

# World's Fairs and International Expositions, 1851-1899



# Marc Selvaggio

## Books & Ephemera ABAA

P.O. Box 270  
Winooski, VT 05404 U.S.A.



510-684-0628  
dsbooks@comcast.net

### E-LIST 5: World's Fairs & International Expositions, 1851-1899.

Welcome to the fifth of a series of occasional lists of material from my varied stock that I have issued over the past year (2020-2021). Previous lists covered *Printing & Typography*, *Health & Medicine* [in two parts], *Transportation*, and a *Varied Offering* [E-List 4]. Illustrated versions of these catalogues may be found on my website.

In the upcoming months I plan on issuing more such “publications” comprised of an average of 50-100 items, on a range of topics or themes: *international expositions* [1900-1920 and 1920-1960], *French trade catalogues*, *sheet music*, *broadside*s, *ephemeral collections*, *Italian pamphlets*, *political propaganda*, *advertising*, *satire*, and *cinema*.

Once the “fog of the pandemic” lifts over the land and planet, I plan on returning to Europe and renewing my scouting activities there. When in the US, I hope to travel around the East Coast. I welcome inquiries or wish lists from collectors and institutions.

Thank you for your time and attention.

Marc Selvaggio

January 2021.

**A NOTE ON VIRTUAL FAIRS:** I will be “exhibiting” at a few upcoming events—please stop by and say hello. All orders cheerfully processed.

*ABAA Bibliography Week Showcase*, January 27-28, 2021.

*ABAA California Virtual Book Fair*, March 4-6, 2021

*Ephemera Society of America Fair*, Late March, 2021.



## **ORDER INFORMATION:**

**CONDITION:** Unless otherwise noted, an item is in the original as-issued binding and in what is generally accepted as very good condition. I try to identify any major defects, but I don't dwell on what I consider normal wear [e.g., slightly rubbed corner].

**TERMS OF SALE:** Any item is fully returnable for any reason within seven (7) days of receipt.

**HOW TO ORDER:** All items are subject to prior sale. I suggest a speedy placement of your order. *Email is the most expedient way to reach me*, although you may also leave a message on my mobile [510-684-0628].

**I AM FLEXIBLE ON ORDERING, SHIPPING, AND PAYMENT.** Please let me know if you wish me to hold any item, or items, until you are open again, or to accommodate changes in your budget. I will ship and bill to your needs and requirements. *I am happy to place any item(s) on reserve for as long as necessary.*

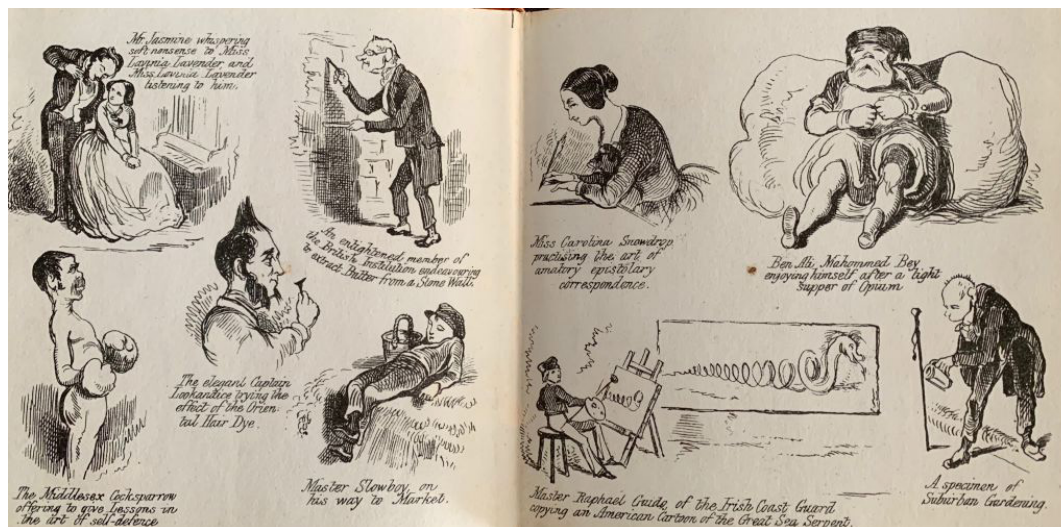
**PAYMENT:** Institutional customers will be billed according to their needs, situation, or wishes. Payment may be made by check, PayPal, or wire transfer (into either my US or French bank account or via TransferWise). Discounts to the trade are offered on a reciprocal basis.

**SHIPPING:** All shipping within the United States is FREE, when shipped via first-class or Priority mail. Other options, at the buyer's discretion, will be billed at cost. Shipments outside of the U.S. will be at cost. As mentioned, I will invoice and shipped according to your wishes.

## Satire on the Exhibition of Industry

1. [1851 London] Anonymous. **Now Open, the Great Exhibition of the Idleness of All Nations and May Be Carried Away for One Shilling.** Cornhill: G. Mann, Printed by Dean & Son. Accordion-folded booklet of 19 panels [first panel mounted on the inside cover], versos blank. Illustrated title panel mounted on front cover; original boards. Slight expected wear on ends, otherwise very good. 350.

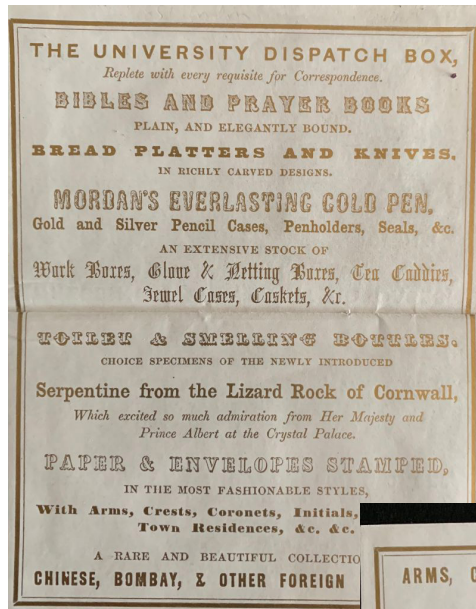
¶ Satiric take on visitors and exhibitors—especially of exhibitors from other countries—in moments of Idleness [as opposed to the Exhibition’s “Industry”] with four to six captioned vignettes per page: “Our friend Jones amusing himself by a Contemplation of the Bathing Machines”; “A Spanish Cavalier serenading His Mistress”; “Ben Ali Mahammed Bey enjoying himself after a light supper of Opium”; “An enlightened member of the British Institution endeavoring to extract Butter from a Stone Wall.” A contemporary reviewer commented of this “LONG panoramic jeu d’esprit” that its concept “is much superior to its execution; the sketches, however, are here and there amusing, and some may deem the price, which is small, not inadequate to the amount of entertainment” (*The Literary Gazette and Journal of the Belles Lettres*). The title notes “2s. if Colr.”—this copy is uncolored. *Catalogue of a Collection of Works on Or Having Reference to the Exhibition of 1851 in the Possession of C. Wentworth Dilke*, (1855), p. 77. Hyde (*Dictionary of Panoramists of the English-Speaking World*) lists this title as one of four works published by Charles Mann (p.298). OCLC locates two holdings: British Library plus the Toronto Public, who classifies it as intended for “juvenile audience,” hence the piece is in its Osborne Collection.



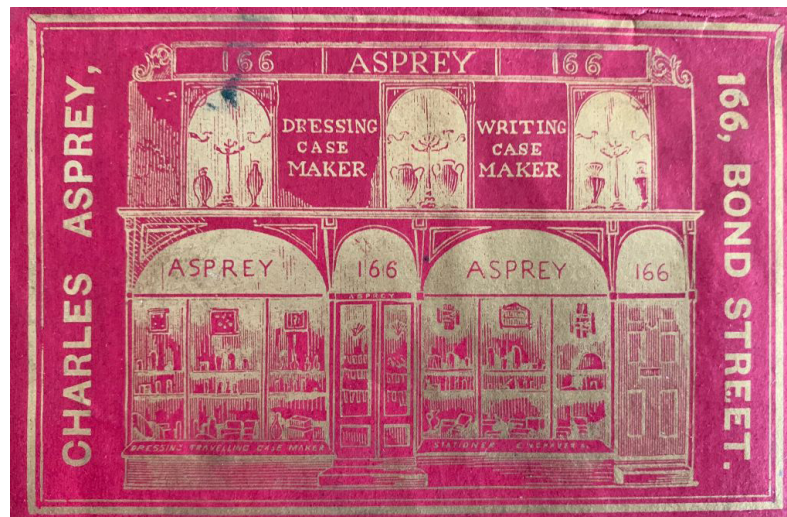
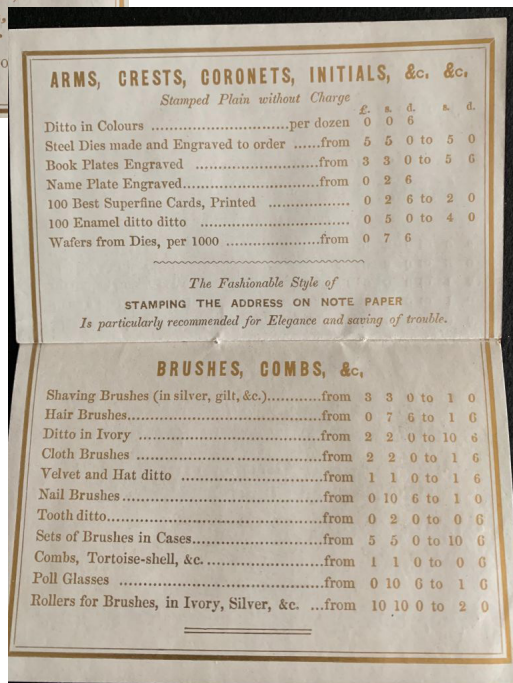


## Classy small gilt-printed trade catalogue

2. [1851 London] **Asprey, Charles.** *166, Bond Street.* [Soho: Bowlette and Son, 1851?] 10 cm. [16]pp including pictorial wrappers [text mounted on inside wrappers], the whole printed in gilt. A few ink smudges on the wrapper, otherwise a very good, bright copy. 200.



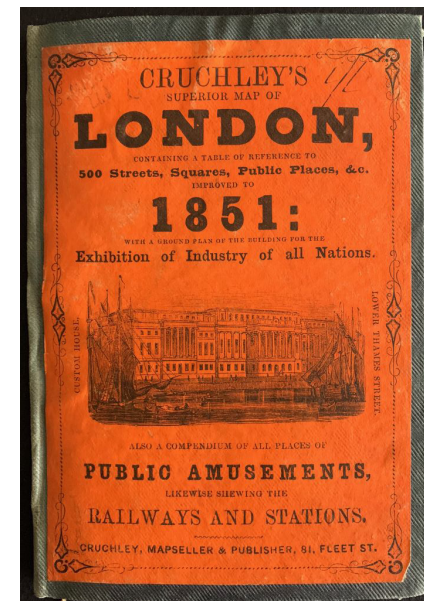
¶ Fancy and fussy little trade catalogue from this famous “luxury brands” firm that was enjoying (to itself) the “great acclaim” garnered at the Great Exhibition: e.g., its “choice specimens of the newly introduced Serpentine from the Lizard Rock of Cornwall... excited so much admiration from Her Majesty and Prince Albert at the Crystal Palace.” The firm specialized—hell, still does—in producing a wide range of decorative, expensive, and generally useless items for the wealthy. Much of this *trés petit* trade catalogue lists the prices for its brushes, combs, stamped crests, stationery, alms plates, inkstands, etc. To see many photos of its prized dressing case that was exhibited in the Crystal Palace, see the long sales article on the website *Antique Box Guide* [“Price upon Application”]: <http://www.antiquebox.org/asprey-dressing-case-from-great-exhibition-1851>. The front/back wrappers feature the firm’s then-new storefront—which still exists but apparently was sold to Hermès a few years ago. Not located in OCLC.



## Rare Map of London in 1851

3. [1851 London] **Cruchley's Superior Map of London**, containing a table of reference to 500 Streets, Squares, Public Places, &c. improved to 1851: with a ground plan of the buildings for the Exhibition of Industry of all Nations. London: Cruchley, [1849]. Folding linen-backed color map (43 x 61 cm) tipped into a very good original cloth folder with a mounted orange-printed illustrated title label. 400.

¶ The crafty publisher squeezed the location of Exhibition into his “new edition improved” for 1849. Thus, there isn’t a ground plan as such, but yet it is a finely detailed map of London of the period of this grand event. Not located in OCLC.



4. [1851 London] **Luff, George, and Son. The Royal Albert Cottage Piano-Forte**, Exhibited in Class 10 at The Royal Exhibition of 1851. [London: Johnson, 1851.] 2pp, single-sheet (23.5 cm); light center fold otherwise very good. 100.

¶ Double-sided printed trade announcement for Luff's new piano, invented and manufactured expressly for the Exhibition; the piece features a large lithograph of the ornately carved upfront. On verso is a descriptive priced list for Luff's full line of piano-fortes, all warranted “to stand well in tune in extreme climates,” such as in the British colonies. OCLC locates one holding (Victoria & Albert Museum).



GEORGE LUFF & SON,  
MANUFACTURERS OF PIANO-FORTES,  
With Improved Standing-Sounds and Registered Action,  
No. 103, GREAT RUSSELL STREET, BLOOMSBURY, LONDON.

PICCOLO,	
44 octaves, 5 feet 8 inch, 5 feet 3 inch.	41 octaves, 5 feet 1 inch, 5 feet 2 inch, are painted, and have Curious front and back.
1. 44 octaves, Mahogany, fine, scaled legs.	C to G 25
2. 44 octaves, Mahogany, fine, scaled legs.	F to G 25
3. 44 octaves, Mahogany, fine, scaled legs, ornamented.	C to G 25
4. 44 octaves, Mahogany, fine, scaled legs, ornamented.	C to G 25
5. 44 octaves, Mahogany, fine, scaled legs, ornamented.	C to G 25
6. 44 octaves, Mahogany, fine, scaled legs, ornamented.	C to G 25
7. 44 octaves, Mahogany, fine, scaled legs, ornamented.	C to G 25
8. 44 octaves, Mahogany, fine, scaled legs, ornamented.	C to G 25
BOUDOIR,	
7. 44 octaves, Mahogany, New Old full, painted front, scaled legs.	C to G 35
8. 44 octaves, Mahogany, New Old full, painted front, scaled legs.	C to G 35
ALBERT COTTAGE,	
9. 44 octaves, Mahogany, New Old full, ornamented.	C to G 40
10. 44 octaves, Mahogany, New Old full, ornamented.	C to G 42
11. 44 octaves, Mahogany, New Old full, ornamented.	C to G 42
12. 44 octaves, Mahogany, New Old full, ornamented.	C to G 42
Exhibition Albert Cottage, Bloomsbury, C to A, 55 Guineas.	
With Patent Check action 5 guineas extra.	
Nos. 1 to 12	to A extra 5
Nos. 13 to 21	to A extra 5
COTTAGE CABINET,	
13. 44 octaves, Mahogany, elegant Carving, Trusses, and Feet.	C to G 50
14. 44 octaves, Mahogany, elegant Carving, Trusses, and Feet.	C to G 50
15. 44 octaves, Mahogany, elegant Carving, Trusses, and Feet.	C to G 50
With Patent Check action 5 guineas extra.	
VICTORIA CABINET,	
16. 44 octaves, Mahogany, elegant Carving, Trusses, and Feet.	C to G 60
17. 44 octaves, Mahogany, elegant Carving, Trusses, and Feet.	C to G 60
With Patent Check action 5 guineas extra.	
GRAND CABINET,	
18. 44 octaves, Mahogany, elegant Carving, Trusses, and Feet.	C to G 64
19. 44 octaves, Mahogany, elegant Carving, Trusses, and Feet.	C to G 64
With Patent Check action 5 guineas extra.	
ALBERT GRAND HORIZONTAL,	
20. 44 octaves, Mahogany, elegant Carving, Trusses, and Feet.	C to G 68
21. 44 octaves, Mahogany, elegant Carving, Trusses, and Feet.	C to G 68
The above Instruments are warranted to stand well in extreme climates, and will be extra, unless by order without further charge. Any Instrument not approved of will be exchanged free of charge, except for carriage, within four months. No charge made for the use of Packing Cases if returned free of expense within one month.	



## Victorian chukka for the home

5. [Post-1851 London] ***Crystal Palace, Printed in the Machinery Department.*** [London, ca. 1854?] Oblong textile, 60 x 41 cm, printed on recto only, with large view of the Palace, with gardens, fountains, and many visitors on the large foreground. Printed on cotton, with decorative “cord” filigree around the outer edge. Very good, bright copy.

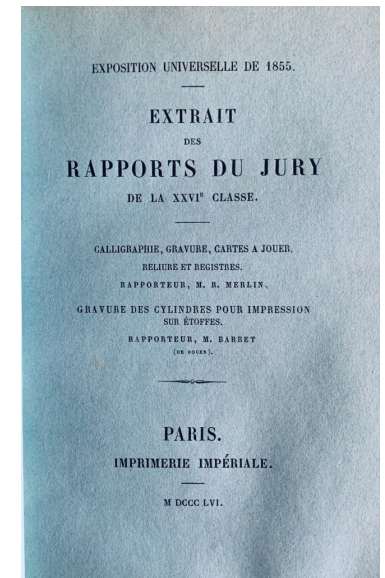
350.

¶ An unusual textile souvenir of the re-designed (and relocated) Crystal Palace, three years after its successful use as the centerpiece for the 1851 Exhibition. “The Crystal Palace was a cast-iron and plate-glass building originally erected in Hyde Park, London, England, to house the Great Exhibition of 1851 which showcased the products of many countries throughout the world. The exhibition lasted six months and the building was relocated to a property named Penge Place that had been excised from Penge Common atop Sydenham Hill. The building constructed in 1854 on Sydenham Hill, while incorporating most of the constructional parts of the Hyde Park building, was so completely different in form as to be properly considered a quite different structure --a ‘Beaux-arts’ form in glass and metal. It was modified and enlarged so much that it extended beyond the boundary of Penge Place, which was also the boundary between Surrey and Kent. By the 1890s the Palace’s popularity and state of repair had deteriorated. In the years after the 1911 Festival of Empire was held at the building to mark the coronation of George V and Queen Mary, it fell into disrepair, as the huge debt and maintenance costs became unsustainable, and in 1911 bankruptcy was declared. In the 1920s Sir Henry Buckland restored the building but it was destroyed by fire on 30 November 1936” [from OCLC description]. Here the Palace is the centerpiece for what I assume to be a parlor table covering. OCLC locates another example of this print [with the same measurements printed beside the caption title] at Penn State University; however *that* piece is a slightly larger (62 x 65 cm) silk scarf.



6. [1855 Paris] **Londet, M. *Annales de L'Agriculture Française ou Recueil Encyclopédique d'Agriculture*. 5e Serie—Tome Neuvième, Janvier a Juin 1857.** Paris: Bouchard-Huzard, 1857. 592pp + 10 plates (seven folding). Contemporary half-leather over marbled boards; a very good copy. 150.

