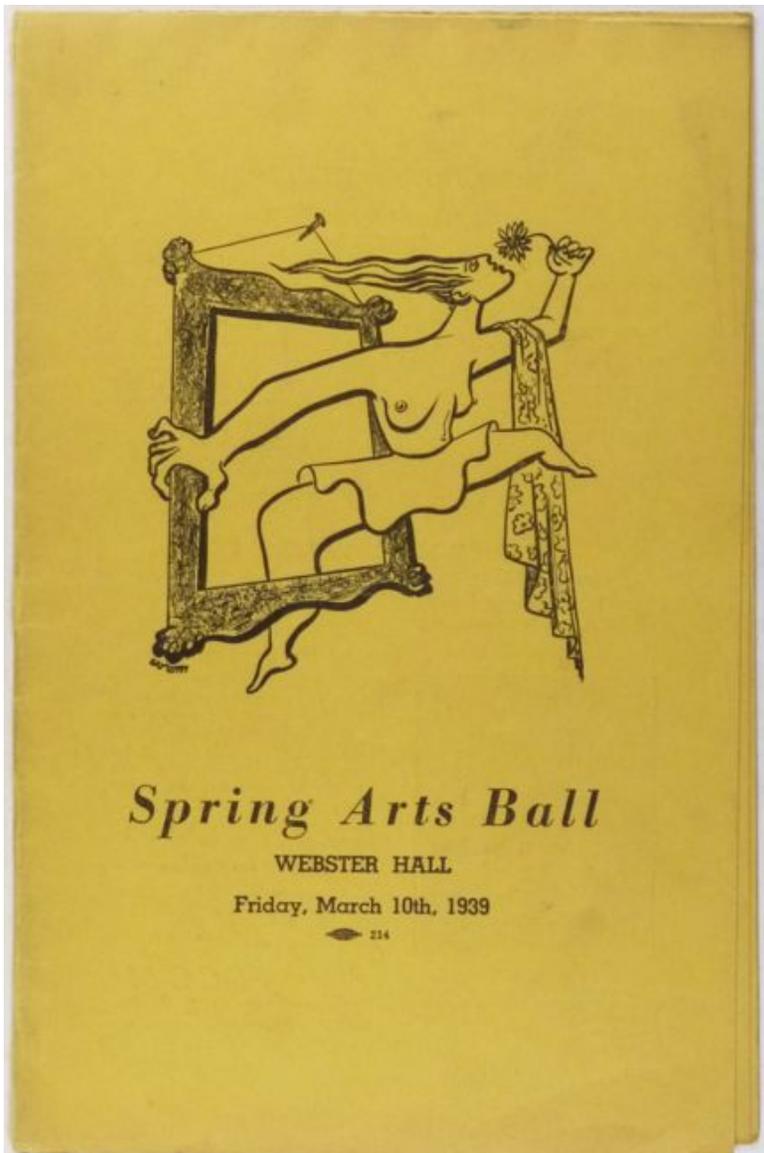
27. Williams, Robert Folkstone. **An Historical Sketch of the Art of Sculpture in Wood, from the Earliest Period to the Present Time; with notices of the most remarkable sculptural works in the same material now remaining in Europe, and some Account of the Designers.** *Published in London at the Library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

Williams begins his essay in the dim ages of antiquity before exploring the woodcarver's art in Europe and England from the early times through the 17th and 18th centuries. He spends most of his time in England and Italy, although France and Germany are certainly not neglected. He then returns to the Far East and ancient times in an appendix.

The author came from an architectural background and approached his subject with the eye of the architectural historian, treating not only sculpture but also all other types of decorative carving to be found in churches, cathedrals and the great houses. Mantelpieces, railings, even furniture fascinated him, and he treated all as more or less equal products of the chisel. Williams has an eye for the odd- "There are many bas-reliefs, particularly those carved underneath the seats of the choirs of different religious structures, that represent grotesque, and even obscene subjects, altogether at variance with the sacred character of the buildings in which they are placed. What may be thought most singular, is, that these sculptures sometimes represent priests and other religious persons, engaged in actions of a very profane description. The sculptors who executed those carvings were the caricaturists of the time; and, as different religious communities were frequently at variance with each other, they employed these artists to satirize their mutual follies and vices. Under their seats they concealed from the public eye, but exposed for their own private gratification, a series of pictorial libels. In one place, the monks of a certain order are represented as licentious, ridiculous, and depraved: -in the building belonging to these holy fathers, will, probably, be found a similar series of bas-reliefs, exposing the secret debaucheries of the sacred brotherhood by whom they have been libelled- but never, in any church, will a priest of that order be represented in an unholy character".

