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Boston Antiquarian Book Fair, 2019

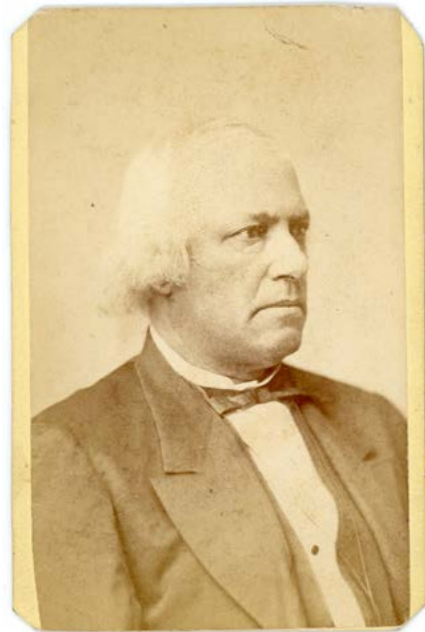


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1. [African-Americana][Slavery and Abolition][Smith, Joshua Bowen] Marshall, Augustus

Carte-de-Visite Portrait of the Abolitionist Joshua Bowen Smith.

Boston, c. 1874. Albumen carte-de-visite photograph, 3 $\frac{3}{4}$ x 2 $\frac{1}{4}$ inches, on original mount with photographer's mark to verso.

Joshua Bowen Smith was a Boston-based abolitionist and conductor on the Underground Railroad, who also owned his own catering company. Born in Philadelphia to a British father and mother of African-American and American Indian ancestry, Smith received a Quaker education on scholarship before moving to Boston. In Boston, he befriended the abolitionists Charles Sumner and John J. Fatal, and became involved in the abolitionist movement. He co-founded the New England Freedom Association, an African-American organization to aid fugitive slaves. He was a member of the Boston Vigilance Committee, and harbored runaway slaves in his home in Cambridge. He established his own catering company at age 36 and catered Harvard's commencement dinners.

A bright copy of an uncommon image, in very good condition with light age-related wear.

\$850



2. [African-Americana][Civil War][54th Massachusetts] Johnson, Alexander

Folk Art Memorial Drawing to the 54th Massachusetts Infantry, Presented to the Ladies of the G.A.R.

Ink on paper, 18 ½ x 23 ½ inches.

Alexander Johnson, an African-American musician from New Bedford, enlisted in the army at age 16 and was believed for some time to be the first African-American musician in the Union Army. He mustered into Company "C" of the Massachusetts 54th Infantry under Colonel Shaw. The 54th Massachusetts was the second African-American regiment in the Union army, formed only after the 1st Kansas Colored Volunteer Infantry. New Bedford had a large population of escaped slaves, and African-Americans from the city enrolled heavily. Johnson had been orphaned at a young age and his adopted father, William Henry Johnson, strongly advocated for African-American enrollment in the Union army, a factor which most likely played a part in the young Alex's enrollment at age sixteen.

Johnson served in the 54th for the duration of the war, including the bloody charge of Fort Wagner on Morris Island on July 18, 1863. The 54th lost 272 of its 600 men on that day, including Colonel Shaw. Johnson's musical acumen was widely acknowledged and he became known - erroneously, it would later turn out - as being the first African-American musician in the Union army. After the conflict ended Johnson settled in Worcester, organizing a band called "Johnson's Drum Corps" and instructing young musicians.

Augustus St. Gaudens famously erected a monument to the 54th at the Massachusetts state house. Johnson visited the monument at a G.A.R. event in 1904, and noted to others in attendance the similarity between his own likeness and that of the drummer boy in St. Gaudens monument. This proved to be pure coincidence, as St. Gaudens had based his work on models, but the idea persists to this day that Johnson is the drummer boy pictured.

Johnson painted this memorial to the Ladies of the G.A.R. in 1926 at age seventy-nine, four years before his death. The painting shows two birds with banners reading "Friendship" and "Loyalty" over a heart reading "Honor the Boys / of / 1861-1865," with a book open to pages reading "Mrs Elizabeth / Towne / Merry Christmas / and A / Happy New Year," and "President / Of / Gen. / Chas. Deven / Circle / No / 30 / Ladies of the GAR / 1926." Most of his comrades-in-arms were likely dead at this point, and we find no record of Elizabeth Towne. A wonderful folk art memorial to the 54th Massachusetts, well preserved and attractive in very good condition overall with light normal wear.

\$8,500

References: Coddington, Ronald. Colonel Shaw's Drummer Boy. New York Times, March 5, 2013.

3. [African-Americana][Connecticut][Tobacco]
Camp Buckland

Photographs Documenting a Young Georgia Woman's Summer at Hartman Tobacco Company's Camp Buckland in Windsor, Connecticut, 1949.

Manchester, 1949. Gelatin silver prints. Two measuring 8 x 10 inches, thirteen measuring 3 1/2 x 5 inches.

In the early part of the 20th century, Connecticut devoted 16,000 acres to the production of shade tobacco, a high quality product used to make the wrappers for cigars. The farms initially relied on local labor, but the First World War drew many local white laborers into munitions plants. The companies responded by hiring women, but this was not deemed socially acceptable, and the companies were forced to turn elsewhere. They eventually turned to the southern African-American student labor market, coordinating with the National Urban League and then with Dr. John Hope at Morehouse College.

The practice grew, and the companies eventually began to provide housing in retired Civilian Conservation Corps barracks, which allowed for the hiring of younger laborers.

Many African-American high school students from the South spent summers in Connecticut working on tobacco plantations, including a young Martin Luther King Jr., who spent the summer of 1947 there. The Hartman Tobacco Company operated two camps: Manchester's Camp Buckland and Windsor's Camp Stewart.

The present collection provides scarce documentation of a young African-American woman's time at Camp Buckland, in 1949. Two eight by ten inch portraits show young men and women formally dressed in an outdoor setting. Thirteen snapshots which appear related show varied groups of young women posed, and the similar setting and the presence of agricultural buildings and equipment suggest they were also taken in Connecticut.

The photographs are in good to very good condition with some light toning and wear, but present well overall.

Sold





4. [African-Americana][Vermont] 10th U.S. Cavalry

Photograph of the 10th U.S. Cavalry Band, Most Likely Taken at Fort Ethan Allen, c. 1910.

Gelatin silver print mounted to board, 16 ¼ x 14 ½ inches.

The 10th Cavalry was one of the original “Buffalo Soldier” regiments of the post-Civil War segregated U.S. Army, first seeing action in the Indian Wars. Their band is shown here most likely during their stint at Fort Ethan Allen in Vermont. They are wearing a mix of insignia from 1902 to 1908, and some are shown in civilian clothing, which suggests the picture was taken in Vermont as this was during the time the Army used a vast mix of insignia, and the brick architecture of the background also matches that of the fort.

They were exposed to some racism during their time in Vermont - the soldiers were punished for associating with neighboring white women, with some of the offenders being confined to the guardhouse for punishment, which fits with the strictly segregated Army policies of the time. The soldiers did also record positive aspects of their time at the fort, including studying at the fort’s library and playing nightly games of the newly-invented sport of basketball. These amenities provided some positive contrast to the previous assignments of the regiment, who had been mostly stationed on the frigid plains where the army believed racial tensions would be kept to a minimum.

The picture shows the band with the normal marching band instruments of clarinets, tubas, and souchophones, as well as an alto clarinet, oboe and what appears to be a baritone saxophone. We find no other examples of the 10th Cavalry Band, and the picture shows the regiment at a relatively calm time, as they would soon be sent to the Mexican-American border in 1913 to deal with rising tensions. The picture has condition issues, with damage to the mount, some damage to the bottom left corner, and a crease along the bottom third of the image, along with closed tears and chipping to the title label. It remains in fair to good condition, attractive, and worthy of preservation.

\$1,500



5. [American Indians][Performance][Patent Medicine] Kickapoo Indian Medicine Show

Four Photographs Relating to the Kickapoo Indian Medicine Show.

Kansas, c. 1891. Albumen prints, varying sizes.