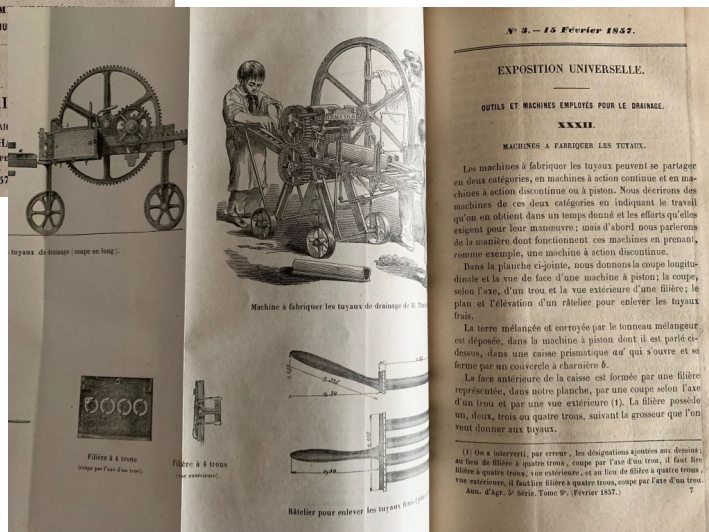
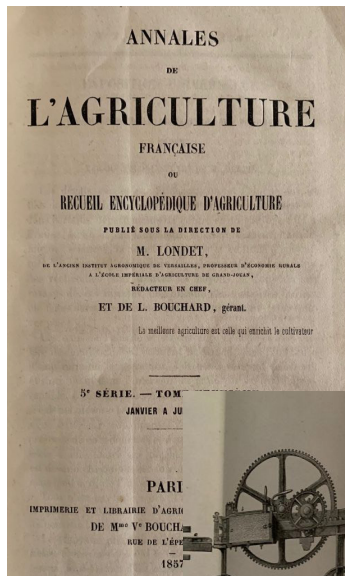
¶ Reports on various advancements in agriculture—drainage, shovels, etc.—as exhibited at the Exposition. Nine of the plates illustrated new devices and tools displayed at the event. All but one of the 12 semi-monthly numbers are devoted to the Exhibition. Besides the ten full-page (or folding) plates, there are some text wood-cuts throughout.



### Catalogue of Printing Exhibits, on Blue

7. [1855 Paris] **Exposition Universelle de 1855. *Extrait des Rapports de la XXVIe Classe*.** Paris: Imprimerie Impériale, 1856. 224pp. Printed on blue paper; uncut, but top edge gilt. Later three-quarter blue morocco over marbled wrappers. 500.

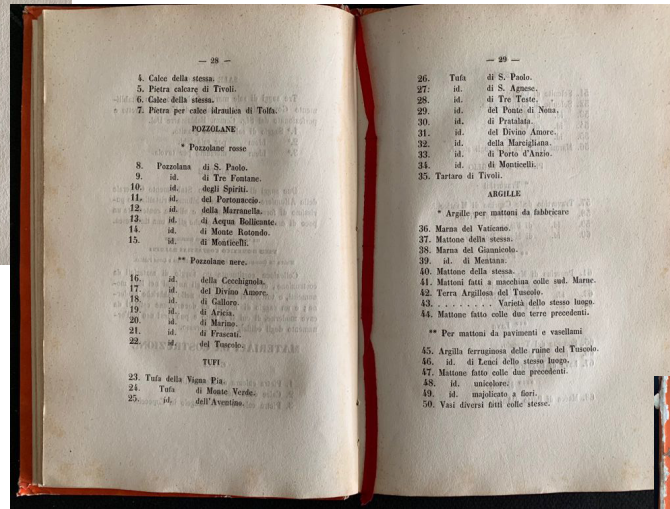
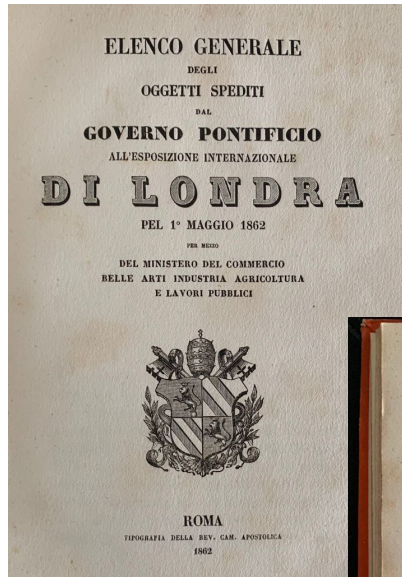
¶ Collection of essays plus detailed information on the prize winners in the various groups involved with different forms of printing. The volume includes M.R. Merlin's "Calligraphie, Gravure, Cartes a Jouer, relieure et registres" [calligraphy, etching, playing cards, book binding and ledgers] and M. Barbet's "Gravure des cylindres pour impression sur étoffes." I have seen this report printed on regular (white) stock, but this is my first copy on this special paper (apropos for the topic). OCLC notes holdings in France (6), Danish Nat. Library, and only at Columbia in the US.





## Vatican's Vide-Grenier

**8. [1862 London] Baldini, Constantine P.D./ Ministero del Commercio et al. *Elenco Generale Degli Oggetti Spediti dal Governo Pontificio all'Esposizione Internazionale di Londra pel 1° Maggio 1862*. Roma: Tipografia della Rev. Cam. Apostolica, 1862. 64pp + decorative stamped orange-silk covered boards, a little wear on spine otherwise a very good copy in this unusual binding. 250.**



¶ Catalogue of the Vatican State exhibition, a sort of Vatican attic show, being a real jumble of stuff... marbled statues and paintings galore of secular and sacred topics, but also other items such as mosaics, porcelains, cameos, prints, and even some photographs. OCLC notes three holdings—Harvard plus Italian and German institutions; also “holdings” for the digital version.

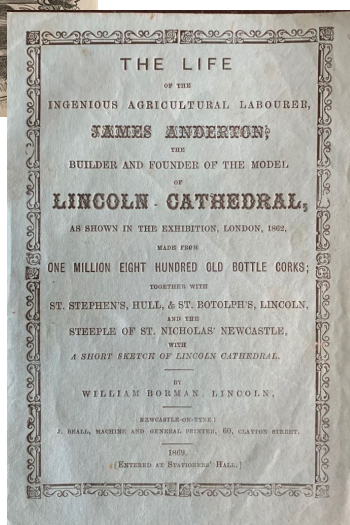


***“Perseverance, Cork and Glue.”***



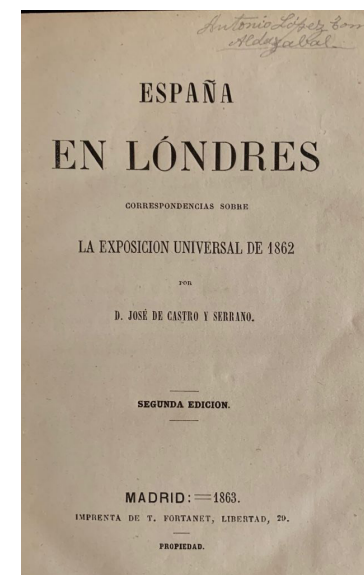
9. [1862 London] **Borman, William.** *The Life of the Ingenious Agricultural Labourer James Anderton, the builder and founder of the model Lincoln Cathedral, as shown in the Exhibition, London, 1862, made from one million eight hundred old bottle corks.* Newcastle-on Tyne: J. Beal, Machine and General Printer, 1869. 18 cm. 12pp + printed blue wrappers. With two full-page plates—one showing the actual Cathedral, the other of Mr. Anderton and his (none-too-happy-looking) wife with the Model. Very good. 250.

¶ Borman opens with an essay about the real Cathedral before moving to a sketch of Anderson’s life. The inventor began work on this model “three weeks after his marriage, which broke well in his wife for patience.” At first, he scrounged for corks in the street and on the river banks, keeping his search “a profound secret,” but after Borman wrote a newspaper article, “all the brewers, licensed victuallers, gentlemen’s residences” were anxious to contribute. However, Anderton’s greatest torment and challenges was Mrs. Anderton. As he would boil glue in a pot which then overflowed, she would yell at him about the dust and dirt and “then throwing the corks at his head, telling him she had more to bear than any woman.” At the end, he placed a motto above the finished model: “Perseverance, Cork and Glue.” OCLC only notes a copy at Cambridge, and a microfilm version at New York Public.



10. [1862 London] **de Castro y Serrano, José.** *España en Lóndres. Correspondencias Sobre la Exposicion Universal de 1862.* Segunda edicion. Madrid: Fortanet, 1863. 438pp. Bright original stamped blue cloth. 60.

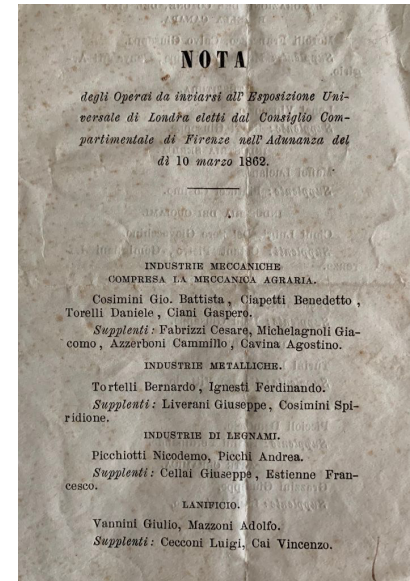
¶ As a sort of unofficial representative of the Spanish government, the author presents here an impressionistic chronicle of events, not only as it pertains to Spain’s involvement at the Exposition, but also the excitement around the Spanish Queen’s visit, and the author’s attendance at various congresses—one on compulsory education and assistance to abandoned children—and spending a few chapters on displays of weapons of war. Second edition (printing) appeared in 1867.





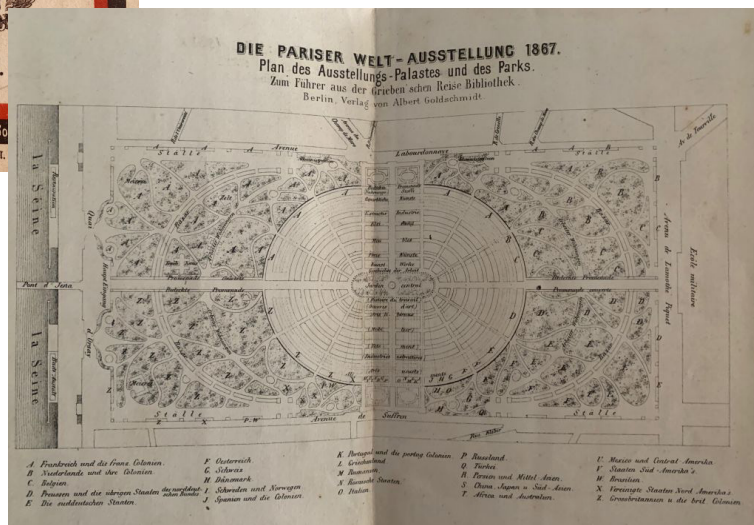
- 11.** [1862 London] [Puccioni] *Nota degli Operai de inviarsi all'Esposizione Universale di Londra eletti dal Consiglio Compartimentale di Firenze nell'Adunanza del di 10 marzo 1862.* No place or date [Firenze? 1862?] 23 cm. 8pp, self-wrappers, stitched; with crease marks, and torn at the lower corner of the first leaf (no loss of text); some soiling. 125.

¶ Brief record of Florence's involvement at the London exhibition, here listing on first two pages the dozen different committees, by topic (e.g., metal industries, works on cotton and linen, ceramics, gardening) and the various regulations pertaining to exhibiting. Two years after the unification of Italy, the Florentine state presents itself separately; a contemporary reviewer noted, "the promise given at the Florence exhibition is more than redeemed." Not located in OCLC.



## A “practical guide” to the Exhibition

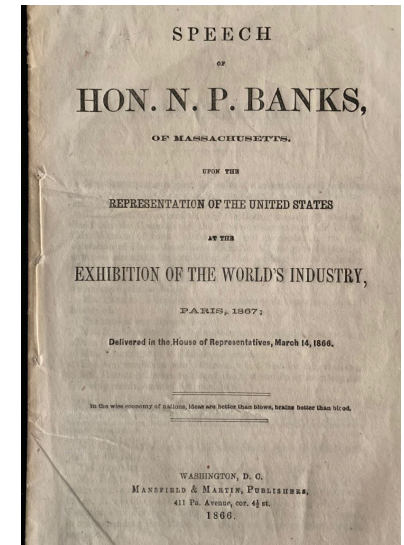
- 12.** [1867 Paris] Anon. *Führer für die Pariser Welt-Ausstellung, 1867. Praktischer Wegweiser.* Berlin: Albert Goldschmidt, 1867. 15.5 cm. 70pp. Original front wrapper, bound in publisher's original cloth. With double-page plan (with key along bottom) of the exposition grounds with the circular Palace in the center. Near-fine copy. 150.



***“Ideas are better than blows, and brains better than blood”***

**13.** [1867 Paris] **Banks, Hon. N[athaniel] P.** *Speech upon the Representation of the United States at the Exhibition of the World's Industry, Paris, 1867.* *Delivered in the House of Representatives, March 14, 1866.* Washington, DC: Mansfield & Martin, 1866. 24pp, self-wrappers, stitched; very good. 50.

¶ Enthusiastic and long-winded speech relating to the question on the floor regarding the appropriation of funds for US involvement, which Banks enthusiastically supported, especially as he believed the representation of “American civilization in this grand Exposition... will be money very profitably expended.” Banks goes on to provide a good review of the previous international expositions (especially London 1851 and Hamburg 1863) and an argument in favor of government, not private or commercial support to such an event. A year after the Civil War’s bloody conclusion, Banks (from Mass.) trumpeted here, “The strength of our civilization is more in ideas than in force. The lesson the old world is to learn of us and which we ought better to comprehend ourselves is, that in the wise economy of nations, ideas are better than blows, and brains better than blood.” Oddly, opposition to Banks’ plea for appropriations to the Paris Exposition came from Elihu B. Washburne (R: IL) who from 1869 to 1877 would serve so admirably as the US Minister to... *France*. OCLC locates 19 holdings!



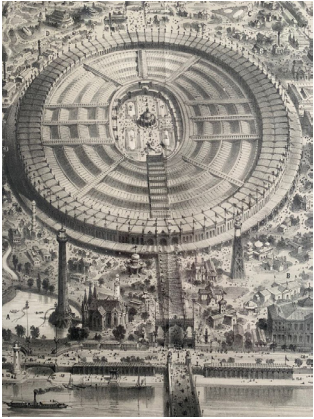
***The View From Above***

**14.** [1867 Paris] **Provost.** *Promenade à l'Exposition universelle de 1867: vue topographique et à vol d'oiseau: comprenant le Champ de Mars et tous ses abords.* Paris: Ledot aîné, 1867. Lithographed bird's-eye plate (recto only), 37 x 53 cm on sheet 53 x 62 cm. Small tear in the center of the caption area, and some small edge tears, none in the image itself which is crisp and detailed.

500.

¶ A pictorial *vol d'oiseau* view of the grounds of this famous and early Universal Exposition. A large oval structure—the hemispheric *Palais d'Exposition*—dominates the center of the print, as it did the Exposition itself. Besides being a subtle celebration of the reign of the dictator Napoleon III [whose reign ended quite disastrously just three years later] and the position of France in the global economy, the event was to be a display of the commercial exchange around the

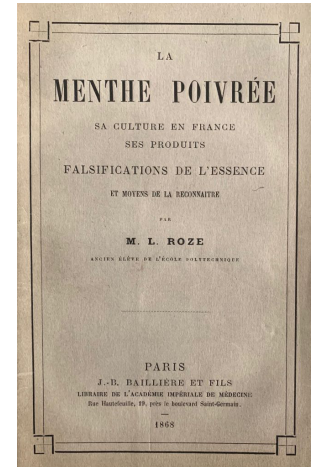




globe. Thus the external park area of Champ de Mars—the first world’s fair to use outdoor space—was filled with foreign pavilions [although China refused an invitation to exhibit] which are identified by *quartier* in the printed caption along the bottom. OCLC notes a hand-colored copy of this lithograph at Yale and another (coloring not noted) at the BNF (in the Collection de Vinck, *Un siècle d’histoire de France par l’estampe, 1770-1870*).

15. [1867 Paris] **Roze, M.L. *La Menthe Poivrée. Sa Culture en France, Ses Produits, Falsifications de l’Essence, et Moyens de les Reconnaître.*** Paris: Bailliere et Fils, 1868. 46, (1)pp. Original wrappers, expert paper repair made to spine. 85.

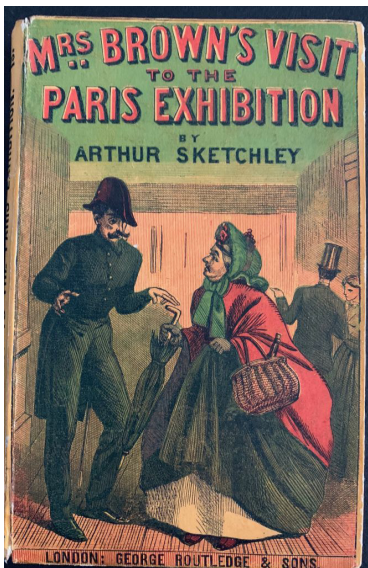
¶ First separate printing of a tract on peppermint (and mint water), originally prepared for a report on the 1867 Paris Exposition. As noted herein, peppermint was used in perfumes and baking as well as a medicine for “internal ailments.” OCLC only notes two Internet versions (from British Library and French Natl. Library).



### *Satire in Glazed Boards*

16. [1867 Paris] **Sketchley, Arthur** [pseud. George Rose]. *Mrs. Brown’s Visit to the Paris Exhibition.* London: George Routledge & Sons, [1867?]. 16.5 cm. vi, 138pp + [18]pp advts [the publisher’s “Catalogue of Books Suitable for the Country and Sea-side”] + advts on the pastedown end-papers. Original color pictorial boards; slight wear on the front joint, otherwise a very good copy, near fine inside. 150.

¶ The novel’s conceit is that the author encountered Mrs Brown one day in May at the “Exposishun” while she was “seated at one of the refreshment stalls, partaking of some bottled stout, sausage, bread and butter, which she termed ‘a ‘asty snack.’” He later visited Mrs B when she returned to London, and she provided him with fuller details of her visit, much presented in fractured dialect [i.e., g-less gerunds]. The binding is a great example of color pictorial boards of the time.

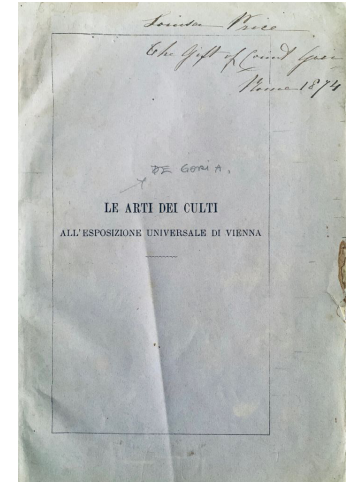


## Religious Art & Glassware At Vienna

17. [1871 Vienna] **De’Gori, Augusto. *Le Arte dei Culti All’Esposizione Universale di Vienna***. No place or date [Rome? 1871?]. 29pp + printed wrappers, spotted and some soiling. Inscribed by the author on front wrapper to one Lucinda Price in Rome in 1874.

