

BETWEEN THE COVERS

RARE BOOKS

Catalog 275:
Fall Miscellany

Catalog 275: Fall Miscellany

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1 *The Poster* Volume 1, Number 3, March 1896

New York: Will M. Clemens 1896

\$450

Volume 1, Number 3. Cover illustration by Elisha Brown Bird, printed in red and green. Slim octavo. [3], 30-39, [3] pp. Illustrated. Wrappers tanned, light wear including a tiny split at the spine base, and the faintest tidemark along the bottom edge of the cover and first couple of leaves, a bright, very good or better copy. A handsome and uncommon magazine dedicated to the art of the poster. *OCCLC* locates three serial entries (Princeton, Victoria & Albert Museum, and a German library). [BTC#623194]

Inscribed to Robert Frost

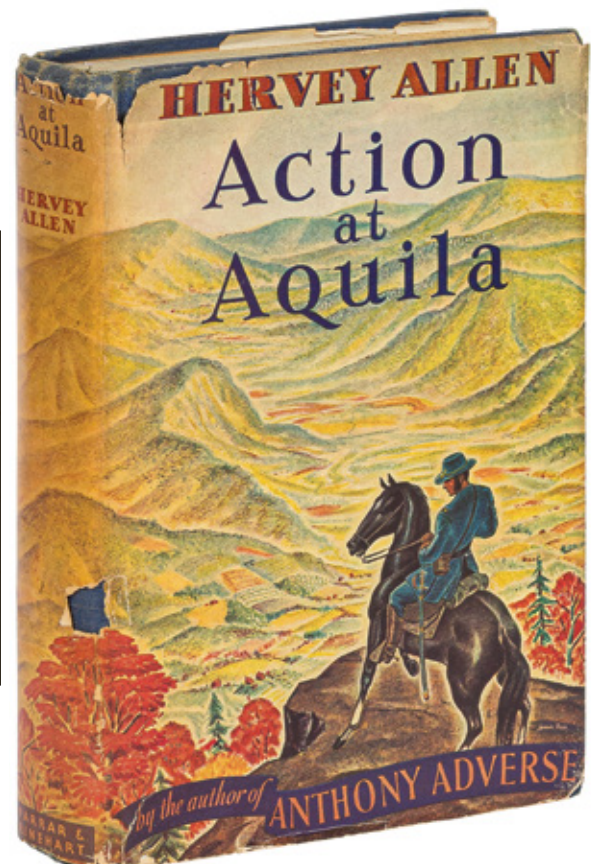
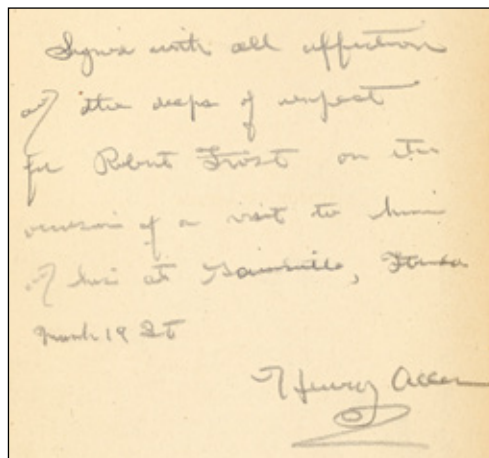
2 **Hervey ALLEN** *Action at Aquila*

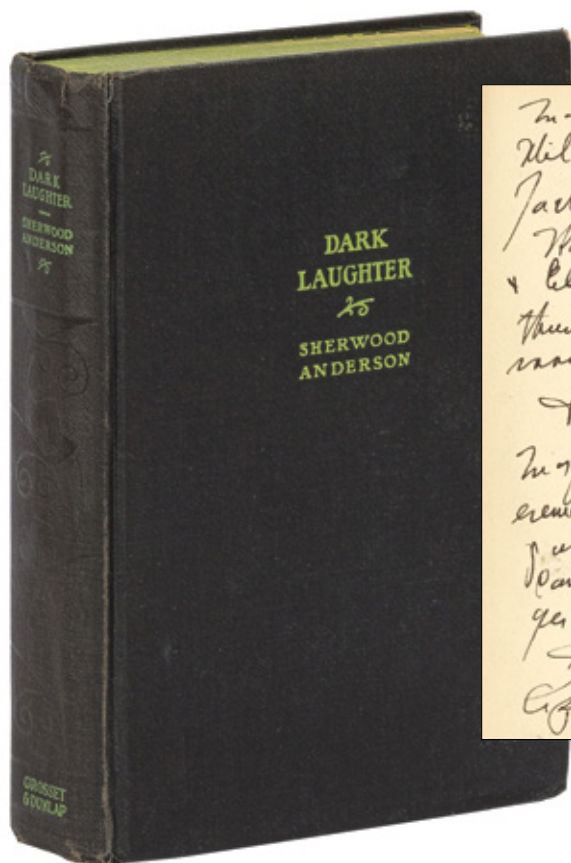
New York: Farrar & Rinehart 1938

\$1200

First edition. Blue cloth titled in gilt. Some modest wear at the extremities, very good in good or better dust jacket with toning and small chips and tears.

Inscribed by Hervey Allen to the poet Robert Frost: "Signed with all affection and the deepest of respect for Robert Frost on the occasion of a visit to him and his at Gainesville, Florida, March 1938. Hervey Allen." Frost and his wife moved to Gainesville in December 1937, where the poet was lecturing at the University of Florida. Mrs. Frost suffered a heart attack and died on March 20, 1938. Allen rushed up from Miami to console Frost, who was nearly in a state of collapse. Allen's sympathetic presence was acknowledged by Frost, who sent him a note with long quotations from Tennyson (partly from *In Memoriam*), closing with the heartfelt sentiment, "I shall never forget your coming to me with such sympathy." This copy was almost certainly presented by Allen to Frost on that memorable visit. An outstanding association. [BTC#622556]



3 **Sherwood ANDERSON**

Inscribed to Miss
Mildred Esgar in
Jackson
Where beside herself
& Eleanor Copenhaver
there were no other
women
DARK LAUGHTER
I Many many men.
In spite of all this they
remained courteous to
poor me. How
could I help being
grateful.
Sherwood Anderson
April 13 - 32

Dark Laughter

New York: Grosset & Dunlap (1925)

\$1500

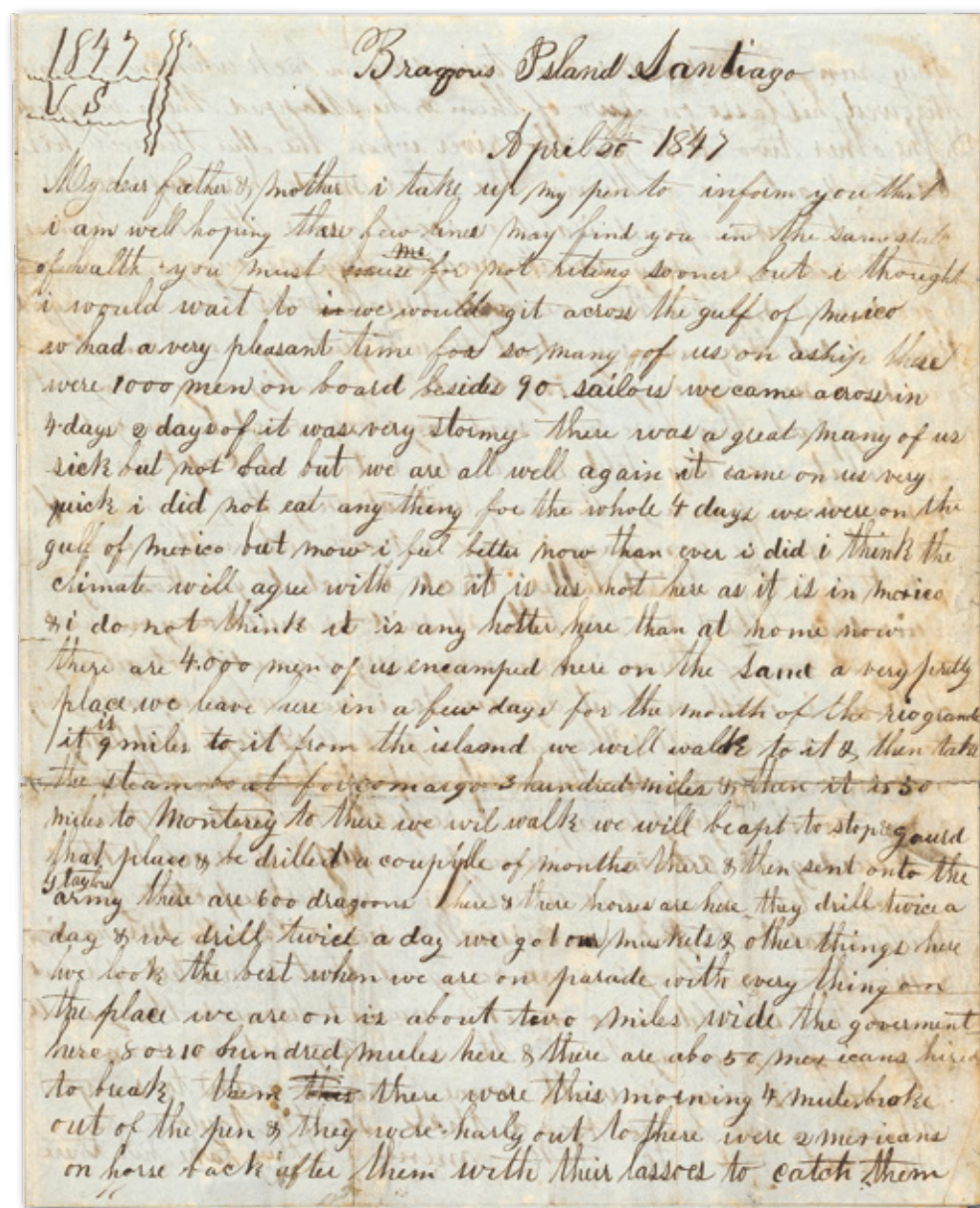
Reprint. Slightly spine-cocked, else very near fine lacking the dust jacket. **Inscribed** by Anderson using the whole of the half-title: "Inscribed to Miss Mildred Esgar in Jackson, Where besides herself and Eleanor Copenhaver there were no other women & many many men. In spite of all this they remained courteous to poor me. How could I help being grateful. Sherwood Anderson April 13 - '32." Laid in is a 7" x 5" gelatin silver snapshot of Anderson in his Virginia writing cabin, **Signed**: "Love to Mildred, Sherwood Anderson." Anderson must indeed have been grateful, as he married Eleanor Copenhaver, his fourth (and final) wife, the following year. *Dark Laughter* was his most commercially successful novel, a James Joycean-influenced rumination on the new sexual freedom. [BTC#622537]

4 **(Americana, Civil War)**
(Jefferson DAVIS)*[Carte de visite]: Jeff Davis in his Traveling Costume*

New York: Thorne Co. [1865?]

\$850

Vintage carte de visite photograph. Albumen print measuring 2½" x 4" on slightly larger card mount. Caption and photographer's name in the image. A couple of tiny spots of foxing on the image, faint evidence of removal from an album, else near fine. Davis's head atop a drawing of a dress. It was rumored that when Davis was captioned at War's end, he had disguised himself in a woman's dress. That this was not true discouraged no one from repeating the story. Very scarce. [BTC#611408]



We look the best when we are on parade with everything on. The place we are on is about two miles wide. The government here, 8 or 10 hundred mules here, & there are about 50 Mexicans hired to break them.

There were this morning 4 mules broke out of the pen & they were hardly out till there were 2 Mexicans on horseback after them with their lassoes to catch them. They run about 1 mile & then turned & come back, when one of them threw his lasso on two of them & he stopped them very quick & the other two took for the river, when the other threw his lasso & got one of them.

These Mexicans are very small people. They are very good horsemen & good horse masters. They are very small horses. We have very good times indeed. They are very strict. They will put a person under guard for swearing or playing cards or gambling anyway, but for my part they have never said any cross word to me yet, for whatever they told me to do I done it."

Bogle goes on to report on the health of several friends and neighbors with him on the expedition, and sends good wishes to another group of friends at home.

Bogle notes: "I am very glad that I enlisted. If I had knowed that I could see so much & was at home, nothing would stop me from going to see the country, but as soon as the war is over I will come home again to see you all again. We have heard that Scott & Taylor has marched for to take Mexico & if they take it, they will maybe give up, but they are very stubborn race of people, but Gen. Taylor says that if the army takes the city & they won't give up, that him & Scott will take all the men belonging to government & they will rake Mexico from stem to stern or lose their lives in the undertaking of it, but I think they will give it up as soon as they can & I think the sooner the better for them, for I will fight to the last minute for Capt. Irvin & wherever he leads the way."

Bogle closes: "Don't write to me till I write to you & then I will tell you where to write to me." Appended at the bottom of the letter is a little postscript from a neighbor and fellow soldier: "By request of William I have the liberty of putting in a few lines. I wish you to see my wife and tell her that I have not received any money yet, but as soon as I do I will send it to her. Please not to let her suffer for anything. B.F. Miller."

Subsequent research determines that Bogle survived the War. Letters from the Mexican War are now quite uncommon. A transcript of the full text of this letter is available upon request. [BTC#624866]

5 (Americana, Mexican War) William C. BOGLE

Mexican War Letter from William C. Bogle, 2nd Lieutenant, Battalion of Georgia Mounted Volunteers, to his Parents

Brazos Island Santiago: April 26th, 1847

\$1400

Quarto bifolium. Pale blue paper closely written on three of the four pages. Old folds from mailing, a little fading or bleaching on the right side, but still easily readable, an ink blotch on the last page (a blank), but a pleasing very nice example.

In the upper left corner is a little sketch of a flag with "1847 / U.S." on it. 2nd Lt. Bogle writes from Brazos Island, Santiago and seems to be having a lovely time: "You must excuse me for not writing sooner, but I thought I would wait until we would get across the Gulf of Mexico. We had a very pleasant time for so many of us on a ship. There were 1000 men on board, besides 90 sailors. We came across in 4 days. 2 days of it was very stormy. There was a great many of us sick, but not bad, but we are all well again. It came on us very quick. I did not eat anything for the whole 4 days we were on the Gulf of Mexico, but now I feel better now than ever I did. There are 4,000 men of us encamped here on the sand, a very pretty place. We leave here in a few days for the mouth of the Rio Grande. It is 9 miles to it from the island. We will walk to it & then take the steam boat for Camargo, 3 hundred miles, & then it is 50 miles to Monterey. To there we will walk. We will be apt to stop & guard that place & be drilled a couple of months there & then sent on to General Taylor's army. There are 600 dragoons here & their horses are here. They drill twice a day & we drill twice a day. We got our muskets & other things here.



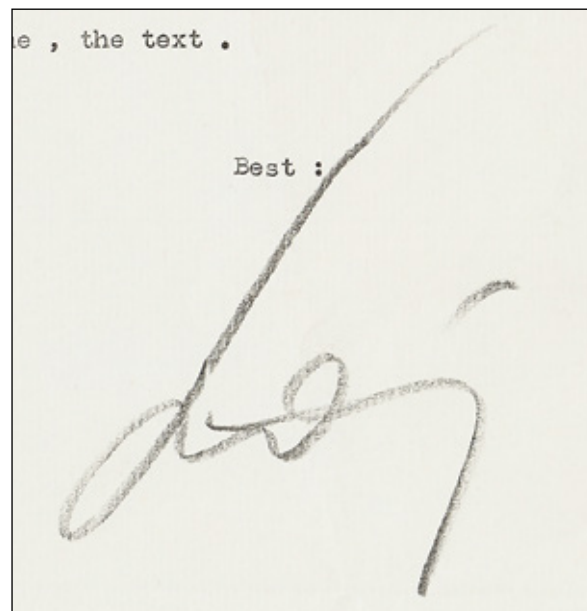
6 (Art)

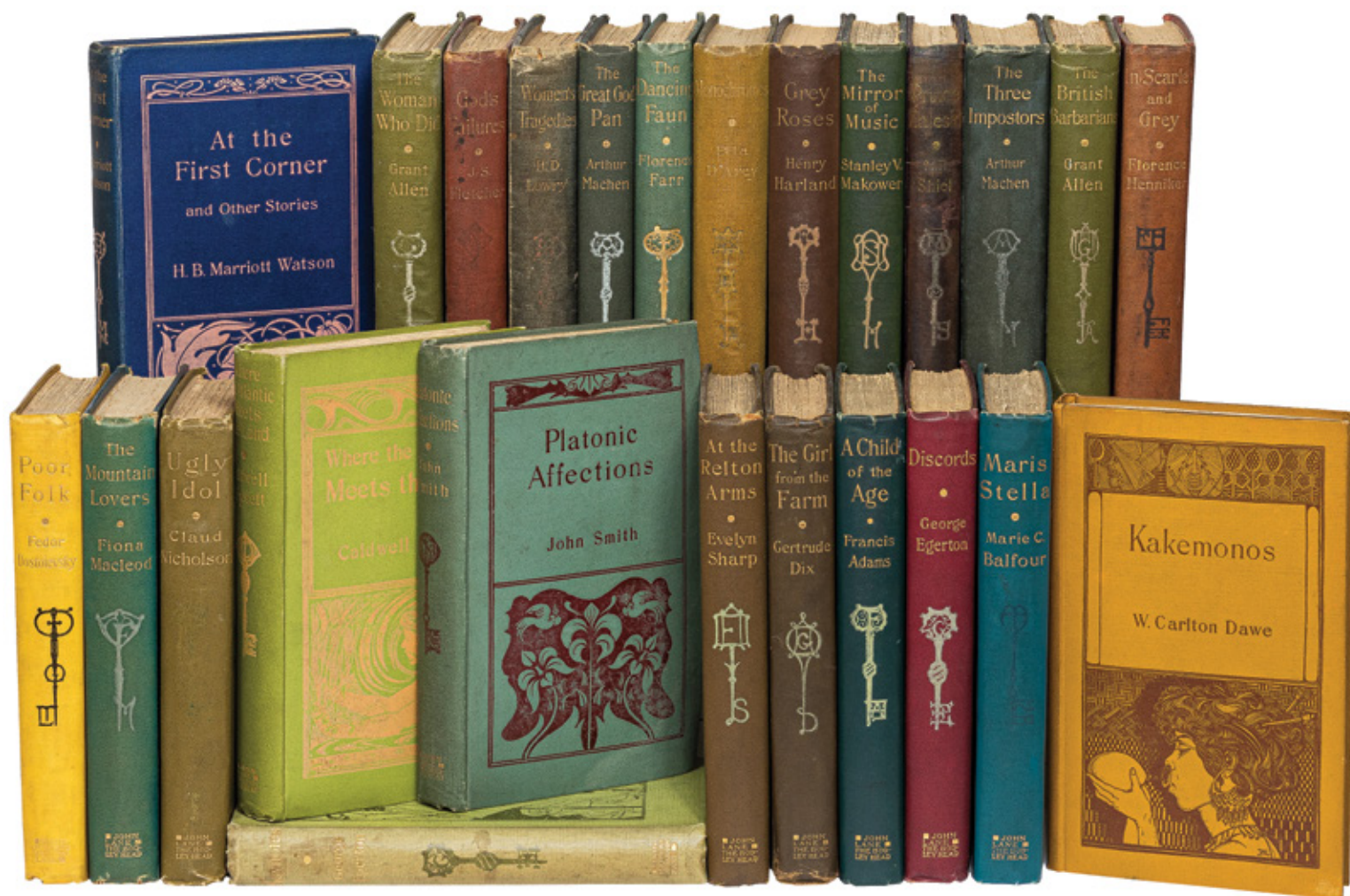
Ludwig BEMELMANS

18 Pen and Ink Illustrations for Stage Design and Promotion
[for] *Now I Lay Me Down to Sleep*

\$15,000

An archive of 18 illustrations by Ludwig Bemelmans for the stage design and promotion of his 1950 play, *Now I Lay Me Down to Sleep*, based on his novel and produced for the stage by Hume Cronyn (to whom this archive belonged) along with a Typed Letter Signed by Bemelmans on his East 73rd Street stationery and with the original mailing envelope addressed to Cronyn. Four of the drawings are in a large format (approximately 18" x 12" each), three of which are in color. Two of the color drawings bear a distinct resemblance to the artist's "Madeleine" character, in terms of dress, hats, and facial expressions. Another is an elaborate proposal for the play's advertisement, conceived as a carved marble marquee of sorts, heralded by a sleeping cougar with accompanying rough sketches and photographs for reference. The remaining drawings are in black ink and are roughly 5" x 7" each, and are character studies, framing ideas, and conceptual proposals for the diverse scenes demanded by the play. Overall near fine or better. The play opened at the Broadhurst Theatre in New York on March 2, 1950, starring Fredric March. [BTC#389023]





7 (Art)

Aubrey BEARDSLEY and Patten WILSON

The Keynotes Series of Novels and Short Stories: A Collection of 25 Volumes Designed by Aubrey Beardsley and Patten Wilson, together with the Series Poster and the Prospectus Designed by Beardsley, 1893-97

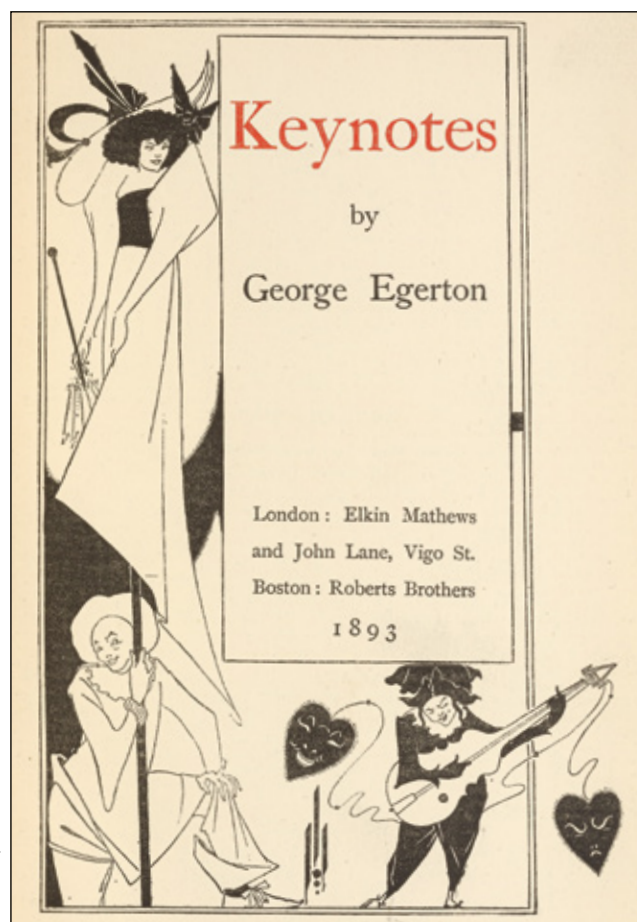
London: Elkin Mathews and John Lane 1893-97

\$14,000

A collection of 25 volumes from the Keynotes Series of Novels and Short Stories, which eventually ran to 33 titles published by John Lane of London between 1893 and 1897. This collection includes the first 15 consecutive volumes and four later volumes designed by Aubrey Beardsley from 1893-1896, and six of the final volumes designed by Patten Wilson. The collection also includes the scarce 1895 series advertisement poster and the 1896 series prospectus, both designed by Beardsley.

The series published new works by leading figures of London's fin de siècle, and proved to be both popular and sensational due to the radical nature of the works it published, as well as Beardsley's provocative covers and title page designs. For example, the first volume, *Keynotes*, (which gave the name to the series) is the first short story collection by George Egerton (pen name of Mary Chavelita Dunne), "noted for her psychological probing, innovative narrative techniques, and outspokenness about women's need for freedom, including sexual freedom." The volume put her in the vanguard of the "New Woman" movement.

Other important works in the collection include Florence Farr's first novel, *The Dancing Faun*. A "First Wave" feminist and leader of the Hermetic Order of the Golden Dawn, Farr's novel is described as "strikingly Wildean in its style" and features Beardsley's





caricature of the artist James McNeill Whistler in the form of a faun. The third volume in the series, *Poor Folk*, is the first translation into English of Dostoevsky's first novel, bound in yellow cloth with a beautiful pictorial design by Beardsley. Other notable volumes include Arthur Machen's *The Great God Pan and the Inmost Light* and *The Three Imposters*, M.P. Shiel's *Prince Zaleski*, and *The Girl from the Farm* by Gertrude Dix.

Beardsley produced the front cover and title page designs for 19 volumes in this collection, and several of the 18 key monograms that adorn the back cover and spine of each volume. After Beardsley was banned from The Bodley Head in April 1895, John Lane hired Patten Wilson to design the remainder of the Keynotes Series. (Wilson had distinguished himself for his illustrations for the *The Yellow Book*, which Lane was also publishing at the same time in collaboration with Beardsley).

All but two volumes are first edition copies and have been checked against Mark Samuels Lasner's *Selective Checklist of the Published Work of Aubrey Beardsley*. Most volumes in the collection are in very good condition with modest rubbing and toning, including four good or better, and four in fair condition (three of which are among later volumes designed by Wilson).

A detailed list of all 25 volumes, the poster, and prospectus, with notes on Beardsley's contributions and individual condition statements is available upon request. [BTC#463258]

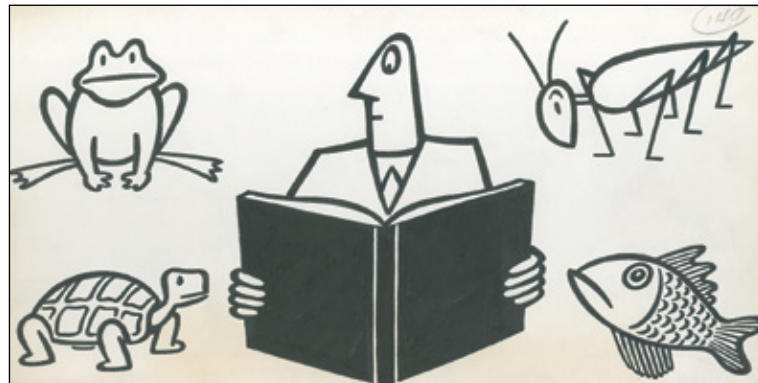
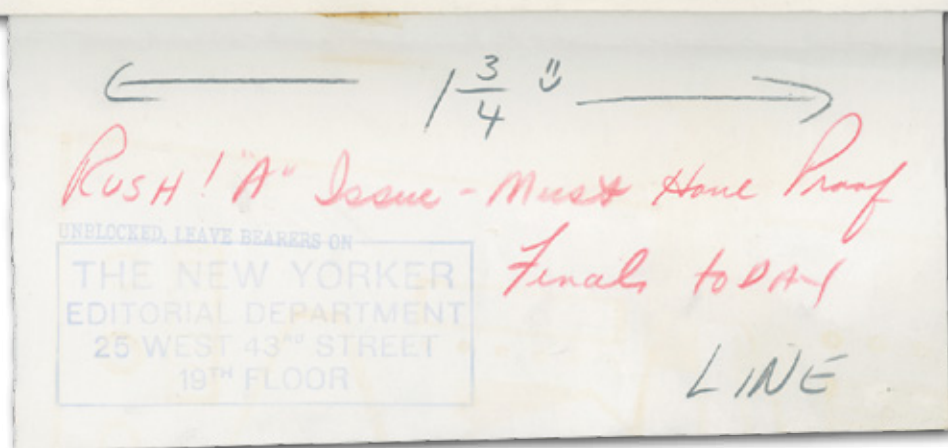
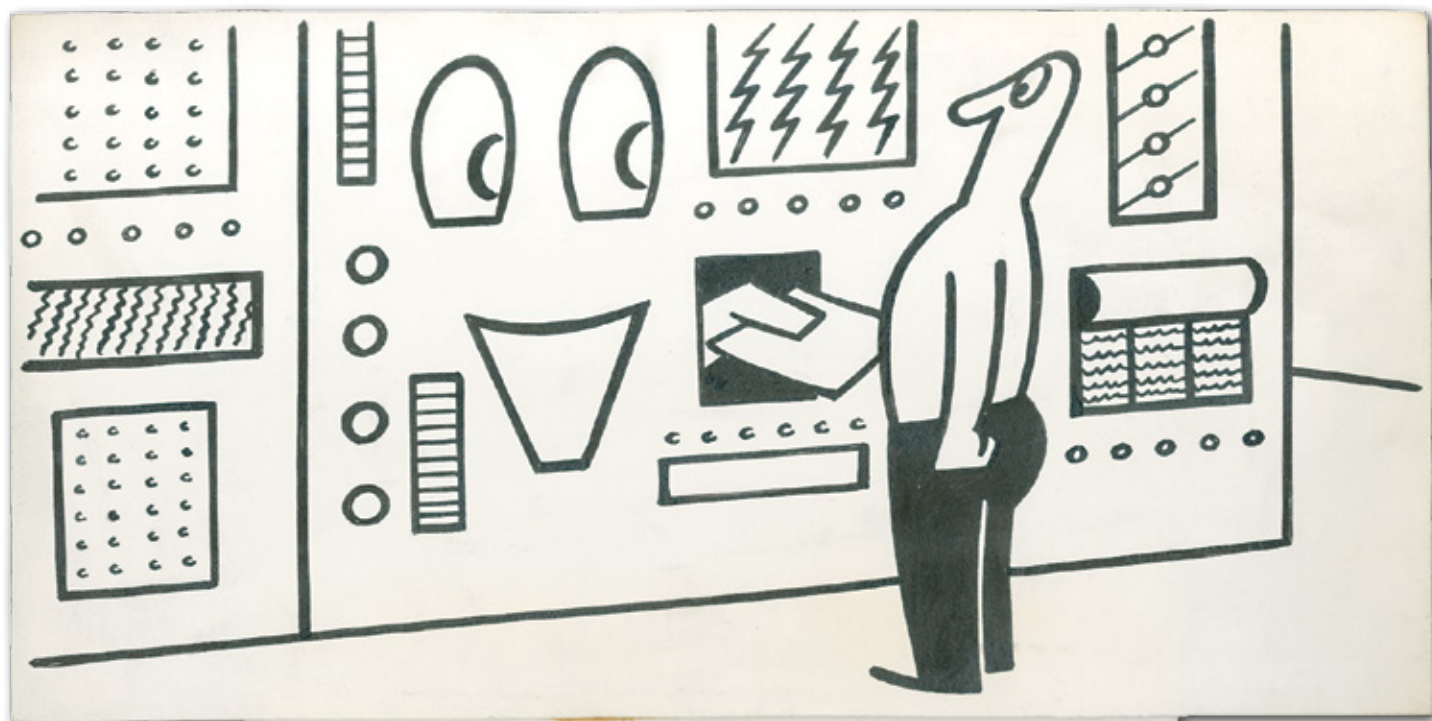


A collection of 66 pieces of original art for *The New Yorker*. Pen and ink on artists board. Unsigned. Each measures roughly 12" x 6¼". The vast majority have a *New Yorker* Editorial Department slip attached with handwritten advice (mostly of the "Rush!! Must have Proof Final Today" variety). A very few have partial slips or the slips detached. Undated but from the subjects and some of the cultural context, probably largely from the 1950s to the early 1970s.



These “spot” drawings appeared as the first illustration for each weekly version of “The Talk of the Town.” Subjects are diverse: grumpy policemen; harried mailmen; air, train, and bus travelers; bookstore browsers; George Washington in New York; a king and queen tossing coins to a crowd; LBJ; an old-school mainframe computer; a man turning a corner confronted by a truncheon-bearing “JD” (juvenile delinquent); a ghost picketing a cemetery; real estate shoppers; New York City seceding from the state of New York; a scientist doing a test on mice; an astronaut in a space capsule; a couple watching a television with someone arguing for “peace”; musical notes picketing to save Carnegie Hall; Richard Nixon on television; various animals: birds, horses, porcupines, frogs, polar bears, groundhogs, monkeys, squirrels; and much more.

Soglow was an American cartoonist, probably best known for his long-running syndicated cartoon “The Little King,” which first appeared in *The New Yorker* in 1931. His pen and ink drawings, usually uncaptioned, were deceptively simple and in many ways set the standard for spot art in the magazine. Soglow drew a significant number of the spot drawings that appeared in “The Talk of the Town” for as long as he was at the magazine, well over a quarter of a century. They are still being used today. This collection represents a significant percentage of his output for the Talk pieces given by Soglow to Pulitzer Prize-winner and fellow “The Talk of the Town” contributor Susan Sheehan. [BTC#384198]



Signed 10x by Andy Warhol



9 (Art)

(Andy WARHOL, The Velvet Underground)

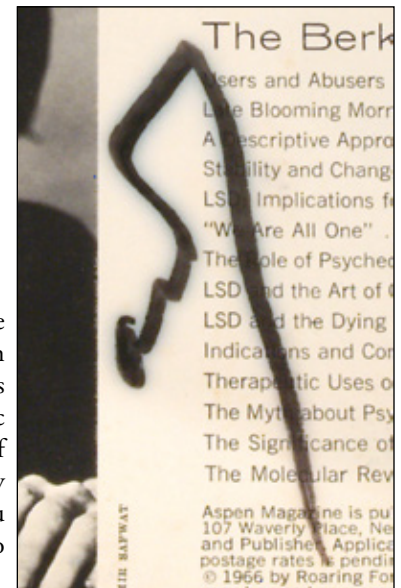
Phyllis JOHNSON, edited by

Aspen: The Magazine in a Box – Vol. 1, No. 3

(New York: Aspen 1966)

\$22,500

“The Pop Art Issue.” Designed by Andy Warhol and David Dalton. Complete (see below). Both the front and the inside front cover of the box are Signed, and eight pieces in the box have been signed by Warhol (a couple of them are inscribed): the Ten Trip Ticket Book, the movie flip book, the Pop-Art Paint card folder, the Guild Instruments flyer, the Folk Music on Vanguard pamphlet, the tabloid newspaper, a cardboard divider, and the 33 1/3 flexi-disc acetate recording containing the song, “Loop” written by John Cale and credited to the Velvet Underground, one of the first commercially available recordings by the band. Additional contributors include Willem de Kooning, Roy Lichtenstein, Claes Oldenburg, Ernest Trova, Kenneth Noland, Gerald Laing, Jasper Johns, James Rosenquist, Lou Reed, and Timothy Leary. The box, designed to look like a box of detergent, is a little crushed as usual, with two corners torn, some offsetting at the bottom of the box, very good with contents fine.



Aspen was a multimedia “magazine” about the arts published by Phyllis Johnson, a former editor for *Women’s Wear Daily* and *Advertising Age*, from 1965 to 1971. Each “issue” was a custom-made box containing booklets, pamphlets, records, posters, and in one issue, a Super-8 movie reel – each item representing an article in a traditional printed magazine. Each issue had its own editor and designer and, not surprisingly, its avant-garde style made it impractical, if not downright impossible, for the magazine to support itself. Advertising was supposed to help pay for the costs of production, but the ads, which were contained in a folder at the bottom of the box, were easily ignored. Furthermore, it proved difficult to adhere to the publication schedule of four issues a year. In the end, only 10 issues were ever published.

This issue, created and curated by Warhol, is widely considered the most desirable of the magazine’s run, made even more desirable by the Velvet Underground flexi-disc, which is considered the first of this influential band’s commercially available recordings. A highly unusual and important avant-garde magazine from the 1960s, curated by one of the most important artists of the 20th Century. Rarely found complete, let alone signed thus.

