September 2019 Recent Acquisitions

One of the Earliest American Geological Maps

J. Freeman Dana, M.D. and Samuel L. Dana, M.D. *Outlines of the Mineralogy and Geology of Boston and its Vicinity* in Memoirs of the American Academy of Arts and Sciences, Vol. 4, Part I. (Boston, 1818). Quarto. VG with light wear and soiling in the original paper spine and boards. $1,000

J. Freeman Dana was a newly minted Harvard doctor when he published, along with his brother, this seminal geological paper in the Memoirs of American Academy of Arts and Sciences. It appears in this volume on pages 129 through 224. The accompanying map, bound into the rear and engraved by Annin & Smith, is entitled, "Geological Map of Boston and Its Vicinity" (12.25" x 13.75"). It depicts the region from roughly Marblehead to Cohasset and as far west as Weston and Lincoln—just outside today's Route 128. Various colors of light wash are employed to differentiate eight varieties of rock visible at the surface. This is one of the earliest geological maps published in the United States, possibly preceded only by William MacLure's geological map of the country, first issued in 1809 and again in 1818. Almost certainly, the article and map appeared in the Memoirs before they were published in book form, also in 1818, but priority has not been established. Also in the volume are six papers presented by the renowned Nathaniel Bowditch on a mistake in the solar tables of Mayer, La Lande, and Zach, on the calculation of the oblateness of the earth, on correcting the apparent distance of the moon from the sun (with a slightly damaged plate), on computing the dip of the magnetic needle in different latitudes, on correcting the elements of the orbit of a comet, and remarks on the usual demonstration of the permanency of the solar system. Scarce, especially in this condition.

Walt Whitman's Publishing Debut At Fifteen Years Old

*The New York Mirror* (New York)
Vol. 12, No. 1 (July 5, 1834) to No. 52 (June 27, 1835). Small folio. VG-, hinges and tips worn, bound in contemporary leather and marbled boards. Contents VG+ with considerable foxing. Title page and
The Mirror was an eight-page weekly containing literary criticism, poetry, book reviews, theater notices, commentary, letters from abroad, and a piece of music with words and notes on the last page of each issue. Articles in this volume are devoted to New York University; Cure of an Opium-Eater; Wilson, the Ornithologist; the Witches of Lancashire of 1612; Charles Lamb on Modern Gallantry; English Writers of America by Washington Irving; two poems by William Cullen Bryant; and more. In addition to an engraved title page, and woodcuts sprinkled through the text, the magazine features five full-page engraved plates: the Washington Monument at Baltimore; the presidents of the United States; a portrait of comedian George Hill; a view of Washington's headquarters at Newburgh, NY; and "Evening - A Scene in the Highlands, NY." What makes this volume special is the first printing in the November 29, 1834 issue of "The Olden Time," signed "W," the first published piece by Walt Whitman, at the time just fifteen years old. The essay is not cited by Myerson, though he refers to a possible Whitman work in The Mirror in 1835 as "not seen" (Myerson I3). In the three-paragraph piece Whitman talks about how though New York City may feel "civilized," there were still likely people around who "conversed with men who once saw the present great metropolitan city as a little dorp or village." He gives examples of two men who died in the mid-1700s--a Negro Harry and John Crockeser--who must have spoken to some still alive when he wrote the piece: "How these very aged persons serve as counters to diminish time, and to seem to draw all the mighty past, so seemingly long, into the compass of but two or three lives!" From the first, we see a young Whitman marveling about time and human relations.

A Monumental Series of Christmas Drawings

Brother Jonathan 1852 Holiday Pictorial (New York)
No. 25. Christmas and New Years 1852. Mammoth folio (32" x 22"). VG+, with the usual tattered edges. Some points archivally reinforced. $500

James Wilson and Benjamin Day, the enterprising publishing team of the weekly newspaper Brother Jonathan, began a tradition in 1840 that lasted a generation. At Christmas and the Fourth of July (and later at the turns of the other two seasons), he issued a mammoth portfolio of images original, reprinted, and borrowed. Until competitors swooped in, there was nothing else like it in American publishing. Surely it was avidly anticipated by visually starved adults and children alike. Of course, some issues were more exciting than others. This one is among the best. The front page is devoted to a series of engravings depicting scenes from early American life, the back page is given over to a large portrait of the Polish hero Kossuth and his companions and smaller portraits of Arctic explorer Sir John Franklin and his ill-fated crew. The
grand feature of this issue is the massive centerspread (32" x 44") entitled "Santa Claus' Christmas Journey." It consists of nine sequential images chronicling typical scenes before and after Christmas morning, including a centerpiece of Santa in his workshop. This is undoubtedly the largest depiction of Santa Claus in an American periodical up to that time and for many years after. Neat.