150.

¶ Count De’Gori (1820-1877) was the head of Gruppo XXIII a specific section of the Exhibition. Here he writes about the “Arts of the Cults”—that is, of religions. He covers mythic faiths, but focuses on Judaism (Culto Mosaico), Buddhism, Christianity, and Islam, concluding with a section on “painting on glass,” with specific historical and technical information. The Count appended to this rare report his review (pp.25-29) of the Ceramics and Glassware in Gruppo IX. Not located in OCLC.

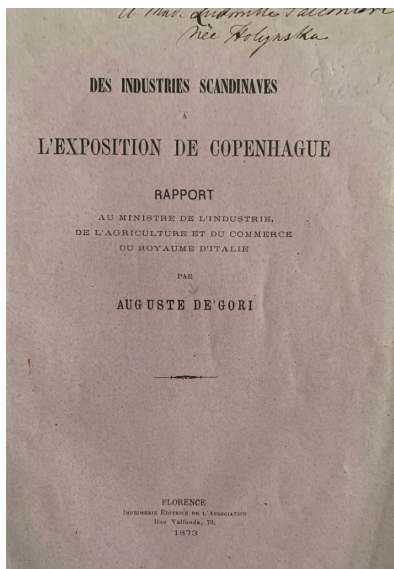


## Scandinavian Industries in 1873

18. [1872 Copenhagen] **De’Gori, Auguste. *Des Industries Scandinaves a L’Exposition de Copenhague***. *Rapport au Ministre de l’Industrie, de l’Agriculture et du Commerce du Royale d’Italie*. Florence: Impremier Éditrice de l’Association, 1873. 23 cm. 33pp + mauve-colored printed wrappers; a very good copy.

150.

¶ Report (in French) from Count de’Gori (who was also a Senator), on a mission from the Italian government, with many facts and statistical information. This copy has a presentation inscription, presumably from de’Gori, to the Princess Ludmila Falconieri née Holynska. OCLC only notes one holding—at the Danish Nat. Library.





## Scrapbook of printed items assembled by a member of the Dublin University Rowing Club



**19. [1876 Philadelphia] Barrington, William Matthews. Centennial Regatta..** Folio (31 cm). Original decorative cloth, with professionally repaired spine. 10ff filled with 16 mounted newspaper clippings (some large articles) + 23 printed items relating to the Regatta mounted throughout + one small printed ["Bachelors"] ribbon. 450.

¶ William M. Barrington (1855-1883) was a member of the rowing crew from Trinity College—in fact, he was a member of “the Sporting Barringtons,” which included his older brothers, Charles (later Sir) Burton Barrington (1848-1943) and Crocker Barrington (1851-1926), all sons of a prominent family from Limerick. As the leading Irish rowers of their time, the three Barrington Brothers were chosen to represent the Dublin University Rowing Club’s crew at the International Regatta, held in late August on the Schuylkill River as a companion event to the Centennial (whose grounds also bordered the River). Charles and Crocker had been members of Henley Regatta-winning teams (for Trinity College). William, who most often served in the position as stroke on the Trinity team, was the fifth “extra” man on this team that traveled to the States. Although William did not row in the Philadelphia events, he did row in a race held later on the Potomac. The trio was feted upon their return to Ireland, receiving “a tumultuous reception at the family home.

¶ Perhaps because of his role as the team’s extra, William took the time to save mementos of the trip. They include here:

\* Barrington’s engraved pass, completed in manuscript as member of the “D.U. Row Club,” to the Exhibition;

\* Menu for a dinner held by the Hibernian Society (printed by Douglas, of Phila.);

\* Souvenir of a Banquet at Strawberry Mansion by the Bachelors’ Barge Club [hence the ribbon, as well as an original watercolor of a ‘bachelor’];

\* Another folding menu for a banquet at Delmonico’s;

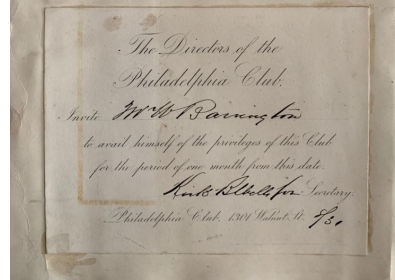
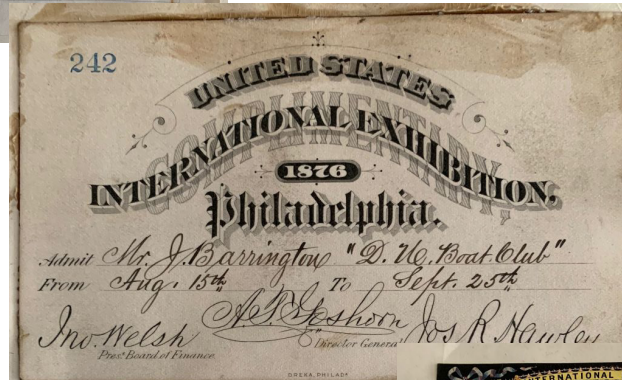
\* A menu for another Supper by the Bachelor’s Barge Club;

\* Signed printed pass to the Union League House;

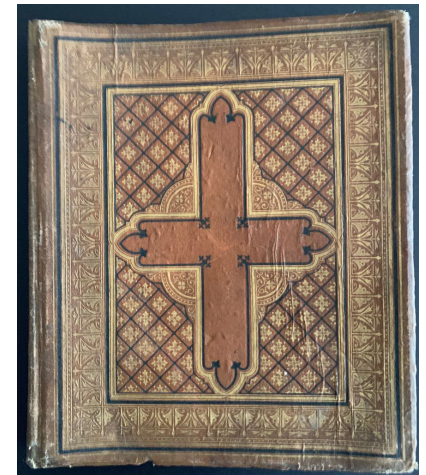
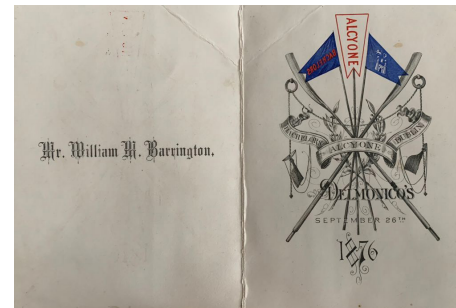
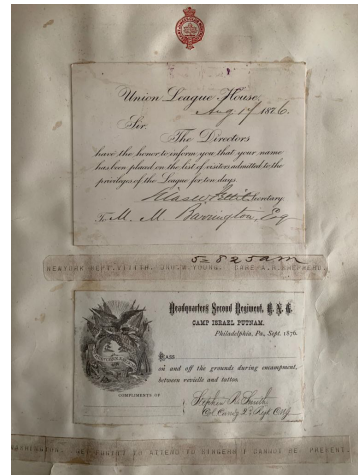
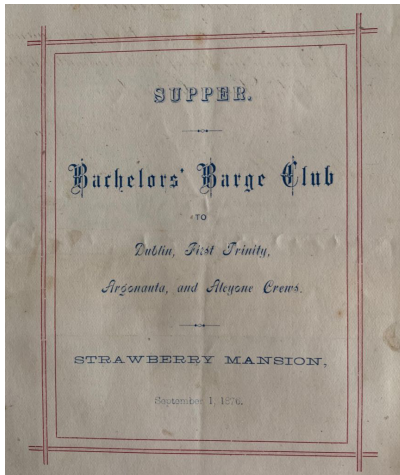
\* Pass to visit the Conn. National Guard’s camp at the Exhibition;

\* Signed pass for the Philadelphia Club;

\* And the four-page *Passenger List* from the Cunard Line’s *R.M.S. Scythia*, returning to Liverpool (they had traveled to NY on the same steam packet). More about the Barringtons and their participation

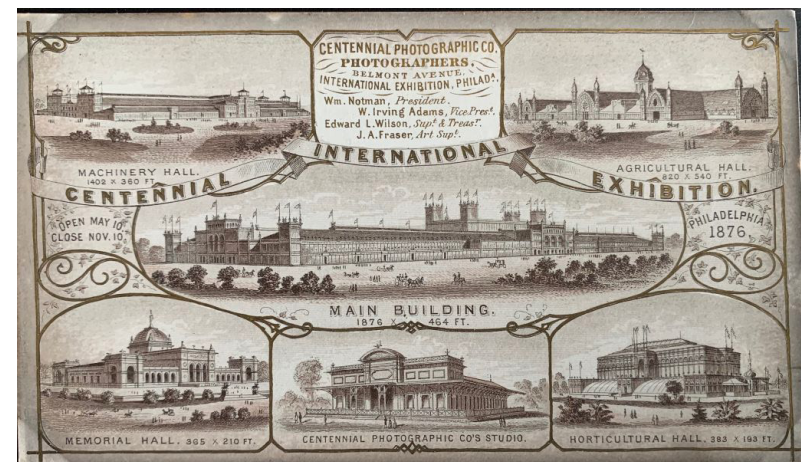


in the Regatta can be found in Karl Johnston's "The Sporting Barringtons", *The Old Limerick Journal, Barringtons' Edition* (Winter 1988, pp.89-94). According to Johnston, Sir Charles is still remembered in Ireland as being "a great sportsman. Having been at school at Rugby, it was he who first introduced rugby football into Ireland; and he captained the victorious T.C.D. [Trinity College Dublin] rowing crew at the Philadelphia Exhibition in 1876. His brother Croker was also on that team.... Unhappily, we learn little about the third brother, the extra man William, except that he was 'the youngest of the party, but appears capable of doing good work if called upon.'" The family genealogy notes that in 1883, when William was 28 years of age, he "died in France unmarried."



**20. [1876 Philadelphia] Centennial Photography Co. Photographers. Centennial International Exhibition.** [Philadelphia: No printer, 1876?] Original lithographed trade card (7.5 x 13 cm) verso blank. With gilt-highlighting; some discoloration or sunning, and "tan lines" on corners from former placement in (obviously) a scrapbook. Upper center cartouche with company name and list of officers, to the side and below, six insets of various Exhibition buildings, including the "Centennial Photographic Co.'s Studio" built in a quasi classical/Renaissance style. 100.

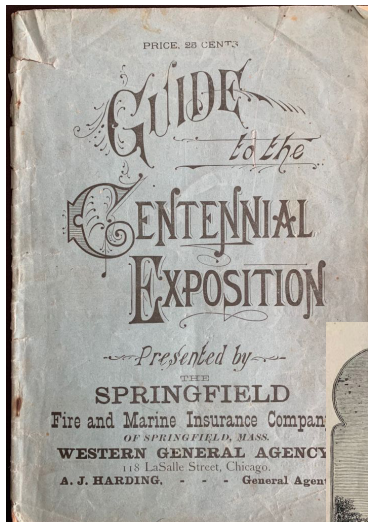
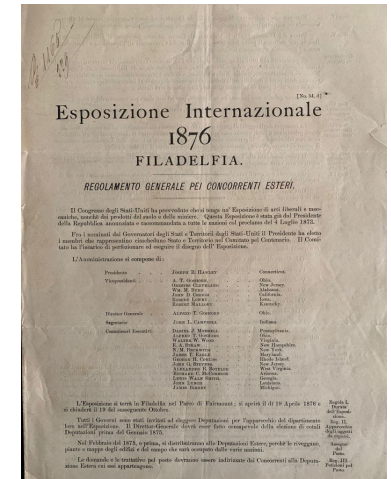
¶ Albeit the expected toning of the image, the card is fine example of pictorial trade card—although it is ironic that the photographer's advertisement is presented as a lithograph. The company was responsible for the production of a great many stereographs of the event. This card not located in OCLC.





**21. [1876 Philadelphia] Goshorn, A[lfred] T. *Esposizione Internazionale 1876 Filadelfia. Regolamento Generale Pei Concorrenti Esteri.* [Philadelphis, 1874].** Folded sheet, 30 cm. 3pp + blank [docketed in mss]. 85.

¶ Revised regulations for exhibitors, in Italian, issued (oddly I think) on July 4, 1873 under the authorship of the Exhibition's director general. OCLC notes only a copy of the English-version issue at the Huntington.

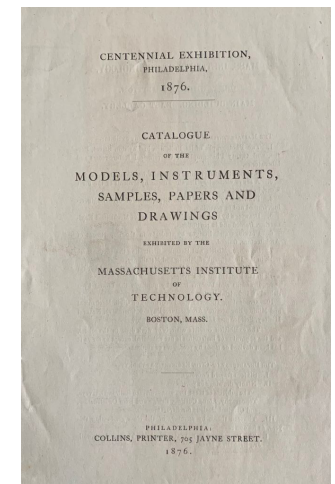


**22. [1876 Philadelphia] *Guide to the Centennial Exposition and Fairmount Park.* Washington D.C.: J. S. Swormstedt, [1876].** 25 cm. 32pp + 4pp advts + original wrappers, with ads on all covers. With nine full-page wood-engravings. 65.

¶ A work that was produced, it seems, so as to be used as a medium for advertisements. OCLC notes five different imprint versions, each also offered (or sponsored, as it were) by a different firm. My copy was "Presented by the Springfield Fire and Marine Insurance Company," as noted boldly on the front wrappers.



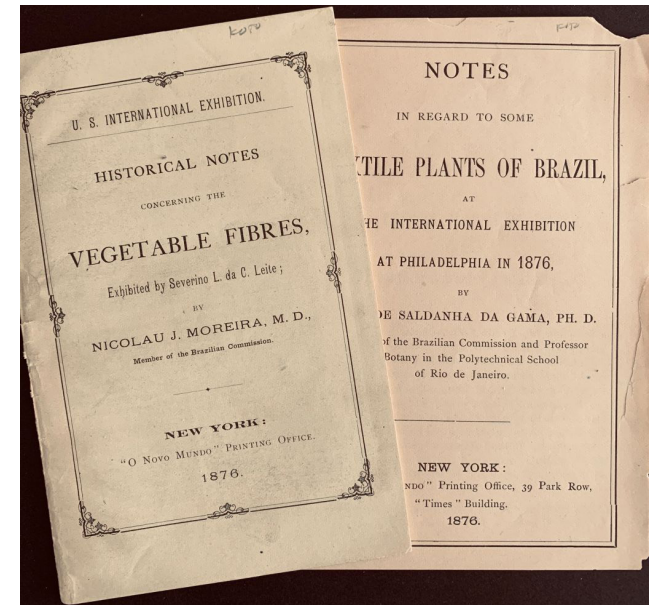
**23. [1876 Philadelphia] Mass. Institute of Technology. *Catalogue of the Models, Instruments, Samples, Papers and Drawings exhibited by the Massachusetts Institute of Technology.* Boston, Mass. Phila: Collins, 1876.** 23cm. 8pp, self-wrappers, very good. OCLC notes two holdings with this imprint, two with a Boston imprint, and one without an imprint noted (in an Australian library). 45.



**24.** [1876 Philadelphia] **Moreira, Nicolau J.** *Historical Notes Concerning the Vegetable Fibers, Exhibited by Severino L. C. Leite.* New York: "O Novo Mundo" Printing Office, 1876. 16pp + tipped in plate + printed wrappers; very good copy. PLUS:

**Da Gama, José de Saldanha.** *Notes in Regard to Some Textile Plants of Brazil, at the International Exhibition at Philadelphia in 1876.* New York: "O Novo Mundo" Printing Office, 1876. 8pp, self-wrappers, chipped. 85.

¶ The exhibited fibers discussed in the first pamphlet were being presented as substitutes for cotton—such as fibers from cocoa seeds or banana trees. As Moreira explains, when Brazilian farmers or landowners cultivate such plants, "in their extensive and virgin forests, among the enormous trees," they can derive "great profits [while] preserving at the same time the valuable lumber, without the sad necessity of destroying and injuring the soil by the application of fire." Even here, 143 years ago, people were fighting to preserve the Amazon. Both authors were members of the Brazilian Commission to the Exhibition.



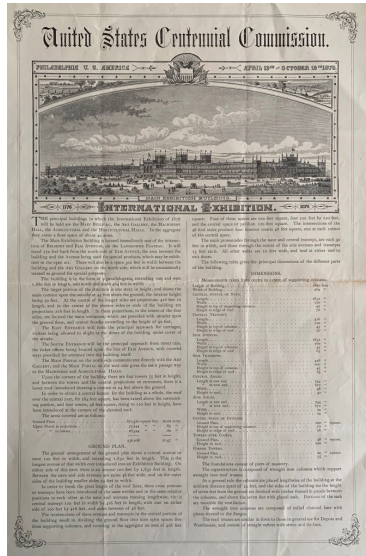
**25.** [1876 Philadelphia] **Peace Dale Manufacturing Co.** *1876. Centennial Exhibition. Manufacturers of Ladies Shawls in great variety of sizes, qualities, styles and colorings...* Providence: Reid, [1876]. 14 cm. Four-panel folding brochure [8pp], with decorative type. 45.

¶ Descriptive piece on the industrial town of Peace Dale, Rhode Island, with a priced list of its shawls. OCLC notes one holding (Hagley).



**26. [1876 Philadelphia] United States Centennial Commission, International Exhibition, Philadelphia. Art Gallery** [caption title]. No place or printer, 1876. Large single-sided illustrated broadside, 43 cm (17x11.5), with a large wood-engraving of the Gallery [drawn by A. Blanc], with generous section of descriptive text below. Horizontal fold across the center, otherwise good.

50.



**27. [1876 Philadelphia] United States Centennial Commission. International Exhibition.** [caption title]. ]. No place or printer, 1876. Large single-sided illustrated broadside, 43 cm (17x11.5), with a large wood-engraving of the Main Exhibition Building. With a large body of text which includes detailed dimensions of the Main Building. Horizontal fold across the center, otherwise good. As with the previous item, I do not know how these two broadsides, lacking an imprint, were used or distributed.

65.

**28. [1876 Philadelphia] W. F. Warburton. E. Loraine Warburton, Designer of Fashions in Young Gentlemens Hats.** [Philadelphia? 1876.] Die-cut booklet in the shape of the Liberty Bell, 10ff + pictorial wrappers, some scrapping and wear on the wrapper. Repair made at inner hinge.

¶ Combination of a view book and a trade piece (samples of hat styles), with the versos of meant to be used as “memoranda”. Each style of hat is paired with a captioned view of a specific Exhibition building. The AAS has a digital version on its website (and thus, presumably, the original, although OCLC only catalogues this “internet resource.”

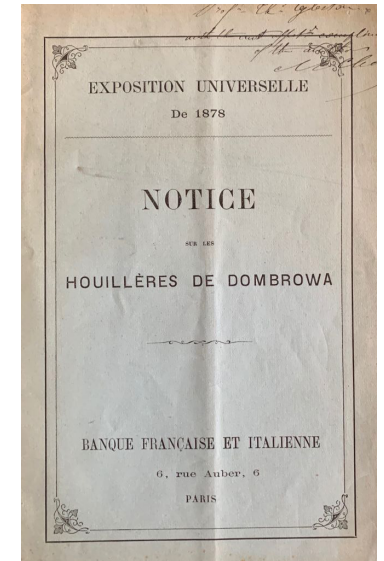


100.



**29. [1878 Paris] Banque Française et Italienne. *Notice sur les Houillères de Dombrowa*.** Paris: Banque Française et Italienne, [1878]. 8vo (23.5 cm). 23pp + wrappers, some spotting; presentation inscription from the author at top of front wrappers. 75.

