

BETWEEN
THE
COVERS

MANUSCRIPTS

ARCHIVES

AND ASSORTED NON-B... OBJECTS

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List 75 © 2012 Between the Covers Rare Books, Inc.

1 (African-Americana, Art). Moses WILLIAMS (Charles Wilson PEALE). [Hollow-cut Silhouette]:
Arthur Maynard Walter. [Philadelphia]: [circa 1805]. \$1200

Hollow-cut portrait silhouette of Arthur Maynard Walter, circa 1805. Oval sheet, approximately 3½" x 5". Two early laid-paper repairs, good or better. Cut, illustrated, and Signed in ink by Moses Williams, an African-American "Cutter of Profiles" for the artist Charles Wilson Peale. Williams, the son of a mixed-race couple owned by the Peale household, operated the silhouette-cutting machine at Peale's Museum in Philadelphia. He eventually earned enough money to buy his freedom and marry Peale's cook, a white woman named Maria. A skilled cutter at a time when profile silhouettes were popular, Peale's Museum and Profile Gallery attracted leading figures from throughout the country. A letter from Peale mentions a gentleman from Carolina who "did not at first relish having it done by a Molatta, however I convinced him that Moses could do it much better than I could." This bust silhouette of Arthur Walter, lawyer, belletrist, co-founder of the Boston Athenaeum, and great-grandson of Increase Mather, also features Williams's fine detailing of Walter's hair and cravat in an ink wash. [BTC #368358]



Front and back shown actual size

Sit-Ins

2 (African-Americana, Civil Rights). Hubert H. HUMPHREY, James ROOSEVELT, Thurston B. MORTON. Small Archive of Letters About Possible Civil Rights Sit-Ins. \$650

Three Typed Letters Signed, all in late July of 1963 to a Mr. Steingarten, each responding to the question of how the politician would react if Civil Rights demonstrators were to stage a sit-in in his office. Each is mounted on cardstock, and shows some glue residue, possible trimming to some margins, else very good. Vice-President Humphrey, at the time a Minnesota Senator as well as the Senate Majority Whip, declares that "Those persons responsible for organizing the human rights march to Washington have given clear evidence that sit-ins in Capitol offices are not included in their plans." California Representative Roosevelt expresses sympathy for demonstrators if they sit-it. Kentucky Senator Morton states "I know the Negro leaders of Kentucky well enough to be sure that there will be no 'sit-in' in my office." [BTC #371311]



3 (Art). Anne Marie BONNET (?). (Hans Christian ANDERSEN, Thomas MALORY, William SHAKESPEARE, Alfred TENNYSON, et al). A Collection of Hand-Painted, Color Illustrations and Woodcut Prints: Hamlet, Tennyson, The Snow Queen, Egyptian Deities, etc. (1937). \$5000

A collection of 104 original works (85 hand-painted color illustrations and 19 woodcut prints) on various sheets of fine paper neatly tipped-in at the top edge on black sheets of paper. The designs are notable for their striking portraits of figures from literature with distinctive quadrilateral eyes, and for their layering of dark colors, often with gold and silver, which gives them a three-dimensional and jewel-like luminosity similar to Persian miniature paintings. Most are signed with the monogram "AM" in paint or pencil, and we know from provenance that the artist went by the name Anne Marie. We have reason to believe her full name may have been Anne Marie Bonnet and that at least some of her work was commissioned by the publisher Ben Abramson, although we have been unable to discover any further information. Approximately half of the works in this collection are neatly captioned or dated by her in pencil (various dates beginning in 1937). Also laid in are loose sheets with her handwritten captions (descriptions of Egyptian deities, and quotes from *Hamlet* and the works of Tennyson) which identify the subjects in some of the portfolios, but not all. In 1945, Abramson published an unillustrated edition of H.P. Lovecraft's *Supernatural Horror in Literature*, which includes much material which could relate to these illustrations, and it is possible that Abramson considered but abandoned issuing an illustrated version. The collection can be divided into nine portfolios by subject:

Portfolio 1. Hamlet.

16 hand-painted works, each 6" x 8", depicting scenes from the Shakespeare tragedy. Laid-in are two loose sheets of the same paper with the artist's handwritten quotes from the play that identifies each illustrated scene.



Portfolio 2. Selections from Alfred, Lord Tennyson

11 hand-painted and lacquered circular color works, each 4¾" x 5", illustrating verses and/or complete poems by Tennyson. Laid-in are two loose sheets with the artist's handwritten quotes from ten poems, thus identifying ten illustrations. The poems include "We Are Free," "The How and the Why," "Break, Break, Break," "The Grasshopper," "The Poet," "A Farewell,"



"The Tears of Heaven," "Of old sat Freedom on the Heights," "The Beggar Maid," and "The Dying Swan." The final image in this portfolio is captioned and dated by the artist: "The Stars and the Moon – September 22, 1937." (Either a verse from Tennyson or an illustration of the



Jewish legend of an Egyptian princess who hung a tapestry woven with diamonds and pearls above King Solomon's bed so that he would continue to sleep believing it was night.)

Portfolio 3. Selections from Alfred, Lord Tennyson

12 hand-painted works, each 8" x 6", illustrating verses and/or complete poems by Tennyson. Laid-in are two loose sheets with the artist's handwritten quotes from twelve poems, thus identifying the illustrations. The poems include "Flower in the crannied wall," "Oenone," "Hero to Leander," "Edward Grey," "Song (Every day hath its night)," "Sir Galahad," "The Islet," "The Poet's Song," "Sonnet (Though night hath climbed her peak of highest noon)," "The May Queen," "Elegiacs (How flowing breezes are roaming the broad valley...)" and "The Hesperides."





Portfolio 4. "The Snow Queen"

3 hand-painted works, each 8" x 12", of Gerda and Kai from "The Snow Queen" by Hans Christian Andersen.

Portfolio 5. Egyptian Deities

17 hand-painted illustrations (some 4½" x 7" and others 5" x 7") of various Egyptian deities and related themes, captioned and dated by the artist in pencil with various dates in September or October, 1937: Egypt, Egyptian

Fragment, Amon, Amon-Ra, Anubis, Bes, Chepera, Hathor, Horus, Isis, Pasht, Osiris, Thoth, Scarabacus, Brooch/Ring, Medusa, Vishnu; and 2 hand-painted and lacquered circular works of an Indian deity and a Japanese woman (diameters measure 5" and 3" respectively). Laid-in are three loose sheets with handwritten descriptions of the deities by the artist.



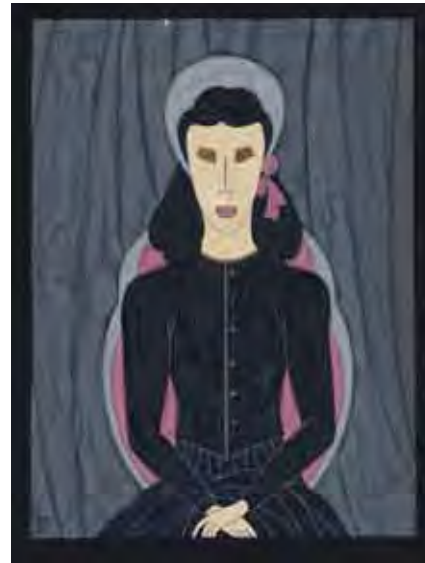
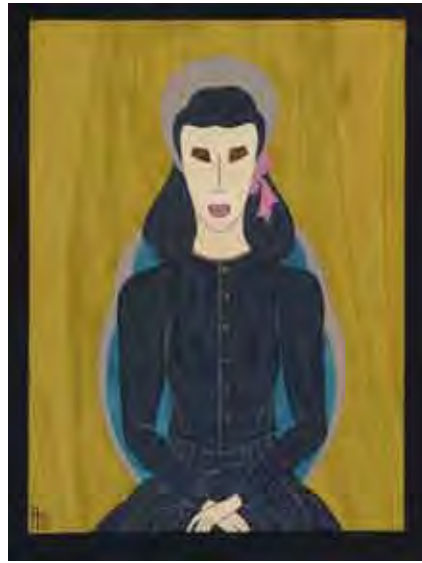
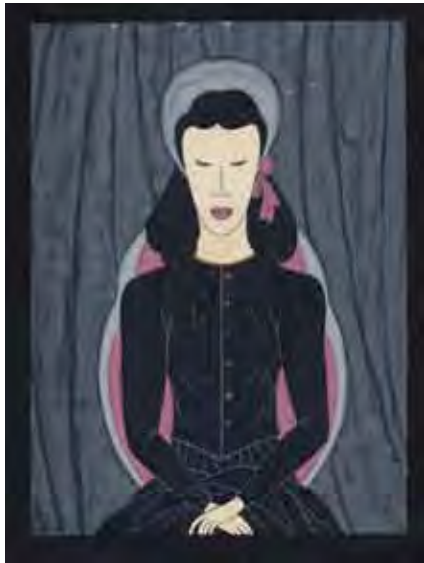
Portfolio 6. Le Morte D'Arthur

19 original wood-cut prints, each 8½" x 6¾", of Arthurian figures and themes. Three are captioned by the artist in pencil: "King Arthur, Le Morte d'Arthur," "Galahad," and "Guenever."



Portfolio 7. Salome

10 hand-painted works, each 4½" x 8", that appear to depict scenes from the opera *Salome* by Richard Strauss. All are unsigned and undated.



Portfolio 8. The Unknown Woman

3 hand-painted works of a woman, each 6½" x 8¾".

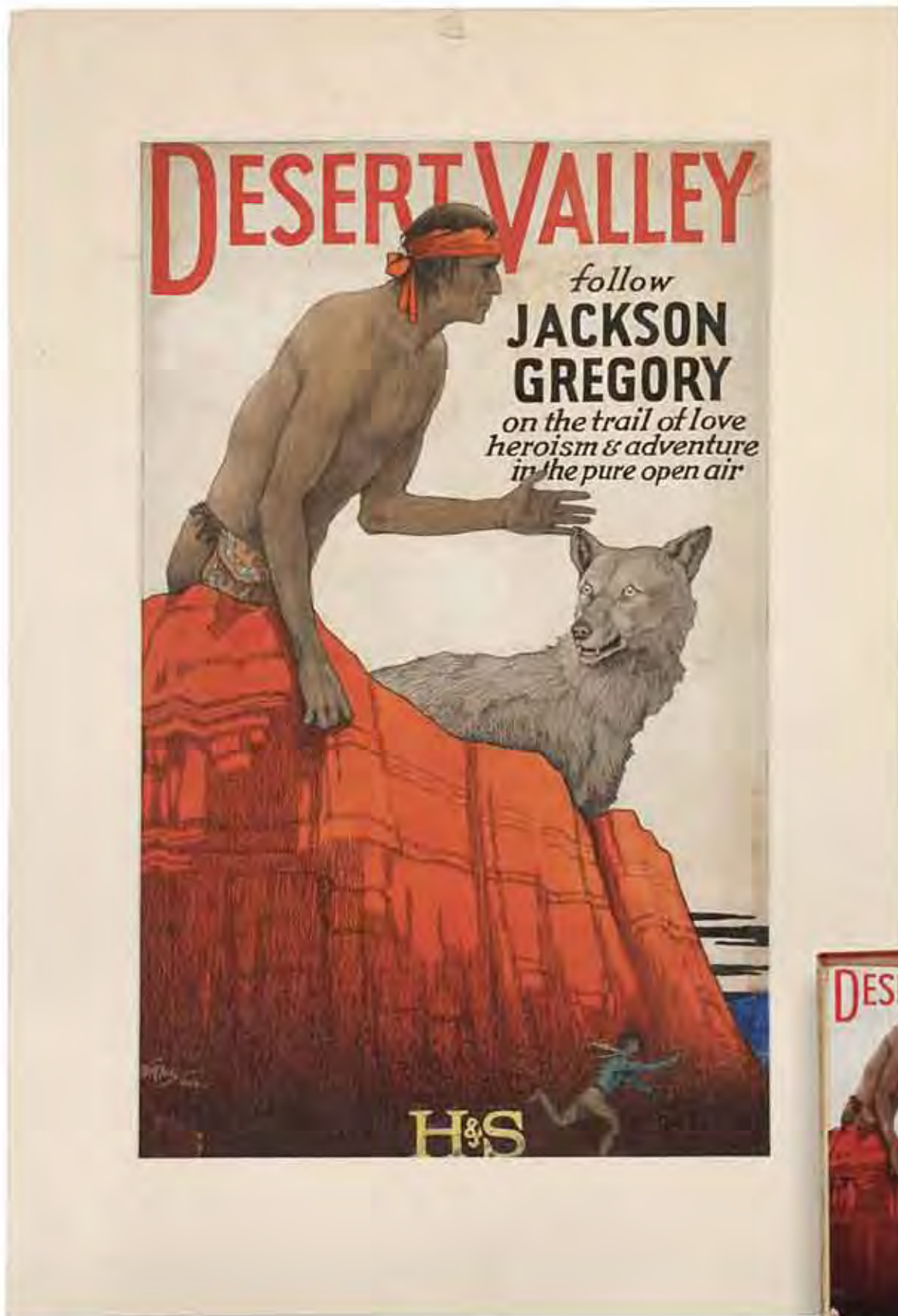


Portfolio 9. The Crusades and The Magic Mountain

13 hand-painted works, nine of which appear to depict literary figures and themes relating to the Crusades (one is captioned and dated by the artist, "The Crusades, February 21, 1937"), and four identified by the artist as *The Magic Mountain*.



A beautiful and unique collection of highly accomplished works that appear to be for books or a series that as far as we can tell went unpublished. [BTC #365764]



4 (Art. Eugene HASTAIN (Jackson GREGORY). [Original Dust Jacket Art]: *The Desert Valley*. London: Hodder and Stoughton (1921). \$1250
Original gouache cover art for *The Desert Valley* Signed and dated by illustrator Eugene Hastain. The image measures 12" x 19½" (17¼" x 25" matted). Near fine with bright colors but some toning to the white sky portions of the image. It is accompanied by the cheaply produced first English edition. Near fine in a price-clipped, very good or better dustwrapper with its original price sticker on the spine, some nicks and tears at the extremities, and tape reinforcing the interior folds. Hastain was a well-known commercial illustrator who illustrated many stories and books including the popular Reginald Arkell "Green Thumb" series of gardening books, as well as the 1930 Bookman's Christmas Portfolio. A nice image of a Native American and his wolf looming above a western cliff side. [BTC #338256]

French Beatniks

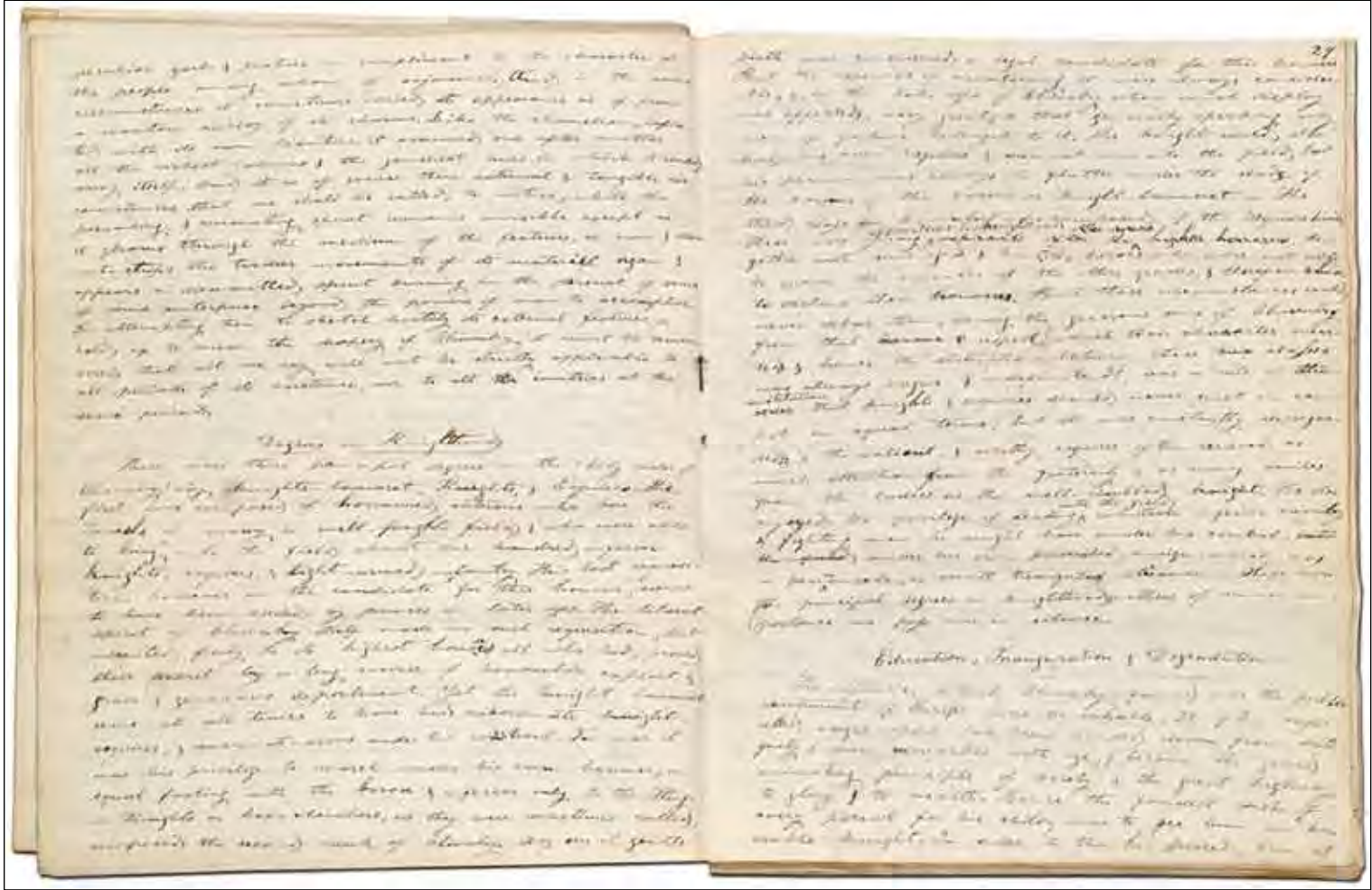
5 (Art). **TABOU and CIE. Six Watercolor and Gouache Drawings of Underground Paris Drinking Clubs in the Early 1950s.** [circa 1952]. \$4500