The Big Four Mark Hopkins' Copy of an Early California Magazine

**The California Farmer** (San Francisco/Sacramento)

Vol. 3, No. 1 (January 4, 1855) to Vol. 4, No. 25 (December 21, 1855), comprising 51 issues, bound in period binding of leather and cloth covered boards. Binding good, with considerable scuffing to spine leather and points. Contents VG+. This was the Big Four Mark Hopkins' copy, from his library. **$2,000**

While newspapers came and went in the early days of California statehood, magazines were a much rarer breed. One of the earliest magazines (number two by our unofficial count, tied with The Pioneer) was the The California Farmer (1854-2013). It was founded by Col. James LaFayette Warren, a British-born nurseryman and merchant who had come to California from Massachusetts in 1849. He set up a seed business in Sacramento and began taking an interest in the broader development of agriculture in his adopted state. This in turn led to the launch of The California Farmer and Journal of Useful Sciences, the first agricultural journal on the west coast and the most successful ever published. Warren began the weekly in San Francisco, moved it to Sacramento halfway through 1855 and then returned to San Francisco in 1857 for the remainder of the magazine's run. Subjects covered in this volume include breeding and farming tips and techniques, the infant wine industry, mining, agricultural and scientific news, economic statistics, farm and ranch profiles, book notes, poetry, a ladies' department, and more. State historian Kevin Starr has said, "Agricultural journalism had been launched in a grand manner in 1854 by the Warrens, father and son, whose California Farmer ranked in range and excellence with such eastern counterparts as Rural New Yorker, Country Gentleman, and American Agriculturist." Quite scarce.

A Colorful New York Town View


This is a rare, large, handsome panoramic view of Cohoes, New York, and points beyond. The printers, George W. Lewis and Thomas Goodwin, appear to have teamed up for a year or two in the early 1860's. Several other town views by them, also in New York State, are dated 1862. The view itself was probably drawn by Lewis. This is Reps #2487. He cites only two holdings: New York Historical Society and the Newport News Mariners Museum.
An Elegant Campaign Poster Issued by Nasby's Toledo Blade

Rutherford B. Hayes Republican Candidate for Nineteenth President of the United States. Presented by the Toledo Blade. (Chicago: Chas. Shober & Co., 1876). 24" x 17.75". Lithograph. Near fine, with minor defects to extreme margins. Mounted on acid-free paper. $500

Rutherford B. Hayes, lawyer, Civil War brevet major general, and Ohio governor, was nominated for president at the Republican Party Convention in Cincinnati on June 16, 1876. A long-time resident of Fremont, Ohio, Hayes was in the habit of reading the staunchly Republican Toledo Blade, published forty miles northwest of his home. The Blade was under the ownership and editorship of David Ross Locke, who gained fame under the nom-de-plume Petroleum V. Nasby, the fictional ignorant Copperhead pastor and postmaster of a town in rural Ohio. It was undoubtedly with some pride that Locke commissioned this campaign poster to boost the prospects of northwest Ohio's favorite son. It is a beautiful, fully realized portrait, nicely embellished with Lady Columbia, draped flags, wreaths extolling liberty and union, and vignettes of a prosperous nation.

The Largest Straw Hat Factory in the World

National Straw Works, H.O. Bernard & Co., Westboro, Mass. (New York: E. Wells, Sackett, & Rankin, c. 1880). 24" x 30". Tinted lithograph. VG+, mounted on acid-free paper. $2,000

This impressive view of Bernard's National Straw Works on Cottage Street in Westboro, Massachusetts, proclaims that the factory, is "the most extensive manufactory of men's, women's, and children's straw hats in the world." Above the view are small oval portraits of the National Straw Work partners: H[enry] O. Bernard, G[eorge] N. Smalley, H[enry] K. Taft, T[heodore] B. Smart, and J.P. Bancroft. We date the print based on information in Jay Last's The Color Explosion, in which he states that the firm of Wells, Sackett, & Rankin existed for only a short time, from 1880 to 1883. We could locate only one institutional holding, an inferior copy at the Boston Athenaeum. Large lithographic views of nineteenth century American businesses are unusual and scarce.

A Beadle and Adams Story Paper

The Banner Weekly (New York)
Vol. 4, No. 158 (November 21, 1885) to No. 207 [November 6, 1886], comprising 50 issues, bound in leather and boards. Broadsheet. Binding fair to poor, general wear, abraded spine, front hinge fragile. Contents near fine. $750
The Banner Weekly was actually a continuation of Beadle's Weekly (1882-84), which itself was a continuation of Beadle's Saturday Journal (1870-1882). This volume contains the first fifty issues under the new title. Like its predecessors, the Banner Weekly contained considerable Buffalo Bill content. The first issue continues a Buffalo Bill serial "The Dead Shot Nine," which had begun in issue 157. Buffalo Bill's "Montebello, The Magnificent. Or the Gold King of Colorado" appears complete in issues 169 through 181. Col. Ingraham's "Buffalo Bill's Bonanza" runs from issue 184 through 197. Ned Buntline is well represented in this volume as well, including his "Long Tom Dart, the Yankee Privateer" (issues 172 through 185) and his "Mortimor Monk, the Hunchback Millionaire" (issues 181 through 193). Mortimer Monk proved to be the indefatigable Buntline's penultimate serial (issue 197 features his obituary). Albert Aiken also contributes several complete detective serials. Scarce.