¶ Detailed paper on the coal mines in the Silesian region of South-west Poland. OCLC locates two holdings: BNF and the Polish Union Cat.



### ***Beaux-Arts Diploma***

**30. [1878 Paris] Baudry, Paul. *Exposition Universelle de 1878. Le Jury International de Recompenses décerne UNE MEDAILLE DE BRONZE à Monsieur J. Civelli (Italie)*.** Paris: Goupil, [1878]. 58 x 74 cm. Large single-sided engraved prize certificate, with wide margins. Foxing along the left side, mostly in the blank margin, with a little just within the plate image. 250.

¶ Official prize certificate awarded to a printer from Florence. This photogravure print—designed and engraved by Baudry-- includes an array of expositional iconography (e.g., *Peace* as a woman, *Work* as a man, a trio of attendant chubby putti). Baudry was following up here on his great success of painting the ceiling murals in the foyer of the Paris Opera House. No copy of this print/award located on OCLC.

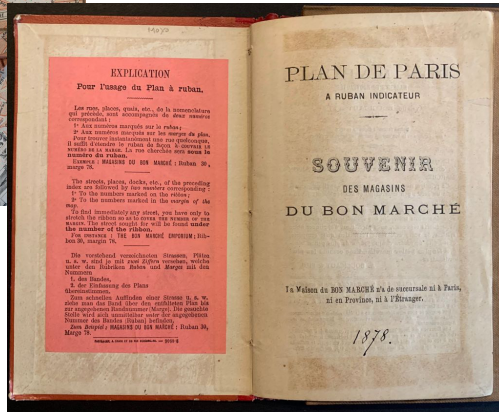






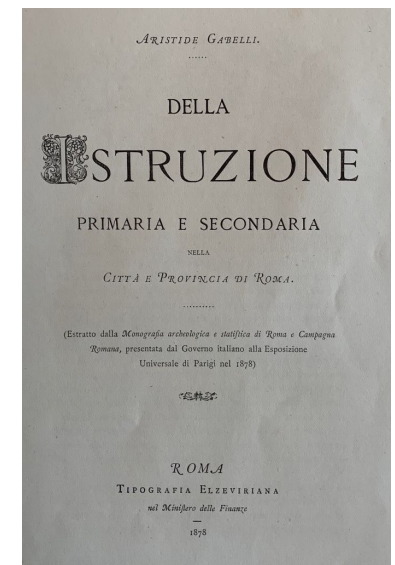
**31. [1878 Paris] Boucicaut. *Plan de Paris. A Ruban Indicateur. Souvenir des Magazines du Bon Marché.*** [Paris: Chaix, 1878?] 34pp + large folding colored lithographed linen-backed map (56 x 72 cm) with cloth measuring tape, tipped inside original decorative board covers (with leather back strip), some expected scuffing on covers. 175.

¶ Excellent detailed street map early in this post-Haussmann period, showing parks, palaces and other markets, all streets named, and corner vignettes—two vignettes relate to the Exposition (e.g., Champ de Mars and the Trocadero), plus a small view of the Opéra, and a view of the large department store that issued this guide map. Using the information within the 34-page directory and the printed ribbon measuring tape, one could locate the desired spot within the City. OCLC locates two holdings: Getty and Univ. of Michigan (lacking the tape).

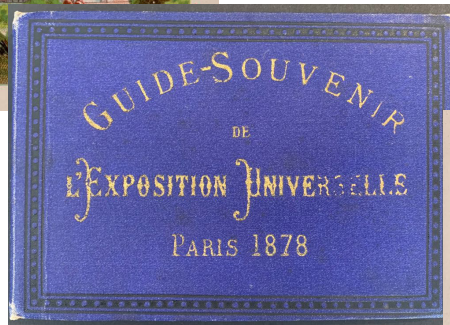
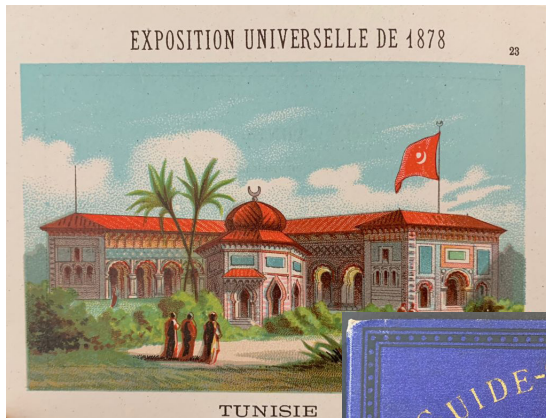


**32. [1878 Paris] Gabelli, Aristide. *Della Istruzione Primaria e Secondaria Nella Città e Provincia di Roma.*** Roma: Tipografia Elzeviriana, 1878. Large 8vo (27 cm). 34pp. Original wrappers, some expected wear on spine, otherwise a clean copy. 100.

¶ Gabelli's essay on primary and secondary education in Rome (and Latvia) from between 1870 and 1876, with statistical information. The author was a prominent philosopher (positivist in the style of John Dewey, when applied to education) and a school administrator. In 1874 he became supervisor of studies for the Roman school system, and in 1880 published *Il metodo di insegnamento nelle scuole elementari d'Italia* (*The teaching method in primary schools of Italy*) in which Gabelli stated his main beliefs: "The teacher must keep in mind that the school has three purposes: to give vigor to the body, penetration to intelligence and righteousness to the soul." This large pamphlet is a separate printing, extracted from *Monografia archeologica e statistica di Roma e Campagna Romana*, which the Italian Government presented to the Exposition. OCLC locates only holding of this offprint (Bayerische Staatsbibliothek).

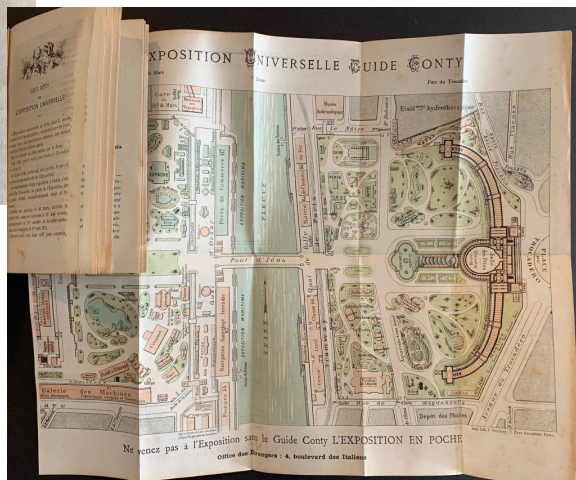
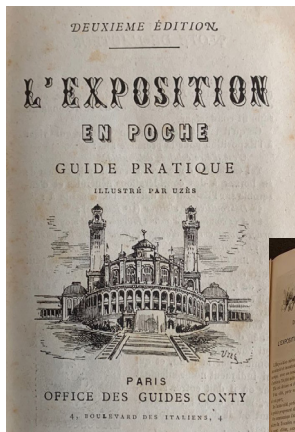


## Chromolithographic View Book



**33.** [1878 Paris] *Guide-Souvenir de L'Exposition Universelle, Paris 1878* [cover title]. [Paris: H. Laas, 1878.] Oblong 15 cm. 7, 32 + 32pp + original blue gilt-stamped cloth. 350.

¶ Striking presentation, in a small view book, of 32 chromolithograph views of specific pavilions throughout the Exposition grounds, with facing (separately numbered) interleaved text facing each plate (printed on blue paper). Opens with a seven-page essay about the Exposition. OCLC locates two holdings: BNF and Getty.



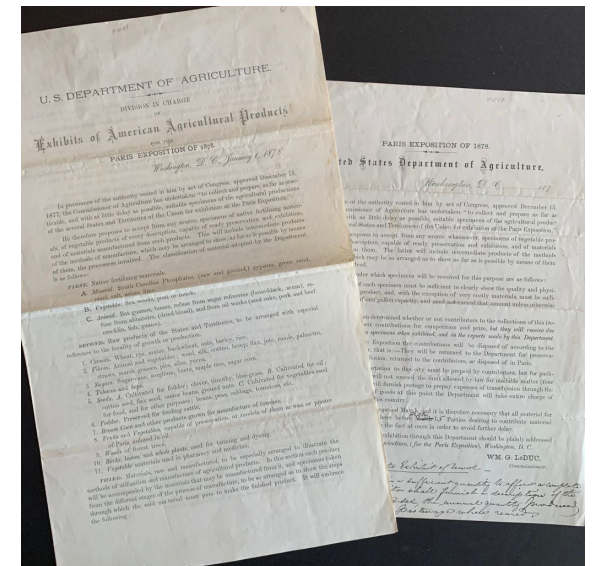
**34.** [1878 Paris] *L'Exposition en Poche. Guide Pratique. Illustré par Uzès*. Paris: Office Des Guides Conty, [1878]. 12mo. 284pp + 60pp illustrated advertising section + 11pp Index + two excellent color-printed lithographed maps of Expo grounds (each measuring 26 x 33 cm). Original blue cloth, slightly rubbed. Many full-page and text illustrations throughout. 125.

¶ Wonderful pocket-guide, filled with much information, and replete with a great trade catalogue, as it were, of French business establishments. Noted Second Ed. OCLC notes a total of eight holdings for both editions in print, all in Europe.



**35. [1878 Paris] LeDuc, William G. *U.S. Department of Agriculture. Division in Charge of Exhibits of American Agricultural Products for the Paris Exposition of 1878.*** Washington D.C. January 1, 1878. Folio. Folded sheet, pp.1-3 text, p.4 blank. Light envelope folds. 85.

¶ An open letter of appeal from Commissioner announcing that he is prepared “to accept from any [American] source, specimens of native fertilizing materials, of vegetable products of every description, capable of ready preservation and exhibition, and of materials manufactured from such products.” Follows is a breakdown of suggested areas of fertilizers, raw products, and manufactured products (e.g., vinegars), and “vegetable materials not used for food, but utilized in the arts” [e.g., tobacco, woods, fibers]. **WITH** LeDuc’s 1876 single-sheet (27.5 cm) with the simple caption title, ***United States Department of Agriculture, in which the Commissioner*** lays out the procedure for collecting and arranging exhibition of “suitable specimens of the agricultural production” of America at the Exposition. With a note added in manuscript at bottom. Not located in OCLC.



**36. [1878 Paris] Logerot & Gaultier. *Plan Miniature de L'Exposition 1878.*** [Paris: Monrocq, 1878.] 30 x 14 cm hand-colored plan, folds into vest-pocket 10 cm paper covers. Map in very good condition. 85.

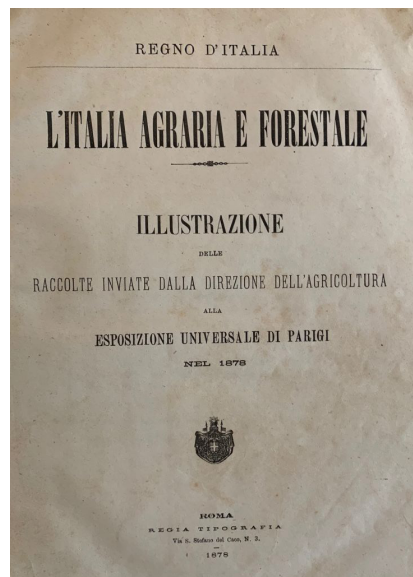
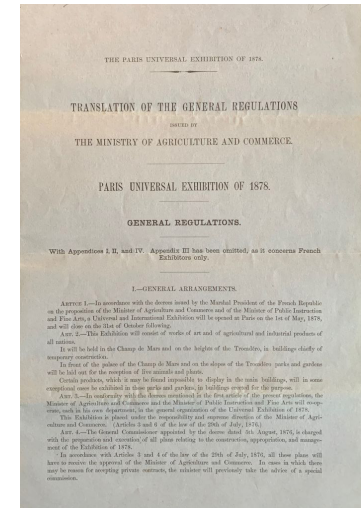
¶ A very detail folding pocket plan with all buildings and exhibitions noted; although with the very “miniature” typography, it can be difficult to read with the naked eye. OCLC locates on holding (Univ. of Tours, FR).



**37. [1878 Paris] Ministry of Agriculture and Commerce. *The Paris Universal Exhibition of 1878. Translation of the General Regulations issued by... General Regulations, With Appendices I, II, and IV.* [Paris, 1876]. Folio (32 cm). 16pp (in four separate signatures). Printed on blue paper. Envelope fold lines, otherwise very good. WITH: *Information to Inquirers*. 1p information sheet from the U.S. Commissioner General R.C. McCormick. The pair:**

**125.**

¶ Regulations and classifications of exhibits at the Exposition to be held May 1—Oct. 21, 1878, consisting of “works of art and of agricultural and industrial products of all nations, to be held “in the Champ de Mars and on the heights of the Trocadéro, in buildings chiefly of temporary construction.” *Appendix II* of the Regulations was omitted from this English version because it pertained only to French exhibitors. OCLC locates one holding of the *Regulations* (Canadian Centre for Architecture).

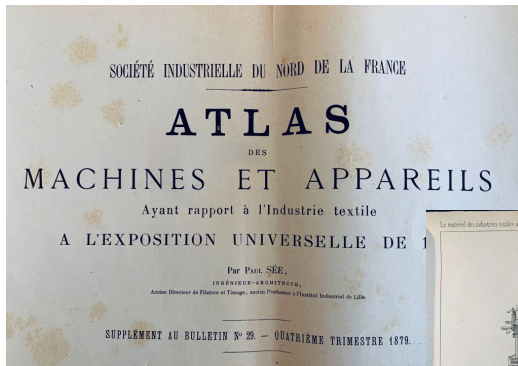


**38. [1878 Paris] Regno d'Italia. *L'Italia Agraria e Forestale. Illustrazione delle raccolte inviate dala Direzione dell'Agricoltura alla Esposizione Universale di Parigi nel 1878.* Roma: Regia Tipografia, 1878. 8vo (25.6 cm). Large 8vo (26 cm). 326 + errata pp + large folding plate. Vellum-backed marbled boards, expected shelf wear, otherwise very good.**

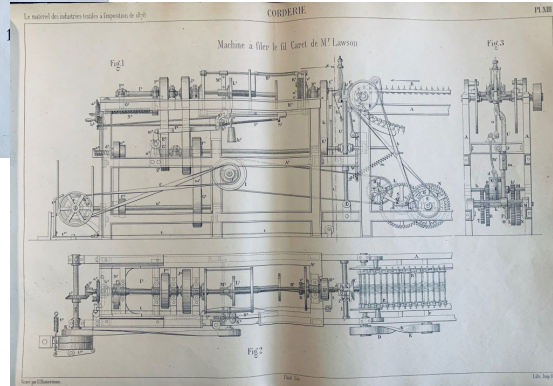
**100.**

¶ Detailed report on the country's agriculture and forest lands, with chapters on various crops (including wine grapes and olives), chapter on climate and hydrology (with an unusual plate showing wind patterns in geometric forms). OCLC notes two holdings: BNF and the Bibliotheek Wageningen UR in The Netherlands.





**39. [1878 Paris] Sée, Paul. *Atlas des Machines et Appareils Ayant rapport à l'Industrie textile a l'Exposition Universelle de 1878.* Lille: Société Industrielle du Nord de la France, 1878. Oblong folio (39 cm). Collection of 38 engraved plates + original wrappers, with a center vertical crease; wrappers torn, with damage on the rear wrapper, and some small damage at the top of the last plate, otherwise the other plates are very good.** 200.



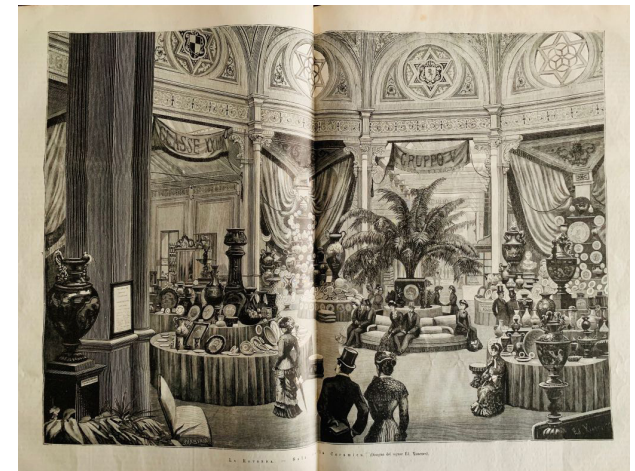
¶ Detailed technical drawings of equipment exhibited the Exposition designed for the manufacturing of cotton, wool, and silk threads and equipment for weaving and dying, with each specific manufacturer (or inventor) noted therein on the said plate. This folio of plates was published in the Fall of 1878 as a supplement to the Society's *Bulletin No 29*. The text of Sée's report, with these plates appended, was published in full in 1881.

**40. [1881 Atlanta] Thornton, John. *Compliments of John Thornton... Sole Agents in the United States for James Smith & Sons Genuine Needles...* [Philadelphia? 1881.] 12mo. Folded trade card/brochure, with pictorial covers (printed with gilt) of a pseudo-classical scene; pp.2/3 with illustrated advertisement. Thornton was an importer of all sorts of needles as well as pearl shirt buttons, fish hooks, etc., in Philadelphia and New York.** 60.



**41. [1881 Milano] *Milano e l'Esposizione Italiana del 1881. Cronaca illustrata della Esposizione nazionale-industriale ed artista del 1881.*** Milano: Fratelli Treves, 1881. Folio. 320pp, including 2pp index + general title-page + tipped-in color Plan of the Exposition. Many full-page wood-engraved illustration as well as 14 double-page plates. Original publisher's cloth with the title mounted on the front cover, advertising text on the rear cover, and printed paper spine label; newly rebacked keeping original back strip. Old stain on bottom of the cover; a little scattered light foxing, otherwise a good copy. 175.

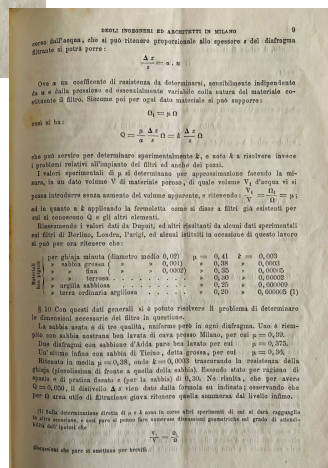
¶ Bound set of all 40 numbers (including the 13 double-numbered issues) + index. Fine contemporary record in text and images of this Exposition. The plates depict numerous exhibition spaces as well as reproductions of some artwork shown therein—and the 14 double-page plates include views of the Inauguration of the Exposition, scene of night-time fireworks in the Piazza del Duomo, large views of the Salons of Pianos and of Ceramics (to name a few), a montage plate of a hospital train, and a double-page montage of images of women workers at the Expo. OCLC notes three US holdings (Columbia, NYPL, Getty).