Color watercolor and gouache illustrations on textured paper. 8½" x 9¾". Overall near fine with some light wear and scattered light creasing, with one image subtly rubbed at a few places. Vignettes of couples in various stages of inebriation, dancing, and flirting, with dogs and mice in each illustration. The dogs, either French poodles or schnauzers, are (variously) lifting their leg, up at the bar drinking the cocktails through a straw, or dealing with the mice. The walls of the club are covered in graffiti and cobwebs. The graffiti spoofs Existentialism and Bebop culture. One club is called "La Rose Noire [Cafe Existentialiste]" with the band called "l'Ensemble Be-Bop." The cartoon is entitled "La Nausee" referencing Sartre, with the clubgoers looking hungover. Another is entitled "Indigenes de St. Germain de Pres," with two beboppers at the bar. Other graffiti is playful: "Alcool Tue Lentement [Alcohol Kills Slowly]." "Vive Sartre et le Coca Cola" is crossed out, with "vendu aux U.S.A. [Sold to the U.S.A.]" underneath. Other graphics include hearts with girls' names, nude women, and a gallows. Apparently the work of the mysterious artist, Tabou & Cie, with each work titled and numbered on the verso. A charming and vibrant collection of humorous French illustrations. [BTC #371312]





Manuscript. Circa 1832. Eight quarto gatherings loosely stitched on contemporary pins at the folds. 68pp. Light soiling to the first and last pages, light creasing, very good. A scholarly, densely written, anonymous review of the *History of Chivalry* by G.P.R. James, written to coincide with the first American edition published by Harper in 1832 (Harper's Family Library, No. 20). The author begins with a favorable opinion of James's scholarship and style, and then proceeds to write his or her own detailed history of chivalry, especially as it relates to European Knighthood and the Crusades. A final draft in a neat and legible hand with scattered annotations and corrections, it is likely a compositor's copy that was not published. The author concludes the review with this modern observation very much in the spirit of Robert Owen and the American utopian cooperative movement: "In pondering the character of Chivalry, we have been sorry to see it joining with the political creeds of its day in trampling under foot the rights of the common people. Generous as it was it did not sufficiently rise above the spirit of the age, to open its arms alike to all; for though a Chivalric lady once declared that she would be much more ashamed to pass unnoticed a poor tradesman than a man of gentle birth, yet this was not the prevalent feeling. Knights as well as barons held the common people in a state of the vilest subjection; and the splendor of their tournaments, and the rich friendship-offerings of their generous spirits, were the purchase of the toil and poverty of their dependents." A learned and well-written essay. [BTC #367293]





Original Typed and hand-corrected Manuscript for *Sex Life of a Cop* by Oscar Peck, a pulp novel purported to be by an ex-police officer, published by Sanford Aday in 1959 under his Saber Books imprint. The infamous and deliberately provocative title enraged law enforcement officials and the subsequent prosecution of Aday lay at the heart of multiple obscenity trials and prosecutions for many years to follow.

In 1963, *Sex Life of a Cop* was one of seven books published by Aday which were found to be “obscene, lewd, lascivious and filthy” by a jury sitting in Federal Court in Grand Rapids, Michigan. Aday and his compatriot, Wallace de Ortega Maxey, were charged with shipping an obscene book into the State of Michigan, convicted, and received long sentences (of 25 and 15 years respectively). Their convictions were upheld in March, 1966, by the United States Court of Appeals Sixth Circuit.

However, in June, 1967, the Supreme Court of the United States held that *Sex Life of a Cop* was not obscene and the earlier decisions were overturned. Shortly thereafter, Aday and his company reprinted

the book. In an introduction to the 1967 reprint, Aday’s attorney Stanley Fleishman admits that *Sex Life of a Cop* is not a great book, but essentially calls it the blue collar *Ulysses* or *Tropic of Cancer*. He also points out that its importance lies in the reminder that police officers as well as judicial and public officials are human and “as capable of engaging in a promiscuous sex life as any other segment of society.”

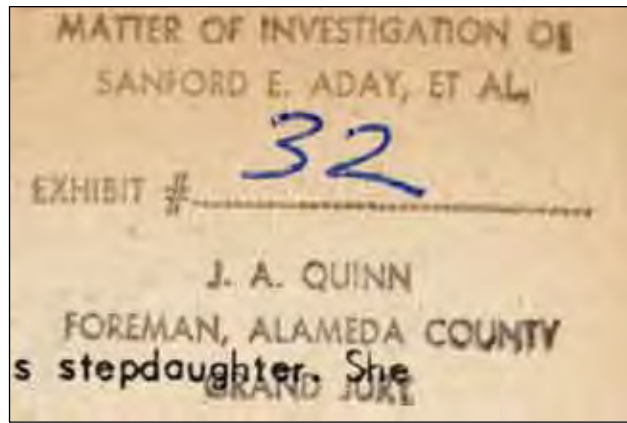
The book is also notable for its place in the career of one of Aday’s key distributors, Reuben Sturman, whose various companies became the largest distributors of adult material in the country. Sturman began as a distributor of comic books, crossword puzzles, and show business magazines. When shown *Sex Life of a Cop* by one of his employees, he deemed it fairly innocuous and showed little interest, but consented to give it a try. It became quite successful and soon most other publishers of adult material sought Sturman for distribution.

In 1964, the FBI raided Sturman’s Cleveland warehouse, seized 590 copies of *Sex Life of a Cop*, and indicted Sturman on obscenity charges. According to Eric Schlosser’s book *Reefer Madness*, although he had run into legal issues before, it was the seizure of *Sex Life of a Cop* and related

indictment that prompted Sturman to take the offensive with ongoing legal challenges (including suing J. Edgar Hoover for violating his constitutional rights) which made him, in the eyes of some, a substantial champion of First Amendment issues. To others, of course, he remained merely a peddler of smut – feeling under no obligation to give the government money that he knew would be used to fund legal attacks against him, he was eventually convicted of tax evasion and died in federal prison at age 73.

The archive includes the original typewritten manuscript, with the real author's name and address typed on the first page: Mr. Joe D. Kinney of Joplin, Missouri. The pen name Oscar P. Peck, was identified in the manuscript as being an ex-cop. The manuscript consists of 142 typed leaves with both typed and handwritten corrections. Condition is fine, leaves laid loosely into a plain black folder.

Additionally, the lot includes an example of Aday's original business card from West Coast News Co. and two different editions of *Sex Life of a Cop*, both published as Saber Books SA-11: the first edition from 1959 features the Chief of Police chastising two officers on the cover. The reprint edition from 1967 features a parked police car under the light of the moon on the cover; and includes the new introduction by



Stanley Fleishman.

Also included in this lot are copies of 11 books which are labeled as exhibits in the Grand Jury investigation, each stamped "Matter of Investigation of Sanford E. Aday, et al, J.A. Quinn Foreman of the Grand Jury" on the first page. Most are also identified as exhibits on the front cover. Titles include: *Turbulent Daughters, Never to Belong, Love Princess, Karla, Stairways to Sin, Between the Two, Twice a Fool, Taxi Dancers, Push-Over, Tainted Wife, My Bed Has Echoes, Burden of Guilt, and Camera*

Bait. In addition, it includes a copy of *Rambling Maids*, Fabian Z116, with date and initials on the cover (3/16/61) and the word "pornographic" written on the inside front cover. The condition of the books ranges from very good to near fine; all are from Sanford Aday's archive.

Important evidence of the prosecution of obscenity in the United States, the modern history of the freedom of expression, and the ultimate (but perhaps temporary?) triumph over the censorship of the times.

[BTC #370444]

8 (Children). (J.H. SINGER). [Vintage Board Game]: Game of Bean-Bag. New York: J.H. Singer [circa 1885]. \$350

Original vintage game. With most of the original pieces in the original color box (about 13" x 9¼"), including game board, wooden stand (consisting of a base and two posts) for propping up the board, and a "Toe The 'Mark'" piece for marking the distance between the player and the game board. Though the name and the picture on the box indicate that the game came with actual bean bags, none are present. Instead, there are six colored round wooden pieces, five of which match. They may have been supplied as replacement pieces at a later date.

In this game, the board was set up, the "Toe the 'Mark'" piece placed six or eight feet away, and players would toss their pieces. The first to get fifty points was the winner.

The cardboard game board has one closed tear (as the result of some rough play, no doubt), there is an ownership signature on the interior of the bottom half of the box, and the box has some general wear, but otherwise, is in near fine condition.

J.H. Singer was primarily a jobber (reseller) of games and novelties in lithographed paper on wood, which included toy theaters and popular games. They are credited with the first use of the name "Table Tennis," which appeared on a board and dice game in 1887.

[BTC #93669]





Typed and illustrated manuscript book. Oblong quarto. String-tied quarter canvas tape and painted boards. Hand-painted title page and 15 pages of text, typed rectos only, with a final page with a hand-painted vignette. Each page, including the title page, has an original illustration by Bemelmans for a total of 17. Boards a little rubbed and bowed, near fine. Most of the illustrations are watercolor representations of Santa Claus playing various musical instruments.

The story tells the tale of the Scrooge-like businessman, Mr. Reallybig, who dies on Christmas but returns to Earth long enough to set right his financial affairs and prove to his grandson that Santa exists, despite his previous comments otherwise. The story first appeared in the December 1952 issue of *Holiday* magazine with some scattered changes from the manuscript, and all of the Santas reproduced on the story's splash page.

The tale was issued in a 1953 separate edition as a Christmas card for limited private distribution, with a few different illustrations. The same year a darker version of the story was included in the book, *Father, Dear Father* under the title, "I Always Travel on Holidays — A Christmas Story." In the book iteration, the businessman fails at his mission and returns to the afterworld (Hell?) as a man made of glass, doomed to shatter at the slightest movement. The story was later adapted for *The Hallmark Hall of Fame*, as part of its "A Christmas Festival" broadcast on NBC on December 13, 1959, but with which ending we are not certain since the broadcast appears lost.

The original manuscript is accompanied by each printed version: a very good copy of the *Holiday* magazine with general rubbing and some wear along the spine; a near fine copy of the 16-page 1953 separate edition with light scattered wear; and a first edition of *Father, Dear Father* (New York: Viking Press 1953), fine in fine dustwrapper.

A charming Bemelmans archive, showing the evolution of the story and its illustrations from manuscript through several subsequent versions. [BTC #372417]



A collection of approximately 10 Autograph and Typed letters, 20 business manuscripts, 18 mechanical drawings and blueprints, and 14 printed brochures, broadsheets, trade cards, etc., from The Gladding Fire Apparatus Manufacturing Company. Also included are two select water faucets and three pieces of fire fighting equipment manufactured by the company in the early 20th Century. The company's founder, Jesse G. Gladding of Rhode Island, was an inventor and manufacturer of faucets, waterproof boots and clothing, and various fire fighting equipment (shut-off pipes; valves; combination spanner, hook, and hose carriers; etc.). Many of his patented inventions revolutionized the industry.

The correspondence, office manuscripts, and printed materials are in overall very good condition. They were part of Gladding's working files, and are annotated with numerous marginal notes in his hand. Also included are working drafts and drawings in pen and pencil, product descriptions, and correspondence relating to his ideas and inventions. Most of the original drawings and printed mechanical designs are in overall good or better condition; the two largest rolled sheets and the blueprints are fair only. A unique collection that documents Gladding's innovations and related business of the firm over a thirty year period.

Printed trade cards, brochures, catalogs, and broadsheets

1. [1888] Brochure: "The Gladding Combination Suit." Octavo. 4pp., illustrated. Bristol, R.I.: Whittemore & Colburn, Printers. Advertisement brochure for Gladding's one-piece waterproof suit for firemen and yachtsmen.
2. [1895] Printed Stationery: "Gladding M'fg Company, manufacturers of all kinds of Water Proof, Oil, Rubber and

Mackintosh Clothing for Ladies and Gentlemen, 159 Wood Street, Bristol, R.I." 5 unused sheets.

3. [1905] Printed Stationery : "The Gladding Fire Apparatus Manufacturing Co." Ruled and illustrated with a "Pipe-Hook." 3 unused sheets.
4. [1908] Broadsheet: "The Gladding Fire Apparatus Manufacturing Co., Shut-Off Pipe." Illustrated broadsheet on amber paper.
5. [1908] Broadsheet: "Fancy Play Pipes, Gladding's Combination Spanner Ladder Hook and Ladder Hose Carrier."
6. [1909] Trade card: "The Gladding Shut-Off Pipe; The Fancy Play Pipe; The Combination Spanner, Ladder Hook and Hose Carrier; The Pipe Hook and Pipe Holder; Manufactured by the Inventor Jesse G. Gladding, North Street, Riverside, R.I." With a note in Gladding's hand on the verso.
7. [1910] Broadsheet: "The Gladding Shut-Off Pipe, Gladding Chemical Nozzle, [3] Spanners." Illustrated. (2 copies).
8. [1910] Printed Stationery: "Hennessey-Gladding Fire Dept. Supply Co., 160 Brook Street, Providence, R.I." 3 unused sheets.
9. [1910] Printed Invoice Statement: "Hennessey-Gladding Fire Dept. Supply Co., 160 Brook Street, Providence, R.I." Unused.
10. [1910] Catalog: "John H. Clay manufacturer of Fire Department Supplies, 1320 Ridge Avenue, Philadelphia." Printed self-wrappers. 12mo. 16pp., illustrated. Gladding's copy of this catalog of equipment, which includes many of his inventions. Lacks pp.3-6, most likely because they did not feature Gladding's equipment.
11. [1910] Sales Card: "The Gladding Patent Water Faucet, For Hot or Cold Water," GMC, Pawtucket, R.I. Illustrated. 2 copies, one with a pencil drawing on the back, the other with pencil annotations on the back.

12. 1915 Catalog: "Hennessey-Gladding Fire Department Supply Co., Providence, R.I." Printed self-wrappers. 12mo. 12pp., illustrated. Gladding's copy of this catalog of equipment, annotated with his notes relating to production improvements.
13. [1919] Trade card: "Gladding Manufacturing Co., Fire Apparatus, Pawtucket, R.I." With business contact information of a prospective client on the verso.
14. Two Printed Envelopes. Each with a canceled stamp, but unused: "Gladding Fire Apparatus Manufacturing Company, Providence; Gladding Manufacturing Co., Pawtucket."