The Kickapoo Indian Medicine Company was one of the most popular traveling medicine shows of the late 19th century. The company had little or nothing to do with the Kickapoo people, instead employing mostly Iroquois from New York and Quebec, with some Plains Indians hired away from other traveling shows. The shows would feature fake ritual dances, acrobatics, sharpshooting, trained dogs and other vaudeville acts.

Between acts the company would advertise their miracle cures, the most popular of which was the Kickapoo Indian Sagwa, a concoction of roots and other natural ingredients with no medicinal value, endorsed by Buffalo Bill. At the height of its popularity, the company operated close to 100 troupes. Traveling medicine shows and miracle cures were widely popular in the nineteenth century because of American distrust of doctors and the high cost of imported English medicine.

E.H. Healy, an ex-drummer boy turned traveling salesman, and E.H. Flagg, a Baltimore busker who played violin on street corners to sell a phony concoction called Flagg's Pain Relief, started the company in 1879. They were based in various locations on the East Coast, operating out of New Haven at the time of these photographs. The company contracted with the Indian Affairs Bureau to send performers to their "Principal Wigwam" in New Haven for reassignment elsewhere, in exchange for room and board and \$30 a month. In the winter of 1890, 800 American Indians were living in the "Principal Wigwam."

The four photographs here show a troupe on Location in Kansas, circa 1891. The first, measuring 4.25 x 5 inches, shows performers in uniform with the following on verso: "1891 Party No. 19 / R.W. Tilford manager / though Kansas / Running Elk - White Cloud / Canada / Cogawagona Indians / with Kickapoo Med Co. / Season of 1891 in Kas." The second, measuring 6 7/8 x 2 1/2 inches, shows a camp recently hit by a small tornado, with the inscription Westmoreland Kas. Aug 21 '91. / Eastward View of Kickapoo Indian Med Camp No. 22 / after a young cyclone." The third is a cabinet card with ten figures on a small stage promoting their evening performance, with the inscription Onaga Kansas Aug. 14th 18[?] / Kickapoo Camp Party / No. 22 R.W. Tilford Mngr." The fourth is a 2 3/4 x 3 3/4 portrait of R.W. Tilford, manager of Troup #22.

Photographs in good condition with age-related toning and wear.

\$1,375



6. [Art] MacMonnies, Frederick

Three Letters to Thomas Dewing, 1902-1910.

Ink on paper, each sheet approx. 9 x 7 in., 1-4 sheets each, variously paginated, one with orig. envelope.

Celebrated American Beaux-Arts sculptor Frederick MacMonnies (1863-1937) studied with Augustus Saint-Gaudens and many of his best commissions emerged from his relationships with Saint-Gaudens and the architect Stanford White. He lived primarily in France but traveled frequently to New York and was part of a circle of artists that formed around White at Edwin Booth's Players Club in Gramercy Park and the Saint-Gaudens summer colony in New Hampshire. Artist Thomas Dewing was another Saint-Gaudens student and MacMonnies' close friend.

Two of the three letters discuss an important commission for the Players Club: a memorial sculpture for famed actor Edwin Booth. The memorial became a flash point for changing American tastes and a harbinger of MacMonnies' declining fortunes. His original proposal was an elaborate and symbolic design at odds with the new fashion for modern and simplified ornament espoused by artists like Dewing. In a lengthy letter here MacMonnies provides a passionate defense for Beaux-Art symbolism in favor of the modernizing taste of many of his colleagues.

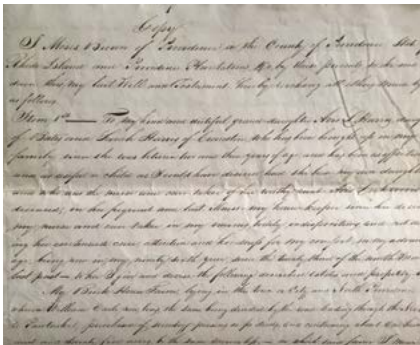
In an earlier letter from January 1910, MacMonnies attests the commission has left him "nervous" and in "a collapsed state" but grateful for Dewing's "uplifting

letter." Then, in May of the same year, MacMonnies provides his lengthy appeal to Dewing to be allowed to continue the commission and asks for help convincing the committee. "Simplicity, when it calls attention to itself, can be as offensive as any other form of pretension... Besides all this, the Theatre and Actors deal in rich costumes, fabulous scenery, richness and riot of color and form... What might naturally appear overloaded or overenriched or complicated in a preliminary sketch in sculpture, may in the finished production appear clear and simple... In making the model for the final work, I should naturally aim by every science of the art I may have acquired, to make the monument imposing, simple and impressive without losing the richness which should go with the subject."

Though MacMonnies closes his letter, "I am desperately sickened at the thought of having it fall into the list of things not done," he eventually quit the project and artist Edmond Quinn's simplified Booth monument was chosen (including the actor's representation as Hamlet on a "Morris chair" lamented by MacMonnies in his letter).

A well preserved collection in excellent condition.

\$875



7. [Brown Family][Women][Abolition][Quakerism] Brown, Moses; Jenkins, Anna Almy

Collection of Documents from the Family of Anna Almy Jenkins, Granddaughter of Moses Brown, Including a Holograph Copy of Moses Brown's Last Will, Documents Relating to Jenkins' Involvement in the Religious Society of Friends, and Various Deeds and Documents Relating to the Brown Family.

Providence, et al, 1799-1866.

Anna Almy Jenkins was the granddaughter of the abolitionist Quaker patron Moses Brown. She was active in the Religious Society of Friends in the middle of the nineteenth century, at a time when few women were involved in public religious life, though Quakers in general were outliers in this regard. The present collection, from her estate, is notable for the documents of her involvement in the Quaker community as well as for the inclusion of several important Brown family papers, the most notable being a holograph copy of Moses Brown's last will and testament in his own hand with important abolitionist content.

Jenkins was the daughter of Sarah Brown (1764-1794) and William Almy. Sarah was the second daughter of Moses and Anna Brown. Moses had converted to Quakerism, though most of the Brown family was Baptist, and Jenkins was active in the Quaker community as well. Among the highlights of Jenkins' papers are two large letters of introduction for annual meetings in England Ireland in 1841 and 1843, highlighting the Quaker practice of allowing women to travel as representatives. One reads: "In furnishing our dear friend with a Certificate for so weighty and important a service we feel it right to say that she is a minister in unity and beloved by us, sound in word and doctrine, and exemplary in life and conversation." Another document included here, from 1799, is a letter in Jenkins' hand asking her grandfather requesting that he send funds for her clothing.

Documents included are as follows:

1. Manuscript copy of the Last Will and Testament of Moses Brown, dated 1834-1835. 10 ¼ x 16 inches, 11 pp. Some normal wear but still very good. This is a copy in Brown's hand, signed by him twice, and identical in content to the copy held at the Rhode Island Historical Society, where Brown donated his papers (and founded). A codicil to the will specifies that he will leave money to the Providence Anti-Slavery Society:

"And whereas in item 33 of my said will I have given one share in Providence Bank t the Society for abolishing the Slave Trade &c., as by charter established and it not appearing probable that there may be another meeting of said society legally convened, I do therefore hereby make null and void that particular Legacy as therein bequeathed. And do hereby give unto my trusty friends George W. Bonson and Hugh H. Brown in trust for the use of the Providence Anti-Slavery Society the said one share in Providence Bank; and as much money as shall make up, with the said share, the sum of five hundred dollars, to be applied by the said Society to the printing

of such manuscripts and pamphlets as the Society may judge most useful for abolishing Slavery, Establishing their freedom and promoting their education, and the civilization of the people of colour in the United States, and my executors are hereby authorized and requested to transfer the said share, and also to pay to the said trustees as much more as to make up this Legacy to the sum of Five Hundred Dollars accordingly..."

2. Quitclaim regarding the Will of Ann Allen, to land purchased by William Almy and Obediah Brown, 1818. 8 x 14 inches, single page. For the amount of \$491.33, recorded by the Recorder of the Town of Providence.

3. Deed of Sale from Walter Cornell to Obadiah Brown for a thirty acre parcel of land in Portsmouth, Rhode Island, dated August 3, 1818. 3 pp. With a note recording the deed from the city of Newport.