[BTC#349700]

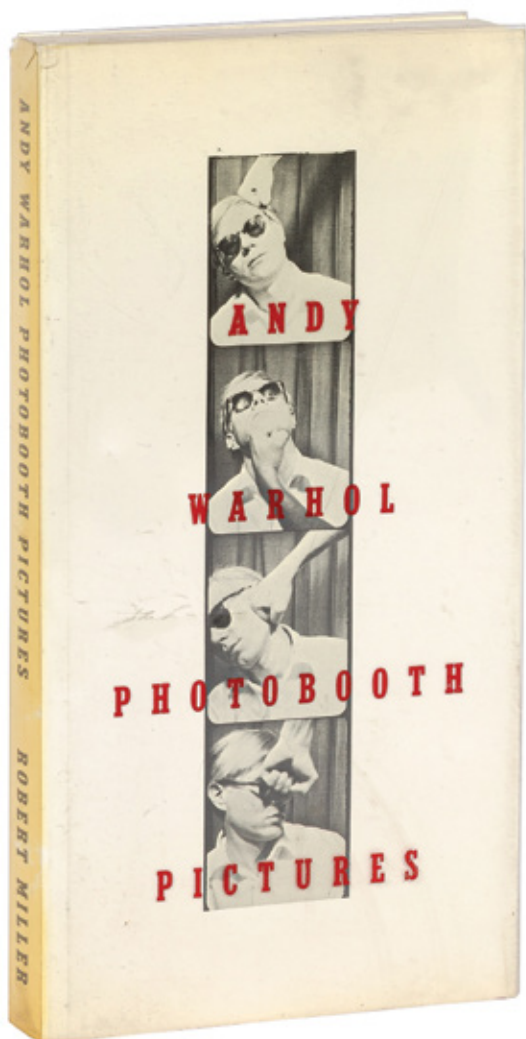
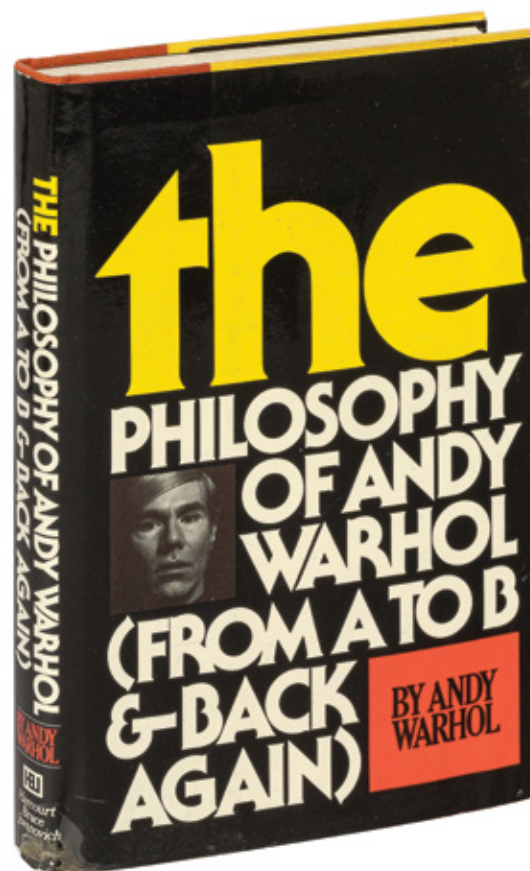
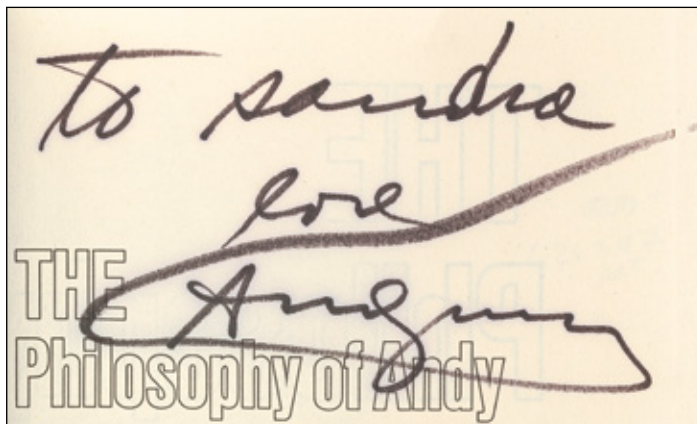
10 (Art)

Andy WARHOL*The Philosophy of Andy Warhol (From A to B & Back Again)*

New York: Harcourt Brace Jovanovich (1975)

\$1500

First edition. Octavo. 241pp. Fine in fine dust jacket. Inscribed by Warhol, with an affectionate sentiment, a flourish, and his (mostly) full legible signature: "To Sandra love Andy Warhol." Warhol signed many (some say all) of the copies of this first edition, but copies with a warm personal sentiment are not common. [BTC#626347]



11 (Art)

Andy WARHOL*Andy Warhol: Photo Booth Pictures*

New York: Robert Miller Gallery 1989

\$225

First edition. Narrow small quarto. Photographic wrappers. Fine in spine-toned, else very good or better printed glassine wrappers, with a small chip at the crown. [BTC#626828]

12 (African-American) W.E. Burghardt Du BOIS

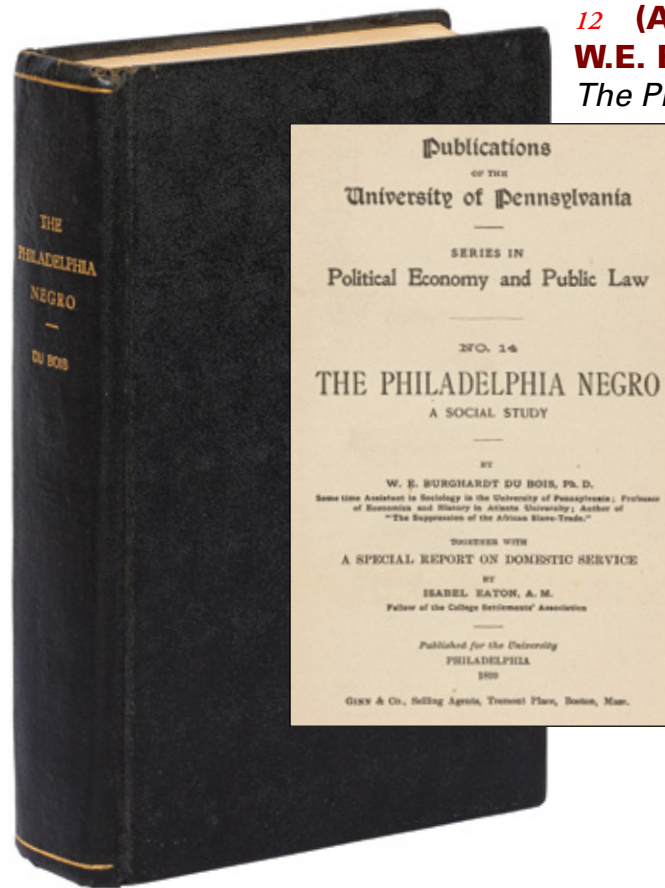
The Philadelphia Negro: A Social Study... together with a Special Report on Domestic Service by Isabel Eaton, A.M.

Philadelphia: Published for the University 1899

\$8500

First edition. Quarto. 520, (viii) ads pp. Diagrams, two folding charts. Bound in later full black buckram with spine titled in gilt. Some light rubbing at the corners, a few light spots confined to the last couple of leaves of ads, and a repaired split else near fine. A considerably better copy than usual. The book was originally issued in either wrappers or cloth, this was likely a wrapped issue, rebound when the text block began to fail, as they almost always did. Du Bois's monumental study of the social conditions in which the African-Americans of the Seventh Ward of Philadelphia lived, and one of the first scientific sociological studies ever conducted. Du Bois's method, a house-by-house canvass of the Ward, had a lasting impact on him, and revealed to him the true state of urban dwelling African-Americans. The effect of the study impressed Horace Bumstead, the President of Atlanta University, enough to offer Du Bois an appointment in Sociology and directorship of the newly formed conferences that resulted in the *Atlanta University Studies of the Negro Problem*, and which eventually resulted in his ascension to national prominence. Copies of the first edition of *The Philadelphia Negro*, in any condition, are very scarce. *Blockson 101 #48*.

[BTC#623962]



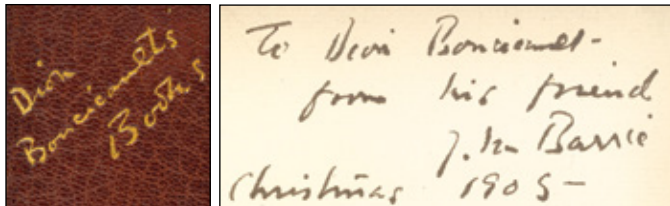
Inscribed to Dion Boucicault, Jr. director of the first stage production of *Peter Pan*

13 J.M. BARRIE

*The Novels, Tales and Sketches
of J.M. Barrie*
[Eight Volumes]

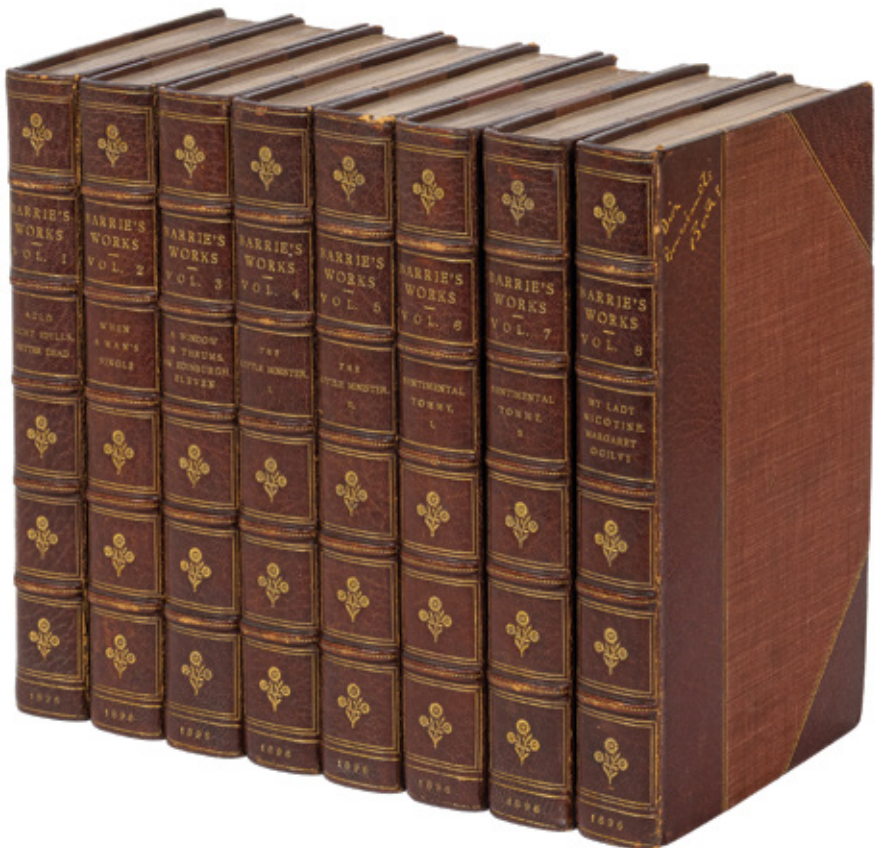
New York: Charles Scribner's Sons 1896

\$3250



Stated "Author's edition." Eight volumes. Octavos. Rebound for Dion Boucicault, Jr. in three-quarter morocco and cloth, topedges gilt, spines lettered in gilt, decorated with thistles, and with the front board of each volume stamped "Dion Boucicault's Books." The first volume Inscribed by Barrie: "To Dion Boucicault from his friend J.M. Barrie, Christmas 1905." Each volume is very good or better with a modest amount of rubbing, except for one volume which was dampstained and has had the cloth seamlessly replaced. Boucicault was one of the most celebrated actors, directors and stage managers on either side the Atlantic. He directed the first stage production of *Peter Pan* in 1904, which featured his sister Nina in the title role. A very nice association.

[BTC#622770]



EMPIRE—Mr. Alliger, of Atlantic Club, of Jamaica, L. I.
 SCORES—Messrs. Munson and Holt.
Fly-Balls Caught—Clyne, 1; Fletcher, 1; Leggett, 1; Whiting, 1; Flanley, 5;
 Elmendorf, 2—Excelsior, 11. Parker, 3; Smith, 1; Williams, 2; McLean, 2;
 Studley, 4; Randall, 1—National, 13.
Fly-fours Caught—Mitchell, 1; Norton, 2; McLean, 1; Berthrong, 1.
Foul-bounds Caught—Norton, 2; Fletcher, 1; Whiting, 1; Fox, 2; McLean, 3.
Out on Bases—National, 9; Excelsior, 6.
Out on Three Strikes—Fletcher, of Excelsior.
Left on Bases—Parker, 1; Studley, 1; Williams, 1; Hodges, 1; McLean, 1—
 National, 6. Flanley, 1; Norton, 1; Clyne, 1; Whiting, 1—Excelsior, 4.
Given his Base—Leggett.
Passed Balls—National: Berthrong, 4; McLean, 6; Fox, 1—total, 11. Ex-
 celsior: Norton, 5.
Time of Game—Three hours and ten minutes.



15 (Baseball)

Jack ROLLINS and Perry ALEXANDER

[Sheet music]: Safe at Home (A Tribute to Our Beloved "Babe Ruth")

New York: Dubonnet Music Publishing 1958

\$400

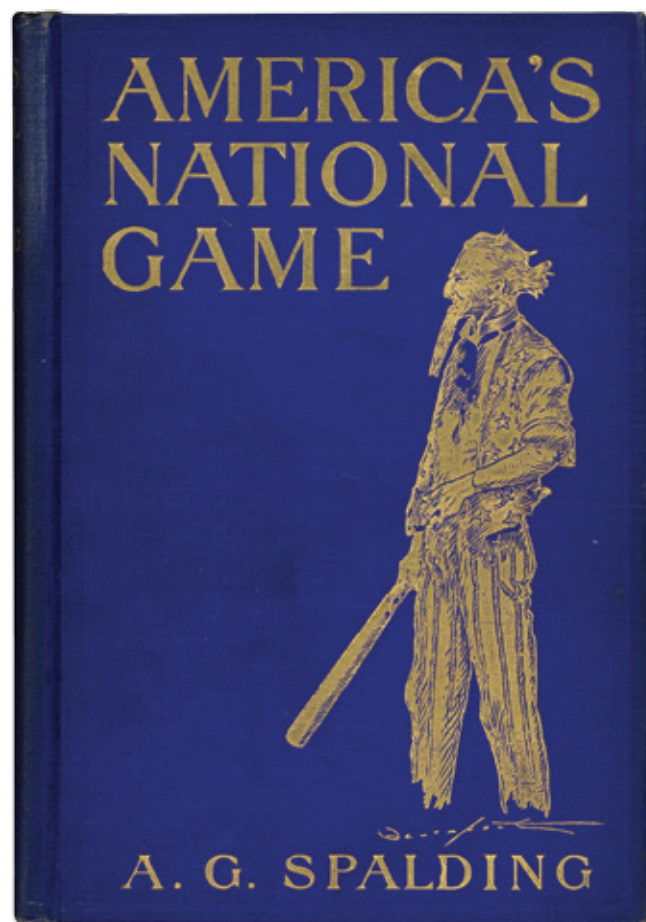
First edition. Folio. Single bifolium making four pages. A large crease, edgewear, and foxing on the back cover, very good. For voice and piano. Plate imprint, "Safe At Home - 2." The back cover features one-measure samples of seven other songs. *OCLC* locates only two holdings. [\[BTC#616470\]](#)

16 (Baseball)
Albert G. SPALDING
*America's National Game: Historic Facts Concerning the
 Beginning Evolution, Development and Popularity of
 Base Ball with Personal Reminiscences of its Vicissitudes,
 Its Victories and Its Votaries*

New York: American Sports Publishing 1911

\$3000

First edition. Thick octavo. 542pp. Illustrated from photographs, and cartoons by Homer C. Davenport. Blue cloth, decorated and lettered in gilt. Slight bump on the fore-edge, faint toning on endpapers and spine, still a particularly bright and fresh, very near fine copy of a book invariably found well-worn. One of the nicer copies we've seen of this cornerstone title of the early history of baseball. [\[BTC#605396\]](#)



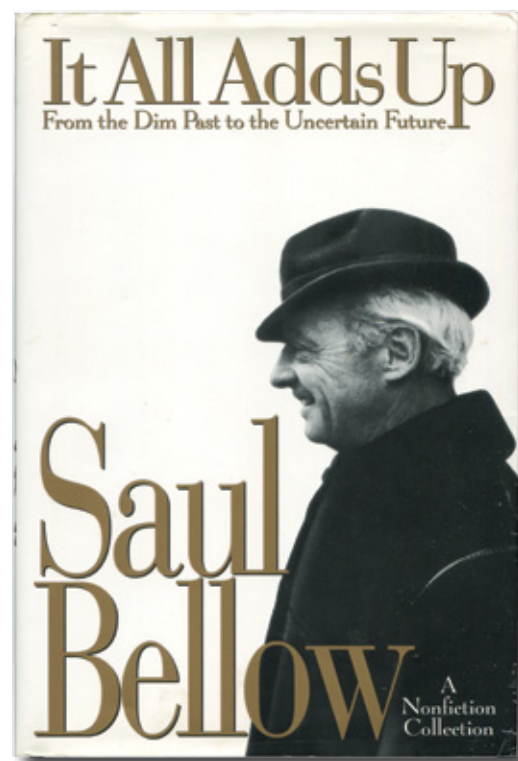
17 Saul BELLOW

It All Adds Up: From the Dim Past to the Uncertain Future
A Nonfiction Collection
(New York): Viking (1994)

\$750

First edition. Tall octavo. 327pp. Fine in fine dust jacket. Inscribed by Bellow: "For Joseph Cobent with good wishes, Saul Bellow." Laid into the book is a card sent by "Sue" (last name not given), inscribed to the recipient that reads: "Dear Joe, Once again, Happy Birthday! I could not get this book before this past Monday, as the Bellows were away. You should know that Professor Bellow wanted you to have a copy of his book from his own shelf rather than my buying it. It's a double Mitzvah - not only has he personalized it, it's a personal copy! Love & best wishes, Sue." Thus one of Bellow's own copies of this collection of articles, lectures, essays, travel pieces and an "Autobiography of Ideas." Bellow won the 1976 Nobel Prize in Literature. [BTC#620513]

For Joseph Cobent
with good wishes
Saul Bellow SA
BELL

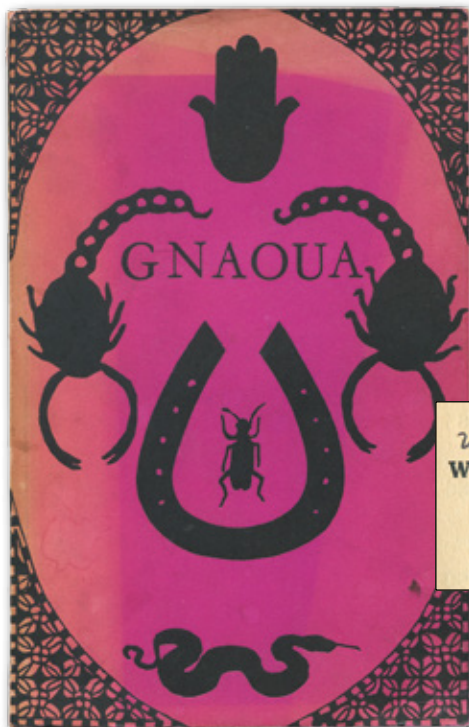
**18 William S. BURROUGHS**

Gnaoua
Number One
Spring 1964 (all issued)

(Tangier: Ira Cohen) 1964

\$2200

First edition. Small octavo. 103pp. Perfectbound illustrated wrappers. Sunning on the wrappers, a little age-wear, a very good copy. A single-issue periodical, featuring work by William S. Burroughs, Allen Ginsberg, Michael McClure, Jack Smith, Brion Gysin, and others. Signed by Burroughs by his name in the table of contents. Scarce thus. [BTC#626943]



CONTENTS
William S. Burroughs
WILLIAM S. BURROUGHS 7
PRY YOURSELF LOOSE AND LISTEN
NOTES ON PAGE ONE
ANCIENT FACE GONE OUT
JUST SO LONG AND LONG ENOUGH

19 Carlos CASTANEDA

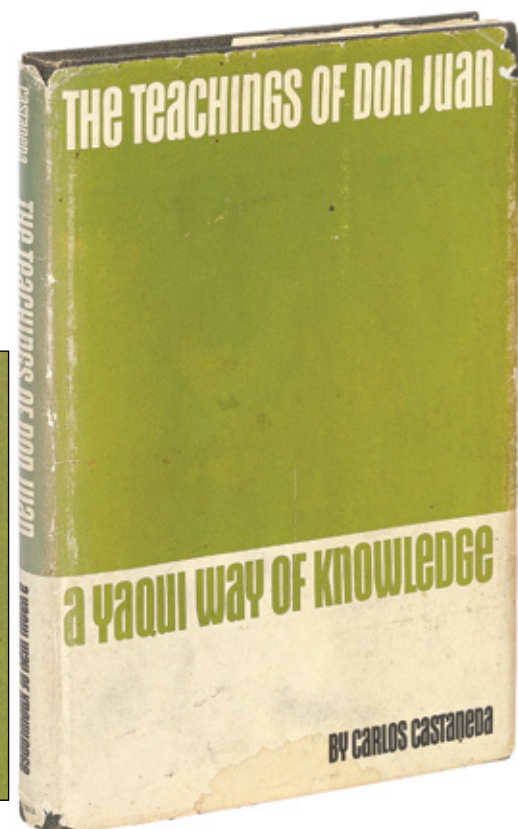
The Teachings of Don Juan:
A Yaqui Way of Knowledge

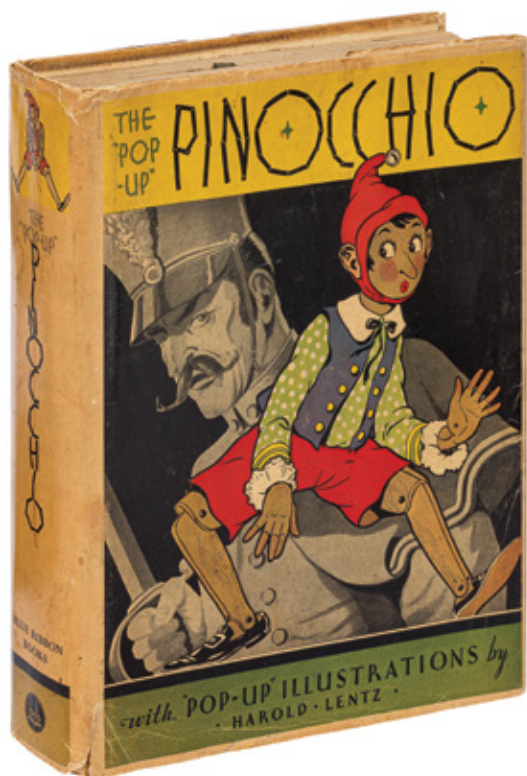
Berkeley: University of California Press 1968

\$3500

First edition. Tall octavo. 196pp. A little rubbing at the spine ends else very near fine in good only dust jacket with chips, tears, rubbing, and overall wear, with owner/recipient's address stamped on front flap. Inscribed by the author to a California academic colleague: "To Bill Howe, with my best wishes for 'magical time' in Mexico." Author's first book, and uncommon signed. [BTC#622552]

To Bill Howe
with my best wishes
for "magical time"
in Mexico.
Carlos Castaneda





20 (Children)

Carlo COLLODI, Harold LENTZ, Illustrated by
The "Pop-Up" Pinocchio

New York: Blue Ribbon Books (1932)

\$2250

First pop-up edition. Large octavo. Four pop-up illustrations. Small, neat and contemporary gift inscription else fine in near fine dust jacket with a few tiny tears and spots. A fresh copy, one of the nicer copies we've seen, with all four pop-up illustrations in fine condition. [BTC#624595]

21 (Children)

Ruth Plumly THOMPSON

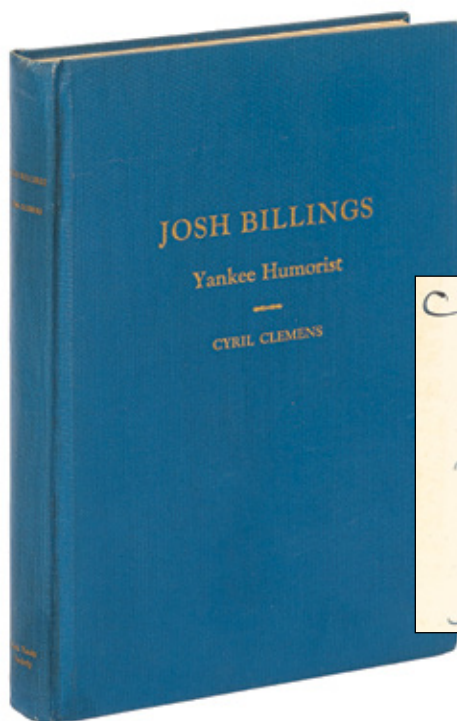
Speedy in Oz

Chicago: Reilly & Lee (1934)

\$1500

First edition. Small quarto. 298pp. Illustrated with 12 color plates. A lovely fine copy in a handsome very good first issue dust jacket with shallow loss at the crown, a small chip on the spine, and light sunning. A very pleasing copy, and uncommon thus. [BTC#624588]

Inscribed to Robert Frost



22 Cyril CLEMENS

Josh Billings, Yankee Humorist

Webster Groves, Missouri: International Mark

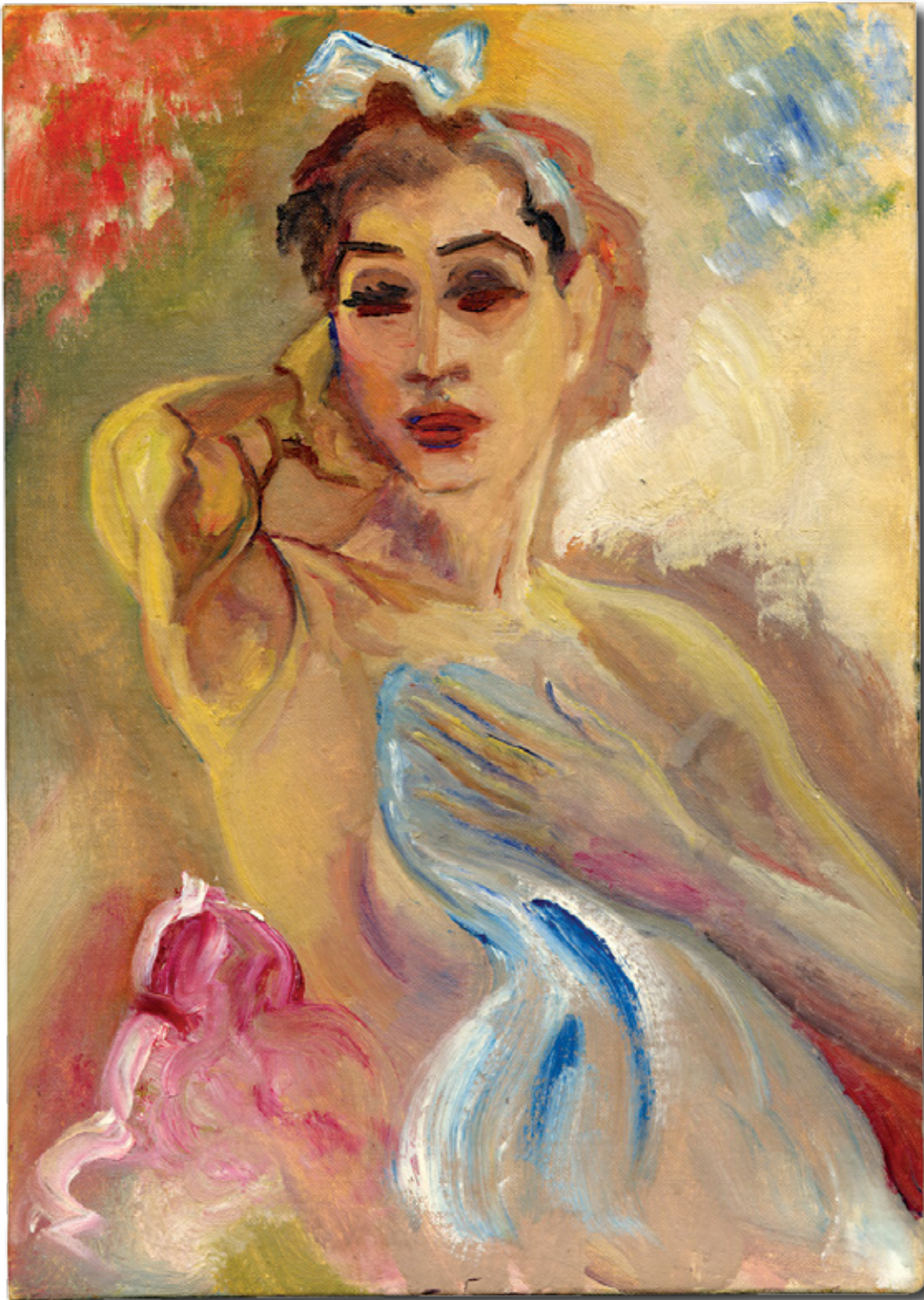
Twain Society 1932

\$350

*To Robert Frost,
Prince of Poets
with the author's homage,
Cyril Clemens,
4 July 1936.*



First edition. Tall octavo. 197pp. Illustrated. Blue cloth gilt. Fine lacking the dust jacket. Inscribed by the author (Mark Twain's nephew) to Robert Frost: "To Robert Frost, Prince of Poets with the author's homage. Cyril Clemens. 4 July 1936." [BTC#622397]



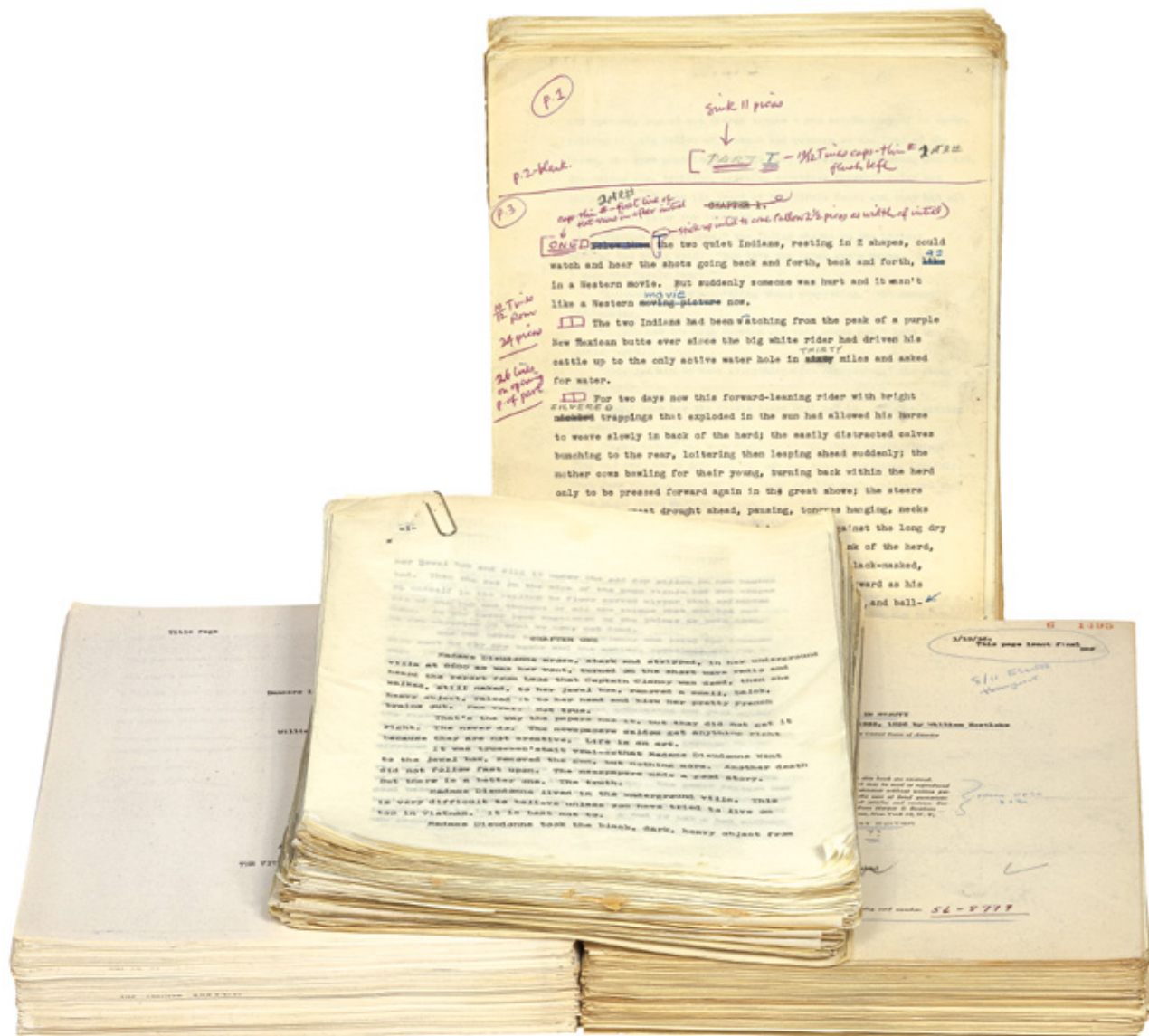
23 E.E. CUMMINGS

[Original Artwork]: Portrait of Woman with Blue Drape

(1939)

\$6500

Original artwork. Oil on canvas board. Measuring approximately 10" x 14". Minor edgewear else near fine. Portrait of a woman with a blue drape and a matching hair band, the atmosphere light and springlike. Dated on the verso, "April 3, '39." Known for his experimental poetry, Cummings was also a prolific painter with a distinct style. In a piece titled "Forward I," found in his collected miscellaneous writings, Cummings plays out an imaginary conversation: "Why do you paint? / For the exact same reason I breathe ... Tell me doesn't your painting interfere with your writing / Quite the contrary: they love each other dearly." [BTC#72306]



24 William EASTLAKE

William Eastlake Papers and Archive: Manuscripts and Letters

(1947-1995)

\$150,000

An archive of American author William Eastlake consisting of original manuscripts and galley proofs, over 100 letters to him, and other associated documents. Included are corrected typescript manuscripts for five of his major novels, including the first two novels of his acclaimed Checkerboard Trilogy: *Go in Beauty* and *The Bronc People*. Among the letters are 28 from Edward Abbey, author of *The Monkey Wrench Gang*, together with many letters from other leading contemporary authors and personal friends, including William Van Tilburg Clark, Jim Harrison, John Nichols, Martha Gelhorn, Barry Lopez, Raymond Carver, Gary Snyder, Studs Terkel, Tim O'Brien, and Robert Redford, all rich in literary and personal content.

Born in Brooklyn in 1917, Eastlake hitchhiked across the United States and made his way to Los Angeles in the early 1940s, where he worked at the Stanley Rose bookstore. The store was frequented by the writers Nathanael West, John Steinbeck, and William Saroyan, and the artist Martha Simpson, whom Eastlake married in 1943. During the war, Eastlake enlisted in the U.S. Army and was stationed at Camp Ord in California, where he was assigned to oversee draftees of Japanese ancestry into the U.S. Army.

He led a battalion at the Battle of the Bulge and was awarded the Bronze Star. After the war he stayed in Europe and became an editor for the literary magazine *Essai*, to which he contributed his first published short story, "Ishimoto's Land," about his experiences with Japanese-American soldiers. He lived in Paris and returned to southern California in 1950. In 1955, he and his wife purchased a ranch near Cuba, New Mexico, with four hundred acres of land, which became a mecca for writers and artists, including Edward Abbey, Julian and Juliette Huxley, and many others whose letters are present in the collection.

At his ranch near Cuba, Eastlake wrote several of his novels set in New Mexico and the Southwest, including the manuscripts for three novels in this collection: *Go in Beauty* (1956), *The Bronc People* (1958), and *Dancers in the Scalp House* (1975). At the height of the Vietnam War Eastlake was a correspondent for *The Nation*, stationed in Vietnam (1968-69). Eastlake also wrote war novels and political novels, of which this collection includes the manuscripts of *Castle Keep* (1965: a "Gothic mystery, savage modern satire, heroic epic" set during World War II), and *The Bamboo Bed* (1969: "one of

the first novels to dramatize the insanity of the Vietnam War"). Eastlake's *Castle Keep*, about U.S. soldiers trying to defend a Belgian castle filled with art treasures during the Battle of the Bulge, was made into a 1969 movie directed by Sydney Pollack and starring Burt Lancaster and Peter Falk.

