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Domestic orders from this catalog will be shipped *gratis* via UPS Ground or USPS Priority Mail; expedited and overseas orders will be sent at cost. All items insured. NJ residents please add 7% sales tax. Member ABAA, ILAB. *Artwork by Tom Bloom.* List 76 © 2012 Between the Covers Rare Books, Inc.

1 (Art). Dot BUCHER.
[Original art]: Why I Became an Underground Cartoonist for Fun & Profit. **\$750**

Original comic art. 11¾" x 16¾". Stiff art paper backed with a rubberized line pattern adhesive to a protective sheet. Near fine with some minor scuffing to the front of the page and some wear to the backing along with a tear. A satiric one-page biography about Bucher's unintended career path as an underpaid, underground comic book artist. Bucher was one of several female artists who started the comic *Tits 'n Clits Comix* in the mid-1970s. She was also a contributor to *Wimmen's Comix*, which dealt with feminist issues. Her most well-known creation was *Bosomic Woman*, a satiric female superhero who fought crime with her enormous breasts.

[BTC #370585]



2 (Art). **Bip PARES.** [*Commonplace Book*]: *A Very Common Place Book for High Brows with Low Tastes.* \$6000



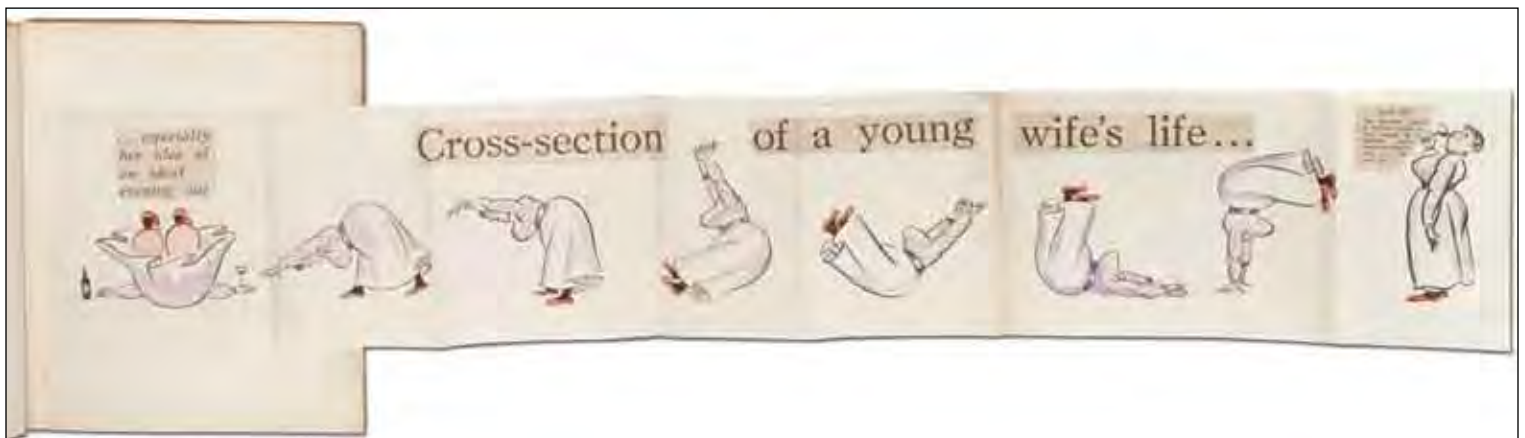
Small quarto blank book. [107]pp., followed by a number of blank leaves, with a dos-a-dos last page advising the reader to begin the book from the other end. Moderate wear, very good. A droll commonplace book with a

hand-lettered title page, disclaimer, and dedication, utilizing newspaper clippings and typed and handwritten poems tipped-

into the book and combined with 74 of the artist's own original drawings, mostly used to form collages.

All but a few of the drawings have been tipped into the book, including an eight-part fold-out panel

illustrating the "Cross-Section of a Young Wife's Life" (consisting mostly of drinking and exercising apparently). The drawings are largely satiric and include many amusing gems featuring old matrons, gaffers, clergymen, and a wide variety of over-imbibers, as well as puns aimed at ambiguous newspaper headlines and advertising tag-lines. The drawings range from basic pencil sketches to nicely heightened watercolor caricatures. Pares was a prolific artist with more than 500 dustjacket designs to her credit including the British first editions of *Good-bye, Mr. Chips!* and *Laura*. She is best known for her numerous notable covers for mystery writers such as E. Phillips Oppenheim and Manning Coles. Her appreciation of the British "characters" that she utilized so effectively on her jacket art is fully displayed here. [BTC #372424]



Printer, for which he submitted samples of his work. He was a talented illustrator, painter, designer, and sculptor who produced works for book jackets, magazine articles, brochures, and programs. He specialized in Western-themed stories, but also illustrated aviation tales, children's books, historical romances, war stories, and classic literature. His highest profile jobs were as cover artist for two popular juvenile series from 1937-1944, *The Hardy Boys* (#16-23) and the *X Bar X Boys* (#16-21). Laune also authored two books, *The Thirsty Pony* (1940) and *America's Quarter Horses* (1973).

While Laune left Woodward immediately after school he remained close to the community where he grew up. Today, the town hosts an annual high school art competition named in his honor, and murals he painted of the settlement of northwestern Oklahoma decorate the walls of The Plains Indian & Pioneer Museum. Laune died in 1977 at the age of 77.

The cover themes range from historic novels and classic literature to science and contemporary fiction, in an illustrative style typical of the day. While several of the pieces are rough and impressionistic, the majority are quite close to the final published cover concepts executed by Laune or, when finished by another artist, completed to a similar level of detail. Most of the covers depict realistic characters or idealized scenes from the book. Several though are more design oriented in nature with silhouette images, iconographic mosaics or, in the case of *Concepts of Force*, completely abstract images.

The majority of the artwork reflects Laune's affinity for western themes – dusty desert scenes with looming mountains and populated by galloping horses, stagecoaches or wagons, gun-toting cowboys, and pioneer settlers. Among the covers are two different versions of the Paul

Wellman book, *The Bowl of Brass*, featuring a frontier wife with bucket in hand overlooking a ranch with a workman and windmill in the distance.

The cover for Inglis Fletcher's 1946 novel *Toil of the Brave* is particularly interesting. While the artwork is very close to the final published dust jacket, the back of the artist board has notes by the author. She lists suggestions for other possible scenes from the book and comments about changing the number of window panes in the town hall to more accurately depict true colonial architecture (Fletcher



was a notorious researcher). Despite the suggestions Fletcher has **Signed** off on the artwork "Approved Unreservedly" and below her comments adds the final note: "I believe this is my best dust jacket of all."

Also notable is what appears to be a mock-up for a periodical appearance for Alan Le May's *The Searchers*. Whether this is for the original short story, "The Avenging Texan,"



published in *The Saturday Evening Post* in late 1954, or for a later serialization version of the story published after the release of the book or film is not known. Accompanying it are two other multipage book or periodical mock-ups with nearly complete art; one for a story of a doctor flown-in to attend to a sick Inuit boy, and the other showing a pilot who

crashed his biplane and seeks help from a farmer and his wife.

A charming collection of artwork from a prolific Mid-Western book illustrator. [BTC #371657]

Dustwrapper concept art:

1. BECHDOLT, Frederick R. as Soandso Whosit. *Bold Raiders in the West*. Matted, 5¼" x 8". Published by Doubleday in 1940.
2. BRIER, Royce. *Boy in Blue*. Matted, 5¼" x 8". Published by Appleton in 1937.
3. [CARROLL, Curt] *The Golden Herd*. Matted, 9¾" x 8¼". Published by William Morrow in 1950.

4. CLIFT, Charmian and George Johnston. *High Valley*. Matted, 7½" x 8½". Published by Bobbs-Merrill in 1950. Different from Laune's final, published cover art for this title.
 5. DRAGO, Harry Sinclair. *Stagecoach Kingdom*. 7" x 8". Published by Doubleday in 1943.
 6. FELDT, Commander Eric A. *The Coast Watchers*. Matted, 7" x 8½". Published by Oxford University Press in 1946.
 7. FLETCHER, Inglis. *Toil of the Brave*. Matted, 15¼" x 11". Published by Bobbs-Merrill in 1946.
 8. HACKETT, Francis. *The Senator's Last Night*. Matted, 7" x 8¼". Published by Doubleday in 1943.
 9. JACKSON, Charles Tenney. *The Buffalo Wallow*. Matted, 9" x 8¼". Published by Bobbs-Merrill in 1943. Different from the book's final published cover by another artist.
 10. JAMES, Henry. *The Princess Casamassima*. 11¾" x 8". Cover for the paperback reprint published by Harper Torchbooks in 1959.
 11. JAMMER, Max. *Concepts of Force*. Preliminary version, matted, 15" x 8".
 12. — *same title*. Second version, matted, 6" x 8".
 13. JAMIESON, Leland. *Attack*. Framed and matted, artwork 5½" x 8". Published by William Morrow in 1940.
 14. KNIGHT, Ruth Adams. *Certain Harvest*. 8¾" x 9". Published by Doubleday in 1960. Different from Laune's final, published cover art for this title.
 15. McGUIRE, Paul. *Westward the Course!* Matted, 7½" x 8¾". Published by William Morrow in 1942. Different from Laune's final, published cover art for this title.
 16. PHILLIPS, Arthur I. *Fling the Dust Aside*. Matted, 5½" x 8¼". Possibly unpublished.
 17. RAYNOLDS, Robert. *The Quality of Quiros*. Matted, 7½" x 8½". Published by Bobbs, Merrill in 1955. A nearly complete version of Laune's final, published cover art for this title.
 18. ROBERTSON, Willard. *Oasis*. Matted on thick cardboard, 7¼" x 8¼". Published by Lippincott in 1940. Close to Laune's final, published cover art for this title.
 19. SCRUGGS, Philip Lightfoot. *Man Cannot Tell*. Matted, 5¾" x 8½". Published by Bobbs-Merrill in 1942. Close to Laune's final, published cover art for this title.
 20. WEIGERT, Hans W. *Generals and Geographers*. Framed and matted, artwork 5½" x 8½". Published by Oxford University Press in 1942.
 21. WELLMAN, Paul I. *The Bowl of Brass*. Preliminary version, matted, 7" x 8½". Published by Lippincott in 1944. Different from Laune's final, published cover art for this title.
 22. — *same title*. Second version, matted, 7¼" x 8½". Published by Lippincott in 1944. Different from both the version above as well as Laune's final, published cover art for this title.
 23. —. *The Walls of Jericho*. Matted, 5½" x 8¼". Published by Lippincott in 1947. Different from Laune's final, published cover art for this title.
 24. WIRE, Harold Channing. *Indian Beef*. Matted, 5¼" x 7¾". Published by Doubleday in 1940. Different from Laune's final, published cover art for this title.
- Book/Periodical mock-ups:**
25. [Le MAY, Alan]. *The Searchers*. Single 10" x 7" sheet folded once to form four pages. Two illustrations.
 26. [Untitled book of a doctor attending an Inuit boy]. Two 10" x 7" sheets, each folded once to form eight pages. Four illustrations.
 27. [Untitled book of a crashed pilot]. Four sheets folded once to form 16 pages. Three illustrations.
- Supplied books, all dustwrappers illustrated by Laune unless otherwise noted:**
28. BRIER, Royce. *Boy in Blue*. New York: D. Appleton-Century Company 1937. Second edition.
 29. CLIFT, Charmian and George Johnston. *High Valley*. New York: Bobbs-Merrill Company 1950. First edition.
 30. FELDT, Commander Eric A. *The Coast-Watchers*. New York: Oxford University Press 1946. First edition.
 31. JACKSON, Charles Tenney. *The Buffalo Wallow*. New York: Bobbs-Merrill Company 1953. First edition. Cover by J. O'H. Cosgrave II.
 32. JAMIESON, Leland. *Attack!* New York: William Morrow & Company 1940. First edition.
 33. KNIGHT, Ruth Adams. *Certain Harvest*. New York: Doubleday & Company 1960. First edition.
 34. McGUIRE, Paul. *Westward the Course!* William Morrow & Company 1942. Third printing.
 35. SCRUGGS, Philip Lightfoot. *Man Cannot Tell*. New York: Bobbs-Merrill Company 1942. First edition. **Inscribed** by the author.
 36. WELLMAN, Paul I. *The Bowl of Brass*. Chicago: Sears Readers Club 1944. Book club edition.
 37. —. *The Walls of Jericho*. New York: J.B. Lippincott Company 1947. Book club edition.





4 (Art). Arthur SUYDAM. 19 Pieces of Original Art. 1969-1971.

\$3000

19 pages of original comic book art. Approximately 15" x 20". Ink over pencil on thick illustration boards. Overall very good or better with toning, bumping, and scattered tape and glue remnants; one page with a 2" tear. A collection of early comic book-style art from Arthur Suydam, best known for his popular Marvel Zombie covers that paid homage to famous Marvel comics but with an undead theme. The pages date from the early 1970s with one dated February 1969. Suydam's handwritten name and Trenton address are on the back of several pages, along with a note that reads, "Comic Illustrations December 71." All predate his earliest professional work, in DC Comic's *House of Secrets* #119, May 1974. One group of five pages tells the story of a 19th Century whaling vessel and lighthouse keepers encountering an enormous sea creature. The remaining 14 pieces depict various unconnected subjects, all typical comic book tropes: racing cars, a caveman with a dinosaur, a Hulk-like creature fighting a robot, various spacemen battling aliens, an African explorer with native peoples, etc. Half are multi-panel pages telling a sequential story, while the rest are large full-page panels (splash pages) of a series of heroes battling some evil, be it monsters, aliens, zombies, or other assorted creepy crawlies. The pages show Suydam's developing artwork and his experimentation with the styles of several popular artists of the time including Jack Kirby, Jim Steranko, and Bernie Wrightson. A nice collection of pre-professional art of a noted comic book cover artist. [BTC #371743]

5 (Art). **József Zé KOVÁCS.**

Kiállítás. (Budapest): 1986.

\$1500

Portfolio. 58 black & white offset lithographic plates. Approximately 8½" x 12". Each print is **Signed**, titled, and dated by the noted Hungarian graphic artist, with his address on the front cover of the portfolio. An inspired collection of satirical prints on various social, political, and surreal subjects. [BTC #373260]



6 (Baseball, Drama). (George ABBOTT and Douglass WALLOP). [Photo Album]:

Damn Yankees. [1956].

\$650

Two volumes. Red leatherette photograph albums. Chipping at the spinal extremities of the bindings, very good or better. A collection of 46 different 5" x 7" photographs, most likely professional, from a production of the musical *Damn Yankees* at the National Theatre in Washington D.C., (where the fate of the hapless Senators in the play would have been of more than passing interest). This production starred Sherry O'Neil as Lola and Bobby Clark in the vaudeville veteran's final stage role as Mr. Applegate. Two pictures are of the outside of the theater, the rest of the images are mostly either of baseball scenes or of the scantily clad (by 1950s standards) Lola and Joe Hardy (actor Allen Case) in the locker room. Unique.

[BTC #16756]



7 **(Bookplates).** *[Scrapbook]: American Public and Private Library Bookplates.*

(Massachusetts, New York, etc.): [circa 1870-1900].

\$450



A collection of 81 printed bookplates from libraries in Massachusetts, New York, and other mostly Northeastern cities and towns. Neatly tipped-in on 48 quarto sheets bound with two metal fasteners in a contemporary quarter cloth binder with marbled paper boards. Front board is detached, rear joint is split, else very good. A nice collection of fine examples of institutional bookplates issued for various special collections (identifying named funds or donor names) and general institutional ownership. Most are engraved and illustrated with seals or vignettes, with some printed in multiple colors. Also included are a few embossed stamps and small letterpress labels. The plates are arranged by institution, including 15 from the Boston Public Library, nine from Columbia College (and two from its Teachers College), and nine from the YMCA and YWCA in Brooklyn and New York City. [\[BTC #372288\]](#)



The scrapbook contains bookplates from:

1. Bar Association, City of New York
- 2-3. Women's College of Baltimore (now Goucher College)
- 4-5. Boston Athenaeum
- 6-20. Boston Public Library
21. Brookline Public Library
- 22-25. Brooklyn Young Men's Christian Association
- 26-27. Teachers College, Bryson Library
28. Cambridge Public Library
- 29-36. Columbia College [and] University, City of New York

37. Episcopal Theological School, Cambridge, Mass.
38. Hartford Public Library
39. Lancaster Mass Town Library
40. Lenox Library
- 41-43. Nevins Memorial Library, Methuen, Mass.
- 44-48. New York State Library, Albany
- 49-50. Free Public Library, Newark, New Jersey
51. The Newberry Library, Chicago
52. University of Nebraska Library
53. Pratt Institute, Brooklyn, New York

- 54-56. Salem Public Library
- 57-68. City Library Association, Springfield, Mass.
69. Utica Public Library
- 70-72. Vassar College Library
73. Wellesley College Library
- 74-76. Free Public Library, Worcester, Mass.
- 77-79. Young Men's Christian Association, City of New York
- 80-81. Young Women's Christian Association, City of New York



8 (Boxing). Gene TUNNEY. Gene Tunney Archive.

\$80,000

An enormous archive of photos, correspondence, scrapbooks, and ephemera from the personal files of heavyweight boxing champion Gene Tunney, best-remembered for his dual victories over boxing legend Jack Dempsey. The approximately 14 linear feet of material includes more than 700 photos of Tunney through all aspects of his life; 200 stills from his lost 1926 silent film, *The Fighting Marine*; over 500 pages of letters to Tunney from close friends, writers, and business leaders, including several dozen of his retained carbons; nearly 250 telegrams of congratulations on his second victory over Dempsey from friends and celebrities; and a vast assortment of ephemera and memorabilia, including a pair of used boxing gloves, boxing programs, various awards and commendations, and an abundance of contemporary newspapers and newspaper clippings.

Among the highlights are nearly a dozen **Signed** and **Inscribed** photos of Tunney; a photographic portrait of Tunney by Edward Steichen and two others by Carl Van Vechten; photos of Tunney with Jack Dempsey, George Bernard Shaw, Thornton Wilder, and Amelia Earhart; correspondence from Wilder, President Herbert Hoover, Eleanor Roosevelt, Booth Tarkington, Ed Sullivan, Dorothy Canfield Fisher, and other political, cultural, and business leaders; several meticulously assembled scrapbooks of his boxing career, including a stunning elephant folio

containing original photos and news clippings documenting his second bout with Dempsey, presented to Tunney by his trainer, Bill McCabe; and a checkbook with over 70 canceled checks **Signed** by Tunney. The collection is overall in very good condition with modest age-toning and general wear; some small groups of items, consisting of a couple of boxes of the newspapers, a handful of photos, and a small group of ephemera related to his silent film, have been damaged from storage (including tears, dampstaining, and erosion at some of the extremities).

James Joseph “Gene” Tunney (1897-1978) was undefeated as World Heavyweight Champion from 1926-1928. He is best remembered for his two victories over Jack Dempsey, particularly the rematch which is one of the most famous boxing matches in history. The Long Count, as it is also known, was held at Chicago’s Soldier Field on September 22, 1927 and drew more than 100,000 spectators. It was the first fight to earn over \$1 million at the gate (ultimately taking in over \$2.6 million). During the fight Tunney was knocked down for the first time in his career, but Dempsey refused to withdraw to a neutral corner, thus delaying the referee’s count and giving Tunney extra time to recover. Tunney eventually got back up and won the bout by a unanimous decision. He retired the next year after defending his belt against New Zealand’s Tom Henney.



Tunney was one of seven children born to Irish immigrants in the working-class neighborhood of Greenwich Village, New York. He joined the local athletic club as a teenager and took up boxing. While not the strongest or quickest fighter, he was a smart and strategic boxer who knew how to exploit his opponents' weaknesses. He joined the Marines at the outbreak of World War I and became the service's light heavyweight champion. He turned pro after the war and climbed the ranks as "The Fighting Marine." After his final match he married Connecticut socialite, Mary "Polly" Lauder, a Carnegie heiress. Tunney threw himself into various business endeavors and national organizations, including several anti-Communist causes such as the National Foundation for American Youth, for which he served as national chairman.

Despite never finishing high school, Tunney was also a lifelong autodidact who preferred reading to most other pursuits. His refined speech and scholarly tendencies were criticized by sportswriters of the day who felt his dedication to books was a detriment to his boxing career and reputation. Such academic pursuits ultimately helped him excel after retiring from the ring, where many other boxers faltered. Along the way he formed lasting friendships with many notable writers and intellectuals of his time, including Shaw, Wilder, W. Somerset Maugham, Ernest Hemingway, John P. Marquand, and Yale English professor

William Lyons Phelps, who once prevailed upon Tunney to give a lecture to his Shakespeare class.

The items present in this archive generally range from 1926 to 1945, with the majority of them dating from the years before and after Tunney's retirement from the ring in 1928. The most immediately captivating aspect of the collection is the more than 700 photographs of Tunney from his days as a student, young serviceman, and up-and-coming fighter to that of businessman, public speaker, and political activist. The largest group of images show Tunney sparring, running, exercising, talking with trainers, and in the ring fighting with various opponents, including Dempsey. The remaining photos reveal Tunney as a family man, socialite, and public speaker, usually pictured with close friends and business leaders from around the country. Nearly all seem to be professionally taken photographs and press shots with about a dozen featuring newspaper stamps on the rear and evidence of being altered or cropped for publication.

Among the standout photos are nearly a dozen **Signed** and **Inscribed** by Tunney; 200 stills from his lost 1926 silent film, *The Fighting Marine*, released shortly before his first bout with Dempsey, with many captioned on the back; a variant photo of the portrait taken by Edward Steichen for *Vanity Fair* magazine; two different portraits taken by Carl Van Vechten; a beautiful image of Tunney with Thornton Wilder in the Alps; two photos of Tunney with

Amelia Earhart, one at a dinner and another of them posing with friends in front of an airplane; the original photo of Tunney used as the cover of his 1932 autobiography, *A Man Must Fight*; and two images of Tunney with Shaw, including the well-known



retirement and marriage to Lauder. Tunney not only kept the letters he received from fans and friends, but he often retained a carbon copy of his response for reference, including many composed during his nearly year-long honeymoon in Europe in 1928 and 1929. The

image of the two hiking, most recently used as the cover of the 2010 book, *The Prizefighter and The Playwright*, written by Tunney's son, Jay, about their unlikely friendship.

The correspondence in the collection stretches over 20 years, with most of it concentrated on the years immediately after the Dempsey fights, including Tunney's

letters and carbons provide an interesting window into the life of this very public figure who fiercely guarded his personal life from public scrutiny. They include notes and letters from many of Tunney's top boxing confidants, such as McCabe; sparring partner Eddie Egan; manager Billy Gibson; and boxing promoter Tex Rickard, founder of The



New York Rangers hockey team; as well as close friends Bernard F. Gimbel, head of Gimbel's department store; and Sam Pryor, Jr., who was a Pan American executive and 1945 Medal of Merit winner.

Some of the insights include the newly married Tunney's reaction to a woman suing him for purportedly jilting her at the altar; his harsh words to a doctor who performed an unnecessary "life-saving" operation on his wife and then attempted to over-charge the

wealthy couple; and his first impression of Shaw, whom he first met in Italy while on

his honeymoon: "His

voice and expression

are both musical and

rhythmic, and

despite his

reputed cynicism

and sarcasm, his

heart is as

gentle and

kindly as a

saint's. It has

been said that

one should

never see one's

ideal man in the

flesh, but after

my association

with Mr. Shaw

here, I am ready to

refute that maxim."

A portion of the

correspondence focuses on

his efforts with various youth

organizations such as The Boy

Scouts, Catholic Youth Organizations, and

United American Youth Day, to name but a few. Tunney

served as national chairman for the latter group, soliciting

Signed letters of support from the likes of Hoover,

Tarkington, influential clergyman Harry Emerson Fosdick,

and powerful CBS chief executive, William S. Paley.

Tunney also worked with the National Foundation for

American Youth, a pro-American group he helped found to

compete with the American Youth Congress, which he

considered sympathetic to the Communist cause. A file of

letters related to the organization reveals his personal

dedication in gathering support from state governors,

politicians, publishers, and celebrities. He also authored

several articles for national magazines, one of which ruffled

the feathers of First Lady Eleanor Roosevelt. She politely

disagrees with Tunney in a two-page Typed Letter Signed,

which is accompanied by the carbon of Tunney's lengthy and forceful response.

An interesting addition to the correspondence is the more than 200 telegrams received in response to his second victory over Dempsey. The messages of good luck and congratulations for the fight were sent from all parts of the world and are a testament to boxing's universal appeal and

Tunney's exploding popularity. Among the more

notable well-wishers are Hall of Fame

baseball player Tris Speaker, silent

film star Harold Lloyd,

Commander of the U.S.

Marine Corps

Lieutenant General

John A. Lejeune,

newspaper

publisher

Cornelius

Vanderbilt IV,

and Medal of

Honor winner

Theodore

Roosevelt, Jr.

Many of the

most

interesting

photos, letters,

and telegrams

noted above are

tipped into one of

several scrapbooks

that follow Tunney's

time as heavyweight

champion. One of the two

elephant folios here is particularly

elaborate with obvious care taken in

its assembly. Presented to Tunney by his

trainer, W.A. McCabe, it documents the months leading

up to the Dempsey rematch and its aftermath with a wealth

of newspaper clippings, along with original photos and

letters. The scrapbook is a testament to the intense media

scrutiny during the build up to the rematch and reflects the

way in which Tunney's victory captured the attention of the

American public and catapulted him to the status of

national hero.

An archive of one of the most important and remarkable

boxers of the 20th Century, who defied the conventional

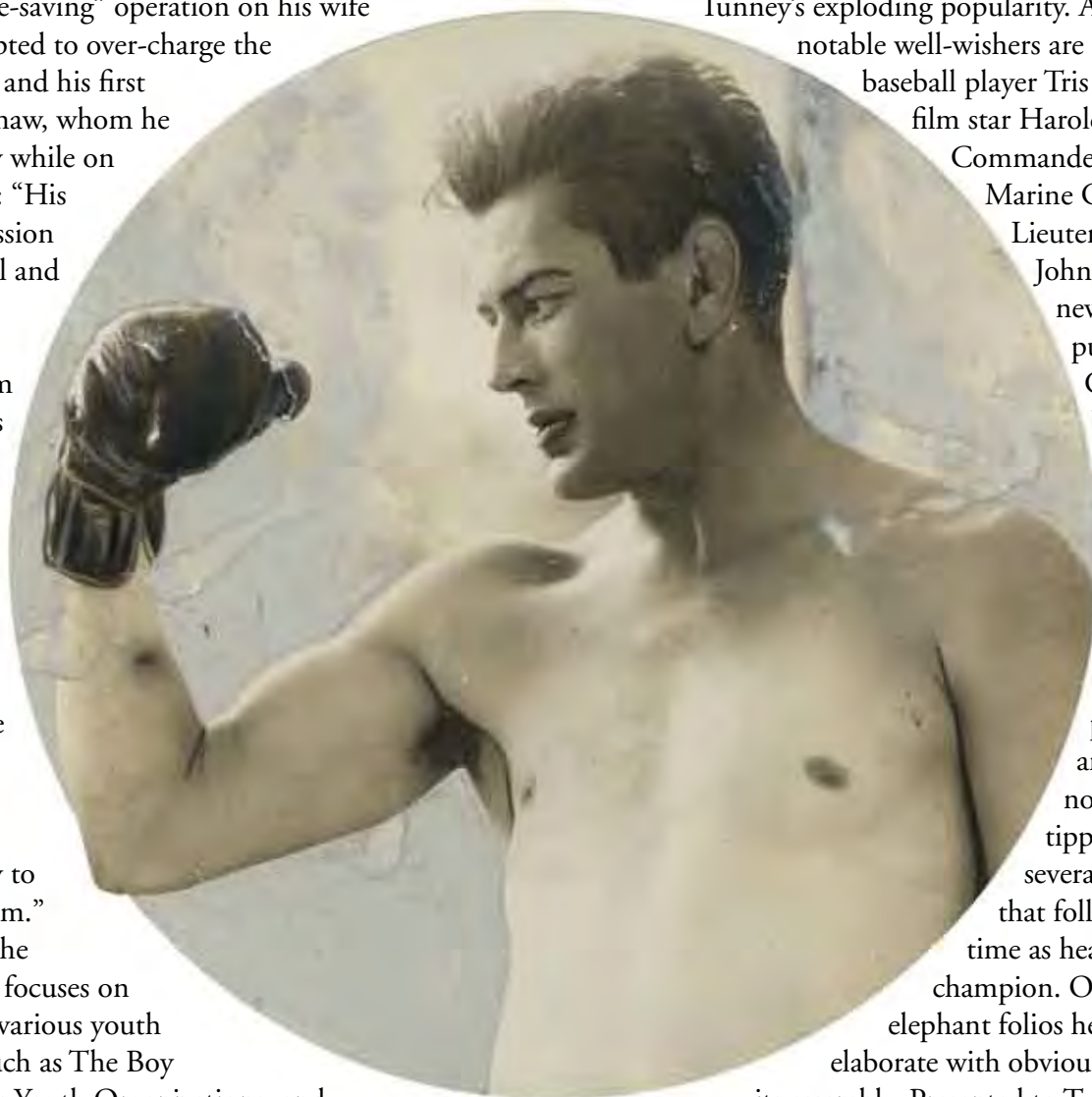
image of a boxing champ by developing his mind as well as

his body, and by walking away from the ring at the height

of his career and in the prime of his life. [BTC #370647]

A separate catalog devoted to this archive, with a more detailed list of its

contents, is available on request to serious inquiries.



9 (Black Panthers). (Bobby SEALE, Angela DAVIS, Ericka HUGGINS, Ruchell MAGEE). *Five Philadelphia Black Panther Flyers*. Philadelphia: Black Panther Party [circa 1971].

\$650



Flyers. Photomechanically reproduced loose sheets, printed rectos only. Overall near fine with some minor toning at the edges, a couple of small corner creases, and a few scattered spots. A group of five political flyers from the Philadelphia branch of the Black Panther Party, which experienced increased pressure from Mayor Frank Rizzo in the early 1970s when he declared war on the group in response to the shooting of several Philadelphia police officers by an unrelated group, the Black Unity Council. The most incendiary of the batch features a cartoon police officer drawn to resemble a pig with accompanying text labeling him “a low natured beast, that has no regard for law or justice,” along with a plea to local residents to get guns because “unarmed people are slaves or subject to slavery at any given moment!” The others are more subdued with a focus on providing health care screenings; setting the agendas for a series of seven weekly meetings discussing various community issues (drugs, gangs, housing, voting); a rally in support of “revolutionaries” Bobby Seale, Ericka Huggins, Angela Davis, and Ruchell Magee; and a call for a boycott of all businesses except black-owned stores during the upcoming Thanksgiving and Christmas holidays. All but one flyer features the Black Panther Party logo and their various office addresses around the city at that time. *OCLC* locates one copy of the rally broadside but none of the rest. Rare. [BTC #374021]

10 William S. BURROUGHS. *Small Archive of Postcards and material to his co-bibliographer Joe Maynard*. \$1250

Small archive of five items from the collection of Joe Maynard, co-author along with Barry Miles of the definitive bibliography of Burroughs, *William S. Burroughs: A Bibliography Unlocking Inspector Lee's Word Hoard*. Includes four postcards and one program, all either Inscribed or Signed by Burroughs. [BTC #372631]

The archive contains:

1. Autograph Postcard Signed of the Civic Center Mall in Los Angeles, sent to Barry Miles thanking him for his interest and promising more detailed correspondence later. Postmarked in 1972.
2. Postcard of a Gerard Malanga photograph of Burroughs. Unsent, but Signed by Burroughs on the image. 1975.
3. Autograph Postcard Signed of the Pompidou Centre in Paris, sent from Paris to Miles with a brief sentiment. Postmarked in 1979.
4. Photograph of Burroughs, advertising “a slightly warped evening with William S. Burroughs ... Reading from *Cities of the Red Night* ... and ... John Giorno ... John Waters ... (with a screening of *Desperate Living*), and R.E.M.” Signed by Burroughs on the image and postmarked in 1981.
5. Program for “The Washington Project for the Arts Presents ‘Burroughs: A Portrait of William S. Burroughs’ A Film by Howard Brookner.” Inscribed by Burroughs to Miles. 1984.



11 Ben Lucien BURMAN. [Manuscript]: *Rooster Crows for Day*. [1945].

\$5000

Manuscript. Approximately 565 loose sheets comprised of roughly an equal number of typed and holograph pages. All slightly toned with edge wear, very good. Burman's manuscript for his 1945 novel about a Mississippi steamboat captain's journey on the Congo, with a multitude of corrections and revisions throughout. Accompanying the manuscript is an Autograph Note Signed from Burman to his book editor delivering the finished work. Burman, born in Covington, Kentucky in 1896, published numerous novels set in the South, with many centered on life along the Mississippi. His earlier novel, *Steamboat Round the Bend*, was the basis for the 1935 film of the same name starring Will Rogers. A world traveler and veteran of both World War I and World War II, Burman was among the first correspondents to reach the Free French capital of Brazzaville in independent French Equatorial Africa during WWII, an experience that greatly informed this story. With a supplied copy of the first edition of *Rooster Crows for Day* (New York: E.P. Dutton 1945). [BTC #369484]



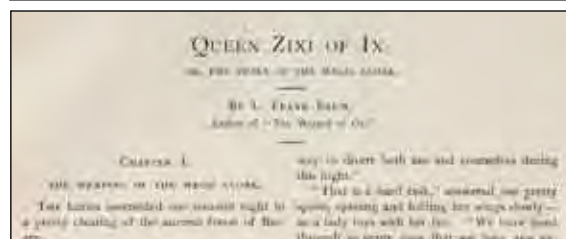
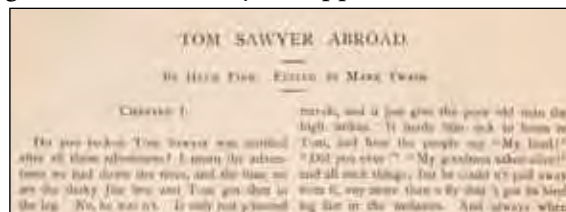
The Magazine That Taught Faulkner, Fitzgerald, and Millay How To Write

12 (Children). Louisa May ALCOTT, L. Frank BAUM, Frances Hodgson BURNETT, Palmer COX, Rudyard KIPLING, Jack LONDON, Edna St. Vincent MILLAY, A.A. MILNE, Howard PYLE, Mark TWAIN, et al. St. Nicholas Magazine, Volumes 1-65 (1873-1935). New York: Scribner & Co. / The Century Co. 1873-1935. **\$8000**



Magazine. 114 bound volumes with the original wrappers and advertisements bound in. Quartos. A consecutive run from 1873-1935 of Mary Mapes Dodge's famous monthly magazine for girls and boys, known for debuting the work of many important American and English writers. Among the many complete works included in this run are the first printed appearances of several major titles, including Alcott's *Eight Cousins* and Burnett's *Little Lord Fauntleroy*, five *Jungle Book* and three *Just-So* stories by Rudyard Kipling, and Mark Twain's *Tom Sawyer Abroad*. Works from the 20th Century include Jack London's early novel, *The Cruise of the Dazzler*; four prize-winning poems by the young Edna St. Vincent Millay; L. Frank Baum's "Juggerjook" and *Queen Zixi of Ix* (which he and many readers consider his

best book); and A.A. Milne's poem "Teddy Bear" illustrated by Reginald Birch, which marked the first American appearance of Winnie-the-Pooh.



Also included are other contributions by Alcott, Burnett, and Milne, Howard Pyle's *The Story of King Arthur and His Knights*, and Palmer Cox's popular and long running series "The Brownies." Other notable contributors are William Dean Howells, Joel Chandler Harris, Frederic Remington, and Jacob Riis. As editor, Dodge contributed stories and poems, wrote the monthly column "Jack-in-the-Pulpit," and created the magazine's departments, including the celebrated "St. Nicholas League" in 1899. The League published prize-winning poetry and prose, puzzles, drawings, and photographs

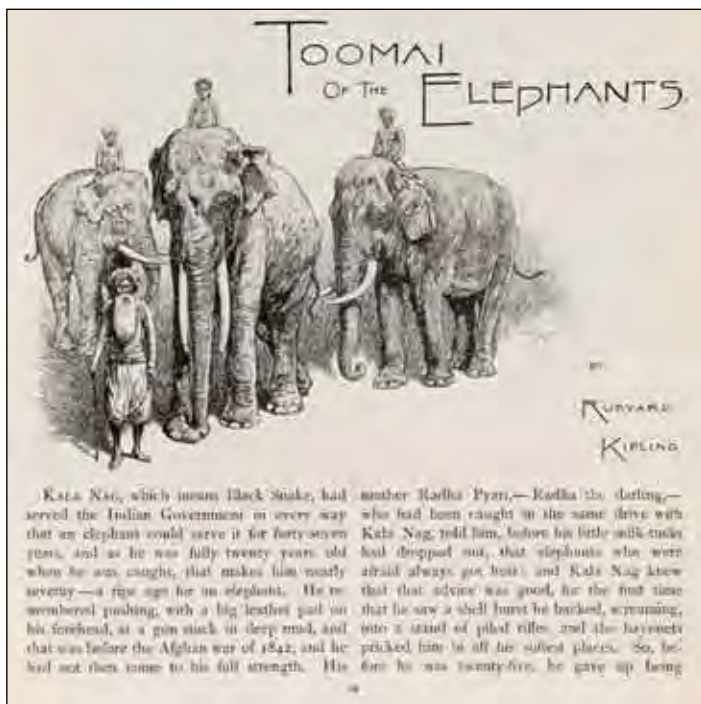
submitted by the magazine's young readers. Among the notable submissions from 1904-1910, the League published seven poems and a letter by Millay, and Eudora Alice Welty had a prize-winning drawing: "A Heading for August" published in 1920. Listed on the Roll of Honor for drawings in August 1905 is Edward Estlin Cummings; F. Scott Fitzgerald was listed in October 1910 for a photograph; and in the November 1911 issue William Faulkner (as Falkner) was listed for a drawing.

An ex-library set in full beige cloth boards, bookplates on the front pastedowns, many with a small embossed stamp on the title pages, most monthly issues with an embossed or perforated stamp on the first text page and a perforated stamp on the frontispiece plate. Small ink stamp on many front wraps. Scattered chipping to the spine backs and edges, a few intermittent tape repairs with Japanese paper on the inner page margins, about ten volumes with a few intermittent detached or missing leaves or wraps, else overall a very good set. A remarkable assemblage of first appearances of major works for children. [BTC #374083]

Notable selections in these volumes include:

1. ALCOTT, Louisa May.
Eight Cousins (January-October, 1875)
2. BAUM, L. Frank
Queen Zixi of Ix (November 1904-October 1905)
"Juggerjook" (December 1910)
3. BURNETT, Frances Hodgson
Little Lord Fauntleroy (November 1885-October 1886)
4. FAULKNER, William
Roll of Honor: Photographs (November 1911)
5. FITZGERALD, F. Scott
Roll of Honor: Photographs (October 1910)
6. KIPLING, Rudyard
"The Potted Princess" (January 1893)
"Collar-Wallah and the Poison Stick" (February 1893)

- "Rikki-Tikki-Tavi" (November 1893)
- "Toomai of the Elephants" (December 1893)
- "Mowgli's Brothers" (January 1894)
- "Tiger! Tiger!" (February 1894)
- "The King's Ankus" (March 1895)
- "How the Whale Got his Tiny Throat" (December 1897)
- "How the Camel Got His Hump" (January 1898)
- "How the Rhinoceros Got His Wrinkly Skin" (February 1898)
7. LONDON, Jack
The Cruise of the Dazzler (July 1902, here as a novella and later altered and expanded by London when published in book form)
8. MILLAY, Edna St. Vincent
"Forest Trees" (October 1906)
"Land of Romance" (March 1907)
"Young Mother Hubbard"



- (August 1909)
- "Friends" (May 1910)
9. MILNE, A.A.
"Teddy Bear" (November 1924)
10. PYLE, Howard
The Story of King Arthur and His Knights (November 1902-October 1903)
11. TWAIN, Mark
Tom Sawyer Abroad (November 1893-April 1894)
12. WELTY, Eudora
"A Heading for August" (August 1920)

Unpublished French Enlightenment Proverb Play

13 **Le Chevalier Person de BERAINVILLE.** [*Bound Manuscript*]: *Qui câsse les Verres les paye* [Who breaks the glasses must pay for them] *Comédie-Proverbe en un acte, en prose.*

[Paris]: 1779.

\$25,000



Octavo. 43pp. Contemporary full mottled calf, gilt stamped morocco spine label, gilt tooling, marbled endpapers. The front joint is partially cracked, light scuffing to the boards, about near fine. A complete unpublished play by Louis Claude Person de Berainville, skillfully written in a beautiful calligraphic script. Set in a Paris prison with Picard, a coachman, in the lead role, and eight other personages: Madame Picard, Casseborne, Martin, a jailer, an inspector, two soldiers, and a corporal. There appears to be only one reference anywhere to this play – French scholar Clarence Brenner, author of the definitive *Bibliographical List of Plays in the French Language, 1700-1789*, cites the play in his study of the French dramatic proverb: “a manuscript of which, dated 1779, was advertised in a catalogue, *Les Arts du Spectacle* of the Librairie Garnier Arnold, Paris, 1961,” (i.e., the conference catalog of the fifth *Congrès International de Bibliothèques-Musées des Arts du Spectacle* that took place in Paris in June,



1961). We believe the present manuscript to be the same copy last noted in 1961. This 18th Century French proverb play appears to be otherwise unknown and unstudied.

Person de Berainville, also known as the Chevalier de Berainville (and after 1789 as the Citoyen Person), is an interesting figure of the Enlightenment about whom there is much evidence but who has apparently, as yet, attracted little academic attention. He was a former Parisian magistrate turned playwright and poet, and a member of several prestigious academic societies. His first published play, *La Tendresse Villageoise, comédie en deux actes, mêlée de vaudevilles*, also dates from 1779. His other published literary works include two other dramatic comedies, a collection of verse, and a French grammar. But he was not limited to literature – like many of the great men of his age, he was a polymath – a copy of his 1802 treatise on agricultural machinery, *Recueil de Mécanique relatif a l'Agriculture et aux Arts, et Description des Machines Économiques*, for example, was owned by Thomas Jefferson. He was also a competent draughtsman and designer, and drafted the 18 folding engraved plates in that



treatise. Berainville also made drawings for medallions of Louis XVI, Marie-Antoinette, and Marie Thérèse. It is thus probable that the fine calligraphic script of this manuscript is in de Berainville’s hand (as he would not have required the services of a professional scribe). We know of at least two other unpublished plays by him held at the Bibliothèque Nationale, and we’ve seen references to other plays that were performed in the 1780s and 1790s, but we could locate no other reference to this proverb play from 1779. A wonderful find – an unpublished and almost entirely unknown drama from a fascinating figure of the late French Enlightenment.

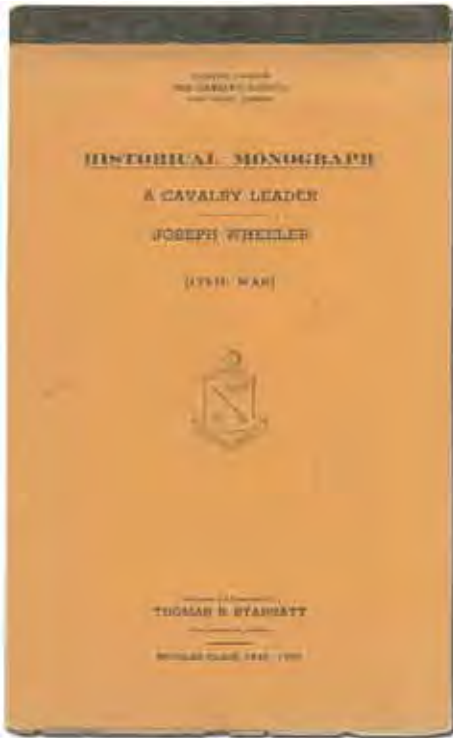
[BTC #373254]

References: QUERARD, J.-M. *La France Littéraire, ou Dictionnaire Bibliographique des savants* and OMONT, M.H. *Catalogue des manuscrits de la bibliothèque.*

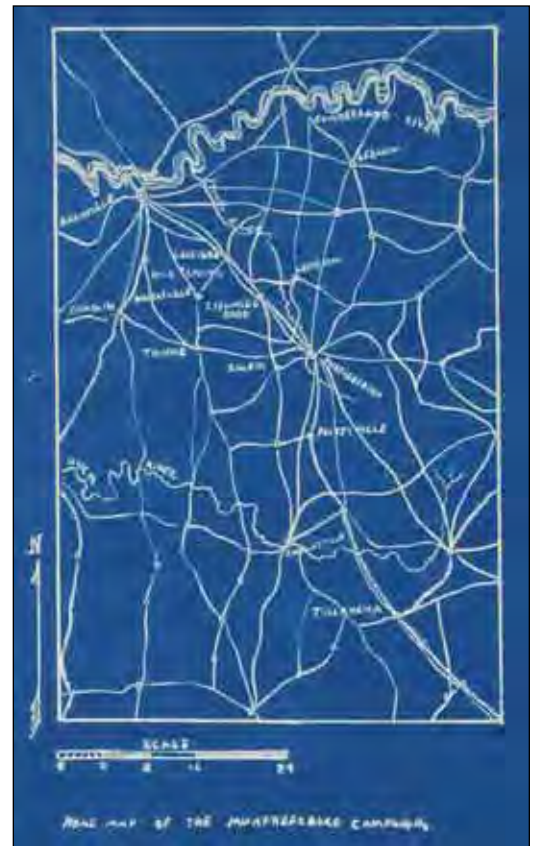
14 (Civil War). Thomas R. STARRATT. *A Cavalry Leader, Joseph Wheeler [Civil War].*

Fort Riley, Kansas: The Cavalry School, Academic Division 1938.

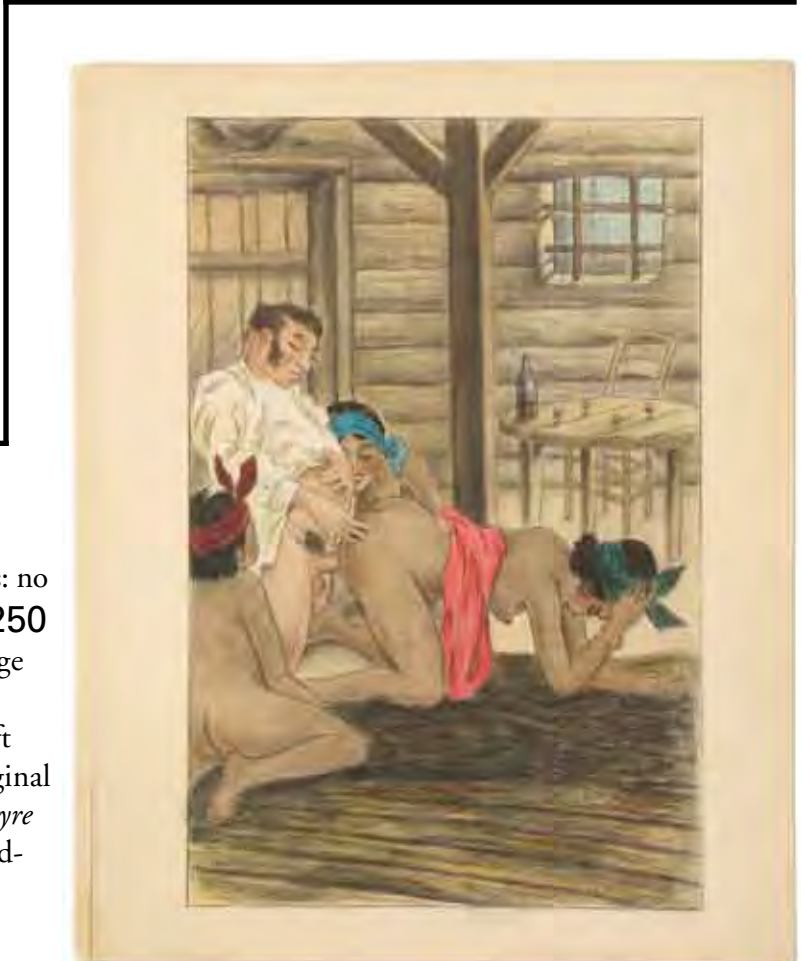
\$350



Typescript. Folio. iii, 10pp. (rectos only); blueprint maps, portrait. Printed yellow wrappers tape-bound at the top. Very good with rubbing to the binding and oxidation at the staples. Typed manuscript of a historical monograph on Confederate Cavalry officer Joseph Wheeler's actions to protect the retreat of General Braxton Bragg's Army of Tennessee at the Battle of Stone River in late December, 1862. The report was written by First Lieutenant Thomas R. Starratt, while attending the U.S. Army Cavalry School, founded in Carlisle, Pennsylvania in 1838 and closed in 1947. The monograph includes a hand-drawn frontispiece of Wheeler by Starratt (a member of the Class of 1938-39), a list of the references he consulted, a detailed description of Wheeler's movements



during the battle, two blueprint maps of the battlefield in and around Murfreesboro, Tennessee, and Starratt's concluding analysis and criticism. Wheeler, of New England ancestry and born in Georgia, was raised largely in Connecticut and attended West Point. A career politician and soldier, he had a long and unusual military career in that he served both as a general for the Confederates during the Civil War (considered second only to Bedford Forrest as a cavalry commander) and much later for the United States Army during the Spanish-American War, commanding the cavalry which included Theodore Roosevelt's Rough Riders (where allegedly, during one battle, the old general exclaimed "We've got the damn Yankees on the run again!"). An interesting example of academic training from a now disbanded branch of the U.S. military. Not in OCLC. [BTC #358485]



15 (Erotica). ERES (Ecole de Paris). [French Erotic Print]: *One Man & Three Women.* [Paris: no publisher circa 1935].

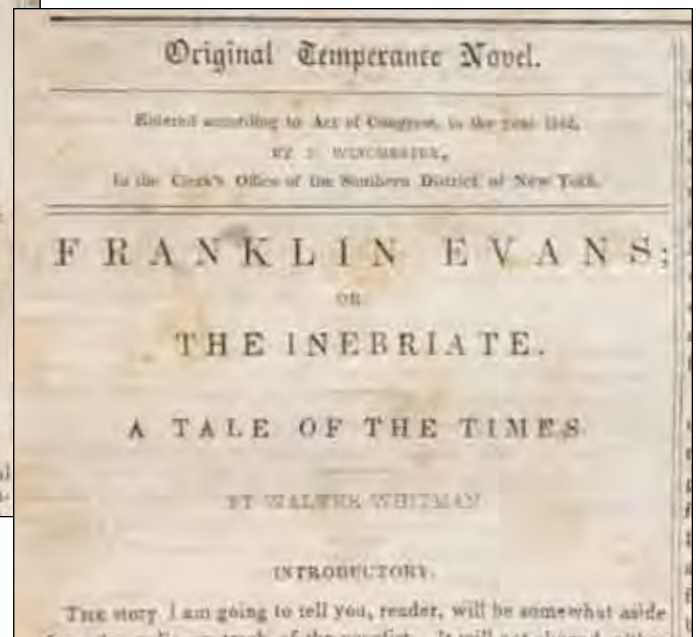
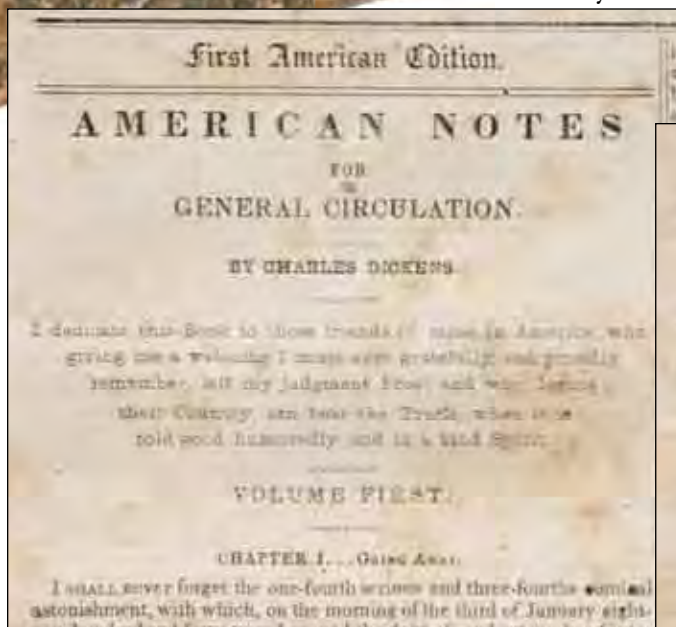
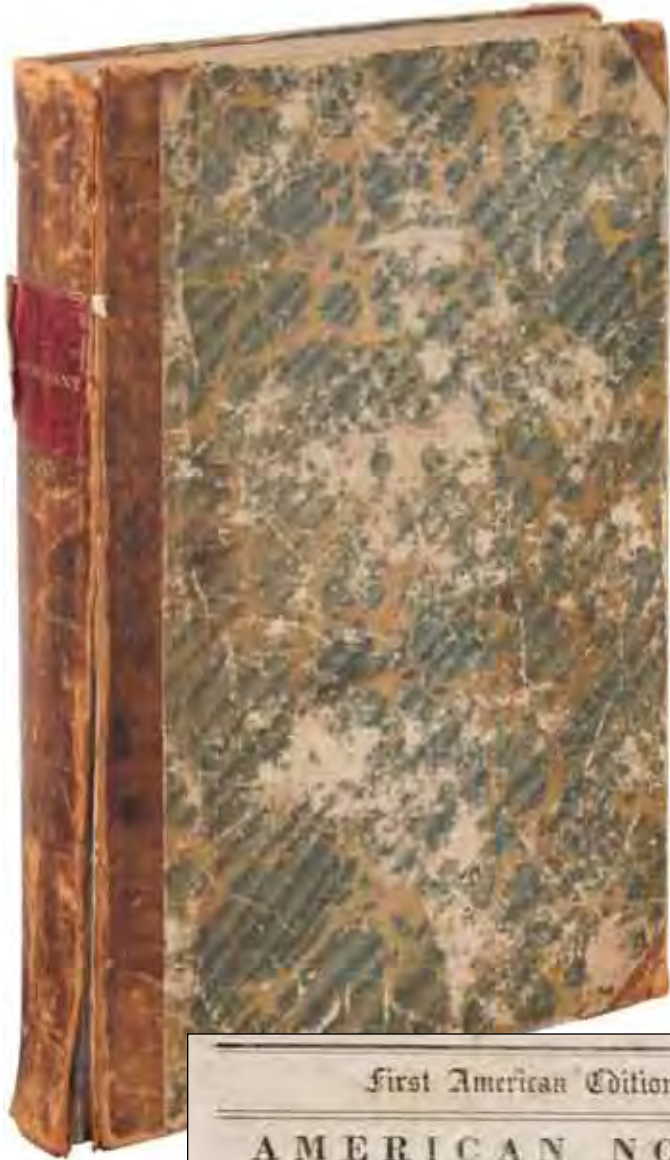
\$1250

Hand colored lithographic print on fine wove paper. Image size approximately 7" x 11". Likely removed from a folio volume as indicated by a thin stub tipped-in along the left edge of the sheet. Near fine. Possibly one of the eight original Eres prints for the pornographic novel *Aventures d'une satyre* (attributed to Jane de Rozat) published in Paris in the mid-1930s. [BTC #334200]

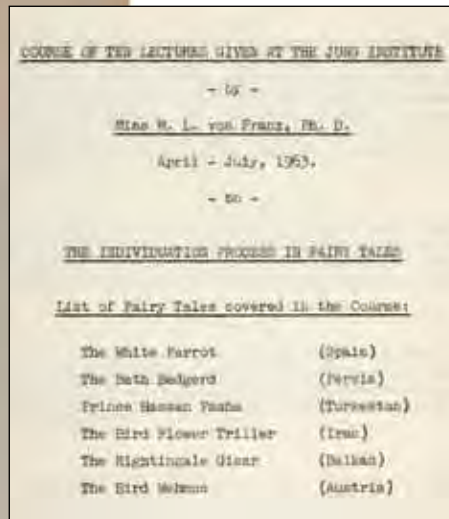
16 Charles DICKENS, Elizabeth Oakes SMITH, Walt WHITMAN, (Edgar Allan POE, attributed), et al. American Notes for General Circulation, The Western Captive, and Franklin Evans [in] The New World [with] English Notes intended for Very Extensive

Circulation! New York / Boston: J. Winchester / Daily Mail Office 1842-1843. **\$12,500**

Quarto. Seven issues of *The New World* (New York: J. Winchester, 1842-1843) and one pamphlet: *English Notes, intended for Very Extensive Circulation!* (Boston: Daily Mail Office, 1842, 16pp.), bound together in one volume. Contemporary half calf and marbled, papercovered boards. Engraved bookplate and small owner's name in pencil on the front pastedown, scuffing to the boards, front board nearly detached, the last two leaves (pp.34-36) in the first *New World* issue are chipped along the outer margin, else good or better with scattered foxing. Contains four particularly notable pieces: 1) The first American edition of Charles Dickens's *American Notes for General Circulation* (with a publisher's advertisement for *Franklin Evans* on the last leaf); 2) The first printed appearance of what is considered Walt Whitman's first book and his only novel, *Franklin Evans; or The Inebriate. A Tale of The Times*; 3) The first printed appearance of the novel *The Western Captive; or, The Times of Tecumseh* by Elizabeth Oakes Smith, a leading feminist activist and author; and 4) The first edition of *English Notes, intended for Very Extensive Circulation!* published under the pseudonym "Quarles Quickens, Esq." This last piece is a riposte to Dickens's *American Notes* and was attributed to Edgar Allan Poe. Although the Poe attribution is rejected by *Heartman & Canny*, in a 1933 letter laid into this volume, Charles Heartman describes it as an outstanding piece of Poeana. An interesting, fortuitous assemblage of important 19th Century fiction. [\[BTC #366567\]](#)



17 (Fairy Tales). Marie-Luise von FRANZ. Five Volumes of Lectures Given at the Jung Institute Concerning Fairy Tales [later published as] An Introduction to the Interpretation of Fairytales. [Zurich, Switzerland]: Jung Institute 1963. **\$5000**



A collection of five volumes of lectures on fairy tales given in English by Marie-Luise von Franz, at the Carl Jung Institute between 1956-1963, representing the first editions (they were later collected and edited into Franz's seminal 1970 book *An Introduction to the Interpretation of Fairytales*). Quartos. 74pp., 85pp., 151pp., 193pp., and 95pp. Quarter cloth stapled with stiff paper wraps and mimeographed sheets. Overall near fine with some bumped corners, sunning, and scattered ink notes. Each volume includes a notation at the top of its first page stating, in slightly varying language: "These Notes are intended as an Aide Memoire to Students who attend the Course and do not constitute a verbatim report. Dr. von Franz has glanced through them briefly but is not responsible for any errors in reporting." As such, the text varies from published versions of these lectures, with some asides and comments directed to her students in Zurich that are not incorporated into later texts.

Franz was one of Carl Jung's most brilliant and dedicated disciples, a world-renowned expert in the interpretation of fairy tales, and was hailed in her *New York Times* obituary as "the queen of Jungian psychology." Her decade-long study of world fairy tales helped her confirm numerous instances of epochal synchronicities, a Jung-created term for the expected coincidences resulting from the repetition of symbols and motifs in unrelated cultures. She first met Jung at 18, becoming his student and research assistant. In 1948 she co-founded the C.G. Jung Institute in Zurich and succeeded Jung as its leader after his death in 1961. Franz contributed to many of Jung's major studies, particularly the psychology of medieval alchemy, interpreted more than 65,000 dreams during her career, pioneered the study of the archetypal nature of numbers and mathematics, and was Jung's standard bearer until her death in 1998.

A scarce set of first editions of these highly influential Franz lectures which paved the way for the later writings of Bruno Bettelheim and today's prevalent use of fairy tale motifs in adult fiction and entertainment. [\[BTC #374156\]](#)

Details:

1. "The Psychological Meaning or Redemption Motifs in Fairy Tales." Quarto. 8, 9, 11, 11, 12, 11, 12pp. Near fine with one bumped corner and some sunning to the wraps. Seven lectures given during the fall semester of 1956 in which Franz discusses redemption in fairy tales involving protagonists being bewitched or cursed and later redeemed in terms of Christian faith and psychological ideas. *OCLC* locates no copies.
2. "The Problem of the Shadow in Fairy Tales." Quarto. 12, 11, 12, 11, 13, 8, 18pp. Near fine with some sunning to the wrappers and two very minor ink notes to one page. Seven lectures given during the fall semester of 1957 that focus on shadows in fairy tales – in the guise of giants, monsters, ghosts, and demons – and how they manifest differently with men and women. *OCLC* locates one copy.
3. "Problem of Feminine Psychology in Fairy Tales." Quarto. 16, 13, 13, 16, 17, 13, 17, 14, 16, 16pp. About near fine with a bump to one corner, a touch of wear at the crown, and a few splash marks on the front wrap. Ten lectures, given during the fall semester of 1958, on how the feminine is revealed in various fairy tales, including "Sleeping Beauty," "Snow White and the Seven Dwarfs," and "Rumpelstiltskin." *OCLC* locates two copies.
4. "An Introduction to the Psychology of Fairy Tales." Quarto. 21, 21, 21, 15, 17pp. Near fine with scattered ink notations to the interior pages. Five lectures, given during the winter semester of 1963, that reveal some of the basic tenants of Jungian interpretation of fairy tales and how they relate to dreams. *OCLC* locates one copy.
5. "The Individuation Process in Fairy Tales." Quarto. 21, 22, 20, 20, 18, 19, 17, 19, 19, 18pp. About near fine with two corners bumped, and some wear at the spine ends with a piece of clear tape. Ten lectures, given during the spring semester of 1963, on the images of birds in fairy tales and various themes of psychological and spiritual transformation, as seen in "The White Parrot," "The Bath Badger," "Prince Hassan Pasha," "The Bird Flower Triller," "The Nightingale Gisar," and "The Bird Wehmun." *OCLC* locates three copies.



An archive of more than four linear feet of original screenplays, correspondence, book proposals, and ephemera from documentarian, Pulitzer Prize-nominated author, and New Deal activist Pare Lorentz (1905-1992), known as “F.D.R.’s Filmmaker.” Included are three screenplay drafts of the suppressed 1948 film, *Nuremberg: Its Lesson for Today*, along with a 61-page pre-production overview; four screenplays for two New Deal documentaries; more than 300 holograph and typed **Signed** letters and notes; several photocopied book manuscripts and proposals; and assorted ephemera from film festivals, Senate hearings, F.D.R. anniversary events, and newspaper clippings; all from the personal files of Lorentz’s lawyer, Creekmore Fath, a former U.S. Senate lawyer. Overall near fine with the correspondence folded from mailing and showing scattered light wear; the manuscripts are slightly toned with some very light bumping.

Lorentz was born in Clarksburg, West Virginia and attended Wesleyan College and West Virginia University. He served as a film critic during the 1930s for magazines such as *Judge*, *Vanity Fair*, *Town & Country*, and *McCall’s*. After publication of his second book, *The Roosevelt Year* in 1934, he came to the attention of the U.S. Agriculture Secretary Henry A. Wallace, whom he had praised in a newspaper column. The department was looking to hire someone to utilize film to win support for its public works projects. Lorentz’s strong belief in the New Deal and his

background in film made him a perfect choice. After coming on board, he immediately wrote and directed two landmark documentary films, *The Plow that Broke the Plains* and *The River*. The latter, about the Tennessee Valley Authority, earned accolades from critics and a Pulitzer Prize nomination for the book containing Lorentz’s poetic narration.

Despite Lorentz’s success, Congress pulled his funding for the war effort, leaving behind several unrealized projects. Lorentz continued working for the government during World War II, making training films, and immediately afterward producing *Nuremberg: Its Lesson for Today* with writer and director Stuart Schulberg. The film debuted in Germany in 1947 but was suppressed in America for fear it would harm reconciliation efforts. Lorentz ended his relationship with the government over the movie and formed his own film consulting company, Pare Lorentz Associates, which lasted from 1947-1978. He continued to promote his New Deal documentaries with retrospective celebrations and exhibition appearances until the end of his life. He also finished work on his magnum opus, *The Franklin D. Roosevelt Day-by-Day Project*, a painstakingly detailed chronology of the president’s time in office, now housed at the Roosevelt Library. Lorentz published several more books including a collected volume of his film scripts and another of his film reviews. He died at his home in Armonk, New York in 1992.

The two New Deal documentaries represented here by multiple screenplay drafts include one short that was produced and one feature that was abandoned. The 1947 short, *The Rural Co-Operative*, written by Alden Stevens, depicted the operation and benefits of a farm co-op in Rockingham County, Virginia. The unproduced feature, *No Place to Hide*, was written by Pare Lorentz and John Monks, Jr. and was based on the book of the same name by David Bradley about the Bikini Atoll atomic tests. The archive also contains an additional, later draft of this project

entitled *My Brother's Keeper*, with a one-page cover sheet showing the approximate production costs. Interestingly, the unproduced film was to star many of the real-life persons involved in atomic research and the greater scientific community, including Albert Einstein, Leo Szilard, Harold Urey, and Hans Beth. With these items is the original credit and summary report for *The Plow that Broke the Plains*, dated April 1936, and a photocopy of the credit and summary sheet for *The Fight for Life*, dated February 1940.

Also included are three drafts of the screenplay for Lorentz's final government film, *Nuremberg: Its Lesson for Today*. The earliest is a third draft written by Schulberg and dated January 7, 1947, with the title *Nuremberg Judgment*. It includes a one-page introduction that refers to the script as a deliberately overwritten treatment and lists the potential problems that must be overcome for a successful production, most notably the limited and poor quality of the trial source films. The cover has an ink note that reads "Gordon Script," likely a reference to screenwriter Michael Gordon who produced an early version based only on the trial recordings. This copy is followed by a "Revised Script" dated February 27, 1947 and a "Working Title" version dated July 1, 1947. Just as interesting is a folder of related documents that lists the potential production costs; two separate critiques of Michael Gordon's script, one by Lorentz and another by Schulberg, who has **Signed** the final sheet; a list of scenes from Gordon's draft that were retained in the second draft; and several carbon copies of letters from government officials weighing in on the script, including the lead U.S. prosecutor at Nuremberg, Robert H. Jackson.

This archive of Lorentz material comes from the personal files of New Deal activist and Texas lawyer Creekmore Fath,

his friend for more than 40 years. Fath was a fresh-faced Senate lawyer in 1940 when he convinced Eleanor Roosevelt to testify before a Senate committee on the plight of migrant workers, the first First Lady to do so. President Roosevelt hired him to work in his administration, saying he had "the best political judgment of anyone his age in Washington." Fath later served as co-director of the Democratic National Committee and helped Lyndon Johnson win his 1948 Texas Senate race.

Nearly all of the more than 300 pieces of correspondence are addressed to Fath and date from the 1970s to the mid-1980s, with small groups of letters from the 1940s through 1960s. Many are particularly collegial, as one would expect from correspondence between lifelong friends, with humorous comments throughout along with details about their private lives, personal interests, and gossip about various politicians and their political maneuverings. The earliest letters, from 1947, concern the business activities of Lorentz's film consulting company, including a number of legal documents establishing (and later ending) its legal status. Another group of letters concerns a defamation lawsuit involving a Pittsburgh



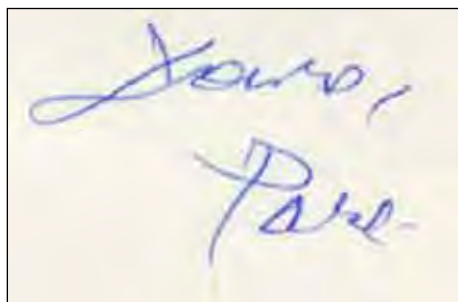
radio station that branded Lorentz a Communist, as well as his unsuccessful attempt to create an F.D.R. memorial in Washington, DC in the 1980s (the present memorial was dedicated in 1997). The final letters cover a range of subjects including conservation issues, national politics, various publishing ventures, the legacy of the New Deal, and screenings of his documentaries.

His various book projects are represented by a series of photocopied typescripts sent to Fath for review and solicitation. They include 18 copies of the book proposal for *The Days of Franklin D. Roosevelt: A Chronicle*; 11 copies of a statement given by Lorentz before the U.S. Senate seeking a resolution to endorse its publication; two manuscript versions of *FDR's Movie-Maker: Memoir & Scripts*; a copy of a transcript of an interview with Lorentz conducted by Dr. Alan Fern from the Library of Congress; and two binders filled with biographical notes on Lorentz and reviews of his book, *Lorentz on Film: Movies 1927 to 1941*, with an unused proof dustwrapper laid in.

An engrossing archive of one of America's premiere mid-century documentarians. [BTC #372587]

Film related material:

1. *Study Guide: "The Plow That Broke the Plains."* [Washington, DC]: U.S. Film Service [circa 1937]. Stiff printed paper wrappers stapled along the spine. 50pp. Near fine with some toning and wear.
2. *Study Guide: "The River."* [Washington, DC]: U.S. Film Service [circa 1938]. Stiff printed paper wrappers stapled along the spine. 49pp. Near fine with some toning and wear.
3. LORENTZ, Pare. [*Credits and Summary*]: *The Plow That Broke the Plains*. April 2, 1936. Five stapled sheets. [5]pp. Near fine with toning to several sheets. Photocopies of the synopsis and original one-page typed credit sheet.
4. —. [*Credits and Summary*]: *The Fight for Life*. February 24, 1940. Eight stapled sheets. Fine. Mechanically reproduced sheets of the synopsis and original one-page typed credit sheet.
5. — and John Monks, Jr. [*Screenplay*]: *No Place to Hide*. May 18, 1949. Carbon sheets in a black, bradbound folder. 118p. Some edgewear to the first sheet, else fine.
6. —. [*Screenplay*]: *No Place to Hide*. May 19, 1949. Carbon sheets in a black, bradbound folder with paper label. 122p. Fine.
7. —. [*Manuscript*]: *My Brother's Keeper [No Place to Hide]*. [circa 1950]. Loose carbon sheets. [118]p. with holes along the left margin secured with two paperclips and laid into a black binder. Fine. Revised draft, along with the production cost breakdown and notes on filming.
8. —. [*Screenplay*]: *The Nuremberg Trial (Working Title)*. Berlin, Germany: February 27, 1947. Stapled mimeographed octavo sheets with red ink "#4" at upper right corner of the cover sheet. 52pp. Near fine with a bit of toning, and a corner crease and tear on the first sheet. Revised draft with a new title.
9. [—]. *Nuremberg Trial Film Production Summary Sheet*. March 3, 1947. Loose sheets in file folder attached along the top edge with punch hole and paper brad. [61]pp. Fine. Overview documents regarding potential production costs, criticism of Michael Gordon's script by Lorentz and Schulberg (and **Signed** by Schulberg), a list of scenes from Gordon's draft retained in the second draft, and various carbon copies of letters from different government officials including the lead U.S. prosecutor Robert H. Jackson.
10. —. [*Screenplay*]: *Nuremberg Judgment*. July 1, 1947. Stapled and tape bound mimeographed sheets with blue ink "707" at the upper right corner of the cover sheet. 49pp. Very good with erosion to the spine and the final sheet loose.
11. SCHULBERG, Stuart and Michael Gordon. [*Screenplay*]: *Nuremberg Judgment [Nuremberg: Its Lesson for Today]*. January 7, 1947. Loose mimeographed sheets bradbound with red ink "#2" at the upper right corner and "Gordon Script" on the first blank cover sheet. 74pp. Very good with first sheet pulled through the brads, corner of the final two pages chipped and nicked at the edges. The preliminary script with the original title, a one-page introduction that refers to the script as a deliberately overwritten treatment. Includes 36-pages from the original Michael Gordon-penned dialogue script.



12. STEVENS, Alden. [*Screenplay*]: *The Rural Co-Operative*. [1946]. Stapled carbon sheets with "#10" in red pencil at the upper right corner of the cover sheet. 25pp. Fine. Script for the government film set in Rockingham County, Virginia, along with an overview of the local area.

Books and related material:

13. LORENTZ, Pare. *Pare Lorentz Biographical Notes*. Bradbound stiff wrappers with paper label. Approximately 50 pages. Fine. A collection of various Lorentz written pieces, reviews, brochures, and programs. Three copies, one unbound.
 14. —. [*Photocopied manuscript*]: *The Complete Documentary Film Plays of Pare Lorentz Volume I and II* [published as] *FDR's Moviemaker: Memoirs & Scripts*. Photocopied sheets in three three-ring binders. 180pp., 180pp., and 111pp. Wear to the first few sheets, else fine. Two volumes of a proposed book with TLS to Fath about a potential publisher and a third volume with the chapter on John Steinbeck and a copy of a letter from Steinbeck's legal team giving permission for the book. Published by the University of Nevada Press in 1992.
 15. —. [*Photocopied manuscript*]: *F.D.R.'s Movie-Maker: A Memoir and The Complete Movie and Radio Scripts*. Two three-ring binders with paper labels and photocopied sheets that are a combination of typescript pages, photos, and letters. 199pp., 198pp. Near fine with bleed through from the glue on the paper label along with some general wear; the volume one label is detached but laid in.
 16. —. *Conversations with Pare Lorentz*. Washington, DC: March 17 & 20, 1976. Three-ring binder. Photocopied transcriptions of interviews with Lorentz conducted by Dr. Alan Fern. Includes a TLS from Lorentz to Fath referencing this copy.
 17. —. *A Proposal [cover title: The Days of Franklin D. Roosevelt: A Chronicle]*. 1982. Bradbound stiff folder. [22]pp. Fine. A brief description of this long gestating project, a day-by-day chronicle of F. D.R.'s life, including efforts to have it published for the centennial of the President's birth. 18 copies.
 18. —. *A Statement Given by Pare Lorentz in Support of Senate Joint Resolution 116 Before the Committee on Rules & Administration*. Stapled photocopied sheets. A speech by Lorentz to a Senate committee endorsing the publication of *The Days of Franklin D. Roosevelt: A Chronicle*. 11 copies.
- Miscellaneous:**
19. 300+ assorted letters, most TLS, from the 1940s to the mid-1980s, most from Lorentz to Fath.
 20. —. *Memos for the Secretary*. Typed sheets in a three-ring textured binder. 1944-1947. Approximately 120pp. Fine. **Signed** on the title page by Lorentz. Reports on various water-related conservation topics intended for review by the U.S. Secretary of the Interior. With a second, unsigned copy.

19 Charles Kelsey GAINES, Bruce ROGERS, and Owen D. YOUNG. *Echoes of Many Moods.* (Mount Vernon, New York: William Edwin Rudge) 1926. \$450

First edition. Privately printed Presentation Copy. Octavo. 120pp. Vellum backed paper-covered boards, as issued, along with contemporary cloth dustwrapper with leather gilt spine label. One of 100 copies printed on Navarre paper and Signed by the author, as well as by the book's designer, Bruce Rogers, and the dedicatee, Owen D. Young, the first president of General Electric. This copy is additionally Inscribed by the author to his friend, Nelson L. Robinson, in the form of a page-long poem, along with a tipped in pocket at the rear that contains: three ALS from Gaines; nine holograph poems by Gaines; four photos of the author's family; four printed Christmas cards; and a three-page handwritten list of the poems that appear in the book with dates (presumably created by Robinson).

Overall near fine or better with the boards lightly cocked and two small tears to one of the unopened pages, in near fine wraps with some minor fraying at the corners; the letters, manuscripts, cards, and photos are

all fresh and new.

Gaines, Young, and Robinson all attended St. Lawrence University in

the 1870s and remained lifelong friends. Young served as president of G.E. before founding the Radio Corporation of America (RCA) and the National Broadcasting Company (NBC). He was also a member of the German Reparations International Committee, which resulted in him being named *Time Magazine's* Person of the Year in 1930 for his ultimately unsuccessful effort to replace the Dawes Plan.

Gaines and Robinson each remained at St. Lawrence, serving respectively as professor of the classics and the university's secretary. The pair's close friendship is on display in the correspondence, dated in 1926, 1927, and 1930. In the earliest letter, Gaines thanks Robinson for his support over the years and specifically during production of the book,

promising to compose a carefully thought out gift inscription (which is found in this copy). Also included are nine unpublished holograph poems Signed and dated by Gaines between 1928-1930, and four photos of Gaines, his wife, their son, and the interior of their home, "Gainesborgh."

An interesting, privately printed book of poetry and correspondence among prominent St. Lawrence University graduates. [BTC #241075]



To M. L. R.

Friend of my youth and of my age the wisest
 Principles and counsels of my best example;
 Queen of all I know, and in our days
 As almost trouble loyal to the core
 Unwasting, ever flinging aside the dross
 To fresh endeavors, quick the way to woe
 For some new quest; retirement of promise,
 But bringing out as from a hidden store
 How can I pay thee not the debt I owe
 For steady leadership in the glimmering hours
 For spurring on the side of all my powers
 For seeing wherein that a friend may stand
 Such debts are not repaid - but while I live
 Heartfelt affection, like thy own, I give.

Charles Kelsey Gaines
 January 11, 1926.

DEDICATION
 TO OWEN D. YOUNG

Through all the choicest gifts that Heaven bestows
 Were these: the peacock's tongue; the soaring eye
 That pierces through the mists of strife to spy
 The goal that lies beyond; with speech that flows
 In unending eloquence; wisdom that shows
 The surest path; and courage to do
 The powers of evil and expose their lie
 With gifts like these—and think they are, God knows—
 Still mightst thou be no more than sounding brass,
 A call to conflict, not in hid or veils,
 Lacking the gift that doth all else surpass
 The gift of clarity, that brings the peace
 But since thou hast this last, diviner grace
 We triumph in thy work and love thy face.

Charles Kelsey Gaines
 Owen D. Young

Printed by William Edwin Rudge
 Mount Vernon, New York

100 copies on Navarre paper
 100 copies on antique cover paper

Typography by Bruce Rogers

Bruce Rogers

20 (Golf). *Photograph Album of Golfers and African-American caddies on the Princess Anne Golf Course at Virginia Beach.* [Virginia Beach, Virginia: 1941]. **\$750**



Oblong octavo. 19 black paper leaves bound with cloth string to the rear cloth board, with 15 (8" x 10") black & white prints and 20 (4¼" x 3¼") black & white "Kodatoné" prints. A collection of portraits of golfers and caddies at play and at ease on this renowned par 70 tract course, first laid out in 1916. Now detached, all the photos had been tipped-in with handwritten captions on the black paper



sheets that identify the surnames of the golfers and the various tees, fairways, greens, etc., of the course. Some of the golfers thus identified include: Doc Jones, Rummel, Hodge, Taylor, and Montgomery. Also included are four group portraits of African-American caddies, one of which (8" x 10") is captioned "Virginia Blackout." The small prints bear the blue "Kodatoné" stamp and a processing date of November 13, 1941 on the versos, and the 8" x 10" prints are selected enlargements made from the same film. All 35 photographs are very good, with smooth, dry adhesive staining on the versos. The album lacks the front board and a few photos have gone missing, else overall a very good archive of golf photographs. [BTC #372574]

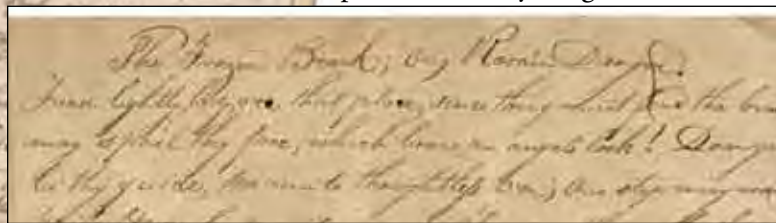


21 (Ireland). *[Manuscript Ledger]: Waste Book, Downpatrick.* Downpatrick, [Northern Ireland]: 1819. **\$750**

Manuscript ledgers. Two small folios, spanning the months July–December, 1819. [22]pp., [20]pp. The first with one leaf removed at the rear, the second bumped at the corners, both very good. Hand ruled in ink, with three narrow right hand columns for the listing of monetary sums in pounds, shillings, and pence (L.s.d.). Both ledgers contain detailed business accounts that include inventories of merchandise received and sold (food and wine, leather goods, wool, and other sundries), client debts, cash receipts, bills, and



related information. Both also have poems written on the last leaf in a different hand: the first ledger with a long two-page poetic song relating to Ireland's heroic Christian heritage; and the second with two poems on the last page, one of which is a manuscript copy of "The Frozen Brook," published in the November, 1819 issue of the *Sporting Magazine*, and signed "W.U." The poem warns a young maiden, Rosa, to tread carefully lest



she lose her beauty, and by insinuation her virginal purity, through a single misstep. Other poems signed "W.U."

were published at this time, but his identity is unknown. An intriguing set of ledgers from Downpatrick. [BTC #368409]



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

Hamilton, David H. Keller, Seabury Quinn, and a young Robert Bloch. The cover and interior artwork, by illustrators such as Virgil Finlay, Margaret Brundage, and Hannes Bok, is also worthy of mention.

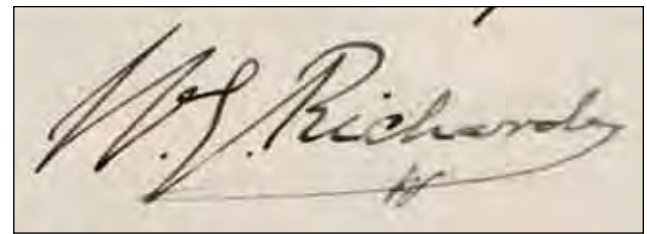
What sets these copies apart are their superior condition, with many being the best, or at least, close to the best copies of the individual issues one could ever possibly hope to find. Generally most pulps from the 1930s and 1940s are encountered rubbed and sunned, with tears to the wrappers (when they are not missing entirely), ragged yapped edges (or trimmed), and heavily toned or brittle interior pages. Not only are all the copies in this collection complete, but the majority have supple off-white pages and bright wrappers with at worst only minor perimeter wear. This spectacular collection of Lovecraft-related *Weird Tales* was assembled over 50 years with a critical eye toward rarity and condition, and each issue contains the tiny ownership label of a distinguished collector. [BTC #376628]

A separate catalog devoted to this archive, with a more detailed list of its contents, is available on request to serious inquiries.

23 **(Irish Genealogy). W.G. RICHARDS. (Henry GRATTAN).** [Manuscript Geneology]: *Holt and Grattan*. London: Heraldry Today [circa 1928]. \$350



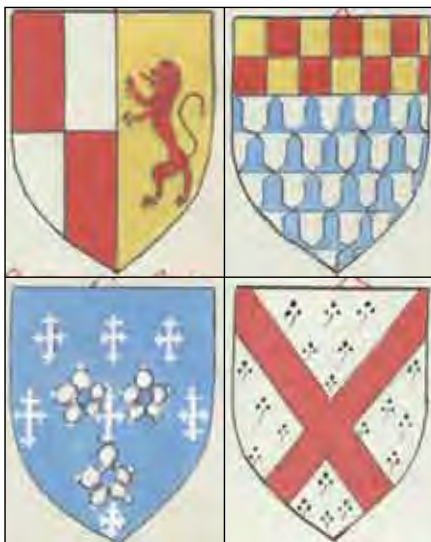
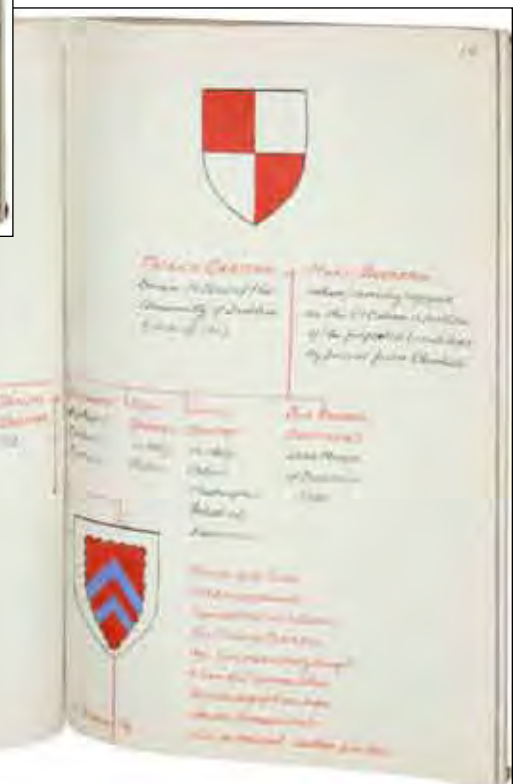
Folio blank book. Title page, 16 double page charts [32pp]. Quarter cloth and figured paper over boards.



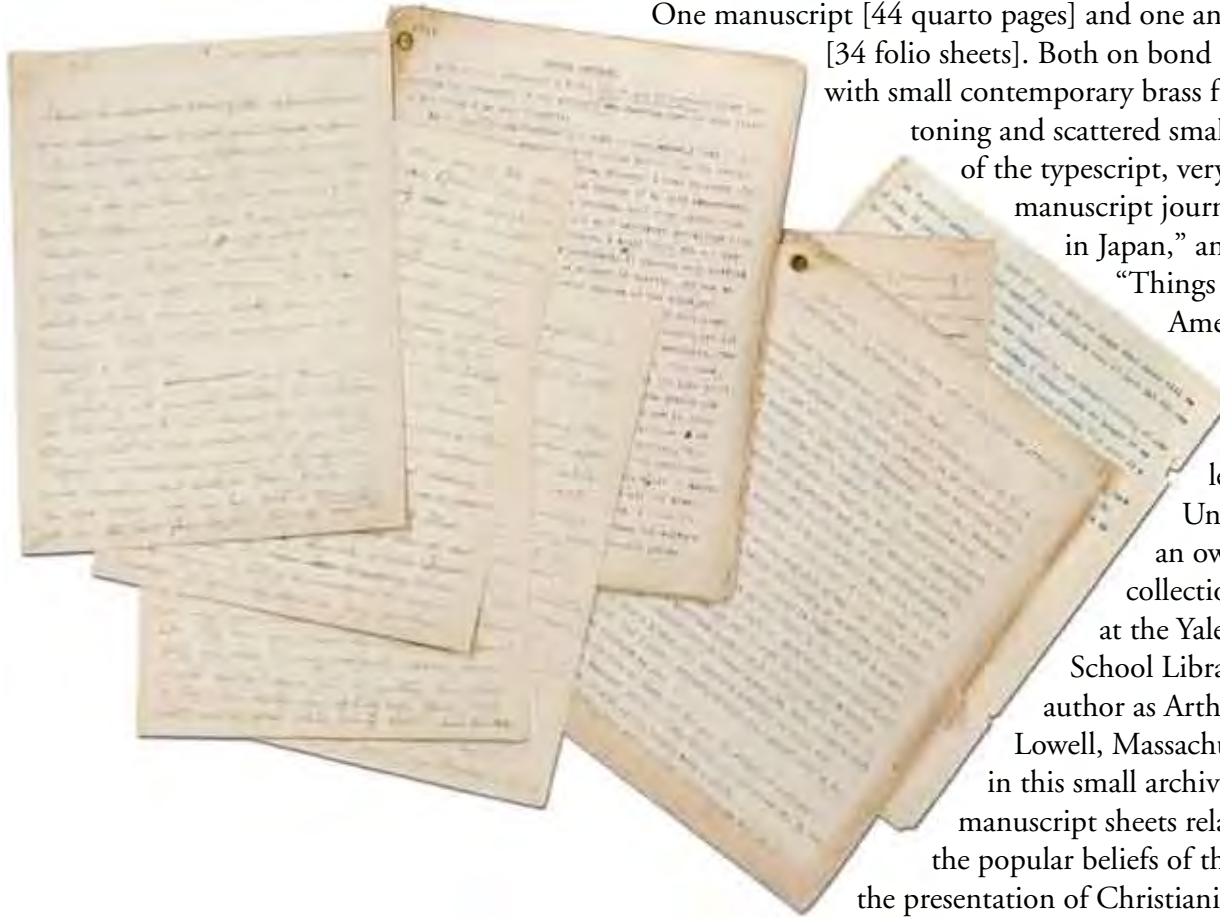
Some edgewear and rubbing, very good. Nicely handwritten and drawn genealogical

charts of the Holt and Grattan families prepared by Mr. Richards of Finsbury Park, London, with a 5" x 6½" coat of arms on the title page. The book includes brief entries of over 125 members of the Grattan and Holt family members dating as far back as the 12th Century, and with an additional 12 coats of arms of various families represented, including: O'Brien, de Burch, D'Arcy, Bigod, de Laci, Flemyn, Wellesley, Colley, and Fitzgerald to name but a few. The most notable member of the lineage appears to be Henry Grattan (1746-1820), the Irish statesman who opposed the 1800 Act of Union joining Great Britain and Ireland, but nevertheless

later became a member of the united House of Parliament and is buried at Westminster Abbey. Also laid in are two 1928 letters from Richards to H.P. Holt regarding elements of the genealogy. A handsome book of illustrated heraldry. [BTC #371232]



24 (Japan). [Arthur Willis STANFORD]. [Archive]: *My Last Ten Years in Japan, Things Japanese, [and] Japan, and the Popular Beliefs of the Japanese*. (Lowell, Massachusetts): [circa 1905]. \$2500



One manuscript [44 quarto pages] and one annotated typescript [34 folio sheets]. Both on bond stationery sheets with small contemporary brass fasteners. Light toning and scattered small tears to the edges of the typescript, very good. A fascinating manuscript journal: “My last ten years in Japan,” and typescript paper: “Things Japanese,” by an American Congregationalist missionary and professor at Doshisha University, Japan’s leading Christian University. Though lacking an ownership signature, a collection of personal papers at the Yale University Divinity School Library clearly identifies the author as Arthur Willis Stanford of Lowell, Massachusetts. Also included in this small archive are five additional manuscript sheets relating to: “Japan, and the popular beliefs of the Japanese as affecting the presentation of Christianity,” and one retained carbon of a letter also on bond paper.

A handwritten manuscript page with cursive text. The text is written in dark ink on aged, yellowed paper. The handwriting is somewhat slanted and dense. The page is numbered '150' in the top left corner.

A typescript page with the title "THINGS JAPANESE." in bold, capital letters. Below the title is a paragraph of text in a serif font. The text is slightly faded and has some ink bleed-through from the reverse side. The page is numbered '150' in the top left corner.

The journal documents Stanford’s last tour through the remote, snow-covered mountains and valleys in the Kyoto and Tottori prefectures. He visited 19 communities important to the Japan Mission of the American Board of Commissioners for Foreign Missions, and here provides both a contemporary and historical account of his missionary work in these areas during the 1880s and 1890s. Of particular importance are Stanford’s descriptions of the activities and struggles of many Japanese Christians, including Kosuke Tomeoka, pastor of the Tanba First Church in Fukuchiyama, who later became famous for his work with criminals and for the founding of Katei Gakko, a home school in Tokyo.

The annotated typescript titled “Things Japanese” is a learned article based on Stanford’s “long residence among the Japanese and my intimacy with them.” It is an enlightened and detailed study of Japanese social life and customs, their heterodox Buddhist and Shinto beliefs and practices, and the growing adoption of Christianity. During his Japan mission, Stanford was the editor of *Mission News*, and Professor of Old Testament Literature and Exegesis at Doshisha University. He was also a descendant of the Revolutionary soldier Abner Stanford, and while in Japan published several genealogies of his family. But his writings on Japan, offering interesting first person insights into this fascinating transitional era, appear to be unpublished. Both manuscripts have an importance transcending ecclesiastical concerns and represent interesting primary sources for the history of the remote places first visited by Westerners after the Meiji Restoration. [BTC #368972]



25 (Literary Magazine). William Makepeace THACKERAY, Anthony TROLLOPE, George ELIOT, Wilkie COLLINS, Elizabeth GASKELL, George MEREDITH, Robert Louis STEVENSON, Arthur Conan DOYLE, Henry JAMES, Joseph CONRAD, John RUSKIN, Matthew ARNOLD, et al. *The Cornhill Magazine: Volumes 1-29, 34-114, 125-129; and 98 single issues in printed wrappers.* London: Smith, Elder and Co. / John Murray (1860-1933). \$12,000

Magazine. 105 bound volumes and 98 individual issues in wrappers. Octavos. A long run, from 1860 to 1933, of this famous Victorian literary magazine known for debuting the works of many important English writers. At the cost of one shilling, each issue provided a serial installment of a novel, short stories, poetry, and diverse articles. It also featured illustrations by George du Maurier, Frederic Leighton, Edwin Landseer, John Everett Millais, and other leading artists. Most were engraved on wood by the Brothers Dalziel, and include numerous full-page and folding plates. The set includes volumes 1-29 (January 1860-June 1874), 34-114 (July 1876-December 1916), and volumes 125-



129 (January 1922-June 1924) bound in contemporary publisher's cloth or full linen boards. Also included are 98 monthly issues (numbers 337-450) in the original printed wrappers (July 1924-December 1933, lacking July 1930, and May, November, and December 1931).

Among the many complete works included in this long run are the first appearances of *Framley Parsonage*, *The Claverings*, and two other novels by Trollope, as well as Thackeray's *The Adventures of Philip* and his complete column: "Roundabout Papers." Other works from the 1860s include *Romola* by George Eliot, *Wives and Daughters* by Elizabeth Gaskell, *Armada* by Wilkie Collins, *Unto*



This Last by John Ruskin, *Culture and Anarchy* by Matthew Arnold, and Tennyson's "Tithonus." Works from the 1870s and 1880s include *The Adventures of Harry Richmond* by George Meredith, *Daisy Miller* and *Washington Square* by Henry James, *The Pavilion on the Links* and *The Merry Men* by Robert Louis Stevenson, and the first 29 chapters of *Far from the Madding Crowd* by Thomas Hardy. *J. Habakuk Jephson's Statement* was first published anonymously by Arthur Conan Doyle in 1884, and *The White Company* first appeared under his name in 1891-92. *The Lagoon* by Joseph Conrad appeared in 1897. *Cornhill* maintained its high reputation up through the 1930s. Works from the early 20th Century include poems and prose pieces by Robert Bridges, Thomas Hardy, W.B. Yeats, Ford Madox Ford, and Katherine Tynan.

Most volumes from 1860 to 1901 are bound in contemporary publisher's cloth (with some rebound in full cloth), volumes from 1902 to 1924 are rebound in full cloth (most with the original wrappers included), and single monthly issues from the 1920s and early 1930s are in the original printed wrappers. Ex-library set with bookplates, most 19th Century volumes with a small embossed stamp on the title pages and a perforated stamp on the plates. The earliest volumes are chipped at the spines and edges, a few with split spines and detached boards, else overall a good set of bound volumes; the single issues in wraps are unmarked and very good or better. A very nice assemblage of notable 19th Century literature and illustrations. [BTC #371693]



26 (Medicine). Michael ALBERTI, Johann Georg ROEDERER, Georg Friedrich SIGWART, Johann JUNCKER, Georg Rudolf BOEHMER, et al. [Sammelband]: A Collection of 19 Medical Dissertations and one Broadsheet by leading 18th Century German Physicians. [Germany and Switzerland]: Johannes Wilhelmus Tideman; Georgii Meyeri; [et al] (1668; 1730-1764). \$4500



Sammelband. Contemporary three-quarter vellum and marbled paper boards. Quarto. One folding broadsheet and two engraved folding plates, woodcut initials, headpieces, and tailpieces. Texts in Latin. Rubbing, light scattered worming to the board edges and hinges, else very good. A remarkable collection of medical university dissertations by various important German physicians, including *De Uteri Scirrho* by Johann Georg Roederer that is illustrated with a fine engraved folding plate with two detailed figures of the uterus. Roederer was appointed first professor of obstetrics at the University of Göttingen by George II in 1751. Also included is *De Extractione Cataractae*, Georg Friedrich Sigwart's dissertation on cataract surgery; two works of medical forensics by Michael Alberti and Johann Juncker (both professors of medicine at the newly founded University of Halle); and other works related to physical therapy and mental health. These include Franz Joseph von Oberkamp's treatise on pulmonary embolism, *Idiopathia Vomicae Pulmonis Lapsum Excipientis*, illustrated with a fine engraved folding plate depicting three views of the human skull; and Johannes Dieterich's treatise on hemorrhoids, *De Haemorrhoidibus Cristatis*. Bound in after Dieterich's treatise are two related items: a folded broadside (likely an honorary degree) and a 12 page commentary. [BTC #372056]

This sammelband contains:

1. DIETERICHS, Johannes Ludovicus. *Dissertatio inauguralis medica sistens observationem de Haemorrhoidibus Cristatis*. Altorfii [Altdorf, Germany]: Typis Joh. Georgii Meyeri [1764]. 20pp. OCLC locates three copies.
2. [Folding broadside]: DIETERICHS, Johannes Ludovico. *Honores inter stimulos virtutis non ultimo loco ponendi sunt ... itaque Deus Ter Opt. Max. felix faustumque esse iubeat auspiciis ... Romanorum imperatoris Francisci*. Altorfii: Typis Joh. Georg. Meyeri, 1764. OCLC locates one copy.
3. DIETERICHS, Johanni Ludovico. *Commentatio de codice ms.*

4. SIGWART, Georg Friedrich. *Novum Problema Chirurgicum de Extractione Cataractae ultra Perficienda*. Tubingae [Tübingen, Germany]: Litteris Erhardianis, [1752]. [2], 62pp. OCLC locates eight copies.
5. IANTKE, Joannes Baltasar. *Dissertatio inauguralis medica De Praematurato Aquarum Parturitionis ex Utero gravido effluxu*. Altorfii: Typis Joh. Georgii Meyeri (1755). 38, [2]pp. OCLC locates one copy.
6. NEUHOFF, Joannes Godofredus. *Dissertatio medica inauguralis de*

Enemate Uterino.

Lipsiae [Leipzig, Germany]: ex Officina Langenhemiana (1755). 35, [1]pp. OCLC locates two copies.

7. NEUHOFF, Joannes Godofredus, Samuel Theodor Quellmalz. *Facultatis Medicae in Academia Lipsiensi H. T. Pro-Cancellarius D. Samuel Theodorus Quellmalz.* Lipsiae: ex Officina Langenhemiana (1755). 16pp. OCLC locates two copies.

8. ROEDERER, Johann Georg, Johann Georg Christian Hirschfeld.

Dissertatio inauguralis medica de Uteri Scirrho. Gottingae [Göttingen, Germany]: Typis Jo. Christ. Ludolphi Schulzii (1755). 35, [3]pp., 1 engraved folding plate. OCLC locates four copies.

9. DEISCH, Johann Andreas. *Johannis Andreae Deischii ... Dissertatio de usu Cultrorum Atque Uncinorum Scindentium eximio in partu praternaturali nec versione foetus.* Suobaci [Schweinfurt?, Germany]: Sumtibus Johannis Jacobi Enderesii 1759. [8], 42pp., and [4] blank leaves (lacking pp. 43-48). OCLC locates four copies.

10. MILLER, Georgius Ulricus. *De Inflammatione Uteri.* Altdorfii: ex Officina Johannis Adami Hesselii (1743). [8], 23, [1]pp. OCLC locates seven copies.

11. STOCK, Johann Christian, Johann Konrad Wogau. *Dissertatio inauguralis medica de Judicio ex Sanguinis Vena Secta.* Jenae [Jena, Germany]: Aere Marggrafiano (1749). 24pp. OCLC locates three copies.

12. BOEHMER, Georg Rudolf, Christian Gottfried Frenzelius. *De Polyphago et Allotriophago Wittebergensi.* [Wittenberg, Germany]: ex



Officina Gerdesiana (1757). 39pp. OCLC locates four copies.

13. *Facultatis Medicae in Academia Wittenbergensi H. T. decanus, Georgius Rudolphus Boehmer ... Panegyric Medicam.* [Wittenberg, Germany]: ex Officina Gerdesiana (1757). 16pp. OCLC locates one copy.

14. ALBERTI, Michael, Johann Juncker. *Dissertatio inauguralis medica sistens observationes practicas de Medicina quadam Efficaci in Motibus Naturae Exacerbatis.* Halae Salicae [Halle an der Saale, Germany]: ex Officina Hendeliana 1740. 16pp. OCLC locates four copies.

15. JUNCKER, Johann, Heinrich Paul Oppermann. *De Commodis Ambiguis ex Matrimonio Hystericarum.* Halae Magdeburgicae, [Halle an der Saale, Germany]: Typis Joannis Christiani Hilligeri 1755. 30, [6]pp. OCLC locates three copies.

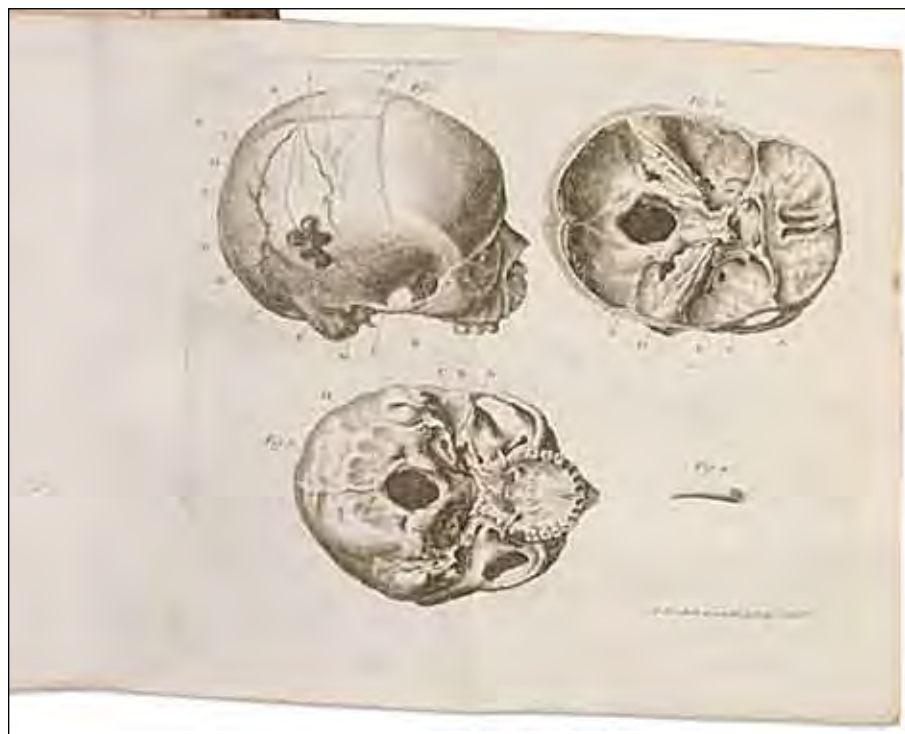
16. KIPEKE, Johann Albert. *Dissertatio inauguralis medico-chirurgica de Optima Tendinis Achillis praescissi vel disrupti cura.* Basileae [Basel, Switzerland]: Typis Emanuelis Thurneysen 1757. 16, [3]pp. OCLC locates two copies.

17. OBERMAYR, Joseph Anton, Franz Joseph von Oberkamp. *Idiopathia Vomicae Pulmonis Lapsus Excipientis.* [Heidelbergae]: Joannis Jacobi Häner (1759). [2], 20, [2]pp., 1 engraved folded plate. OCLC locates five copies.

18. ALBERTI, Michael, Johann Friedrich Arnoldi. *Dissertatio inauguralis medica, de Visus Obscuracione a Partu.* Halae Magdeburgicae [Halle an der Saale, Germany]: Joh. Christ. Hendelii (1732). 28pp. OCLC locates six copies.

19. CAMERARIUS, Alexander, Johann Wilhelm Agricola. *Exercitatio academica, Qua usus Corticis a febre ad Ictericum extensus sistitur.* Tubingae: Antonii Henrici Roebellii (1730). [2], 25, [1]pp. OCLC locates six copies.

20. SEBIZIUS, Johannes Albertus. *Georgius Petrus Piererus. [Lapis] Lazulus, Quem, Auspice Jehova.* Argentorati [Strassburg, Germany]: Johannes Wilhelmus Tideman, (1668). 58pp. OCLC locates one copy.



BLACK FLAG III
BLACK FLAG
 FRIDAY DEC. 10 7 P.M. 75
D.O.A. DESCENDENTS MINUTEMEN
 BY THE UKRAINIAN HALL HOLLYWOOD
 TICKETS \$10 \$15 \$20
 INFO: 452-5100 PLEASE NOTE

BLACK FLAG III
 MEAT PUPPETS
 FRI JULY 23 ON BROADWAY



BLACK FLAG III
 FEAR STAIN
 YOUTH GONE MAD
 CaUstic caUSE
 FRI. SEPT 11
 1800 OLYMPIC & 10th ST. SEASIDE
 DEVC BOOI

BLACK FLAG III
 adolescents
DOA
MINUTEMEN
 JUL 19 FRIDAY SANTA ANITA CITY

BLACK FLAG
 FRI MAY 23rd WITH SPECIAL GUEST
 FRI JUNE 10th WITH SANCHEZ HEARD!!
 THE SUBHUMANS PLUS MORE

BLACK FLAG III
 45 GRAVE
 DOA
 DESCENDENTS
 HUSKER DU
 SATURDAY JULY 17 OLYMPIC JUDYORIUM



BLACK FLAG
 NOV 27 SAT

BLACK FLAG
 NOV 27 SAT
 \$7.00
 DOA DESCENDENTS
 S.I.R. 648 1st St. Mtl

BLACK FLAG
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BLACK FLAG
 AND DOA
 WHISKY
 Wed. OCT 8
 GREAT CAROL THE WHISKY

BLACK FLAG
 AT THE STARWOOD NOV 18
 JEALOUS AGAIN
 5 SONG 12" E.P.

BLACK FLAG
 T.V. PAR
 FRI. JULY 30th
 \$6.50 \$19.00 AT DICK'S
 TICS AT LOCAL RECORDS BUY ADVANCE !!

BLACK FLAG
 FLIPPER
 MINUTEMEN
 STAINS
 SAT. 4/25 8:00
 10th. ST. HALL
 220 10th. st.
 664-1639 withers sk!

BLACK FLAG
 SUN. MAY 31 Saccharine Trust
 MON. MAY 31 minor threat
 MY FATHER'S PLACE
 LEFT BANK
 1014 5th St. SEASIDE, CA 92082
 (619) 421-0100

27 (Music). Raymond PETTIBON and Black Flag. 16 Black Flag Flyers. California: [1979-1982]. **\$12,500**

Sixteen original flyers for the American punk rock band Black Flag, various sizes, in very good to near fine condition with some tape abrasions, slight creasing, and tiny chips from removed staples. Eleven of the flyers are confirmed as having artwork by Raymond Pettibon.

Black Flag, widely regarded as one of the first hardcore punk bands, was formed in 1976 by its only continuous member, guitarist Greg Ginn. They were innovators of the West Coast punk sound and were influential in the counterculture of punk both in the U.S. and overseas. From 1981-1984 they were fronted by singer Henry Rollins, arguably their most notorious member.

Raymond Pettibon, a highly collected American artist, is noted for his comic-like drawings, ink on paper, and his association with Black Flag and the mid-1970s to late 1980s punk scene. Pettibon, Ginn's younger brother, started as a bass player for the band. He suggested the band's name (changed from the original name, Panic, in late 1978) and also designed their logo of vertical bars, with which the band gained notoriety by spray painting it all around the Los Angeles area. Pettibon was also the unofficial artist for Ginn's record label, SST Records, which released influential recordings from other alternative bands such as the Minutemen, Hüsker Dü, the Meat Puppets, Sonic Youth, and Dinosaur Jr. [\[BTC #364995\]](#)

The collection contains:

1. *Black Flag Manifesto.* 8½" x 11" flyer stating the ethos of the band: "No more governments, religions, class, money or symbols to divide us." The artwork is a collage of figures Xeroxed on yellow paper, including Johnny Rotten from the Sex Pistols, Jello Biafra, and Elvis.
2. *Black Flag at the Mabuhay.* 8½" x 11" black and white flyer promoting a September 7th [1979] show at Mabuhay. One of the earliest Pettibon / Black Flag flyers in exceptional condition with a striking image of a man with a pickaxe. Also includes a small advertisement for Black Flag's E.P. "Nervous Breakdown" on SST Records.
3. *Creepy Crawl The Whiskey.* 8½" x 11" flyer promoting a Black Flag show at The Whiskey on Wed. Oct. 8 [1980] with D.O.A. Artwork of a man and the profile of a woman with "Charlie, you better be good. It wasn't easy getting in here, you know," printed above them. Pettibon signed this flyer in print as "St. Pettibone."
4. *Black Flag at the Starwood.* 8½" x 11" orange flyer folded for mailing, addressed and stamped on the verso. Flyer promoting a Black Flag show at the Starwood on November 18th [1980] with Minutemen. Also advertises the band's E.P. "Jealous Again," and Minutemen's debut E.P. "Paranoid Time." Artwork by Raymond Pettibon of two cowgirls fighting.
5. *Black Flag 10th Street Hall.* 8½" x 11" orange flyer promoting an all ages show at the 10th Street Hall on April 25th [1981] with Flipper, Minutemen, and Stains. Artwork by Pettibon of a woman in a cowboy hat being groped by a man.
6. *Black Flag at The Fleetwood.* 5½" x 8½" handbill sized flyer promoting a show on Friday May 23rd [1981] and another on June 10th, which has been crossed out in blue pen and replaced with June 6th, with Subhumans.
7. *KROQ in assoc. with Phantom and BUUnKO present Black Flag.* 8½" x 11" flyer promoting a show on Friday June 19th [1981] at the Santa Monica Civic with Adolescents, D.O.A., and Minutemen. The artwork features two Xeroxed photos of children and prose from "Tony Cadena, 7, Oakland, California," and "Gregory Ginn, 5, Los Angeles, California."
8. *KC presents Black Flag.* A pink 11" x 17" flyer promoting a Black Flag show at Devonshire Downs on Fri. Sept 11th [1981], with Fear, Stains X, Youth Gone Mad, and Caustic Cause. The unsigned Raymond Pettibon artwork is of a graveyard with "You Are Necessary" written across the side.
9. *Black Flag and Saccharine Trust.* An oblong, 8½" x 3½" handbill sized flyer promoting two dates with Black Flag dual headlining with Saccharine Trust. The first date is Sun. May 30 [1982] with Angelic Upstarts at Left Bank in Mt. Vernon, NY and the second is Mon. May 31st with Minor Threat at My Father's Place on Long Island. It includes two small pictures of singers, presumably from each respective band but they can't be identified.
10. *Goldenvoice & SST Present Black Flag.* 8½" x 11" flyer promoting a Black Flag show at the Olympic Auditorium on Saturday July 17th [1982] with 45 Grave, D.O.A., Descendents, Hüsker Dü, and UXB. At the bottom is a small advertisement for *Blowout at Whiskey* July 20th featuring Minutemen, Saccharine Trust, Meat Puppets, and Overkill. Artwork signed by Tovar, Money, and Pettibon featuring the men of Black Flag as roller derby girls.
11. *Goldenvoice & SST Present Black Flag.* Oblong 11" x 8½" flyer promoting the same show as above, Saturday July 17th [1982] at the Olympic Auditorium with 45 Grave, D.O.A., Descendents, Hüsker Dü, and UXB. Featuring entirely different artwork from the above item, an unsigned Raymond Pettibon drawing of a naked man committing suicide while being held by a woman, with the words "I don't want to live with-out love" written on a mirror.
12. *RRZ Presents Black Flag.* 8½" x 11" flyer for shows on Friday July 23rd and Saturday July 24th [1982] at On Broadway with Meat Puppets, Descendents, and Angst. The unsigned Raymond Pettibon artwork is of a woman pointing to her topless dead friend and asking, "If you're really Christ, why don't you raise Janie?" to a man in a cape.
13. *Dancing Waters: T.V. Party and Beer.* 8½" x 11" flyer, promoting a Black Flag show in San Pedro on Friday July 30th [1982].
14. *A Goldenvoice Production: Long Live Crime!* 8½" x 11" flyer promoting a Black Flag show at S.I.R. on Sat. Nov. 27 [1982] with D.O.A. and Descendents. Artwork by Raymond Pettibon of two hands exchanging a cream like substance between prison bars.
15. *This Is the Punchline.* 11" x 8½" flyer promoting a Black Flag show at the Ukranian Hall in Hollywood on Friday Dec. 10 [1982] with D.O.A., Descendents, and Minutemen. This is a rescheduling of the previous flyer's show at S.I.R. Artwork by Raymond Pettibon of a skeleton as a stand up comedian on stage saying "Life is a joke!"
16. *Black Flag New Releases and Upcoming Gigs.* 8½" x 11" black and white Xeroxed flyer folded for mailing, addressed and stamped on the verso. A list of eight upcoming shows in July [1984] with Saccharine Trust, Saint Vitus, and Meat Puppets with two images by Pettibon of a nun and a man killing himself. Also with a list of new releases from Black Flag, Minutemen, Hüsker Dü, Saccharine Trust, and Saint Vitus.



A collection of 23 newspapers, each issue containing notices of theatrical performances by Edgar Allan Poe's parents, Eliza and David Poe, Jr., as well as their appearances alongside John Howard Payne, who may have fathered Edgar's younger sister Rosalie. The difficulties between David and Eliza Poe, the arrival of Payne into their lives, and David's eventual abandonment of the family make particularly ironic the typically melodramatic titles of many of the plays and songs they performed, such as "He Stole My Heart Away," *We Fly By Night*, *The Secret: Or—Partnership Dissolved*, *Provoked Husband*, *Rule a Wife and Have a Wife*, and *A Bold Stroke for a Husband*.

These newspapers also contain printed letters from Thomas Jefferson, articles relating to events such as the Embargo Act which culminated in the War of 1812, reports of Boston shipping activities, and political news and commentary from the two political parties of the day, the Federalists and the Democratic-Republicans (the periodicals represent both sides of that era's bitter partisan division).

In the fall of 1804, Poe's father, the son of a Revolutionary War hero, left his legal studies to pursue a life on the stage, joining a troupe called the Virginia Players. In this company he met the teenage, British-born performer Eliza Arnold Hopkins, who appeared alongside her husband, Charles

Hopkins, the comic star of the troupe. Charles died shortly after David Poe's arrival on the scene, and Eliza married David in early 1806. In May of that year the Poes went to Boston, where both performed as part of the Boston and Charleston Players for the next several years during the birth and early lives of their children William and Edgar. Not coincidentally, in the Boston company they performed alongside Mr. and Mrs. Usher, a name Edgar was to immortalize in his fiction. Eliza had essentially grown up on the stage in a performing family, and received favorable reviews as both an actress and a singer – she was considered one of the most promising young actresses of the U.S. theatre. David Poe, on the other hand, was by all accounts only a minor talent at best – several sources suggest he suffered from stage fright, often mangled and forgot his lines, and was generally ill-suited to the profession.

As a unit the family was largely dependent on Eliza's abilities, and these notices demonstrate that she performed continually during her pregnancies and almost immediately after the births of William in January, 1807 and Edgar in January, 1809. In April of that year the famous teenage actor John Howard Payne began



performing in the troupe, where he was frequently paired with Eliza, playing Romeo to her Juliet, Hamlet to her Ophelia, etc. (Payne was the first American-born professional actor to play Hamlet). Later a poet, playwright, and friend to Byron, Shelley, and Keats, Payne is still remembered today for his 1823 song "Home! Sweet Home!" and its famous opening lyrics: "Mid pleasures and palaces though we may roam, Be it ever so humble, there's no place like home." More germane to this collection, however, is the rumor, probably known to the adult Edgar Allan Poe, that Payne romanced Eliza and fathered Poe's younger sister, Rosalie (born in December, 1810). David, reportedly a temperamental alcoholic, was clearly unable to provide for the family and in April, 1809 Payne gave a special performance expressly "For the benefit of Mrs. Poe." Whether to separate Eliza and Payne, or for some other reason, the Poes left Boston for New York in the summer of 1809 and David abandoned Eliza and their sons entirely in either that year or in 1810 (biographies of Poe are inconsistent). He is presumed to have died shortly afterwards, but rumors and lack of historical evidence contributed to theories that he remarried and went to live abroad.

Eliza herself became ill in 1811 and died from tuberculosis in December of that year. After her death the three children were split up, with Edgar taken in by the Scottish merchant John Allan, of Richmond, Virginia. The theatrical lives, early deaths, and scandalous rumors about his parents, particularly his mother, left an indelible mark on Edgar Allan Poe and his works are replete with the influences of these early traumas. A fascinating archive of Poana. [BTC #376629]

The collection contains:

Independent Chronicle, printed by Adams, Rhoades & Co. Eleven issues containing notices of Eliza and David Poe performing at Boston's Federal Theater. Folios. 4pp. Approximately 13½" x 20½". Untrimmed as originally issued, folded. Scattered chipping to the edges and horizontal center folds, toning, some issues split or partially split at the original vertical spine folds, overall a fair or better set. The *Independent Chronicle* was a semi-weekly Republican newspaper, partial to the policies of Thomas Jefferson. In addition to the Poe notices, the January 29th, 1807 issue prints two letters from President Jefferson (dated Dec. 3, 1806 and Jan. 14, 1807) addressed to two state militia commanders in response to their request to confront foreign troops in the Northwest Territory. Also included is an "Address to the President," and accompanying "Letter" by John Bacon (President of the Massachusetts House of Representatives) and Speaker Perez Morton. These issues contain much additional material, including pro-Republican articles, local notices and news, advertisements, and numerous bookseller catalogs.

Poe theatrical notices:

1. Monday, October 20, 1806: Eliza singing "Just Like Love."
2. Monday, November 17, 1806: David performing in the play *Venice Preserved*, and Eliza performing in *The Maid of the Oaks*, in which she sings "He Stole My Heart Away."
3. Thursday, December 25, 1806 (for the following evening): Eliza singing "The Hawthorn was Blowing" in the play *Five Miles Off*.



THEATRE.

"THE BRAZEN MASK" for the first time in Boston, after which it will be performed for a short time.

THIS EVENING.

Will be presented, for the first time, the most beautiful and beautiful, in 2 acts, called,

Rule a Wife and Have a Wife.

Lovers, Mr. Mills.
Duke of Mollus, Mr. Fox, Alonzo, Mr. Taylor.
Michael Perez, Mr. Bennett.
Sanchio, Mr. Morgan, Caracosa, Mr. Barker.
Don Juan, Mr. Robinson.
Estrella, Mrs. Powell, Margretta, Mr. Turner.
Alba, Mrs. Malt, Clara, Mrs. Dickenson.
Old Woman, Mr. Dickenson, Maid, Mr. Stockwell.

To which will be added, for the first time in Boston, a new Grand Scenic Pantomime, called, the

BRAZEN MASK:

Or, ALBERTO and ROSABELLA.

Blair Sigmond, Mr. Mills, Albert, Mr. Guineid.
Lionel, Mr. Fox, Lysanck, Mr. Barker.
Brazen Mask, Mr. Frederick, Mr. Guineid.
King of Poland, Mr. Taylor.
BANDITTI—Mons. Morgan, Robinson, Johnson.
Captain, Allen, Young, Parsons, and Stewart.
Rosabella, Mrs. Woodham.
Grandees, Miss Worsell, Eliza, Mrs. Barnes.
PEASANTS—Mons. Dykes, Stockwell, Mrs. Mills.
Mrs. Grainger, Mrs. Fox, Mrs. Dykes, Mrs. Turner, Mrs. Henry.

On Monday evening, for the last time this season, the new Comedy of the "WOMAN," with the "CURSE," and the new Scotch Ballet of the "LAKESHORE LIVERS."

7. Thursday, February 9, 1809: Eliza in *Abaellino* (three weeks after Edgar's birth).
8. Monday, March 6, 1809: Eliza acting and singing in *A Bold Stroke for a Husband*.
9. Monday, April 3, 1809: Payne making his Boston debut in *Douglas*, and Eliza singing "When Edward quits his native plain" and performing in the musical *We Fly By Night*.
10. Monday, April 17, 1809: Payne in his debut as Hamlet (with Eliza as Ophelia), and a notice that "Mrs. Poe respectfully informs her friends and the Public, that her Benefit will be on Wednesday evening next." The Wednesday evening show, expressly as a fundraiser for "Mrs. Poe," was a one night performance of *Pizzaro* with Payne in the lead.
11. Monday, May 8, 1809: Eliza singing "Bravura."

The Repertory, edited and published by John Park. Six issues containing

THEATRE.

PLAY REVEALS COMEDIES IN BOSTON.

Last Night of Master PAYNE'S Engagement.

THIS EVENING,

Will be presented, for the first time, a most admired Comedy in 2 acts, called,

TANCRED & SIGISMUNDA.

Written by TASSO, Author of "The Torment."

Tancred, [Bachis signifi] MRS. FOX
Mons. Sigismund, Mr. Campbell.
Earl Alonzo, Mr. Robinson.
Rodolphe, Mr. Johnson.
Sigismund, Mrs. Fox.
Laura, Mrs. Dykes.

To which will be added, computed into two acts, the new Grand Scenic Pantomime, called,

FALSE ALARMS:

Or, MY COUSIN'S FUN.

Mr. Damon, Givland, Mr. Campbell, Edgar Gaylard, Mr. Robinson, Tom Hunter, Mr. Mills, Gifford, Mr. Fox, Daniel, Mr. Taylor, Mr. Barker, Mr. Morgan, George, Mr. Dykes.
Lady Givland, Mrs. Mills, Caroline Sedley, Mrs. Woodham, Emily, Mrs. Dykes, Miss Umbage, Mrs. Compton, Susan, Mrs. Barnes.

On Monday evening next, Master PAYNE'S Benefit, and last appearance in Boston.

Mrs. POE respectfully informs the public that her benefit will be on Wednesday evening next.

notices of Eliza and David Poe performing at Boston's Federal Theater. Folios. 4pp. Approximately 13½" x 20½". Untrimmed as originally issued, folded. The first five issues are signed in ink above the masthead: "J. Pickering, Esq." Pickering was a highly regarded lawyer and philologist, and a leading authority on North American Indian languages. Chipping to the edges and horizontal center folds, some issues split or partially split along the original vertical spine folds and horizontal center folds, overall a fair set. *The Repertory* was a semi-weekly Federalist newspaper and the "sworn foe" of the *Independent Chronicle*.

In addition to much anti-Republican national commentary, all issues contain addresses, speeches, and correspondence of leading Massachusetts representatives and political figures, as well as local Boston news and notices, advertisements, bookseller catalogs, and Harry Ingraham Blake's famous "Marine Journal," reporting Port of Boston clearances, arrivals, disasters, and other incidents connected with ship news and the general seafaring interest.

Poe theatrical notices:

12. Friday, April 17, 1807: Eliza in *Pizzaro*.
13. Tuesday, April 19, 1808: David and Eliza both performing in two plays, *Time's a Tell Tale* and *Ella Rosenberg*, with Eliza in the lead.
14. Tuesday, November 8, 1808: Eliza performing "A favorite Song."
15. Friday, November 11, 1808: David and Eliza as the two leads in *Adrian & Orrilla*.
16. Tuesday, November 29, 1808: David as Sir Richard Vernon in *Henry the Fourth*.
17. Tuesday, May 9, 1809: Eliza performing in *Lindor & Clara* and singing "When Edward left the native plains."

New-England

Palladium, printed by Young & Minns. Six 1809 issues containing notices of Eliza and David Poe performing at Boston's Federal Theater shortly before and following Edgar's birth. Folios. 4pp. Approximately 13¾" x 21". Untrimmed as originally issued, folded. Chipping to the edges and horizontal center folds, some issues split or partially split along the original vertical spine folds and horizontal center folds, overall a fair set. Another semi-weekly Federalist newspaper, much like *The Repertory* and with similar content.

Poe theatrical notices:

18. Friday, January 13, 1809: David in *Rule a Wife and Have a Wife* and both David and Eliza in *Brazen Mask*. It is worth noting that Eliza Poe was still performing on the stage a mere week before Edgar's birth. Her typical evening's work could include up to two leading roles (two dramatic plays, or one play and an "Afterpiece" were typically staged back to back), and the performance of a featured song and/or dance.
19. Friday, January 27, 1809: David in the play *Purse*.
20. Friday, February 3, 1809: David in the play *Country Girl*.
21. Friday, March 31, 1809: Payne making his Boston debut in *Douglas*, and Eliza singing "When Edward quits his native plain" and performing in the musical *We Fly By Night*.
22. Friday, April 7, 1809: Payne and Eliza as the leads in Shakespeare's *Romeo and Juliet*.
23. Friday, April 14, 1809: Payne and Eliza as the leads in *Tancred & Sigismunda* and notice of the "benefit" for Mrs. Poe the following Wednesday evening.

THEATRE.

THIS EVENING, NOVEMBER 17.

WILL BE PRESENTED,

A most admired Comedy, for the first time in Boston, called

VENICE PRESERVED.

Written by THOMAS GEORGE, Esq.

Pierre,	Mr. Campbell,	Jeffier,	Mr. Fox,
Duke of Venice,	Dykes,	Libert,	Barnes,
Prick,	Torbull,	Spinola,	Young,
Belmont,	Poe,	Thendora,	Vigors,
Renald,	Dowdle,	Officer,	Morgan,
Belvidere,			Mrs. Stanby.

In the course of the Evening,

THE WILLOW TREE, by Mr. Vining.

TO WHICH WILL BE ADDED,

A most admired Comedy, for the first time in Boston, called

THE MAID OF THE OAKS.

Mr. Oldworth,	Mr. Usher,
Dupuy, Mr. Bernard,	Hurry, Mr. Dickenson,
Old Gravity, Dykes,	Sir H. Glover, Dominic,
Maria,	Mrs. Fox,
Lady Bob Larcum,	Mrs. Powell,

In act 1st—the favorite Song of

HE STOLE MY HEART AWAY, by Mrs. POE.

In act 2d—A GRAND FEITE CHAMPRE.

The Back View, a beautiful Garden, fancifully decorated with flowers, Festoons, and a variety of figures, brilliantly illuminated with several hundred

VARIEGATED LAMPS.

In the middle of the Fete, a new Allegory with Garland—composed by Senior LIPSIC.

Boxes, 1 dollar—Green Boxes, 75 cents—Pit, 50 cents—and Gallery, 25 cents—Tickets and Places for the Boxes may be taken of Mr. Campbell, at the Box Office of the Theatre, from 10 o'clock to 1 o'clock, and from 4 o'clock until the evening.

The Doors to be opened at five, and Candles to rise at six o'clock precisely.

29 **Harold PINTER and Vivien MERCHANT. Archive of Personal Papers and Photos.**

\$1500

A small but interesting collection of items related to actress Vivien Merchant, the first wife of Nobel Prize-winner Harold Pinter, including an ALS from Merchant, a photograph of her from a play, and two photographs of Pinter (one an early image with their son Daniel). Overall near fine or better with some scattered wear at the corners and a splash mark to one letter. An unusual group of items which includes a hotel bill from The Albany Hotel in 1970, a Westside Health Club member card (which expired May 22, 1974), a 1971 bank statement from Midland Bank Limited, and a thank you card from Rowohlt Theater Verlag. There are also

two pieces of correspondence from friends: including an ALS by British theater actress Viola Keats, who costarred in the 1974 Pinter-directed version of *Next of Kin* by John Hopkins; and an ALS by Merchant to Keats asking her to dinner. Of particular note are the three photographs: the first is a

continuity Polaroid of Merchant in costume for an unidentified play; the second is a poignant photo of Pinter with Daniel from the early 1960s, as Pinter was gaining in popularity and long before the two became estranged; and lastly, a mounted black and white version of a photo of Pinter that appeared in color on the cover of the



Saturday Review for April 8, 1967, with the stamp of celebrity photographer Anthony di Gesu on the verso, likely given to Merchant as a keepsake. An unusual and fascinating group of items. [BTC #366163]

30 (Photography). **Edward WESTON, Ansel ADAMS, Rudolph DÜHRKOOP, D.J. RUZICKA, Paul STRAND, et al.** *American Photography*. New York; Boston: American Photographic Publishing Co. (1907-1953). \$5000

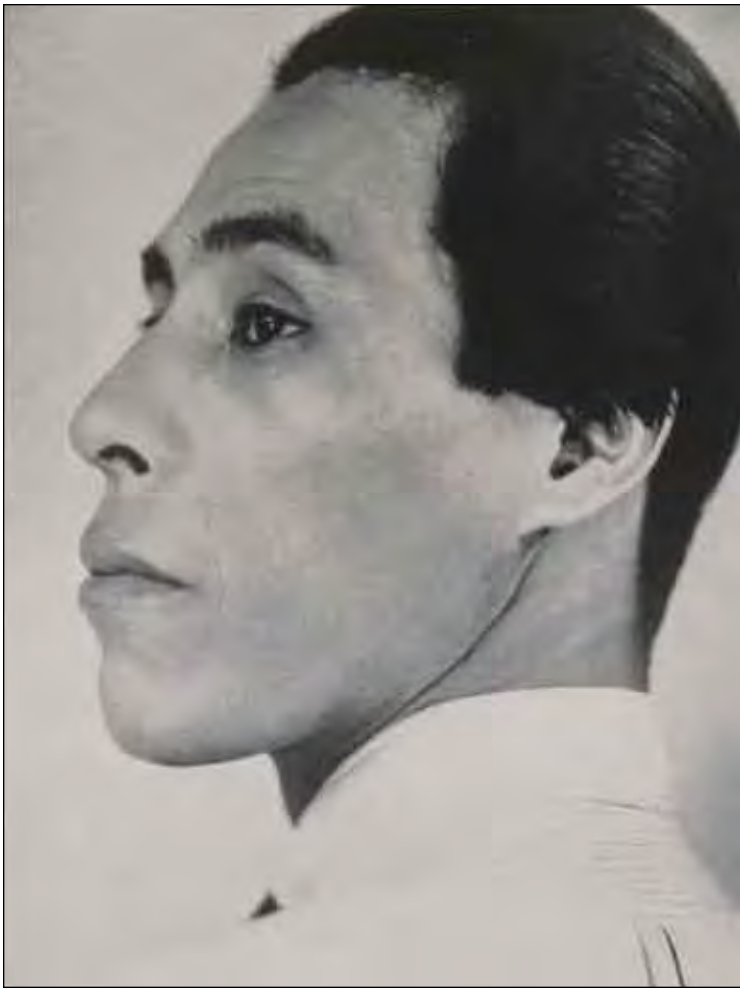


Magazines. Quartos. 396 monthly issues in the original illustrated wrappers spanning the years 1907-1953. Established in 1907, *American Photography* was an influential magazine known for publishing the early works of leading amateur and fine art photographers, including Edward Weston, Rudolph Dührkoop, D.J. Ruzicka, Paul Strand, and many others. It also featured historical surveys of important figures and movements, technical articles on picture taking and darkroom practices, and technical innovations in both black & white and color photography. Issues from the 1910s feature pictorial art nouveau covers, with photographic covers beginning in the 1930s, including one by Ansel Adams in 1936. Ex-library set with a small and light ink stamp on intermittent front covers dating from the 1920s and 1930s, and an additional ink stamp on some covers from the 1940s and 1950s. The issues from 1907-1922 were wrapped up in paper bundles and all are fine or about near fine, those from the 1930s and 1940s are good or better with scattered small tears and rubbing to the edges, overall a very good set. [BTC #371897]

The collection contains:

- A complete run of the first nine years, 102 issues from July, 1907 through December, 1915
- A nearly complete run of 1917-1922 (71 issues from January, 1917 through December, 1922, lacking only the August 1917 issue)
- Seven issues from 1931 (July, September-December)
- A complete run of 1932-1937 in 72 issues
- Six issues from 1938 (January-July)
- A complete run of 138 issues from January, 1942 through July, 1953







Large, heavy oblong folio album. 18" x 13.25". Full morocco with "England and Scotland" in gilt on the front board. An exhaustive travel album with 381 tipped-in photographs. Sizes range from one image per page to a half dozen or slightly more, with perhaps two per page the average. Subjects include Oxford, Cambridge, Balmoral, Stratford-upon-Avon, Canterbury, Bath, York, Lincoln, Stonehenge, and a couple of dozen other locations. Many are stock images, with production marks, of cathedrals, buildings, and bucolic country scenes, a few of individuals. Almost all images are captioned in ink. Edgewear at the extremities, a couple of pages have modest insect damage, but only a single image is affected. A standard, if massive, travel album with an unusually generous selection of images. [BTC #374881]



32 Thomas PYNCHON. [Small Archive]: Complete run of *Unauthorized Editions of Thomas Pynchon* (as noted in the Mead bibliography) plus two variants not noted in Mead: *Mortality and Mercy in Vienna*; *Lowlands*; *The Secret Integration*; *Entropy*; *The Small Rain*; *A Journey into the Mind of Watts*. London / Troy Town / Westminster: Aloes Books / Tristero / Mould-warp (1976-1982).

\$4500

First editions (but one, see below). Thirteen pamphlets. Stapled wrappers. All are fine or very nearly so. This represents the complete "C" Section: "Unauthorized Editions" of Clifford Mead's bibliography, *Thomas Pynchon: A Bibliography of Primary and Secondary Materials*, along with two variant issues not

described therein. These copies are from the library of Pynchon's editor, Ray Roberts, with his book label on the inside cover of each volume. Roberts was an influential editor with Viking, Henry Holt, and then Little, Brown, and he worked closely with John Fowles, Martha Grimes, Thomas Pynchon, and Jacqueline Kennedy Onassis. He began editing Pynchon when the latter went to Little, Brown, starting with his book *Slow Learner*. [BTC #374023]



The archive contains:

1. *Mortality and Mercy in Vienna*. Cover color is red only, with printer's registration crosses above the letter "P" in Pynchon and to the right of the man's hip on the front wrap. *Mead C1a1*.
2. — *same title*. Cover color is brown, with printer's larger green registration cross almost congruent over the red cross, and the cross to the right of the man's hip on the front wrap is missing. *Mead C1a2*.
3. — *same title*. Cover color slightly more reddish with both printer's registration crosses present and the green cross higher than the red cross, and the intersection of green lines to the left of the intersection of the red lines. *Mead C1a3*.
4. — *same title*. As in C1a3, but the vertical lines of the crosses are congruent and the intersection of the green lines is to the left of the intersection of the red lines. *Mead C1a4*.
5. — *same title*. As in C1a2 but a noticeably darker brown. Not in *Mead*.
6. — *same title*. Second printing. *Mead C1b*.
7. *Low-Lands*. *Mead C2*.
8. *The Secret Integration*. *Mead C3*.
9. *Entropy*. Green wrappers with black stamping. *Mead C4a*.
10. *Entropy*. Second printing in photographic montage wrappers. *Mead C4b*.
11. *The Small Rain*. *Mead C5*.
12. *A Journey into the Mind of Watts*. Red wrappers with black stamping. *Mead C6*.
13. — *same title*. Same imprint as *Mead C6* but in photographic montage wrappers. Possibly second printing. Not in *Mead*.

33 (Science). Thomas P. JONES. *The Franklin Journal and American Mechanics' Magazine; Journal of the Franklin Institute of the State of Pennsylvania.* Philadelphia: Judah Dobson [and] The Franklin Institute, at their Hall (1826-1847). \$6500

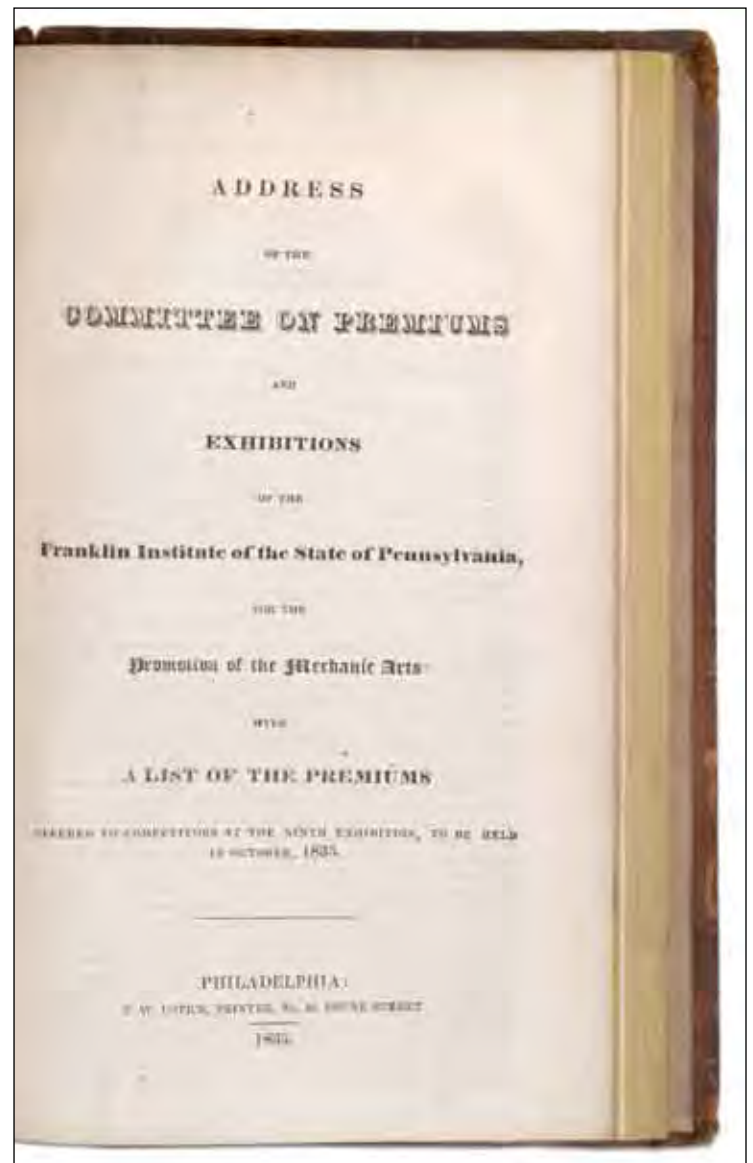
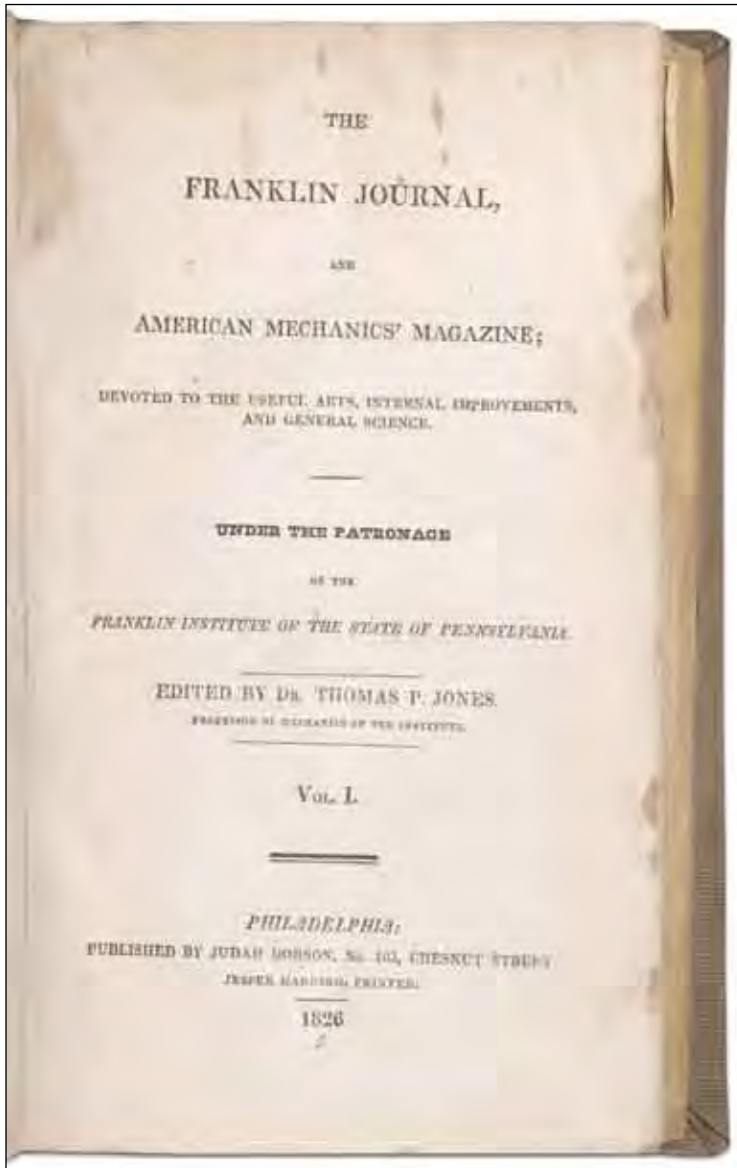


Magazine. 37 Volumes. Octavos. Illustrated with engraved and lithographic plates and maps, many folding. A near-complete run of *The Journal of The Franklin Institute*, an important scientific journal established in 1826 to document scientific, engineering, and technological achievements throughout the nation, and to publish descriptions of American patented inventions. This 37-volume set of bound monthly issues includes a complete run of volumes 1-23 (January 1826 to June 1837), volumes 25-28 (January 1838 to December 1839), volumes 32-40 (July 1841 to December 1845), and volume 44 (July to December 1847). Ex-library set with bookplates or small ink stamps on the front

pastedowns, most volumes rebound in full beige linen cloth, volumes 16-20 in contemporary full tree calf, volume 26 is unbound with all six issues in the original printed wrappers, and volumes 32, 33, 34, and 40 in contemporary half-calf and marbled boards. Scattered foxing, two of the half-calf volumes with detached boards, else overall a good or better set.

The Franklin Institute was founded in 1824 as a society committed to instruction in the applied sciences and dissemination of new technologies, and remained a prominent research institute in its first century, transforming into its current state as a major science museum during the 1930s. In its first incarnation, the





Institute was home to numerous important public exhibitions of groundbreaking technology, including Nikola Tesla demonstrating wireless telegraphy in 1893 and Philo Taylor Farnsworth giving the world's first public display of an all-electronic television system in 1934.

The Institute's journal was founded by Thomas P. Jones in 1826 under the title *The Franklin Journal and American Mechanics' Magazine*. Under Jones's 22 year editorship through 1847 it became the most important journal devoted to the development of inventive talent in the United States. Still in existence, it is the second oldest continuously published scientific journal in the country, and is now primarily devoted to applied mathematics.

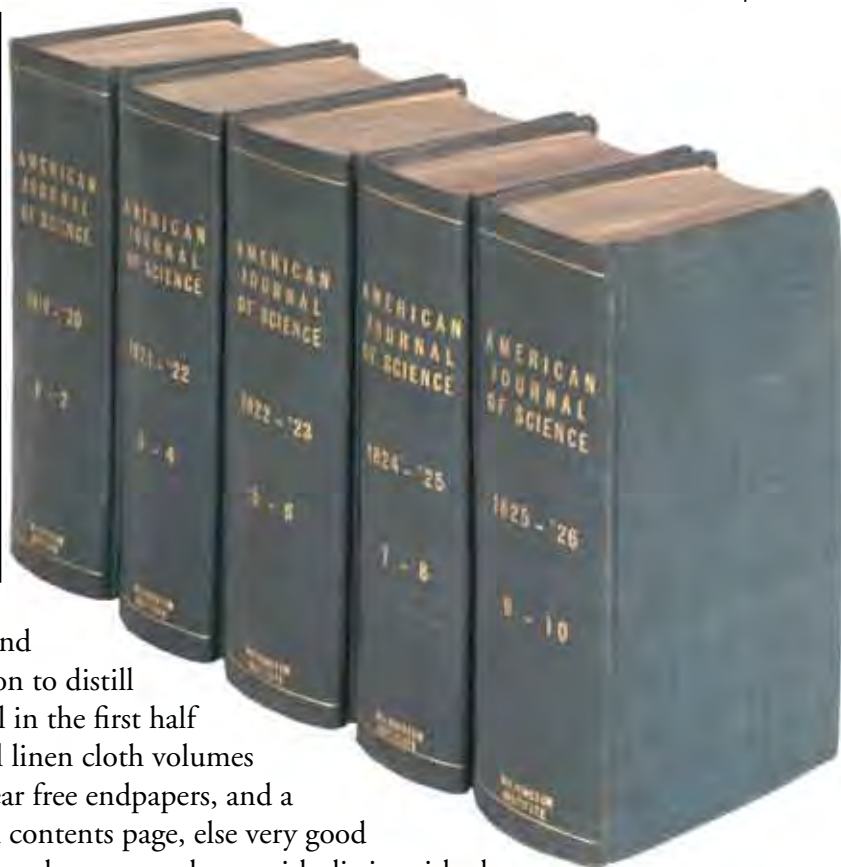
The scientific, mechanical, or practical advances made,

patented, or greatly improved during the span of these issues include (in roughly chronological order) the electromagnet, modern matches, the typewriter, Braille writing, the sewing machine, the mechanical reaper, the electric dynamo, the stereoscope, the ether ice machine (an early form of refrigeration), calotype photography, the wrench, the propeller, the revolver, the telegraph, the postage stamp, Morse Code, rubber vulcanization and rubber tires, Daguerreotype photography, the bicycle, the modern blueprint, the stapler, the grain elevator, mercerized cotton, and the use of dental anesthesia.

A nice early run of this important periodical, documenting in these issues major developments in the American Industrial Revolution. [BTC #371117]

34 (Science). Benjamin SILLIMAN, Constantine Samuel RAFINESQUE, Thomas SAY, et al. *The American Journal of Science and Arts, Volumes 1-10.* New York / New Haven: J. Eastburn and Co. / S. Converse (1819-1826). \$6500

Magazine. 10 volumes bound in 5. Volume one, second edition; volumes 2-10, all first editions, Octavos. Illustrated with engraved and lithographic plates and maps, many folding, including some hand-colored. The first ten volumes of this important periodical, familiarly known as "Silliman's Journal," devoted to the publication of original papers, notices, and reviews



in the broad field of the natural and physical sciences. Edited by Benjamin Silliman, professor of chemistry and natural history at Yale College (as well as the first person to distill petroleum), it was the world's leading scientific journal in the first half of the 19th Century. Ex-library set rebound in five full linen cloth volumes with gilt spine titles, bookplates, paper labels on the rear free endpapers, and a small ink number stamp at the bottom margin of each contents page, else very good with no other markings. The set features Silliman's printed correspondence with distinguished scientists throughout the world, and numerous papers on American geology, topography, botany, and zoology, as well as more general works on chemistry, physics, and mechanics. Also of note are multiple articles by Philadelphia's famous botanist and polymath Constantine Samuel Rafinesque, and papers by Thomas Say, the father of descriptive entomology in the United States.

[BTC #371045]



Oblong octavo. Flexible cloth with blank black leaves. 240

photographs of different sizes and processes. Minor wear and some oxidizing to some of the photographs, overall very good. A few are captioned, usually with first names only. Undated, but spanning circa 1895-1920. Location not immediately obvious but reportedly the album had a Virginia origin, and there are many photographs from a railroad and logging location that display the post office for Mullins (now Mullens) in southern West Virginia. A wide variety of images that seem to center around a few young women, probably sisters, beginning near the end of the 19th Century and progressing through the first decade or so of the 20th. The young women are shown in a variety of poses and outfits: in bathing costumes, humorously eating bananas, picnicking, and courting. There are also pictures of various sporting activities including tennis, fishing, croquet, canoeing, and a baseball game near the railroad tracks. Curiously there is an image of John Mulbetsch, All-American football player for the University of Michigan (Mulbetsch later coached at Marshall College in West Virginia). There are also numerous photos that feature an imposing factory in the background. A substantial number of images are devoted to lumber mills, house building, surveying, and the construction of the railroad, presumably at or near Mullins, and the transformation of the mountainous and rustic area into a town, including several images of rudimentary businesses such as The Railroad and Miners Pharmacy and the Busy Bee Restaurant. [BTC #366048]



BLACK FLAG is the flag of ANARCHY.

A War is being waged today for PUNK means ANARCHY.

of the Money-Pay system, where those with more Anarchy means disposing push around those with less.

The Police, Army, & Government are hired Killers there to protect the Little Dictators (The Rich), who are racing each other in a contest of ripping us & the Environment off, for more Money, Power & Control (over Us!).

With our state of Technology & Agriculture, we have the ability to produce Abundance for everyone & turn it out for FREE.

50% of the jobs people do today are senseless, boring, wasteful, destructive, make work, jobs, In Anarchy, work will be cut in half, with people able to work at what they want & need, not for Money & to support Power Maniacs.

Unnecessary & harmful Industries (also Banks Government, etc.) will colapse.

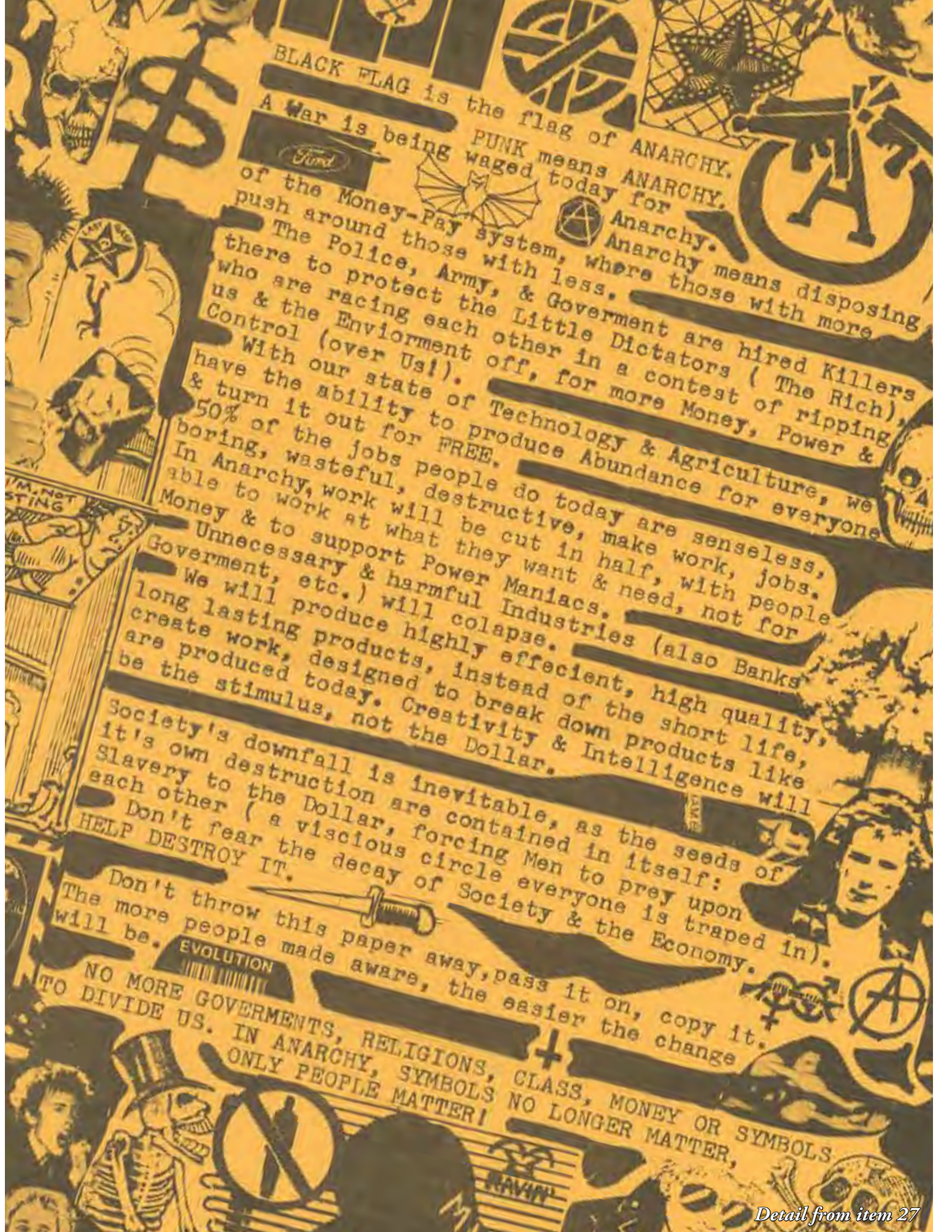
We will produce highly effecient, high quality, long lasting products, instead of the short life, create work, designed to break down products like are produced today. Creativity & Intelligence will be the stimulus, not the Dollar.

Society's downfall is inevitable, as the seeds of it's own destruction are contained in itself: Slavery to the Dollar, forcing Men to prey upon each other (a vicious circle everyone is trapped in).

Don't fear the decay of Society & the Economy. HELP DESTROY IT.

Don't throw this paper away, pass it on, copy it. The more people made aware, the easier the change will be.

EVOLUTION
NO MORE GOVERNMENTS, RELIGIONS, CLASS, MONEY OR SYMBOLS TO DIVIDE US. IN ANARCHY, SYMBOLS NO LONGER MATTER, ONLY PEOPLE MATTER!



Detail from item 27