**42. [1881 Milano] Paladini, E. *Cenni Sull'Impianto Idraulico A Servizio Dell'Esposizione Industriale e Della Nuova Fontana in Milano.* Milan: Collegio degli Ingegneri ed Architetti in Milano, Anno XIV, Fascicolo 11, 1881. 16pp + plain wrappers with author/title added in manuscript. With the half-title, torn in upper blank corner. 85.**

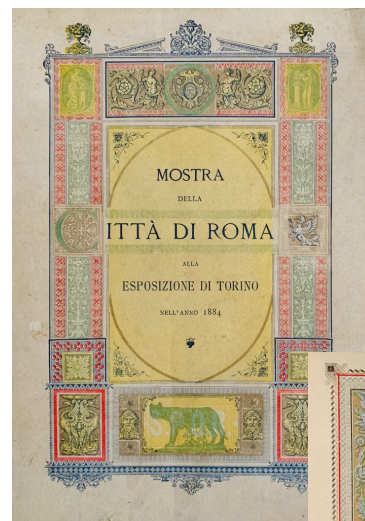


¶ Engineer's report on the operation and maintenance of the new fountain built for this Exposition, issued as a report by the College of Engineering and Architecture, and published by the Engineer Department's printing office ["Prem. Tip. E Lit. degli Ingegneri"]. A fairly technical paper, with information on other public fountains of the time. Not located in OCLC.

**43. [1884 Turin] *Mostra Della Città di Roma alla Esposizione di Torino nell'anno 1884.* Roma: Tipografia Fratelli Centenari, 1884. Small 4to (26.3 cm). xxviii, 292pp. Elaborate color-printed wrappers (soiled), reproduced (with added gilt stamping) as the title-page + various color-printed designs (e.g., chapter heads, initial caps) with added gilt, printed throughout. Printed in red and black. Expert repair (recent) to spine.**

150.

¶ Rome's contribution to Turin's Esposizione Generale Italiana [a regional trade show], with thematic chapters on topics such as ancient monuments, architecture sculpture, music, painting, contemporary Rome-- even a chapter on the works of the Scuola Professionale Femminile. This large volume was also intended as a guide to the Roman exhibit, with a section listing, numerically, the objects displayed. Edition of 2,600 copies. OCLC notes seven holdings, with the odd note that Minnesota's St. John's Univ. is "Committed to Retain" its copy.



**44.** [1884 Turin] **Riccioli, Cosmo.** *I Commerci Coll’Australia (Studi Fatti Nell’Esposizione di Torino).* *Relazione alla Camera di Commercio, Consiglio Provinciale, Municipio e Banco di Napoli.* Napoli: Stab. Tipografico Ferrante, 1886. 92, (1)pp. Original wrappers, some wear and soiling. 125.

¶ From his position as the Italian delegate to the Melbourne Intercolonial Exposition (1884), Riccioli gathered information, and impressions of the young country, especially regarding its commercial basis and potential. In this report prepared expressly for presentation to the Esposizione Generale Italiana, Riccioli covers the cost of goods, expenses, wages as well as the social life of communities in Australia. But since he prepared this report at the behest of the Neapolitan bankers, Riccioli’s focus is on importation of Australian goods and exportation of Italian products from Southern Italy (esp. from Naples). Ironically, the most valuable export from the southern region was its population: Australia was a major destination for Italian immigrants for many decades. OCLC notes five holdings, all outside of the US [e.g., two in Australia].



**45.** [1884-85 New Orleans] **Thomas Meikle & Co.** *Souvenir of Thos. Meikle and Co's Model Farm at the Exposition.* [No place, 1884?] Large chromolithographed trade card (5.5 x 7.5 in.), with promotional copy (and some decorative typography) on verso. Very good. 85.

¶ Depiction of Meikle’s fanciful exhibit, that included a circular moat with steamships going around, and at the top, a Meikle plow.





46. [1884-85 New Orleans] [Ribbon] ***Souvenir of The World's Industrial and Cotton Centennial Exposition, New-Orleans, 1884-1885.*** [Paterson, NJ: Phenix Mfg. Co., A. Tilt, Pres., 1884]. Elaborate machine-embroidered silk ribbon, with various colors, featuring US flags, eagle, shield, and portrait of the new US President, Grover Cleveland. With the original red tassel at the bottom present but detached (early sewn back).

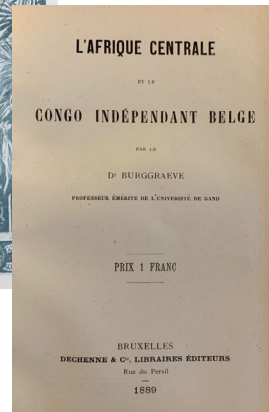
100.



47. [1888 Barcelona] ***Recuerdo de la Primera Exposición Universal Española.*** Barcelona, 1888. 12mo accordion-fold 10-panel view book with chromolithograph illustrations (from drawings) of nine buildings, tipped into the original color wrappers (in orange and yellow—the colors of Barcelona and Cataluña). Slight expected edge wear, otherwise very good. Scarce souvenir from Barcelona's first International Expo. Not located in OCOC.

100.





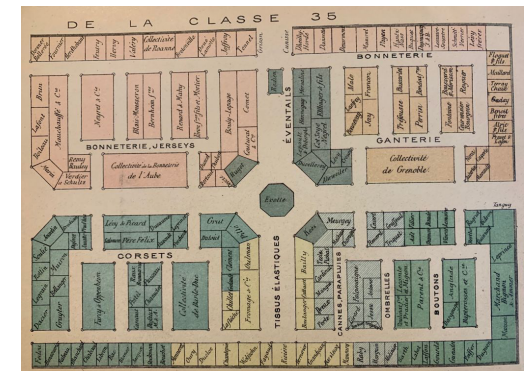
**48. [1889 Paris] Burggraeve, Dr. *L'Afrique Centrale et le Congo Indépendant Belge*. Bruxelles: Dechenne, 1889. 119pp + folding plate. Original wrappers, chipped; bound in contemporary cloth and boards. 125.**

¶ Succinct view of this African nation [colony] at the period, prepared in connection with the author's exhibition. Includes chapters on Livingston and on the Sahara desert [?]. The folding plate reproduces a pictorial emblematic map that was displayed in the Belgian section. To a colonialist, the adjective "independent" was a very flexible one. OCLC notes one US holding (Cornell) and four in Europe.

**49. [1889 Paris] Comités d'Admission & d'Installation de la Classe 35. *Souvenir de l'Exposition Universelle de 1889 offert par les Exposants de la Classe 35*. [Paris? 1889]. Oblong (17 cm) accordion-fold brochure, seven-panels; one side, captioned lithograph view, other side, two-panel map + floor plan + key to the Classe. A little tender at some folds; last panel chipped on edge.**

85.

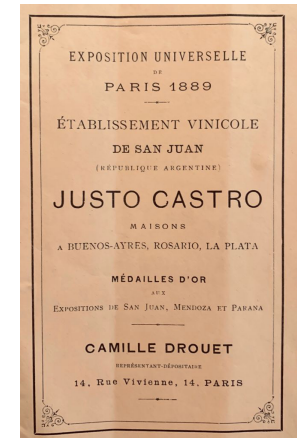
¶ Interesting souvenir, with seven full-page lithographed views, including one of the interior of Classe 35— published as a collaborative effort by the merchants who comprised the section devoted to lingerie, shirts, ties, bonnets, hats, canes, umbrellas, corsets, gloves, and other clothing accessories. The piece includes two detailed floor plans (one colored), with the name of each merchant in the appropriate booth/stand, with a three-panel key to the exhibitors therein. Not located in OCLC.



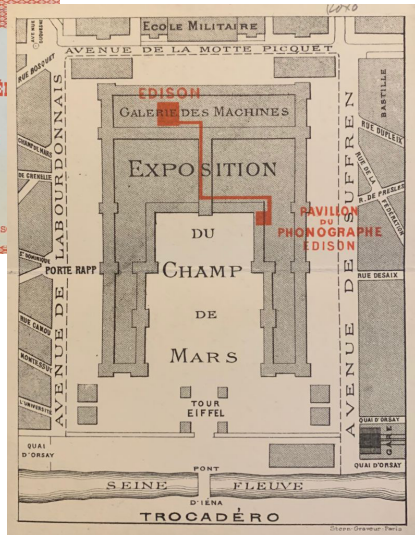


**50.** [1889 Paris] **Drouet, Camile.** *Établissement Vinicole De Dan Jaun (Republique Argentine) JUSTO CASTRO Maisons a Buenos-Ayres, Rosario, La Plata.* [Paris: Vathrin Frères, 1889.] 12mo. [12]pp + printed wrappers, slight crease. With four full-page engraved views. 150.

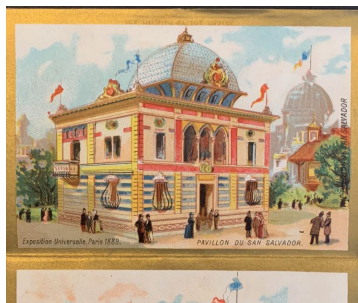
¶ Report on this vineyard, by its Parisian representative, prepared in its third year of operation expressly for distribution at the Exposition. Castro begin planting in 1876, with a number of different varietals—such as Cabernet, Merlot, Pinot Noir, and Semillion. The views, obviously from photographs, show three different views of vineyards (still in their infancy) and the Castro homestead. Not located in OCLC.



**51.** [1889 Paris] **Edison.** *Presse. Exposition Universelle de 1889. Exposition Collection des Inventions d'Edison. Palais des Machines et Section Industrielle Américaine.* [Paris: Stern, 1889.] Folded engraved card, in red and black. Very good. 125.



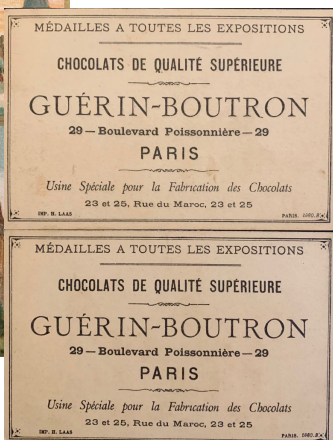
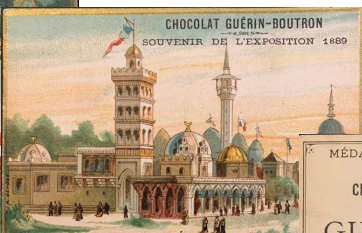
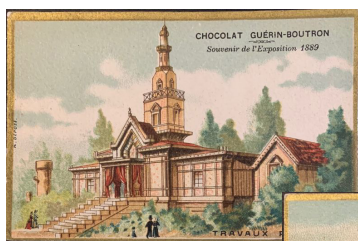
¶ Rare unused Press card, permitting unlimited entrance to the holder; verso opens to a map to the Exposition buildings on the Champ de Mars, showing the location of Edison's main exhibition space as well as the "Pavillon du Phonographe Edison." Printed by the finest commercial engraver then working in Paris (Stern). With the exception of Gustave Eiffel's new tower, the most popular exhibition "to which as many as 15,000 people flocked daily" (Conot, *Thomas A. Edison*, p.282), was the Edison exhibition which featured in the center a 45-foot tower covered with 20,000 Edison lamps, and set around on tables, Edison's newest invention: the wax-cylinder phonograph (where they also appeared in their own section). Not located in OCLC.



**52. [1889 Paris] Ford, George H. *Souvenir de l'Exposition Universelle, Paris 1889.* Compliments of Mr. George H. Ford. New Haven Conn.—Etats-Unis.** No place or date [Paris? 1889]. Six-panel folding chromolithograph plates (with text on verso) tipped into a folder (with closure tab) with gilt-printed title panel . 85.

¶ Fine sales souvenir from a New Haven merchant—who may have exhibited at the Exposition—with the statement, “In handing this little Souvenir representing in a limited way a few of the interesting objects that comprised this great and wonderful display; we would take occasion to modestly refer to the fact that many of the novelties that we are prepared to

show this season are original and fac-similes of articles there displayed.” The verso of the chromos including a brief history of Paris expositions and Ford describes the various departments is his shop that specialized in a wide range of fancy useless bric-à-brac; fine panel is an advertisement for the store. The chromo plates, with the gilt-highlighting, show various Pavilions of San Salvador and Des Pastellistes, An Arabian House, an Indian house, the Moorish Bazaar, and the Follies Parisiennes. The plates were probably also replicated in a trade cards. OCLC notes one holding only (Dumbarton Oaks).

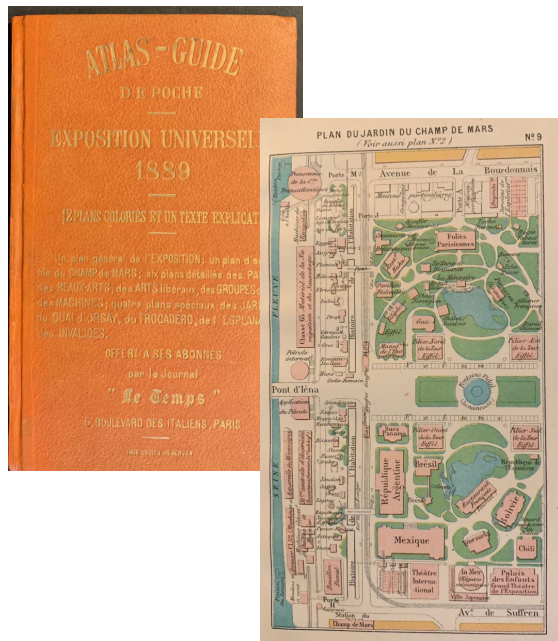


**53. [1889 Paris] Guérin Boutron. *Souvenir de l'Exposition 1889.* Paris: H. Laas, 1889.** Collection of 19 original chromolithographed trade cards, each depicting a particular scene, with a caption, such as the Street of Cairo, the Hygiene Exposition, the Fountain under the Eiffel Tower, the Algerian Pavilion, the Press Pavilion. Each card has the same text/ad on the verso for this manufacturer of “Chocolats de Qualité Supérieure,” fabricated in its special factory in Paris. Fine array of images, with six cards having a group of montage images of multiple different pavilions on each one. Not located in OCLC.



**54.** [1889 Paris] **Guides Conty.** *L'Exposition en Poche. Guide Pratique.* Paris: Office des Guides Conty, [1889?] 12mo (14 cm). [2]pp advts, 322, [5]pp advts [also many full-page advts throughout pagination] + large folding color illustrated map [35 x 54 cm; separated along two folds and wear on fold corners] in a rear pocket. Decorative cloth, rubbed. Text vignettes and some full-page illustrations throughout. Very good copy in original decorative-stamped gold cloth. 150.

¶ Detailed and practical pocket guide to the Exposition Universelle, full of information for travelers of all sorts, with chapters detailing the Champ de Mars, the Tower (also known as “The 300 Meter Tower”), the evening at the Exposition, and suggested hourly tours as well the Exposition in one day, three days, five days, right days or “15 days for Parisians.” Concludes with long chapters describing pavilions and exhibits of foreign countries and firms and a 100-page chapter on the French contribution. The colorful illustrated map includes inserts of the floor plan of the second and third floors of the Tower. OCLC locates six holdings (only one US: American Philosophical Soc.).

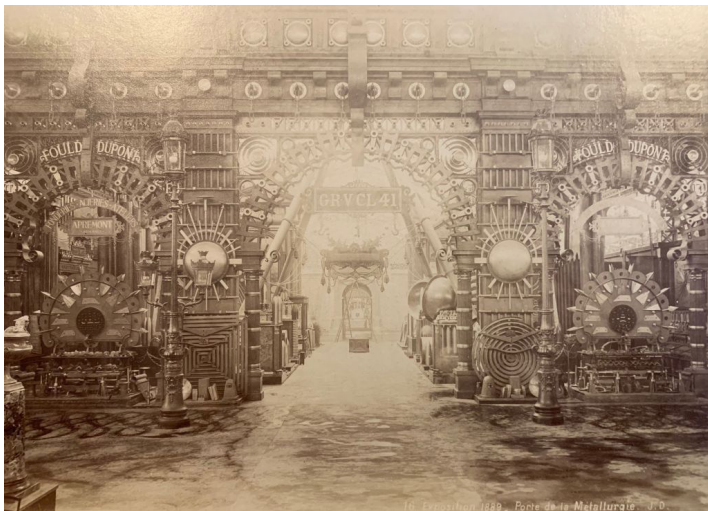


**55.** [1889 Paris] **Laissailly, Charles.** *Atlas-Guide de Poche. Exposition Universelle 1889. 12 Plans Colories et un Texte Explicatif.* [Paris: Le Journal “Le Temps” 1889?] 17.5 cm. 8pp letterpress + 15ff hand-colored maps (printed single-side), engraved by Perrin + 1f advt. Original stamped orange boards, very good copy. 150.

¶ A very hand and attractive pocket atlas, with a dozen maps, including five double-pages maps—including a rarely seen detailed map of the Exposition Coloniale which was being held simultaneously on the Esplanade des Invalides—and 11 smaller (usually one-page) colored map. Excellent detail for locating specific pavilions and features. Introduction includes information on finding restaurants and cafes, theaters and tobacco shops, and water-closets. OCLC notes four locations, including the Getty and Univ. of Chicago (plus Uretcht and Swedish Nat. Library).

56. [1889 Paris] [Photo] [Caberet Nouveau] **Paris 1889/Exposition Universelle.** No printer or date. Large original cabinet photo (22 x 16.5 cm) on a printed mount, overall dimension 25 x 19 cm. Small crease in the upper corner of the mount. Image of five women—an older woman in white and four younger women in decorative embroidered outfits, on the front steps of the entrance to the Caberet.

150.



57. [1889 Paris] [Photo] **Exposition 1889—Porte de la Métallurgie** [caption in plate]. Large original photograph of the entrance to the Metallurgy Section (Group V, Classe 41), here showing an elaborate display from the ironworking firm of Fould Dupont (Apremont, Ardennes). The photographer, only identified as “J.D.” was depending on available uneven light. Still an uncommon interior view. Image measures 28.5 x 21.5 cm mounted on a 48.5 x 37 cm.

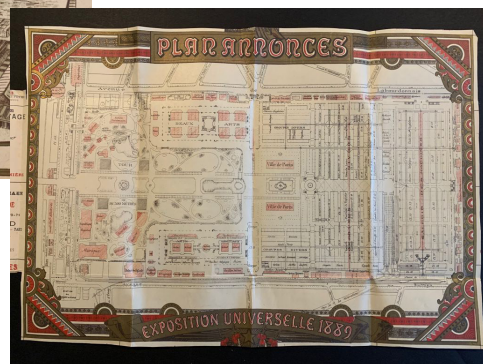
150.





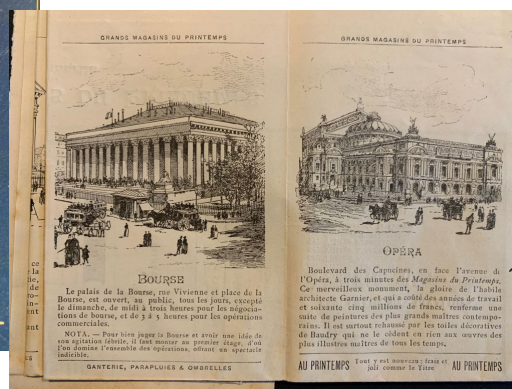
58. [1889 Paris] **Plan de l'Exposition Universelle de 1889** [cover title]. Paris: Guerchet, [1889?]. Folding chromolithograph map, "Plan Announces/ Exposition Universelle 1889," mounted inside a lithographed pictorial wrapper (with much gilt highlighting). 28.5 x 41 cm [map]. Apparently advertisements that were printed around the map were previously cut off—the Expo map grounds itself is complete, with most of the stands, country exhibits, pavilions, etc. noted. Not located in OCLC.