Correspondence and miscellaneous MSS

15. ALS, 2pp., Providence, Rhode Island: December 27, 1886, from Oscar Lapham, an attorney, answering questions about a patent on a new invention, and whether or not Gladding should begin selling same before the patent is granted.
16. ANS, 1 small sheet, Bristol, Rhode Island: November 1, 1895, from S.B. Bradford, recommending Gladding.
17. ALS, 1p., Providence, Rhode Island: [circa 1900], from Gardiner Swarts of the Rhode Island State Board of Health.
18. TLS, 1p., New York, New York: September 28, 1901, from Raymond C. Spaulding, an attorney, relating to a personal matter concerning a child of Chinese parents being unlawfully detained by a missionary.
19. TLS, 1p., Canton Junction, Massachusetts: October 23, 1901, from Joseph Katzeusteur of The C.C.C. Fire Hose Company, relating a problem with the threading on fire hydrant couplings.
20. ALS, 1 half-sheet, Boston, Massachusetts: June 2, 1904, from M.A. Judd to Albert Downing, Chairman of the Fire Board, introducing Gladding.
21. Typed Letter with name stamp, 1p., Providence, Rhode Island: August 24, 1907, from F.W. Shepard of the *Fire and Water Engineering Magazine*, relating to advertising for the National Convention in Washington, D.C.
22. TLS, 1 half-sheet, Brooklyn, New York: May 14, 1908, from Clinton Pedrick, an attorney, relating some legal filings.
23. TLS, 1p., Brooklyn, New York: October 26, 1909, from George A. Thormann, a distributing agent, relating to his handling of Gladding's product line.
24. TLS, 1p., Providence, Rhode Island: December 8, 1910, from J.C. Meloon of the General Fire Extinguisher Company, relating to a proposed manufacture of vises.
25. MS copy, 2pp., Providence, Rhode Island: March 28, 1912. Two incomplete, retained copy manuscripts.
26. MS copy, 1p., Poughkeepsie, New York: June 26, 1912. Retained copy manuscript of a letter to George Nagengast, Fire Chief, regarding his knowledge of a Brass Foundry in Poughkeepsie.
27. Typed Carbons, **Signed**, 2pp., August 8, 1914. Mounted on ruled paper. A copy of the minutes of the first Board of Directors meeting of the Hennessey-Gladding Fire Department Supply Company, during which the Company purchased Gladding's patents, paying him \$2500, and issued stock certificates.
28. MS copy, 1p., New York, New York: January 28, 1920. Retained copy manuscript of a letter to Willis D. Witter regarding Gladding's fire pipes and nozzles.
29. MS copy, 1p., Buffalo, New York: July 10, 1920. Retained copy

- manuscript of a letter to George R. Stephens regarding a catalog.
30. MS copy, 2pp., Elizabeth, New Jersey: January 17, 1921. Retained copy manuscript of a letter to Paul C. Schirbet of the Standard Oil Company regarding a past meeting and forthcoming order for equipment.
31. MS copy, 1p., Newark, New Jersey: January 17, 1921. Retained copy manuscript of a letter to R.B. Roberts of the American Foundry Company regarding future deals with other companies.
32. MS copy, 1p., Portland, Maine: February 7, 1921. Retained copy manuscript of a letter to L.J. Coburn regarding Gladding's invention of a pump.
33. Three MS copies, 1, 4, 1pp., Fort Thomas, Kentucky: April 2, 11, and May 13, 1921. Retained copy manuscripts to Mr. M.J. Schultz relating to the manufacture of a faucet that Gladding had invented.
34. MS copy, 2pp., Providence, Rhode Island: May 24, 1921. Retained copy in Gladding's hand of a letter from F.L. Comin (?) relating to the selling of Gladding's patents.
35. MS, 5pp., [no date]. Retained copy manuscript list of "Cities and Towns that have asked me to show them a shut-off pipe which has any advantage over those which they now have in use."
36. MS, 1p. Inventory list of "Bound Newspapers."
37. Seven MS on 8½" x 11" sheets. Handwritten catalog descriptions in ink: "The new Gladding Patent Bale Shut off Hydrant Gates" (two variant copies, two sheets each), "The Gladding Patent Water Faucet Hot or Cold water" (two variant copies, one sheet each), "The Gladding Patent Chemical Nozzle," "The Gladding Patent Pipe Hook," "The new Gladding Patent Combination Shut off Pipe" (two sheets), "The Gladding Patent Chemical Nozzle/Patent Water Faucet," and "The Combination Spanner Hose Carrier and Ladder Hook."
38. Typed endorsement for Gladding's Patent Fireman's Combination Pants & Boots (one half-sheet).
39. Miscellaneous office notes, business contacts and trade cards, and newspaper clippings.

Drawings and Blueprints

40. Original mechanical drawing in pencil: "The 2½" Gladding Swivel Valve," dated July 10, 1914 (approximately 13" x 21½"). Split at the folds, stained, some chipping, else good.
 41. Printed mechanical drawing: "The 2½" Gladding Swivel Valve Details," dated July 13, 1914 (approximately 18½" x 25"). Light spotting, scattered tears, very good.
 42. Printed mechanical drawing: "The 2½" Gladding Swivel Valve Details," dated July 14, 1914 (approximately 9½" x 13¾"). Light spotting, very good.
 43. Six MS and one printed mechanical drawing, circa 1914-1916.
 44. Five blueprint mechanical drawings. Various sizes, rolled, frayed and chipped at the edges, fair.
 45. One large, original mechanical drawing on brown paper, rolled, frayed and a stain to one edge, good.
- Fire fighting equipment**
46. Two early Gladding Water Faucets, circa 1900. Galvanized brass.
 47. The Gladding Patent Combination Spanner Ladder Hook and Hose Carrier (No. 3). Patented Feb. 26, 1907. Galvanized iron, equipped with the original rope.
 48. The Gladding Combination Shut-Off Pipe, circa 1915. Galvanized iron and brass. Approximately 23¼".
 49. The Gladding Shut-Off Valve, circa 1915. Galvanized iron. Gladding's most revolutionary invention, which allowed fire fighters to adjust the water pressure and force of the spray from within the pipe.
 50. The Gladding Patent Water Faucet for Hot or Cold water. Patented Nov. 7, 1916. Galvanized iron (and accompanied by a wooden model of the same). [BTC #365259]

11 (Drag Queens). Jackie PHILLIPS. 51 Photographs with associated and additional negatives of Drag Queen Jackie Phillips. San Francisco: [circa 1955-1975]. **\$4500**

A collection of 51 photographs and 159 negatives of the drag queen Jackie Phillips [a.k.a. William Ernest del Torre], the star comedienne at the legendary San Francisco drag club, Finocchio's. The photos are in various sizes from 4" x 6" to 2" x 3", in color and black and white. Dates vary from the late 1950s to early 1970s, but most are in the mid-'60s with about two-thirds of Phillips in drag, the rest in her masculine iteration. Generally near fine with some wear at the edges and paper remnants from being removed from an album.

Phillips was born in San Francisco in 1925 and died in 2006 at the age of 81. A fan of movies, particularly those starring Carol Lombard, and Fred Astaire and Ginger Rogers, she was inspired to become a female impersonator. She appeared at clubs along the West Coast before landing a spot at Finocchio's after three trial performances singing, dancing, and telling jokes. She gained some celebrity, mostly in California, and is pictured seated next to Tallulah Bankhead in a well-known portrait of Bankhead with a gaggle of drag queens from the early 1960s. The venue was a popular stop for Hollywood stars such as Bette Davis, Lana Turner, Sal Mineo, Lucille Ball, Pat O'Brian, Carol Channing, Carol Burnett, Ethel Merman, and others.

Finocchio's began as a prohibition speakeasy owned by Jo Finocchio, which in 1939 began specializing in female impersonators after a male customer performed an imitation of Sophie Tucker. Early crackdowns by police lessened as the club gained national attention as a tourist attraction known for its lavish productions. Aleshia Brevard's book *The Woman I Was Not Born to Be: A Transsexual Journey*, which mentions Phillips several times, called Finocchio's "the jewel in the drag queen crown. At Finocchio's, drag was not a derogatory term. We were the elitists of impersonation. In the homosexual community the Finocchio cast was revered, and over the decades, the club's performers often served as champions for much of the gay and lesbian community." The club finally called it quits in the fall of 1999 after 70 years in business.

The photos here picture Phillips in a bevy of different costumes, hair styles, and situations from casual poses at home and with friends to those in her dressing room before a show and on stage at Finocchio's performing. Several include unidentified drag queens, with one possibly being Brevard, who was touted for her resemblance to Marilyn Monroe. The remaining images are candid of Phillips out of costume as del Torre both with friends, posing outside in casual wear, and in one image sporting a full beard. The negatives of many of the photos are included as well as a plethora of additional undeveloped images of Phillips, her friends, and fellow drag queens.

A wonderful collection of photos from a pioneering performer at one of the country's first venues open to female impersonators. [BTC #368567]





An archive of over 400 photos from Women's Army Corps recruit Ellen Parker Bischoff (1924-2009), comprised of three well-assembled and captioned photo albums, more than 165 loose photos of various sizes, two high school yearbooks bearing her artwork, and a WAC pictorial booklet, possibly issued for recruitment. While not overtly lesbian in nature, the near exclusion of men in the photos, curious photo captions, and a risqué homemade birthday book given to Bischoff with tipped in photos, all strongly suggest an alternative lifestyle. Overall near fine or better with scattered general wear.

The WAC was formed in 1942 to create an official military support role for women to help release men filling those rolls for active combat duty. The program attracted 150,000 women opening up a host of nontraditional jobs and providing them a greater level of independence than ever before. It had particular appeal to lesbians of the day who were seeking less traditional female roles and welcomed the opportunities to meet other like-minded women.

Bischoff was a graduate of Kelvyn Park High School in Chicago in 1942. She appeared to be a popular student and a talented artist whose artwork adorned the covers of both her junior and senior class yearbooks. She attended the WAC boot camp at Fort Des Moines in Iowa before being stationed at Fort Winfield Scott just outside of San Francisco. Pictures show her clowning with friends, playing baseball, walking around San Francisco in and out of her uniform, with a group of women roasting hot dogs at the beach and

sunbathing on the grass outside her barracks. Half of these images are found in the three photo albums along with captions on the front of the pictures or on the rear and many written in a manner suggesting they were sent to her parents in Chicago. The remaining loose photos are a mix of additional photos like those from the albums (with a few duplicates), personal photos from home, and those sent to her from friends stationed overseas, including several photo postcards. Also

found in the photos are headshots of other WAC recruits, images of Navy ships, and those from a trip to Mirror Lake.

Included with the photos is a birthday card/horoscope book constructed from blank sheets with a few photos tipped in. The horoscope entries are a mix of risqué comments related to WAC duties, often related to the latrine or mess hall food, and some suspiciously suggestive ones: "Something appears to be reaching a point of climax," "Something stimulating is coming your way," and "Your interest runs keen in things 'Altered' – always wondering how to make a steer out of a Bull." In addition, a page lists Bischoff's number one talent list as, "Drawing pictures of nude WAC's," and tipped in at the rear is a photo of another WAC sitting on the grass in her uniform with her legs splayed wide.

An interesting collection of original photographs from the life of an early WAC recruit, as well as a potential window into the life of a group of lesbian women stationed in San Francisco at the close of World War II.



Photos:

- 1. 8" x 10" photo portrait of Bischoff in her WAC uniform. Sunned at the edges, near fine.
- 2. Two 14" x 11" photos of WACs in Fort Des Moines, Iowa. One photo shows them wearing their hats and one does not. With the original mailing envelope and cardboard backer addressed to Bischoff's parents in Chicago.



- 3. 162 black and white photos, various sizes from 1½" x 2½" to 8¼" x 5", with some captioned on the rear, and about two dozen contemporary copies. The photos echo many of the same images found in the photo album with WAC servicewomen around the base, at the shore lounging and roasting hot dogs, along with a few scattered portraits. Among the loose photos are a handful of images from friends stationed overseas in Switzerland and Germany in 1948, a few personal photos of Bischoff with her family, a docked U.S.S. *Saratoga* shortly before its destruction in atom bomb testing, and a group of women visiting Mirror Lake.

Photo Albums:

- 4. Brown leatherette album with comb binding, with "My Snapshots Treasury" on the front board. Circa 1945. Fine with some darkening to the spine. Includes 89 black and white photos, measuring 1½" x 2½" to 1¾" x 4", with most captioned on the front or rear. Photos show Bischoff and other women playing baseball, posing in group shots, canoeing on the Russian River north of San Francisco, by the shore near the Golden Gate Bridge, and celebrations in the streets of San Francisco following the surrender of Japan, including images of people climbing street signs and kissing in the streets.
- 5. Red leatherette album with comb binding, with "My Snapshots Treasury" on the front board. 1946. Fine. Includes 82 black and white photos, measuring 2¾" x 4½" to 5½" x 4", with many captioned on the rear and one stamped "400th AAF Base Unit Base Photo Lab." Images include a group of women listening to Colonel Westray Battle Boyce speak, images of Bischoff and friends in and around the base sunbathing, goofing around, sitting on tanks and trucks, and near the water with the Golden Gate Bridge in the background.
- 6. Red leatherette album with comb binding, with "My Snapshots Treasury" on the front board. Circa



1946. Fine. Includes 95 black and white photos, measuring 2¼" x 2½" to 5½" x 4", with each captioned on the front with a tiny tipped-on strip of typed paper. The photos include Bischoff and friends on the beach sunbathing, roasting hot dogs by a fire, and making sand sculptures, all with humorous captions. Also a handful of images of San Francisco from a hilltop, and several views of the U.S.S. *Massachusetts* and U.S.S. *Alabama* from the dock.

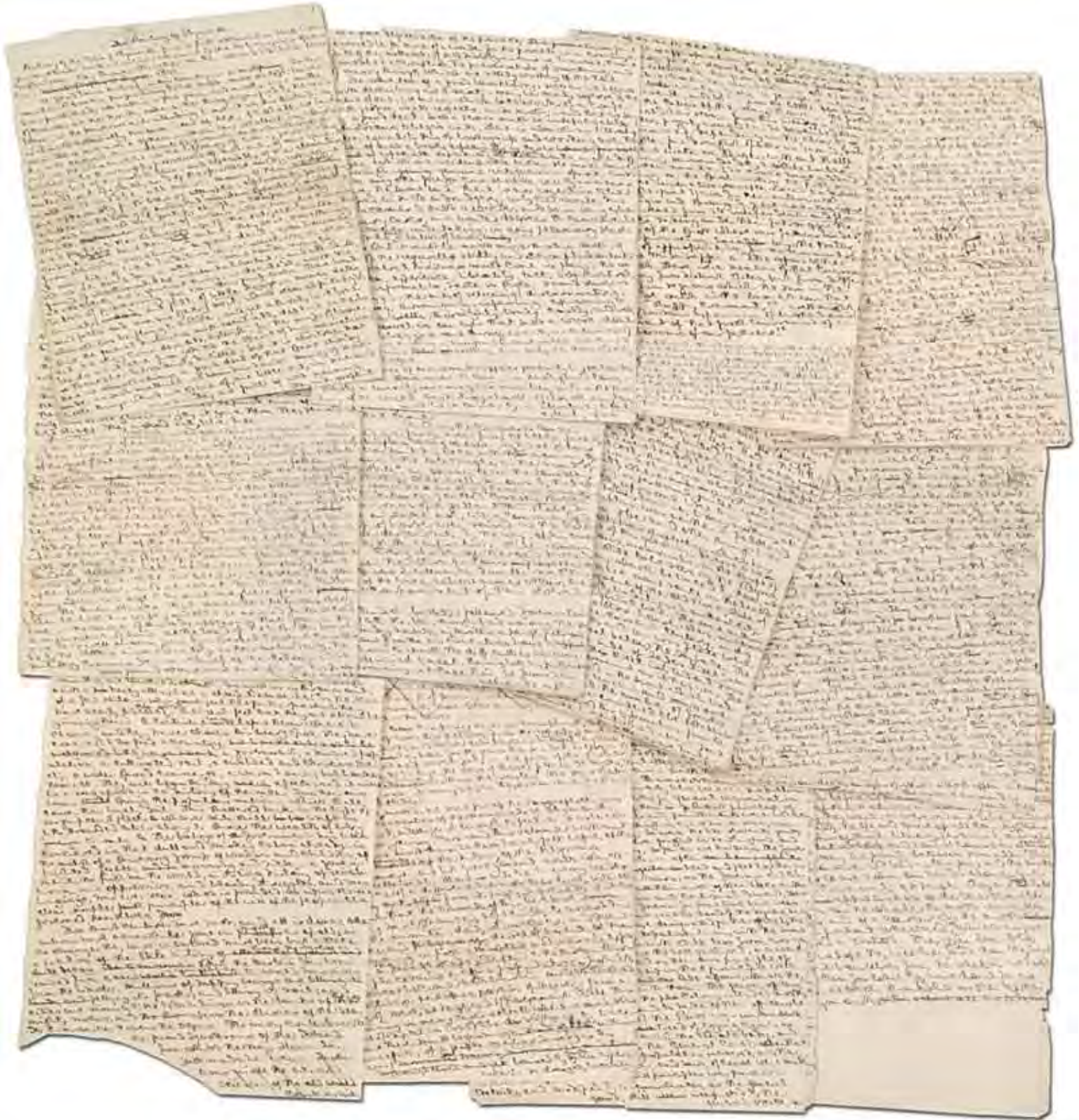
Books:

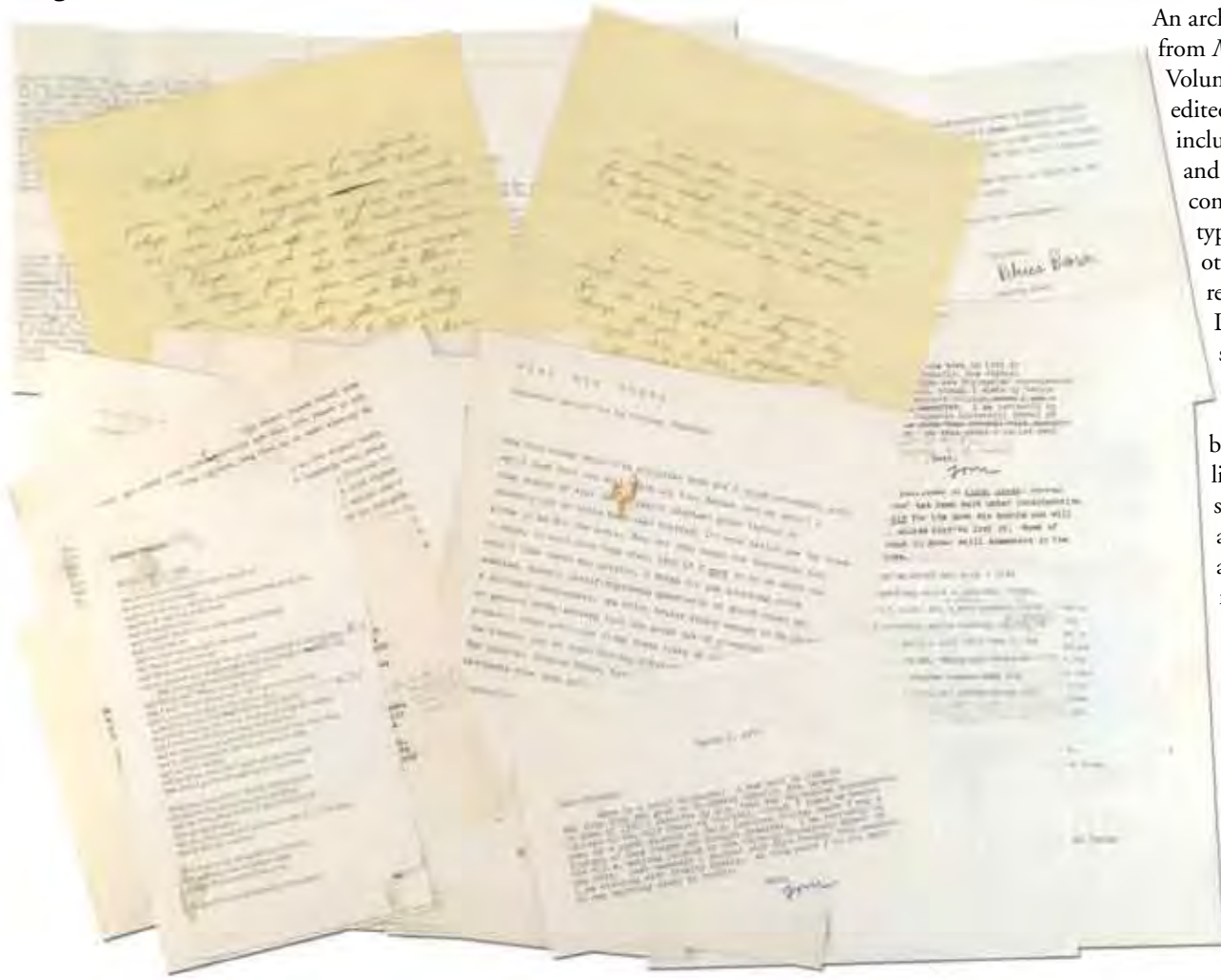
- 7. *The Kelvynian June 1941 / January 1942*. Chicago: Kelvyn Park High School 1942. Quarto. 48pp. Perfectbound with textured illustrated wrappers. Very good or better with rubbing and wear at the extremities. Bischoff's junior yearbook with her artwork on the cover and ownership Signature on the inside front wrap. Autographed throughout by fellow students.
- 8. *The Kelvynian June 1942 / January 1943*. Chicago: Kelvyn Park High School 1942. Quarto. 48pp. Perfectbound with textured illustrated wrappers. Very good or better with rubbing and wear at the extremities. Bischoff's senior yearbook with her artwork on the cover and ownership Signature on the title page. Autographed throughout by fellow students with two cartoon athletes on the title page, presumably drawn by Bischoff. Laid in are two different 10" x 8" photos of the basketball players, likely the men's varsity and junior varsity teams.
- 9. *WAAS at Fort Des Moines Iowa*. Tulsa, Oklahoma: Fort Des Moines Public Relations Office / Universal Press [circa 1943]. Quarto. [36]pp. Stapled pictorial wrappers. Near fine with a bump at the crown and wear along the foreedge. Pictorial program of WAC basic training in Des Moines with photos of intake, uniforms, barracks, training, and at work, along with two pages dedicated to African-American recruits. With the original mailing envelope and cardboard backer addressed to Bischoff's parents in Chicago.
- 10. *April 1948 Happy Dirflay Girrr!* [sic] Eight sheets of paper with decorative borders folded once and laid one inside the other to form a 32-page booklet with three tiny photos tipped in, and a matching envelope with matching decorative border. Fine. A birthday horoscope book filled with humorous entries related to WAC duties, but also with many suggestive comments as noted above. [BTC #371192]

13 (Massachusetts). (James THACHER). [*Manuscript Book Review*]: James Thacher's "History of the Town of Plymouth." [Massachusetts: 1835].

\$850

Manuscript. Thirty densely written pages in ink on thirty loose quarto sheets. Scattered chipping to the edges, with some loss of text on the last sheet, good or better. A scholarly, unsigned review of the *History of the Town of Plymouth* by James Thacher, written to coincide with the publication of the second American edition in 1835. Thacher, a distinguished surgeon in the Continental Army, gained a national reputation as a medical scholar and historian. His *History of the Town of Plymouth* was the first town history published in the United States and generated much popular interest. In this critical review, the author addresses the merits of Thacher's work, and includes his or her own detailed account of the current state of historical writing in the United States. A final draft in a neat, legible hand with scattered annotations and corrections, it was perhaps intended as a compositor's copy but was not published. [BTC #368563]





An archive of material from *Modern Poetry Studies* Volume 2, Number 1, edited by Benedikt, including 29 typescript and photocopied poems, contributor letters, typescript bios, and other assorted ephemera related to the magazine. Loose leaves of various sizes with printed rectos only. Quartos. 46pp. Near fine or better with all sheets lightly folded and some scattered wear at the extremities; a couple with glue remnants on their versos. Contributors to this issue included Cassia Berman, Tom Luhrman, Rebecca Brown, Monroe Lerner, and Ron Janoff. The material includes 20 published and ten unpublished typescript and photocopied poems with a few scattered

corrections by Benedikt; his typescript introduction with corrections; and six Signed letters and notes from contributors. An interesting collection of material and correspondence related to this poetry periodical.

Details:

1. BENEDIKT, Michael. Typescript introduction with pencil corrections. 1p.
2. BERMAN, Cassia. TL, 1p., New York: no date. A long rambling letter describing her bleak and sad childhood, development as a poet at Sarah Lawrence College, and her brief publishing history.
3. —. Typescript carbon of biography.
4. —. Photocopies of three typescript poems published in *Modern Poetry Studies*: “Letter to Fulk Nerra,” “Prophecy,” and “Morning Prayer.”
5. —. Photocopy of one unpublished typescript poem: “If you have not seen your beloved...”
6. BROWN, Rebecca. TNS, 1p., [No place: no date]. Quick note soliciting Benedikt’s opinion on some young poets.
7. —. Photocopies of four typescript poems published in *Modern Poetry Studies*: “Cheer Up Slowly,” “I Eat Watches,” “The Imaginary Plains,” and “Horse Tracks.”
8. [JANOFF, Ron]. TL, 1p., New York: February 19, 1971. A letter explaining that two poems were printed elsewhere, along with a short biography, and a personal statement on poetry. The letter is missing its second page.
9. —. Photocopies of four typescript poems published in *Modern Poetry Studies*: “Ode: To CCNY,” “Roach Event #3,” “Inside the Statue of Liberty,” and “The Lanterns.”
10. —. Photocopy of one unpublished typescript poem: “The End of the End of the World.”
11. LERNER, Monroe. ALS, 2pp., [No place: no date]. His thoughts on poetry with a brief biography for the magazine.
12. —. Photocopies of five typescript poems published in *Modern Poetry Studies*: “Your Last Shape,” “God Knows Where This Voice is Coming From,” “Love Birds?,” “Poem,” and “To Fran, the Vamp.”
13. LUHRMAN, Tom. TNS with typescript poem, 1p., [No place: no date]. Includes the poem “The Ice Skaters,” with corrections.
14. —. TNS, 1p., [March 1, 1971]. A short biography.
15. —. Photocopies of four typescript poems published in *Modern Poetry Studies*: “The Mourning Doves,” “The Ice Skaters” (second copy), “The Veils,” and “Beware the Sheep.”
16. —. Photocopy of one unpublished typescript poem: “5.”
17. Six unidentified and unpublished typescript and photocopied poems: “Noumenon,” “Cartoon,” “Girl We See in the Movies,” “Dream in Two Rooms,” “How Did I Come to be Here?,” and “Children Go Down.” [BTC #352797]



A collection of items related to Mary Hallock Greenewalt (1871-1950), a pianist and pioneering inventor of the Color Light Player, a device which combined music and light into a visual presentation and was a forerunner of the modern light show and music visualizers found in many of today's digital music players. Included are three Autograph Letters **Signed**, two self-published pamphlets, and two promotional flyers. Overall very good or better with some toning, edgewear, and scattered tears.

Greenewalt was born in Beirut in 1871 to Samuel Hallock, U.S. Consul to Syria, and Sara Tabet, descendent of an aristocratic Syrian family. After her mother was institutionalized, she was sent to live with relatives in Philadelphia where she attended the Philadelphia Musical Academy, graduating in 1893 as a gifted pianist. Her talents were refined under the tutelage of composer Theodore Leschetizky in Vienna (she later edited Marie Prentner's 1902 book on the composer, *Fundamental Principles of the Leschetizky Method*) and launched her solo career in 1898 performing with the Pittsburgh and Philadelphia orchestras. She also began establishing herself as a public speaker, sharing her knowledge of music and her support of women's rights, serving as a member of the Women's Suffrage Society and The National Women's Party.

Greenewalt was also an inventor who explored the physical basis of music's emotional appeal, specifically the effect of pulse and rhythm on listeners, and how the integration of music and color could enhance a person's emotional response. The latter became her life's work, beginning with her invention of a color organ, the Sarabet (named for her mother), which projected lights – using a series of rotating rolls of painted acetate film, and later air-controlled color discs –to accompany set pieces of music. Its development included nine patents, culminating in the creation of the Light Color Player, produced by General Electric and

Westinghouse Electric & Manufacturing Company. The player debuted at the John Wannamaker store in New York in 1922 and was touted to the public as a new art form called “Nourathar,” coined from the Arabic words Nour, meaning “light,” and Athar, meaning “essence of.”

Sadly, the console never caught on and Greenewalt's remaining years were spent battling patent infringements. Despite the failure of her pioneering technology, she remained a respected musician, inventor, and public speaker. She sat for painter Thomas Eakins in 1903. She received several accolades for her color organ, including a gold medal at the Philadelphia Sesquicentennial International Exposition in 1926 and a place in the 1934 “Century of Progress” exhibit in the Museum of Science and Industry in Chicago. She was the first woman to gain membership into the Illuminating Engineers Society of North America.

The letters represent three periods of Greenewalt's career: first as piano soloist offering advice to a fellow musician; then budding inventor and thinker soliciting the opinion of a noted neurologist as to her theories of music and time; and finally a successful inventor following a celebratory public demonstration of her Color Light Player. The collection is rounded out by related flyers, pamphlets, and ephemera also nicely representing each period and showing her progression from budding musician to respected inventor.

An interesting collection of correspondence and ephemera from a pioneering female inventor and pianist.

Correspondence

1. ALS. 2pp., Philadelphia: December 14, 1914. Written on her personal letterhead and **Signed** “Mary Hallock.” A response to a fellow musician's request for advice. Greenewalt explains how difficult it can be to secure enough concerts each season to live and warns the woman “don't give the manager any money. Not even with an apparently cast iron contract. They will take the money & give

nothing in return." She ends with a promise to help get her a job, but only after hearing her play. Very good with some general wear and a three inch internal tear.

2. ALS, 2pp., Philadelphia: January 14, 1915. Letter to Henry R. Donaldson, Ph.D. of the Wistar Institute with his embossed stamp and **Signed** "Mary Hallock Greenewalt." A letter sent along with the pamphlets, *Pulse in Verbal Rhythm* and *Time Eternal*. Hallock requests some time with the doctor to discuss her writing and the data she has collected.
3. ALS, 3pp., Philadelphia: February 9, 1926. With the original mailing envelope. A letter to Mrs. Frank Moore, **Signed** "Mary Hallock Greenewalt." A correspondence announcing her son's engagement to Magaretta L. DuPont and the positive reaction to her demonstration of the color console at Longwood Gardens on January 26, 1926: "Technical and artistic Phila simply rose to my support and the success was unequivocal and very great."

Pamphlets

4. GREENEWALT, Mary Hallock. *Pulse in Verbal Rhythm*. Philadelphia: [1905]. Stapled wrappers. First separate edition of Greenewalt's article that first appeared in the June 1905 issue of *Poet Lore*. **Inscribed** on the front wrap to Dr. Donaldson with his embossed library stamp: "To Dr. H.R. Donaldson, Very respectfully submitted by the author, Mary Hallock Greenewalt." Very good with moderate chipping at the edges.

5. —. *Time Eternal*. Philadelphia: [1905]. Stapled wrappers. Self-published pamphlet of a lecture given by Greenewalt at the Philadelphia Public Library. With the embossed library stamp of Dr. Donaldson on the front wrapper. A talk that gives a "physiologic reason for our thinking of Time as a one-dimensional phenomenon." Fine.

Ephemera

6. *Madame Mary Hallock: A Pianiste of Power, Poetry and Personality*. Chicago: [circa 1910]. A flyer touting her skill as a pianist with various flattering newspaper blurbs and information about her exotic background: "Daughter of an Oriental mother and an American father, born in Bhamdoun in the Lebanon Mountains." Two copies. One fine and the other very good with tears.
7. News clipping from the Philadelphia *Evening Ledger* from April 27, 1918. A story about Greenewalt's color organ and her induction as the first female member of the Illuminating Engineering Society of North America.
8. *Illuminating Engineering Society ... Mary Hallock Greenewalt, or the 'Light Color Player.'* Philadelphia: 1926. Broadsheet. Printed verso only. An announcement for a demonstration of her music and the "Light Color Player" at the Pierre S. DuPont Conservatory at Longwood Gardens in Kennett Square, Pennsylvania. Near fine with some toning and folds from mailing. [BTC #52581]

17 (Music, Salvation Army). Maud Ballington BOOTH [a.k.a. Maud Elizabeth CHARLESWORTH] and Harry APPLEBY. [*Broadside*]: *The Salvation Army's famous Household Troops' Brass Band. Led by Bandmaster Appleby; To-Night in the large Y.M.C.A. Hall, Mrs. Ballington Booth will Speak.* New York: Salvation Army Print [circa 1890]. **\$200**

Small broadside. Approximately 5¾" x 9½". A small, light stain to the top corner, light soiling to the edges, good. A scarce Salvation Army broadside advertisement for the original Household Troops' Brass band led by Staff-Captain Harry Appleby, and a speech by Maud Ballington Booth in New York City. Booth, co-founder of *Volunteers of America*, is best known for her tours on the Chautauqua circuit in the 1890s, moving audiences with her vivid account of life in prisons and calls for reform. [BTC #367376]



18 (Music). (Jimi HENDRIX, Otis REDDING, Paul SIMON and Art GARFUNKEL, Bob DYLAN, Janis JOPLIN, et al). Monterey Pop Festival Tickets, Program, and Business Card. [Monterey, California]: Monterey Pop Festival Inc. 1967. \$5500



Collection of items from the Monterey Pop Festival, including four concert tickets, measuring 3½" x 1¼"; two business cards, measuring 3½" x 4"; and a quarto, 80-page full-color event program perfectbound in stiff paper wrappers. The tickets and business card are fine, while the program is near fine with very minor wear at the extremities. The legendary three-day Monterey Pop Festival, held in Monterey, California on June 16-18, 1967, included a lineup of classic rock performers second only to Woodstock. It is considered by some music historians as an even more important event: it kicked off the Summer of Love, was the first widely promoted and heavily attended rock festival, featured a particularly diverse group of performers, and was an early model of benefit concerts to follow (almost all the musicians performed for free, with all proceeds donated to a charitable foundation).