Other collection highlights among the manuscripts include: the screenplay and two corrected typescripts (an early draft and final setting copy) of *Castle Keep*; together with corrected typescripts of *The Bamboo Bed* and *Dancers in the Scalp House*. Also notable is publisher William Bamberger's retained archive of Eastlake's short story collection *Jack Armstrong in Tangier* (1984), consisting of typescripts, pre-publication drafts and galleys, and associated correspondence.

Among the letters in the collection, most were written to Eastlake by contemporary authors in Eastlake's literary circle, and most are notable for their remarkable literary and personal content. Here is but a small example from the 28 letters by Edward Abbey, most of which date from the mid-1970s, when his most famous novel *The Monkey Wrench Gang* was in publication:

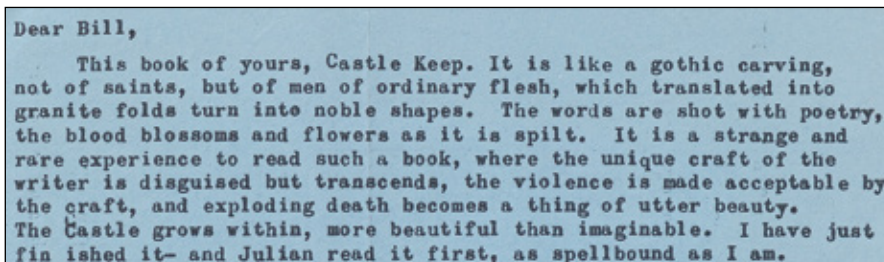
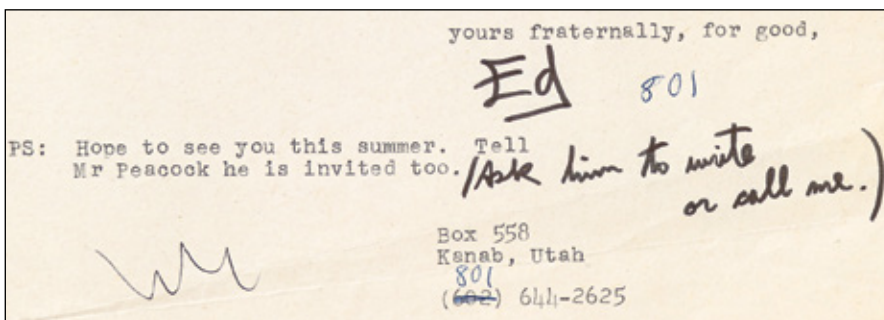
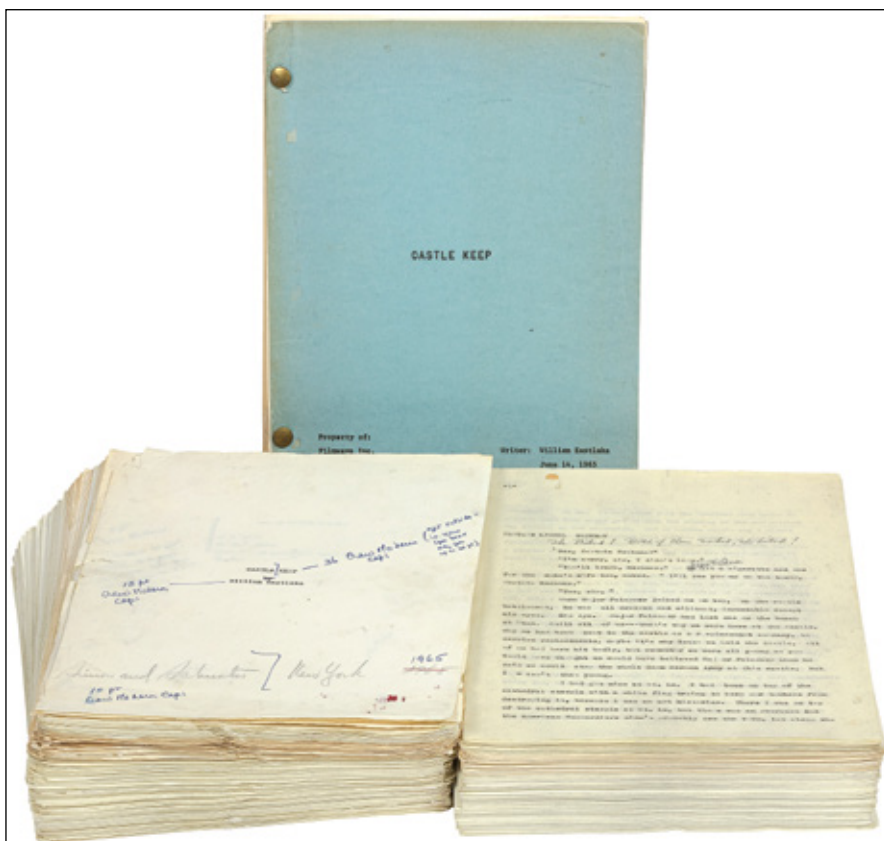
Kanab, Utah, February 22, 1971: "... I wonder if you or Doug Peacock could refer me to some of the literature on sabotage – industrial and civil, bridges, power plants, dams, etc. What I need is detailed information on techniques and materials. For a novel only – not for real. I've about decided to postpone work on my Pennsylvania agricultural Tolstoyan novel ... and do now an idea which I've had in my head for years. To be called *The Monkey Wrench Gang* – or maybe *The Wooden Shoe Mob* ... Destroy this letter. (I am 87% paranoid these days) ..."

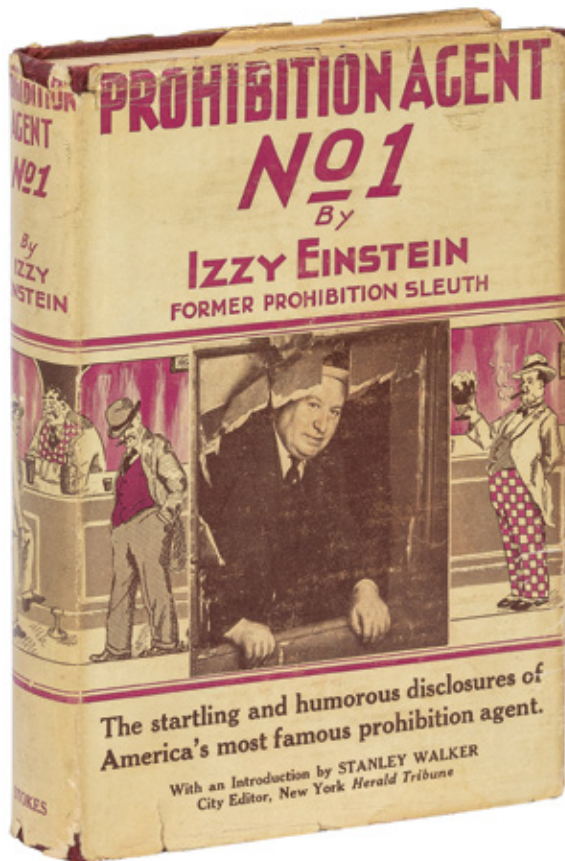
Two letters from the novelist Martha Gellhorn include reflections on Russian literature, Vietnam, Iraq, and a lengthy discussion of her relationship with Ernest Hemingway: "... As for E.H. and being an artist. I cannot separate artist from man I believe that the quality of the man must come through into his art. The artist is, and must be, more of an egotist than most because no one protects him in the long early stages, so he protects himself like mad ... But somehow, despite that professional deformation, the heart has to stay pretty clean or else a faint smell of corruption lingers about the work. I tried to make Ernest be something I could admire; an idiot undertaking ..."

Jim Harrison's three letters include his views on writing and Edward Abbey, and four letters from Barry Lopez contain references to his current works in progress, including an essay on "the native American mind," his appearance on the Dick Cavett show, and Lopez's forthcoming collection of fiction, *River Notes*. Here is what the sculptor and writer Juliette Huxley (wife of British naturalist Julian Huxley) writes in one of two remarkable letters from 1966-67: "This book of yours, *Castle Keep*. It is like a gothic carving, not of saints, but of men of ordinary flesh ... The words are shot with poetry, the blood blossoms and flowers as it is split. It is a strange and rare experience to read such a book, where the unique craft of the writer is disguised but transcends, the violence is made acceptable by the craft, and exploding death becomes a thing of utter beauty ... I have just finished it, and Julian read it first, as spellbound as I am."

Also preserved are four long letters from the novelist John Nichols, one of which includes drawings. In a letter from 1979, Robert Redford expresses his regret that he could not make Eastlake's novel *Portrait of an Artist with Twenty-Six Horses* into a film, stating (in part): "I have long been an admirer of your writing, particularly 'Castle Keep,' and thus read 'Twenty-Six Horses'... Unfortunately, in this particular script I just couldn't see the story on screen ... I'm sorry not to be able to take on this project but I'm grateful for the chance to see material with such vision and insight. Perhaps the future will see us working together on something ..."

A remarkable collection, rich in content with numerous manuscripts and letters, documenting the works and life of this important American writer. A detailed finding aid to the archive is available upon request. [BTC#501700]





25 Izzy EINSTEIN

Prohibition Agent No. 1

New York: Frederick A. Stokes 1932

\$2500

First edition. Introduction by Stanley Walker. Octavo. 261pp. Fine in very good or better dust jacket with modest shallow chipping, mostly on the spine ends and several small tears. One of the great accounts of prohibition and law enforcement, described on the jacket as “the startling and humorous disclosures of America’s most famous prohibition agent.” The printed dedication is “To the 4,932 persons I arrested hoping they bear me no grudge for having done my duty.” Einstein describes himself in the book and on the jacket as a “Former Prohibition Sleuth.” Jackie Gleason played Einstein in the 1985 TV movie *Izzy & Moe*, alongside Art Carney (in their final screen appearance together) as his partner, Agent Moe Smith. Exceptionally uncommon in jacket; we’ve only seen one other copy thus. [BTC#623893]

Malcolm Cowley’s Copy

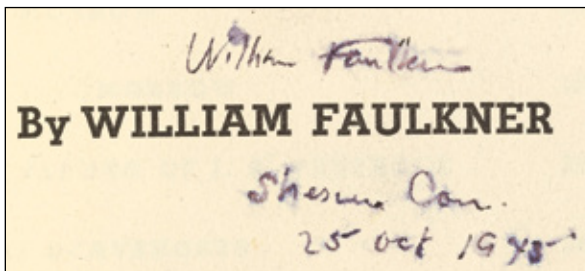
26 William FAULKNER

Pylon

New York: Harrison Smith and Robert Haas 1935

\$25,000

Second printing (a month after the first). Touch of foxing to the topedge and hint of wear at the corners, near fine in near fine variant second issue dust jacket with new text on the front flap and the rear panel and flap unprinted. Faulkner’s novel of barnstorming aviation, a

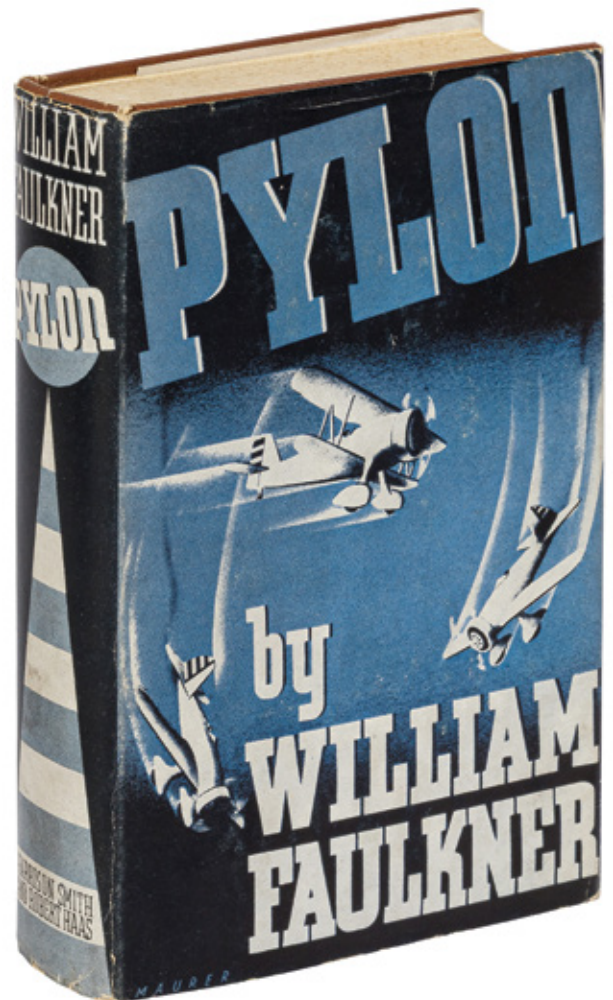


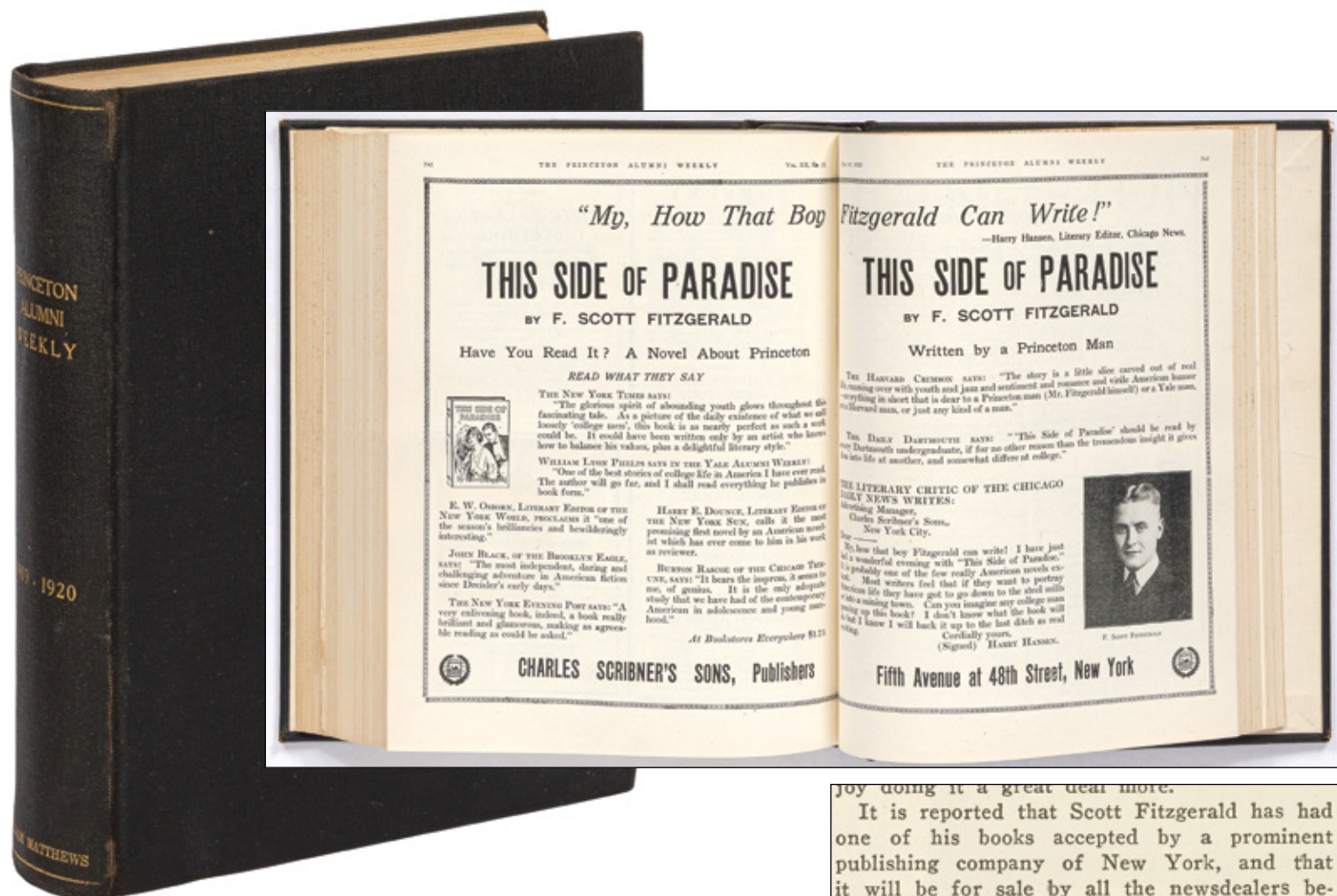
pursuit which took his brother Dean’s life a few months after the book was published. This copy Signed by Faulkner on the title page: “William Faulkner. Sherman, Conn. 25 Oct 1945.” The ink has smeared a bit but is easily readable. Although not inscribed, this was Malcolm Cowley’s copy signed by Faulkner at Cowley’s home in Sherman, Connecticut, where he and other important American authors were frequent visitors.

Cowley was a poet and literary critic, and chronicler of the so-called “Lost Generation” of American expatriates in Paris. While probably best known for his book of poetry *Blue Juniata*, his most important work was his editing of the Viking Portable Library, where his selections and criticisms fostered the popularization of those American authors whose reputations and fortunes had suffered between the Wars. William Faulkner and F. Scott Fitzgerald, both of whom had to some degree disappeared from the landscape of the American literary conversation, enjoyed critical resurgences as the result of the Portable editions.

Cowley’s 1944 Portable Hemingway sold so well that he was able to convince Viking to publish a Portable Faulkner in 1946. William Faulkner was, at the time, slipping into literary obscurity. By the 1930s, he was working as a Hollywood screenwriter and in danger of seeing his works go out of print. Cowley argued for a dramatic revaluation of Faulkner’s position in American letters, enlisting him as an honorary member of the Lost Generation.

Robert Penn Warren called *The Portable Faulkner* the “great watershed” moment for Faulkner’s reputation, and many scholars view Cowley’s introductory essay as having resuscitated Faulkner’s career. Faulkner won a Nobel Prize in 1949. He later said, “I owe Malcolm Cowley the kind of debt no man could ever repay.” A significant association copy. [BTC#469253]





27 (F. Scott FITZGERALD)

Princeton Alumni Weekly - 1919-1920 [Vol. XX, No. 1-36]

Princeton, New Jersey: Princeton University Press 1919-20

\$2500

Magazine. Quarto. 900pp. Black cloth boards with gilt title and owner name ("William Matthews") on the spine. Each issue with horizontal creases as issued, otherwise bright with light corner bumping to the boards, two tiny splash mark on the rear spine and a bit fraying at the corners, still near fine. A bound volume of the *Princeton Alumni Weekly*, notable for several updates about F. Scott Fitzgerald, along with a letter from the author and a double-page advertisement for his debut novel, *This Side of Paradise*. This volume is for the academic year 1919-1920 and contains 36 issues, ranging between 18 and 36 pages, starting on October 1, 1919 and ending with the final "Commencement Number" on June 16, 1920.

The first two notices for Fitzgerald are brief updates on his writing career. One reports he's sold his debut novel to a "prominent publishing company of New York" and the second, several weeks later, that *The Saturday Evening Post* has begun published several of his short stories. The very next issue prints a 350-word letter from Fitzgerald noting he's in agreement with Edmund Wilson, Jr.'s recent letter that criticized part of the Princeton endowment fund going to religious works: "Nothing could be less stimulating to that quickening of interest and intellectual curiosity which is the aim of all education than the depressing conviction of sin distilled by those prosperous apostles who go the rounds of the colleges frightening amiable freshmen."

The first of the final two appearances is a double-page advertisement for *This Side of Paradise*, showing a small image of the cover but a large photo of Fitzgerald, surrounded by flattering blurbs from various newspaper and magazines of the day, including *The New York Times* and *Chicago Daily News*. The same issue also includes a small write-up about Fitzgerald, pointing out that many of his characters and anecdotes were based on his time at Princeton, and that "F. Scott has just cast his lot with the married members of the Class," though Zelda is not mentioned by name.

Brucoli does note Fitzgerald's letter [C83], though not the two brief entries or the eye-catching double-page advertisement. While we have handled a number of yearbooks and other printed materials from his time at Princeton, this is the first we've seen of this alumni publication. Uncommon.

[BTC#614858]

joy doing it a great deal more.
It is reported that Scott Fitzgerald has had one of his books accepted by a prominent publishing company of New York, and that it will be for sale by all the newsdealers before very long.
At the dance given by the Princeton Alumni of the Class, it's a knock-out.

Our own F. Scott Fitzgerald startled the literary world, as well as many other worlds, in more ways than one, in his novel entitled "This Side of Paradise," which has been published by Charles Scribner's Sons. In this book Scott devotes many pages to his life in Princeton. Most of the characters of the book are members of our Class, and are easily discernible. F. Scott has just cast his lot with the married members of the Class. He has not, however, notified the Secretary of the details of the event. Scott is also appearing regularly in the *Saturday Evening Post*, as well as in the *Smart Set*. He also has a story in the May issue of *Scribner's*.
Quite a few Seventeen men are in the in

This is an **ONLY** Copy.

This **MUST NOT** be taken from the Lot
and **MUST** be returned to the Files.

NAN COCHRANE

470

PLEASE RETURN
TO
STORY DEPT.
RKO STUDIOS, Inc.
WEST COAST

THE LEAST

by

Edgar Wallace

Property of
RKO STUDIOS, Inc.
Return to Story Dept. File 470

THE NINTH ORDER

by

Edgar Wallace and Merian C. Cooper

Dialogue and Adaptation

by

James Ashmore Greelman

Ordered by RKO-Story Dept.

March 9, 1932

PLEASE RETURN
TO
STORY DEPT.
RKO STUDIOS, Inc.
WEST COAST

RKO STUDIOS, INC.
PRODUCTION NO. 601

470

PLEASE RETURN
TO
STORY DEPT.
RKO STUDIOS, Inc.
WEST COAST

LEAST
(The Ninth Order)

by

Edgar Wallace and Merian C. Cooper

Dialogue and Adaptation

by

James Ashmore Greelman

PLEASE RETURN
TO
STORY DEPT.
RKO STUDIOS, Inc.
WEST COAST

JUNE 16, 1932

LEAST

PLEASE RETURN
TO
STORY DEPT.
RKO STUDIOS, Inc.
WEST COAST

28 (Film)

Edgar WALLACE, James Ashmore CREELMAN, and Ruth ROSE

The Studio's Own Copies of Four Successive Scripts for King Kong, along with the three-part script for Creation, the unfinished film that directly influenced its production

Santa Monica: RKO Radio Pictures 1932-1933

\$165,000

An important archive of four significantly different scripts for the landmark and iconic 1933 film *King Kong*, tracing the evolution of the screenplay from conception to execution. Included is the First Draft by mystery writer Edgar Wallace entitled *The Beast*, dated January 5, 1932, completed shortly before his unexpected death; two further drafts by veteran screenwriter James Ashmore Creelman, *The Eighth Wonder* and *Kong*, dated March 9, and June 16, 1932; and a fourth undated, preproduction script detailing the camera setups for the entire film. Each of the scripts come from the archive of Nan Cochrane, head of the RKO Story Department. Additionally included are the three-part script for *Creation*, an aborted RKO fantasy film whose groundbreaking stop-motion special effects and story directly influenced *King Kong*.

Although the core concept of *Kong*, a giant ape that gets captured, brought to New York, escapes, and is killed, had been conceived several years earlier by creator, producer, and co-director Marian C. Cooper, he was unable to get a studio to back the project until he began working under legendary studio head David O. Selznick as a producer at RKO in 1931. There he saw the dailies of the unfinished and aborted fantasy film *Creation*, about a group of people shipwrecked on an island full of dinosaurs who fight to survive in a savage world. While not impressed by the story, in special-effect pioneer Willis O'Brien's stop-motion efforts, Cooper saw a way to finally realize his dream of bringing *Kong* to the screen; in fact, he used several of *Creation*'s miniatures and dinosaurs in his production.

Cooper originally employed Edgar Wallace, the best-selling British mystery writer who had been recently hired by RKO. Wallace produced three drafts before dying an untimely death from pneumonia on February 10, 1932. This archive contains the January 5, 1932 First Draft, titled *The Beast*, and is credited solely to Wallace, who would retain credit on the finished film, though much of his work outside of the basic story structure would be rewritten by others. His script tells a much different tale than in the film. Here the character of Denham plays a smaller role as a hunter traveling to "Vapour Islands" to seek big game, while much of the screen time focuses on socialite Shirley Redman, shipwrecked on the island and held hostage by escaped convicts. She is then captured by Kong and escapes just as Denham lands on the island and captures Kong. The final act features a sedated Kong exhibited in Madison Square Garden, who awakens when Shirley is attacked by a lion during a performance and flees with her to the top of the Empire State Building where he is killed, not by airplanes, but rather struck by lightning during a storm.

After Wallace's death, the script assignment was given to James Ashmore Creelman. His March 9, 1932 script in this archive, titled *The Eighth Wonder*, is the first known draft completed after Wallace's death, but is partially unfinished, with Kong's climatic escape and death described in

a five-page synopsis. In this version of the story Denham is a cruel circus owner collecting exotic animals with his niece Ann Redman. When the ship they are traveling on runs aground, the crew is forced to evacuate to the island where they are attacked by Kong and Ann is kidnapped. A sailor in love with Ann follows Kong, while cowardly Denham returns to the beach where he luckily is able to capture Kong upon Ann's escape. Back in New York, Denham is savagely killed by Kong when he flees Madison Square Garden with Ann, but Kong is in turn killed after being attacked by planes atop the Empire State Building, marking the first appearance of this iconic scene in script form.

Throughout development, Creelman was pulling double duty on *Kong* and Cooper's other production, *The Most Dangerous Game*, both of which shared many of the same sets and cast members. Growing increasingly overworked and frustrated, the third script (Creelman's second), dated June 16, 1932 and now titled *Kong (The Eighth Wonder)*, was his last before leaving the project, which would then pass through the hands of uncredited writers Horace McCoy and Leon Gordon, before being finished by Ruth Rose. *Kong (The Eighth Wonder)* most closely resembles the finished film, with Denham changed from a big game hunter to a film director, with better development of the "beauty and the beast" theme between Ann Darrow and Kong, the inclusion of the native village and the attempted sacrifice of Ann Darrow, and a fully realized New York sequence (including a never-filmed montage of international news coverage of Kong's capture).

The final script of the group is a camera "Set-Up" script, undated but with elements consistent with Creelman's earlier March 9, 1932 draft. It is composed entirely of descriptive camera directions of various scenes and locations ("New York Harbor," "Fog Sequence," "First Jungle Episode," etc.) broken down into the various required shots. While it is not a traditional script with stage direction and character dialogue, this script is nevertheless a fascinating and informative artifact from the production. It sheds light on the way *Kong* employed the sets of *The Most Dangerous Game* and another RKO jungle picture, *Birds of Paradise*, as well as provides insight into how the live-action sequences were integrated with the multitude of special effects, such as stop-motion miniatures, glass mattes, rear-projections, and full-scale Kong models of his arm and head. The script also contains comments about the production ("Cooper has written glass and projection here. I don't know why that should be necessary") and includes notes on the planned but never filmed sequence in which Ann goes over a waterfall and down a river to escape Kong.

An unparalleled group of scripts tracking the development of one of the most notable and iconic films of all time. [BTC#422891]

28 - Medium shot of men on 4th roof.

29 - Empire State Building, full shot. Upper section of building. Dawn sky backing, city also if possible. Kong climbs with girl. Airplanes appear in sky, Kong shot down.

“We’re both incurable romantics, but I’m an incurable optimist too. I think life is for living and we should celebrate our very existence every day.” - Hugh Hefner



29 **Hugh HEFNER, Jane Borson SELLERS**

An Archive of Letters and Cartoons by Hugh Hefner, together with Associated Photographs and Ephemera

(1943-2017)

\$75,000

A large archive of original letters, cartoons, photographs, and memorabilia, relating to Hugh Hefner's seventy-five-year relationship with high school classmate and close friend Jane "Janie" Borson Sellers (1943-2017). The collection was organized by Sellers in seven quarto binders, who also provided numerous sheets of explanatory descriptions and observations, in keeping with her plan to publish her letters from Hugh Hefner under the title *Letters from the Innocent Playboy*.

The core of the archive consists of over 150 letters by Hefner, half of which are illustrated with pen & ink cartoon drawings by Hefner (including some hand-colored), and associated photographs and ephemera. The first group of correspondence consists of a fascinating and charming series of 65 letters from Hefner to Sellers dating from their high school days at Steinmetz (1943-44) and continuing through Hefner's career in the Army (1944-1946). There are 27 ALS and 38 TLS (a total of 293 pages), of which 60 are illustrated with



cartoons by Hefner. The letters are neatly laid in protective sleeves, including several with the original mailing envelopes illustrated with a small cartoon figure by Hefner, and Sellers' summary of the contents of each letter on an accompanying printed sheet.

The second group of correspondence consists of an equally charming series of 91 letters from Hefner to Sellers (a total of 101 pages) dating from Hefner's marriage to his second wife Kimberley Conrad and the birth of their two children, and continuing up until just a few months before his death (1985-2017). All are TLS, a few holograph cards, several of which are illustrated with Hefner's self-portrait cartoon next to his signature.

Interspersed throughout the binders are over 100 original color photographs, along with notes, clippings, and ephemera. Sellers also interspersed throughout four of the binders photocopies of additional selected letters, cartoons, and photographs and duplicate

photocopies of selected pieces of the original material. The collection is in fine condition: all of the letters are loosely laid into plastic sleeves; most of the photographs are mounted on paper sheets laid into plastic sleeves, including several loosely laid in; the associated cards and ephemera are also mounted onto paper sheets or loosely laid into the binder sleeves.

Hugh Hefner was an important cultural touchstone of the twentieth century. As the founder and publisher of *Playboy* magazine, Hefner played a pivotal role in the sexual revolution of the 1960s to 1980s. Sellers' archive includes letters and other memorabilia that reveal a different side of Hefner the man, including his largely unacknowledged talent as a cartoon artist. For example, while at Steinmetz High School on the west side of Chicago, Hefner distinguished himself by founding a school newspaper, for which he both wrote and drew cartoons. With his best friend Jim Brophy, Hefner also wrote, directed, and acted in both school plays and homemade movies. Like many young men during the war years, Hefner graduated in January (1944) in order to join one of the branches of the armed forces. He was voted "Class Humorist," and came in second as "Best Orator," behind Brophy. He also scored third place for "Most Likely to Succeed" (Brophy was first), "Most Popular Boy" (Brophy was second), "Best Dancer," and "Most Artistic."

After his discharge from the Army in April 1946, Hefner earned a bachelor's degree in psychology with a double minor in creative writing and art from the University of Illinois in Urbana-Champaign. After college, Hefner continued his work as a cartoonist but failed to sell any of his ideas for a comic strip. In 1951 he published his first book of satirical cartoons about Chicago: *That Toddlin' Town: A Rowdy Burlesque of Chicago Manners and Morals*. In the summer of 1953, he raised \$8,000 from friends and family and produced the first issue of *Playboy* in his apartment, which featured a 1949 calendar shoot of photographs of Marilyn Monroe, and the rest is history.

By the end of the 1950s *Playboy* was selling over a million copies per month, and the magazine played an important role in the sexual revolution of the 1960s up through the 1980s. Celebrated for its female

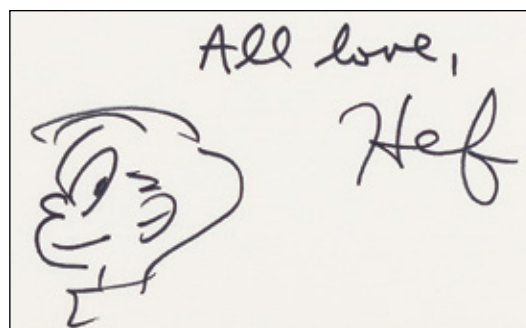
models, short stories, and interviews, each issue of *Playboy* also featured cartoons. Hefner used the magazine to promote his "Playboy Philosophy," a life style that he embodied after his 1959 divorce and articulated in a series of articles in *Playboy* from 1962 to 1965. Among its components, the "Playboy Philosophy" called for political goals such as free speech, civil rights, the separation of church and state, free-enterprise capitalism, and individualism. Hefner also advocated support for birth control and abortion rights.

In May 2002, Sellers wrote to Hefner to ask if she could publish his letters from 1943-46 in a book she was preparing, called *Hefner, Young and Innocent*. He responded: "As I understand it, the contents of personal correspondence is the legal property of the person who wrote the letters, but you have my permission to do whatever you like with them. They are yours with my love—for all the dreams and memories we've shared. As a source of income, these letters are probably more valuable to a collector than to a publisher, but I could be wrong."

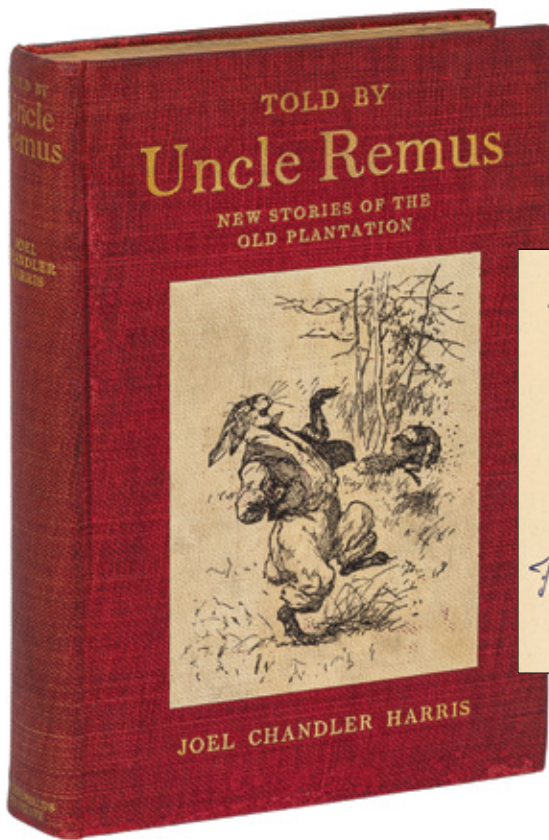
Sellers wrote to Hefner again about their wartime correspondence, to confess she had feared that, if they indeed had had an "after the war date," which they considered, that she "could never live up to your image of me." Sellers married in September 1945, before Hefner was discharged from the army in 1946. In his reply (June 7, 2002), Hefner wrote: "I think your reflections on feelings elicited by correspondence and memories from half a century ago are both insightful and quite wonderful ... As to whether you are really the person I believed you to be, I think you've proven that you were and a good deal more. We're both incurable romantics, but I'm an incurable optimist too. I think life is for living and we should celebrate our very existence every day." As Sellers assembled the letters, photographs, and related ephemera, she changed her earlier title to *Letters from the Innocent Playboy*.

A remarkable and comprehensive archive of materials assembled by Sellers for her unpublished book. A detailed list of the collection is available. [BTC#426070]

I think it would be great fun to go back for the 50th reunion of the Class of 1944 of Steinmetz High School. I would like to do it and if you and Betts are interested, we could make a real event of it. October in Chicago is beautiful and we could visit the old neighborhood as we did last October when we returned to Chicago for the Film Festival premiere of the documentary.