45.



59. [1889 Paris] **Printemps. Plan de l'Exposition Universelle 1889.** Paris: Jules Jaluzot, [1889]. Folding colored map issued as a special gift for the customers of this Paris department; one side is divided into 15 panels, each with a small illustration and text describing a well-known Parisien sight (e.g., the Opera, Pantheon)—but not the Eiffel Tower, which is however, shown in an illustration on the verso, along with transportation information and a pastel-colored map (with key) of the Exposition grounds. The map is tipped into a printed cardboard folder (front wrapper detached). Not located in OCLC.

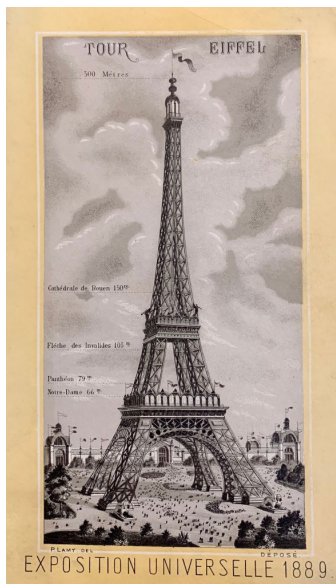
85.



## Tall Broadside for a Tall Tower

**60.** [1889 Paris] [Tour Eiffel] **Gigon.** *Exposition Universelle de Paris en 1889. Le Tour de 300 Mètres.* Paris: Gigon, [1889]. Large (33 x 68 cm) single-sided “zinc” print, printed and published by Gigon and sold by J. Strauss (of Paris). Light foxing on the blank verso; recto clean and very good. 350.

¶ Fine contemporary print of the iconic Tour, featuring the structure flanked by portraits of the Exposition’s General Director (Berger) and the Director General of Works (Alphand) while printed below the graphic is a portrait of Gustave Eiffel that is flanked by four paragraphs of text explaining the building of the structure and numerous statistical and construction facts. The print also has a metric measurement printed on both sides and with comparative facts printed at appropriate places, to show how the 300-meter high Tower compares with other existing structures (e.g., Notre Dame a mere 66 meters, the Washington Monument only 175 meters,). Text at the bottom of the print notes that it was also available with the text in English, and also on de luxe glazed paper. Any format today is rare. OCLC notes two different folding pocket guide maps published by Gigon (at BNF) but not this large separate print focused on Tour Eiffel.

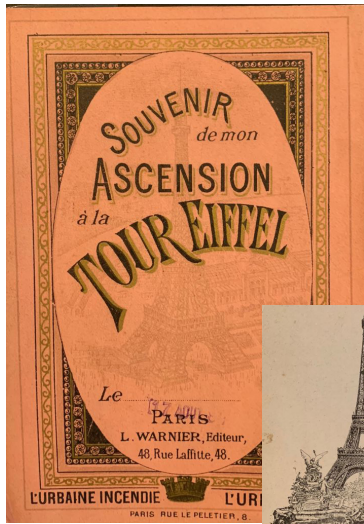


**61.** [1889 Paris] [Tour Eiffel] **Lamy, P.** *Tour Eiffel, Exposition Universelle 1889.* [Paris? 1889]. Large engraved card (24cm), single-sided, with a view of the Tower drawn by Lamy, with information printed showing the relative height of the 500-meter tall Tower compared to other monuments (e.g., Notre-Dame, 66m). Separate issue of an image that probably appeared (in less detail) in Lamy’s smaller folding view book published the same year.



### *A Trio of Souvenirs of Ascending the Tower*

**62.** [1889 Paris] [Tour Eiffel] [Reboul, Eugene] *Souvenir de Mon Ascension a La Tour Eiffel. En vente a la Tour Eiffel.* Paris: L. Warnier, 1889. 14 cm. 96pp + original pink pictorial wrappers with gilt highlighting, fine copy. The date “17 Aout” stamped on the front wrapper, indicating the date of the original owner’s ascension. OCLC notes six holdings, only one (Harvard) in the US.



WITH: **Original pictorial carte postale** to be mailed from the Tower itself. The recto has a reduced print of Lebois’ well-known engraving of the tower as well as a red-ink stamp noting that this card was purchased on *5<sup>th</sup> Floor of the Tower on August 28, 1889*; verso (postally unused) has an original (uncancelled) 10-centime “Peace and Commerce” stamp (Scott 91) from 1877. A fine example of one of the earliest of pictorial post cards.



WITH: *Souvenir de mon Ascension de la Tour Eiffel. Le 21 Juin 1896.* Die-cut gilt-edges printed board (in shape of an artist’s palette) with a mounted tintype of a woman in a chair on one of the floors (not stated) of the Tower, taken by Neurdein Frères [who had a photo concession on the Tower since its opening of the Exposition]. Evidence on verso that this photographic souvenir was once in a scrapbook. The trio: 300.

¶ The first item here is a descriptive handbook without one image inside (only on the cover) and about half of the space devoted to a plethora of local advertisements, many illustrated—in fact, from page 55 onwards, it’s all ads. Together, the trio are among the various ways that a visitor could commemorate his or her “ascension” of the world-famous structure.

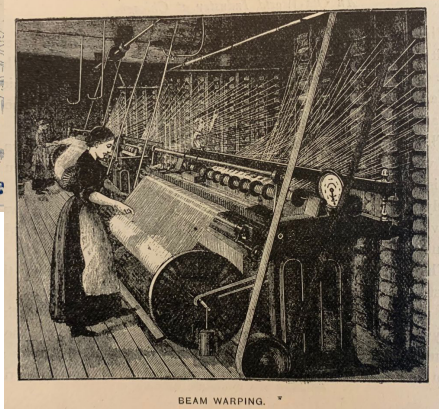
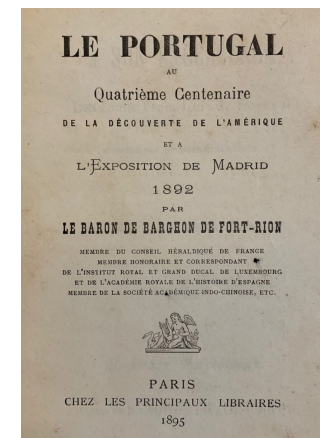
### *Put A Lid On It.*

**63.** [1889 Paris] [Tour Eiffel] **View of the Eiffel Tower and Exhibition Grounds.** Untitled contemporary chromolithograph print, without attribution, being a view of the Tower from the vantage point of the Trocadero (e.g., from the Right Bank). Thus, an unusual vantage point, showing the various structures and amusement centers built along both banks of the Seine. The print measures, 41.5 x 32 cm. Very bright; verso blank. Style and size suggests that perhaps this chromo was to serve as the lid for a box (e.g., for a game) or some similar use. 150.



64. [1892 Madrid] **de Barghon de Fort-Rion, Baron.** *Le Portugal au Quatrième Centenaire de la Découverte de l'Amérique et à l'Exposition de Madrid 1892.* Paris, 1895. 38pp + wrappers, darkened around edges; interior very clean. 65.

¶ Flowery tribute to Portugal, the Exposition, and to the Portuguese royalty. OCLC locates one holding (BNF).

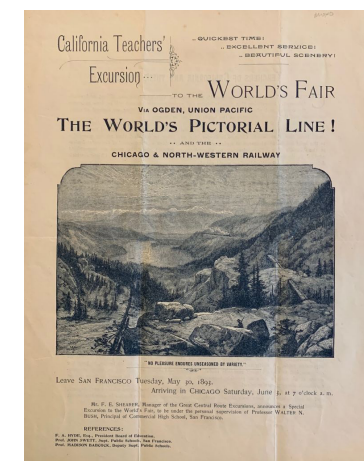


65. [1893 Chicago] **Barlow & Jones Ltd.** *An Old World Industry at Chicago.* No place or printer [Manchester, 1893?]. 14 cm. [32]pp + pictorial wrappers. With 16 full-page wood-engravings, including eight interior views of textile factory. Emblematic pictorial wrappers. 75.

¶ Promotional booklet from a large British cotton manufacturer, with small engravings showing the firm's 10 different mills as well as the full-page illustrations of interior manufacturing. Text describes capability as well as items made and exhibited expressly for the Fair—such as its “Columbian Centennial Quilt” and the “Empire Quilt.” OCLC locates six holdings. Dybwad & Bliss, *Annotated Bibliography: World's Columbian Exposition* [incl Supplement vol], 741.4.

66. [1893 Chicago] **Bush, Prof. Walter.** *California Teachers' Excursion to the World's Fair Via Ogden, Union Pacific, The World's Pictorial Line! And the Chicago & Northwestern Railroad.* [San Francisco? 1893]. 28 cm. 4pp, folded, with illustration on front. Fold lines from original mailing. 65.

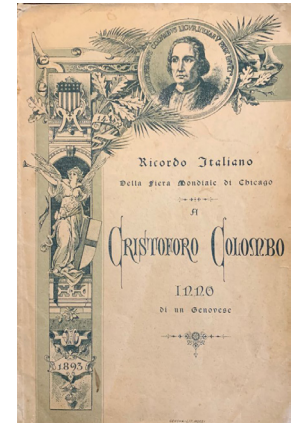
¶ Promotional pamphlet from the principal of San Francisco's Commercial High School, who, working with F.E. Shearer, Manager of the Great Central Route Excursions, had organized a special excursion exclusively for California teachers. Not located in OCLC; nor in Dybwad & Bliss.





67. [1893 Chicago] [Columbus] ***Ricordo Italiano della Fiera Mondiale di Chicago A Cristoforo Colombo nel Quarto Centenario della Scoperta dell'America. Inno di un Genovese.*** Genova: R. Istituto Sordomuto, 1893. 22.5 cm. 13, (1)pp + lithograph wrappers (by Rossi), some wear on spine. 45.

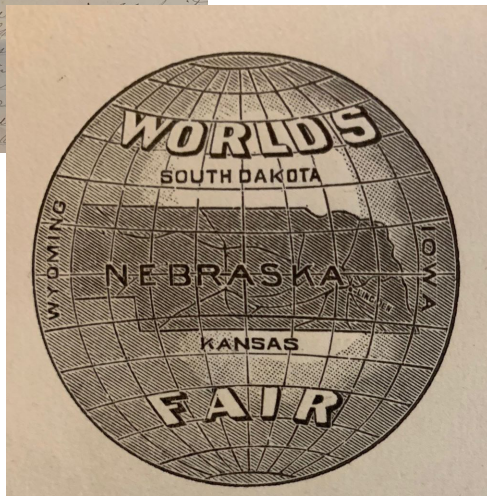
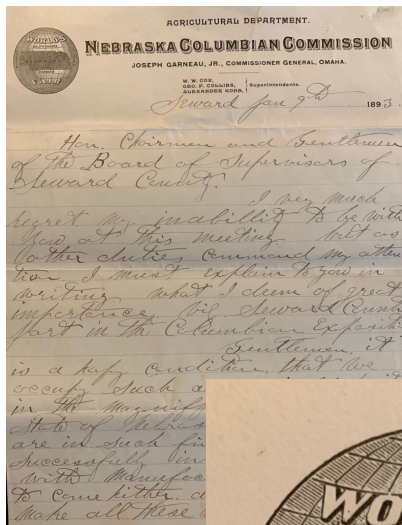
¶ Genoa lays claim to Columbus in this anonymous Hymn; for good measure, a former Italian owner added in manuscript, on the front end-papers, a hymn to the Virgin Mary. This scarce publication may be a separate printing of a section included in the larger *Omaggio a Cristoforo Colombo*, which was also printed at Genoa's Deaf-mute Institute. Not located in this format in OCLC. Not found in Dybwad & Bliss.



### ***Plea for Money & Nebraska Wheat for Souvenir Socks***

68. [1893 Chicago] Cox, W[illiam] W[arren]. ***Hon. Chairman and Gentlemen of the Board of Supervisors of Seward County.*** Seward, Neb., June 9, 1893. 7ff manuscript on the illustrated letterhead stationery of the Columbian Commission (28 cm, rectos only). 150.

¶ Fine example of prairie-style boosterism by a speaker who knew his topic and his audience. Cox (1832-1907), one of the Superintendents in the Nebraska Columbian Commission's Agricultural Department, intended to read this text before a meeting of the Board of Supervisors, but sudden business made that impossible. So he sent the text ahead. Cox was no stranger to the Board: he had moved to Nebraska in 1859, and in 1864 he settled on a homestead in Seward County, becoming the first teacher in the district. His interest in the locale is evident in his 1888 "History of Seward County." Here, five years after, he pleads with his neighbors to throw their support behind the State's efforts in exhibiting its greatness at the Chicago fair. The world needs to know "what Western people have to show... There is a land flowing with milk and honey being the herald name of Seward." Farmers in the County can show their greatness through grain: "It has been decided to fill with our best wheat from twenty to twenty-five thousand little socks like those herein presented, each enclosing a small circular nicely printed on very fine paper and folded and placed in the little socks of grain." To fund this scheme, Cox asks the Board to contribute a thousand dollars, perhaps leveraged as a fee on acreage. "What average farmer is unwilling to pay twenty-five cents to advance the interests and welfare of his County?" These little socks of grain distributed in Chicago offer "the one grand opportunity of the ages."

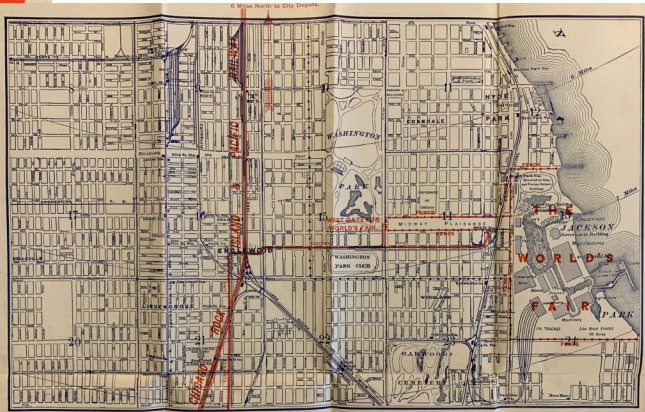








71. [1893 Chicago] **Great Rock Island Route. *The World's Fair Line, June 1893.*** *Elegant Equipment, Lowest Rate, Quick Time from the West. To Chicago and Peoria.* Chicago: Rand McNally, [1893]. Large folded sheet (60 x 45 cm), with time-table information on various routes presented on recto in 12 “pages”; verso has three maps, including a large map (in blue and red) of Chicago and the Exposition, another map showing the Route from Chicago westward, and a third “Map of the New Extension to Texas, Including the Famous Cherokee Strip.” OCLC only cites an earlier undated version, with one large US map on verso, in digital format at Univ. of Alabama. A larger version of the Cherokee Strip map only is at Wisconsin Historical. Not found in Dybwad & Bliss. 125.



72. [1893 Chicago] **Hub Core Makers. *Highest Gold Medal Awarded. Hub Core Makers, Elastic for Shoes.*** Boston: Armstrong Moore, 1893. 15.5 cm. Chromolithograph trade card, with sales text on verso. 85.

¶ Pictorial trade card for a “pedestrian” product, featuring on the recto the color image of “Uncle Sam,” the Wonderful Edison Talking Automaton at World’s Fair, delivering 40,000 speeches during the Exhibition, about Highest Award, Gold Medal, Hub Gore.” The Automaton is shown “delivering” his speech to a veritable Congress of international visitors (in their native garbs). Verso is replete with text. Who knew that Hub Gores enjoyed the largest sales of any other Gores worldwide...combined?







73. [1893 Chicago] **Goldsmith, Charles W. *The World's Columbian Exposition Official Souvenir U.S. Postals***. Chicago, [1893]. [New York: Charles Goldsmith, 1893.] Ten original chromolithographed postcards [15.5 cm], with undivided backs, all cards in mint condition. With the rare original illustrated lithographed self-mailing wrapper, with the ink stamp of the publisher, George W. Goldsmith (Chicago), and hand-addressed to a recipient in Philadelphia; with postally cancelled stamp. 150.

¶ Fine and complete set of Series No. 1, Designs 1-10, printed by the American Lithographic Company—each card with a different chromolithograph image of one of the Exposition buildings as well as various emblematic and historical features [e.g., portrait of Grover Cleveland or Columbus]. In an article on these postcards, published by *Barr Post Card News* (Jan. 31, 2020), collector William Pepe explains that Goldsmith printed a dozen different cards, and issued them in two sets in 1892 [each with 10 cards, eight cards repeated in each set], and then this third set (with the date of 1893 on the wrapper).

74. [1893 Chicago] **Heath and Milligan Manf'g. Co. *World's Columbian Exposition Souvenir***. [Chicago: Heath & Milligan Manf'g Co. Print, 1893] 14 cm. [32]pp, with 13 full-page color plates (with facing descriptive text). Original pictorial wrappers; stapled. With a folding map (30 x 24 cm) of the Exposition Grounds with an insert of the Midway Plaisance, tipped to the inside rear wrapper (map credited to Benedict & Co., Engr's, Chicago). 100.

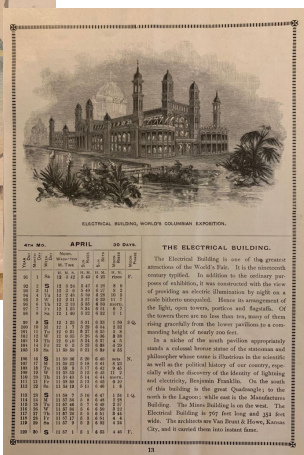
¶ Illustrated promotional view book, with handy map, issued by a local “paint and color makers”—the lithographed illustrations are colored here to appear as if pastels, and presumably using inks created by the firm (as the piece was printed by its in-house print shop). All the main buildings, with pithy statistics (e.g., architect, lumber used, dimensions). Not located in OCLC. Dybwad & Bliss 1724.1.







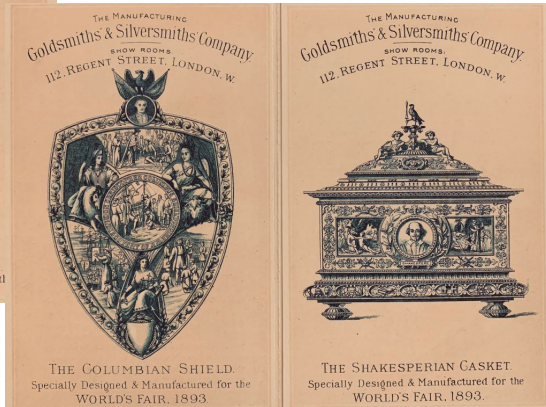
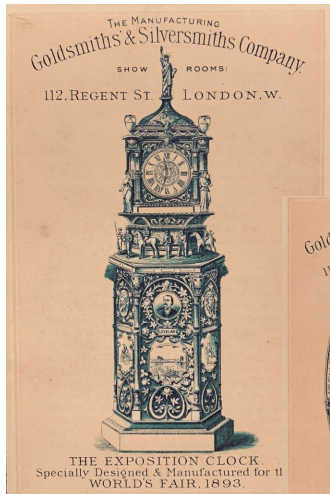
75. [1893 Chicago] **Home Insurance Co. Home Almanac. A Souvenir, 1893.** New York, [1892?]. 23 cm. 32pp + original chromolithograph wrappers, soiled. Profusely illustrated throughout with wood engravings. 50.