4. Two manuscript copies of deeds for the land of what is currently the Moses Brown School. The first an 1819 copy of an 1816 document (4 pp.), the second an 1828 copy of an 1818 document (4 pp.). Both 11 x 14 inches with brass clads. Both are copies of original documents at the Providence Town Clerk's office. Brown gave forty-three acres to the Incorporated Society of Friends for the purpose of setting up the school, and served as treasurer until his death at age 98. The school was renamed the Moses Brown School in his honor after his death, and continues at the same site to this day.

5. Manuscript copy of the Last Will and Testament of Anna Almy Jenkins, 1849. 15 pp, paper measuring 7 3/4 x 12 3/4 inches. A registered copy by the Providence Municipal Court, with seals.

6. Manuscript copy of the Last Will and Testament of Moses Brown Jenkins, 1866. 8 pp. 8 x 14 inches. Jenkins was the son of Anna Almy Jenkins

7. Two letters of introduction for Anna Almy Jenkins to the London and Ireland Yearly Meetings of Friends, 1841 and 1843. Both about 17 x 21 inches on vellum. Quaker meetings in the nineteenth century were significant, as Quakers were instrumental in various social causes such as abolition and the Peace Society. The meetings took place at Devonshire House, and were attended by various members of parliament such as Joseph Pease. The meetings provided American and British Quakers an opportunity to share ideas. The British abolition movement had taken form by the 1820s, with the culmination being the Slavery Abolition Act of 1833.

8. Single page note from nine-year-old Anna Almy addressed to Moses Brown in Providence, 7 1/2 x 4 1/2 inches bifolium. The letter reads, "Will Grandfather please to send the Cloth for my Frock by bearer and oblige his affectionate granddaughter Anna Almy / fourth day morning, 13th Nov. 1799."

9. Manuscript document signed by Moses Brown, William Almy and William Jenkins, September 9, 1825. 4 pp., 7 3/4 x 12 1/4 inches. The document relates to the annuity to Dorcas Brown, widow of Obadiah Brown, set up by her husband and administered by the Society of Friends. The document lays out the sale of stock to cover the annuity, and also refers to gifts made by Obadiah to a Friends School.

10. Manuscript Copy of a Portion of Obadiah Brown's Will dealing with Charitable Gifts to Various Churches, Initialed by M.B. as a Witness - probably Moses Brown - in 1823. Single leaf, 9 x 7 1/2 inches. The money is allocated to two Baptist churches, two Congregational churches, one Episcopal church and one Presybyterian.

11. Autograph Letter Signed by Anna Almy Jenkins to Samuel Boyd Tobey, 4 pp. Single leaf folded, 7 3/4 x 9 3/4 inches. Tobey was the executor of Jenkins' estate and also an officer at Brown University and a fellow member of the Society of Friends. The letter lays out Jenkins' charitable wishes in great detail down to the gifting of specific trees from a nursery and their placement on an avenue to replace dead trees. The bulk of the letter deals with her arboreal wishes, the last page with other charitable annuities she wishes to set up including funds for the Friends' School.

Overall the documents provide a rich history of an influential family's charitable legacies, and the Quaker documents give context to the family's values and to the abolitionist movement overall. A generally well preserved group in very good condition with some assorted wear and tear.

\$3,000



8. [Civil War][Folk Art] Barber, Alexander

A Civil War Soldier's Carved Wooden Folk Art Memorial to his Service in the Union Army, c. 1863.

Dark carved wood, 11 ½ x 11 ½ x 1 inches, with bone border and star inlays in corners, an inlaid tree with carved names of Civil War battles as leaves.

During the Civil War, wounded or captured soldiers would often pass their time waiting to return to duty carving relics. The practice was fairly common, with pipes being the most commonly carved object, and the quality of the relics varied wildly depending on the talent of the soldier. A.H. Barber, from Wisconsin, was wounded at Antietam and most likely carved this memorial piece while recovering from his wounds. Each leaf notes a different battle during the 1861-1862 campaigns. Barber enlisted in Company C of the 2nd Wisconsin in 1861, and was discharged in 1863 following wounds suffered at Antietam. The trunk reads Battles for the Union and the four branches read Dept. of the South, Army of Virginia & of the Potomac, and Dept. of the West, with twenty-nine leaves naming battles.

The resultant plaque is exceptional in timeliness, craftsmanship and overall aesthetic beauty. Barber's metaphorically growing tree is particularly timely for the Union cause, as the 1863 failure of the Maryland Campaign would serve as inspiration to Lincoln to issue the Emancipation Proclamation. Wonderfully preserved in excellent condition with no notable flaws. From the collection of Norm Flaydennman, the noted Americana dealer, who personally collected carved Civil War pipes and had been planning to write a book on the subject at the time of his death.

\$3,750



9. [Civil War][Women][Cushman, Pauline] Sutterley & Co.

Carte-de-Visite of Pauline Cushman.

Virginia City, c. 1864-1867. Albumen photograph on mount, 4 x 2 ½ inches.

Pauline Cushman was an actress and one of the most successful spies for the Union Army. She ingratiated herself with the Confederate army by toasting Jefferson Davis after one of her performances. She was eventually caught and sentenced to death by hanging. She was spared only due to the arrival of the Union Army.

After the war she toured the country giving lectures and performances recounting her experiences as a spy. She eventually headed west, marrying in 1872 in San Francisco and eventually working a range of jobs in Arizona Territory, Texas, and eventually back in San Francisco, where she died in 1893 at age 60 from a morphine overdose.

We find no record of this portrait, which was taken by the Sutterley brothers, James and Clement, in their Virginia City, Nevada studio somewhere between 1864 and 1867. The Sutterleys operated out of their studio on the Union block of Virginia City for five years before dissolving their partnership in 1867. It is likely that the portrait was taken during one of Cushman's tours throughout the region during these years.

A beautifully preserved example in very good condition with a small chip to upper margin and some fading. Though Cushman ostensibly would have sold cartes-de-visite in support of her touring, few survive on the market today.

\$1,000



10. [Counterculture][The New Left]

A Collection of Forty-Six Photographs of New Left Protests and Festivals, Presumably Taken by a Participant, c. late 1960s.

N.p., 1960s. Thirty-three 11 x 14 images, thirteen 8 x 10 images.

These photographs, likely taken by a participant in the various events but probably printed in the 1970s, encapsulate many of the iconic themes of the New Left. Most of the photographs show protesters at unidentified events, though the clothing and settings are without a doubt the late 1960s, and one photograph, a close-up of Abbie Hoffman, as well as several pictures of demonstrators being arrested suggest that the pictures may have been taken at the 1968 Democratic Convention. The smaller series of photographs show mud-caked festival-attendants in various states: having sex, smoking marijuana, walking pleasantly alongside each other, and painting each other with mud. The pictures vary in technical quality but encapsulate the moment quite vividly, with an intimacy lacking from most press photographs of the period, and despite the student photography feel they show a pivotal moment in American social history with a sympathetic eye. A few photographs of an older woman at a protest and another of a military veteran appear to intend to portray the movement as having a broader purpose. Prints are well preserved and generally in excellent condition, with a few prints which appear to be earlier showing some normal signs of wear.

\$1,375



11. [Folk Art][Connecticut] Benson, Helen Hickox

Two Assembled Scrapbooks of the Benson Family of Waterbury, Connecticut, 1920-1932.

Oblong quartos, 10 x 13 inches, appx. 140 pages total.

A unique family record of a Connecticut middle-class military family, assembled with great effort and skill by one of its members out of cut photographs and newspaper clippings. The albums trace the family's history through the World War I and the depression, with war photographs and souvenirs affixed to the pages alongside cut paper descriptions of the contents. The album weaves personal experience with the political goings-on, and typed captions provide poetic detail. One caption, under a picture of two family members honeymooning in Cuba, reads, "In Cuba, as in other Southern places, the dawn literally pours in the new day; noontime is very apt to be a shimmering burst of heat, twilight is colored with blazing sunsets, the nights are dark, and the stars are bright beacons. When it rains, it pours like as not, right of a clear sky." The family makes it through World War I intact, and the last of the entries is in the depression years. These are labeled Books 1 and 4, suggesting a larger series, but still interesting on their own. The albums are in very good condition with a few missing photos, but remain attractive and as unique a photographic family record as we have encountered.