Inscribed to Andrew Carnegie

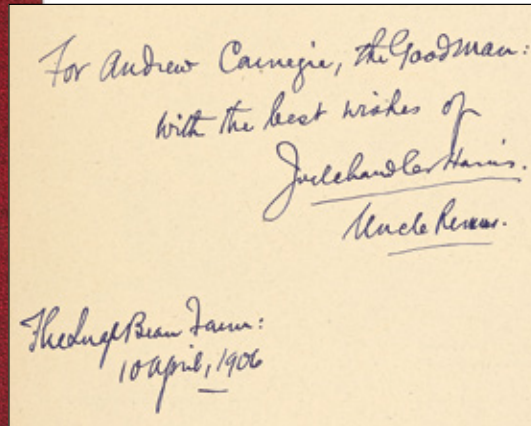


30 Joel Chandler HARRIS

Told By Uncle Remus: New Stories of the Old Plantation

New York: McClure, Phillips and Co. 1905

\$17,500



Stated Third Impression. Illustrated by A.B. Frost, J.M. Conde and Frank Verbeck. Octavo. 295pp. Red illustrated cloth boards, with cover stamped in white, black, and gilt, along with gilt spine lettering. Faint spotting at the edges of the boards, else a bright, near fine copy. An important association copy, Inscribed by Harris to Andrew Carnegie: "For Andrew Carnegie, the Goodman: with the best wishes of Joel Chandler Harris, Uncle Remus. The Snap Bean Farm: 10 April 1906." The Snap Bean Farm in Atlanta, Georgia, better known today as The Wren's Nest, was home to Harris, who shared a friendship with Carnegie throughout their lives.

Carnegie donated money to establish The Snap Bean Farm as a museum following Harris's death. It remains on the Georgia National Historic Landmark list and continues to operate as a museum. An important association copy. [BTC#626162]

31 Richard HELL

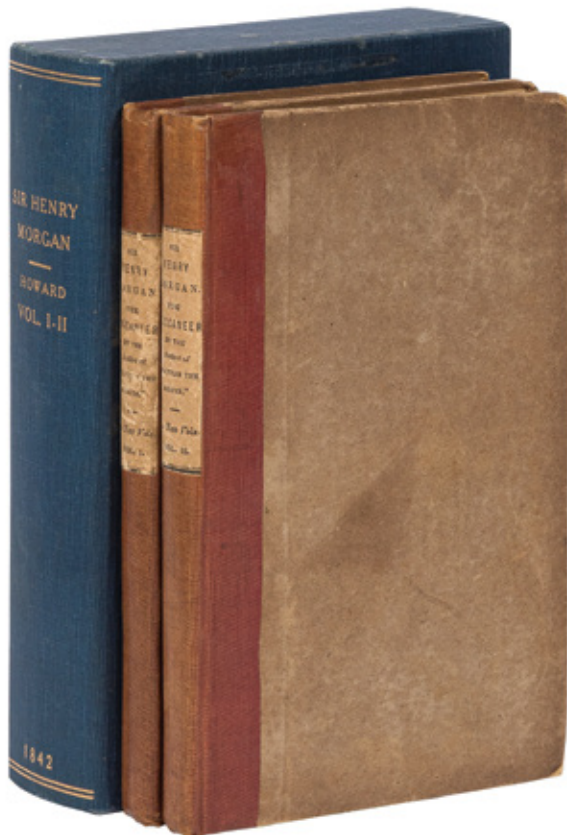
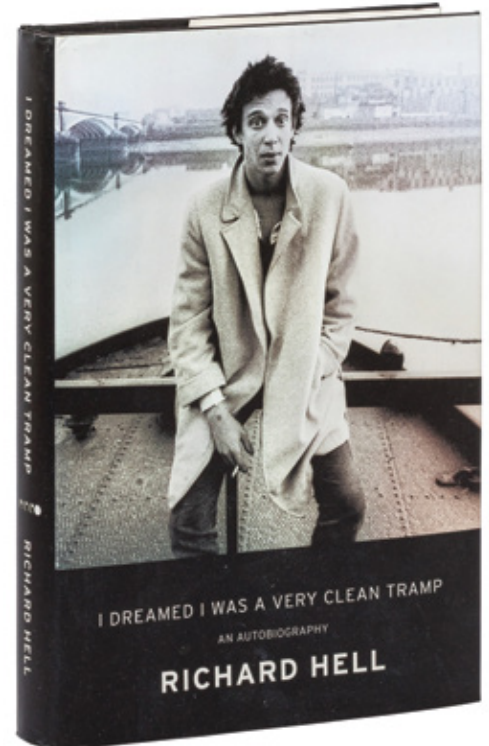
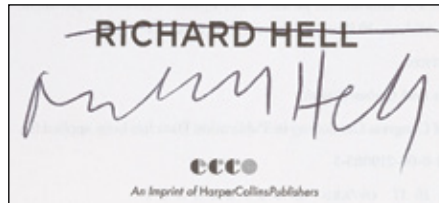
I Dreamed I Was a Very Clean Tramp: An Autobiography

(New York): Ecco Press (2013)

\$225

First edition. Tall octavo. 293pp. Illustrated. Fine in fine dust jacket. Signed by the author.

[BTC#626880]



32 (Edward) HOWARD

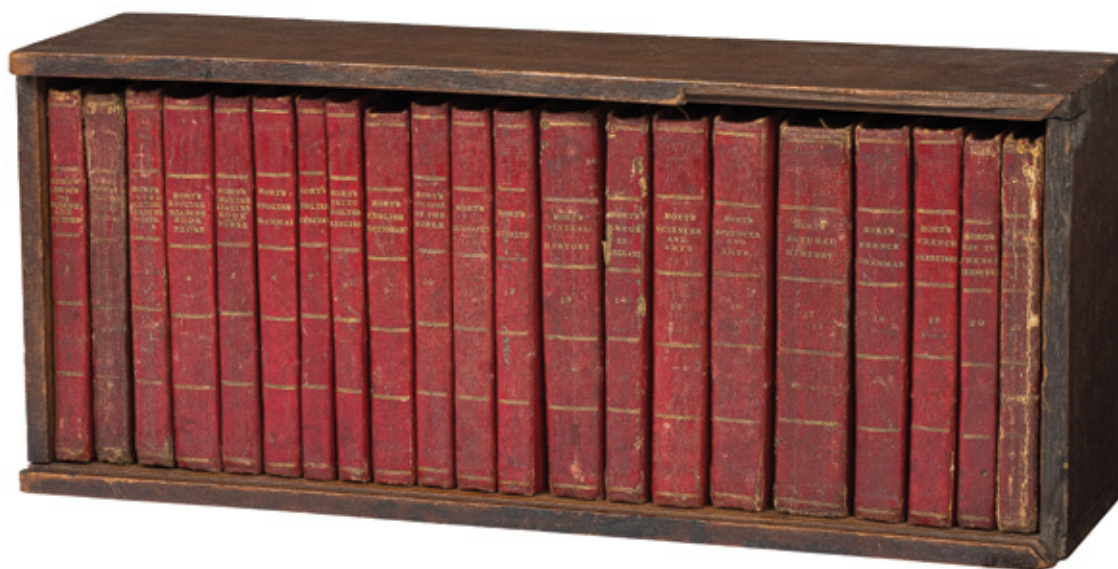
Sir Henry Morgan

The Buccaneer

Philadelphia: Lea and Blanchard 1842

\$1500

First American edition. Two volumes (complete). Small octavos. Quarter lavender muslin and original drab paper boards, with printed paper spine labels on each volume. Ex-Driscoll Piracy Collection bookplate on the front pastedown of each volume (the collection was sold to benefit a Kansas library), light foxing mostly confined on the first and last several leaves of text, small tears on the edges of a few leaves, otherwise a handsome, near fine set. Housed in a chemise and blue cloth slipcase gilt. A novel based on the life of the noted pirate raider. The American edition was issued the same year as the British (which was published in three volumes). Uncommon, especially in original boards. [BTC#624752]



33 W. Jillard HORT

Hort's Easy Course of Domestic Education: Design for The Use of Families and of Schools [Volumes 1 - 21]

London: Longman, Hurst, Rees, Orme, and Brow 1822

\$1500

First editions. An incomplete set, volumes 1 through 21 of a 22-volume set. 32mos. Totalling approximately 4,500 pages (individual pagination is available). Half red morocco and marbled papercovered boards with gilt bands along the spines making five compartments with the second and third compartments from the top having an abbreviated title and volume number in gilt respectively. Each volume has the same engraved frontispiece with the caption, "Domestic Education." All have some visible wear to the boards and spine, some worse than others, Volume Two is missing the first 24 pages, Volume 21 has significant wear, overall the collection is good or better, with most of the volumes being very good, a few being good, and two being fair; housed in its original wooden shipping box, which is very good with a chip at the top and lacking the lid.

A nearly complete set of educational books, advertised as being for either school or home but it appears to be intended more for use in the home. The first volume is titled *Advice to Parents and Tutors, For Conducting the Education of Children*, and the frontispiece repeated in each volume, captioned "Domestic Education," shows a woman in a parlor setting reading to her children from one of the volumes; the same wooden shipping box is seen resting on a table behind her. An interesting look at education in the early 19th Century. Volumes Two through Nine all focus on the study of English with Volume Ten being *An Epitome of the Holy Bible*. Only then does it get into history, science, and math, the last five volumes dealing with the study of French. The only absent volume (Volume 22) is listed as "French Reading Book, Prose and Verse" in the table of titles printed on the verso of each title page. There does not appear to be any complete sets in OCLC, there is a single complete set in Library Hub Discover, and no complete sets in the trade.

A complete list of titles with pagination and condition is available. [BTC#627650]



34 Franz KAFKA

Ein Hungerkünstler [A Hunger Artist]

Berlin: Verlag die Schmiede 1924

\$2000

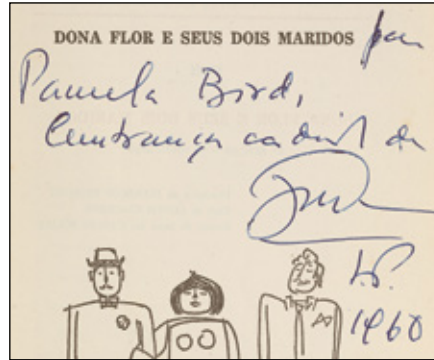
First edition. Small octavo. 85, [1]pp. Patterned pastepaper boards issue (also issued in cloth). Tiny owner name and early date on front pastedown, 3/4" chip lacking at the crown of the narrow spine, small splits at the joints, the hinges holding, a very good copy. Kafka's last collection of short stories, published posthumously. The title story "Ein Hungerkünstler" ("A Hunger Artist") was published two years earlier in a magazine, *Die Neue Rundschau*, the other three stories appeared for the first time in this book: "Erstes Leid" ("First Sorrow"), "Eine Kleine Frau" ("A Little Woman") and "Josefine, die Sängerin oder Das Volk der Mäuse" ("Josephine the Singer, or the Mouse Folk"). This issue, published in fragile thin card boards, seems to have survived far less often than the sturdier cloth issue. [BTC#617386]



35 (Latin American)

Jorge AMADO*Dona Flor e Seus Dois Maridos — História Moral e de Amor*

(São Paulo): Martins (1966)

\$4500

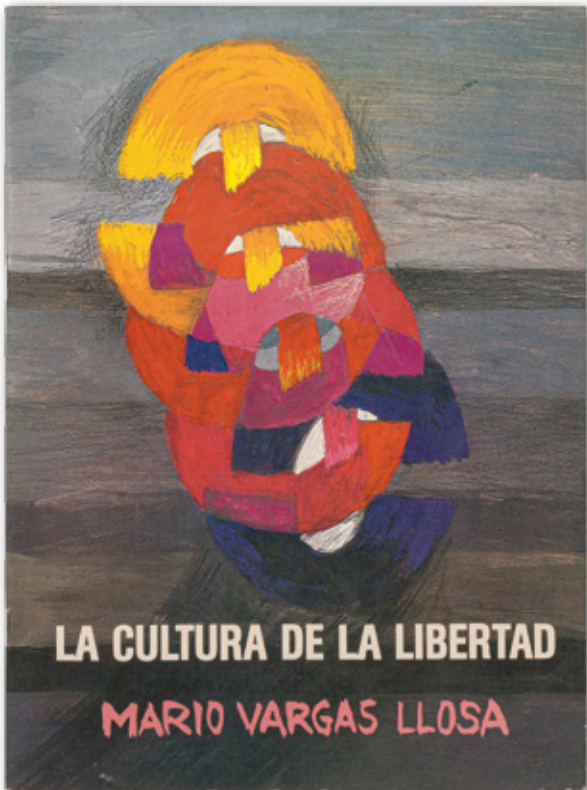
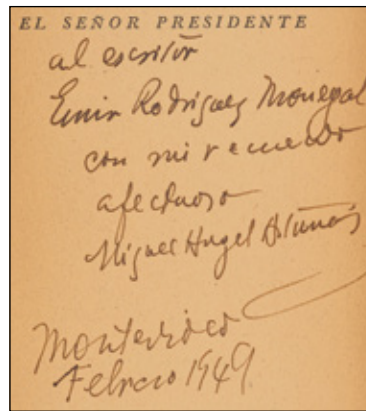
First edition, trade issue. Illustrated by Floriana Teixeira. Tall octavo. French-folded wrappers. Text in Portuguese. Binding very slightly cocked with modest wear and a very slightly sunned spine, topedge and first page a trifle foxed, a nice very good or better copy. Inscribed by Amado to translator Pamela Bird on the half-title. Published as *Dona Flor and Her Two Husbands* in English, and basis for the Bruno Barreto film starring Sonia Braga. Very uncommon signed. [BTC#615734]

36 (Latin American)
Miguel Ángel ASTURIAS*El Señor Presidente*

Buenos Aires: Editorial Losada (1948)

\$850

First Argentinean edition. 12mo. Printed wrappers in dust jacket. Pages tanned, a few inked notes in text, and a one-page manuscript ("Cronología") on a rear blank, very good in a spine-sunned, very good dust jacket with several small chips and a bit of light internal staining that doesn't show through. Nicely Inscribed to an important Latin American literary critic on the half-title: "al escritor Emir Rodríguez Monegal con mi recuerdo afectuosa Miguel Ángel Asturias. Montevideo. Febrero 1949." Issued here as part of the series Biblioteca Contemporánea. One of the Nobel laureate's most important novels with a nice association. [BTC#615724]



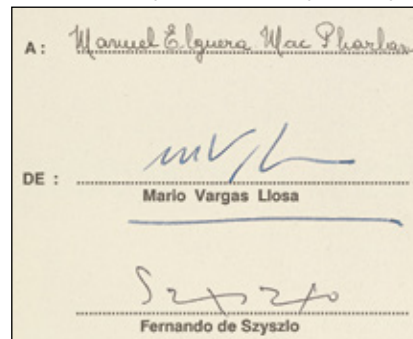
37 (Latin American)

Mario VARGAS LLOSA*La Cultura de la Libertad*

(Lima, Peru: Pro-Desarrollo 1990)

\$750

First edition thus. Cover art by Fernando de Szyszlo. Slim small quarto. [24]pp. Wrappers with modest general creasing, very good or better. Signed by the author and artist on the presentation page; this copy was given to Manuel Elguera Mac Pharlan. Stamped number 147 (of an unknown limitation) on the final page. A note facing the title page (translated) states that this special edition of Vargas Llosa's essay (speech?) is "made in gratitude to all the free men and women who actively collaborate with the cause of freedom and change in Peru." A very uncommon item by the Nobel Laureate; we locate only a single copy in OCLC. [BTC#615813]



Inscribed by Lewis to His Traveling Companion on the “Free Air” Trip

38 Sinclair LEWIS

Free Air

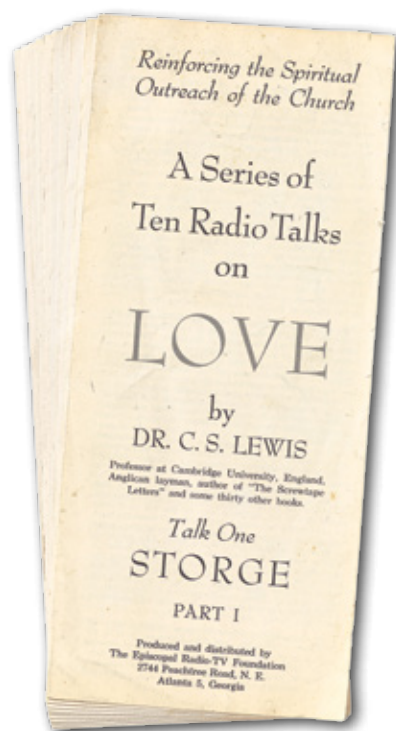
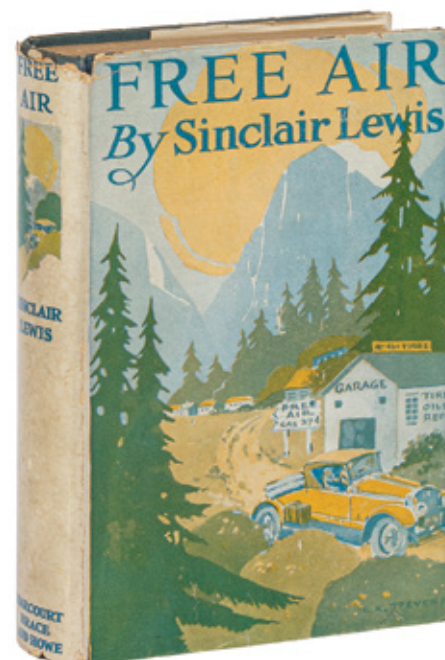
New York: Harcourt, Brace and Howe 1919

\$9500

First edition. Fine in a very good or better dust jacket with very shallow nicking at the spine ends, and some faint spotting or toning at the spine, with no restoration or sophistication. Housed in an older custom cloth clamshell case with the spine titled in gilt. **Inscribed** by the author, using the whole of the front fly: “To Harry Korner who is always my best audience, editor, & General Reading Public, in memory of a time when, on a Free Air trip myself, I charged in to free him, this book with the affection of Sinclair Lewis. Washington, D.C. Oct. 27, 1919.” Korner was one of Lewis’ companions on the cross-country trip which later became the subject of this book.

One of the author’s earlier books, his last before his popularity soared as the result of his breakthrough novel, *Main Street*. A picaresque automobile road romance and the basis for the 1922 silent film of the same name, starring Tom Douglas and Marjorie Seaman. Exceptionally scarce in jacket, and with a long and significant inscription and association. [BTC#623894]

To Harry Korner
who is always my
best audience, editor,
& General Reading
Public, in memory
of a time when, on
a Free Air trip my-
self, I charged in
to free him. This
book with the
affection of
Sinclair Lewis
Washington, D.C.
Oct. 27, 1919



39 C.S. LEWIS

A Series of Ten Radio Talks on Love

Atlanta, Georgia: The Episcopal Radio-TV Foundation (1959)

\$3500

First editions. Ten pamphlets (complete). Tall octavos. Each issue is a single leaf gatefolded to make six pages. The first page of the first pamphlet is a little soiled and thumbled, very good or better; the rest are near fine or better. Apparently these were distributed free, but are nevertheless very uncommon. OCLC appears to locate two holdings. [BTC#622642]

40 Jack LONDON

The Strength of the Strong

New York: Macmillan
1914

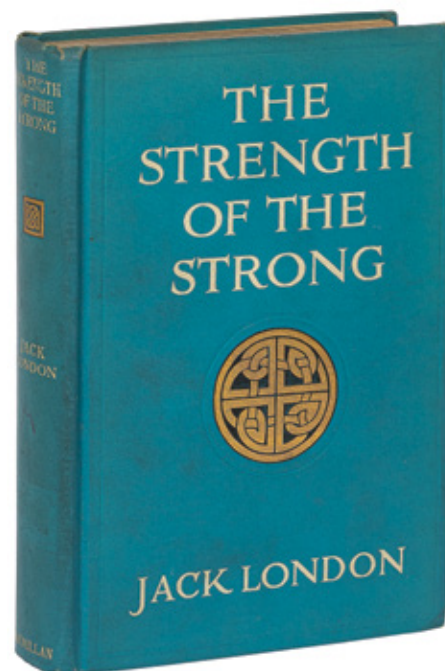
\$5500

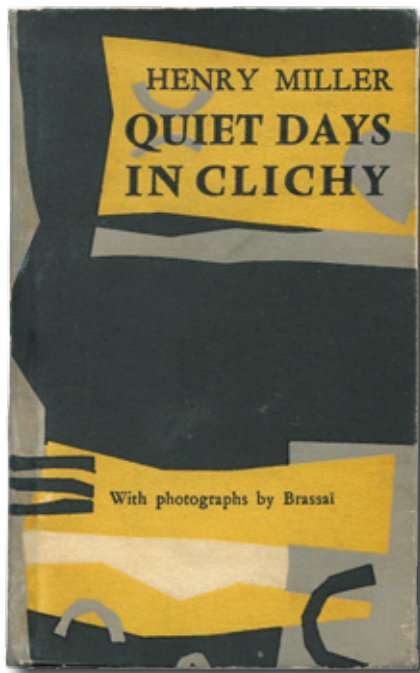
First edition. Blue cloth decorated and titled in gilt, black, and white. Very faint pencil mark on spine, very minor rubbing on the spine lettering, a nice near fine copy. **Inscribed** by London: “Dear Ralph Kasper, Sincerely yours, Jack London, Aug. 23, 1915.” The recipient, Ralph Kasper, was a conspicuous correspondent and friend of London’s in the last years of his life, as well as a socialist comrade. In a much-quoted letter from London to Kasper dated on June 25, 1914, London describes his philosophical worldview, and describes himself as “a hopeless materialist.” A very uncommon title to find inscribed, with a significant association. [BTC#622411]

Dear Ralph Kasper:-

Sincerely yours,
Jack London

Aug. 23, 1915.





41 Henry MILLER

Quiet Days in Clichy

Paris: Olympia Press 1956

\$1350

First edition, first issue with plates in matte finish. 12mo. Photographs by Brassai. Bound sheets in dust jacket as issued. Moderate rubbing and small tears on the rear panel, and a little bit on the spine, very good. An exceptionally uncommon title in the first edition. [BTC#627335]

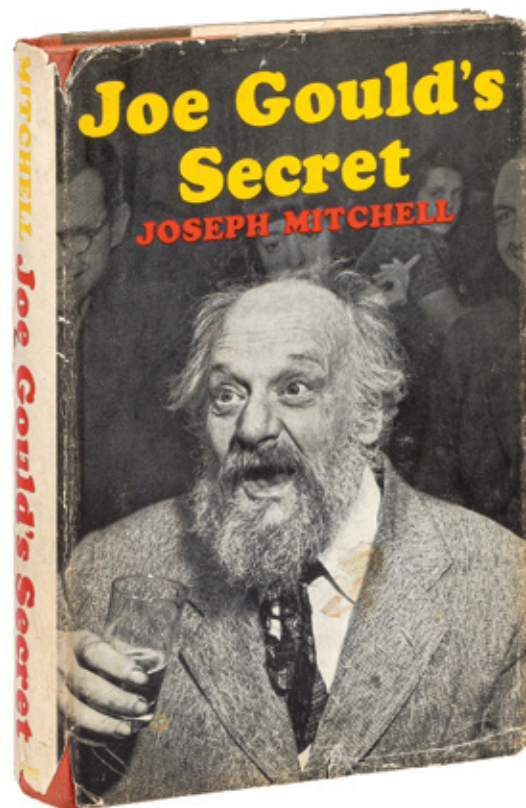
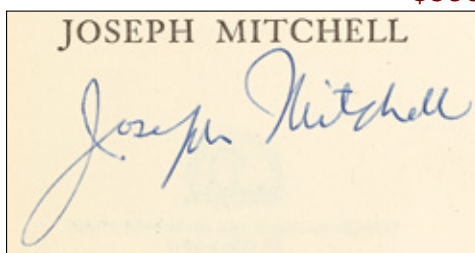
First edition. Light wear on the boards, else about fine in good or better dust jacket with a small faint stain on the front panel, rubbing, and some small chips and tears at the spine ends. Signed by Joseph Mitchell. Two long essays that originally appeared in *The New Yorker*. Basis for the film with Ian Holm as Gould, and Stanley Tucci (who also directed) as Mitchell. [BTC#626165]

42 Joseph MITCHELL

Joe Gould's Secret

New York: Viking (1965)

\$950



Reich and Cage in Samizdat

43 (Music)

Steve REICH and John CAGE

Steve Reich & John Cage. Sbornik Textu

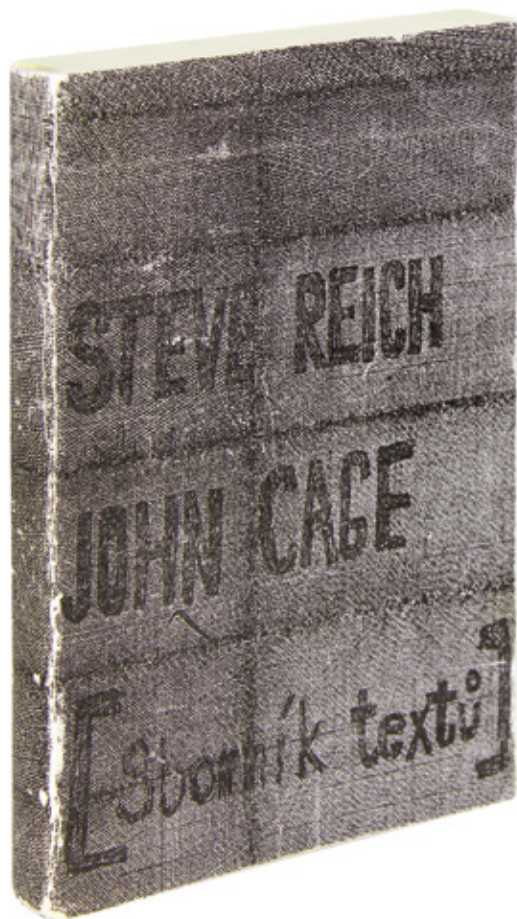
[*Steve Reich & John Cage. An Anthology*]

[Praha (Prague): No publisher 1987]

\$2500

First edition of the first collection of writings by and about Steve Reich and John Cage in Czech. Published underground as a samizdat edition. 128, [1] leaves mimeograph printed on rectos only. With printed music. Text in Czech. Decorated thick card covers. Wrappers slightly worn, else about fine. Contains two essay by Steve Reich from *Writings About Music* (1974); the extract and translation of the text of "The Desert Music" the translation of his speech in Budapest (March, 1985); five essays by John Cage from *Silence* (1961); the translation of his series of lectures "Indeterminacy: New Aspect of Form in Instrumental and Electronic Music"; two essays about Cage by Richard Teitelbaum and Dieter Schnebel; György Ligeti's "Tendenzen der Neuen Musik in den USA (Gespräch mit Clytus Gottwald.); and the score of Terry Riley's "In C." Rare. We could find no institutional holdings.

[BTC#412418]



44 (Music)

Ellis NASSOUR and Richard BRODERICK*Rock Opera: The Creation of Jesus Christ Superstar, from Record Album to Broadway Show and Motion Picture*

New York: Hawthorn Books (1973)

\$300

First edition. Tall octavo. Trade paperback. Illustrated from photographs. Advance Review Copy with printed slip laid in. (Curiously the review slip is from the Viking Press; Hawthorn Books was sold and acquired by several other publishers over time, but we do not know if Viking was among them). Slight bit of wear at the corners of the front wrap, near fine. Surprisingly uncommon.

[BTC#588574]



45 (Music)

Michael WOJCZUK*Wojczuk's Bay Area Bands Sketch Book #1 for Coloring*

Berkeley: Cross Cut Saw and Mid Press Productions 1977

\$350

First edition. Oblong quarto. Stapled wrappers. Corners a little curled, staples oxidized, a very good or better copy. Coloring book with pictures of various Bay Area artists performing including the Jerry Garcia Band, Merle Saunders and Jerry Garcia, Eddie Money, Energy Crisis, Sweet Chariot, Legion of Mary, Rubisa Patrol, Earthquake, Ways of Meringue, and others.

[BTC#92239]

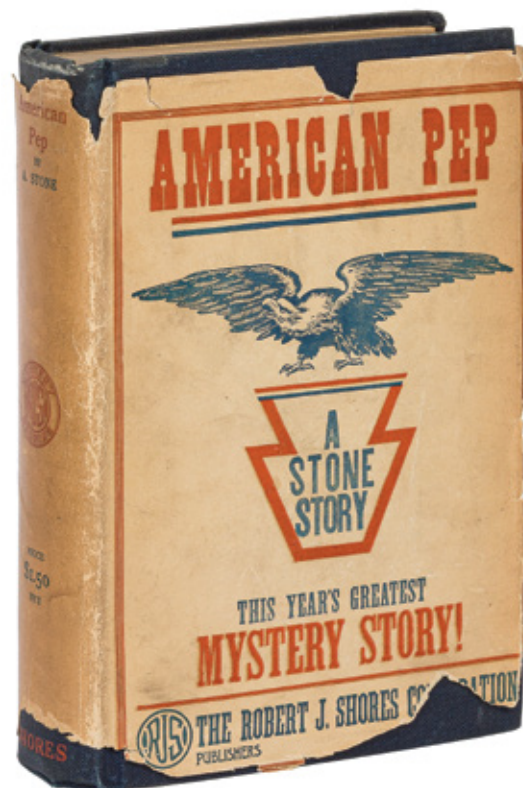
46 (Mystery)

A. STONE*American Pep: A Tale of America's Efficiency*

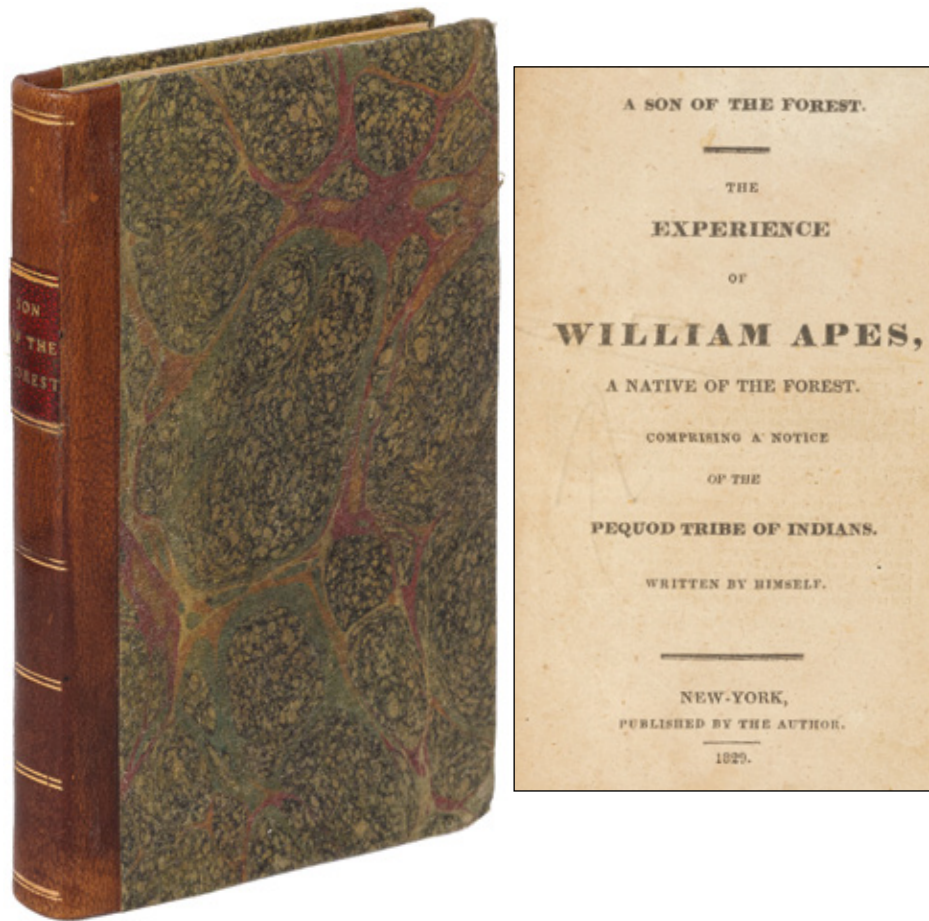
New York: The Robert J. Shores Corporation 1918

\$500

First edition. Illustrated by Frank Keane. Octavo. Just about fine in a tattered dust jacket. Jacket copy refers to this as "The Year's Greatest Mystery Story!" Apparently a mystery novel set in Pennsylvania, where a group of railroad men are pressed into service to protect and transport America's new super explosive, S.H. ("Sky High"), as German spies attempt to thwart them at every turn. On the front flap the author is noted as "an excellent locomotive engineer." In *Hubin*, with additional elements of science fiction. Rare in jacket. [BTC#622246]



First full-length Memoir by a Native American



47 (Native American)

William APES [a.k.a. William APESS]

A Son of the Forest: The Experience of William Apes, A Native of the Forest.

Comprising a Notice of the Pequod Tribe of Indians.

Written by Himself.

New York: Published by the Author 1829

\$15,000

First edition. 16mo. 216pp. (Apess published a revised and corrected edition of this title in 1831, to which was added a portrait frontispiece of the author. This 1829 first edition was not issued with the portrait). Rebacked in period-style leather with red morocco label gilt, the marbled papercovered boards are likely contemporary, and certainly of the period; the book is housed in a modern cloth slipcase. Contemporary owner name on first leaf of text ("F. Williams"), a little foxing on the first and last couple of leaves, some faint, ancient pencil scrawls on the rear blanks, a pleasing very good or near fine copy.

Widely considered to be the first full memoir by a Native American, as well as perhaps being the first book-length work to be written by a Native American (preceded by a 1772 pamphlet sermon by Samson Occum, who also published a hymn book in 1792, as well as a brief autobiography).

Apes (later spelled Apess) was of mixed race, his father was of the Pequod tribe, as was his mother (who also had African-American blood). William's parents separated and he and his siblings were housed by his mother's abusive parents. William was later indentured to successive European American families. After running away from the General who held his indenture, and fighting in the War of 1812, Apess returned home to reclaim his Pequod identity. He eventually became close to the Methodists, who

allowed people of mixed race, including African-Americans and Native Americans, to participate in services. In 1829, answering a vocation to preach, he became an ordained Methodist minister, and published this autobiography, partly to express his opposition to the advocates of Indian Removal that culminated in the "The Trail of Tears."

Apess became an itinerant preacher throughout New England. In 1833, during a visit to the town of Mashpee, the largest Native American town in Massachusetts, Apess established the first formal Native American temperance society. While in Mashpee, Apess became convinced the State was acting illegally in denying self-government to the Mashpee Wampanoag, and he engaged in several acts of resistance to the all-White appointed board of overseers, which resulted in his jailing. He subsequently published several sermons and addresses, but died at age 41 from a stroke, likely exacerbated by continuing bouts of the alcoholism that plagued him.

While copies are held by many libraries, the book is exceptionally uncommon in the trade. The last copy of the 1829 edition to come up for auction was forty years ago. An important keystone of early Native American history. [BTC#622926]



48 (Native American)

Toreva Broadcast: A Monthly Publication of the Press Club, Toreva Day School, Second Mesa Arizona – Volume 2, Nos. 4 and 7 (twice). December 1956 and March 1957

Second Mesa, Arizona: Toreva Day School Press Club 1956-57

\$1250

Volume 2, Nos. 4 and 7 (two copies of #7 with different covers), three issues total. Slim small quartos. Four spirit-duplicated leaves each (printed rectos only), stapled into craft paper wrappers with stamped and handpainted covers (one signed "By Harold James"). Wrappers with toning and some wear and soil, interior print quality varies in tone and sharpness (but still legible), and one leaf with some staining, very good and sound.

Three issues of a sweet elementary school newspaper published in Second Mesa, Arizona on the Hopi Reservation. Contents include poems, school activities and updates, a letter from a student who was finishing the school year at Capitol School in Phoenix ("I enjoy going to school with the white children. I already made some friends. They are nice."), and Christmas material in the December issue, including a couple of letters to Santa. Students with Hopi names who contributed to the newsletter include Merrildine Koruh (the editor, who graduated from Phoenix Indian School in 1963), Elgin Siewumptewa, Alta Kootswatewa, Alzada Numkena, Jackson Seckletstewa, Elmer Lomahaitewa, Walter Joshongeva, and Melvin Carl Secakuku.