¶ A pictorial almanac commemorating the Exposition, with each month calendar featuring one of the Expo buildings (engraved view + description) with American patriotic matter throughout (e.g., birth of US Flag, lyrics of “O America”, Lincoln’s log cabin, Ben Franklin, facsimile of Presidential signatures, and Columbus cracking an egg). Not a rare item—OCLC notes eight libraries with this specific issue, and other libraries have this (e.g., Cornell) as part of a group. Dybwad & Bliss 884.

76. [1893 Chicago] **S. Liebmann’s Sons Brewing Co. Brooklyn N.Y.** NY: Photochrome Engraving Co., 1887? Chromo trade card (4x6) with image of the Company’s beer-themed exhibit at the Exposition, on verso text about its awards at the 1876 Exhibition. A little edge wear, small crease on upper corner. 45.



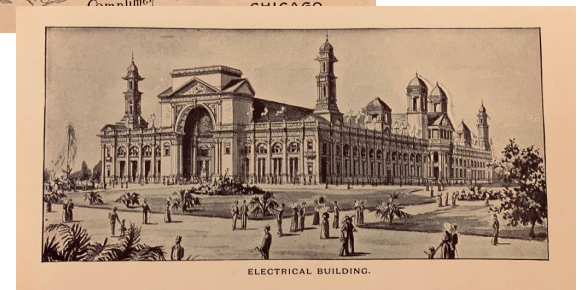


77. [1893 Chicago] **Manufacturing Goldsmiths' & Silversmiths' Co. *The Exposition Clock...*** [London? 1893]. Four-panel folded (8pp) tinted lithograph brochure, consisting of four different panel (double-sided) devoted to a specific item created for the Exposition, with explanatory copy on verso. 125.

¶ An attractive souvenir—chromolithographed in blue and green on a beige background-- that shows and describes the Exposition Clock ["Specially Designed & Manufactured for the World's Fair, 1893"], The Columbian Shield, the Shakesperian Casket, and "A Magnificent Exhibit of Diamond & Gem Work." Full view of the firm's Regent St. storefront printed on one panel. Dybwad & Bliss 854.4, noting that the Clock is "now located in the lobby of the Waldorf Astoria Hotel on Park Ave., New York." Not located in OCLC.

78. [1893 Chicago] **Mandel Bros. *Souvenir of the World's Columbian Exposition, Chicago 1893.*** *Compliments of...* Chicago, 1893. Oblong thin 8vo. 16pp text + 16pp illustrations + folding 15x15 inch color "Exposition Guide Company's Map of Chicago" (with street index on verso, 1891), map + cloth-backed pictorial wrappers. Small tear on the back cover repaired, otherwise very good. 85.

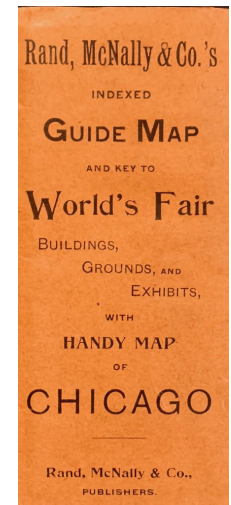
¶ Guide issued by a Chicago furniture store, with images of its two storefront printed on the back wrapper, while inside front cover has a rendering of "The Grand Staircase" in its main store; much information for the stranger in town, with a good map of Chicago. Exposition illustrations are pre-opening imaginations. Dybwad & Bliss 1161. OCLC locates three holdings, all in Chicago.





**79.** [1893 Chicago] [Map] **Rand, McNally & Co.'s Indexed Guide Map and Key to World's Fair Buildings, Grounds, and Exhibits, with Handy Map of Chicago.** Chicago: Rand, McNally, [1893]. Folding colored map (19.5 x 13.75 inches) tipped into vest-pocket size folding wrappers. Very good double-sided map, with detailed map of the Exposition (indexed) on recto and a map of Chicago on verso. Dybwad & Bliss 1156.2

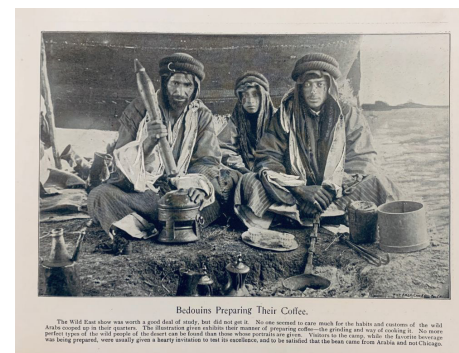
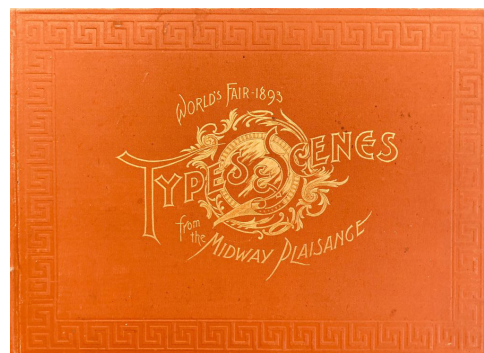
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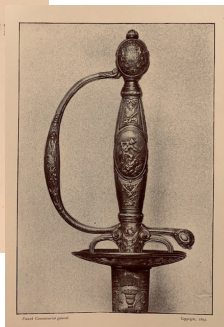
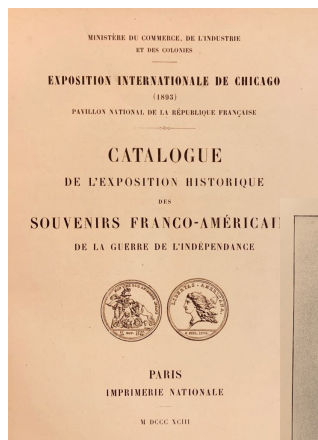


**80.** [1893 Chicago] **Midway Types. A Book of Illustrated Lessons About The People of the Midway Plaisance, World's Fair, 1893.** Chicago: American Engraving Co., 1894. Oblong 4to (28 cm). Blind-stamped and silt-stamp decorative ochre-colored cloth; front cover fine and bright, rear cover with old spots and stains; interior fine.

200.

¶ Profusely illustrated with captioned portraits of individuals and groups, in native costumes—A Welsh Maiden, A Bulgarian, A Shepherd from Khurdistan, Two Dervishes (wearing what appear to be fake beards!), etc. Besides the generic, nameless individuals or groups (“A Guard at St. Peters”, “Cairo Street Dudes”), many of the Midway performers here are also named and immortalized: “Rose, The Turkish Dancer,”; Heer C.M. Ziehrer, “A Famous Musician”; “Capt. Dalton, The Professional Swimmer” and Miss Joie Morris, “A Woman Without Fear” who ascended in Professor King’s “air-ship.” Very generous and detailed descriptions—very good coverage on such features as The Java Village and The Streets of Cairo, with interior and exterior views of exhibitions along the Midway. First issued by the firm in parts (fascicles) of 20 pages each (in wrappers), and then in this scarce complete cloth-bound version. In my opinion, the best single source of illustrations documenting the crazy and culturally significant “amusement” zone of the Columbian Exposition. Dybwad & Bliss. *Annotated Bibliography, World's Columbian Exposition, Chicago, 1893*, #1634.

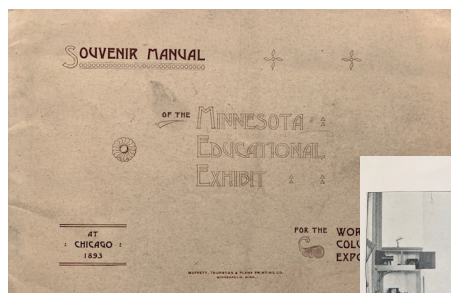




**81. [1893 Chicago] Ministère du Commerce, de l'Industrie et des Colonies. *Exposition Internationale de Chicago (1893), Pavillon National de la République Française. Catalogue de l'Exposition Historique des Souvenirs Franco-Américains de la Guerre de l'Indépendance.*** Paris: Imprimerie Nationale, 1893. 26 cm. 108pp + 16 plates (including three double-page plates on stubs) + original printed wrappers; rebound in a fine three-quarter red morocco over marbled boards by a Parisian binder.

300.

¶ This display of international friendship included artifacts relating to Washington, Franklin, and Lafayette, as well as numerous historical chotckes (e.g., miniatures, tapestries). The added deluxe binding on this catalogue is identical to one that I have had-- French Section's *Exposition de la Librairie Française*-- that was presented to the General Consul of France (presumably the Consul in Chicago).

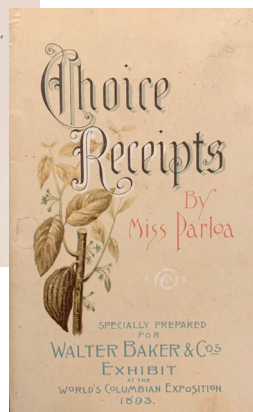
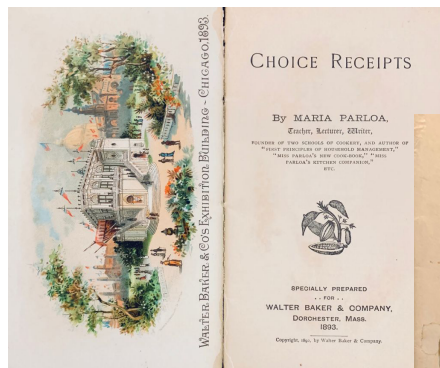


**82. [1893 Chicago] Minnesota, State of. *Souvenir Manual of the Minnesota Educational Exhibit for the World's Columbian Exposition at Chicago 1893.*** Minneapolis: Moffett, Thurston & Plank Printing Co., 1893. Oblong 8vo (23 cm). 112pp + wrappers. Profusely illustrated—full-page and montage half-tones. 125.

¶ A “permanent relic” in “compact form” of the State’s large exhibit, here providing “explanatory description matter” with accompanying illustrations on the Exhibit, including the “Department of Public Instruction, Common Schools, Normal Schools, Higher Education, Special Schools, Industrial Drawing and Manual Training, Physical Culture, School Libraries, Optical Projection, [and] Ventilation.” OCLC locates two US holdings for this paper (not digital) version (Minnesota Genealogical Society & LC) and a copy in a Swiss library. Dybwad & Bliss 1949.







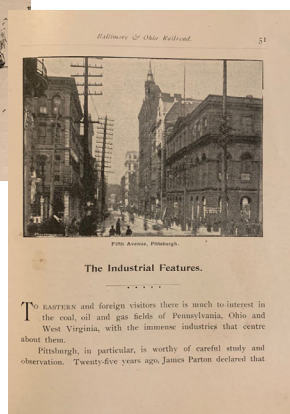
**83. [1893 Chicago] Parloa, Maria. *Choice Receipts. Specially prepared for Walter Baker & Co's Exhibit at the World's Columbian Exposition.***

Dorchester, Mass: Baker, 1892. 14.5 cm. 32pp + chromolithograph wrappers, with view of the ornate Baker exhibition building at the Exposition [inside front cover] and a bird's eye view of the Dorchester factory on the inside rear cover. Some expected wear on the spine. Recipes in prose format, with some facts about chocolate and specifics on the Baker line. Dybwad & Bliss 964. 35.



**84. [1893 Chicago] Phelps, Henry P. *The World's Fair via Baltimore & Ohio R.R. The Sight-Seeing Route to Chicago, through the greatest cities, over the grandest mountains, where railway travel reaches the sublime.*** Baltimore: Baltimore & Ohio R.R., 1893. Square 8vo (21 cm). 92pp + two maps + original wrappers with decorative embossed title, soiling and slight chip on wrapper. Profusely illustrated with vignette and full-page wood-engravings. 75.

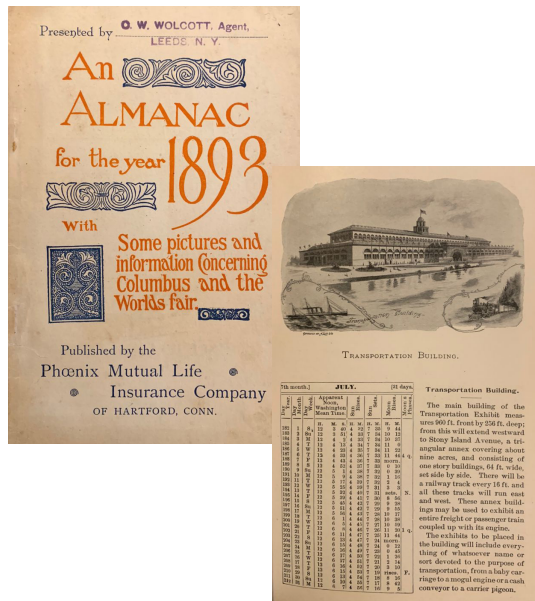
¶ A descriptive guide of sorts to traveling on the B&O and the wonders to be seen... Harper's Ferry! Pittsburgh!!... pointers on travel by rail, and information on the Fair once in Chicago. Dybwad & Bliss 732.



**The Industrial Features.**

TO EASTERN and foreign visitors there is much to interest in the coal, oil and gas fields of Pennsylvania, Ohio and West Virginia, with the immense industries that centre about them.

Pittsburgh, in particular, is worthy of careful study and observation. Twenty-five years ago, James Parton declared that



**85. [1893 Chicago] Phoenix Mutual Life Insurance Co. *An Almanac for the Year 1893 with Some pictures and information Concerning Columbus and the World's Fair.*** Hartford: 1892? [48]pp + decorative printed wrappers. Prof. illustrated throughout. 75.

¶ Each calendar month features an illustration of a specific building and a description. Other Columbian Expo facts printed throughout as well as 18 pages on Exposition of the Past (from 1851-1889). This copy also notes the birth of Winifred Wardle of Catskills, NY on Aug. 7, 1893 [who later published a collection of her grandfather's letters in 1985]. OCLC locates two holdings (Yale, Hagley). Noted by Dybwad & Bliss under 863.5.

**86. [1893 Chicago] Rand McNally & Co's *A Week at the Fair*** *Illustrating Exhibits and Wonders of the World's Columbian Exposition with Special Descriptive Articles...* also maps, plans and illustrations. Chicago: Rand, McNally, 1893. Large 8vo. 8pp advertisement + 268pp [including 8pp advts at front and 17pp at rear] + large folding map (34 x 47 cm). Prof. illustrated—full-page as well as vignettes and floor plans. Original flexible red cloth; front board slightly cracked on inside cover otherwise very good. 150.

¶ Fine guidebook, which was also issued in wrappers. Excellent map, too, with added coloring, and detailed key and index, including an inset map with index to the Midway Plaisance. Dybwad & Bliss 1150, noting the "excellent descriptions [and] ads."





## Nebraska Streetcar Conductor Self-Conducts Tour Through the Fair



**87. [1893 Chicago] Service, William S. *First Day at the Fair* [et al].** [Chicago? 1893]. Original manuscript, 29pp (written and numbered on rectos only), loose in original notebook folder (The Angelus Tablet). Clearly written in ink. With five original photographs laid in, including a very good large cabinet photo of C.E. Waterman's famous view of the Ferris Wheel. 450.

¶ Original and unusual diary of a visit by a 30-year old streetcar conductor from the small town of Ashland, Nebraska (located between Omaha and Lincoln) who arrived on the Exposition grounds on June 27<sup>th</sup> and never stopped moving. Service only notes one date—his “First day at Fair”—but with 172 exhibitions, entertainments and buildings that he delineates here, he must have spent a few days on the Grounds. The manuscript is a numbered, succinctly stated inventory of his visit, beginning immediately on the Midway, with visits to 17 stands, starting with the Laplanders Village (25¢), followed by a balloon ride (2.00), the Ferris Wheel (50¢), the Turkish Theater (25¢), and the Japanese Village (free) before Service finally arrived at the first official building: No. 18, Nebraska Building, where he noted special features (as was his custom) such as the “table of corn made at West Point, Nebraska.” From there, Service just plows through the Exposition, hitting all of the state buildings (some of which were only good for lunching in)—such as the Iowa building with its “very large display of grain. The State Capitol was made of glass, that is the walls and filled with grain.” There was also the Forest City Flax Palace. Or the Maine Building—“Nothing special but what I had seen in other places, only a large elk.” After No. 48 (Washington Building, with its 50,250-ton “lump of coal”) Service confesses, “*Here I stopped and went back to midway to see some of the sights,*” first of which was the “*Beauty show—40 girls from 40 nations dressed in their native costumes, 25¢*” and then right to the :50. *Streets of Cairo, Lots of fun. 10¢*”. At times Will Service’s telegraphic matter-of-fact stream of consciousness makes the piece read like some Whitmanesque tribute to American material culture. Unpublished!

XIX.  
 76- U.S.A. Hospital Building.  
 All kinds of tools used in hospital.  
 Little cars with bumps of men in  
 chairs. Different kinds of bones that  
 were shot showing how a ball would  
 splinter the bone.  
 77- Vanhousens Cocoa House.  
 Ladies serving cocoa.  
 78- Baker's Chocolate House.  
 Ladies serving chocolate.  
 79- Lanny Confectionery Building.  
 100- Marable side walk.  
 Baer's Restaurant.  
 101- The Convent of Santamaria Building  
 The old anchor that Columbus used on  
 the Santamaria. Not figure of Columbus.  
 A model of the Santamaria. Death bed  
 scene of Columbus.  
 102- Indian training school of Washigto  
 Shows different things they make, clothing  
 of nearly everything.  
 103- Dutch land on Bonaparte Building.  
 The largest gun in the world. A plate  
 of iron 10426. weight 6141 tons.

WITH: Large mounted original photograph of the Ferris Wheel, from Chicago photographer C.W. Waterman—on his printed, gild-edged mount. Image measures 15 x 20 cm on an 18 x 23.5 cm mount. Waterman also issued a larger version of this same print—there is a copy at the Chicago History Museum—although this smaller version focuses on the Wheel, which is placed in the center of the image. ALSO INCLUDED ARE: three contemporary cabinet-card portraits of Service, two showing the young conductor standing among elaborate sets with painted backgrounds from studios in Ashland and Lincoln, Nebraska; the third cabinet is a close-up

portrait, from a third Lincoln studio—all on the specific photographer’s printed mounted. With a fourth cabinet card [no studio indicated] of an elaborate medal for being “Champion of Ashland, Neb.” but it isn’t clear a champion of what. According to an obituary notice, Will Service moved to Los Angeles in 1898 and got a job with the Los Angeles Railway. However a notice about his 25<sup>th</sup> anniversary there states, “He came to the Los Angeles Railway in 1901 as an experienced electric and steam line railroad man” (from the Railway’s employee magazine, “Two Bells,” Jan. 4, 1926, p.4). William Service passed away in LA on Dec. 4, 1945.