\$500



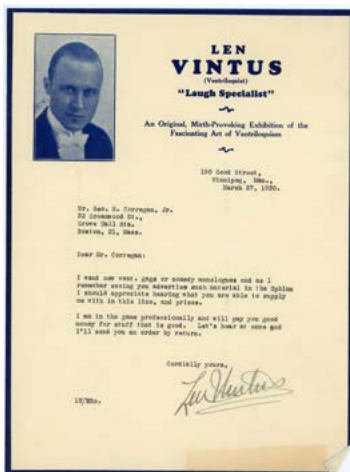
12. [Jazz][Ellington, Duke] Ibsen, Olaf, et al.

Seven Pictures of Duke Ellington and his Band, including a Portrait in a Bathtub Taken by Danish Photographer Olaf Ibsen from the Estate of Ellington's Manager, Al Celley.

V.p., 1940s-1960s. Gelatin Silver prints, six measuring 8 x 10 inches and one measuring 5 x 7 inches.

Al Celley was Duke Ellington's road manager from 1942-1964. This collection of press photographs of Ellington originate in Celley's collection. The highlight of the group is a mysterious and rare photograph of Ellington probably in the 1950s in a bathtub taken by the Danish press photographer Olaf Ibsen. Another scarce image is of a young Ellington in Philadelphia, taken by A. Henry Kauffman, who had a depression-era studio in Philadelphia. The Kauffman portrait appears to be printed later, perhaps in the 1950s, on glossy stock, with some tears to the margins. The remainder of the images are later press photographs: two of Ellington, uncredited; one of Ellington credited to Moss Photo; and William Morris Agency photos of Johnny Hodges and Kay Davis as members of Ellington's orchestra. Photographs generally excellent, with the exception of the marginal tears to the Kauffman photos as noted above.

\$600



13. [Magic][Massachusetts] [Mail Order Businesses] Corrigan, George

Small Archive of Magician George Corrigan's Correspondence with other Magicians, Circa 1930, Regarding Tricks.

Massachusetts, etc. 1930. 8 ½ by 11 inch leatherette binder filled with correspondence.

An interesting small archive of material from the semi-professional club magician George Corrigan, consisting of letters written by other magicians, most concerning the sale and trade of tricks. Corrigan was the managing editor of the Sphinx, published by Boston Assembly No. 9, and wrote a humorous personal interest column. He also, like many magicians of the era, traded tricks. According to Magicpedia, Corrigan, "ran a humorous personal-interest column, headed as "Dear Uncle Koko, Esq." It was years before members realized that the initials of the heading spelled out a clue to the unknown author, "D-U-K-E". Corrigan contributed his magical ideas to the Sphinx. His Four Ace Trick, published in 1922 was a favorite of Ted Annemann. He also marketed "Be a Human Calendar" and "Unkle Koko's Kloryphyll Kard Trick". He authored a column "Spilling the Beans" in The Seven Circles in the 1930s."

Some entertaining material is included here, particularly the effusive letters of Corrigan's colleagues trying to upsell their tricks or engage in small time bartering: "Perhaps you think I am trying to pull the wool over your eyes in our transaction regarding my item Cig-o-Jest..." Over 75 unique, some in duplicate, including correspondence, trick want lists, two realphoto postcards and unused stationery. We have kept the material as found, loosely inserted into a leatherette binder. An interesting window into the life of a small time touring magician and magic writer circa 1930. Generally very good, with some normal wear and some mimeographed pages showing normal chipping.

\$875



14. [Massachusetts][Seafaring Life][Civil War] [South America] Phillips, W.P.

Memoirs of an Old Tar.

Boston, c. 1918. Tall quarto, limp suede, 215 pp. with text on rectos only. Housed in a custom clamshell case.

W.P. Philips left England for America at age five, crossing the Atlantic with his siblings and mother. Thus began his life at sea. This memoir, written in 1918 in his old age, relates the story of his life in entertaining detail, and hits upon many of the major themes of the era. The son of an English immigrant couple, his father held abolitionist views which landed him in some trouble in Boston, and he headed west to California to search for gold. The author left home early to work on the Erie Canal, describing the conditions in great detail. He then joins the Union Navy, first aboard the Columbia and then the Kearsage, and recounts several incidents including the sinking of the SS Alabama at the Battle of Cherbourg in great detail. After the Civil War, Philips worked on several vessels traveling between Boston, South America, and Europe, and recounts many episodes from South America in great detail, before eventually returning to Boston, and writing these memoirs, "at age seventy-three, hopeless stranded on the placid shores of the great Pacific, with no hopes of ever again being able to claw not deep water.... [he undertook]... to record some recollections of early life in England, [his] voyage to the United States, and [his] life in this country during the most eventful period, 1850 to date."

There is much insight into the social history of the era from Philips' memoir. The Phillips family left England seventeen years after the abolition of slavery in Britain, and the author arrived in America with a keen eye toward injustice, perhaps due to his father's views on the subject. He writes, "Unlike most of his countrymen, [his father] was a staunch anti-slavery man, and frequently took the opportunity to denounce the Constitution as illogical, brutal, and cowardly for proclaiming all men free and equal under the law, while it held millions of another race in bondage. Like that silver tongued orator, Wendell Phillips, though no doubt in rougher and less temperate language, he reminded his opponents that they, as well as the Puritans, had fled from their own country to escape what they considered oppression, and that though they had come here to enjoy liberty they were refusing to practise it, since almost all of them had at once allied themselves with the pro-slavery party." He then recounts an episode where his father is attacked for his views, defending himself and sending his attackers to the hospital.

His father left for the California gold fields soon after, an episode recounted in brutal detail: "living conditions were horrible, the men were very rough...a living hell." Philips recounts secondhand the stories of other mariners gleaned from his days at the docks in Boston, who described the horrors of the African slave trade. During the Civil War, Philips fought locally with Confed-

erate sympathizers - he recounts an episode of forging the flag of the state of South Carolina and hanging it on the building of southern sympathizer in order to incite a riot. His account of the Battle of Cherbourg is quite lengthy, with his affinity to the romance of the sea on full display, "Slowly the great Confederate, like an ill-omened bird of prey, moves out by the breakwater... Can it be doubted that Captain Wilslow, as he fixes his glass upon his on-coming antagonist, feels that the supreme moment of his life and come, or that his crew is fully live to the awful possibilities of the hour?" The later part of his life at sea was spent largely in South America, and the final chapters of the book describe in detail the goings-on in Argentina, Brazil, and other ports, before he finally returns to Boston.

The memoir is written with the enthusiasm befitting this type of adventurous life, and though one might doubt the veracity of some of the claims, for example the account of the Battle of Cherbourg, there does not seem to be much reason for Philips to augment his memoir with fiction, as the book was never intended for publication but only as a family record. An affinity toward the style of juvenile seafaring tales is obvious, but the historical events described give the memoir gravity that elevates it beyond its swashbuckling style.

A quite entertaining and memorable account, unrecorded, and worthy of preservation.

\$1,250



15. [Music][Abolition] Fenellosa, Manuel

Emancipation Hymn. Composed and Dedicated by Permission to the Salem Union League.

Boston, 1863. Folio, wraps, 6 pp.

Manuel Fenellosa and his brother-in-law Manuel Emilio came to the United States from Spain in 1836 aboard the SS United States. They settled in Salem, Massachusetts, first forming a band and then a music school. They were friends of the publisher John P. Jewett, who published their work and let them perform at his home. Jewett was also the publisher of Uncle Tom's Cabin. Both Fenellosa and Emilio composed works inspired by the abolitionist cause. Emilio composed a companion piece for John Greenleaf Whittier's poem "Little Eva: Uncle Tom's Guardian Angel." Manuel's son Luis wrote A Brave Black Regiment, the history of the 54th Massachusetts Volunteer Regiment. Fenellosa composed this piece in 1863, with lyrics written by an unknown "R.T.L." He held a concert in 1864 after emancipation.