Highlights of the festival included The Who at their first West Coast appearance (stunning the audience with their instrument demolition finale); Jimi Hendrix playing his first major U.S. show and the now iconic moment of setting his guitar on fire (Hendrix had literally lost a coin toss to Pete Townshend and thus had to out-do the British band with even more grandiose destruction); Buffalo Springfield appearing with David Crosby (filling in for Neil Young); an incredible performance by Janis Joplin with Big Brother that lead to the band being signed to Columbia Records; Otis Redding gaining his first exposure to a mainstream white audience (only six months before his death in a plane crash); and Ravi Shankar's afternoon-long performance which introduced the sitar to a larger audience. Other notable performers included Eric Burdon and The Animals, Canned Heat, Country Joe and the Fish, Quicksilver Messenger Service, Steve Miller Band, The Byrds, Jefferson Airplane, The Mamas & the Papas (whose leader John Phillips had helped organize the festival), and The Grateful Dead.





The four tickets included here are unused front-row seats, labeled “stage front,” for performances held on Friday, Saturday, and two different times on Sunday. The two double-sided business cards are from concert producer Alan Pariser, who first dreamed up the idea of the festival, with the address for the festival’s office and its logo and artwork featuring Pan playing his flute. The event program is filled with editorials, advertisements, illustrations, and photographs of Jimi Hendrix, The Who, Jefferson Airplane, Simon & Garfunkel, and Otis Redding, as well as several other performers who did not appear (The Rolling Stones, Bob Dylan, and The Beach Boys), but who placed ads in support of the festival. This includes full-page artwork by The Beatles made specially for the program (Paul McCartney had also arranged for the booking of Hendrix and The Who at the festival). Also sprinkled throughout are essays from various musicians, critics, and music industry insiders including Leonard Bernstein, Jan Wenner, Bob Shelton, Derek Taylor, Peter Tork, and others commenting on the forthcoming festival.

A wonderful collection of items from the first major pop music festival. [BTC #365778]



19 (New Jersey, Presbyterian Church). John ROGERS, Joseph CLARK, Phineas D. GURLEY, John WITHERSPOON, et al. [Autograph Album]: Moderators of the General Assembly and Clerks. [New Jersey]: 1780-1870. \$2500



Folio autograph album. A collection of 73 autograph letters, 4 autograph signatures, 15 signed manuscripts, 20 original prints (most are mezzotint engravings by John Sartain), and 11 original salt-print photographs. Laid-in or tipped-in on loose folio gatherings removed from the original bound volume, overall very good, with the original front cover present. The album also contains a few captions for which no corresponding material survives intact. Compiled by Reverend George Hale in the 1860s, the collection documents the leading figures of the American Presbyterian Church who served as Moderators and/or Stated Clerks at the annual meetings of the General Assembly, from 1780 through 1870. It begins in the years just prior to the first General Assembly meeting, held at Philadelphia in 1789.

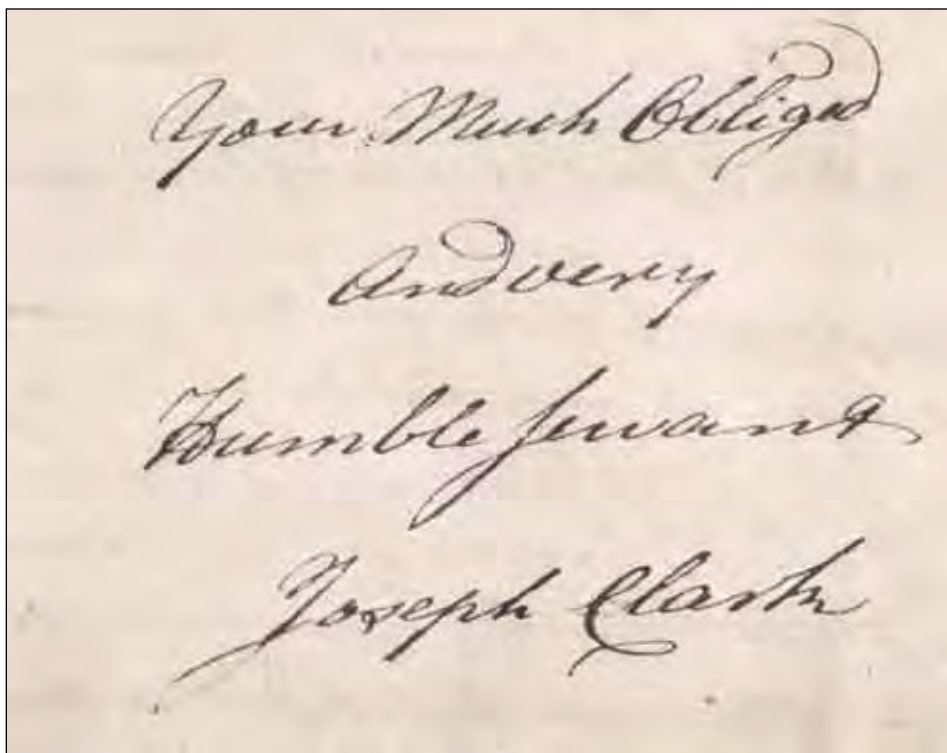
The collection is geographically focused in New Brunswick, Princeton, and elsewhere in New Jersey, where many Moderators served as faculty members and/or Presidents at Princeton College, Princeton Theological Seminary, and Rutgers College. Also included are Moderators who lived and worked in New York, Pennsylvania, Maryland, Washington D.C., and the Midwestern territories. Among the earliest are John Rogers (the first Moderator), Joseph Clark, John Woodhull, and Alexander Macwhorter, all celebrated Revolutionary War patriots. Other notable figures include James Hall, leader of an early mission to the Indians in the Mississippi Territory, Samuel Miller, an important theologian and author, and Archibald Alexander, professor and first principal at the Princeton Theological Seminary. Later figures from the mid-19th Century include Robert J. and William L. Breckinridge, Cortlandt Van Rensselaer, and Phineas Densmore Gurley, Chaplain of the United States Senate and pastor of New York Avenue Presbyterian Church in Washington, D.C.

A unique and historically important collection assembled by a contemporary pastor who personally knew many of America's leading Presbyterian divines. An itemized list of the complete collection is available.

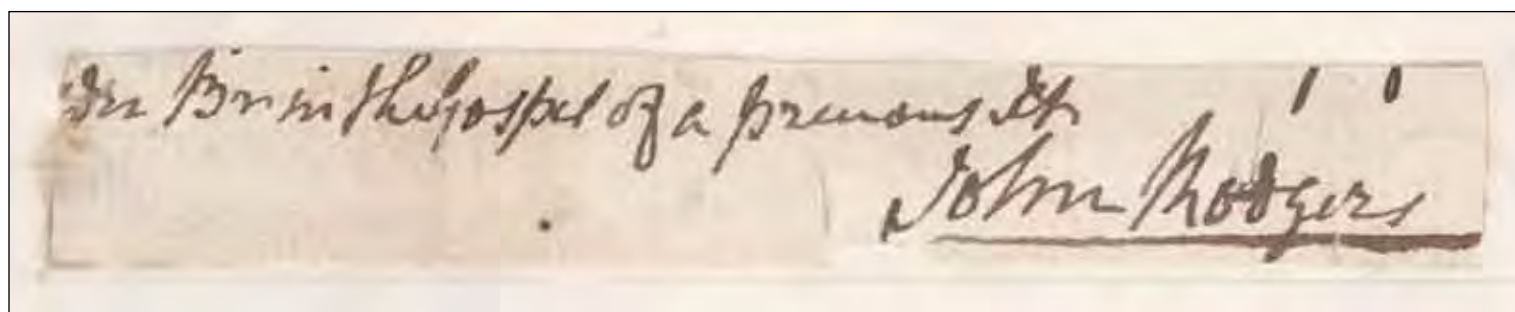
Individuals represented:

ALEXANDER, Archibald – ALS and Sartain mezzotint portrait
ARMSTRONG, James F. – Portrait, ALS, and **Signed** manuscript (co-authored with Joseph Clark, see below)
BACKUS, J. Trumbull – ALS and salt print photograph portrait by F. Guterkunst
BACKUS, John C. – ALS
BEATTY, Charles C. – ALS, Sartain mezzotint portrait, and salt print photograph portrait by F. Guterkunst
BEMAN, N.S.S. – **Signed** manuscript
BLATCHFORD, Samuel – ALS and **Signed** manuscript

BLYTHE, James – ALS
 BOARDMAN, H[enry] A[ugustus] – ALS and salt print photograph portrait by F. Guterkunst
 BRECKINRIDGE, R[obert] J[efferson] – ALS and salt print photograph portrait
 BRECKINRIDGE, William L. – 2 ALS and engraved portrait by Dean & Clayton
 CHESTER, John – Sartain mezzotint portrait
 CLARK, Joseph – Two ALS, 6pp. total, and **Signed** manuscript (co-authored with James F. Armstrong, see above)
 COE, Jonas – ALS and **Signed** manuscript
 EDGAR, John T. – ALS
 ELLIOTT, David – ALS and Sartain mezzotint portrait
 ENGLIS, William M. – 3 ALS
 FISK, Ezra – ALS
 GREEN, Ashbell – ALS and portrait engraved by A.H. Ritchie
 GURLEY, Phineas D[ensmore] – **Signed** manuscript
 HALL, James – **Signed** manuscript
 HERRON, Francis – Autograph and Sartain mezzotint portrait **Signed** by Herron
 HODGE, Charles – ALS and portrait engraved by A.H. Ritchie
 HOGE, James – ALS and salt print photograph portrait
 HUMPHREY, Herman (and Edward Humphrey) – 2 ALS, one also inscribed by his son, Edward Humphrey
 INGLIS, James – Engraved portrait and **Signed** manuscript
 IRWIN, Nathaniel – Portrait and **Signed** manuscript
 JACOBUS, M[elanchton] W[illiam], Sr. – ALS
 JANEWAY, Jacob J. – Autograph, **Signed** manuscript, and Sartain mezzotint portrait
 JENNINGS, Obadiah – ALS
 JUNKIN, George – 2 ALS and salt print photograph portrait
 KREBS, John M. – 2 ALS
 LINDSLEY, Philip – Autograph
 LORD, John C. – ALS
 LOWRIE, John C. – ALS
 MACWHORTER, Alexander – Sartain mezzotint portrait
 McAULEY, William – 3 ALS
 McDOWELL, John – ALS and salt print photograph portrait
 McDOWELL, William – 2 ALS
 McFARLAND, Francis – ALS and portrait engraved by S.H. Gimber
 MCGILL, Alexander T. – ALS
 MILLEDOLER, Philip – Engraved portrait and ALS
 MILLER, Samuel – ALS and Sartain mezzotint portrait
 MORRISON, John H. – ALS
 MURRAY, Nicholas – ALS and Sartain mezzotint portrait
 MUSGRAVE, G[eorge] W[ashington] – 2 ALS
 NEILL, William – **Signed** manuscript
 NEILSON, John – ALS
 NOTT, Elipht – ALS



PHILLIPS, William W. – 2 ALS
 PLUMER, William S. – ALS
 RICE, Benjamin Holt – ALS
 RICE, John H. – Autograph and **Signed** manuscript
 RICE, N[athan] L[ewis] – 2 ALS and salt print photograph portrait
 RICHARD, James – ALS
 ROGERS, John – Autograph, **Signed** manuscript, and Sartain mezzotint portrait
 ROMEYN, John Broderick – ALS
 ROWAN, Stephen N. – ALS and **Signed** manuscript
 SCOTT, W[illiam] A[nderson] – ALS and lithograph portrait by A. Newsam
 SMITH, Samuel Stanhope – **Signed** manuscript
 SNOWDEN, Gilbert T. – ALS
 SPRING, Gardiner – ALS
 STANTON, Robert Livingston – ALS
 THORNWELL, J[ames] H[enley] – ALS and portrait engraved by R. Whitechurch
 Van RENSSELAER, Cortlandt – ALS, Sartain mezzotint portrait, and salt print photograph portrait
 WILSON, J.L. – ALS
 WITHERSPOON, John – ALS and salt print photograph portrait by F. Guterkunst
 WOOD, James – 3 ALS
 WOODHULL, John – Engraved portrait and **Signed** manuscript
 YEOMANS, John William – ALS and salt print photograph portrait by F. Guterkunst
 YOUNG, John Clarke – ALS [BTC #366313]





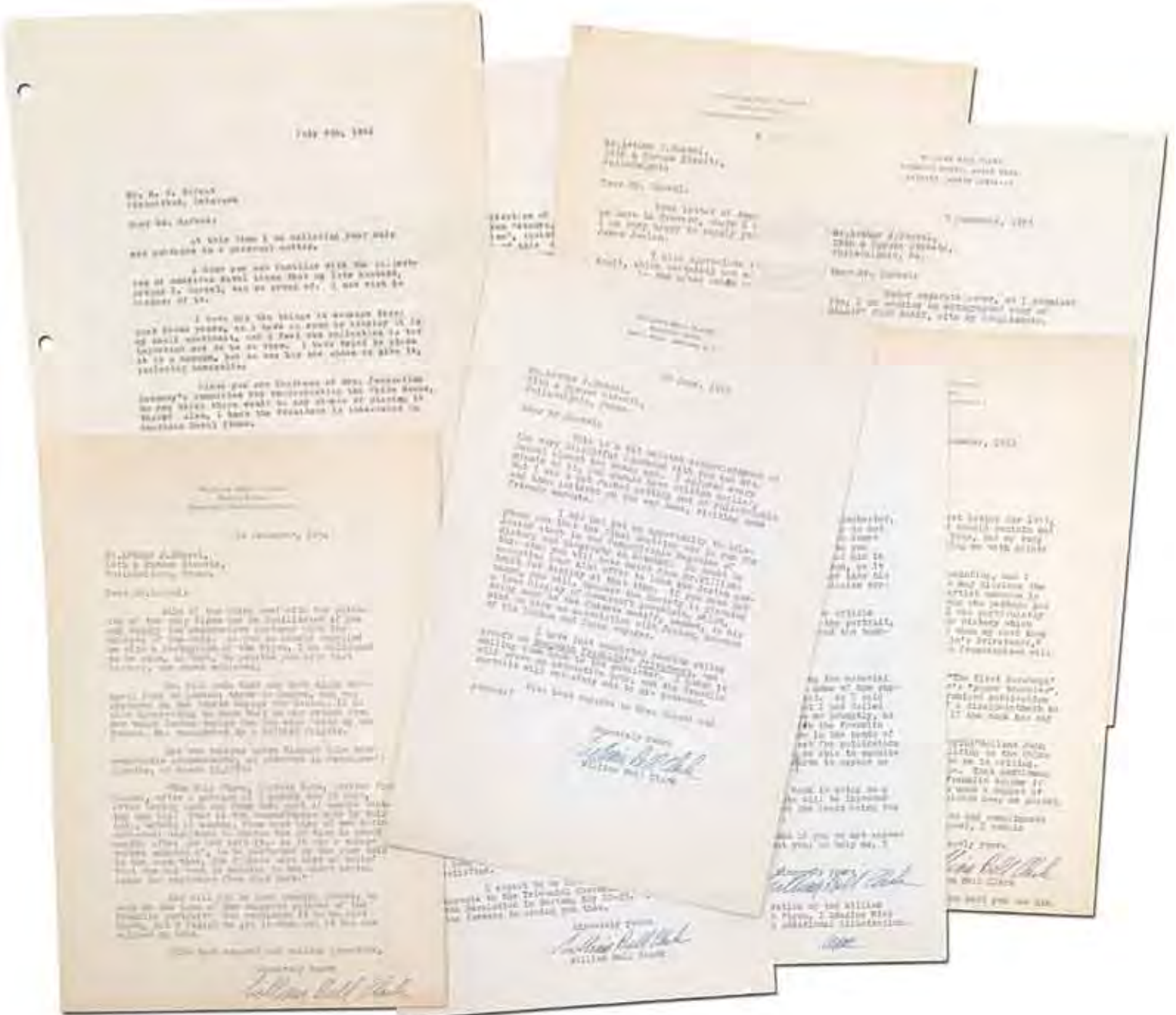
20 Michael MOORCOCK. [Manuscript]: *The Retreat from Liberty: The Erosion of Democracy in Today's Britain*. London: Michael Moorcock [1981]. **\$7500**