The First Color Supplement to an American Newspaper

*Inter Ocean Illustrated Supplement* (Chicago)

May 10 to October 25, 1893, the Wednesday edition. Twenty-four weekly consecutive issues laid into a publisher's binder. Binder worn, stained, split along spine. Issues good with splitting to spines, ragged margins a few long tears, and fragile (being on newsprint). First issue with extensive archival repairs. Colors bright and beautiful. $1,250

The Inter Ocean Illustrated Supplement was the first color supplement ever published in an American newspaper. Each issue is tabloid-size and eight pages long, with color front and back covers. The Supplement first appeared in June of 1892. These issues are all devoted to the Chicago Columbian Exposition, which like this run ran from May to October of 1893. The issues feature portraits of Fair buildings, Fair crowd scenes, and Glimpses of Fair experiences. Much of the art is by Williamson. Other contributing artists include Art Young and Charles Saalburg (late of the *Wasp*). This title is scarce and desirable, for being a landmark in the history of American newspapers, for the work of its talented artists, and for its World Fair coverage.

The Calaveras Prints of Jose Posada

Jose Posada (1852-1913) was Mexico's first great commercial artist. As an employee of the Mexico City printer Antonio Vanegas Arroyo, Posada illustrated hundreds upon hundreds of handbills, broadsides, and pamphlets during the period from 1890 to his death. The most celebrated and most coveted of his works are the calavera or skull prints. Though skulls have been part of Day of the Dead celebrations dating back to Mayan and Aztec cultures, the international popularization of the calavera image is due to Posada's work. They have become the most recognizable icon of Mexican art. Most of the calavera prints were published as 10" x 8" handbills and sold for a few pesos in the streets. The ones offered here are larger and more scarce.
"Calavera La Penitenciaria" (The Skull Penitentiary). 16" x 11.75". Woodcut. VG. With accompanying verse. $500

"La Calavera Taurina" (The Bullfighting Skull). 15" x 11". Woodcut. VG. With accompanying verse. $500

"Calavera Zumbona!" (Skull Buzz). 15" x 11". Woodcut. VG. With accompanying verse. $500

"Panteon De Menudencias" (Pantheon of Offal). 23.5" x 15.75" Woodcut. VG. With accompanying verse. $500

A Rare William Glackens Political Cartoon

William Glackens. *Mrs. Wilson's Soothing Syrup.*" Pencil on paper. Revealed image: 9.5" x 9". Frame: 15.5" x 15". Near fine, with one light droplet to right of image. $1,000

For the first twenty years of his career, Ashcan school artist William Glackens supported himself by drawing for newspapers and magazines. His work appeared in the Philadelphia Press, New York Herald, Scribner's, Century, and Collier's Weekly, among many. In 1905, Collier's Weekly hired Samuel Hopkins Adams to write a series of articles on patent medicines. The eleven-part series, "The Great American Fraud," caused a sensation. Adams exposed one after another of the false claims made by patent medicine promoters, pointing out that in some cases that these medicines actually harmed the health of people using them. Ultimately, the series led to the passage of the Pure Food and Drug Act of 1906. In 1911, the Supreme Court ruled that the prohibition of false claims in the act referred only to the ingredients of medicinal products. Collier's Weekly called on Adams again. In another series of articles, Adams exposed numerous instances of blatantly misleading advertising on products not
deemed medicinal. This cartoon appeared in the April 13, 1912, issue of Collier's, to illustrate Adams' article "The Law, the Labels, and the Liars." "Mrs. Wilson's Soothing Syrup" depicts Secretary of Agriculture James Wilson forcing a baby (the American consumer) to take its medicine. Wikipedia says that Wilson spent most of his long tenure (1897-1913) attempting to limit the regulatory impact of the pure food movement and protect the interests of big business. This is one of Glackens' last magazine commissions before devoting himself full time to the fine arts.

"This Epitome of Prolix Confusion"

The Quill (Greenwich Village, NY)
Vol. 11, No. 1 (July 1922) to Vol. 12, No. 6 (June 1923), comprising twelve issues, bound in the publisher's cloth binding. Small octavo. Binding good, with edge wear and a light stain to front board. Contents near fine, with all covers and advertisements bound in. This copy inscribed by the publisher and editor Robert Edwards to a love interest. $350

Few little magazines gave such full expression to their locale as did The Quill. It typified the earnest and carefree sides of bohemianism in Greenwich Village in the twenties. The monthly began in 1917, but didn't find its personality until artist and writer Bobby Edwards took it over in 1921. In these volumes, Edwards drew all the covers except one (by Wynn Holcomb) and wrote and decorated much of the interior. Other contributors of note included Horace Brodsky, Harry Kemp, and Hendrick Van Loon. Hoffman says of The Quill, "During the editorship of Bobby Edwards the magazine becomes an excellent guidebook to cultural activity in Greenwich Village. ... Discussions of free love, the conventions, psychoanalysis, and socialism give The Quill its value; they represent Villagers as serious and gay by turns, rather self-conscious, and anxious to live up to the best of their several reputations." Edwards' full inscription is something of a testament in itself to Hoffman's assessment: "To Lyolita / from her bashful admirer / the humble editor of this / epitome of prolix confusion / Bobby / (Editor is a bit confused by her loveliness. Ed.)"