A fine example, beautifully preserved in self-wraps. OCLC 180868477, locating five copies.

\$1,000



16. [Music][Women's Suffrage][Hutchinson Family Singers] John Hutchinson

Souvenir: Song of Prophecy [Illustrated Broadside]

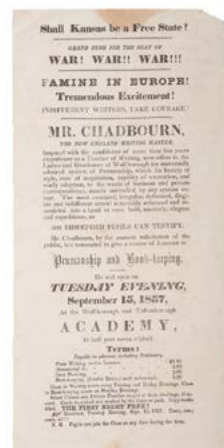
Chicago, 1893. Broadside, needs measurements.

John Hutchison, patriarch and leader of the Hutchinson Family Band, was hired by the World's Fair Committee to perform as one of the "Wonders of America." This broadsheet, unrecorded, is a souvenir of his performance from the fair, in which he sang "Prophecy of Freedom," a ballad with suffragist overtones that he had written in 1867. The Hutchinson Family singers had enjoyed a long and successful career at the point of the 1893 exhibition, beginning as one of the most successful acts of the 1840s.

Their support of abolition, women's rights, temperance and workers' rights had limited their following somewhat, and following the Civil War their appearances in large cities were generally limited to churches, temperance meetings, and women's suffrage rallies. By 1893 John Hutchinson was at the tail end of his career - he would die fifteen years later - but was welcomed by attendants. William Lloyd Garrison would describe John Hutchinson's singing as, "directly and purposely subservient to the freedom, welfare, happiness, and moral elevation of the people."

The broadsheet introduces the song as, "sung at his meetings, held, during the 'Woman's Congress Campaign' through Kansas... dedicated to the 'World's Fair Congresses,' and sung by him during that period when prominence was given to the 'Fatherhood of God, and Brotherhood of Man,' emphasizing the principle as a true method of restoring the unity of all good for the whole race of man." The Hutchinson Family Band embodied the ideals of the Second Great Awakening, and this shows those ideals going strong at the dawn of the twentieth century. A well preserved example, in very good condition with some light creases and normal tanning. Not recorded in OCLC.

\$450



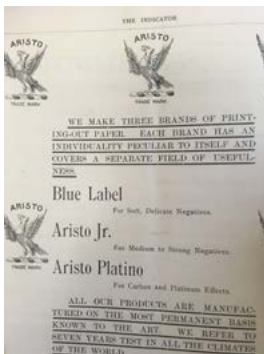
17. [New Hampshire][Bleeding Kansas][Advertising] Mr. Chadbourn, the New England Writing Master

Shall Kansas be a Free State! Grand Rush for the Seat of War! War! War! Famine in Europe! Tremendous Excitement! Indifferent Writers Take Courage! [Advertising Broadside for Mr. Chadbourne, New England Writing Master]

New Hampshire?, 1857. Broadside advertisement, 5 1/2 x 11 inches.

An unusual advertisement for a penmanship instructor, a Mr. Chadbourn, announcing the opening of his academy on September 15, 1857 in Wolfborough, New Hampshire. The broadside states, "Inspired with the confidence of more than five years experience as a Teacher of Writing, now offers to the Ladies and Gentlemen of Wolfborough his universally admired system of Penmanship, which for beauty of style, ease of acquisition, rapidity of execution, and ready adaptation, to the wants of business and private correspondence, stands unrivalled by any system extant." An interesting relic from the middle of the Bleeding Kansas period, which would serve as a harbinger for the bloodiness of the American Civil War. A very good example with a chip with loss to upper corner and some toning to head, but attractive and well preserved. Unrecorded in OCLC.

\$600



18. [Photography - 19th Century][Photographic Trade Literature]

The Indicator. Published in the Interest of the Photographic Trade. [Twelve Issues Bound Together]

Chicago, Chicago Photo Stock Co., 1895-1897. Quarto, black leatherette, various paginations.

A scarce trade journal for the Chicago photographic trade, covering all technical aspects of photography in the late albumen era. Most of the magazine is dedicated to advertisements, with many graphic examples. Many national photographic firms are shown in the advertisements, although the content generally focuses on photographic goings-on around the Chicago area and the Midwest. Near fine with minimal normal wear to binding, which shows some rubbing to the lettering at the spine. OCLC locates a single copy at the George Eastman House. OCLC 17950557.

Sold



19. [Spanish-American War][Massachusetts] Second Massachusetts Volunteer Infantry

Forty-Nine Photographs of the 2nd Massachusetts Volunteer Infantry, Most Identified.

Massachusetts, 1898.

The 2nd Massachusetts Volunteers mustered into service in May, 1898, and within a month saw significant action in Cuba at the Battle of El Caney. They were one of three volunteer units from Massachusetts to see action on the Santiago Campaign. The regiment was inexperienced - 55% were untrained recruits. The lack of experience, combined with their rifles giving off a very visible black smoke, led to a heavy casualties in the Battle of El Caney. After an encampment near Santiago de Cuba in which a large number of the soldiers became ill with disease - estimates are as high as 65% - the regiment returned home in August. Historians have noted that soldier demographics changed considerably from the Civil War to the Spanish American war, as the smaller number of troops and the lack of a draft led to a more enthusiastic army with higher morale.

The photographs in this group are interesting as a typological grouping of images of untrained soldiers, and also for their historical value, as most contain identifications to versos. The highlight of the group is forty-four uniformly mounted portraits of soldiers, nearly all identified, measuring 3 3/4 x 2 1/2 inches each. Other photographs include a large portrait of Captain Frederick E. Pierce, with the blindstamp of Goldsmith Studio, Springfield, Massachusetts and a 3 1/4 x 3 1/4 inch square card of Capt. Pierce in Camp Turner. Also included are two slightly larger photographs on similar mounts. Overall an interesting group. Good condition overall with assorted chips and wear.

\$1,500

MVH made lemon cookies. Classes as usual. Bea came in to get some instructions on knitting. Louise Sweeney came to tea. Expected Denise, but she was ill; and Katherine Redding but she was busy.

Saturday, April 6th - MVH down town in San Jeronimo section, looking for dolls for Mrs. Chapman. Along Preciados, and Carmen, etc. looking for dress materials. Afternoon E. to movies with French gals to see "Thin Man". Others to Royal to see "Lady by Choice" which turned out to be quite good.

Sunday, April 7th - E. studied all morning. MVH went down town for paper and movie notes. Call on Grace Trotter and left her a note. AMH to Embassy for tea things. Afternoon to cine Call to see "Bolero" with George Raft and Carole Lombard. Quite good.

Monday, April 8th - AMH down town for paper, to Arte Popular to fit sweater to Mrs. Jimenez. Family reunion at photographers to have picture taken for kilometrico. Afternoon AMH & E. down town to collect E's reformed spring hat. Then to girde place, also looking for trays in the antique shops along calle Prado.

Tuesday, April 9th - EMH to lesson at Berlitz and to bank and paper place. MVH & AMH took possum coat to place on Horteleza and were pleased with their opinions. Then to lace shop to buy tumbler dillies to complete set for EMH. Afternoon to collect pictures which were not done, so we staged a drama and eventually got our 6 pesetas back. Home for old pictures, and then for kilometrico which cost 718.65 this year.

20. [Spanish Revolution of 1934][Women][Americans Abroad] Horner, Emily

Collection of Four Diaries by Emily Horner, an American Woman Living in Madrid with her Family, 1932-1935.

Quartos, 10 x 6 inches bound in custom blue polished calf with gold trim. Unpaginated with all entries typed and affixed to pages. Housed in a custom cloth slip-case.

Emily Horner was an American woman who lived in Madrid with her husband, the New Jersey congressman John T. Horner, and two daughters in the tumultuous years leading up to the Spanish Civil War, witnessing the Revolution of 1934 firsthand. These four diaries - meticulous in their detail - show the interweaving of conflict and urban life and give a rather extensive social history portrait of an American expatriate family. Three of the diaries focus on the Horners' life in Madrid, with one covering a trip to France in 1931-1932. The couple's three daughters, Mary Virginia, Ann Morgan, and Emily Horner, attend school in Madrid, and the family's days are generally full of activity: travel, bull-fights, shopping, restaurants. The diary entries are augmented by cut photographs showing scenes and attractions of the city.