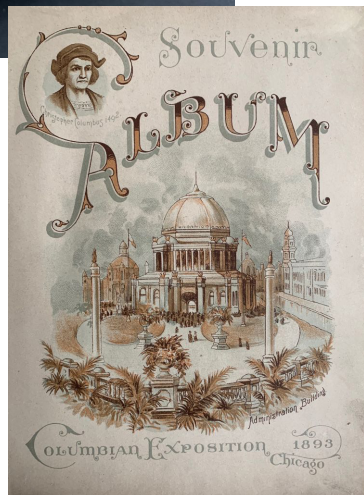
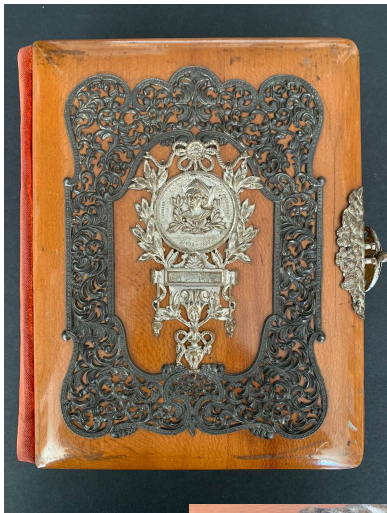
**88. [1893 Chicago] Singer Manufacturing Co. *Catalogue of Singer Sewing Machines for Family Use.* [NY, 1893.] 32pp + nine chromolithographed plates + chromolithographed wrappers, with Expo grounds map on rear cover. Prof. illustrated. A few light spots on wrappers, otherwise very good. 125.**

¶ Fine brochure that was designed for distribution in the Singer booth as well as to function as a stand-alone trade catalogue. Noted as the “Columbian Exposition Edition, May 1893” of a Singer catalogue, with 24 illustrated pages of various models and components, interspersed with nine color plates from Singer’s “Costumes of the World” series of trade cards, and information noted in a few places of the four locations at the Exposition where Singer machines may be found (e.g., “machines for sewing leather, in Leather and Shoe Trades Building”). Dybwad & Bliss 779. Romaine p.338.





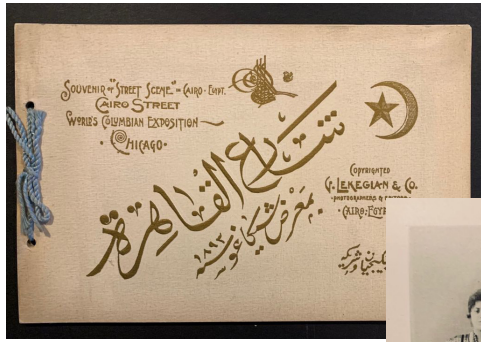
## *Souvenir Photo Album for the Parlor*



**89.** [1893 Chicago] *Souvenir Album, Columbian Exposition, Chicago 1893.* 4to. 19ff. Decorative photograph album: polished blond-wood front cover with elaborate metal inlay and center metallic medallion (with a relief bust of Columbus); rear board and spine covered in red velvet, with velvet on the bottom edge rubbed but otherwise in very good condition; all edges gilt. Each leaf is a stiff cardboard, die-cut in the center to hold a standard cabinet-card photo while the last two leaves have four-cuts per page, to hold smaller CDV cards. With 10 chromolithographed views: the title leaf has a chromolithographed image of the Administrative Building; nine subsequent leaves have delicate two-toned chromolithographed of various Exposition buildings (e.g., Gallery of Arts, Government Building, Horticulture Hall); nine leaves, as noted are blank, save for the die-cut center space for the cabinet cards. A few small close tears but overall a very good album, complete with the original spring-loaded decorative metal lock/clasp. No cabinet cards present: start your memories. 350.

¶ A very elaborate and expensive souvenir for the well-heeled visitor. A faint image transfer on verso of the title leaf shows that this album, although now empty, was once used for its expressed purpose. Dybwad & Bliss 1017.3, describe an album with a ivory and celluloid binding, but they also note another version-- not seen by them-- in "brown cover with Columbian medallion, red plush back." That is, this one.

## *The Hottest Place on the Midway*



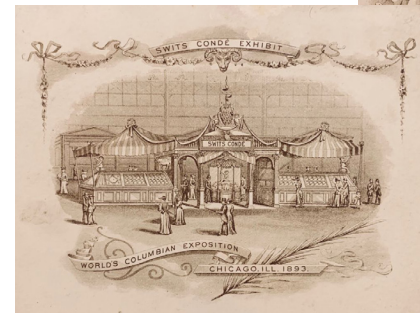
90. [1893 Chicago] **Souvenir of "Street Scene" in Cairo, Egypt. Cairo Street, World's Columbian Exposition, Chicago.** Cairo: G. Lekegian & Co., [printed Globe Litho. & Ptg., Chicago], [1893]. Oblong 8vo (23 cm). 1 advt leaf + 12ff, photolitho printed on rectos only + decorative gilt-embossed wrappers with silk-cord binding. *WITH: World's Fair Puck. No. 18. September 4, 1893.* Chicago: Keppler & Schwarzmann, 1893. 4to (29 cm). [pp.205-218] including color printed wrappers (Small tear on the fore-edge in the outer margin throughout). Comic illustrations throughout, with a chromolith center-spread cartoon by F. Oppen [litho by J. Otterman] which lampoons elderly Chicago men rushing into the entrance of the Turkish Theatre's production the belly-dancing exhibition, "Life in the Harem!!" The pair: 200.



- ¶ Collection of a dozen captioned views of this popular attraction along the Midway, with many pictures of the "natives" therein, all to replicate a street in Cairo. With an illustrated advertisement for Lekegian's photographic studio, "opposite the American Mission," in the rear Cairo. It is not clear if Lekegian took these photographs—although more likely a Chicago-based firm. OCLC notes two locations citing the advt leaf, and three additional holdings without mention (12ff only). Dybad & Bliss, 385 (citing a copy in a private collection). Oppen's large cartoon in the separate magazine provides a great depiction of the public perception of this "racy and salacious" nature of the exhibit—or of the impure intentions of the male public!

91. [1893 Chicago] **Swits Condé. Exhibit of Swits Condé Manufacture of Pure Wool Knit Goods.** [NY? N.p.] Engraved double-sided large pictorial trade card, 13 x 10.5 cm. Very good. 85.

¶ An engraved invitation to visit the Swits Condé exhibition in the American Woolens Dept in the Manufacturers Building; verso of the card is a view of the firm's ornate and large exhibition, attended by many fair-goers. Not located in OCLC.



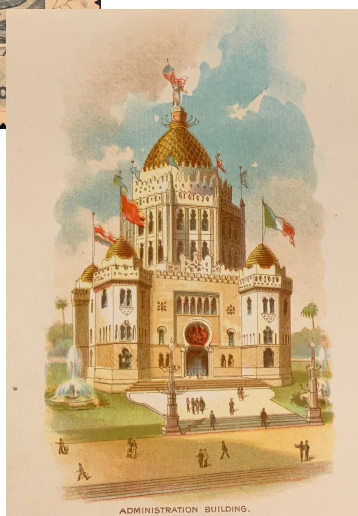


**92.** [1893 Chicago] **Warren Chemical and Manufacturing Co.** *Warren's Natural Asphalt Ready Roofing*. [NY: Peter Hall, 1891?] 15 cm. 12pp + decorative chromolithograph wrappers. Illustrations throughout. 45.

¶ Roofing asphalt imported from Jamaica. Product description and numerous testimonial letters; a copy of Warren's engraved guarantee printed on rear cover. At head of front cover: "Columbian Exposition/ 1492 1892." OCLC notes one holding (Library & Archives of Canada). Not in Dybwad & Bliss.



**93.** [1894 San Francisco] **A. Schilling and Company.** *California Midwinter International Exposition* [in upper corner]: *Compliments of A. Schilling & Co.* [San Francisco] Schilling, 1894.] Oblong 12mo (18 cm). [16]pp + five chromolithographed plates + lithographed wrappers. Plates and wrappers printed by H.S. Crocker, San Francisco. With silk-cord binding. 250.



¶ Interesting combination of promotion on the Exposition and on this firm, a manufacturer of spices, extracts, etc., who later merged with McCormick in 1946. Here, Schilling announces that its regular offices were being renovated, but it planned to open a special office to accommodate out-of-town visitors to the Expo-- specifically merchants and their clerks, but *not* the general public--by creating what it called a "Bureau of Information." Most of the text is a catechism of sorts, providing information on this Bureau's operation and features--apparently it was independent from the Exposition's operation. Crocker's fine chromos are wonderfully disproportionate--spectators dwarfed by massive, elaborate structures. OCLC locates one holding--oddly, the American Antiquarian Society.



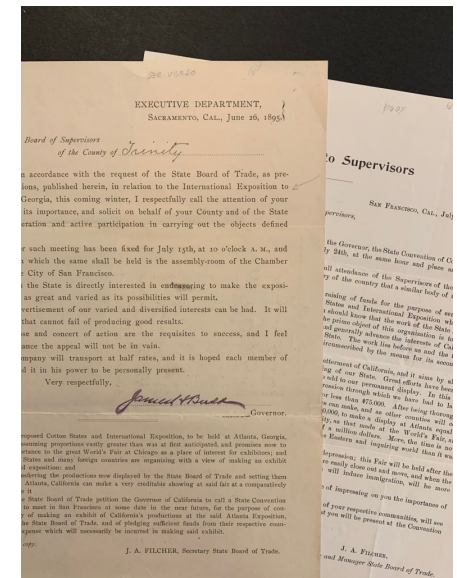
**94.** [1894 San Francisco] **Taber, Isaiah West. *California Winery Exhibition 1894*.** [San Francisco: Taber, 1894.] Pair of large original photographs (27 x 33 cm) by Taber of the California Winery's exhibition at the Midwinter Fair (1894). The photos show the building's ornate entrance [with the entrance designed to appear as a wine barrel] as well as the decorative Tasting Room, with many tables (and bottles) but *sans visiteurs*. Each print has Taber's blind-stamp in the lower corner, and are mounted on original boards.

350.

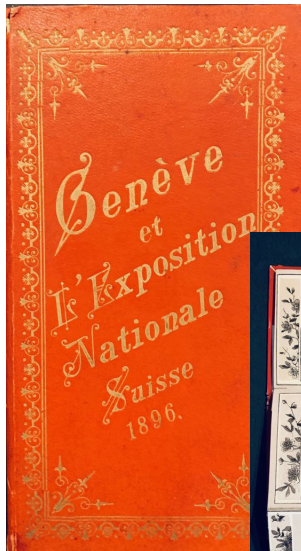
**95.** [1895 Atlanta] **Budd, James. Executive Dept. *To the Honorable the Board of Supervisors of.... Sacramento, June 26, 1895*.** Single sheet (27.5 cm), printed one side, with light fold marks. **WITH: Filcher, J.A. *Circular to Supervisors. San Francisco, July 10, 1895*.** [California State Board of Trade, 1895.] Single sheet (27.5 cm), printed one side, with light fold marks. Pair, very good condition.

60.

¶ Two separate circular appeals sent out to county officials, seeking input into California's proposed exhibit at the Atlanta exposition, swiftly on the heels of the Columbia Exposition. The first is a form letter from the Governor, with a further Resolution regarding the Cotton States Exposition from J.A. Filcher, Secretary of the State's Board of Trade. The Governor appeals to the counties to jump on the Exposition bandwagon and join the State's exhibition (as well as pledge "sufficient finds" to pay for the extra expenses). "No strong advertisement of our varied and diversified interests can be had" by exhibiting at Atlanta. In the second piece, Filcher—serving as Manager of the state's Exposition Board—opined "*The time is now more auspicious for presenting California's attractiveness to the Eastern and acquiring work than it was [in 1893]. The [Chicago] World's Fair was held at the opening of a season of depression; this Fair will be held after the close of that season, when times are better, when people can more easily close out and move [to California], and when the spirit of progress and adventure and new enterprises, which will induce immigration, will be more manifest.*"







96. [1896 Geneva] **Genève et L'Exposition Nationale, Suisse 1896** [cover title]  
[Geneva? 1896?] 18-panel folding lithographed view books, tipped into original decorative red-board folder; slight wear on spine ends, otherwise very good. 85.

¶ Collection of sepia-tinted views—similar to such view books produced for the 1893 Columbian Expo, which were typically printed in Germany. Views of the city and major attractions as well as five panels of representation of the Exposition and major pavilions.

97. [1898 Omaha] **Dept. of Publicity. Trans-Mississippi International Exposition, June 1 to November 1, 1898.** Omaha: Dept. of Publicity, [1897?]. 32pp, self-wrappers. Profusely illustrated. Very good. 125.

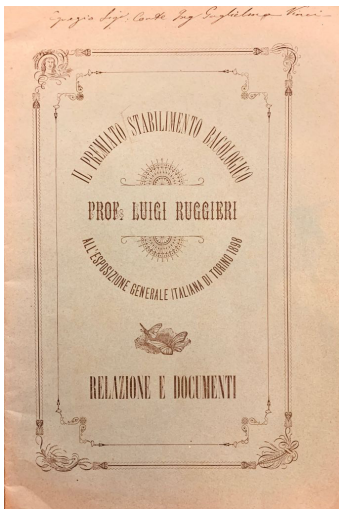
¶ Pre-opening promotional booklet, noted here as “Revised Edition.” With renderings of the major buildings. Served as an early guidebook to this Columbia-knockoff event.



## Balloon Ride Souvenir

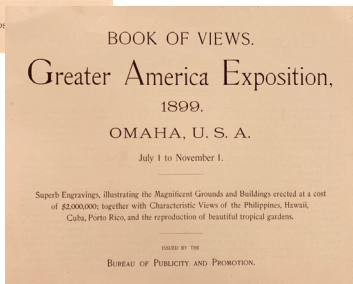
**98.** [1898 Torino] **Esposizione Generale Italiana, Torino 1898. *Ricordo del Pallone frenato (costrutto da L. Godard—E. Surcouf)*.** Giebichenstein a S., Germania: Johannson [1898]. Original photograph, 11 x 17 cm, mounted on a 24 x 30 cm stiff board with printed decorative borders and caption title and imprint. Photograph noted as printed on Velox paper from Dresden. A very good, clean original work. 350.

¶ Fine souvenir of one of the main attractions at the Italian General Exhibition held in Turin in 1898. Floating up to a height of 500 meters in tethered balloon (with a dozen other paying guests) was quite an alternative to staring at the Shroud of Turin at the city's Cathedral of St John [where, incidentally, in 1898, the Shroud was first photographed]. This group portrait of five men and one woman [and another man presumably one of the balloon operators] are standing in the large basket of Godard & Surcouf's "captive balloon," probably before its ascension. The basket, in fact, could hold up to 15 people (with an average weight of 76 kilos). The cost of the ride was five lire (or three lire if one also purchased the attraction's brochure), but presumably this elaborate photography presentation was a more costly souvenir. The balloon was manufactured by the Parisian team of Louis Godard & Efiouard Surcouf, under the auspices of the Società dei Palloni Frenati. Louis was the brother of the late aerostatic pioneer, Eugene (1837-1890). A color pictorial postcard "sent" from the balloon (at least carrying the cancellation of the Società dei Palloni Frenati.) sold in 2016 for 4.000 euros.



**99.** [1898 Torino] **Ruggieri, Pro. Luigi.** *Il Premiato Stabilimento Bacologico all'Esposizione Generale Italiana di Torino 1898.* Relazione e Documenti. [Fermo: Tipografia E. Mucci, 1898.] 30.5 cm. [34]pp + original printed wrappers. Rare report on Professor Ruggieri's "award-winning silkworm research center" located in Fermo and his exhibit at the fair. Sections include comments from visitors to Fermo, extracts from articles about the Establishment (e.g., in *Guida del Bachicoltore*), and extracts from testimonials. Ruggieri not only studied the diseases of silk worms, but also sold the insects (larvi) to commercial firms. Not located in OCLC. 75.





**100.** [1899 Omaha] **Bureau of Publicity and Promotion. *Book of Views. Greater America Exposition, 1899. Omaha, U.S.A. July 1 to November 1.*** [Omaha: Rees Print and Litho Co., 1899.] Oblong 22.5 cm. [24]pp + original wrappers, a little wear on spine, otherwise good. 80.

¶ Captioned view book (with two-page introduction) on the Omaha exhibition's second year... revived after the successful conclusion of the Spanish-American War, and taking advantage of the political and economical changes by renaming this event the "First Greater American Colonial Exposition." Finally, America joins the ranks of the European countries with its array of colonies (and colonial peoples!)... so the view book is an odd mixture of views of the large classical (and temporary) buildings juxtaposed to portraits of our colonial possessions: a High-Class Filippina Belle, a mock Cuban farm, a faked Hawaiian jungle and two views of Native Americans taken by Rinehart. Truthfully, OCLC locates 13 holdings in US libraries.

### ***Photographic Views on Glass of the Mid-Winter Fair.***

**101.** [1894 SF Midwinter] **Maunder, P. CALIFORNIA MID-WINTER FAIR, 1894-95. COLLECTION OF 46 ORIGINAL LANTERN SLIDES TAKEN BY P. MAUNDER, AN AMATEUR PHOTOGRAPHER.** All of the slides—which are in very good condition—have small captions written on mounted slips. Most are dated 1895 but a few are dated 1894. 1,250.

#### **List of Slides**

- |   |   |
|---|---|
| 1. Administration Building                | 14. Electric Tower and Fine Arts                |
| 2. Administration Building, Front         | 15. Electric Tower and the Liberal Arts         |
| 3. Agricultural Building                  | 16. Electric Tower through Arch of Liberal Arts |
| 4. Agricultural Bldg, Illinois Model Farm | 17. Entrance to Liberal Arts                    |
| 5. Alegorical [sic] Fountain              | 18. Entrance to Liberal Arts                    |
| 6. Altar in the Monterey Building         | 19. Fine Arts Building                          |
| 7. Amphiba (Santa Barbara Seals)          | 20. Fine Arts Building                          |
| 8. Band in Front of Agricultural Building | 21. Floral Arch                                 |
| 9. China Building                         | 22. Floral Day                                  |
| 10. Col. Boons Wild Beast Show            | 23. Gateway to Japanese Garden                  |
| 11. Donkey and Rider                      | 24. German Day                                  |
| 12. Electric Fountain                     | 25. Interior of Agricultural Bldg               |
| 13. Electric Light on the Cross           | 26. Interior View of the Fine Arts Building     |
|   | 27. The Japanese Garden                         |

- 28. In the Japanese Garden
- 29. In the Japanese Garden
- 30. Japanese Girls
- 31. Lights in Boones Arena
- 32. Looking through Arch of the Liberal Arts Building
- 33. Looking to Agricultural Building
- 34. Mechanical Arts Building
- 35. From Mechanical Arts (View in Grounds)
- 36. Monterey Co. Building (Santa Barbara Building)
- 37. Mystic Maze, Midway Plaisance
- 38. Night Scene, Electric Tower
- 39. On the Way to the 49 Mineing [sic] Camp

- 40. Parsee Boy (On the Midway Plaisance)
- 41. Russian Exhibit, Liberal Arts
- 42. Site of California Midwinter Fair
- 43. Statuary Liberal Arts
- 44. View of Isle Near Russian Exhibit (Interior Liberal Arts)
- 45. View Near Lake, and Laureta [sic] (In the Hawaiian Village)
- 46. Wallace Island