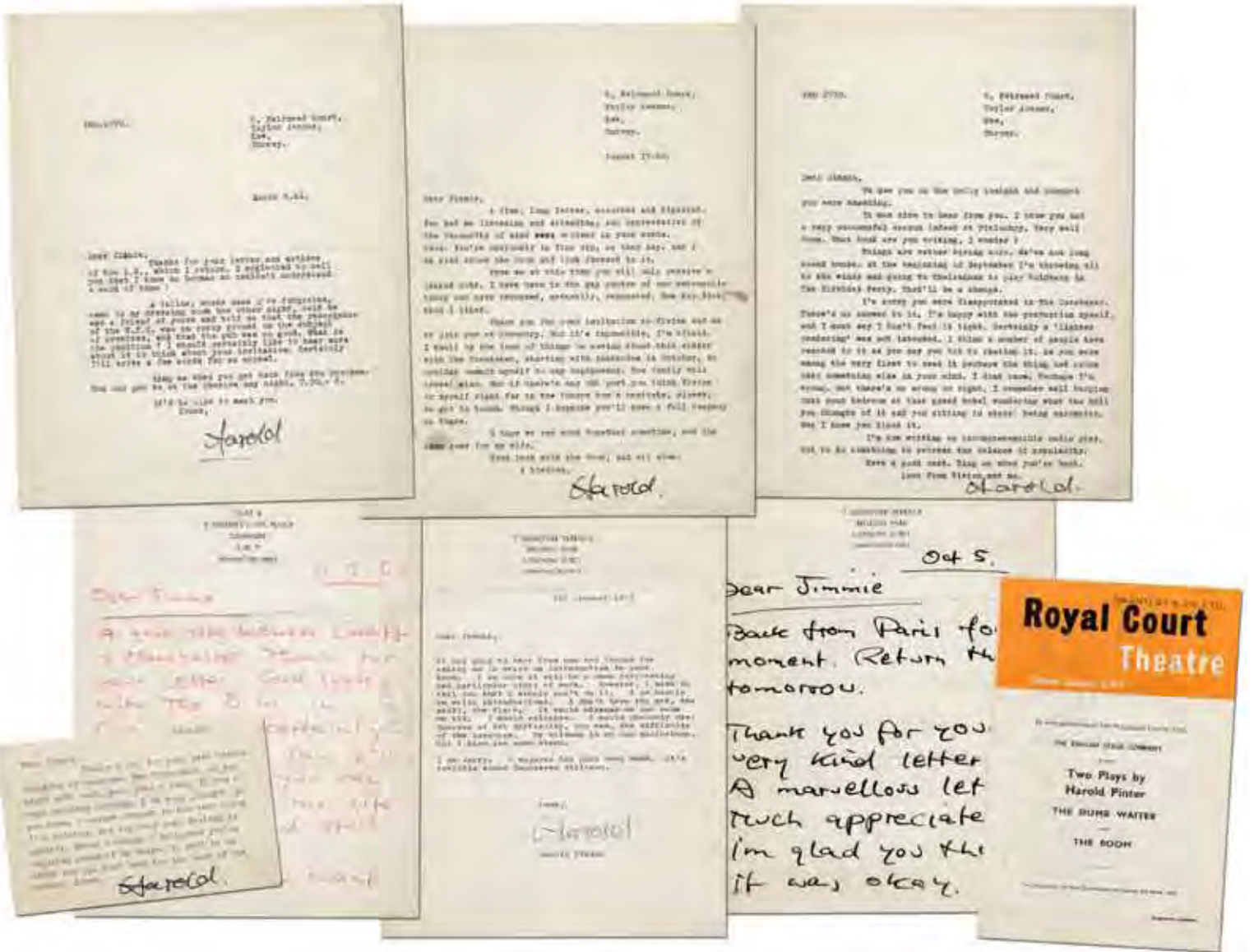
Loose (mostly) typed sheets printed rectos only laid into a folder hand-lettered by Moorcock with his address label. Approximately 105 leaves. Title page, contents, introduction, and the first page of each chapter on his personal stationery, the rest on white typing paper. Letter from the publisher Zomba laid in urging Moorcock to deliver the book by mid-January. A couple of leaves (copies of Margaret Thatcher speeches) are photocopied, the rest are typed. Tears on a couple of pages, page 75 has a small chip removing a few words, and numbered page 33 is lacking (but seems to have been removed by the author or publisher). Very heavily corrected by Moorcock in his hand, removing or revising many passages, and writing others in. Moorcock's assault on Thatcher and Reaganism, especially decrying the retreat from feminism. A fully realized working manuscript by this important science-fiction writer who has written on a wide spectrum of topics; he is a self-described pragmatic anarchist. It is arguable that Moorcock's view of Thatcherism helped inform the opinions of his close friend Alan Moore, and may have been an influence on the great graphic novelist's work including *V for Vendetta* and *Watchman*. Moore used some of Moorcock's characters in his *The League of Extraordinary Gentlemen* series. [BTC #367129]

21 (Nautical). William Bell CLARK. Small Archive of Letters.

\$750

Seven Typed Letters Signed from Clark to Arthur J. Sussel, from 1953 through 1955. The letters, on Clark's Brevard, North Carolina stationery, are near fine with a few small flaws. A small group of interesting and friendly letters between the important naval historian and author Clark, and the Philadelphia antiques dealer and nautical collector Sussel. Clark was an advertising executive but his interest in naval history transformed from a hobby into a second career, and he became the foremost authority on certain aspects of the American Revolution. He was appointed by the U.S. Navy as the first editor of the multi-volume series *Naval Documents of the American Revolution*. Clark helped Sussel in researching items in his collection, including an important portrait of James Josiah by Charles Willson Peale. The letters are about individual items in the collection and about Clark's own books. Accompanied by a carbon of a letter from Sussel's widow, dated in 1961, to H.F. duPont suggesting that the White House might want to buy Sussel's collection intact for Jacqueline Kennedy's renovation of the White House interior. [BTC #364852]





A collection of early correspondence from Nobel Prize-winning playwright Harold Pinter to noted British theatre director James Roose-Evans. The letters consist of four Typed Letters Signed, two Autograph Letters Signed, and one Typed Postcard Signed, dated between 1960 and 1968, and all boldly signed "Harold." All but the postcard are folded from mailing, with scattered light wear, overall near fine. Also laid in is a program for *Two Plays by Harold Pinter: The Dumb Waiter and The Room*.

Roose-Evans is an award-winning British director and recipient of the London Critics' Circle Theatre Award for directing the 1980 play, *84 Charing Cross Road* (he also wrote the stage adaptation). He directed the debut performance of Pinter's *The Dumb Waiter* as part of a double bill with *The Room* on March 8, 1960 at The Hampstead Theatre Club, which he had founded the previous year. He and Pinter remained friends after the production and these letters correspond with Pinter's early success and growing popularity. They are light and collegial, with several references to Pinter's breakout play, *The Caretaker*, which, according to one letter, Roose-Evans was one of the first to read.

The letters reference a production of *The Room* directed by Pinter's schoolboy friend Henry Woolf, who first encouraged Pinter's writing; a reminder to Roose-Evans to keep him and his first wife, Vivien Merchant, in mind for future acting jobs; and various other comments about theatre life and traveling. The highlight of the bunch is a wonderfully humorous and heartfelt reply from Pinter declining Roose-Evans's request that he provide an introduction to his forthcoming

book: "I don't have the art, the skill, the flair. It would obsess me and make me ill. I would collapse. I would probably die."

A charming collection of early letters from one of the most important playwrights of the 20th Century at the start of his career.

Details:

1. TPcS, April 30, 1960: [Postmarked "Chiswick"]. A postcard addressed to Roose-Evans at the Pithochry Festival in Scotland where he served as director, sent three days after *The Caretaker* debuted at the Arts Theatre in London. Pinter tells Roose-Evans it "went like a bomb. It was a very exciting evening. I am very pleased. As you know, I always thought it the best thing I've written, and for once that feeling is general. Makes a change!"
2. TLS, 1p., [Spring 1960]: Kew, Surrey. A message inquiring about the Pithochry Festival; about playing the role of Goldberg in a new production of *The Birthday Party*; that he is writing "an incomprehensible radio play"; and a long passage about Roose-Evans's disappointment with seeing *The Caretaker*: "As you were among the very first to read it perhaps the thing had grown into something else in your mind. I don't know. Perhaps I'm wrong. But there's no wrong or right. I remember well barging into your bedroom at that grand hotel wondering what the hell you thought of it and you sitting in state being enigmatic. But I know you liked it."
3. TLS, 1p., August 17, 1960: Kew, Surrey. A letter in response to one from Roose-Evans about an unstated book, running into the notorious novelist Kay Dick ("whom I liked"), and declining Roose-

Evans's invitation for dinner because Pinter and his wife will be traveling with *The Caretaker* production to Amsterdam, though he reminds the director, "if there's any odd part you think Vivien or myself right for in the future don't hesitate, please, to get in touch."

4. TLS, 1p., March 8, 1961: Kew, Surrey. Thanks for sending some theatre notices for *The Dumb Waiter* in German, a question about the viability of The Hampstead Theatre Club's location, and an invitation to contact him at the theatre.
5. ALS, 2pp., March 31, 1965: London. A letter wishing Roose-Evans luck directing *The Dumb Waiter* in Geneva and informing him that Pinter's school chum, Henry Woolf, who directed his first play, *The Room*, wants to produce it again, which Pinter favors "as he [Woolf] began the whole damn thing so well."
6. ALS, 2pp., October 5, [1967]: London. A hastily written response

accepting tickets for the play, *An Evening with Malcolm Muggeridge*, and confirmation of Pinter's New York trip in January.

7. TLS, 1p., January 5, 1968: London. A wonderful example of how to decline an offer to write a book introduction: "I am unable to write introductions. I don't have the art, the skill, the flair. It would obsess me and make me ill. I would collapse. I would probably die."

Miscellaneous:

8. [Program]: *Two Plays by Harold Pinter: The Dumb Waiter and The Room*. London: Royal Court Theatre, 1960. A program for a production of *The Dumb Waiter* directed by Roose-Evans, which was first produced at The Hampstead Theatre Club several weeks before being transferred to the Royal Court Theatre. *The Room* co-starred Merchant and a young Michael Caine. [BTC #366095]

23 (Schenectady, New York). [Photograph Album, cover title]: *Class of '97 (Union College)*. (Schenectady, New York: Union College) 1897. \$600

Quarto. Mounted photographs inserted so that the spine becomes the top when opened. String-tied (with later string) thick cloth boards with beveled edges. An album with 64 mounted gelatin-silver photographs, almost all the images approximately 4" x 5½". Binding has some modest wear and is very good, mounts with some soiling, the photographs are mostly about fine. The breakdown of photographs as follows: 1 photo of the campus; 16 photos of administrators, all but one **Signed** by the subject; 47 photos of students, all but two **Signed** by the subjects (two **Signed** on affixed slips of paper). The faculty represented includes both the college president, Harrison Edwin Webster (1888–1894) and his successor, Andrew Van Vranken Raymond (1894–1907). Among the other notables are language professor William Wells (a world traveler and self-taught multi-linguist who was the first full time foreign correspondent for any American newspaper, for *The New York Herald* in 1852), chemistry professor Maurice Perkins (whose daughter married another longtime Union College professor, Edward Everett Hale, Jr., son of the author of *The Man Without a Country*), and Greek language professor Henry Whitehorne (born in Jamaica, he was teaching at the University of Mississippi at the outbreak of the Civil War but left hastily because of his Union sympathies; he was a Civil War correspondent before joining the Union College faculty, where he became a legendary fixture and interim president on several occasions).

[BTC #366089]



24 (Pennsylvania). Henry HARRY, Evan PRICE, Evan LOYD [LLOYD]. [Manuscript Indenture / Lease]: Made between Henry Harry, Evan Price, Evan Loyd, And David Lewis, David Edwards. Cumru Township, [Berks] County, Pennsylvania: 1744. \$600

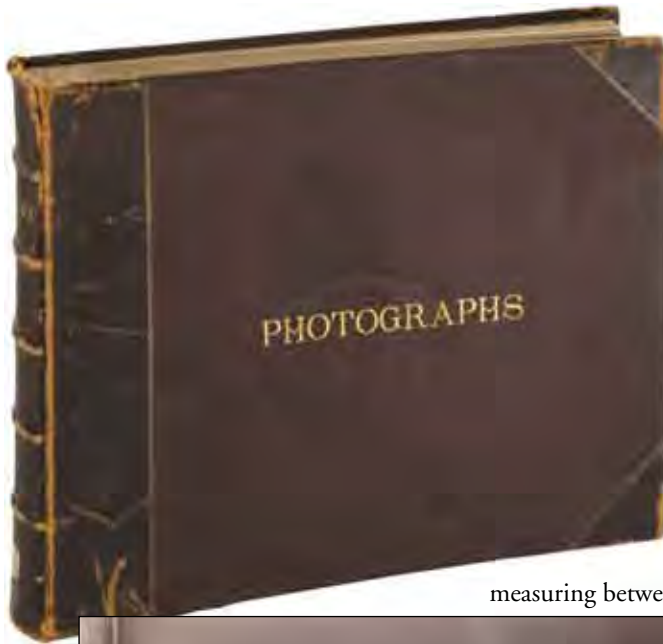


Manuscript Indenture/Lease Signed, dated 13 July, 1744. One vellum sheet measuring approximately 17¾" x 7". Chipping to the top edge, three vertical folds, good. Signed by Henry Harry and Mary Harry (her mark), Evan Price and Sarah Price, Evan Loyd and Mary Loyd (her mark); each signature with a corresponding red wax seal affixed to an attached strip of linen. Details a one-year lease of four acres of land to David Lewis (yoeman) and David Edwards (cordwainer) in "Cumru Township in the County of Lancaster [now Berks County] and Province of Pennsylvania." The three landowners, Henry Harry (yoeman), Evan Price (miller), Evan Lloyd (yoeman) and their wives were Welsh immigrants who had settled in "Cumru Township" (from 'Cymru,' the Welsh name for Wales) around 1738. They were part of a small group of Welsh immigrants who organized the Great Valley and Montgomery Baptist Churches led by the Reverend Thomas Jones. A scarce, early Colonial era document. [BTC #367527]



25 (Photography, Theatre). Napoleon SARONY and Edwin BOOTH. [Portrait Photograph Signed]: Edwin Booth. [New York]: 1892. \$300

Original portrait photograph by Napoleon Sarony. Measures approximately 9½" x 12". Signed and dated: "Edwin Booth, 1892." Mounted on cardboard, scattered scuffing, three chips to the top right corner and edge, and an old dampstain pervading about an inch into the top and side margins, fair only. A striking portrait of the famous Shakespearean actor, founder of Booth's Theatre in New York, and brother of John Wilkes Booth. Were it not for the assassination of Abraham Lincoln by his fanatical sibling, Edwin Booth would probably be remembered today as America's greatest Shakespearean actor. Sarony, a popular and prolific New York based photographer (the Richard Avedon of his day), is best known for his celebrity portraits of the late 19th Century American theatre. [BTC #333782]



Oblong folio. [50]pp. Half morocco with gilt cloth, raised bands, marbled endpapers, and stiff paper pages with gilt edges. Ex-library copy with spine letters, bookplate, and pocket, moderate rubbing at the extremities, and with a discreet library stamp at the outer edge of most photos, very good or better. A photo album of 40 large and remarkably fresh, professional travel images of France, Germany, Turkey, and Russia from the early 1890s, with most measuring between 6½" x 9" and 9" x 11½".



The first 26 pages feature black and white photos of many of the traditional sites of Paris (the Champs-Élysées, Arc de Triomphe, Notre Dame, and others), along with the Strasbourg Cathedral, the Hagia Sophia in Istanbul, a group of Sufi Dervishes, and various Turkish men and women. But most striking are the remaining 15 large and meticulous hand-colored photos. They depict in vibrant colors scenes in Munich; St. Petersburg, including St. Basil's Cathedral and the Kremlin; and Istanbul, including its skyline, an Arab merchant, a Turkish Imam, and multiple crowd scenes. A travel album of particularly large and bright photos.