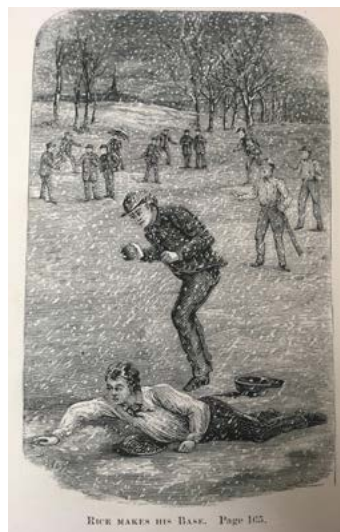
The entries surrounding the Revolution of 1934 are notable for their lack of ceremony. On Thursday, October 4, she closes her entry by noting the state of her furniture and cook stove. The next day, October 5, the entry reads, "awoke to find a general strike so no bread for breakfast, though milk did arrive from somewhere.

. Lucia spent most of the morning rushing about inquiring on conditions. She did bring in a fine basketload of food which should keep us from starving. E. Went to school as usual and reported that the only excited looking group of men she saw, turned out to be discussing a dog that was run over by a trolley last week. Managed to get a good bit done... pictures hung, etc." The Horners seemed isolated from the events, though her house-keeper from another neighborhood reported, "dreadful conditions in her quarter with bombs on the railroad and shootings all night." A week later, life seems to be back to normal, though she does note going to see newsreels of the assassination of King Alexander.

The bulk of the diaries consist of kaleidoscopic name-dropping of Madrid's culture and the social circles in which the Horners traveled. Most days consist of some sort of cultural event, and displays an uncommon eye for detail, "E. to cine Chamberi with some of the French girls; paid 80 centimos for balcony seats." Entries on politics are often gossipy and dismissive. One entry notes, "Z & AMH to French consulate. Letter of complaint must have done some good because we were received with much bowing and scraping, interviewed the consul, and then were invited to talk with the consellor, one of those smooth gents." Local events get a similar treatment: "Later to dog show in Retiro; amusing but not very impressive, apparently everyone enters pet dogs only a few look like show specimens."

Despite the rather callous and unimpressed tone, the journals as a whole provide a quite in-depth portrait of Madrid on the eve of war, and an unusually detailed account of an American woman's life abroad. Bound handsomely in gilt decorated polished calf, overall quite well preserved.

\$2,500



RICH MAKES HIS BANK. PAGE 162.

21. [Sports][Baseball] Everett, William

Changing Base. Or, What Edward Rice Learnt in School.

Boston, Lea and Shepard, 1868. 8vo, burgundy cloth, 282 pp. First edition. With four plates.

A bright first edition copy of the second novel to ever feature baseball, and the first to use baseball in the title and design of the book. William Everett was the cousin of Edward Everett Hale and the son of the orator Edward Everett. He wrote this book shortly after graduating from Harvard's law department. He would return later to Harvard to teach latin. This book has two and a half chapters of baseball content. The first novel with baseball content was 1865, "Uncle Nat; or, The Good Time Which George and Frank Had, Trapping, Fishing, Camping Out, etc." by Alfred Oldfellow, published two years earlier. A bright, very good plus copy with some wear to head and heel of spine and a gift inscription from the year of publication, 1868, on a preliminary page.

\$2,750



22. [Theatre][Booth, Edwin] Gutekunst, Joachim

Mammoth Albumen Portrait of Edwin Booth.

Philadelphia, 1880s?. Mammoth albumen print on card mount with original gilt lettered mat, 12 ¼ x 15 ¼ inches, mat measuring 20 x 23 ½ inches.

Edwin Booth was a highly successful Shakespearean actor, considered by some critics to be the greatest actor of his day. His career was complicated considerably by his relation to his brother, John Wilkes Booth, who Edwin would disown and refuse to mention following the assassination of President Lincoln (Edwin

rather poetically saved Abraham Lincoln's son, Robert Todd Lincoln, from possible death on a Jersey City train platform several months prior to the assassination, pulling him up from between the tracks after he had been knocked off the train by a crowd). Booth had connections to Philadelphia, owning a theatre there in the 1860s, and this photograph was probably taken sometime after he had resumed his touring career after his Booth Theater in New York City closed in 1974, and judging from his age, our best guess is that this was taken in the 1880s. Joachim Gutekunst was a highly prolific and successful photographer who enjoyed a four-decade career in Philadelphia with studios in various locations. We find no other record of this mammoth albumen portrait. A generally bright and well preserved print that has survived admirably, with one small closed tear to the photograph of about half an inch.

\$1,500



23. [Women][Advertising][Fashion][Lithography] Taylor, Thomas & Co.

Respectfully Dedicated to All Who Want The Fashions. [Lithographic Advertisement for Women's Hats Accompanying Sheet Music for J.B. Westendorf's Come One, Come All, or, A Plea from your Milliner.]

J.B. Westendorf, Chicago, 1877. Folio, 10 ½ x 14 inches, 6 pp.

This lithographic advertisement, with wonderful color images of women in adorned hats in each corner of the page, shows the thirty one base models available from Chicago's Taylor, Thomas and Co., The company operated out of 110 and 112 Wabash Ave., serving as importers and jobbers of millinery, straw and fancy goods. The musical composition, not-so-subtly titled, encourages women to, "Come ladies fair, and maidens sweet. We have for you a glorious treat, of hats and bonnets, oh so neat, such beauty is enchanting." An uncommon and attractive piece of lithography, printed by North Western Lithography Co., unrecorded in OCLC. Very good condition with some tanning to edges and small tears at head and heel of fold.

\$500



24. [Women][Art][Birth Control] Tepper, Mari

Hallelujah the Pill!!

San Francisco, American Newsrepeat Company, 1967.
Poster, 22 x 22 inches.

Mari Tepper was a graphic artist living in San Francisco during the 1960s. She met Bill Graham while still in high school and began designing posters for his concerts at Winterland and the Fillmore Auditorium. She designed this poster in 1967 at the age of nineteen, the same year she designed the poster "God Grows His Own." Offered more work by Graham, she turned it down to go live in New Mexico, where she continued her art career.

The poster celebrates birth control pills, seven years after the availability of oral contraceptives but five years before the Supreme Court legalized birth control pills nationwide. Interuterine devices became available a year later in 1968, and congressional hearings would lead to improvements in safety of the pill in 1970. The Catholic church would issue its own poster on the subject in 1968, with the Pope warning, "The Pill is a No-No." Reprints of Tepper's poster would become a head shop staple, but original posters from 1967 are uncommon in the market, and this example remains in excellent condition with some light creasing and wear, well preserved.

\$ 850



25. [Women][Film][Unsell, Eve] Curtis, Edward

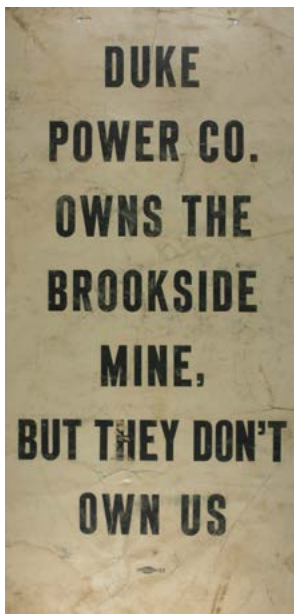
Portrait of Eve Unsell.

Los Angeles, c. 1919-1927. Silver Gelatin Print, 5 x 7 inches, with Curtis's Biltmore Hotel address and Unsell's name to verso. Signed by Curtis in ink on recto.

Eve Unsell was a highly prolific scenarist who wrote for over 95 films during her active period from 1914 to 1933. She first trained for the Kansas City Post before spending a year at Emerson College. Unsell impressed the theatrical agent Beatrice deMille with one of her short stories. Hired by deMille as a play reader, Unsell learned the art of plot construction while reading plays. She met David Belasco through deMille, and after a short career performing, turned her career to writing by 1913. She sold two several scenarios to Pathes Freres and Kalem, getting her big break in 1914 when Kalem produced Unsell's scenario, *The Pawnbroker's Daughter*. She would go on to enjoy a lengthy career as a writer, oscillating between freelance and contract work. She wrote under her own name, and also used the pseudonym Oliver W. Geoffreys as her name, E. M. Unsell, as was common for women screenwriters at the time.