Charming and rare. At the time of cataloging, we locate no copies in OCLC or the trade. [BTC#612955]



49 (Natural History)

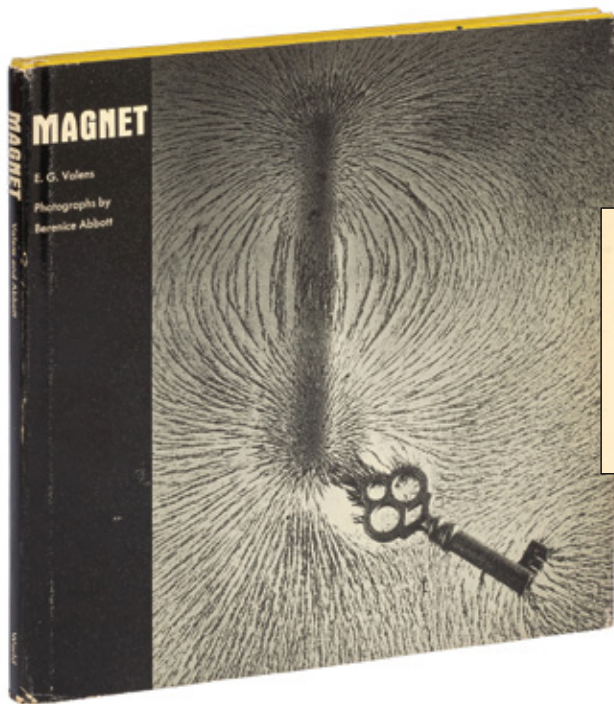
Comte de Georges-Louis Marie Leclerc BUFFON

Oeuvres Complètes de Buffon

Paris: Chez Baudouin Freres, Editeurs et Chez N. Delangle, Editeur 1826-1828

\$3500

Complete in 34 volumes. Octavos. Consists of 28 volumes of text, four supplementary volumes by Baron Cuvier, and two volumes containing 180 hand-colored plates. Frontispiece portrait and two folding plates. Contemporary green morocco over marbled boards with gilt spine decoration. Text in French. Older bookplate, some scattered foxing, and light edgewear to some of the spines, a handsome, near fine set. [BTC#64552]



50 (Photography)

Berenice ABBOTT and E.G. VALENS*Magnet*

Cleveland: The World Publishing Company (1964)

\$750

*For Abe
a rare sprite with love -
Berenice Abbott.*

First edition. Square octavo. Fine in very good or better price-clipped dust jacket with rubbing, and a few small nicks and creases at the spine ends. **Inscribed** by Abbott: "For Abe a rare sprite [spirit?] with love - Berenice." One of a series of educational books about science by this publisher with wonderful photos and the text by E.G. Valens, author of the book that inspired the hit film, *The Other Side of the Mountain*. An uncommon book, especially signed by Abbott. [BTC#627240]

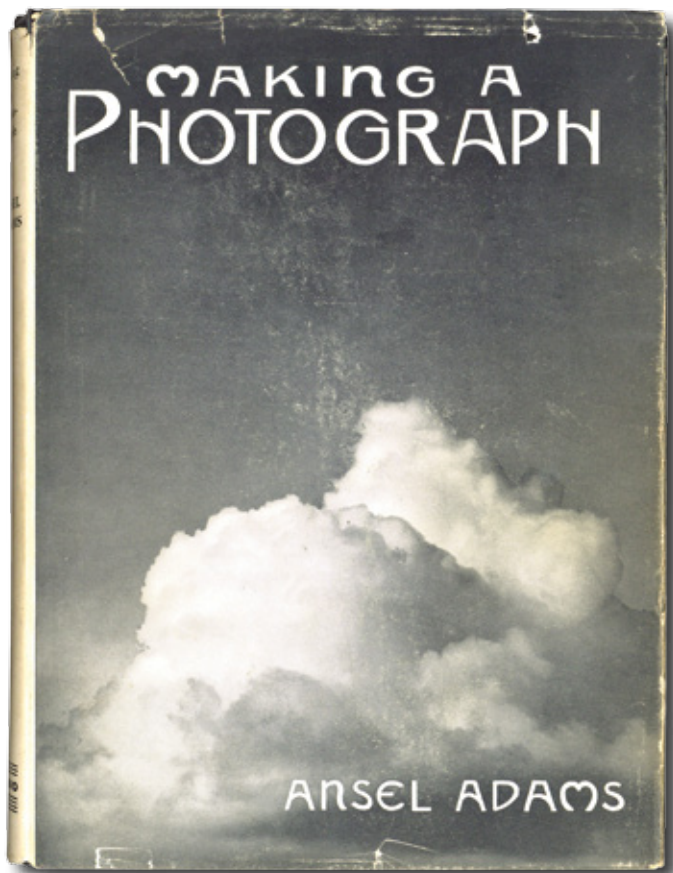
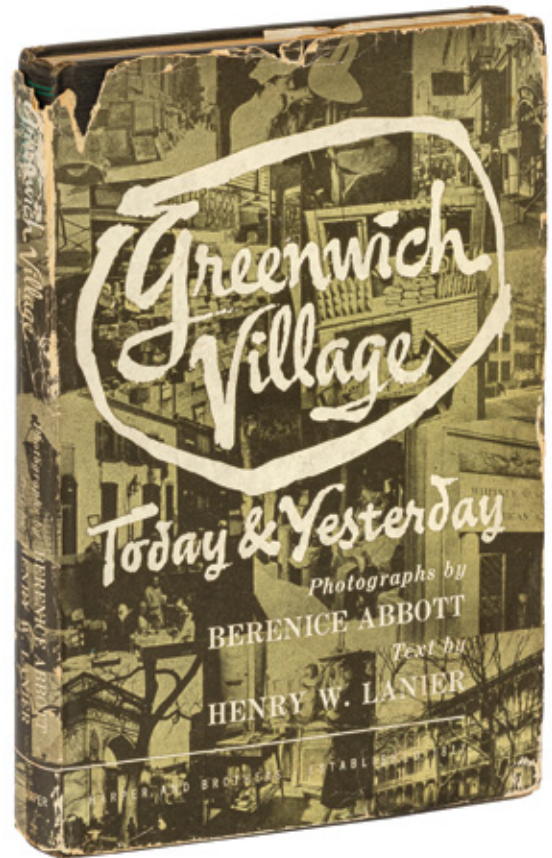
51 (Photography)

Berenice ABBOTT, Henry W. LANIER*Greenwich Village: Today & Yesterday*

New York: Harper & Brothers (1949)

\$375

First edition. Small quarto. Early owner name, corners bumped, and a stain on the front board, near very good (internally about fine) in good or better dust jacket with stains on the rear panel, rubbing at the folds and moderate chipping near the top of the spine. A look at the Greenwich Village of the past with photographs by Abbott and text by Lanier. [BTC#627153]



52 (Photography)

Ansel ADAMS*Making a Photograph: An Introduction to Photography*

London / New York: Studio Publications 1935

\$950

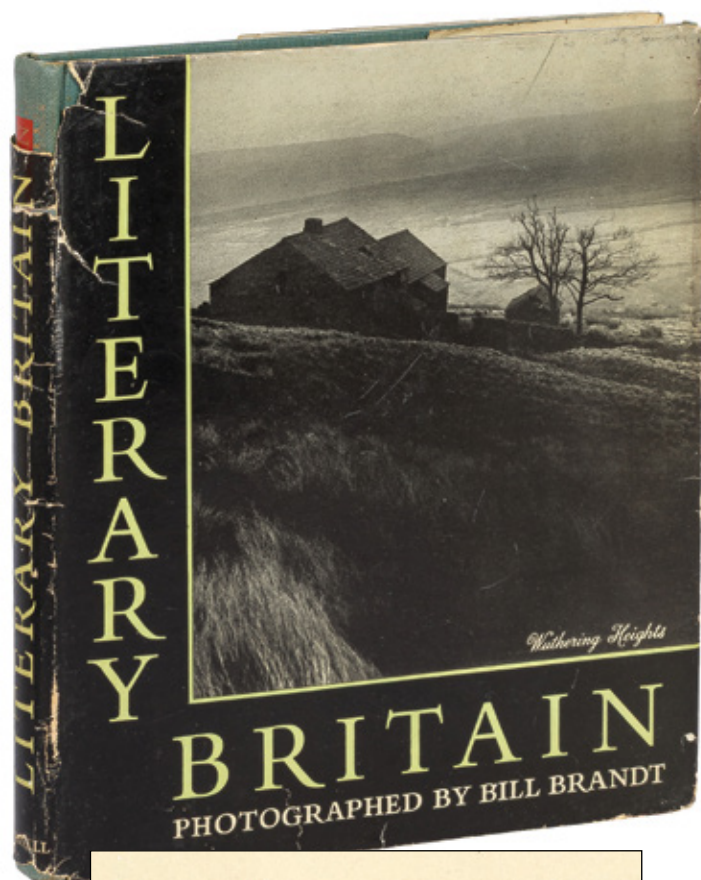
First edition. Quarto. 96pp. 32 tipped-in plates. Seven diagrams. Quarter cloth and pictorial photographic boards. Illustrated with photographs. Tiny, early owner name, rubbing at the bottom of the boards, near fine, in an attractive very good price-clipped dust jacket with short tears, and a modest chip on the rear panel. Issued as "How to do it" series #8. A nicer than usual copy. [BTC#615778]

53 (Photography)**Cecil BEATON***Cecil Beaton's New York*

Philadelphia and NY: J.B. Lippincott Company (1938)

\$950

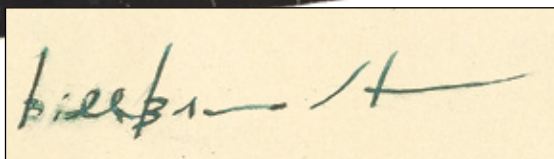
First American edition from English sheets. Tall octavo. 261pp. Illustrated from drawings by the author, and photographs by the author and others. Fine in modestly spine-tanned, a little rubbed else near fine dust jacket. A nice copy of an uncommon title. [BTC#626942]

**54 (Photography)****Bill BRANDT***Literary Britain: Landmarks, Landscapes and Houses of the Great Writers and Poets*

London: Cassell (1951)

\$1000

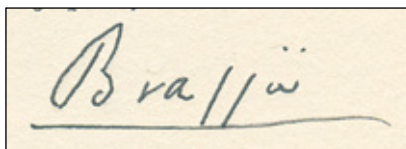
First edition. Quarto. Unpaginated. Illustrated from photographs with 100 plates. Near fine with minor wear in about very good dust jacket with modest loss at the spine ends, and some internal repair. Signed by Brandt (with a slight smudge on the "il" in "Bill"). Photographs of English country scenes that were depicted in literature, or were important in the lives of English authors, listed alphabetically by author. Uncommon signed. [BTC#627702]

**55 (Photography)****BRASSAÏ***Picasso and Company*

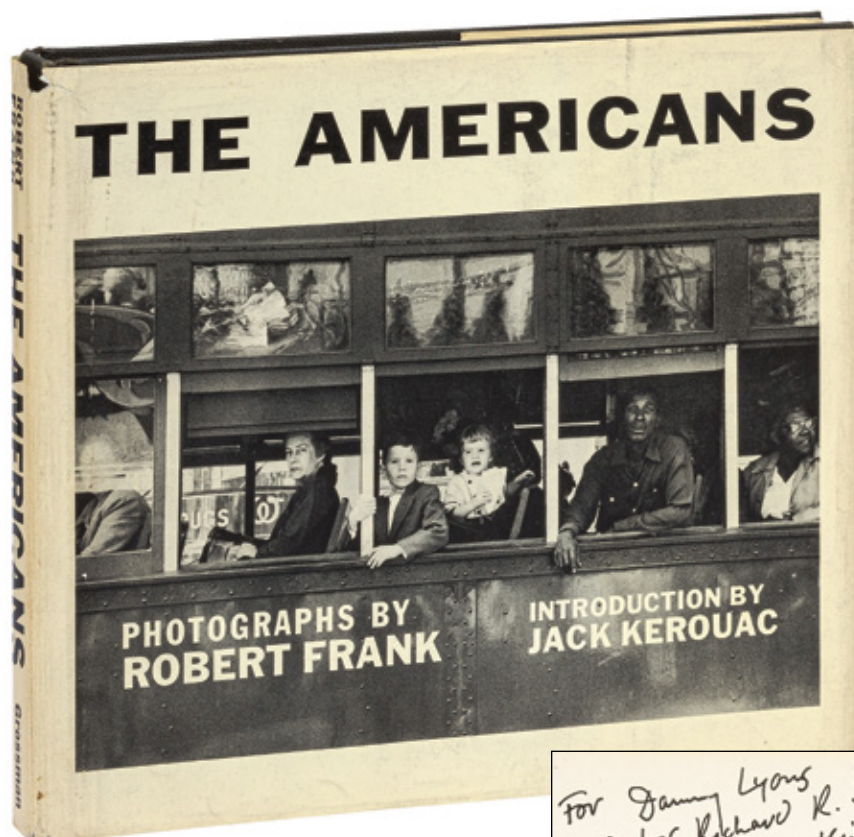
Garden City: Doubleday & City (1966)

\$450

First American edition. Translated from the French by Francis Price. Preface by Henry Miller. Introduction by Rolan Penrose. Tall octavo. 289pp. Illustrated with black and white plates. Faint stain in upper gutter, resulting in a bit of wrinkling to the front fly, thus very good in sunned very good dust jacket. Signed by Brassaï on the titlepage. [BTC#626747]



Inscribed to Danny Lyon



For Danny Lyons
and for Richard R. Sweeney
without whom this book
would still be without owner
A triple hurrah for American know how
A salute to the general population of Texas
Fond memories of Chicken Shack & Sea Fare
to the Sunsets over Diagnostics
remember 4th of July in TOMPKINS SQUARE
to all Wardens of all Penal Colonies
let them out of the shutter
for Billy G. McCune and all
The Americans guilty + innocent.

Your boss.
Robert
between 8th Street & Huntsville
1969.

56 (Photography)

Robert FRANK

The Americans

New York: Grove Press (1969)

\$27,500

Second American edition, revised and enlarged. Introduction by Jack Kerouac. Oblong octavo. A trifle rubbed, about fine copy in price-clipped near fine dust jacket with a small chip at the crown. The second printing, among other things, added film strip still images for the films that Frank had made since the initial publication of the first edition.

This copy Inscribed by Frank to legendary photographer Danny Lyon on the second half-title, utilizing the printed title: "For Danny Lyons [sic] and for Richard R. Sweeney without whom this book would still be without owner A triple hurrah for American know how A salute to the general population of Texas Fond memories of Chicken Shack & Sea Fare to the Sunsets over Diagnostics remember 4th of July in TOMPKINS SQUARE to all Wardens of all Penal Colonies let them out of the shutter for Billy G. McCune and all [The Americans] guilty & innocent. Your boss Robert between 8th Street & Huntsville 1969."

A fascinating inscription. Lyon and Frank were close friends. When Lyon moved from Texas to New York City he was a guest in Frank's apartment for six months. In 1969 they bought an expensive motion picture camera together. On the day of the moon landing they were shooting a film in Tompkins Park where Lyon bought the stolen Mastercharge of Richard R. Sweeney from a street urchin for \$2 (negotiated down from \$5), using it to buy film for both of them. Sid Rapport, the man who reprinted this issue of *The Americans*, designed and printed stationery for Frank and Lyon's concern: "Sweeney Films: Robert Frank and Danny Lyon. If It Moves We Film It." Soon after, they traveled to Texas together, where Lyon used their jointly owned camera to film Texas prisons and prisoners, resulting in his book *Conversations with the Dead*. A superior association copy of a desirable title. [BTC#469258]

The George Washington of Italy



57 (Photography) [Giuseppe GARIBALDI]

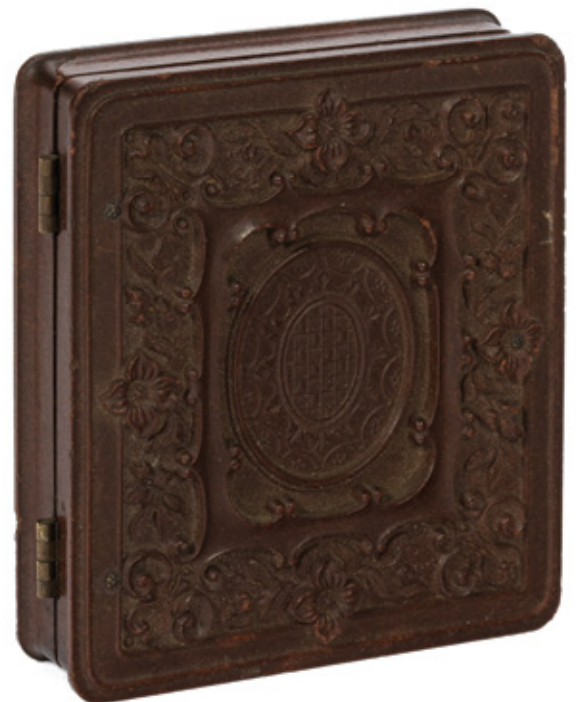
[Sixth Plate Daguerreotype]: Portrait of Giuseppe Garibaldi

[New York: Root Brothers circa 1851]

\$39,500

Original sixth plate daguerreotype. Image size approximately 3¼" x 3". The image was professionally cleaned and resealed, otherwise it is fine. Housed in an original, or contemporary, gutta-percha case with elaborate foliate decoration and a decorated plush pad. Protector, frame, and case are also fine. Garibaldi is shown from the waist up and dressed in a formal suit, with a pinky ring clearly visible (a recurring feature of some of the known images of Garibaldi). Garibaldi fled after his defeat in the First Italian War of Independence, spending nearly a year in New York, between 1850 and 1851, trying to buy a ship. He traveled to Latin America and elsewhere before he returned to New York in 1853, and from there departed back to Europe, where he eventually presided over the unification of Italy. A few daguerreotypes of Garibaldi are known; this was made while he was visiting the U.S., most likely by the Root Brothers, at their gallery in Manhattan. A deep, rich, and superior image in extraordinary condition.

[BTC#623585]



Possibly the First Amateur Photograph Ever Made



58 (Photography)

Thomas Best JERVIS and Juan, Count of Montizón

Scrapbook Album Containing a Rare Experimental Photograph from May 1839

(Notting Hill Square, Kensington: 1839)

\$36,000

A scrapbook album that belonged to Annie Jervis, containing numerous mounted engravings (several of which are hand-colored), a few manuscripts of verse, and two photographic prints. The first is a previously unknown photograph made by her father Thomas Jervis, Fellow of the Royal Society of London, in May 1839. The second is a salted paper portrait photograph of Annie Jervis (circa 1854) made by Juan, Count of Montizón, a founding member of the Royal Photographic Society.

Small octavo. Measuring 6" x 7½". Contemporary dark purple blind stamped cloth over boards. Owner name on front free endpaper: "Annie Eliza Scott Jervis / Naples, March 1 [67?]." The binding is worn, most gatherings and individual leaves are loose or detached with frayed edges, else very good overall, with a few scattered small color pencil marks made by a child. Housed in a handsome clamshell box in quarter black morocco, gilt spine, and interior chemise.

1. Photograph of two feathers (10 x 9½ cm). Captioned in ink by Thomas Jervis along the bottom edge of the image: "My final attempt at Photography May. 1839 Notting Hill Sq No 22."
2. Salted paper print (11½ x 15½ cm). Portrait of Annie Jervis, likely taken in 1854 when she was about twenty years old. Captioned in ink underneath the print: "Annie Jervis, taken by the Count of Montizon, Son of Don C--- [Partial loss]."





Lieut.-Colonel Thomas Best Jervis, born in British Ceylon in 1796, was a prominent engineer and surveyor based in India for much of his career. A member of the Bombay branch of the Royal Asiatic Society (BBRAS), Thomas Best Jervis and his brother George Risto Jervis won fame for “their pioneering contributions to the cause of rational education and to the dissemination of scientific knowledge which marked the beginning of the process of Modernization in the post 1818 Western India.”

While on furlough in 1838-39, Best was resident in London when William Henry Fox Talbot presented his paper about the photogenic process to the Royal Society in February of 1839. Also at this time (April, 1839), Jervis was corresponding with Sir John F.W. Herschel, Britain’s preeminent scientist, who in 1839 was conducting experiments in photochemistry and proved that his sodium thiosulfate was the most powerful fixer for silver-based photographic images.

Thomas Best’s known correspondence with Herschel (in April and September, 1839) suggests that he may have made use of Herschel’s sodium thiosulfate or “hypo,” the substance which soon came into use as a fixing agent, in his experimental photograph.

A rare and remarkable print made in the spring of 1839, before Talbot’s public lectures in the summer of that year on the emerging art of photography, and which certainly could be considered as the first “amateur” photograph ever made.

References

1. Herschel Family Papers (Harry Ransom Center, MS-1931).
2. J. V. Naik and Prabha Ravi Shankar. *The Jervis Brothers: George Risto Jervis & Thomas Best Jervis, Founders and Guardians of The Asiatic Society of Mumbai*. Asiatic Society of Mumbai: 2014. [BTC#547304]



59 (Plays)

David MAMET**Poet and the Rent**

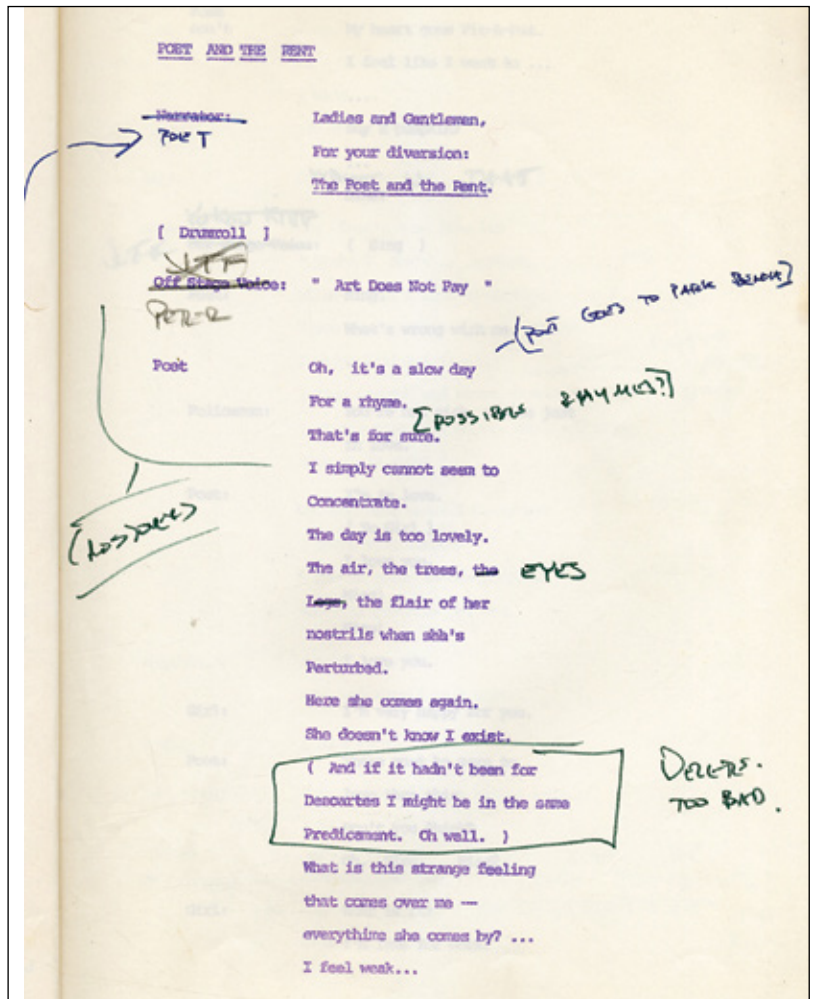
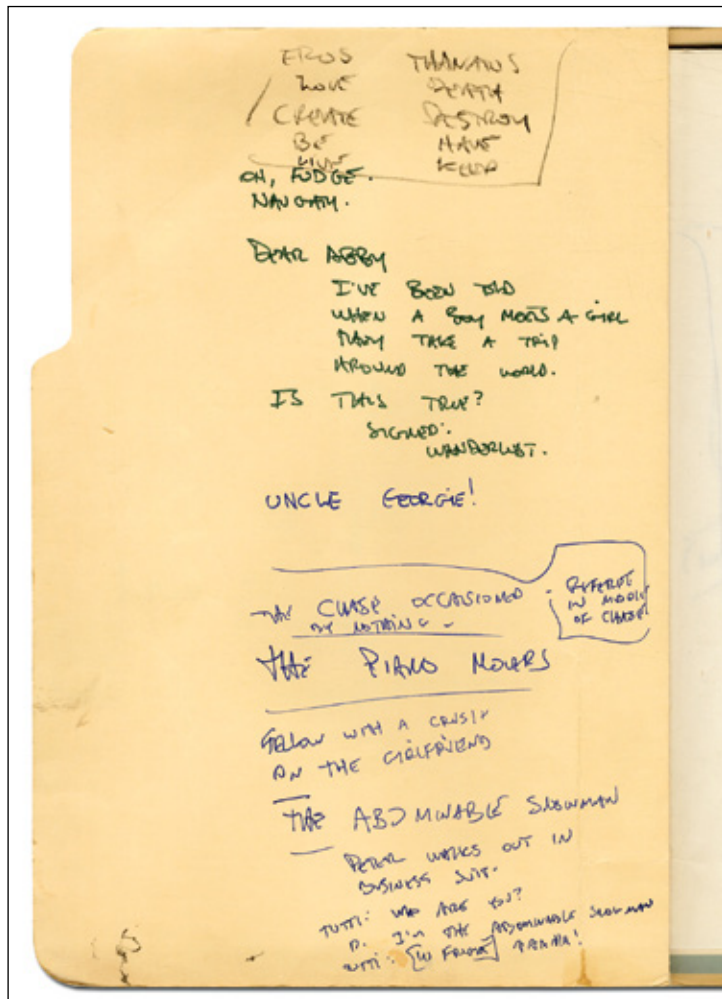
Flossmoor, Ill[inois].: David Mamet 1973

\$25,000

Quarto. 41pp. Spirit-duplicated playscript printed in purple on rectos only, prong-bound into a manila folder, hand-titled by Mamet on front wrap: "Poet and the Rent by David Mamet. This Copy Belongs To David Mamet" and with the number "19" in upper right-hand corner. Very good or better. David Mamet's personal copy of his second play. The title page bears his printed copyright notice for 1973, from his hometown of Flossmoor, Illinois. Heavily annotated throughout in his hand, with dialogue rewritten on the verso of the title page and on another page, and on the inside of both wrappers. Also bears a pencil sketch on the rear wrapper of what appears to be a set, presumably in his hand, as well as a separate laid-in mimeographed leaf on blue paper providing a rehearsal and performance schedule and the locations on the Goddard College campus where they would be held.

The play was first performed in March of 1973 at Goddard College in Vermont, where Mamet was a student and teacher. The original cast included Oscar-nominated actor William H. Macy, who was Mamet's student and frequent collaborator and who made his directorial debut with a 1975 version of the play. This is very much a working copy, with Mamet making changes, striking out lines he didn't like, inserting new dialogue and noting new ideas as they occurred to him. From the estate of Fritzie Sahlins. Sahlins was a cofounder, with her husband Bernie, of Second City Theater Troupe, and worked with Mamet on his first full-length play *The Duck Variations* one year earlier. This play was published much later as *Poet and the Rent* by Samuel French in 1981 in an acting edition and as *The*

Poet and the Rent by Grove Press in 1986 in the omnibus edition *Three Children's Plays*. Overall the most substantive, heavily annotated, and earliest playscript of Mamet's that we've seen. OCLC locates no copies, although the finding aid to Mamet's papers at the Ransom Center seems to indicate that they have a copy with corrections, not specifying whose hand they are in. [BTC#402990]



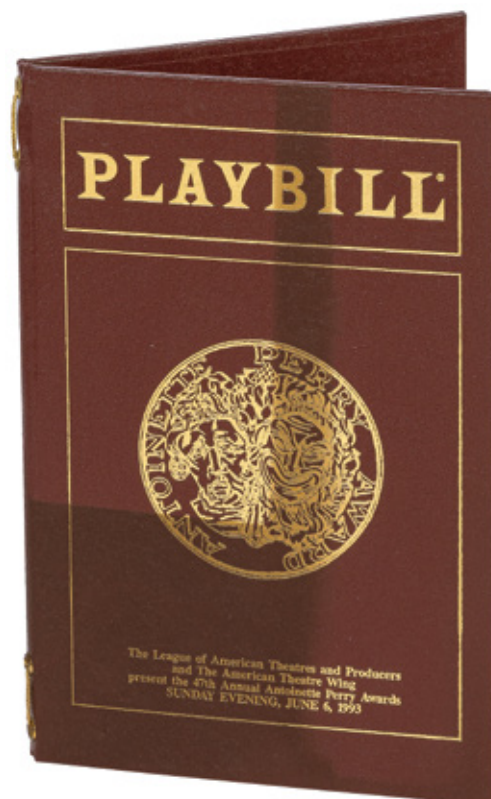
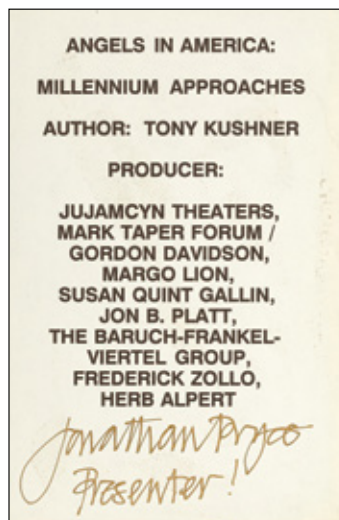
60 (Plays)
(Tony KUSHNER)

[Tony Award Presenter's Booklet, Announcing]: *Angels in America: The Millennium Approaches*
(1993 Tony Award for Best Play of the Year)

[New York]: The League of American Theatres and Producers / The American Theatre Wing 1993
\$3500

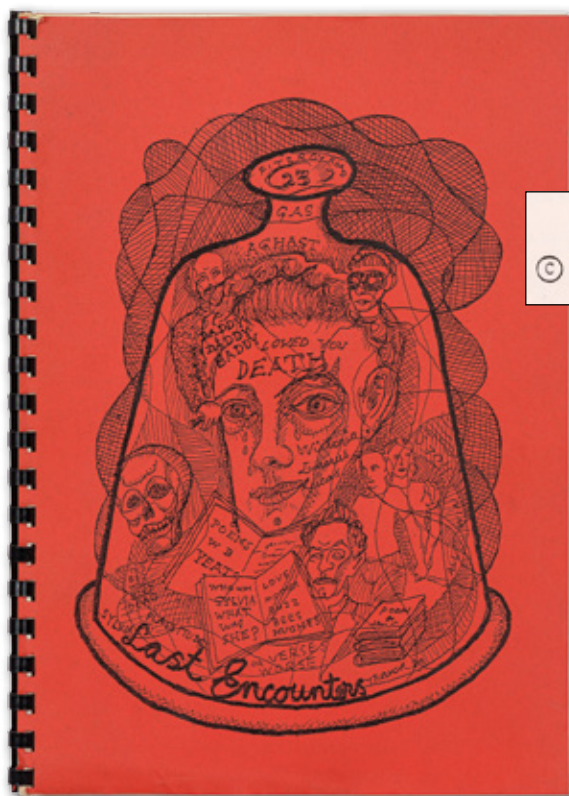
Tony Award Presenter's Booklet (from which the presenter would read the nominees and announce the winner onstage). Two clothcovered panels bound together, with decorative cord at the spine. The printed list of nominees is laid down onto the exterior of the lower board; the presenter would then open the booklet to announce the winner. Front panel with some dark toning, the list of nominees a bit soiled, very good. The presenter, actor Jonathan Pryce, has Signed the booklet beneath the winning play's information: "Jonathan Pryce Presenter!"

The booklet used onstage by Jonathan Pryce at the 47th Annual Antoinette Perry Awards (aka "Tonys"), to announce that Part I of Kushner's *Angels in America* had won Best Play of the Year for 1993. The play beat out *The Sisters Rosenweig*, *Someone Who'll Watch Over Me*, and *The Song of Jacob Zulu*. Kushner's plays were the basis for the 2003 HBO miniseries of the same name, starring Al Pacino, Meryl Streep and Emma Thompson. An excellent piece of both theater and LGBTQ history. Presumably unique. [BTC#619505]



Sued by Ted Hughes

61 (Sylvia PLATH)
Professor Trevor THOMAS
Sylvia Plath: Last Encounters
Bedford, England: The Author 1989
\$3500



© No 88 *Trevor Thomas*
Copyright 1989. Trevor Thomas. All Rights Reserved.

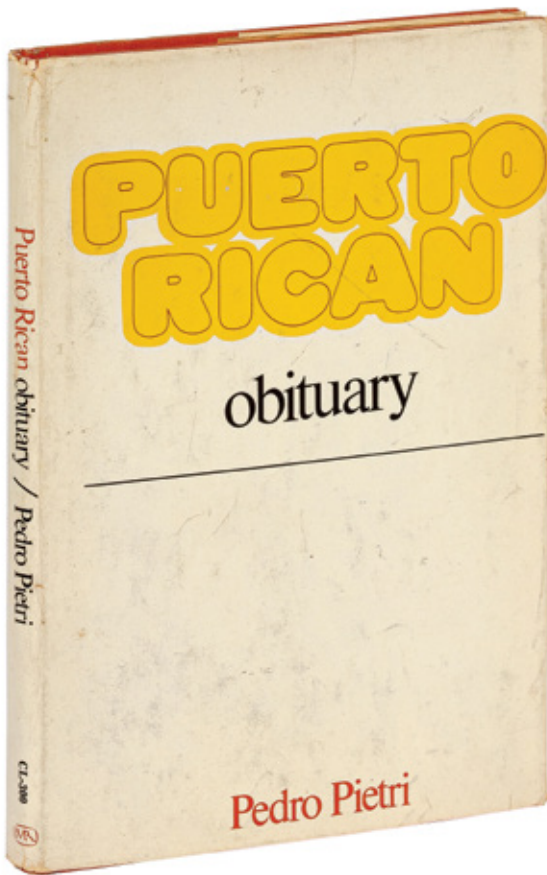
First edition. Cover art by the author. Slim quarto. Measuring approximately 8½" x 12". 27, a-j (read "i") pp. Comb-bound card covers. Modest wear

including a bit of creasing at the bottom edge of the front cover and first leaf, very good or better. Copy 88 of a very small edition (see below), numbered and Signed by Thomas on the title page. Laid in is a photocopy of a 1990 article from *The Mail on Sunday* titled, "Poet sues professor over pamphlet on tragic wife."

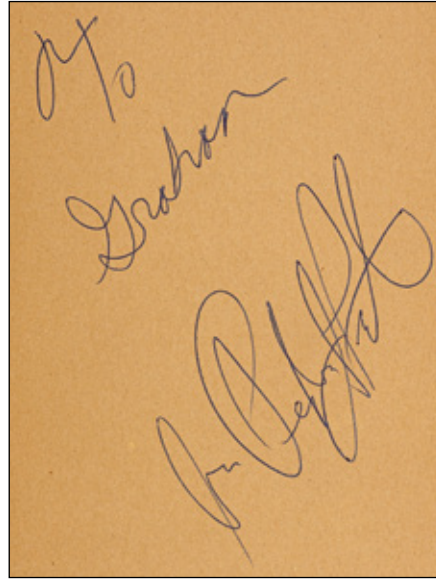
Thomas was in his mid-40s when Sylvia Plath moved into the flat directly above him, after her marriage to Ted Hughes ended. Thomas was the last person to speak to Plath before she committed suicide in February, 1963. Of the present book, written almost 36 years after the fact, Thomas says (according to the article laid in): "I am an old man who felt it was his duty to put this part of history down on paper before he died." The suit by Hughes, in which he demanded an apology and damages, reportedly centered around the reporting of a boisterous party held in Plath's apartment—with Hughes in attendance—on the day of Plath's funeral. Hughes reportedly withdrew the suit after Thomas apologized. Also prints a one-page author bio and nine poems by Thomas under the title "A Sequence of Poems for Sylvia Plath."