[BTC #369623]



5. *The Brooklyn Philatelist – June 1891, Vol. I, No. 1.* Brooklyn, New York: R. Ashcroft and J. Dahlfues. OCLC locates two copies.
6. *The Chicago Philatelist – January 1893, Vol. I, No. 1.* Chicago: The Oakley Publishing Company. OCLC locates no copies.
7. *The Cohannett Philatelist – Sept. 1895, Vol. I, No. 1.* Taunton, Massachusetts: Carlton L. Soutle. Consolidated with *The Philatelic Sun – Volume II, Number 2.* OCLC locates no copies.
8. *The Collector – September 1895, Vol. I, No. 1.* Minneapolis, Minnesota: Eben S. Martin. OCLC locates no copies.
9. *The Collector and Exchange – Aug. 1, 1888, Vol. I, No. 1.* Flint, Michigan: Frank H. Rice. OCLC locates no copies.
10. *The Collector's Companion – January 1885, Vol. I, No. 1.* Chicago: J.H. Raymond. OCLC locates no copies.
11. *The Collector's Companion – Feb. 1889, Vol. I, No. 1.* Brooklyn, New York: Globe Stamp & Publishing Co. Limited to 1500 copies. OCLC locates no copies.
12. *Collector's Science Monthly – March 1886, Vol. I, No. 1.* Battle Creek, Michigan: Howes & Spaulding. OCLC locates six copies.
13. *The Connecticut Philatelist – March 1896, Vol. I, No. 1.* Meriden, Connecticut: The Silver City Stamp Company. OCLC locates no copies.
14. — *April 1896, Vol. I, No. 2.* Meriden, Connecticut: The Silver City Stamp Company. Chip at lower left corner. OCLC locates no copies.
15. *Filatellic Facts and Fallacies – October 1892, Vol. I, No. 1.* San Francisco: W. Sellschopp & Co. OCLC locates eleven copies.
16. *The Fireside Friend – November 1888, Vol. I, No. 1.* Sawens, New York: C.E. Curtis. Stamped “sample” on the front wrap. OCLC locates no copies.
17. *The Florida Philatelist – July 1892, Vol. I, No. 1.* Thonotosassa, Florida: D.E. Hazen Stamp & Publishers Co. OCLC locates four copies.
18. *The Hoosier Stamp – May 1891, Vol. I, No. 1.* Indianapolis, Indiana: Chas. E. Babcock and W.H. Seaton. OCLC locates two copies.
19. *Hubbard's Magazine – March 1890, Vol. VII, No. 1.* Lake Village, New Hampshire: John H. Hubbard. OCLC locates four copies.
20. *The Illinois Philatelist – April 1893, Vol. I, No. 1.* Palatine, Illinois: Albert G. Smith. OCLC locates one copy.
21. *The Maryland Philatelist – November 1866, Vol. I, No. 1.* Church Hill, Maryland: T.H. Gafford, Jr. OCLC locates no copies.
22. *The Massachusetts Philatelist – Feb. 1883, Vol. I, No. 1.* Tauton, Massachusetts: E.E. Ashley. Stamped “sample” on the front wrap. OCLC locates no copies.
23. *The Metropolitan Philatelist – April 1890, Vol. I, No. 1.* New York: The Board of Managers of the National Philatelic Society, The Staten Island Philatelic Society, and The Brooklyn Philatelic Club.
24. *The Minnesota Philatelist – December 1893, Vol. I, No. 1.* Minneapolis: The Minnesota Philatelic Company. Pages uncut. OCLC locates two copies.
25. *The Minnesota Stamp – August 1896, Vol. I, No. 1.* Pipestone, Minnesota: Hart & Ruhlman. OCLC locates one copy.
26. *The Missouri Philatelist – October 1891, Vol. I, No. 1.* St. Louis: The Conrath Stamp & Publishing Co. OCLC locates three copies.
27. *The New York Stamp – April 1, 1892, Volume I, No. 1.* New York: Grevning & Spooner. Stamped “sample” on the front wrap. OCLC locates no copies.
28. *The Philatelic California – October 1893, Vol. I, No. 1.* San Francisco: The California Philatelic Press Club. Stamped “sample” on the first page. OCLC locates eight copies.
29. *Philatelic Puck – May 1893, Vol. I, No. 1.* San Antonio, Texas: Alamo Publishing Co. With subscription slip laid in. OCLC locates one copy.
30. *The Post Office – April 1891, Vol. I, No. 1.* New York: The Post Office Publishing Company. OCLC locates no copies.
31. *The Postal Stamp – March 1896, Vol. I, No. 1.* Boston: J.H. Lyons & Company. OCLC locates no copies.
32. — *April 1896, Vol. I, No. 2.* Boston: J.H. Lyons & Company. OCLC locates no copies.
33. *The Progressive Philatelist – January 1890, Vol. I, No. 1.* Merrimack, Wisconsin: The Stamp and Coin Exchange. OCLC locates one copy.
34. *The Puritan Philatelist – Feb & March 1894, Vol. I, No. 1.* Chicago: Chris Peterson. OCLC locates no copies.
35. *The Queen City Philatelist – August 1885, Vol. I, No. 1.* Buffalo, New York: E.S.A. McLeod & Co. OCLC locates no copies.
36. *The Rhode Island Philatelist – January 1889, Vol. I, No. 1.* Newport, Rhode Island: P. Parrish.
37. *The Rocky Mountain Stamp – January 1895, Vol. I, No. 1.* Denver: The Rocky Mountain Stamp Publishing Company. OCLC locates no copies.
38. *The Semi-Annual Stamp Collector – December 1887, Vol. I, No. 1.* Schenectady, New York: J.W. Jones. OCLC locates no copies.
39. *The Southern Philatelist – October 1889, Vol. I, No. 1.* Charleston, South Carolina: The Charleston Philatelic Society. Stamped “sample” on the front wrap. OCLC locates thirteen copies.
40. *The Stamp Collector's Figaro – March 1887, Vol. I, No. 1.* Chicago: E.W. Voute. Subscription slip laid in. OCLC locates six copies.
41. *The Stamp Critic – February 1891, Vol. I, No. 1.* Washington DC: The Stamp Critic Company. OCLC locates no copies.
42. *The Stamp Record – February 1887, Vol. I, No. 1.* Denver: O.P. Tedford and A.M. Richards. OCLC locates no copies.
43. *The Standard Philatelist – January 1891, Vol. I, No. 1.* St. Louis: The Standard Stamp Co. OCLC locates no copies.
44. *The Texas Philatelic Journal – March 1889, Vol. I, No. 1.* Paris, Texas: Edgar T. Neville. Subscription slip laid in. OCLC locates two copies.
45. *The Transcontinental Philatelist – December 1893, Vol. I, No. 1.* Waukegan, Illinois: The Transcontinental Philatelist Publishing Company. OCLC locates one copy.
46. *The Virginia Philatelist – September 1891, Vol. I, No. 1.* Staunton, Virginia: Virginia Stamp and Publishing Co. OCLC locates no copies.
47. *The Virginia Philatelist – September 1897, Vol. I, No. 1.* Richmond, Virginia: Virginia Philatelic Publishing Co. Second edition with index for volume I laid in. OCLC locates thirteen copies.
48. *The Washington Philatelist – March 1892, Vol. I, No. 1.* Washington DC: Schoeni & Co. Limited to 100 copies. OCLC locates four copies.
49. *The Western Philatelist – January 1887, Volume I, Number 1.* Chicago: Western Philatelic Publishing Co. OCLC locates ten copies.
50. *The Western Philatelist – January 1898, Volume I, Number 1.* Humbolt, Kansas: S.A.D. Cox. Text marked in a few places and with a subscription envelope laid in. OCLC locates no copies.
51. *Western Philatelic Empire – March 1891, Vol. I, No. 1.* Omaha, Nebraska: The Omaha Philatelic Publishing Co. Stamped “sample” on the front wrap. OCLC locates one copy.
52. — *another copy.* Stamped “sample” on the front wrap.
53. *Western Philatelic Empire – April 1891, Vol. I, No. II.* Omaha, Nebraska: The Omaha Philatelic Publishing Co. Stamped “sample” on the front wrap. OCLC locates one copy.
54. — *another copy.* Stamped “sample” on the front wrap.
55. *Western Philatelic Empire – May 1891, Vol. I, No. III.* Omaha, Nebraska: The Omaha Philatelic Publishing Co. OCLC locates one copy.
56. — *another copy.*

[BTC #371804]



A collection of 30 books from the personal library of Mary Eleanor Fitzgerald (1877-1955), executive director and business manager of the Provincetown Players, and former lover of anarchist Alexander Berkman. Among the books are seven books bearing Berkman's ink owner stamp with the San Francisco address the couple shared while publishing the radical labor journal, *The Blast*. Overall the books are in about very good condition, lacking their dustwrappers and with rubbing, sunning, and scattered foxing, along with a few cracked hinges, a detached wrapper, and one with its spine lacking.

Fitzgerald, known as "Fitzie" to friends, was born in Hancock, Wisconsin and led a remarkable life, but one far different than originally planned. She was educated as a teacher and planned to become a missionary for the Seventh Day Adventists, but was captivated by the anarchist and labor movements. Her impassioned speeches in support of imprisoned labor leaders led to a chance meeting with radical Emma Goldman during one of Goldman's free-speech campaigns. In September, 1913, Goldman offered Fitzgerald a job as secretary of the anarchist journal *Mother Earth*, on the recommendation of Goldman's lover, Ben Lewis Reitman, who referred to Fitzgerald as "the Lioness" due to her glorious mane of red hair. During Fitzgerald's tenure, she and Goldman formed what would become a lifelong friendship. She is mentioned repeatedly and gratefully in Goldman's *My Life* as, among other things, "our dear friend and co-worker M. Eleanor Fitzgerald." She also had quite an effect on co-editor Alexander Berkman, with whom she had an affair.

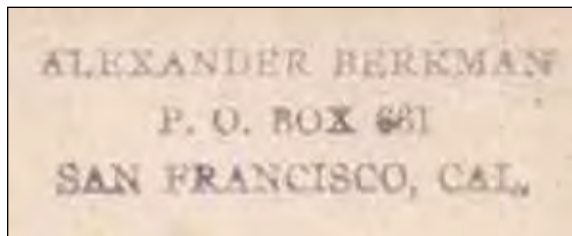
Berkman was a Jewish Lithuanian émigré who arrived in the United States in 1887. He quickly became involved with the anarchist movement and with Goldman both physically and philosophically. He was jailed for the attempted assassination of Carnegie Steel Company manager Henry Frick in 1892 following Frick's harsh strike breaking measures that lead to over a dozen deaths. Berkman was released in 1906 and began publishing *Mother Earth* with Goldman. Fitzgerald left the magazine with Berkman for San Francisco in late 1915, establishing the new radical labor journal, *The Blast*, the following year. The affair

and journal ended abruptly in 1917 when both Berkman and Goldman were arrested for violating the Draft Act, which led to their eventual deportation in 1919.

While fighting the imprisonment of Berkman and Goldman, Fitzgerald became the secretary of the experimental theater company, the Provincetown Players, in the fall of 1918. Fitzgerald's organized and methodical nature proved a vital element in furthering the amateur company, freeing creative members of day-to-day details and installing a level of professionalism not previously seen. During her 14-year stint with the theater she served as director, business manager, and ultimately executive

director during a period that included productions by Eugene O'Neill, Edna St. Vincent Millay, Susan Glaspell, and E.E. Cummings, who said his first play *HIM* was only produced "because Fitzie insisted that it should be." After her departure from Provincetown, Fitzgerald managed various theaters around New York before finally taking up residence as executive secretary and public relations manager for the Dramatic Workshop at the New School in 1940. Her encouragement of founding president Edwin Piscator is well documented in the book, *The Piscator Experiment: The Political Theatre* by his wife Maria Ley-Piscator, as well as the gentle and guiding hand Fitzgerald shared with various directors, students, alumni, and donors. She retired in 1953, two years before her death.

The majority of Fitzgerald's books are marked in some way with either an ink owner name or stamp. Not surprisingly, the books from her library are mostly of drama-related works by authors such as Anton Chekhov, John Galsworthy, Henrik Ibsen, and August Strindberg, along with several political and psychological works. Among the more notable books in the collection are two works by George Cram Cook. The first edition of his 1921 play *The Spring* is Inscribed to Fitzgerald, while the posthumously published, 1926 bilingual edition of *The Athenian Women* is Inscribed to Fitzgerald in the year of publication by Cook's widow, the Pulitzer Prize-winning playwright Susan Glaspell. This latter drama was the first play Fitzgerald saw by the Provincetown

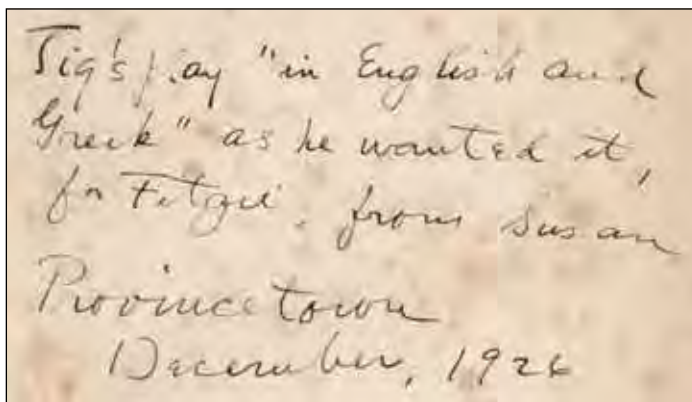
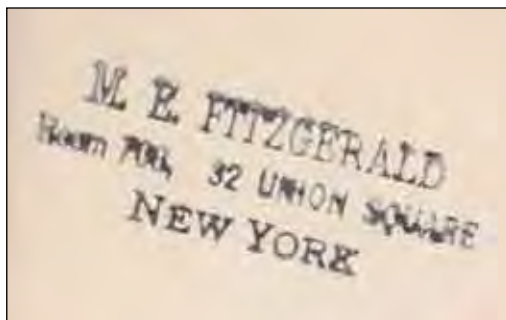


Players as a guest of Goldman's years before. Among the seven books bearing Berkman's owner stamp, the copy of Charles Rann Kennedy's *The Terrible Meek* was likely the one Berkman used for his book review that appeared in the 1913 issue of *Mother Earth*.

A compelling library owned by a progressive woman directly involved in both the radical labor movement and experimental theater of the early 20th Century.

M. Eleanor Fitzgerald's copies, with her ownership name or stamp:

1. ANDREYEV, Leonid. *Savva: The Life of Man*. New York: Mitchell Kennerley 1914. First edition. Owner's stamp.
2. CHEKHOV, Anton. *The Party and Other Stories*. New York: The Macmillan Company 1917. First edition. Pencil owner's name.
3. COOK, Alfred. *Psychology*. New York: Hinds, Noble & Eldredge 1904. First edition. Ink owner's name.
4. COOK, George Cram. *The Spring: A Play*. New York: Frank Shay 1921. First edition in printed wrappers. **Inscribed** by the author to Fitzgerald: "To our dear Fizzie from Jig."
5. —. *The Athenian Women: A Play*. Athens: H.F. Kaufman 1926. Printed paper wrappers. Bilingual edition. **Inscribed** by Cook's widow, the Pulitzer Prize-winning playwright Susan Glaspell: "Jig's play 'in English and Greek' as he wanted it, for Fizzie, from Susan Provincetown December, 1926."
6. COOPER, Mae. *Lily Henry*. New York: E.P. Dutton & Co. 1948. First edition. **Inscribed** by the author: "To Fizzie With Very Much Love – Mae February 21, 1948."
7. (GALE, Zona, Thomas H. Dickson, and William Ellery Leonard). *Wisconsin Plays*. New York: B.W. Huebsch 1920. Fourth edition. Ink owner's name.
8. GALSWORTHY, John. *Justice: A Tragedy in Four Acts*. New York: Charles Scribner's Sons 1910. First American edition. Ink owner's name.
9. —. *Plays: The Silver Box / Joy / Strife*. New York: G. P. Putnam's Sons. Early reprint. Pencil owner's name.
10. GOLDBERG, Isaac. *The Drama of Transition: Native and Exotic Playcraft*. Cincinnati: Stewart Kidd Company 1921. First edition. Ink owner's name.
11. GREEN, Paul. *The House of Connelly and Other Plays*. New York: Samuel French 1931. Third edition. Ink owner's name.
12. HAUPTMANN, Gerhart. *The Sunken Bell: A Fairy Play*. New York: Doubleday, Page & Co. 1907. First American edition. Ink owner's name.
13. HENDERSON, Peter. *Gardening for Profit*. New York: Orange Judd Publisher 1924. Reprint.
14. IBSEN, Henrik. *The Collected Works of Henrik Ibsen, Volume X: Hedda Gabler / The Master Builder*. New York: Charles Scribner's Sons: 1908. First edition. Owner's stamp.
15. SCHOPENHAUER, Arthur. *On Human Nature: Essays (Partly Posthumous) in Ethics and Politics*. New York: The Macmillan Company 1906. Reprint. Owner's stamp and pencil initials.
16. SHAW, Bernard. *The Irrational Knot*. New York: Brentano's 1905.



Early reprint. Owner's stamp.

17. SHAY, Frank. *Contemporary One-Act Plays of 1921 (American)*. Cincinnati: Stewart Kidd Company 1922. First edition. Ink owner's name.
 18. STRINDBERG, August. *Plays: First Series*. New York: Scribner's Sons 1923. Reprint. Ink owner's name.
 19. TCHERNYCHEWSKY, N.G. *What's to be Done? A Romance*. New York: Manhattan Book Company 1909. Fourth edition. Ink owner's name.
 20. VOS, B.J. *Essentials of German*. New York: Henry Holt and Company 1906. Second revised edition. Pencil owner's name.
- Alexander Berkman's copies, each with his ink owner stamp and San Francisco address:**
21. BUCKLE, Henry Thomas. *History of Civilization in England*. New York: Hearst International Library Co. 1913. First American edition. Four volumes complete (Berkman's stamp in each volume).