Williams has great sympathy for these carvers, a sympathy which seems to echo the first stirrings of interest in indigenous folk crafts as arts- "The savage who tattoos his flesh," he declares, "is a painter -the barbarian who ornaments his club with carvings, is a sculptor -the Indian who constructs his wigwam in the forest, is an architect -the cannibal who sings in triumph while his enemy is burning at the stake, is a musician -and all are artists." Uncommon in the marketplace.

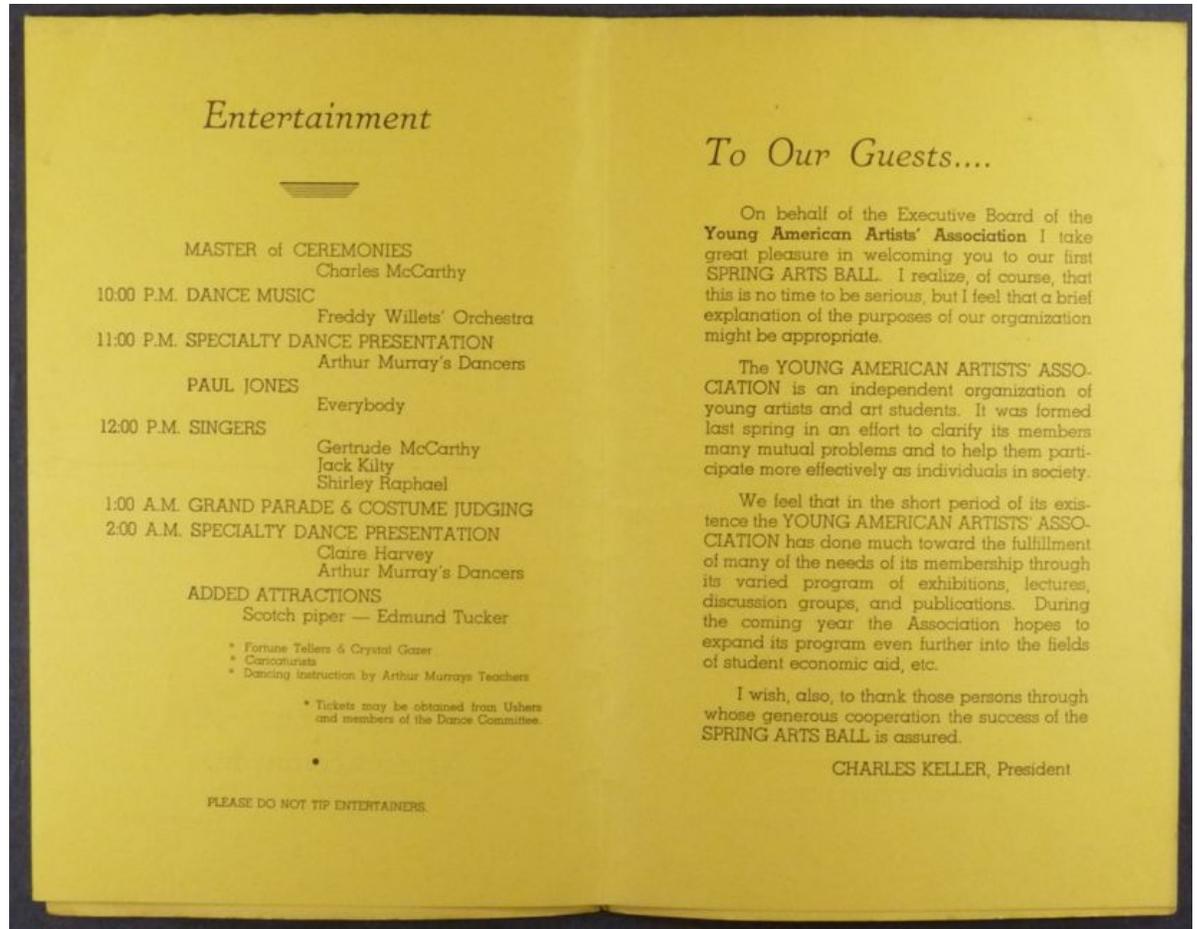
Hardcover. 5.5"x8", 96 pages, original "satined" cloth covers recased with a new spine and new endpapers; contents with some moderate foxing. [31398] \$250



## 28. Young American Artist Association. Spring Arts Ball.

Published in New York by the Young American Artist Association in 1939.

An interesting program to the Spring, 1939 Young Artists Ball in New York City. The front side of the 4-fold sheet lists the program, patrons, a message to guests, and so on. The back of the sheet contains advertisements from sponsors, most of them art-related. The entertainment included a Scotch bagpiper and the Arthur Murray Dancers. Patrons included Rockwell Kent, Margaret Bourke-White and William Zorach. Folding brochure, 6.5"x10" (folded), 13"x20" (unfolded). Light soil. [39592] \$75



*That's All, Folks!*