Thomas is a very interesting figure in his own right. He was a respected curator who helped the Leicester Museum establish what is today the UK's largest collection of German Expressionist Art before he, a gay man, was arrested in 1946 for allegedly looking at another man in a local public bathroom. He moved abroad, working with UNESCO and as a university professor. When he returned to England in 1960, he worked as an art director for a greeting card company and, in the early 70s, with the Campaign for Homosexual Equality.

According to the *Mail on Sunday* article laid in, Thomas published the book in less than 100 copies, although OCLC (which locates about a dozen copies) notes copies numbered as high as 156. Extremely uncommon regardless, and a very interesting Plath item. [BTC#609043]

**62 Pedro PIETRI***Puerto Rican Obituary*

New York: Monthly Review Press (1973)

\$1000

First printing. Small octavo. 109pp. Light wear on the rear endpapers, a touch of toning and a small bump to the bottom of the spine, still near fine in very good dust jacket with scattered light creasing, rubbing and a small tear at the top of the front panel. Inscribed by the author to noted scholar and editor Graham Hodges: "To Graham from Pedro Pietri." Pietri was an important member of the Nuyorican Movement who was known as both a poet and playwright. This is considered by many to be his masterpiece. [BTC#627783]

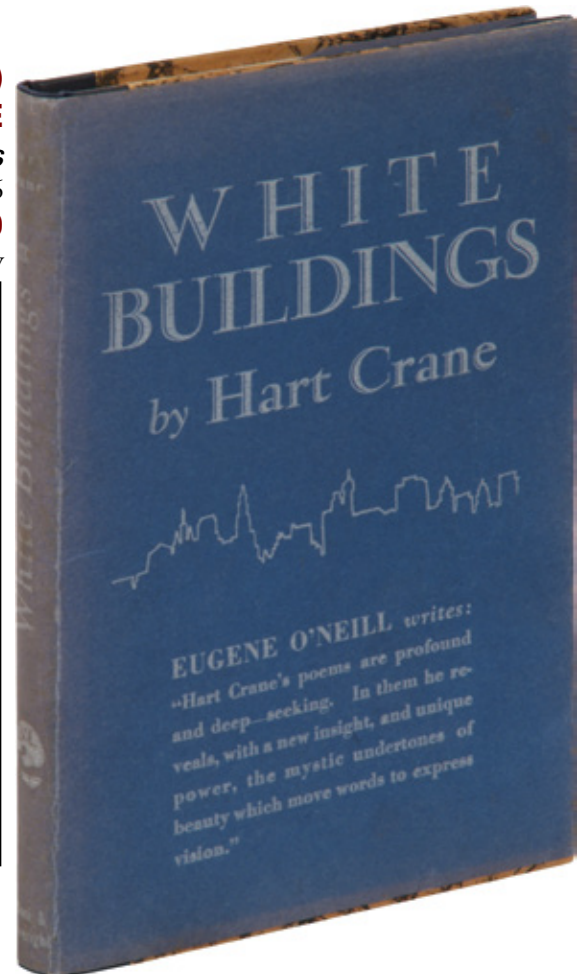
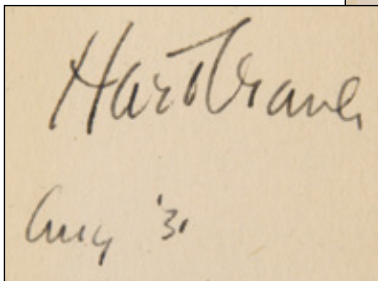
Hart Crane's Own Copy of His First Book

63 (Poetry)**Hart CRANE***White Buildings*

New York: Boni and Liveright 1926

\$75,000

First edition, second issue with Allen Tate's name corrected on the title page. Foreword by Allen Tate. Near fine in near fine dust jacket. Hart Crane's own copy of his first book, with his later ownership Signature: "Hart Crane, Aug. '31" and his bookplate on the front pastedown. Apparently, Hart Crane's mother either gave away or sold some of his bookplates shortly after his death to the bookseller Samuel Loveman, thus resulting in occasional "association copies" surfacing. However, all of the books that we have seen signed by him were either inscribed to a specific individual, or in the case of a simple signature (with the exception of the signed edition of *The Bridge* – only 50 copies), were from his personal library. [BTC#99654]



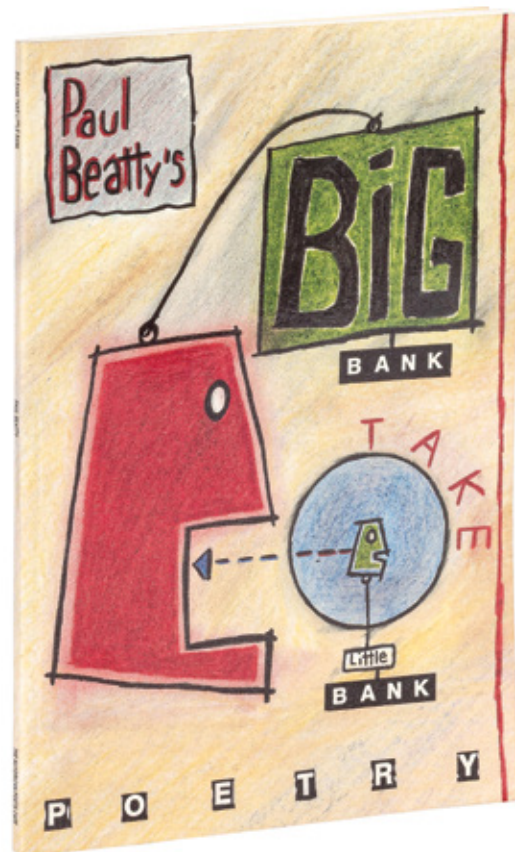
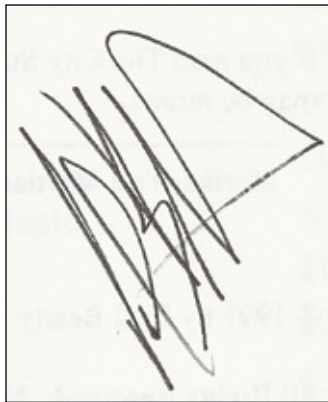
64 (Poetry)
Paul BEATTY

Big Bank Take Little Bank

New York: The Nuyorican Poets Cafe (1991)

\$500

First edition. Cover art by Jim Basirico. Fine in pictorial wrappers. Signed by the author on the title page. In 1990 Beatty became the first ever Grand Poetry Slam Champion of the Nuyorican Poets Cafe with one of his prizes being the book deal for this collection of poetry. Author's first book. New Cafe Poets No. 1. [BTC#626465]



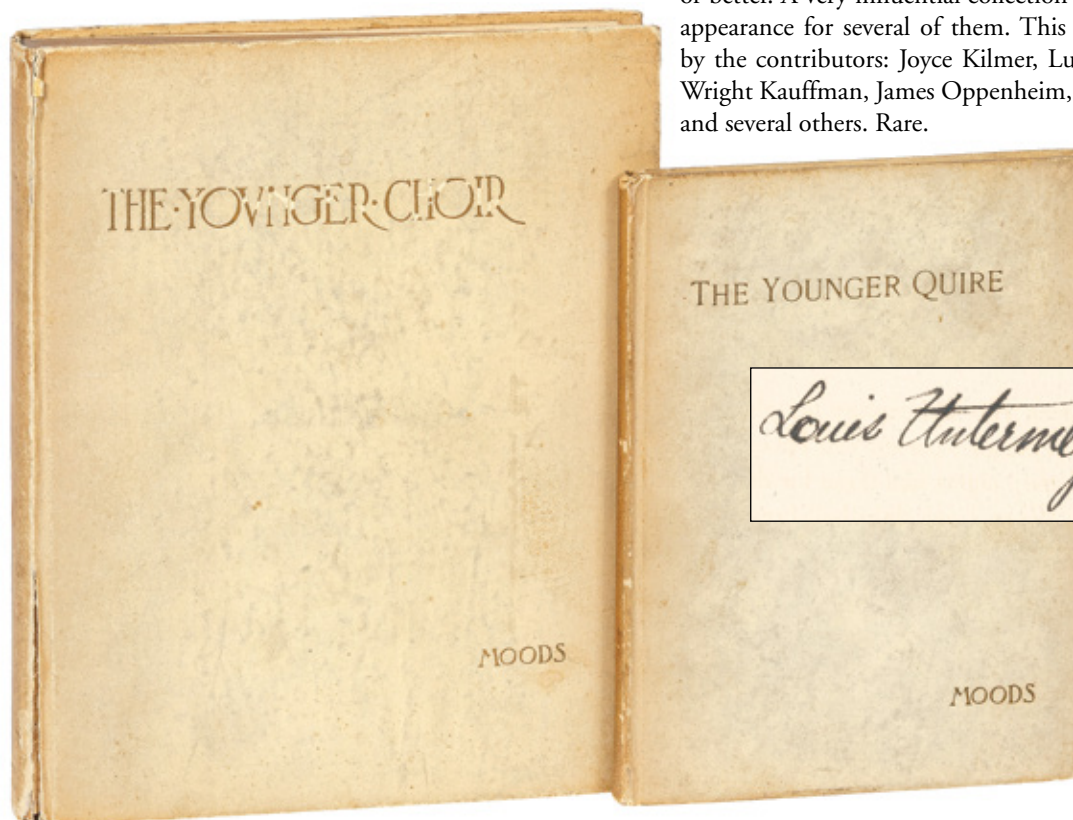
65 (Poetry, Anthology)
(Louis UNTERMAYER)

The Younger Choir [with] The Younger Quire

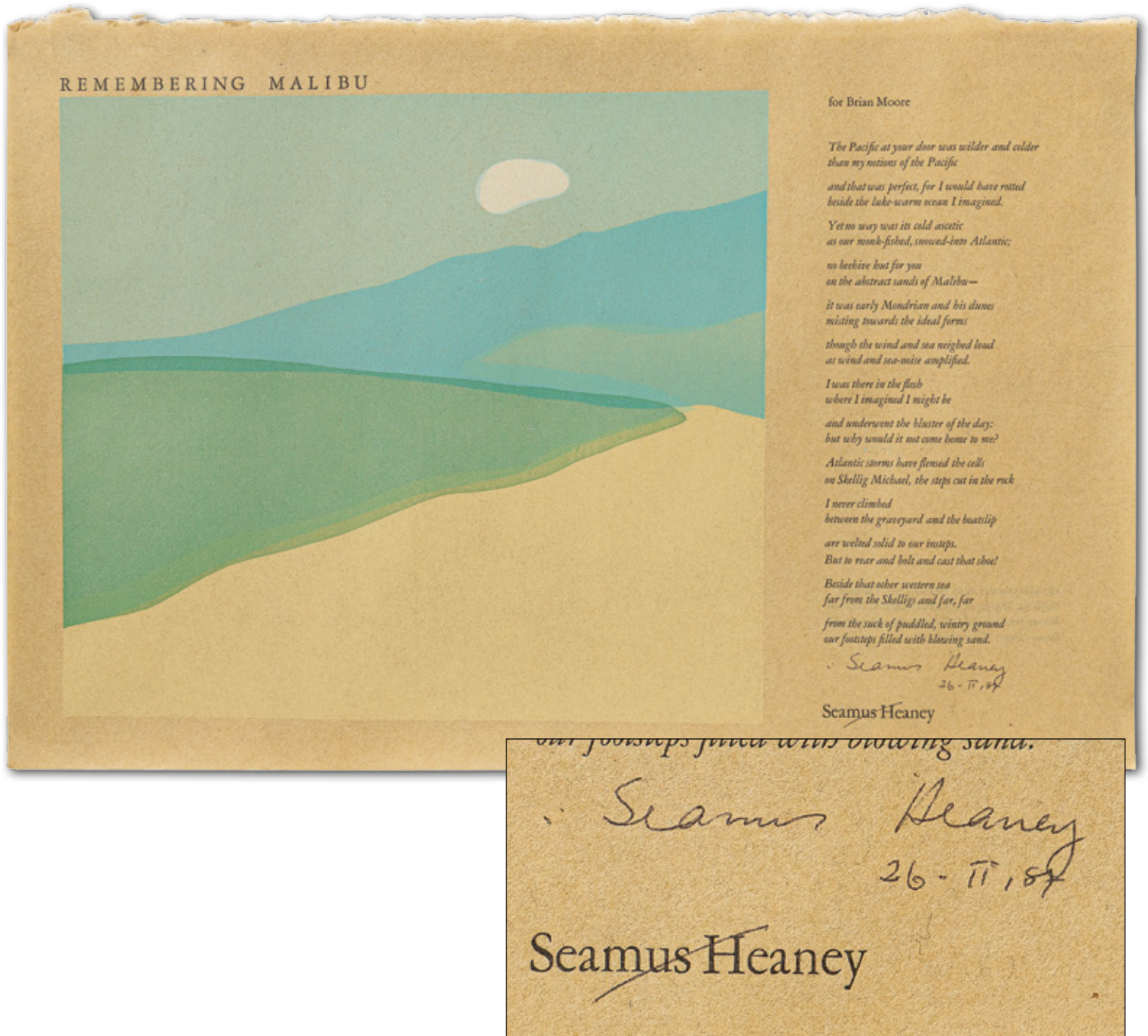
New York: Moods Publishing Company 1910, 1911

\$5000

First edition. Introduction by Edwin Markham. Octavo. Japanese vellum over gilt boards. Boards rubbed, rear hinge neatly strengthened, very good or better. A very influential collection of poetry by young poets, this being the first appearance for several of them. This is copy #12 of 50 numbered copies Signed by the contributors: Joyce Kilmer, Ludwig Lewisohn, Edwin Markham, Reginald Wright Kauffman, James Oppenheim, Louis Untermeyer, George Sylvester Viereck, and several others. Rare.



[With]: *The Younger Quire*. New York: Moods Publishing Company 1911. 12mo. Introduction by "Daffydowndilly," a.k.a. Untermeyer. Japanese vellum over gilt boards, issued without dust jacket. Thin spine tanned, short tear at the edge of one blank page and some slight soiling, near fine. Amusing parody of the young poets who appeared in *The Younger Choir*. Copy #63 of 100 numbered copies, the first 10 copies signed by the author (who is not identified). This copy is however Signed by Louis Untermeyer on the title page. Authored by Untermeyer, whose later work included several books of parody. His first acknowledged book, *First Love*, was also published in 1911. Rare. [BTC#16763]



66 (Poetry)

Seamus HEANEY[Broadside]: *Remembering Malibu*
for Brian Moore

(Claremont, California: Scripps College Press 1983)

\$1200

Broadside. Second edition (see below). Linoleum print by Carol Wehrmann. Measuring 18¼" x 12¼". Rolled else fine. Signed and dated by Heaney at the close of the poem. Number 156 of 180 copies printed. (N.B. The first edition was published in 1982 in an edition of 200 copies, but to quote Brandes & Durkan, "as many as 160 copies were destroyed because of dissatisfaction with the appearance of the mixture of text and illustration.") Brandes & Durkan AA10b. [BTC#623867]

**67 (Presidential)
Richard M. NIXON**

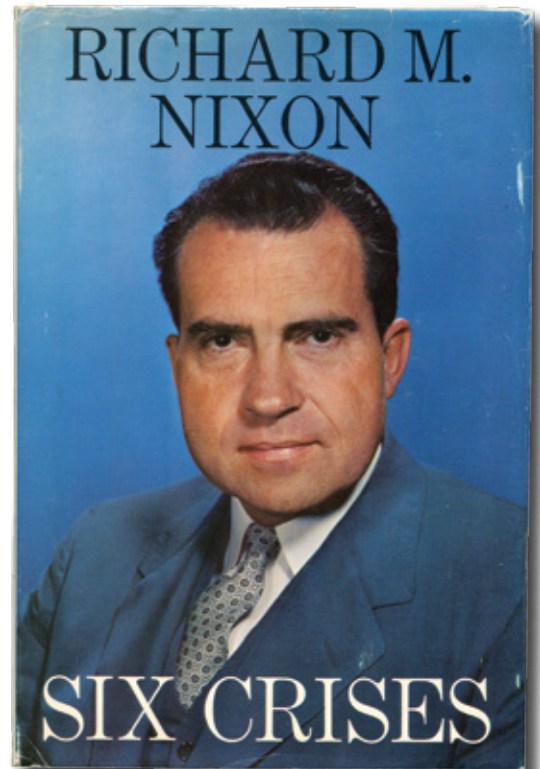
Six Crises

Garden City, New York: Doubleday & Company 1962

\$1250

First edition. 460pp. Some spotting on the page edges and toning thus very good in a very good dust jacket with creasing, short tears, and toning. **Inscribed** by Nixon to George M. Shapiro, "with appreciation for his dedicated work in behalf of the Republican Party and the nation, with best wishes from Dick." [BTC#622234]

To
George M. Shapiro
with appreciation for his
dedicated work in behalf
of the Republican Party
and the nation, with
best wishes from
Dick



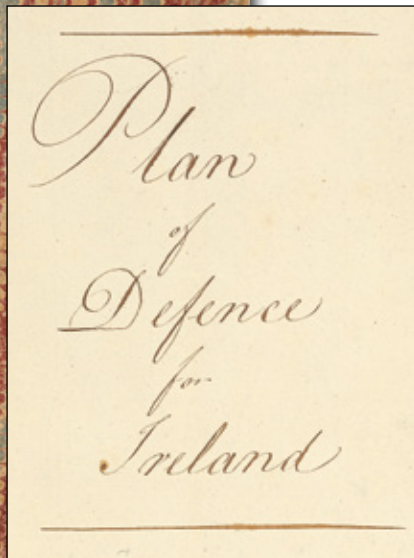
**68 (Presidential)
Franklin D. ROOSEVELT**

[Original Photograph]: "The President's Trophy" Signed by F.D.R.

[No place: no publisher circa 1940]

\$1500

Gelatin Silver photograph. Measuring 11" x 14". Fine. Photographic depiction of The President's Trophy, the engraving on the trophy shows an image of a speed boat on the Potomac. **Signed** by the President ("Franklin D. Roosevelt") on the photograph to the right of the Trophy. [BTC#622764]



69 (Revolutionary War, Ireland) (David DUNDAS; Henry CLINTON)

[Manuscript]: "Plan of Defence for Ireland" (March 27th, 1778):
Annotated by Henry Clinton, British Commander in North
America during the American Revolution (1778-1782)

\$50,000

Unpublished manuscript. Folio (8" x 12½"). Contains 80 manuscript pages in ink on the rectos and versos, consisting of the title page: "Plan of Defence for Ireland" [1p.]; the main report dated March 27th, 1778, titled at the head of the first text page: "Considerations, with regard to the Invasion and Defence of Ireland in Case of a Rupture with France" [53pp.]; followed by an updated supplemental: "Memorandum – 1st July 1779" [26pp.] that includes statistical information. Stitched contemporary marbled paper wrappers. The wrappers are rubbed and split at the spine, else near fine.

Sir Henry Clinton's personal copy, annotated by him, of the British plan to defend Ireland in the event of a French and American attack during the American Revolution. Prepared by British General Sir David Dundas while he was Quartermaster-General in Ireland, in response to the 1778 French Treaty of Alliance with The United States. The report assesses the vulnerability of the homeland and its protection, including British fears of a two-front war if France attacked Ireland with the military support of the United States: "The Americans might in a bravado send 1500 or 2000 to land in the north. Their proclaiming liberty and licentiousness to the infatuated

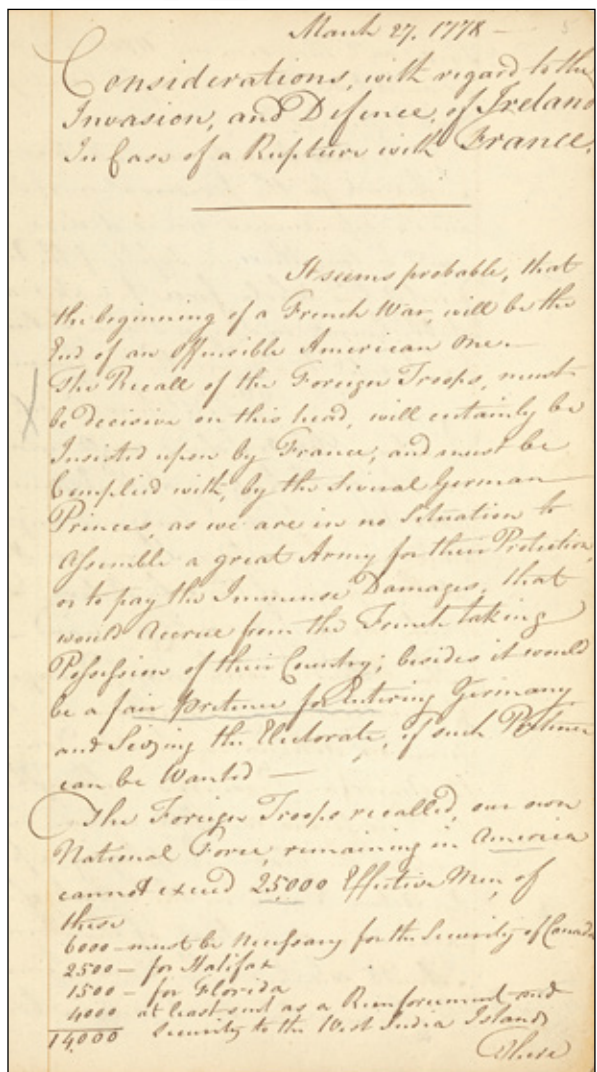
multitude, there is no knowing what confusion they might occasion." Written in a neat clerical hand, the plan also includes later pencil annotations (dated 1804) presumably written by Clinton's son William Henry Clinton, who served as Quartermaster-General in Ireland during the Napoleonic Wars in 1804-05. Two of Sir Henry Clinton's marginal ink annotations are dated in pencil "1793-4" in the same later hand.

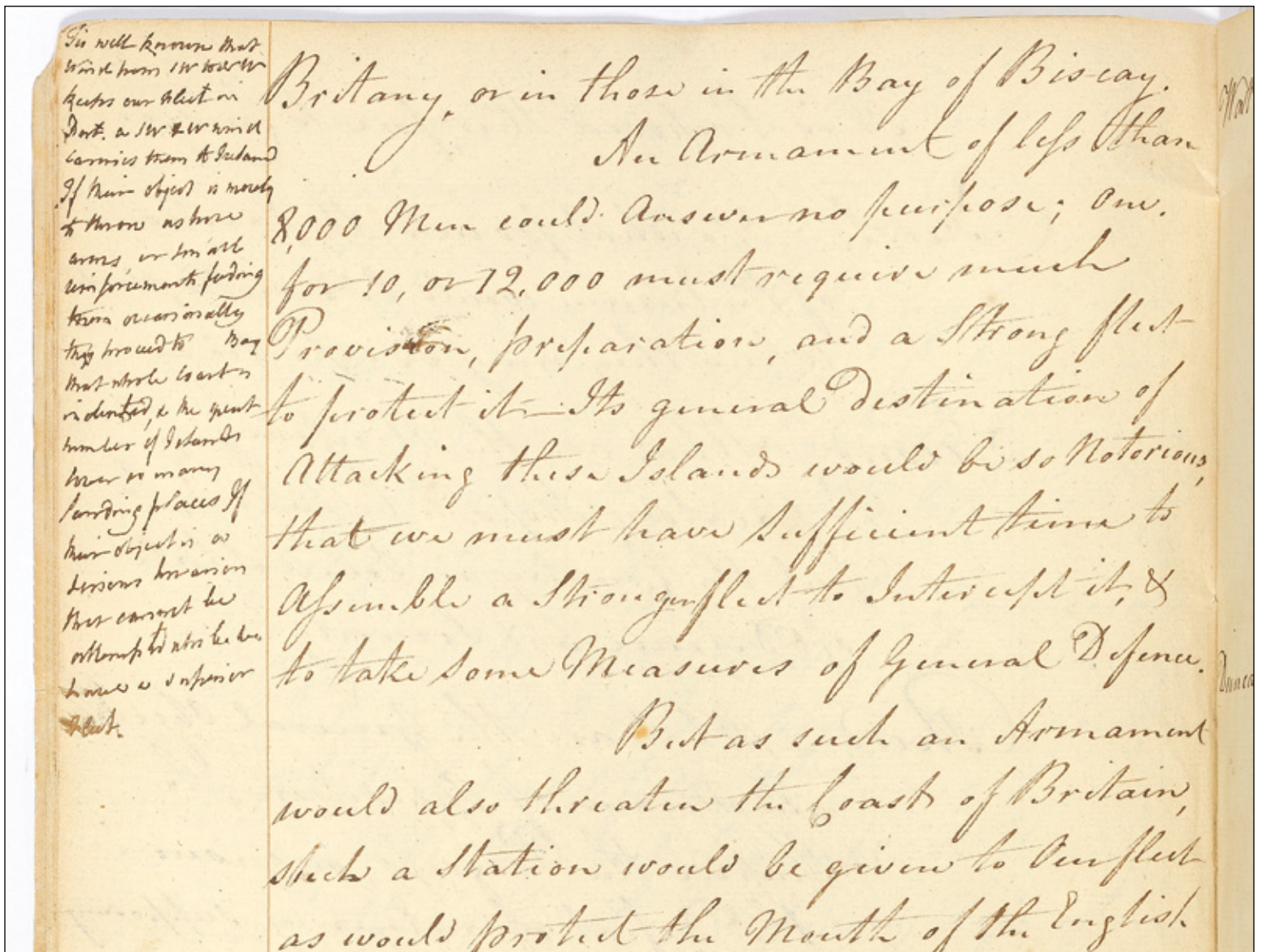
A remarkable unpublished manuscript, of which there is only one other copy known, purportedly in the British Library. The present copy was sold by the Clinton heirs in 1886 and was eventually acquired by Dr. Otto Fisher, who built his celebrated collection in the 1920s-40s. Still legible on the title page is the faint (erased) pencil note from the original sale: "Plan of Defence for Ireland, with MSS notes in the margin in the handwriting of Sir Henry Clinton." At the beginning of his report, Dundas candidly expresses the difficulties Britain would have in confronting a war on two fronts, and how a conflict in the British Isles would limit the forces Britain could deploy to America:

"It seems probable, that the beginning of a French war, will be the end of an offensive American one. The recall of the foreign troops must be decisive ... The foreign troops recalled, our own National Force remaining in America cannot exceed 25,000 men ... This number would be barely sufficient for the preservation of New York and its dependencies nor is it clear they could be long there in safety ... Philadelphia is out of the question, Rhode Island would never be worth keeping ... But the necessary arrangements for altering the nature of the war, for collecting and transporting in safety the troops to their different destinations, and for preventing attempts which the enemy may now meditate and with an inferior force, in the present divided state of the American fleet and army, are most weighty and serious considerations. It is only in her commerce, and distant settlements that we singly can distress France. Any attack made at home even if we could transport our whole American Army at once, is too chimerical to be mentioned. The experience of the last war in the several [attacks] we made on their coast fully evince this."

He goes on to consider: "Our superiority at sea, which we must always suppose, as it gives every advantage in those enterprises, so it also affords the great security of our distant settlements." Here, Henry Clinton comments in the margin (re: "superiority at sea") with the note: "and which we never scarcely ever had in America."

Dundas continues: "As our strength lies in attacking the extremities, so theirs does at aiming directly at the center. It is the general and avowed opinion in France that at home we are most vulnerable. The invasion of England, or Ireland, will certainly be in their contemplation ...





The want of other present employment for their great Army, the internal convulsions and distress which the landing of ten, or twelve thousand men would occasion in our open and defenseless country, the decided effect it would have on the operation of the empire at large, whose sole attention it would engage, their knowledge of the present situation of this country, the certainty of assistance from the Roman Catholic inhabitants. For though the gentlemen of property, enlightened and sensible of the advantages they enjoy under our present mild government, might concur most heartily in its support ..." Dundas adds his caveat that in spite of this landed support: "their indifference would not counterbalance the inveteracy of a great proportion of the lower class, fomented by the arts and the authority of the priests, who have so much to hone from a Popish Establishment, and whose feelings, as men, and as citizens have always given way to what they call the interest of religion."

Here Clinton notes in the margin, in reference to support from the Catholic citizens: "which interests were requisite in their supporting the Constitution against all invaders." The following paragraph expresses Dundas's view that an invasion of Ireland would be in France's interests and, even should she lose her army, she would not have lost. Clinton concurs in the margins, writing: "... France will no doubt invade Ireland and if she loses her army there, she will gain by the loss."

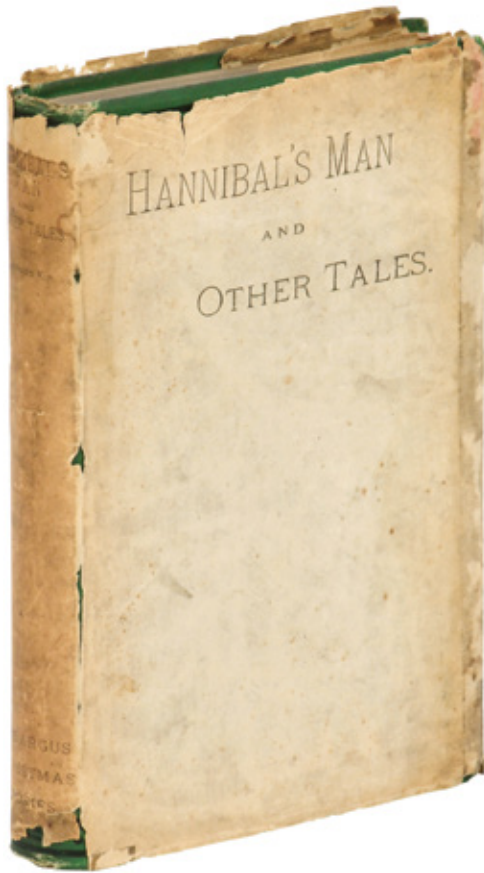
The manuscript addresses a threefold set of considerations: 1) To determine where France would likely attack; 2) The best way to prepare

for such an attack; 3) What obstacles Britain would face. To wit, Dundas continues: "In considering the points to which the exertions of the enemy would be probably directed, our allowed Naval superiority must always be recollected. And that an enemy must reason and act under a dread of suffering from it, before landing and in feeling its sufferance after landing, by being cut off from any further supplies. Preparations for invading Ireland must be made in Brittany or in the ports of Brittany, or in those in the Bay of Biscayne." Here Clinton notes in part in the margin: "'Tis well known that W wind from SW to NW keeps our fleet in port. A SW and W wind carries them to Ireland ..."

What follows is a lengthy analysis of Britain's assets, options, and vulnerabilities. In a pencil marginal note, presumably by Clinton's son William Henry, he comments on how the various facts apply to his position and situation in 1804 and 1805. Appended on the final 26 pages is the supplemental: "Memorandum" dated 1st July 1779, which updates the threat to Ireland and presents statistical tables outlining the quantity and type of forces that would be required for the defense of Ireland.

A remarkable and historically important manuscript with a provenance that can be traced directly back to the heirs of Sir Henry Clinton. [BTC#604257]

Earliest Science Fiction Book to Survive in Dust Jacket



70 (Science-Fiction) Leonard KIP

Hannibal's Man and Other Tales

Albany: The Argus Company, Printers 1878

\$25,000

First edition. Octavo. Decorative green cloth over beveled boards. A trifle rubbed, near fine in a good example of the exceptionally rare and perhaps unique dust jacket. The jacket has moderate overall chipping, and has been professionally reinforced internally at the folds but has no other restoration (i.e. paper added). Housed in a custom full morocco clamshell case. Accompanied by a signed note on the stationery of bibliographer and science fiction dealer L.W. Currey loosely inserted: "Regarding Kip's *Hannibal's Man* (1878), I know of no earlier dust jacket for a science fiction book. L.W. Currey." Mr. Currey also confirmed that he knew of no other jacketed copy of this title. Collects six stories including the title fantasy, several Christmas ghost stories, and the important science fiction novel, "The Secret of Apollonius Septrio," a tale of the evolution of man and the fate of a scientist who discovers a means to prolong human life and suffers a bizarre fate in the far future. According to Barron, *The Guide to Supernatural Fiction* 952: "...one of the most imaginative early science fiction stories of evolution and one-way time travel." *Hannibal's Man* is a fantasy about a couple on vacation in Switzerland who discover a Carthaginian frozen in a glacier; the Carthaginian is revived and visits modern-day Carthage and Rome. He is overly emotional and prone to violence, and wants to buy the man's wife. Eventually, (spoiler alert) the Carthaginian falls into a crevasse and is refrozen. Although considered by some as a fantasy, it is referenced in *Bleiler* as a very early "sleeper awakes" story. *Bleiler* 1232; Claeson, *Science Fiction in America* 464. An uncommon title, previously unknown in jacket, and by all evidence the earliest science fiction novel to appear in a dust jacket. [BTC#392978]

71 (Science-Fiction) Mary W. SHELLEY

Frankenstein; or, the Modern Prometheus

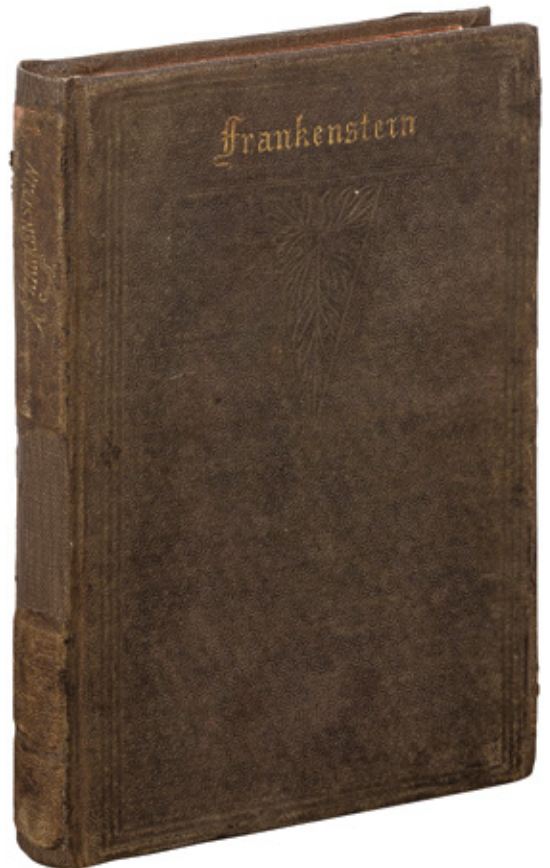
Boston and Cambridge: Sever, Francis, & Co. 1869

\$3500

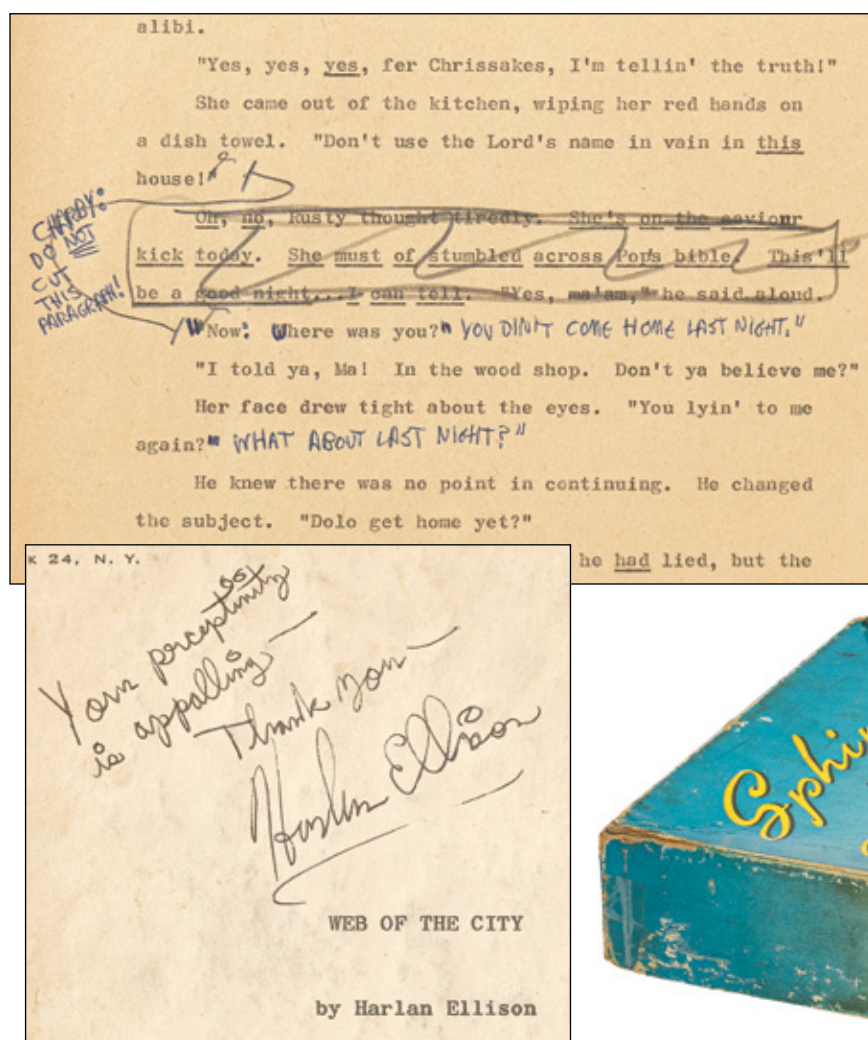
First Boston edition (and third American edition, preceded in the U.S. by Philadelphia and New York editions). Includes Mary Shelley's "Preface from the Last London edition" (possibly the first American appearance). Octavo. 177, [3 ads] pp. Publisher's brown cloth stamped in blind and gilt. Professionally rebaked, with complementary cloth replacing about a quarter of the original spine, the spine title is unaffected by the repair. Early owner name ("Geo. S. Matlack, Lewisburg, Pa. April, 1875"). Cloth is a bit mottled, there are tiny nicks to the edges of the last few pages, edges of the coated brown endpapers rubbed, a good or better copy.