22. KENNEDY, Charles Rann. *The Terrible Meek*. New York: Harper & Brothers Publishers 1912. First edition. Owner's stamp.
 23. JOWETT, B. *The Republic of Plato*. New York: Hearst International Library Co. [no date]. Third edition. Owner's stamp.
 24. STEPHEN, S. Ivor. *Neutrality? The Crucifixion of Public Opinion*. Chicago: The Neutrality Press 1916. First edition in printed wrappers. Owner's stamp.
- Miscellaneous:**
25. de MAULDE, R. *The Women of the Renaissance: A Study of Feminism*. New York: G.P. Putnam's Sons 1900. First edition. Ink owner's name ("— Lichtenstein").
 26. FIELDING, William J. *Sex and the Love-Life*. New York: Dodd, Mead & Company 1927. First edition.
 27. GISSING, George. *Books and the Quiet Life: Being Some Pages from the Private Papers of Henry Ryecroft*. Portland, Maine: Thomas B. Mosher 1914. First edition. Limited to 950 copies. Ink owner's name of Henry Weinberger from the Farm Labor Party, with underlining throughout.

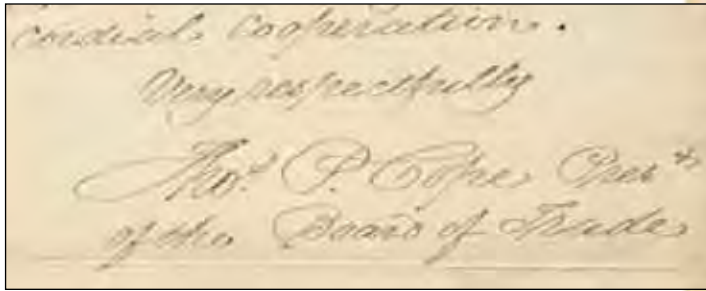
28. LENIN, V.I. *State and Revolution*. New York: International Publishers 1935. Third edition. Paper wrappers.
29. *Programme of the Communist International*. New York: Workers Library Publisher 1929. Printed paper wrappers. First edition.
30. TICHENOR, Henry M. *Rhymes of the Revolution*. St. Louis, Missouri: The National Rip Saw 1914. First edition in tape bound wrappers. Introduction by Eugene V. Debs. [BTC #371719]

29 (Shipping). Thomas P. COPE. Autograph Letter

Signed. (Philadelphia): 1838.

\$300

Autograph Letter **Signed.** One manuscript page on a quarto sheet, folded, dated "12mo" [December] 17, 1838. To Caleb Newbold, Esq., President of the Chesapeake & Delaware Canal Company. Partially split along two horizontal folds, one tiny circular tear, else good or better. Thomas Cope was a prominent Quaker merchant and leading political figure in Philadelphia. Founder of the Cope family shipping business, he served on the Philadelphia City Council and Pennsylvania legislature, and on the first board of Haverford College. As President of Philadelphia's Board of Trade, he played a leading role in the ongoing construction of the Delaware and Chesapeake Canal. In this letter to Newbold, he promises the Board's support for improvements to the harbor at Delaware City. [BTC #368510]



30 (Sports). VAUGHAN. Six Skateboarding Monsters Screenprint Design Samples. Pacific Coast

Screenprinting 1987 & 1988.

\$450

Six screenprinted felt squares by Vaughan. Approximately 11½" x 12½". All fine. Vintage late 1980s neon-accented screenprint designs, five

featuring contemporary versions of several classic monsters – a vampire, werewolf, and mummy – sporting surfer-style Jams shorts and riding skateboards. A somewhat out-of-place sixth design features a dog, wearing sunglasses but notably lacking the "attitude" typical of skateboarding dogs of the time, a la Spuds MacKenzie. An interesting example of California skate culture going mainstream.

[BTC #370731]



Cowboy Letter

31 (Western Americana). D.P.

BROWN. Autograph Letter

Signed.

\$650

Four page Autograph Letter Signed from D.P. Brown of St. Onge, South Dakota to his cousin James Breckenridge of Stewartville, Missouri, dated 25 January 1895 on stationery of Adoniram J. Plowman, Attorney at Law of Deadwood. Old folds from mailing, else near fine. Brown relates that he is "about 12 miles from Deadwood & 30 miles from Indian Reservation" and (his idiosyncratic spelling retained) "I am still alive and am married and living in the Black hills on a Horse Ranch of Judge Plowmans. I got my Rib broken last Saturday was leading a Horse to water and he started to run and I stayed with him to long." He relates that after traveling through Wyoming, Montana, Nebraska, Colorado, New Mexico, and Kansas, he is: "getting 300 a year and am at no expense but for clothing. Think I shall strike for more money or quit." A relatively interesting cowboy letter. The recipient was likely a member of the prominent Breckenridge family (the letter mentions his family in Kentucky). Plowman was a noted Deadwood judge. [BTC #371252]



32 (Western Americana). (Benjamin Franklin POTTS). [Bond]: The Territory of Montana. [Deer Lodge City, Montana]: New North West Lith. Agency 1880.

\$500

Territory of Montana \$1000 Bond. No. 37 issued to: "Maxham & Vinter" on January 1st, 1880. Issue limited to \$70,000. Signed by Governor B.F. Potts, a celebrated Union brigadier general in the Western Theater during the Civil War; J.P. Woolman, the Territorial Auditor; and Territorial Treasurer D. Weston. Redeemed in 1883, as indicated by a signed manuscript note in red ink and a few small punch holes. Includes fourteen punched coupons in the amount of \$35.00 each (for six months interest), each Signed by the auditor and treasurer, and numbered 7-20 in gilt. Full sheet measures approximately 15" x 14". One vertical center fold and two light vertical creases, one horizontal fold between two rows of coupons, near fine. Printed in black, blue, gold, and green, with three vignettes: a steam locomotive and Indians, an ore bucket being lowered into a mine, and the seal of the United States. A handsome document with Potts's autograph, issued to Benjamin D. Maxham and Thomas H. Vinter, president and cashier respectively of the Vineland National Bank in New Jersey. [BTC #367388]



33 **Dan WICKENDEN.** [Manuscript]: *Running of the Deer.*

\$3800

Typed and corrected revised manuscript. 461pp., both ribbon and carbon. Very heavily corrected by the author and Signed by him on the first leaf. Near fine. In custom slipcase. The first of seven novels by the Pennsylvania-born author. In 1937, *The Running of the Deer* was a bestseller portraying two middle-class Long Island families. Wickenden then wrote *The Wayfarers*, chosen as the best novel of 1945 by Orville Prescott, the book critic of *The New York Times*. Wickenden was also a senior editor for the publisher Harcourt Brace & World (later Harcourt Brace Jovanovich) working with authors such as Eudora Welty, James Gould Cozzens, and Wendell Berry. This manuscript was donated by the author during WWII to The Books and Authors War Bond Committee for auction for the war effort. [BTC #369572]





The Nordwind Offensive

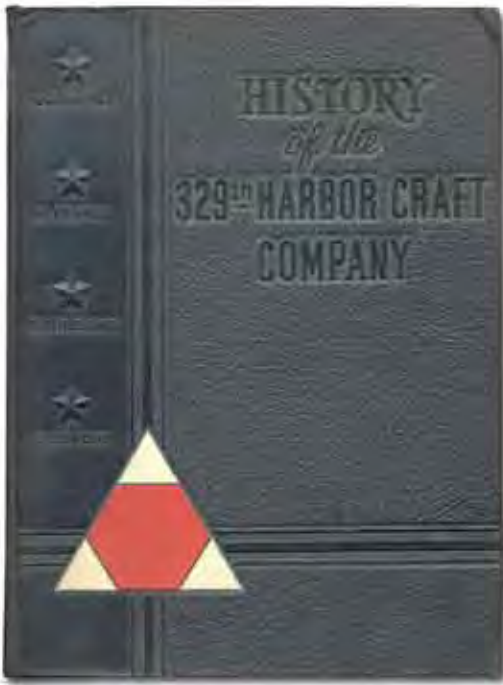
34 (World War II). (Andrew WINIARCZYK). Lise M.POMMOIS, editor, et al. "Winiarczyk Recalls Bitter Battle of Hatten," [in] *La Bataille De Hatten-Rittershoffen Janvier 1945*. (Alsace and Lorraine, France; Naticoke, Pennsylvania: 1985). **\$800**

A small archive from the library of retired Lieutenant Colonel Andrew Winiarczyk, commander of "C" Company, 25th Tank Battalion at the battle of Hatten-Rittershoffen in January, 1945. This culminating battle of "Unternehmen Nordwind" (Operation North Wind), equal in viciousness and severity to the Battle of the Bulge, ended the last major German offensive on the Western Front. The collection includes the 1985 book *La Bataille De Hatten-Rittershoffen* (with contributions in French and English) compiled by Lise Pommois and Betty Reinhardt, correspondence from Pommois and the mayor of Hatten to Andrew Winiarczyk, a 25 page anthology of German articles translated into English, and printed ephemera relating to the 40th anniversary commemoration of the battle which took place in France in June 1985. A fine collection featuring Winiarczyk's leading role in the battle (he was wounded at Rittershoffen and received a medal for heroism), and his collaboration with French officials who hosted the anniversary event.

Details:

1. POMMOIS, Lise M. and Betty Reinhardt. *La Bataille De Hatten-Rittershoffen Janvier 1945*. Limited edition. Copy number 168 of 200. Text in French, English, and German. Publisher's green cloth boards. Quarto. 146, [1]pp., illustrated throughout with black & white photographs and maps. This copy was mailed by Pommois to Andrew Winiarczyk in Naticoke, Pennsylvania.
2. POMMOIS, Lise M. TLS. Quarto. 1p., Niederbronn, France: April 10, 1985. Conveys a copy of the printed program (16 Juin 1985), a newspaper clipping, and the original envelope.
3. —. ALS. Quarto. 1p., Niederbronn, France: November 7, 1985.
4. HAUSS, J. Western Union Mailgram. Quarto. 1p. June 12, 1985. A note to Winiarczyk from the Mayor of Hatten.
5. COULTER, Trudie. *The Battle of Hatten-Rittershoffen January 1945, Translated from the German by Trudie Coulter for William (Pete) Zollo, Veteran of the 14th Armored Division*. Quarto. 25 unbound leaves paginated 139-163. Mailed to Winiarczyk from Pete Zollo. [BTC #368623]

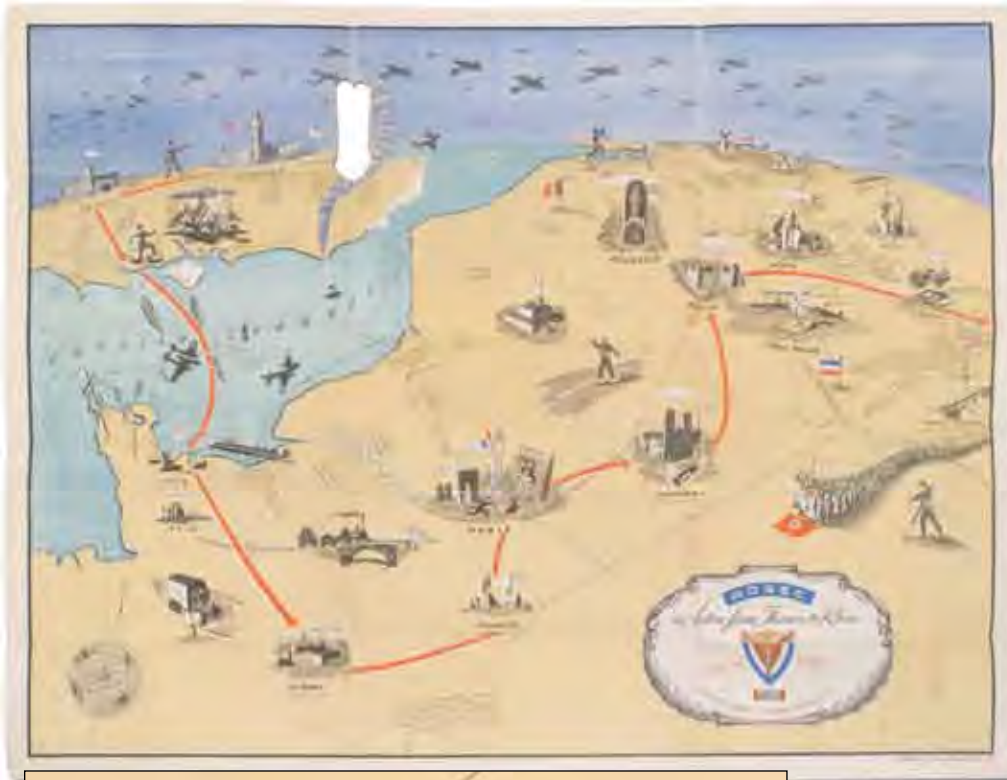
\$450



1946]. A copy of the history of the 329th Harbor Craft Company with related ephemera laid in, including a photo, identification card, harbor pass, and an illustrated color map, hand annotated by the owner with details of the unit's movements during 1944 and 1945. Overall very good or better with some rubbing to the book, general wear to the ephemera, and a moderate chip at a fold in the broadside.

The 329th Harbor Craft Company was activated on May 18, 1943 at the Charleston Port of Embarkation in South Carolina. The company was involved in "Operation Gooseberry," towing and sinking merchant ships off the coast of Juno Beach (Courselles, France) to form a breakwater for small landing crafts. For the next six months they delivered troops to Omaha Beach (Sainte-Honorine-des-Pertes) and Gold Beach (Arromanches-les-Bains) before moving inland to Belgium during the Battle of the Bulge. There the company transported troops and supplies between Liege and Antwerp, and took part in the Invasion of the Rhine River using small Army tugboats.

They captured several German crafts, including the motor launch which had been presented to Adolf Hitler by the City of Cologne, as a news clipping tipped in the rear of the book indicates.



July 29, 1945 comencing work at the harbor of Marseilles France and also beginning 5 (FIVE) YEARS of Army life, hoping for discharge holding 84 points. ????????

This collection of the 329th was owned by David R. Kahl, a New Jersey resident who served with the unit during the war. He has marked an interior page in which he is mentioned in the text as well as two more pages that feature his photo. A loose 5" x 7" photo of Kahl in his MP uniform is laid in, along with his harbor unit identification card, and an American Legion membership card for the Oaklyn-Battlewood post in Southern New Jersey. Also included is a double-sided

broadside mailer, published by ADSEC (Advanced Section of the European Communication Zone) at the close of hostilities, showing their efforts during the war with the 329th credited in the text. A color map on the verso showing ADSEC's path across Europe has been amended in pencil by Kahl showing his unit's journey, starting with his arrival in England and their march to Germany. It ends with an arrow pointing off the map toward Southern France with a final note that reads: "July 29, 1945 comencing [sic] work at the harbor of Marseilles [sic] France and also beginning [sic] 5 (FIVE) YEARS of Army life. hoping for discharge. holding 84 points. ????????"

A nice copy of the history of this support unit, with an interesting assortment of ephemera laid in. [BTC #83868]

36 (Yale Poetry Series). Conrad AIKEN, R.P. BLACKMUR, Louise BOGAN, Richard EBERHART, Dudley FITTS, Robert FROST, John HOLLANDER, Stanley KUNITZ, C. Day LEWIS, Robert LOWELL, Louis MacNEICE, Marianne MOORE, John Crowe RAMSON, Louis SIMPSON, George STARBUCK, Allen TATE, Robert Penn WARREN, Yvor WINTERS, Cleanth BROOKS, Harold BLOOM, et al. [22 Vinyl records]: Yale Series of Recorded Poets. New York: Decca Records 1965. \$950



22 Original 33 $\frac{1}{3}$ rpm vinyl albums. Overall fine in original shrinkwrap with a touch of wear to some corners. The complete set of records from this Yale series of poets reading from their own works. Each is accompanied by lengthy jacket notes from critics such as Cleanth Brooks, Harold Bloom, John Hollander, R.W.B. Lewis, and others. The poets include:

1. AIKEN, Conrad
2. ANDERSON, Lee
3. BLACKMUR, R.P.
4. BOGAN, Louise
5. EBERHART, Richard
6. FITTS, Dudley
7. FROST, Robert
8. HOLLANDER, John
9. KUNITZ, Stanley
10. LEWIS, C. Day
11. LOWELL, Robert
12. MacNEICE, Louis
13. MOORE, Marianne
14. RAMSON, John Crowe
15. SCOTT, Winfield Townley
16. SIMPSON, Louis
17. STARBUCK, George
18. TATE, Allen
19. WARREN, Robert Penn
20. WATKINS, Vernon
21. WEISS, Theodore
22. WINTERS, Yvor

[BTC #369381]