Edward Curtis, best known for his work photographing American Indians, moved to Los Angeles in 1919 with his daughter Beth following a divorce. He opened a studio at the Biltmore Hotel. To finance his field work, Curtis worked for Cecil B. DeMille as a still photographer and cameraman. Curtis lived off and on in Los Angeles until his death in 1952, leaving in 1927 to complete the final volume of his North American Indian series. At some point probably in the early 1920s, whether through the DeMille friend circle or elsewhere, Unsell had her picture taken by Curtis in his Biltmore Hotel studio. The image shows Unsell in the customary style of the time, with Curtis's name etched into the negative. Near fine condition overall with a few slight indentations. Overall a wonderful and scarce image showing an important figure in Hollywood.

\$1,375



26. [Women][Labor][Brookside Miner Strike, Harlan County, Kentucky]

Collection of Brookside Miner Strike Research Material, 1973-1974, Including Two Strike Posters Collected from Picket Lines.

Harlan County, et al, 1974. Primarily comprised of items distributed at the picket line in April 1974, including two posters and assorted roneos, press releases, and fact sheets, together with notes, periodicals, and other ephemera documenting the strike and journalist Louise Bernikow's investigation, together with a few later periodicals. Some wear as expected, overall condition very good. Large signs worn but still attractive, very good minus overall.

Author Louise Bernikow wrote that she was "immersed in a huge fresh feminist wave of political activism and journalism" when the historic Brookside miner strikes began in Harlan, Kentucky in 1973. The miners were trying to restore their right to strike in a new contract with Duke Power Company; the struggle led to numerous violent episodes between the security company hired by Duke and the strikers. Inspired by the account of miners' wives who were arrested while staffing the picket lines in place of their husbands (they believed women were less likely to be shot than men), Bernikow traveled to Kentucky to write a story for Ms. magazine. She gathered most of the materials in the present collection at the picket line. Together they chronicle this critical period in mining labor relations and the unusual efforts of the Brookside Women's Club. The escalating violence was also the subject of Barbara Kopple's award-winning documentary, Harlan County, USA.

The group includes two original picket posters bearing slogans made famous by the movie and photo-journalism of the era, press releases from the United Mine Workers of America, a mimeographed fact sheet from the Brookside Women's Club with lyrics for a picket song, the scarce 8 pp. pro-union pamphlet Dollars for Duke Power: Hell for Harlan County (n.p., ca. 1974), newspaper clippings, motel receipts, and numerous leaflets and handbills.

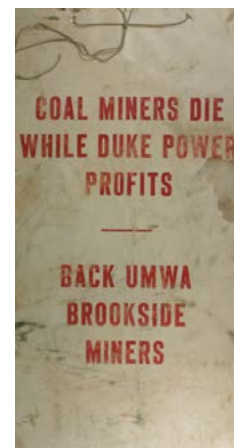
The United Mine Workers joined in solidarity with other Appalachian workers' movements in 1974. A typescript "Sermon to the people of Pikeville concerning sickness and health," signed by two ministers and the "Provisional Church of Jesus Christ," documents one of these important solidarity protests against the Pikeville Hospital and is accompanied by a press release reporting on the arrest of ministers and Christians during the event.

Also present are topical single issues of The Chronicle (Duke University's daily), Vantage Point (Commission on Religion in Appalachia), The Call (Political Newspaper of the October League), The Southern Patriot (Southern Conference Educational Fund), United Mine Workers Journal, and The Liberation News Service, all 1973-1974; two issues of Mountain Life and Work: The Magazine of the Appalachian South, 1973-1974, with one duplicate; ten early issues of the Mill Hunk Herald Quarterly, 1980-1984; and offprints of articles on the strike from The Labor Defender and New Times.

See also Judy Klemesrud, "Coal Miners Started the Strike—Then Their Women Took Over," New York Times, May 15, 1974, p. 50.

Provenance: The material was collected by Louise Bernikow, reporter for Pacifica radio and MS Magazine, with the material gathered on the picket line at Brookside Mine, April 1974. Overall an interesting collection of one of the more famous strikes of the twentieth century. The last miner's union in Kentucky closed in 2015.

\$3,250





27. [Women][Literature] Boyce, Neith

Proud Lady. [With Autograph Letter to the Critic Rebecca Lowrie, Signed]

New York, 1923. 8vo, blue cloth, 316 pp. With an autograph letter, signed, with the envelope affixed to the front pastedown. With the bookplate of John and Rebecca Lowrie on front free endpaper. Lowrie reviewed the work for the New York Post, and her review of the book affixed is to the half-title.

Neith Boyce was an author and theater artist who worked across genres, publishing a range of works and co-founding the Provincetown Players. Boyce and her husband Hutchins Hapgood were at the social center of a large circle of writers and artists including Gertrude Stein, Georgia O'Keefe, and Djuna Barnes. Their papers, held at Yale, provide rich insight into their artistic and literary era.

Proud Lady was the second-to-last novel Boyce wrote, and it was apparently her favorite. The novel is the story of Mary Carlin, a woman who seeks spiritual perfection in others, and who because of her pride cannot make herself leave her unfaithful husband. Rebecca Lowrie, in her review written for the New York Post and included here, states, "all the vividness of the setting, the touches which make the people so sure a part of their surroundings, are secondary to the tragic figure of the proud lady and the victims of her pride."

Boyce's letter to Lowrie effusively thanks her for her review of the book, which, from her tone, appears to have been misunderstood by other critics. She writes, "I have just seen your review of my novel *Proud Lady*... It is the most intelligent and best-written review that I have seen so far and I would like to convey to you my appreciation and the pleasure your attitude toward the book has given me."

Overall a very nice association and a very good copy of an uncommon book. Some light wear and rubbing, a few faint scuffs to cloth on the front board, slightest bowing to spine, but very good. Letter near fine with minimal wear.

\$450



28. [Women][Massachusetts][Boston Brahmin][Photography]

Photograph Album of roughly 1,400 Pictures Taken by a Young Woman with a Connection to the Cabot Family of Boston, Showing a Modern Eye for Composition, Circa 1930.

Boston, 1930. Oblong quarto, 49 pp. With appx. 1,400 photos, most measuring less than an inch square, with roughly 175 in larger formats up to 3 1/2 by 5 inches.

A wonderful labor of photographic love created by an unidentified young woman with ties to the Cabot family of Beacon Hill. The album, composed largely of tiny contact prints glued in neat grids. Off-kilter compositions - a portion of a steeple against the sky, the tail of a dog, etc. - are mixed in with more traditional landscapes, leading one to question whether the photographer had modernist aspirations (or just took a lot of pictures).

The photographer is unknown, but our best guess is that it was someone who was a friend of Ellen Cabot of Beacon Hill, perhaps while both were students or just after. Ellen Cabot, the most frequent subject of the album, is shown in a variety of settings, often accompanied by her dog Prowler. Aerial photography, the New England coastline, camping, life in Cambridge and equestrian competition are all on display. Other highlights include a dog named Benito Mussolini and artful shots of a monk's torso. A portion of the photos, perhaps five or ten percent, are not present, though the

album is otherwise in excellent condition. Handwritten label on the front reads "Newport Races to Topsfield (autumn 1930)". Overall the album is a testament to the energy and spontaneity of youth, and the possibilities of the photographic form, as well as an intimate look into Boston's storied upper class.

\$1,750



29. [Women][Massachusetts][Haverhill]

Eight Journals Documenting Life in Haverhill, Massachusetts, 1890-1925, Meticulously Assembled from Cut Photographs and Postcards.

Haverhill, c. 1940. Seven journals, each approximately 70 pages, with pages measuring 4 1/2 x 2 1/2 inches.