Frankenstein was originally published in England in 1818 in three volumes. The first American edition was published in 1833 in Philadelphia in two volumes. A New York edition was published in 1845 by Henry Daggers in New York, and finally this third American edition was published by Sever, Francis & Co. in Boston in 1869. The owner of this copy, George S. Matlack, graduated from Bucknell University in Lewisburg in 1870 (and to whom he donated a rare meteorite that was found in his quarry in 1891). His wife was later active in the Women's Suffrage Movement.

A remarkable achievement, combining gothic horror and romance, this book marked the creation of arguably the most famous monster in all of literature. The author was the daughter of author William Godwin and pioneer feminist writer Mary Wollstonecraft. She had no formal education, composing this tale at the age of 21 in Geneva as her contribution to a friendly competition between writers to create the best ghost story. This was no mean task, as the other writers were her husband, the poet Percy Shelley, his friend Lord Byron, and Byron's physician, J.W. Polidori, whose entry, *The Vampyre*, was the first vampire story in English. Needless to say, history has judged her the winner and her creation is probably the defining myth of the industrial and technological ages. A stage hit throughout the 19th Century, it has been filmed many times, most notably by James Whale with Boris Karloff as the creature. Shelley's creation has become a cultural icon, both high and low, and can be found everywhere from Halloween candy to dissertations on artificial intelligence. All 19th Century editions of *Frankenstein* are very uncommon. [BTC#620531]



Manuscript of the Author's First Novel



72 (Science-Fiction)

Harlan ELLISON

[Manuscript]: *Rumble* (a.k.a *Web of the City*)

\$38,000

Manuscript of acclaimed science-fiction and fantasy writer Harlan Ellison's first novel, here titled by him as *Web of the City* but eventually published in 1958, with the title changed by the publisher, unbeknownst to Ellison, as *Rumble*, a novel described on the cover as "A teen-age gang leader's brutal story." The novel was originally sold to the small but influential paperback publisher Lion Books, but was acquired by Pyramid Books before publication.

Typed Manuscript. Approximately 230 leaves typed rectos only (215 numbered pages along with some inserted and preliminary pages). Title page typed on Ellison's New York stationery. Extensive corrections both by hand and typed with intermittent notations of how many words he had achieved (noted as 66,000 on the title page). **Signed** by the author on the title page: "Your perceptivity is appalling - Thank you - Harlan Ellison."

Housed in the original Sphinx Typewriter Paper box that was used by Ellison when he wrote it as an often-demoted PFC serving at Fort Knox in Kentucky, where he wrote late at night. After lights out he would adjourn to the latrine, where he: "would take a wooden plank, my Olympia typewriter, and my box of manuscript and blank paper, and would go into the head (that's the toilet to you civilized folks), place the board across my lap... and I would write this book" (from the Introduction of #3 below).

The relatively cheap paper of the manuscript is modestly age-toned but is supple and stable, a few pages have been crumpled up and then later re-flattened (presumably the result of a change of heart), a few small tears, but overall very good or better. The cardboard box displays some wear but is largely intact and good or better.

Accompanied by:

1. *Rumble*. New York: Pyramid Books (1958). First edition. Paperback original. Some creasing on the spine and other light wear, very good or a little better in wrappers.
2. *Rumble*. New York: Pyramid Books (1963). Second edition, and first with this cover art. Mass market paperback. Tiny crease on front wrap, else about fine in wrappers.
3. *Web of the City*. New York: Pyramid Books (1975). First edition with this title, and with a new introduction by Ellison describing the writing of this book. Mass market paperback. Moderate rubbing on the wrappers, very good.

An amazing artifact and an aptly titled first novel from one of the most prolific science-fiction writers of the past 75 year, whose personality loomed as largely and loudly as his work. [BTC#445366]



73 (Science-Fiction)

H.P. LOVECRAFT

H.P. Lovecraft in Weird Tales

Indianapolis / New York / London: Popular Fiction Publishing Company / *Weird Tales* / William C. Merrett 1924-1973

\$65,000

A remarkable collection of 83 beautiful issues of *Weird Tales*, containing many of H.P. Lovecraft's best known stories, including "The Horror at Red Hook," "The Dunwich Horror," "The Rats in the Walls," "The Case of Charles Dexter Ward," "The Shadow over Innsmouth," "Herbert West: Reanimator," "The Outsider," "The Strange High House in the Mist," "The Whisperer in Darkness," "The Dreams in Witch House," "The Hunter of the Darkness," "The Thing on the Doorstep," and many others. These issues also contain numerous Lovecraft poems, including those from his *Fungi of Yuggoth* sequence, as well as his important essay, "Supernatural Horror in Literature." In addition, there are several contributions which were co-written or heavily edited by Lovecraft, but which do not appear under his name. And finally, these issues contain works by many other important genre writers, notably Robert E. Howard, whose contributions include the novel *Almuric* and numerous stories such as "The Lost Race" and "Pigeons from Hell." Other writers represented include Clark Ashton Smith, Edmond Hamilton, David H. Keller, Seabury Quinn, and a young Robert Bloch. The cover and interior artwork, by illustrators such as Virgil Finlay, Margaret Brundage, and Hannes Bok, is also worthy of mention.

What sets this collection apart is its superior condition. It was assembled over several decades by Black Sparrow Press founder John K. Martin. While best known for publishing the writer Charles Bukowski, he was also a private collector renowned for the superior condition of his material, most notable his D.H. Lawrence collection. Most pulps from the 1920s and 1940s are found in lower grade due to the cheap quality of the paper and poor construction - and that is especially true for *Weird Tales*, with its signature red covers particularly susceptible to fading. The copies here are in remarkable condition, ranging from very good to near fine copies, often with supple off-white to white pages, minimal rubbing, light wear to the yapped edges, and, with not only bright red wrappers, but also bright red spines. A number of the issues are trimmed at the edges and each one has a tiny 1¼" x ¼" owner label tipped onto the rear wrap.

A spectacular collection of Lovecraft-related *Weird Tales* assembled over 50 years with a critical eye toward rarity and condition. A detailed list of the issues is available. [\[BTC#376628\]](#)

Radio tie-in

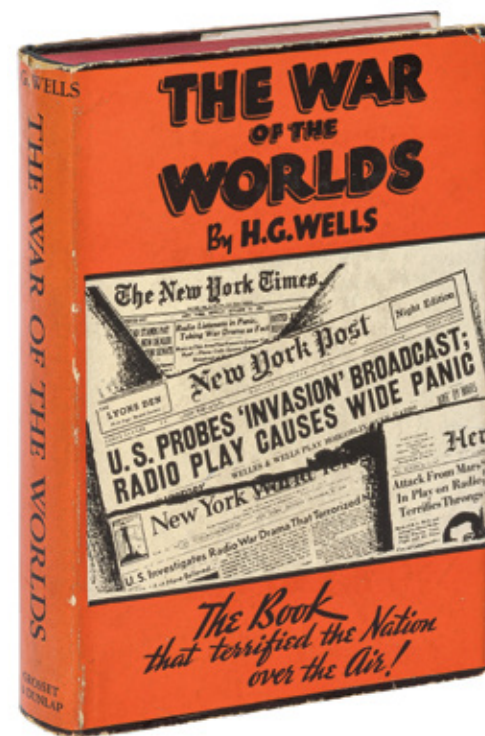
74 (Science-Fiction) H.G. WELLS

The War of the Worlds

New York: Grosset & Dunlap 1926 [stated, but 1938 or 1939]

\$1250

Reprint edition, but the first edition to reference the then-recent Mercury Theatre radio production that had caused widespread panic. Owner name dated in September, 1939 (the radio program was on Halloween, 1938, thus our date attribution), else fine in just about fine dust jacket, rubbed a little at the crown. The jacket art depicts the front pages of *The New York Times*, *The Herald Tribune*, and *New York Post*, whose headline reads: "U.S. Probes 'Invasion' Broadcast; Radio Play Causes Wide Panic." An exceptionally uncommon edition; while photoplay editions published by Grosset & Dunlap are well-known and well-collected, we've seen very few radio tie-ins. [BTC#622227]



75 (Sexuality) Roberta COWELL

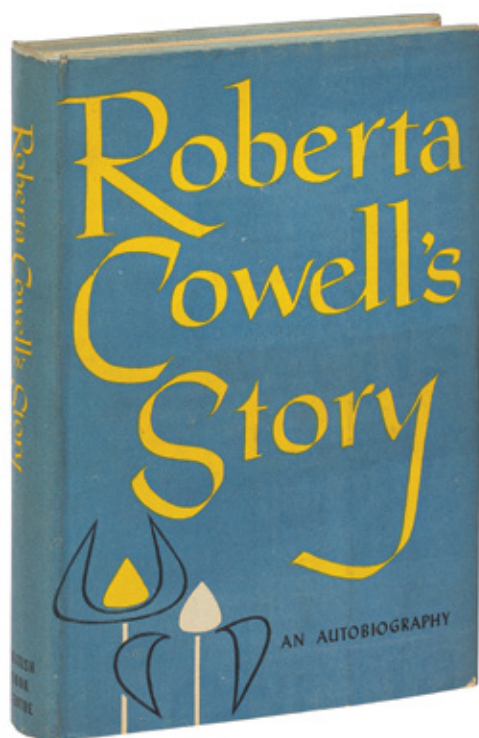
Roberta Cowell's Story

New York: British Book Centre, Inc. (1954)

\$1000

First American edition. Preface by Canon A. R. Millbourne. Octavo. ix, 208pp. Light blue papercovered boards with blindstamped front cover and spine titled in yellow. A bit of light tanning on the top and bottom edges, spine base gently bumped, near fine in a very good or better dust jacket with some edge nicking, and the lower panel toned with a tiny bit of soil. A very nice copy of this pioneering autobiography by one of the earliest women to have undergone sex reassignment surgery.

[BTC#619259]



76 (Sexuality) Rey ANTHONY

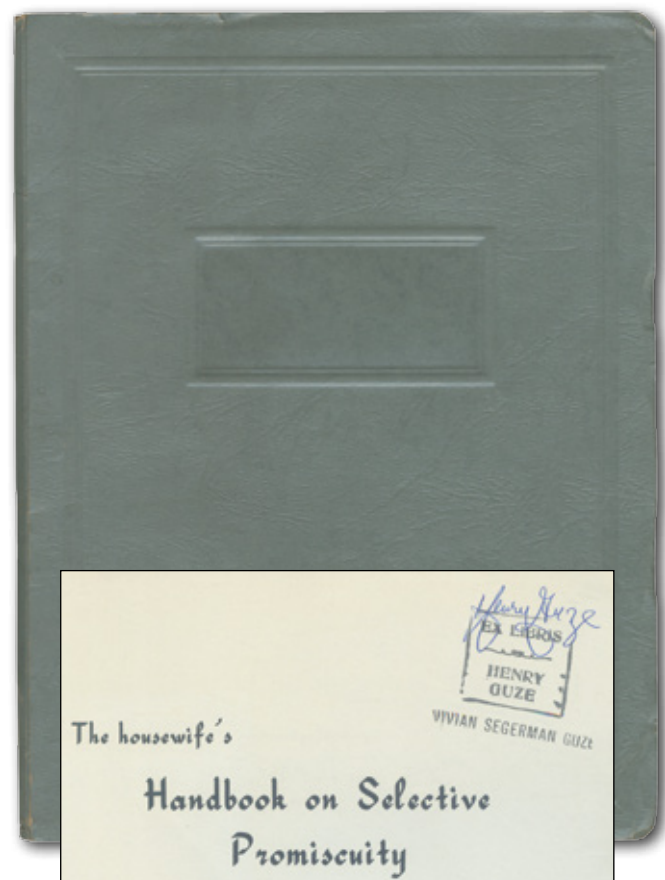
(pseudonym of Lillian Maxine SAVANT)

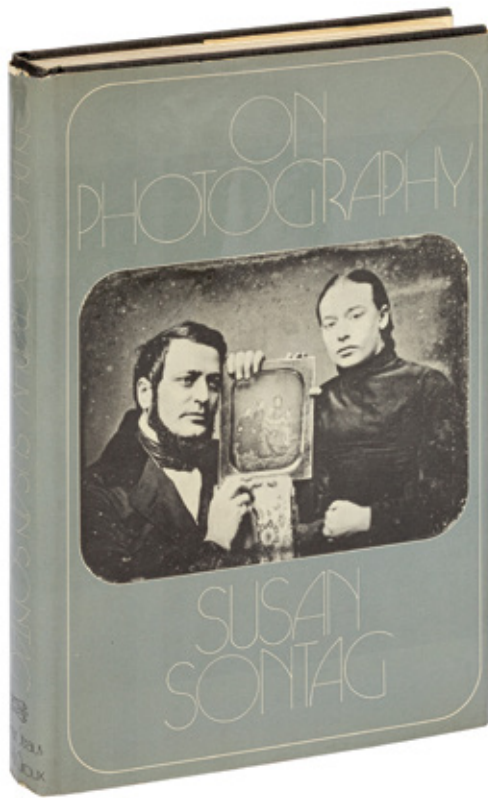
The Housewife's Handbook on Selective Promiscuity

Tucson: Seymour Press 1961

\$1000

Second edition. Introduction by Dr. Albert Ellis. Quarto. 108pp. Bradbound in unprinted gray wrappers as issued. Ownership stamp and signature of noted American psychologist and anthropologist Henry Guze, (a founder of the American Academy of Psychotherapists, the Society for Clinical and Experimental Hypnosis, and co-founder, along with Dr. Albert Ellis, of the Society for the Scientific Study of Sex) on the front fly. Near fine. Hand numbered as copy #2361 (there were apparently 1000 copies of the first edition and 1500 copies of the second edition). Laid in is a letter to Dr. Guze from the publisher offering the second edition and stating the publishing history. Pseudonymously written frank account of the author's discovery of her own sexuality and the ways that she accommodated it. This title caused a sensation and it was later reviewed by the Supreme Court as part of their investigation into the publishing activities of Ralph Ginzburg (who acquired the copyright to this work in 1966) that resulted in his serving six months in prison. Reprinted many times, the earlier editions are very uncommon. [BTC#459668]





77 Susan SONTAG

On Photography

New York: Farrar, Straus & Giroux (1977)

\$2000

for Camilia (wonderful
Geneva)
warm regards,
Susan Sontag

First edition. Octavo. 207pp. Fine in near fine dust jacket with tiny rubbed tears at the crown. **Inscribed** by Susan Sontag on the half-title: "for Camilia (wonderful Geneva). warm regards, Susan Sontag." Extremely influential title, and very scarce inscribed. [BTC#626607]

First edition. 279pp. Illustrated from black and white photographs. Fine in a fine dust jacket. **Signed** by the author. Winner of the 2010 National Book Award for Nonfiction. [BTC#626679]

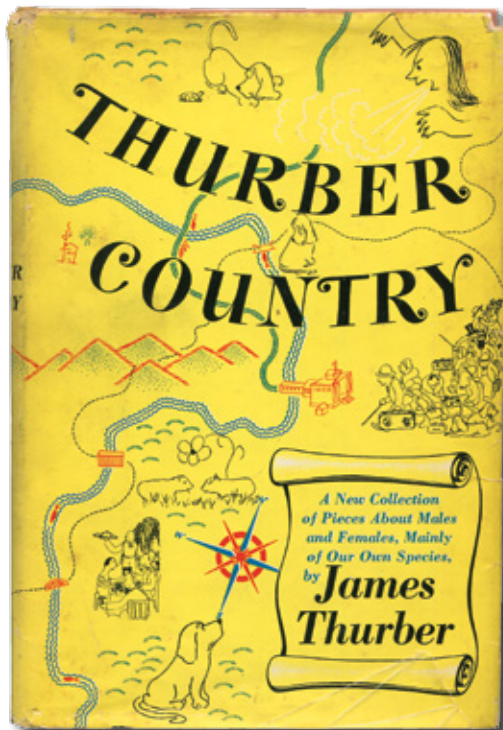
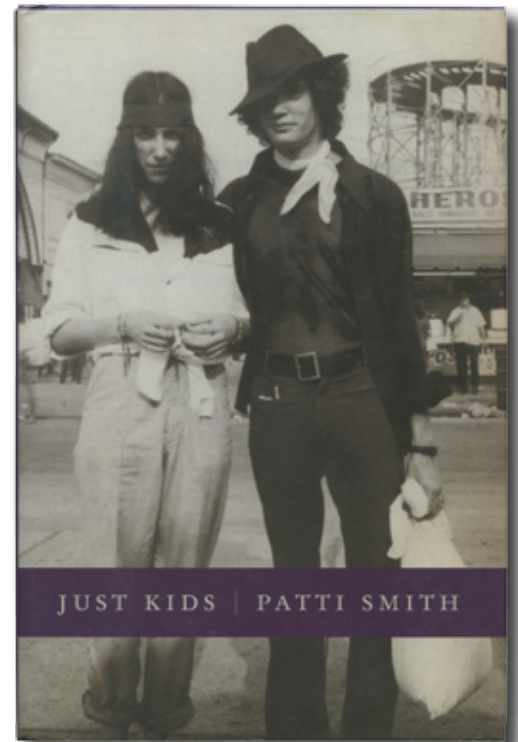
[Handwritten signature]

78 Patti SMITH

Just Kids

(New York): HarperCollins (2010)

\$300



Love to
all the DeVrieses
Jim
James Thurber

79 James THURBER

Thurber Country:

A New Collection of Pieces About Males and Females, Mainly of Our Own Species

New York: Simon and Schuster 1953

\$1200

First edition. Front hinge beginning to crack and toning on the boards thus very good in a very good dust jacket with foxing, chips, and tears. **Inscribed** by Thurber to fellow *New Yorker* writer Peter De Vries: "Love to all the DeVrieses, Jim, James Thurber." Thurber convinced De Vries to leave his job at *Poetry Magazine* (where De Vries had met his poet-wife) to go to *The New Yorker*. [BTC#622061]

Inscribed by Sir Joseph Banks to David Hosack

80 (Travel)

Clarke ABEL (Joseph BANKS and David HOSACK)

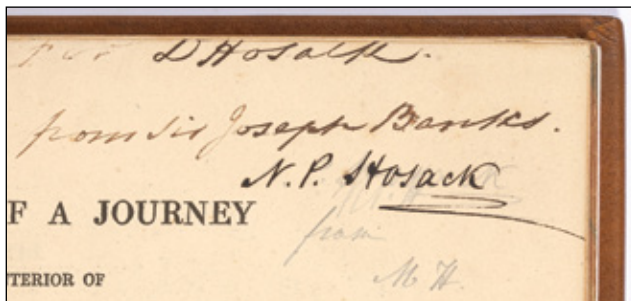
Narrative of a Journey in the Interior of China ...

in the Years 1816 and 1817

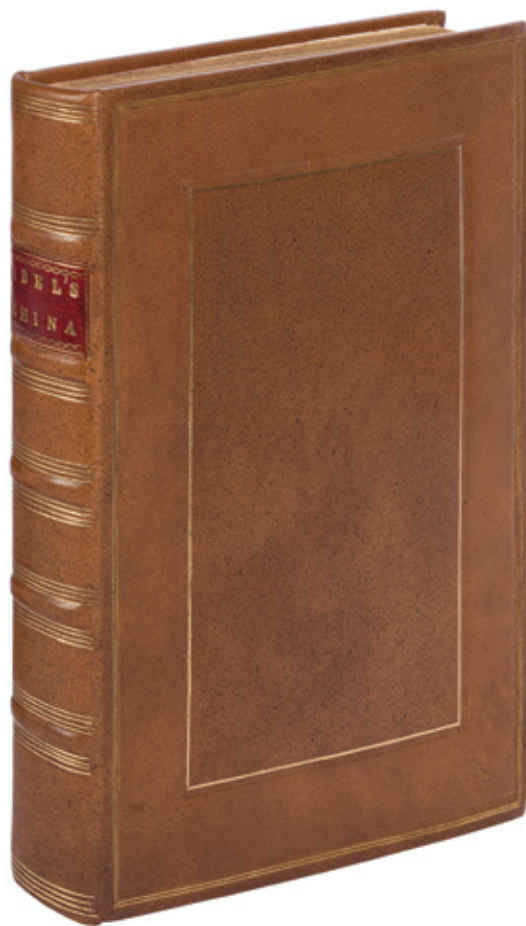
London: Printed for Longman, Hurst, Rees, Orme, and Brown 1818

\$25,000

First edition. Quarto. pp. [i-v] vi-xvi, [1] 2-420. Illustrated with 19 engraved plates, of which eight are hand-colored and four engraved maps, of which two are folded and one is hand-colored. **Inscribed** by Joseph Banks to David Hosack on the title page: "For D. Hosack from Sir Joseph Banks." Additionally inscribed underneath in pencil by Hosack's daughter Mary to her younger brother Nathaniel: "N.P. Hosack from M.H." Nathaniel's name is overwritten with his signature in ink.



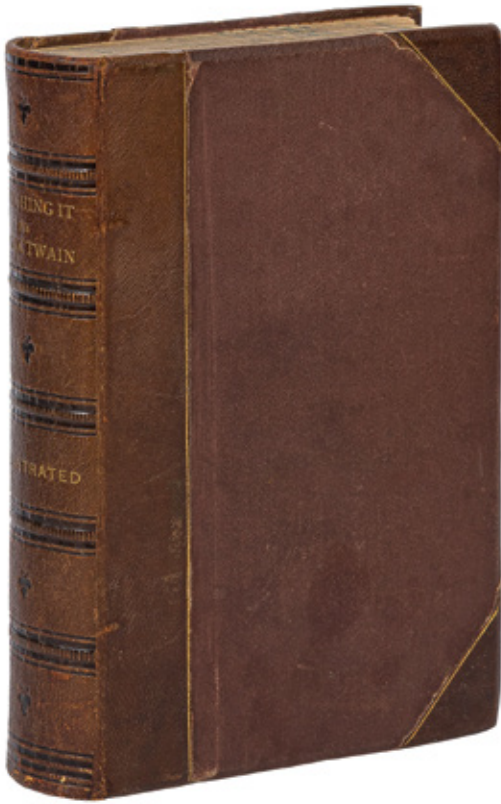
Professionally bound in modern period-style lightly speckled calf, gilt spine with dark red morocco title label, both boards tooled in gold and in blind, modern endpapers, contemporary marbled edges. The hand-colored "Chart of the China and Yellow Seas" has been professionally tipped in on the original stub (It has some additional foxing and two or three additional horizontal folds). The first line of the inscription "For D Hosack" is slightly shaved, overall toning and scattered foxing, very good.



A nice association copy between two renowned naturalists: Joseph Banks was elected to the Royal Society at age 23 and made his name in 1766 by publishing the first Linnean descriptions of the plants and animals of Newfoundland and Labrador. He won international acclaim for his participation in Captain James Cook's first voyage on HMS *Endeavour* (1768-71). David Hosack was a friend and physician of Alexander Hamilton, who served as the attending physician at the Burr-Hamilton duel in 1804. In a tragic coincidence, Hosack had also administered medical aid to Hamilton's son Philip, three years earlier when he also died in a duel. Hosack would later found the first botanical garden in the United States, Elgin Botanic Garden, which is now the site of Rockefeller Center.

An historically important association copy, from the library of one of America's most celebrated botanists, called by contemporary Europeans "the Sir Joseph Banks of America." [BTC#440831]





81 Mark TWAIN

Roughing It

Hartford: American Publishing Company 1872

\$2000

First edition, first state. Tall octavo. Publisher's half morocco gilt and cloth over boards. Two neat owner names, some modest rubbing and wear and a few slight edge tears, but overall a pleasing very good or better copy. [BTC#622622]

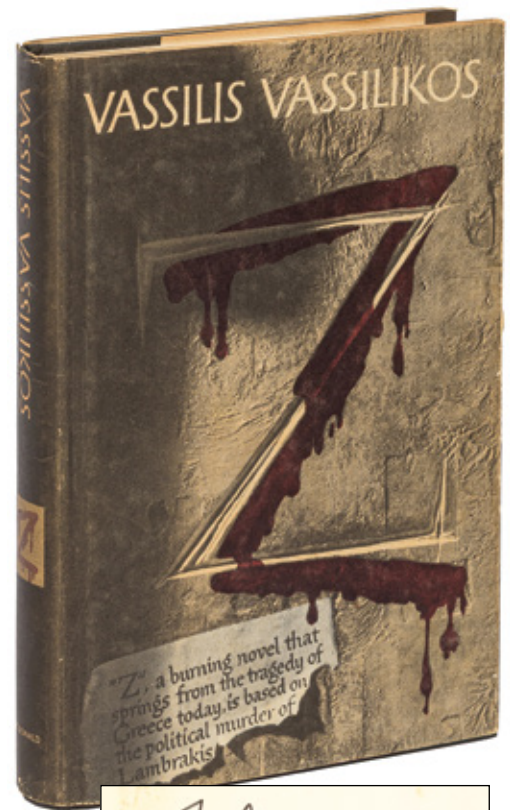
82 Vassilis VASSILIKOS

Z

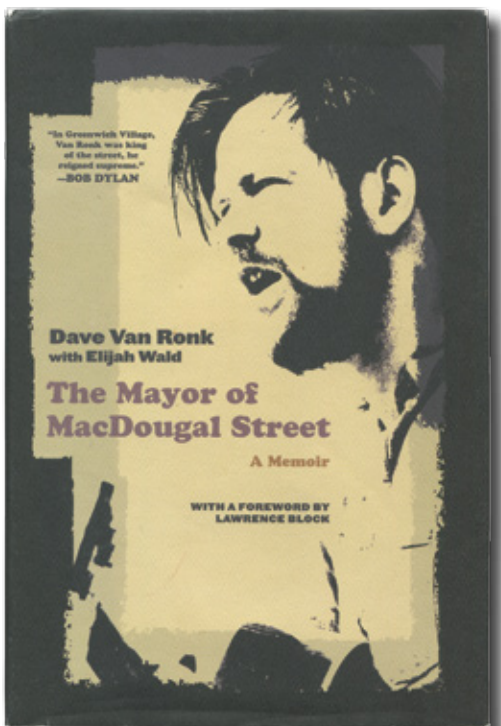
New York: Farrar Straus & Giroux (1968)

\$3000

First American edition. Very slight foxing on endpapers else fine in about fine dust jacket with a short tear. Inscribed by Vassilikos to American author James Jones (author of *From Here To Eternity* and *The Thin Red Line*) and his wife: "For Gloria and James Jones, with my friendship. Vassilis Vassilikos. 3/4/69. Paris." A novel based on the assassination of socialist deputy Gregoris Lambrakis at a peace rally. "Z" stands for the Greek verb Zei: "He lives." The novel was banned in Greece shortly after publication. Made into a suspenseful film of the same name, starring Yves Montand as Lambrakis, that won the Academy Award for Best Foreign Film. An excellent copy with a nice association. [BTC#622069]



For Gloria and James
Jones,
with my friendship,
Vassilis Vassilikos
3.4.69
Paris



83 Dave VAN RONK, Elijah WALD

The Mayor of MacDougal Street: A Memoir

(New York): Da Capo Press (2005)

\$650

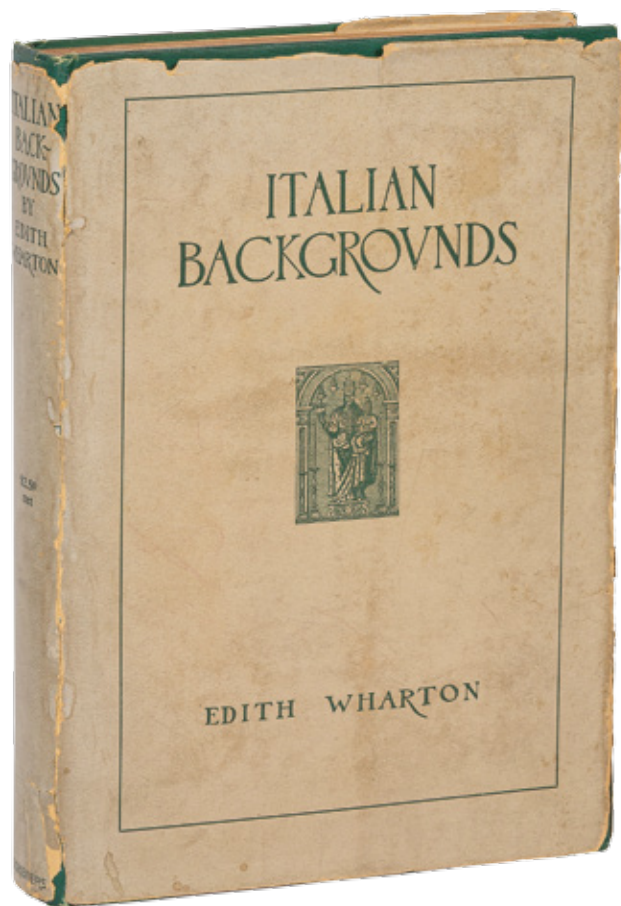
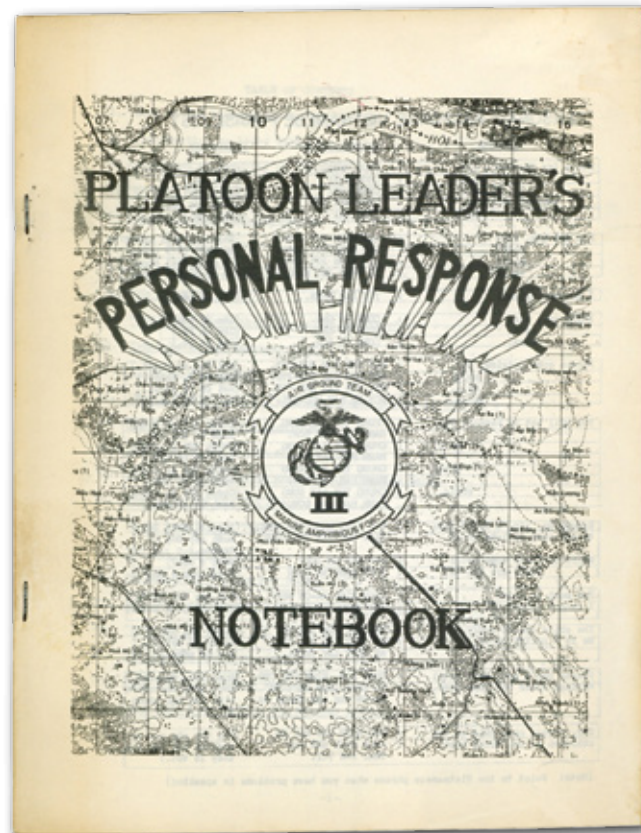
First edition. Foreword by Lawrence Block. Tall octavo. 246pp. Illustrated. Fine in a trifle rubbed about fine dust jacket. Very uncommon autobiography, published three years after Van Ronk's death. [BTC#626676]

84 (Vietnam War)***Platoon Leader's Personal Response Notebook***

[No place - Saigon?]: 3rd Marine Division 1967

\$1000

Second edition (5000 copies). The first edition was issued in a run of 2500 copies by the 1st Marine Division, also in 1967. Quarto. 63pp. Illustrated, maps, charts, brief glossary. Modest age-toning on the wrapper, near fine. Interesting and relatively informal practical guide to platoon leaders in Vietnam. Very scarce. *OC LC* locates three copies of this edition, and a single copy of the first edition. [BTC#612081]

**85 Edith WHARTON*****Italian Backgrounds***

New York: Charles Scribner's Sons 1905

\$4500

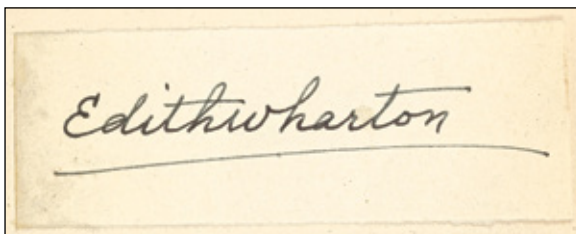
First edition. Illustrated by E.C. Peixotto. Small quarto. Front endpaper a bit toned, still fine in a very good example of the printed dust jacket with a chip on the rear panel and some old professional strengthening of the flap folds. Rare in jacket. [BTC#56398]

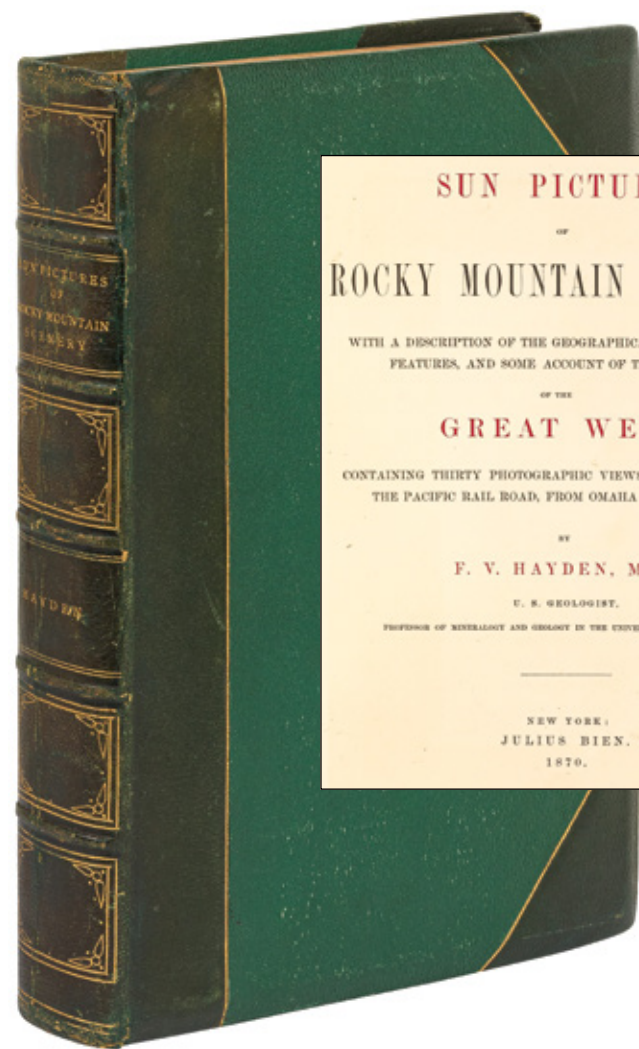
86 Edith WHARTON***Madame De Treymes***

New York: Charles Scribner's Sons 1907

\$10,000

First edition. Topedge gilt. Illustrated with color plates. Wear on the corners and spine ends else very good with a plain glassine wrapper under the good only dust jacket with chips, tears, and rubbing. Signature of the author tipped-in on the front free endpaper. While we've had copies with the unprinted glassine, this is the only copy of the rare printed dust jacket that we have handled. [BTC#622258]





87 (Western Americana)

F.V. (Ferdinand Vanderveer) HAYDEN;**Andrew Joseph RUSSELL, photographer***Sun Pictures of Rocky Mountain Scenery, with a**Description of the Geographical and Geological features, and some account of the Resources of the Great West; containing Thirty Photographic Views along the line of the Pacific Rail Road, from Omaha to Sacramento*

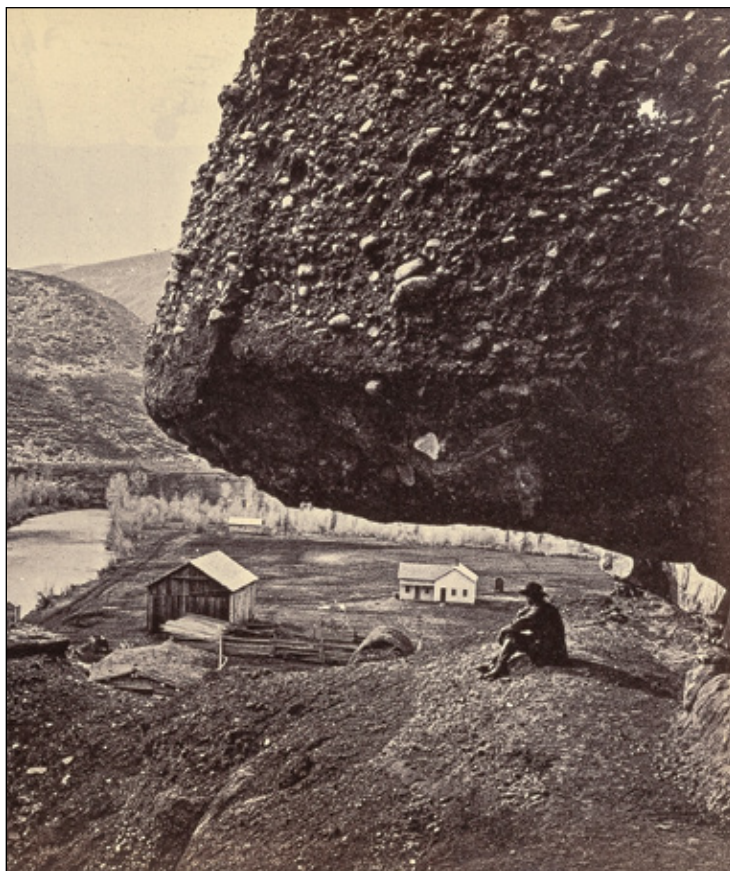
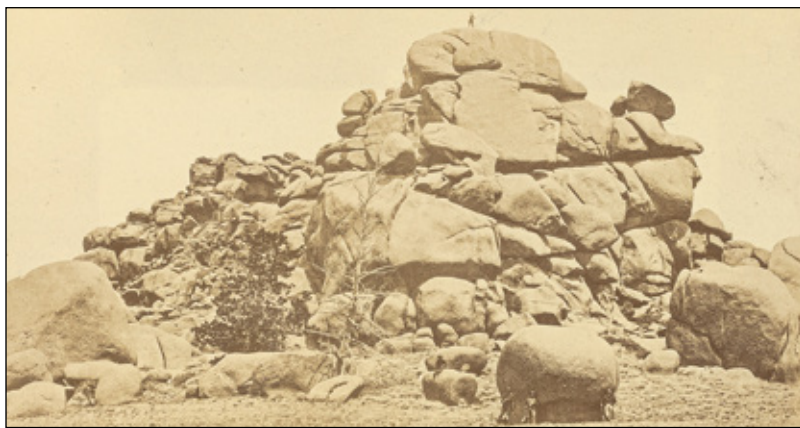
New York: Julius Bien 1870

\$22,000

First edition. Quarto. viii, 150, [2]pp., illustrated with 30 mounted albumen silver prints by Andrew Russell. Each photograph measures 6" x 8". Contemporary dark green half morocco and pebbled cloth over beveled boards, gilt spine with raised bands, marbled endpapers, all edges gilt. The spine and edges of the boards are moderately rubbed, light soiling on the rear endpapers and back of the final mounted print, some light fading at the edges of a few photographs, near fine. A handsome, beautifully bound copy of Russell's important photographic record of Ferdinand Hayden's pioneering surveying expedition of the Rocky Mountains along the transcontinental railroad. Russell ranks as one of a handful of landscape photographers who shaped our perception of the American West in the 19th

Century, and his work "stands alongside of Carleton Watkins, Eadweard Muybridge and Timothy O'Sullivan in its aesthetic power and technical virtuosity." During the Civil War Russell worked for Matthew Brady and served as a captain in the U.S. Military Railroad Construction Corps. In 1865 he became the official photographer for the Union Pacific Railroad, and served as their official photographer to document the building of the transcontinental railroad during the years 1868-1869. This survey expedition includes many of Russell's iconic landscape views taken in the western territories of Utah, Wyoming, and California, in which he often

juxtaposes monumental geological elements to manmade structures and individual men and women. A scarce, handsome copy with all 30 mounted photographs in fine condition. A full list is available upon request. [\[BTC#558594\]](#)



**88 (Western Americana)
(John R. MOSBY)**

A Rare Group of Seven Real Photo Postcards from the little known 1911 Magonista Insurrection in Mexico, involving American Mercenaries including General John R. Mosby, Nephew of the Confederate General
\$2500

Seven gelatin silver Real Photo Postcards each measuring approximately 5½" x 3½". Sepia toned. Four images have captions in white in the negative. Modest scuffs on the versos of four of the images from being removed from an album, slight wear on corners, a previous owner has erroneously hand-dated the photos as 1913, otherwise very good or better.

On January 29, 1911, José María Leyva and Simon Berthold took over the border town of Mexicali with a group of approximately 30 Magonista rebels. A significant number of new recruits came from America to join the fight as guerilla troops in the Liberal Army. Many IWW members in Los Angeles, such as John R. Mosby enlisted, in sympathy with the revolutionary ideals they shared with the Mexican Liberal Party.

General John R. Mosby, a.k.a. Jack Mosby (the nephew of the noted Confederate General John Singleton Mosby) was a member of the Industrial Workers of the World, and served as head of the Second

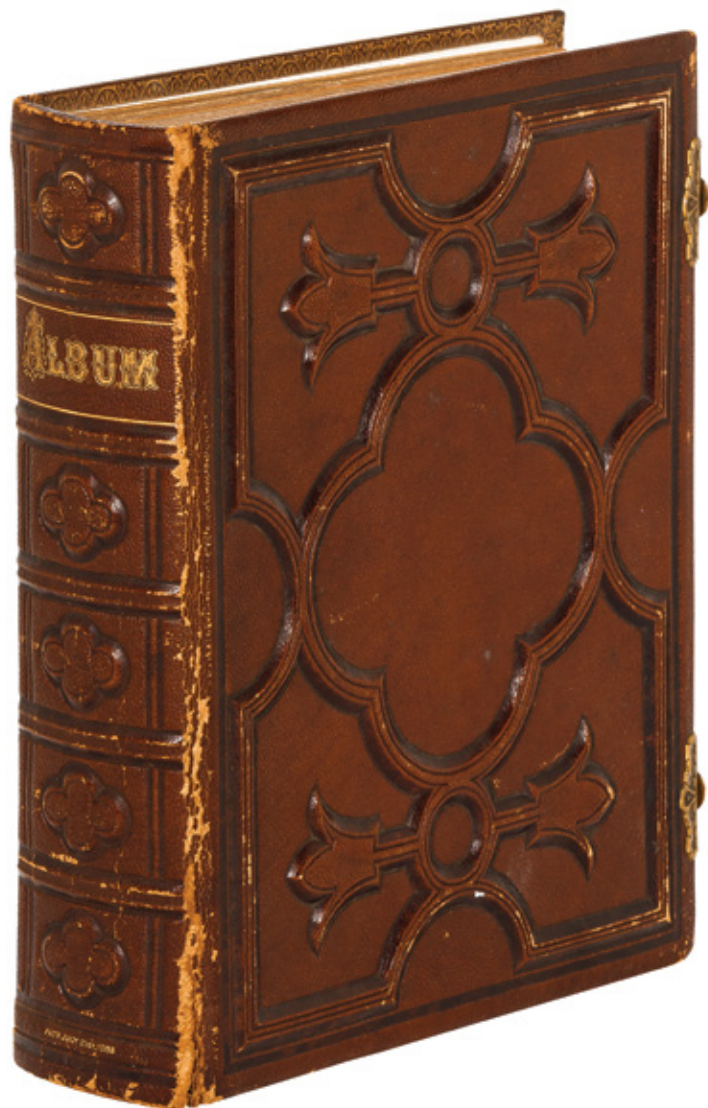
Division of the Liberal Army during the Magonista rebellion in Baja, California. He also had served as a mercenary in the Boer War and other conflicts.

After the deaths of the initial leaders of the campaign, Mosby was elected commander of the so-called "Foreign Legion" or "American Legion". Mosby remained in command until the defeat of the rebellion and surrender of his rebel troops at Tijuana on June 22, 1911. Mosby returned to the United States where he was imprisoned on McNeil Island along with other members of the PLM. He was offered his freedom in exchange for testifying against Ricardo Flores Magón, which he refused to do. Magón would have been executed, as were many of the captives who remained in Mexico. Mexico wanted custody of Mosby as well, and likely would have killed him.

These images document the surrender of about 100 of the mercenaries to heavily armed men near the border. Four of the images document heavily armed soldiers surrounding the surrendering Americans, another shows the Americans stacking arms in a pile ("The Arms of the Defeated Insurrectionists"), and another shows Mexican soldiers with presumably captured artillery wagons. The final image shows Mosby on horseback heading to his surrender ("Gen. Mosby on his way to surrender at Tijuana").

A nice visual record of an oft-forgotten insurrection at the border between Mexico and the U.S. [BTC#625244]





89 (Western Americana)

Daniel SEWELL

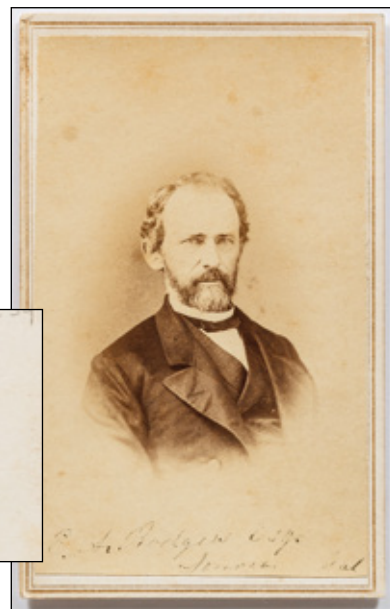
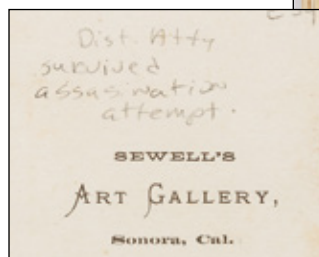
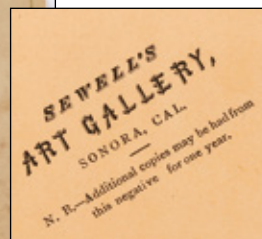
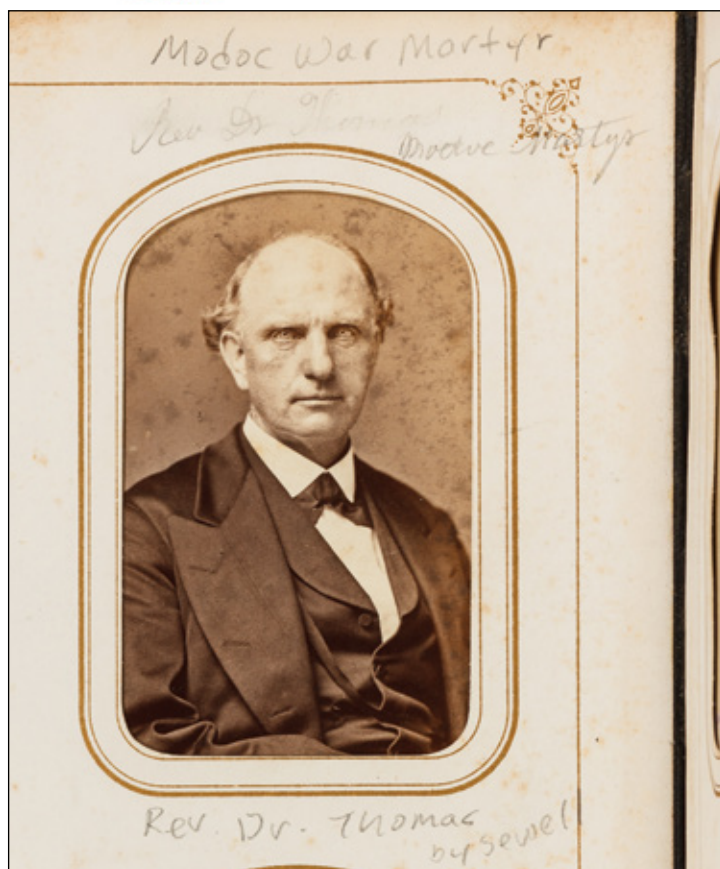
1870s-Era Sonora, California Photo Album with Image by Pioneer Photographer Daniel Sewell of the Town and Native Americans [with] The Record Book of the Literary Society of St. James Parrish (a.k.a. The Red Church)

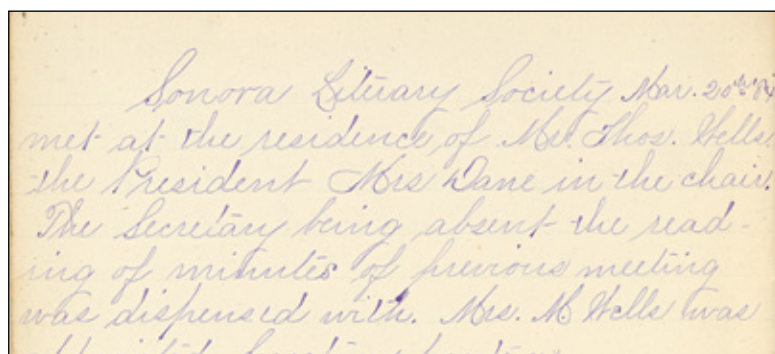
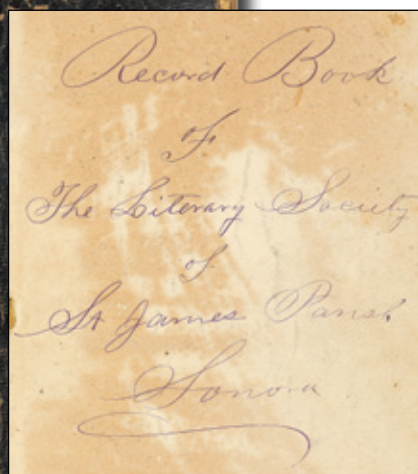
(Mostly) Sonora, California: 1863-1884

\$15,000

Photograph album. Small quarto. Measuring 8½" x 10" x 2½". Deeply embossed morocco with metal clasps and thick card pages with edges gilt. Metal clasps present and functional, but a decorative element lacking. The album contains slots for 200 images and holds 126 (mostly) albumen carte de visites and a few tintypes (some have been removed from the album and could be reinserted at the appropriate places after fuller identification). Some of the California views have trimmed corners or edges; the final two pages contain photos of artwork of Royal Family members, along with other souvenir type "filler" photos sold by photographers of the era.

The album appears to have come from the family of Grove George Bradley (1813-1868) and Elizabeth Lucinda (née Cady) Bradley (1816-1901) with images of their immediate and extended families. The couple, who married in 1835, lived in Cayuga County, New York and had three children: son Curtis C. Bradley and two daughters, Ellen Smith (m: Enos Smith) and Marietta A. Remington (m: Martin C. Remington), with each having several children. Scattered notations appear throughout the album in ink and pencil in various hands on the mount and on the photos, both front and back. Identified are a number of the families: Bradley, Smith, Remington, and Seymour of New York State; the Cady and Barrett families of Massachusetts; the Randall and Lambert families of Iowa; and the Goodyear family of Chicago. Notations throughout caption many of the photos and further describe their relations to the original owner ("My mother's parents," "Uncle Dan's daughter," etc.).





five images likely produced from earlier negatives of Rulofson's featuring Miwok Indian dancers posing in the studio, two of Miwok Indian girls, and two of Chinese women.

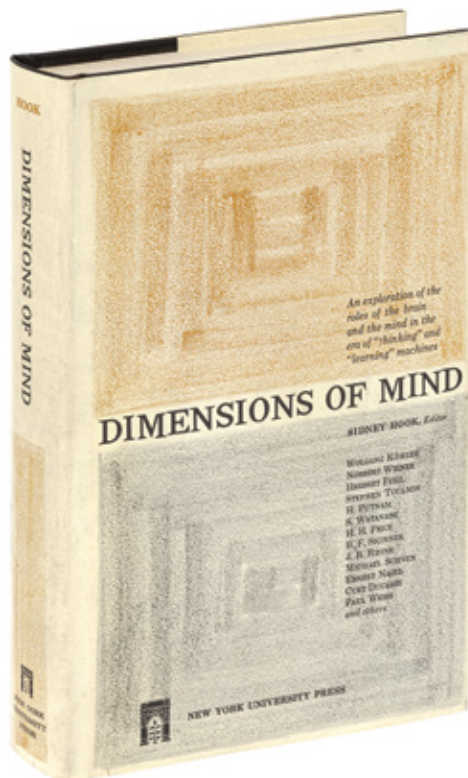
Accompanying the photo album is the manuscript *Record Book of the Literary Society of St. James Parish, Sonora* for which a number of the people pictured were members (Rodgers, Worden, Cady, Cohen, Pitts). Octavo. Approximately 200 pages. Unlined pages bound in dark brown leather boards. The binding is fair with the spine lacking, the rear board detached and with moderate rubbing to both boards and toning to a few pages, but with the text block quite sound and page bright. A few pages have been excised, trimmed or, in one example, pinned to a stub, all appear contemporary.

The Literary Society volume, which begins on February 26, 1879, describes the first meeting at the home of Mrs. E.A. Rodgers, the first members ("Mrs. A. Pitts, Mrs. Lizzie Worden, Miss Gabriella Gallut, Miss Marri Burden, Rev. W.H. Dyer, Wallace Cowie, Miss Nettie Parsons, Mr & Mrs. J.S. Cady, Miss Ada Bradford, Miss Thirza McSean and Mrs. E. Sewell") and the election of officers. The group gathered every two weeks at a different home and each meeting followed a similar format: a devotional exercise, a review of the previous meeting's minutes, a selection of literary readings (which are usually noted), and a short break, followed by a few quotations or songs, then the setting of the agenda for the next meeting. The book totals roughly 200 pages and contains numerous entries written in ink or pencil in the hand of various recording secretaries, but is legible. The final entry, dated March 20, 1884, ends with a reference to the next meeting.

A wonderful and largely complete and captioned mid-19th Century album, with a sizable portion of early images from Sonora, California, as well as an album from its first Literary Society. A complete list is available.

[BTC#415383]

Westward progress is displayed with more than a half dozen from Dubuque, Iowa. However, a considerable number of the photographs are from California with 30 from Sonora, California backmarked by known Western photographer Daniel Sewell and dated between 1874 and 1875. The photographic studio was opened in the 1850s by William Rulofson and acquired by Sewell in 1873. Notable images include several of the Sewell family and friends (Sewell himself, along with daughters Della and Eldora, and assistant Lizzie Worden); several views of Sonora (two views of Washington St. and one of St. James Church); Sonora district attorney E.A. Rodgers and his wife, and one of the Reverend Eleazer Thomas, who was killed during the Modoc War in 1873. While there are three images of Bradley-related family members, the remaining Sonora images are not identified, including several unknown young children, a floral cross, and



90 (Norbert WIENER, B.F. SKINNER, Arthur C. DANTO, Satoshi WATANABE, Paul WEISS, and others) Sidney HOOK, edited by

Dimensions of Mind: A Symposium

New York: New York University Press 1960

\$650

First edition. Octavo. xiii, 281pp. Owner name and stamp of a noted American psychologist on the front fly else fine in a very good or better dust jacket with a lightly rippled spine with the tiniest bit of sunning, and a few very short tears.

Proceedings of the third annual NYU Institute of Philosophy, held in 1959. Billed on the jacket as “[an exploration of the roles of the brain and the mind in the era of ‘thinking’ and ‘learning’ machines,” the book is separated into three sections: “The Mind-Body Problem,” “The Brain and the Machine,” and “Concept-Formation.” Prints contributions by Wolfgang Kohler (“The Mind-Body Problem”), Norbert Wiener (“The Brain and the Machine [Summary]”), B. F. Skinner (“Concept-Formation in Philosophy and Psychology”), Arthur C. Danto (“On Consciousness in Machines”), Herbert Feigl, Stephen Toulmin, H. Putnam, Satoshi Watanabe (of IBM: “Comments on Key Issues”), H. H. Price, J. B. Rhine, Michael Scriven (“The Compleat Robot: A Prolegomena to Androidology”), Ernest Nagel, Curt Ducasse, Paul Weiss (“Love in a Machine Age”), and others. [BTC#624777]

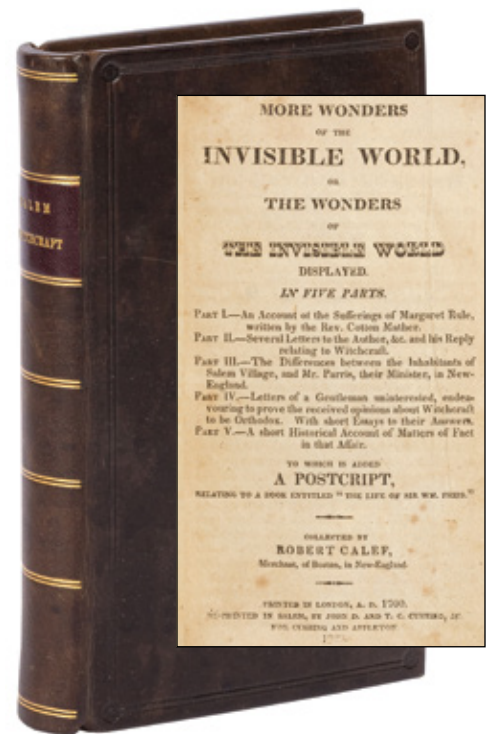
91 (Witchcraft) Robert CALEF

More Wonders of the Invisible World, or, The Wonders OfThe Invisible World Displayed

Printed in London, re-printed in Salem: John D. and T.C. Cushing, Jr. for Cushing and Appleton 1823

\$1500

Second American edition. Small octavo. 312pp. Modern leather binding in black with gilt spine compartments and lettering (“Salem Witchcraft”). Small owner stamp on rear endpapers (“Edward Milliken”), a few pages creased and some occasional soiling but all still supple, very good. Robert Calef’s response to and refutation of Cotton Mather’s *Wonders of the Invisible World: Being an Account of the Tryals of Several Witches, Lately Executed in New-England*. While there are a number of institutional holdings of this book, copies in the trade are scarce. [BTC#624593]



92 (Women)

Snapshot Photograph of a Connecticut Woman Suffrage Rally

Connecticut: [circa 1917]

\$225

Gelatin silver photograph. Measuring approximately 2¼" x 4¼". Two faint creases, later captioning on verso, else very good or better. Image of a man on horseback bearing a large banner that reads: “Connecticut Men’s League for Woman Suffrage. Votes for Women of [Connecticut].” The captioning suggest this was taken “c. 1917 or so.” A nice image. [BTC#622924]



93 (Women)

[Cabinet Card]: "Jessie Kates & Josie Smyth - Working Girls Boston Marriage"

San Francisco: Cramer's California Gallery [Circa 1870]

\$2000

Gelatin silver cabinet card. Image measuring 4" x 5¾" on a slightly larger card mount. Photographer's marks on front and rear of mount. The mount is very good, toned and moderately spotted, the image is near fine. The subjects are identified in ink on verso: "Jessie Kates & Josie Smyth." Two young women, perhaps in their early 20s, identically dressed, hold hands and look directly into the camera. The further ink captioning: "Working Girls Boston Marriage" provokes more questions than it answers. "Working Girls" is used frequently to indicate prostitutes, or it can simply mean single women who work. The most common usage of the term "Boston Marriage" indicates two or more women living together, without the benefit (or handicap) of a husband, mostly (but not always) used to indicate a romantic or lesbian relationship and cohabitation. The inked notations are probably not absolutely contemporary with the image, but still clearly have some age. How much credence to lend to the caption's assignment of the women's sexuality or professions is left to the beholder. [BTC#624356]

Jessie & Josie
Kates Smyth
"Working Girls"
Boston marriage



94 (Women)

(Betty FRIEDAN)

The Crest 1938 [Peoria High School Yearbook]

Peoria, Illinois: Senior Class of 1938

\$300

First edition. Quarto. 176pp. Black vertically striped linen and brown burlap over boards with Art Deco-influenced title in red. Pictorial endpapers. Student inscriptions and autographs, else about fine.



8. GOLDSTEIN, BETTYE, 116, 202

Opinion Staff, Tide Staff, Charvice, Junior National Honor Society, "Jane Eyre," Jusendra, French Club, Cue Club, Quill and Scroll, Social Science Club.

The 1938 yearbook of Peoria High School featuring senior class member Friedan, the author of *The Feminine Mystique* and seminal writer of post-War American feminism. Photographic evidence of Friedan abound in the yearbook: Quill and Scroll club group photo (p.76); Charvice Acting club (p. 79); Red Cross club (p.86); senior class play *Jane Eyre* (p.88); TIDE student newspaper (p.96); newspaper "opinion" (p.100); and her class portrait (p.141).

Friedan wrote about her hometown in a 1978 *New York Times* article written during a return trip to Peoria for her 40th senior class reunion titled "The E.R.A.": "I dreaded that high school reunion. I had gone to the 25th in 1963, the year my book 'The Feminine Mystique' was published, taking my husband and my children so they could see where mother came from. And no one would sit with us at the banquet. My brother's father in law took his grandchildren out of town lest they be contaminated by their radical aunt, and the next morning, the tree outside the house where we were staying was festooned with toilet paper."

We suspect Friedan's own copy resides with her papers at Harvard's Schlesinger Library, though the volume appears unrecorded in OCLC. A compelling primary source. [BTC#627771]

helen will write letter
 to cousin george
 helen and teacher did go to
 huntsville steam car does
 go fast george did give
 helen soda water anna did
 buy helen pretty new hat
 helen did play with pinky
 horse does like sugar
 mamea did kiss helen
 e g n lott



A. H. Collins Huntsville, Ala.

and teacher did come
 lady did talk wrong on
 s. conductor did take
 and punch. teacher
 orange and helen did
 change in bag for mother
 has little new baby
 my is bessie bessie is
 e g n mildred is helen
 helen is sick doctor will
 come to make well
 does love george and
 helen will kiss george and
 good-bye
 helen helen

anna

95 (Women) Helen KELLER

Autograph Letter Signed ("Helen Keller") to her cousin Anna Turner and Anna's husband George [with] A group of family photographs

[Tuscumbia, Alabama: circa July, 1887]

\$28,000

Quarto sheets. Measuring 8½" x 8". Two pages in pencil on laid paper with watermark of a crane and "Japanese Linen 1886," written on two sheets, rectos only. Old creases from prior folding, some wear and discoloration, but near fine.

An astonishingly sophisticated letter by the 7-year-old Helen Keller to her cousin Anna Keller Turner and her husband George, describing a train trip to Huntsville, Alabama that she took with her teacher, Annie Sullivan. Keller began studying with Sullivan in March of 1887. This letter, written only months later, demonstrates Keller's remarkable progress in learning to communicate, and it is one of the earliest known Keller letters. Michael Anagnos, the director of the Perkins Institute for the Blind, describes Keller's gains after beginning her studies with Annie Sullivan: "In the course of four months Helen mastered more than four hundred and fifty common words -- nouns, verbs transitive and intransitive, adjectives and prepositions which she could use correctly and spell with perfect accuracy. At the same time she learned to read raised characters with the tips of her fingers almost spontaneously and with very little effort on the part of her instructress, to converse freely by means of the manual alphabet, to cipher, to write a neat 'square hand,' and to express her elementary ideas in correct composition" (Anagnos, "Helen Keller. A Second Laura Bridgman," in *Fifty-Sixth Annual Report of The Perkins Institution And Massachusetts School For The Blind*, 1888).

Anagnos describes a letter written by Keller to her mother on 12 July 1887 during a trip to Huntsville and then briefly mentions the present letter: "On her return to Tuscumbia from her visit to Huntsville, Helen wrote a long letter to her cousin George, giving him a minute account of everything that occurred on her way home. She speaks of her meeting in the steam-cars a kind lady, who gave her a drink of water but who 'did talk wrong on fingers.'"

The letter reads in its entirety: "helen will write letter to cousin george[.] helen and teacher did go to huntsville[.] steam car does go fast[.] george

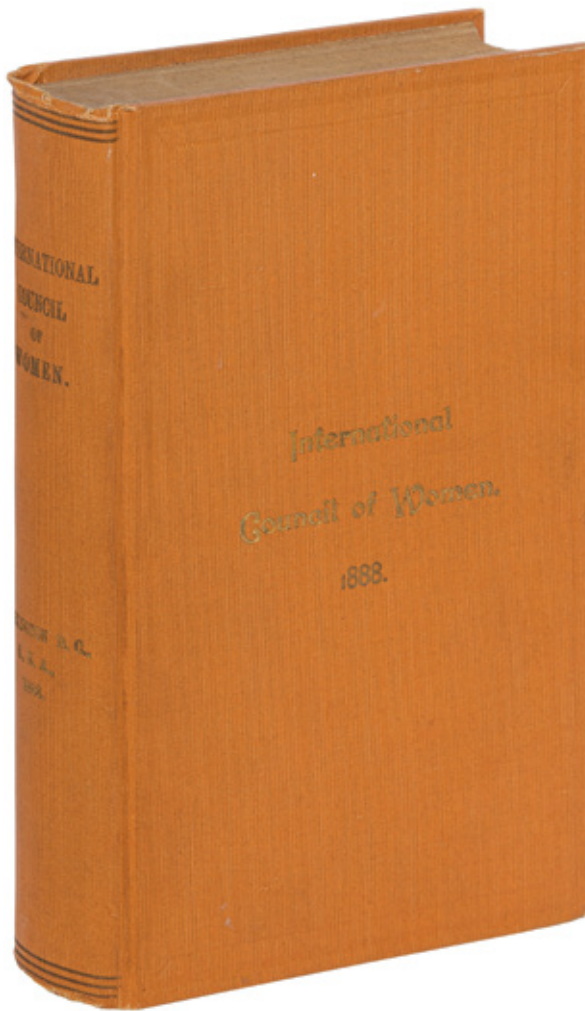
did give helen soda water[.] anna did buy helen pretty new hat[.] helen did play with pinky horse[.] does like sugar[.] mr. rea did kiss helen[.] carlotta will come to see helen in tuscumbia[.] corinne and may and louise did come to see helen[.] robert did shoot little bird wrong[.] helen and teacher did come home. lady did talk wrong on fingers. conductor did take ticket and punch. teacher did buy orange and helen did put orange in bag for mother[.] leila has little new baby[.] new baby is bessie[.] bessie is eva sister[.] mildred is helen sister[.] helen is sick[.] doctor will give medicine to make well[.] helen does love george and anna[.] helen will kiss george and anna[.] good-by[.] helen keller[.]"

The letter is accompanied by a cabinet card photo of Keller, by Collins of Huntsville, Alabama; as well as 20 additional 19th Century cabinet cards of other close Keller family members, including three images of Anna Turner, the recipient of this letter. In addition, there are six 19th Century photographs (all but one are cabinet cards) of more distant Keller family relations, all photographs identified on the backs in a later hand.

Keller's autobiography (*The Story of My Life*, 1903) contains a section on her letters. A short note to her cousin Anna is listed as her first letter (June 17, 1887) followed by a longer letter to her mother (on July 12, 1887). The chronology then skips to September 1887 when Keller writes an encouraging letter to the blind girls at the Perkins Institution. An August 21, 1887 letter by Annie Sullivan mentions a "beautiful time in Huntsville" which would place the present letter sometime in mid-July — making it perhaps the third earliest known Keller letter. The handwriting and grammatical constructions, especially the use of "did" in past tense constructions and the omission of articles, is consistent with Keller's early letter-writing style.

One of the earliest known letters by Helen Keller, written just months after beginning her studies with Annie Sullivan, with additional family photographs. A remarkable artifact, and possibly the earliest Keller letter not held in an institution. [BTC#412705]





To Dr Cordelia A. Greene
Castile-Wyoming Co N.Y.

In grateful recognition of her
generous gift to the N.Y.
State; and the National
Woman Suffrage Association
Jean Brooks Greenleaf -
Susan B. Anthony Presidents
to help along the great work
for the enfranchisement of the
Women of New York and
all of the States of the Union -
from her sincere friend & co-worker
Susan B. Anthony
Oct. 14, 1895 - Rochester
N.Y.

96 (Women)
(Susan B. ANTHONY)

*Report of the International Council of Women, Assembled by the
National Woman Suffrage Association, Washington, D.C., U.S. of
America*

March 25 to April 1, 1888

Washington, D.C.: National Woman Suffrage Association / Rufus H. Darby, Printer 1888

\$17,500

First edition. Tall octavo. 471pp. Decorated endpapers. Frontispiece engraving of Lucretia Mott. Orange cloth stamped in gilt. Gilt a trifle tarnished but still easily readable, a snug and tight very near fine copy. Full-page **Inscription** by Susan B. Anthony to Dr. Cordelia A. Greene: "To Dr. Cordelia A. Greene, Castile, Wyoming Co, N.Y. in grateful recognition of her generous gift to the N.Y. State and the National Woman Suffrage Association, Jean Brooks Greenleaf - Susan B. Anthony Presidents, to help along the great work for the enfranchisement of the Women of New York and all of the states of the Union - from her sincere friend & co-worker. Susan B. Anthony. Rochester, N.Y. Oct. 14, 1895." The entire inscription is in Anthony's hand.

Dr. Cordelia A. Greene was born in 1831. She pursued a teaching career but turned to nursing when her father opened a water-cure sanitarium in Castile, New York. She moved to Philadelphia to enroll in the newly opened Women's Medical College of Pennsylvania, where she became the first student to receive a medical degree. She continued her studies at Cleveland Medical College (later Case Western Reserve), eventually taking over the Sanitarium in Castile upon her father's death around 1862, until shortly before her own death, when her niece Dr. Mary T. Greene took her place. Dr. Greene was a philanthropist and generous donor, especially to women's causes, and contributed a substantial sum to the publication of the *History of Woman Suffrage*. She never married and her home was a popular retreat for activists such as Anthony, Frances Willard, and Mary A. Livermore. Also laid into the book is a Christmas card from Dr. Mary T. Greene from the Sanitarium to Mr. & Mrs. John B. Morton (conceivably sending the book as a present). [BTC#543755]