These journals, by an unnamed member of the Dean family of Haverhill, were assembled around 1940 from collected family and historical photographs. Taken as a whole they provide a richly detailed social history of the region, from the perspective of a well-to-do military family with many ties to the local business community. They bridge the gap from the post-Civil War era, with reference to G.A.R. reunions and the like, to the late 1920s. The author's perspective - conservative, sometimes horribly bigoted, with a penchant for underlining key passages of her own writing - is on full display throughout. We have not identified the author, though she is shown in several photographs.

Much of the journals recount the details of civic-minded local life, often with surprising detail. On an evening in city hall, she writes, "the walls hung with banners - flags and scrolls of all descriptions, front of boxes were elaborately draped, the stage represented a campground..." Two entries for 1886 log a fire in Music Hall, followed by an account of the "First Hebrew (Jew) Wedding," about which she writes, "too bad it wasn't the last, no doubt the people of Haverhill would have been just as well off and I believe better." Some entries show the way in which information from the outside world was filtered by various family members who left Haverhill. An account of a family member's adventures in the Alaskan gold fields, "It was very interesting to

hear them tell of their experience...the picnic parties and good fishing for salmon and trout, in the summer, when the weather is warm and nice. Also the Ways of the eskimo... the gold nuggets nice to look at too;"

Interspersed with the diary entries are many cut photographs and postcards, some of family and some of the region, and the author weaves her entries onto the versos of the photographs from the diary paper. The photographs are meticulously trimmed in a uniform rounded edge with an impressive aesthetic result. The diaries were likely assembled in the late 1930s or early 1940s, as one mentions the hurricane of 1938. Overall they show an uncommonly detailed and lengthy account of a family's life in Massachusetts, with much information about the civic history of the Haverhill region. Well preserved in near fine condition with minimal normal wear.

\$1,450



Oct. 8th 1890
The corner-stone of the Odd Fellows Home at Worcester Mass. was laid with impressive ceremonies.
 Frank was going to attend but little Earnie was taken sick, while Dr. Allen said it would be alright for him to go, he said "nothing doing" He was going with Canton Eagle, who attended in a body, as did members of Eagle Encampment, Mutual Relief and Mizpah Lodges, Kenoxa and Fraternal Rebekah Lodges.





30. [Women][Suffrage][Theater][Marlowe, Julia] Genthe, Arnold

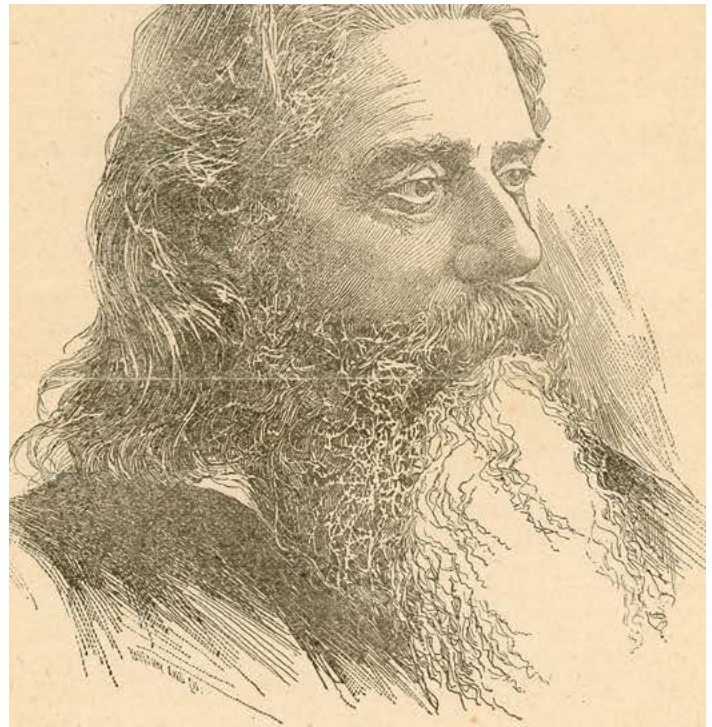
Portrait of Julia Marlowe. [Inscribed by Marlowe to a Friend, 1940]

Np. circa 1911-1920. Silver gelatin print, 6 3/4 x 9 1/4 inches on larger mount. Signed by Genthe on the mount, inscribed by Marlowe as Marlowe Sothern on the mount as follows: "To Jean: our little comrade on our walks in Beautiful Stockbridge. In remembrance also of "Sun Yat Sen" and Choo-Chio Chow. September. 1940. Julia Marlowe Sothern.

An uncommon image of the actress, feminist and suffrage advocate Julia Marlowe, who adopted the name - though never legally - Julia Marlowe Sothern after working with the Shakespearean actor E.H. Sothern. Ill health led Marlowe to retire from the stage in 1924 and she was seldom seen in public. This photograph, inscribed later in her life, is an uncommon relic from her reclusive later years. We can find no record of a Jean or the names mentioned.

Arnold Genthe, who famously photographed the San Francisco Earthquake of 1906 from the site of his destroyed studio, moved to New York in 1911, where he became a portrait photographer. He most likely took this picture in his stint on the east coast. We find no other record of this specific portrait of Marlowe. Some silvering at margins, otherwise excellent, with some light normal tanning to mount.

\$1,375



.....SOUVENIR.....
SONG OF PROPHECY.

composed by JOHN W. HUTCHINSON, (of the Hutchinson family) Aug. 1867, while in a log cabin at Hutchinson, Minn., and sung at his meetings, held during the "World's Fair Suffrage Campaign" through Kansas, is dedicated to the "World's Fair" and sung by him during that period when prominence was given to the "God, and Brotherhood of Man," emphasizing this principle as a true method of unity of all good for the whole race of man. This motto, was the keynote of the "Congress of Religions." By request Mr. Hutchinson sang the song at the ringing of the Liberty Bell in honor of "Manhattan Day," and the anniversary of America.

"Ring out the old, Ring in the new, Ring out the false, Ring in the true, Every one of the two hundred and fifty thousand contributions voiced the 'peace on earth, and good will to man.'" As Whittier said, "Blessed the ear that hears the jubilant bell, that rings the knell of war, and slavery, forevernity million patrons of the World's Fair may well echo this sentiment, and join in chorus of the song, on Saturday, October 28th, "and round the world the song of a glorious brotherhood."

raise the song of triumph when we see the hosts advance,
banners streaming high, and its mottoes shall entrance,
golden words they read, they will quickly join our van,
fight for the cause of freedom, and the Brotherhood of Man.

ORUS.—The Fatherhood of God, and the Brotherhood of Man,
The cause of true religion is spreading through the land,
Oh, the Fatherhood of God, and the Brotherhood of Man,
We'll talk and sing while on the wing, and ring it through the

Asia's sons must lead the way, raise high the lofty standard
of rights they now maintain, though once to slavery panted,
our entry shall this banner bear, "Free Suffrage" is our motto;
freedom they'll work, you see, and vote the way they ought to.

ORUS.—For, the Fatherhood of God, and the Brotherhood of Man;
The cause of Arbitration is speeding through the land,
The Fatherhood of God, and the Brotherhood of Man,
This message that the angels bring, we'll sing it through the

discord and contention cease, that fill our hearts with sorrow;
of hope dispels the gloom, there's sunshine on the morrow.
Truth for man proclaimed by Christ far centuries ago,
correction cheers us now, and Oh, our hearts o'erflow.

ORUS.—With gratitude to God for the Brotherhood of Man,
We all revere the higher law, do a good turn when you can,
The Fatherhood of God, we obey his high command,
This message that the angels bring, we'll sing it through the

peace on earth, the hosts above proclaim the nations free,
of every kin enjoy this boon of liberty,
I'm no creed for class or clan, but cherish all the good;
and the world there soon will be a glorious brotherhood.

sorrow stricken people, to the voice of truth to-day;
the world the sun is rising, error's clouds shall flee away,
hearts watching for the dawning, earnest seers their joys foretold;
Oh, look, the field of promise white with harvest, rich as gold,
hopeful, never doubting, always working for the right,
waiting, watching, longing for the millennial day of light.

ORUS.—The Fatherhood of God, and the Brotherhood of Man: