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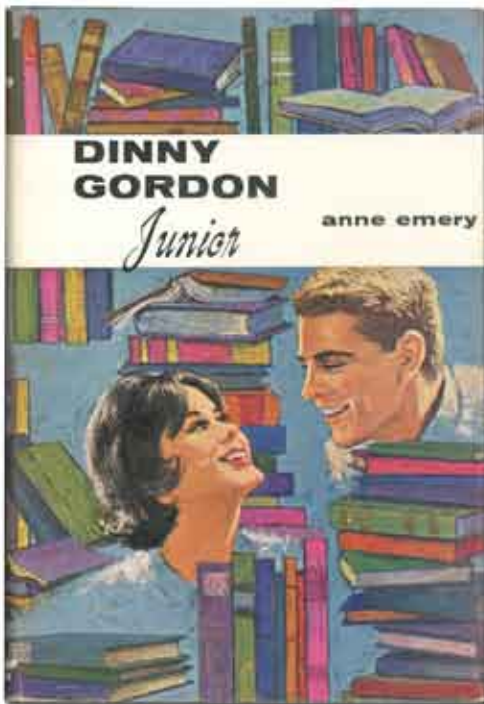


Domestic orders from this catalog will be shipped *gratis* via UPS Ground or USPS Priority Mail; multi-volume sets, along with expedited and overseas orders will be sent at cost. All items insured. NJ residents please add 7% sales tax. Member ABAA, ILAB. *Cover Art by Tom Bloom.*

List 78 © 2013 Between the Covers Rare Books, Inc.

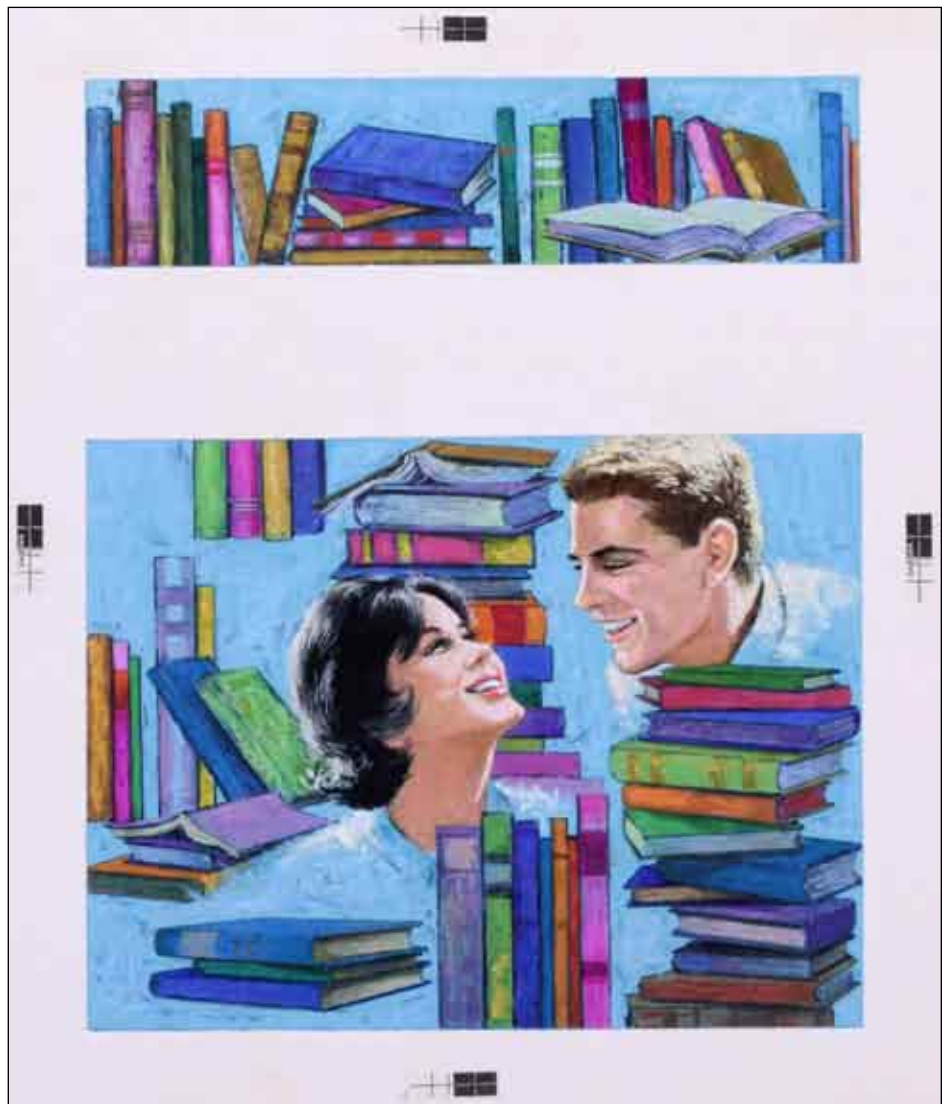
Proto-Feminist?

1 (Art). Evelyn Copeman. (Anne Emery). [Original Dust Jacket Art]:
Dinny Gordon Junior. Philadelphia: Macrae Smith (1964). **\$1250**



Original gouache and pencil cover art for *Dinny Gordon Junior* by illustrator Evelyn Copeman depicting the winning teen ingénue smiling up at an all-American boy. The image measures approximately 7" x 8½" (on 13" x 20" artist board). It is accompanied by a clear overlay with the title and author's name affixed, a sheet of tissue paper with various notes for the printer, and an additional blank sheet with a warning about handling the original art; once attached to the board by tape but now loose. The art is fine and bright; the other items showing some toning from the tape, along with a few spots and a couple of tears. It is accompanied by a fine third printing of the book in an else fine price-clipped dustwrapper.

In the article "Dinny Gordon: Proto-Feminist," that appeared in the March 2006 issue of the *Journal of American Culture*, writer Joyce Litton posits that Anne Emery's most beloved character, Dinny Gordon, who had aspirations of a nontraditional career and delayed marriage, was a transitional character between the portrayal of the 1950s female in family life and the more enlightened feminist of the mid-to-late 1960s. While it's a little hard to tell from the jacket art, this volume has Dinny confronting not only the typical teen problems such as liking two different boys and losing her job as a result of a shoplifting incident, but also confronting the prejudice of her friends when a Jewish family moves into her neighborhood. Take that, Gidget. [BTC#84261]





An album containing over 98 roller derby related photographs with the majority taken in and around Southern California in 1940. Oblong octavo. [32]pp. String bound with stiff paper board. Black and white photographs mounted, and each neatly captioned, with five mounted and captioned photos trimmed from another album laid in. Front board lacking but the remaining album in excellent condition with newly supplied string tie, near fine.

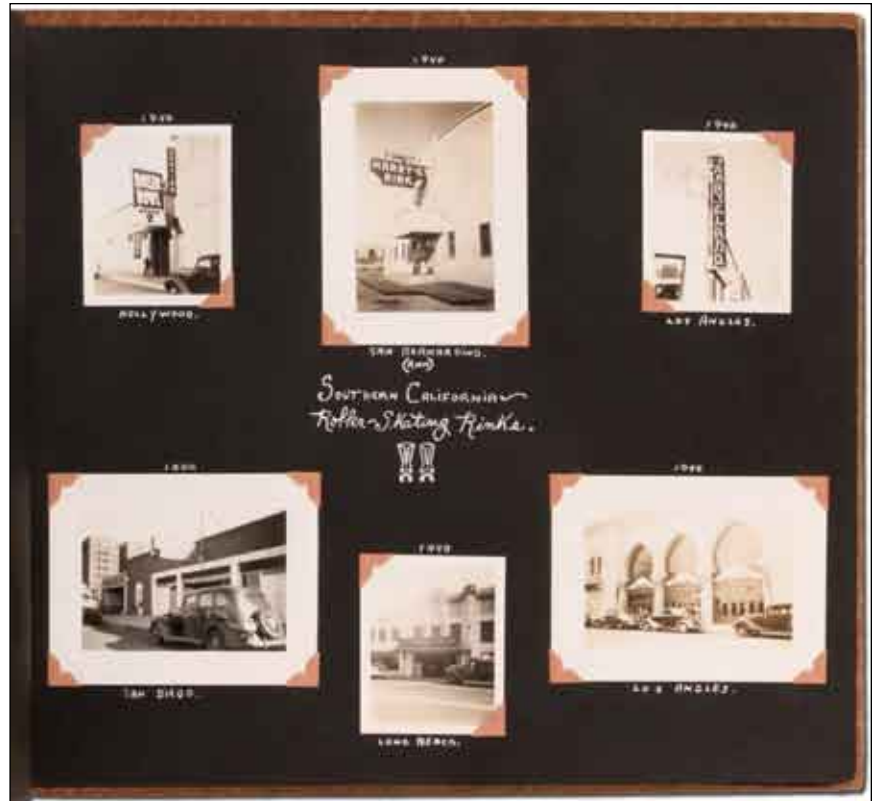


A rare primary source offering a glimpse of one of the earliest popular women's professional sports in America. This album was assembled by TRDA member Ann E. Barstow of Oakland, California who can be seen in a number of pictures in and out of costume, along with shots of her husband and daughter, but with her nearly always on skates. A diverse number of roller skating rinks or derby venues are included, several with Ann posing in front. They include Roller Bowl in Hollywood; Harry's Rink in San Bernardino; New Pacific Skating in San Diego; Shrine Roller Skating and Skateland in Los Angeles; L.B. Skating Palace and Hippodrome Skating Rink in Long Beach; Rollerdome in Culver City; and Golden Skate in Healdsburg. Other locales photographed while on tour include New Orleans, Louisiana; Indianapolis, Indiana; and Buffalo, New York.

The photos are a mix of action and candid shots of derby participants, both male and female, skating in teams, during pauses in the action, and posing with others during and after the bouts. Among those photographed are National Roller Derby Hall of Fame members Bobby Johnston, Peggy O'Neil, and Bill "Flash" Bogash, who is considered one of the all-time great derby skaters. The most poignant image is of derby skater Steve Irwin who died later that year after going over the rail at a bout in Kansas City and hitting his head.

The Transcontinental Roller Derby Association was organized in August 1935 by Leo Seltzer. According to legend, Seltzer read in *The Literary Digest* that 93% of Americans had roller skated at least once in their lives and was inspired to invent a sport that incorporated roller skates. Following the success of his first derby (a month-long endurance event that bore little resemblance to modern derby), Seltzer took his show on the road. By 1940, the year this album was apparently created, new scoring rules created an explosion in its popularity with derbies in 50 cities and more than 5 million spectators. The format at this time was two, five-person teams competing, with there always being a "home" team named after the city where the match was being played, and the other team being designated either New York or Chicago.

While roller derby's popularity has waxed and waned over the years, in the last decade it has enjoyed a marked grassroots revival, driven in part by the athletes themselves, who have infused the sport with a punk D.I.Y. aesthetic. While the 2009 Drew Barrymore film *Whip It* is often credited with this revival, it was in fact much more a

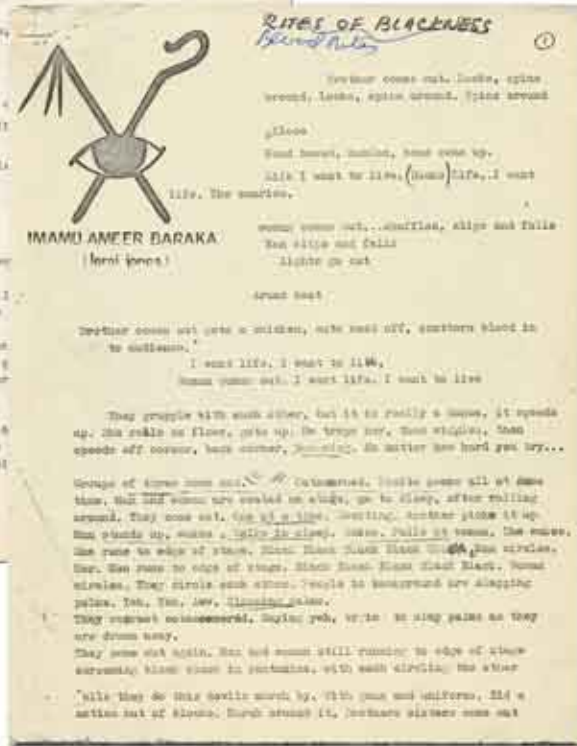


reflection of it. As one of the earliest women's sports to sustain a professional league, the roller derby remains a landmark in the history of women's athletics, a fact embraced by the modern third-wave feminist athletes of the current boom. [BTC#379491]

3 **Imamu Amiri Baraka. (LeRoi Jones). [Manuscript]: Bloodrites.** [Circa 1970]. **\$4500**



Signed typed manuscript [with] **Signed** photocopy of a typed manuscript. 8pp. and 6pp. Loose sheets typed or printed on rectos only with one paperclipped and the other stapled at one corner; both in the original red file folder labeled in holograph, "Blood Rites." Each with faint edgewear, else fine. Two working drafts for this ritualistic performance piece that incorporated chanting and choreographed movement.



A photocopy of the first draft of this work with corrections throughout and a small illustration of dancers on the second page, typed on Baraka's letterhead with "(leroi jones)" under his then new name and with one original correction; a blue line striking through the title, "Rites of Blackness," and "Blood Rites" written in below. This is accompanied by an original typed manuscript (also on Baraka's letterhead, but missing the reference to his birth name) that reflects the changes made to the photocopy, including the piece's new title, now one word, along with several scattered corrections in blue and black ink. Both are **Signed** and dated in 1995, when they were purchased directly from the author.

An experimental performance piece that features the devil, interpretive fighting, and animal sacrifice. The drama utilizes audience participation and begins: "Brother comes out gets a chicken, cuts head off, scatters blood into audience." First performed at Baraka's Spirit House theater located in Newark, New Jersey in 1970, along with a production of *Junkies Are Full of (SHHHHHH...)* and first published in *Black Drama Anthology* by Columbia University Press the following year.

Two versions of this powerful performance piece from this influential writer and noted social critic. [BTC#383633]

Illustrated Mock-Up for Unpublished Children's Book



4 **(Children). The Trouble with Ernestine.** [Circa 1950s]. **\$1250**

Folio. 28pp., folded unbound sheets. Unsigned original artwork, detailed pen and watercolor, for an original, probably unpublished children's book. The cover illustration (measuring 7" x 12") is drawn directly on the cover sheet, followed by nineteen illustrations (mostly half-page but some full page) cut and pasted into place throughout the book, no text. The pictures tell a curious story – Ernestine the lioness procures from a monkey a bottle of tranquilizers for her husband, but it turns out to be the wrong prescription and he suffers manic mood swings until he can be properly medicated. The book ends with Ernestine and her relaxed mate sitting in front of their 1950s era television with their four cubs. Unique. [BTC#55472]



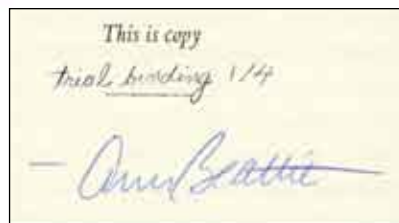
All Four Copies of a Limited Issue of Four

5 **Ann Beattie. *Jacklighting*.** Worcester: Metacom Press 1981.

\$2500



First edition. Four volumes. Each volume has a cloth spine (two are of fine cloth, and two are coarse cloth), and each has a different style of papercovered boards. As new. Each volume is hand-labeled "trial binding" on the limitation page and numbered respectively: "1/4," "2/4," "3/4," or "4/4." Each volume is **Signed** by Ann Beattie. Presumably your only chance to own all of the trial bindings of this limited edition. From the collection of Carter Burden. [BTC#69194]



6 **Raymond Carver. [*Production Archive of the Book*]: *His Bathrobe Pockets Stuffed With Notes*.**

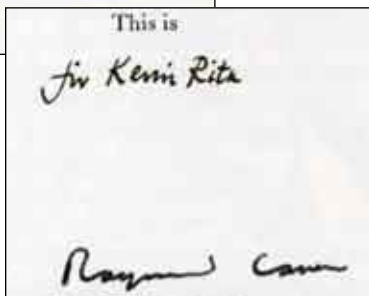
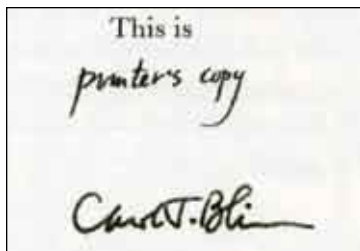
(Elmwood, Connecticut: Raven Editions 1988).

\$3500

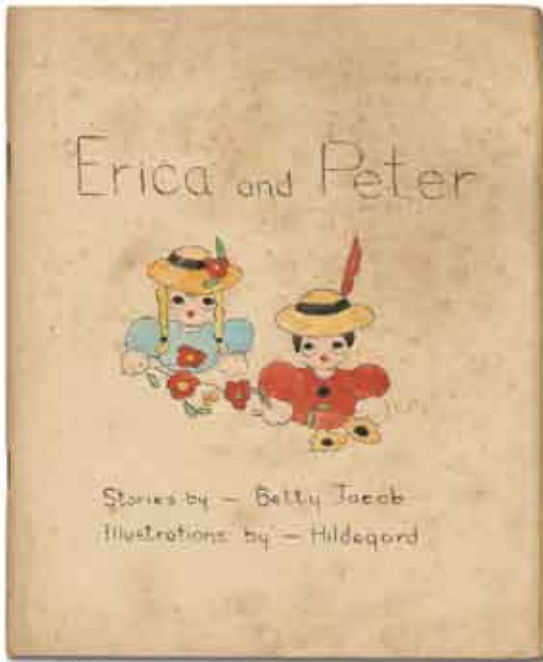
An archive of materials associated with the production of this limited fine press book, a compilation of notes found by Carver in his bathrobe pockets. Including: 1. Printer's mock-up, essentially three small

quarto gatherings stitched and with the layout of the book sketched in by an unknown hand (either the publisher or printer). Fine. 2. Uncorrected proof of the text, extensively hand corrected in an unknown hand (either the publisher or printer). Fine. 3. Uncorrected proof of the text, second issue, reflecting the corrections from the previous item. Fine. 4. First edition. Fine. One of five *ad personam* copies, this copy **Inscribed** by Carver to the publisher of Raven Editions: "for Kevin Rita. Raymond Carver." 5. First edition. Sewn marbled paper wrappers with applied printed label. Designed and printed letterpress by Carol Blinn at the Warwick Press. Fine. Of a total edition of 70 copies, 20 copies were handsewn in marbled papercovered wrappers, of which five were *ad personam* and 15 copies were for presentation. This is one of the 20 copies (although it is not indicated from which issue it came). Not signed by Carver (as all copies were supposed to be). However, this is marked as the "Printer's Copy" and is **Signed** by Carol Blinn.

[BTC#383556]

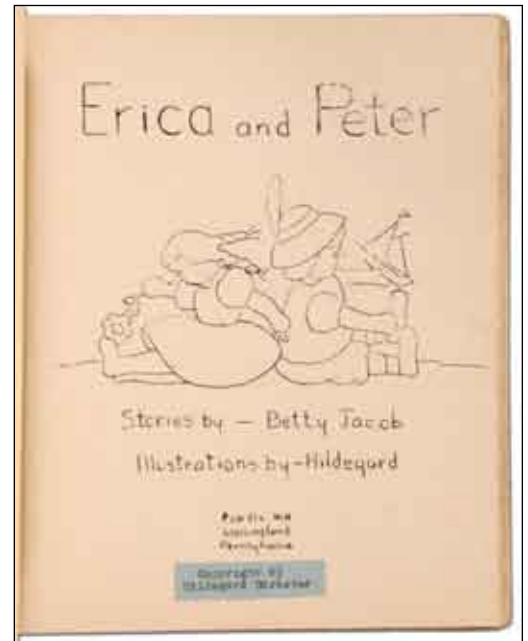


7 **(Children). Betty Jacob [and] Hildegard Herbster. *Erica and Peter*.** Pendle Hill, Wallingford, Pennsylvania: Hildegard Herbster [circa 1945]. \$900



First edition. Square octavo. [35]pp. Stapled wrappers with upper cover illustrations hand-colored. Text and simple line drawings mimeographed on thick leaves similar to elementary school construction paper. Wrappers foxed, a few scattered and small paper defects, still a pleasing very good copy.

Bunnies, bees, frogs; ducks and deer; coloring, scissors and paste: a curious unrecorded wartime children's book intended as a collection of simple pedagogical nature stories for young readers, and an activity book where boys and girls color and cut out the book's illustrations and then frame them with help from Mother. Given its hands-on and amateurish production, we speculate *Erica and Peter* was produced in small quantities and for a small audience at Pendle Hill in Wallingford, Pennsylvania, a well-known Quaker community, very close to Philadelphia. Established in 1930, it served as a study center for the Quaker faith and as a nexus of spiritual culture to prepare Friends for future spiritual and cultural enrichment. A small hand-cut typed scrap reads: "Copyright by Hildegard Herbster" and is affixed to the bottom of the title page. A Library of Congress copyright record is entered for this book with a 1945 date.



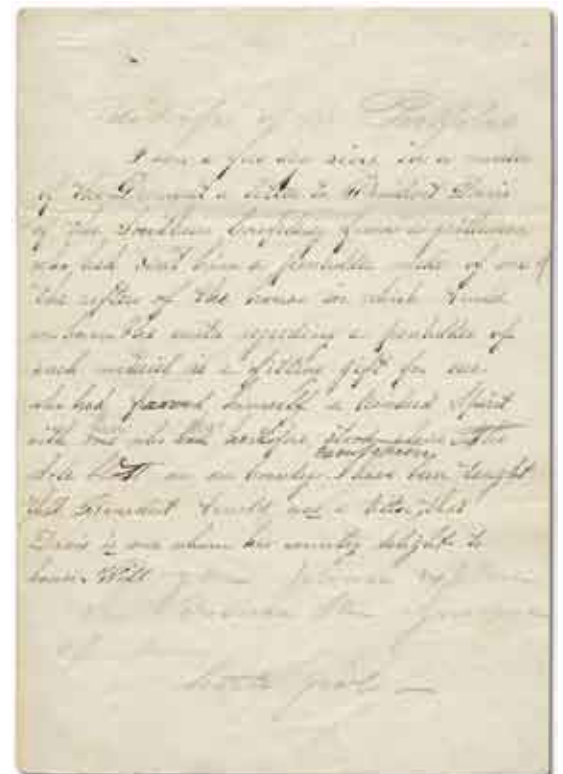
Hildegard "Hillie" Herbster (1908–1998) was a Quaker artist who attended art school in Philadelphia and Germany during the 1930s. During World War II, she was a resident at Pendle Hill where she lived with her young daughter Erika (in the book seen as "Erica"). Not surprisingly, Hildegard's husband, Ernest Herbster, was a registered conscientious objector during World War II and performed alternative service. Mrs. Herbster taught art in nearby Yardley, Pennsylvania. At some point, Hildegard moved to Florida. In 1997, the Miami-Dade County, Florida Parks and Recreation posthumously awarded her the "In the Company of Women" honor.

The gentle narrative of this children's book, showing a love

and respect of nature, reinforces the pacifist tones of the Quaker belief system during the violent period of the Second World War in which it was produced. *OCLC* locates no copies. Rare. [BTC#362524]

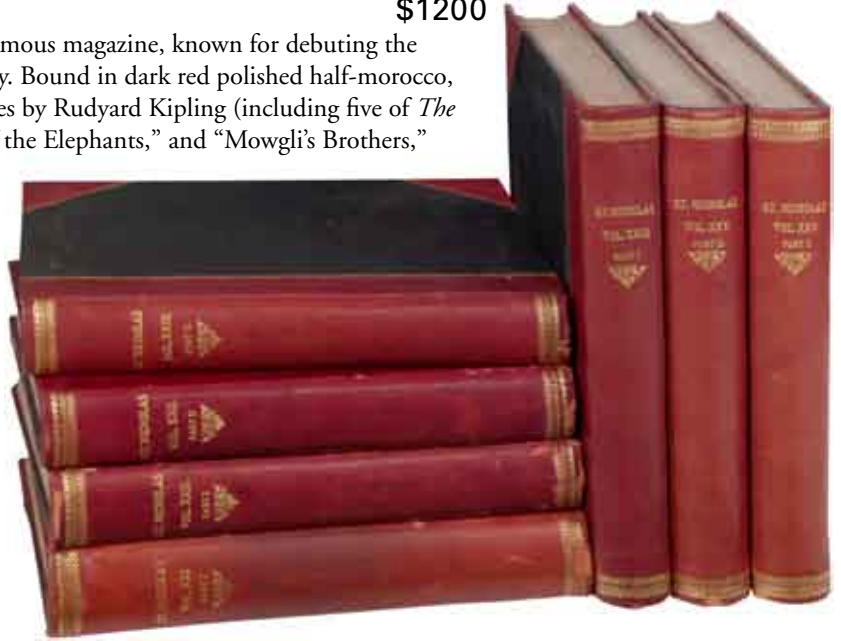
8 **(Civil War). A LITTLE GIRL. Autograph Letter Signed "A Little Girl" Comparing Jefferson Davis to Benedict Arnold.** [1861]. \$450

Single sheet folded, with two blank integral leaves. Creased from folding, else very good. No date or author, addressed on verso, to the "Editorships of the Portfolio." The unnamed author claims to have seen "in a number of the *Democrat* a letter to President Davis of the Southern Confederacy from a gentleman who had sent him a penholder made of one of the rafters of the house in which [Benedict] Arnold was born." The gentleman identified Davis as a kindred spirit to Arnold as a "blott on our Country." The note asks for an explanation, as she has been taught that Arnold was a traitor, and Davis a man revered. The last sentence of the letter switches from pen to pencil, where the author identifies herself as "A Little Girl." The letter references an open letter first published in an issue of the Norwich, Connecticut *Bulletin* in 1861 by editor and humorist Isaac H. Bromley. That piece was picked up by various newspapers across the nation in the following weeks and later published in *The Book of Anecdotes and Incidents of the War of the Rebellion* in 1873. [BTC#358488]



9 **(Children). (Rudyard Kipling, Mark Twain, Theodore Roosevelt). *St. Nicholas: An Illustrated Magazine For Young Folks (Seven Bound Volumes, 1893-1898)*. New York: The Century Co. (1893-1898).** **\$1200**

Magazine. Seven finely bound volumes of Mary Mapes Dodge's famous magazine, known for debuting the work of many important writers and the best illustrators of the day. Bound in dark red polished half-morocco, the set collects together the first printed appearances of eight stories by Rudyard Kipling (including five of *The Jungle Book* stories, most notably: "Rikki-Tikki-Tavi," "Toomai of the Elephants," and "Mowgli's Brothers," the basis for the 1967 Walt Disney animated film), Mark Twain's *Tom Sawyer Abroad* (complete in six installments), and Arthur Rackham's magnificent line block illustrations for "The Treasure at the End of the Rainbow." It also features stories and miscellaneous pieces illustrated by Reginald Birch, W.A. Rogers, and Howard Pyle, with Palmer Cox's "The Brownies," early Art Nouveau illustrations by Oliver Herford, and Roosevelt's "Hero-Tales from American History" (complete in six installments). One rear joint is partially split, else a handsome, near fine set containing six consecutive monthly issues from November 1893-April 1894; twenty-four consecutive issues from November 1894-October 1896; and twelve consecutive issues from November 1897-October 1898.



A list of notable selections include:

COX, Palmer

1. "The Brownies in Massachusetts" (January 1894).

2. "The Brownies in Fairyland" (Two installments: March and April, 1894).

3. "The Brownies in Pennsylvania" (November 1894).

4. "The Brownies in Texas" (March 1895).

DODGE, Mary Mapes

1. "Day-Dreams on the Dike" (November 1893).

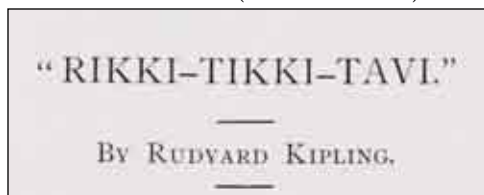
KELLER, Helen

1. "Helen Keller's Letter" (December 1893).

KIPLING, Rudyard

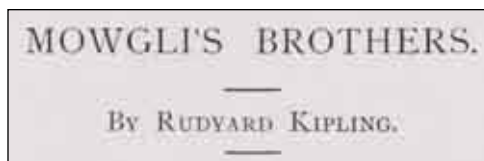
Five stories later collected in *The Jungle Book* (Illustrated by W.H. Drake):

1. "Rikki-Tikki-Tavi" (November 1893).



2. "Toomai of the Elephants" (December 1893).

3. "Mowgli's Brothers" (January 1894).



4. "Tiger! Tiger!" (February 1894).

5. "The King's Ankus" (March 1895).

Three *Just-So Stories* (Illustrated by Oliver Herford):

6. "How the Whale Got His Tiny Throat" (December 1897).

7. "How the Camel Got His Hump" (January 1898).

8. "How the Rhinoceros Got His Wrinkly Skin" (February 1898).

OTIS, James

1. *Teddy and Carrots: Two Merchants of Newspaper Row* (Illustrated by W.A. Rogers), complete in 12 installments (May-October, 1895; November 1895-April 1896).

PYLE, Howard

Jack Ballister's Fortunes:

1. First installment, Chapters 1-3 (April 1894).

2. Sixth installment, Chapters 23-39 (November 1894-April 1895).

3. Fifth installment, Chapters 40-51 (May-September 1895).

RACKHAM, Arthur (Illustrator)

1. "The Treasure at the End of the Rainbow" by A.E. Bonser (July 1898).

RILEY, James Whitcomb

1. "Dream March of the Children" (December 1895).

2. "Mister Hop-Toad" (November 1897).

ROOSEVELT, Theodore (written with Henry Cabot Lodge)

Hero-Tales from American History, complete in six installments (May-October 1895):

1. "Daniel Boone and the Founding of Kentucky."

2. "George Rogers Clark and the Conquest of the Northwest."

3. "Kings Mountain."

4. "The Cruise of the Wasp."

5. "Remember the Alamo."

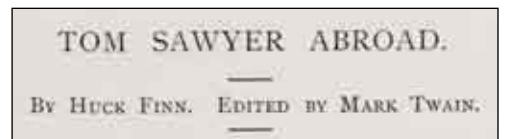
6. "Lieutenant Cushing and the Ram Albemarle."

STEVENSON, Robert Louis

1. *Letters to Young Friends*, complete in three installments (December 1895-February 1896).

TWAIN, Mark

1. *Tom Sawyer Abroad* (Illustrated by Dan Beard), complete in six installments (November 1893-April 1894). [BTC#373344]



10 Ralph Waldo Emerson, James Russell Lowell, Walt Whitman, Mark Twain, Henry James, John Steinbeck, and Others. *North American Review and Miscellaneous Journal*, 238 Volumes (1820-1940). Boston; New York: Cummings and Hilliard; [et al.] (1820-1940). **\$15,000**

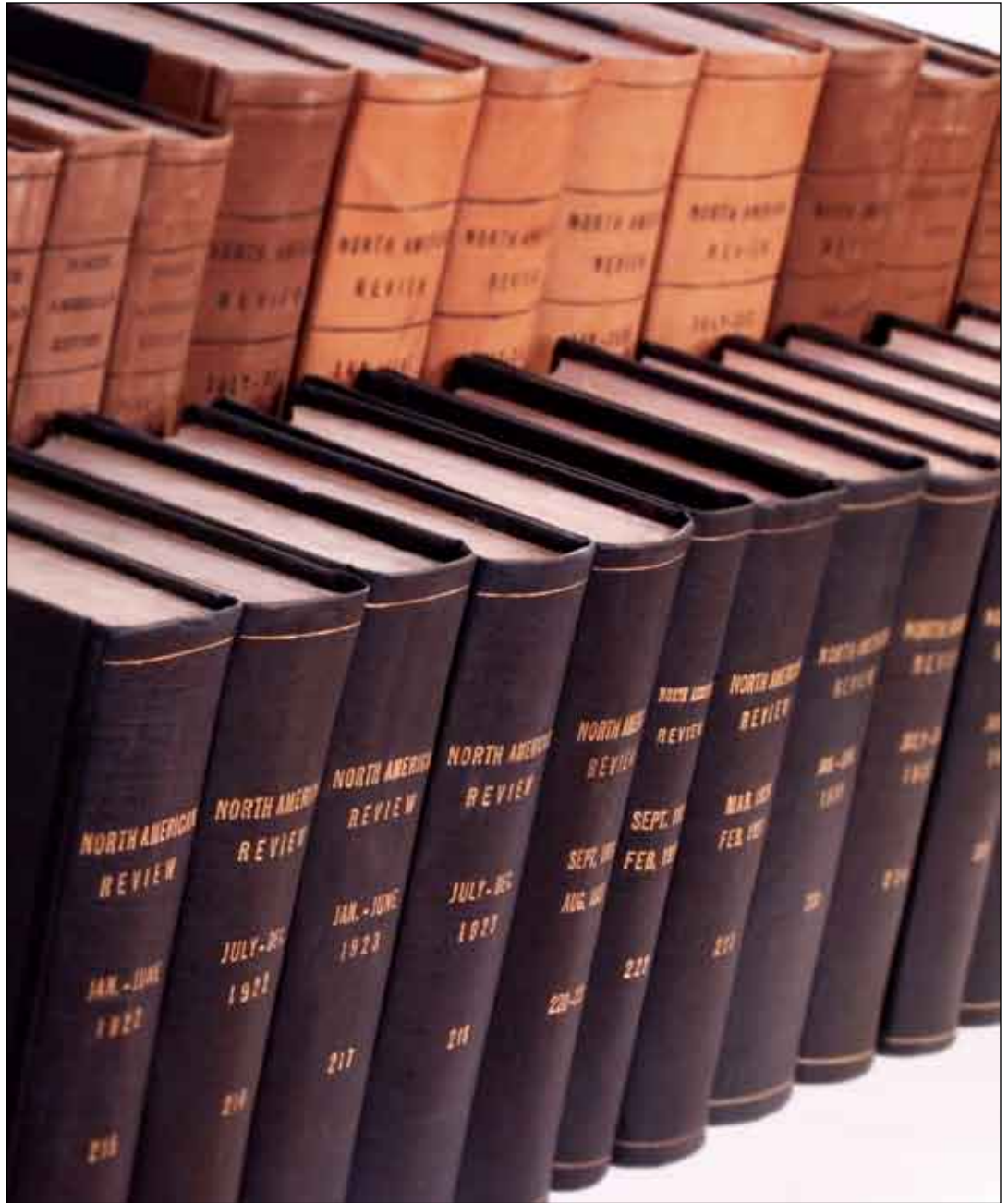
Magazine. 238 bound volumes. Octavos. A near-complete run of the *North American Review*, America's most important literary journal of the 19th and early 20th Centuries. A consecutive run of volumes 10-248 dating from January 1820 through the final 1939-40 Winter issues, lacking only the first nine volumes, one quarterly issue from 1868 (October), and six monthly issues from 1894 (January-June). Most volumes are bound in full beige or blue cloth (13 are in half calf and marbled paper boards); volumes 174-248 have the original wrappers bound in.

Founded in 1815, the *NAR* established itself as the most intellectual magazine in America. It quickly gained an international reputation and was a leading literary force in American letters throughout its 125-year history. Known for its long essay reviews of contemporary American and European literature, it also published scholarly articles on American society and current affairs, serving both as a platform for much of the most exciting social and literary commentary in the country, and as an arena for public debates on slavery and other controversial issues of the day.

Most importantly, the magazine published contributions by some of America's best writers, ranging from Ralph Waldo Emerson to Thomas Wolfe, and including Henry Wadsworth Longfellow, Walt Whitman, James Russell Lowell, Mark Twain, Henry James, John Steinbeck, and others. Among the many complete works featured in this long run are Emerson's lectures on "Michael Angelo," "Milton," and five other essays and lectures; Washington Irving's "The Northmen"; and Longfellow's "Defense of Poetry." Walt Whitman contributed seven essays over a 10-year period, including: "The Poetry of the Future," "Old Poets," and "Have We a National Literature," and Mark Twain contributed five satires and essays, including: "In Defense of Harriet Shelley," "To the Person Sitting in Darkness," and "Edmund Burke on Croker and Tammany."

Also noteworthy is Chief Justice Lemuel Shaw's "Slavery and the Missouri Question" from 1820, and Lewis Cass's influential articles on American Indian Policy. Edgar Allan Poe's first published work, *Tamerlane, and Other Poems*, received its first national notice in the October 1827 number, Sidney Fisher published his influential review of *Uncle Tom's Cabin* in 1853, and Edward Hale published his famous early review of Whitman's *Leaves of Grass* in January 1856. During the Civil War Lowell became editor and published influential articles on Abraham Lincoln and William Seward. After the war he contributed the many important lectures on literature that made him famous. Important works from the 20th Century include *The Ambassadors* by Henry James serialized in twelve monthly issues in 1903, "A Paper on Free Verse" by Robert Bridges from 1922, and five short stories by John Steinbeck, two of which: "The Red Pony" (a.k.a. "The Gift") and "The Great Mountains," were later published as the first two chapters of *The Red Pony*.

An ex-library set with ink stamps or bookplates on most front pastedowns, a small embossed stamp or occasional ink stamp on most title pages, and an occasional ink number stamp on some bottom page margins. The 13 volumes in contemporary half calf are scuffed and worn, thus good only, about ten volumes have a few loose or detached leaves, and one short story by Thomas Hardy was neatly removed from the October 1903 issue, else overall a very good set. A scarce large assemblage of first appearances of major American literary works and articles.



Notable first appearance contributions include:

BRIDGES, Robert

1. "A Paper on Free Verse" (November 1922).

CASS, Lewis

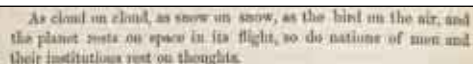
1. "Removal of the Indians" (January 1830).

[Anonymous]

1. "The Diary of a Public Man" (July 1879).

Note: Published anonymously just before the start of the Civil War, with entries dated between December 28, 1860, and March 15, 1861. This famous purported diary, known for its quotations attributed to Stephen Douglas, Seward, and Lincoln, appeared to offer verbatim accounts of the behind-the-scenes discussions at the very highest levels during the lead-up crisis to the Civil War.

EMERSON, Ralph Waldo



RALPH WALDO EMERSON.

1. "Michael Angelo" (January 1837).
2. "Milton" (July 1838).
3. "Character" (April 1866).
4. "Quotation and Originality" (April 1868).
5. "Demonology" (March 1877).
6. "Perpetual Forces" (September 1877).
7. "The Sovereignty of Ethics" (May-June 1878).

FISHER, Sidney G.

1. "Uncle Tom's Cabin: The Possible Amelioration of Slavery" (October 1853).

HOLMES, Oliver Wendell

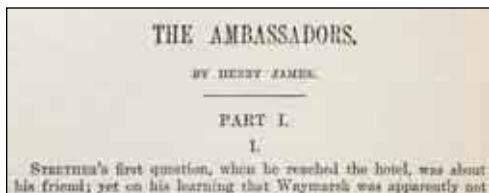
1. "The Mechanism of Vital Actions" (July 1857).

IRVING, Washington

1. "The Northmen" (October 1832).

JAMES, Henry

1. *The Ambassadors* (12 installments: January-December, 1903).



LONGFELLOW, Henry Wadsworth

1. "Origin and Progress of the French Language" (April 1831).

THE NORTH AMERICAN REVIEW

2. "Poetry and Romance of the Italians" (July 1831).

3. "Anglo-Saxon Language and Literature" (October 1831).

4. "Defense of Poetry" (January 1832).

LOWELL, James Russell

1. "Shakespeare Once More" (April 1868). (POE, Edgar Allan)

1. [Notice]: "*Tamerlane, and Other Poems*. By a Bostonian. Boston." (October 1827).

SHAW, Lemuel

1. "Slavery and the Missouri Question" (January 1820).

STEINBECK, John

1. "The Red Pony" [a.k.a., "The Gift"] (November 1933).

2. "The Great Mountains" (December 1933).

The Great Mountains

BY JOHN STEINBECK

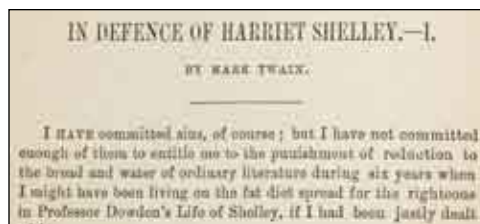
3. "The Murder" (April 1934).

4. "The Raid" (October 1934).

5. "The White Quail" (March 1935).

TWAIN, Mark

1. "In Defense of Harriet Shelley" (Three Parts: July-September 1894).



2. "Fenimore Cooper's Literary Offenses" (July 1895).

3. "To the Person Sitting in Darkness" (February 1901).

4. "To My Missionary Critics" (April 1901).

WELLS, H.G.

1. "Anticipations: An Experiment in Prophecy" (Six parts: June-December 1901).

WHARTON, Edith

1. "The Three Francescas" (July 1902).

2. "Vesalius in Zante" (November 1902).

3. "The Vice of Reading" (October 1903).

WHITMAN, Walt

1. "The Poetry of the Future" (February 1881).

2. "A Memorandum at a Venture" (June 1882).

3. "Slang in America" (November 1885).

4. "Robert Burns as Poet and Person" (November 1886).

(Note: Incorporates material from "Robert Burns" published in *Critic*.)

5. "Some War Memoranda—Jotted Down at the Time" (January 1887).

6. "Old Poets" (November 1890).

7. "Have We a National Literature" (March 1891).

8. [Edward Hale's review of]: "*Leaves of Grass*. Brooklyn. 1855" (January 1856).

WOLFE, Thomas

1. "Polyphemus" (June 1935).

2. "Three O'Clock" (Summer 1939).

YEATS, W.B.

1. "The Literary Movement in Ireland" (December 1899).

2. "The Shadowy Waters" (June 1900).

3. "The Hour-Glass. A Mortality" (September 1903).

Miscellaneous

BLAVATSKY, M.

1. "Recent Progress in Theosophy" (August 1890).

GREENWOOD, F.W.P.

1. "Wordsworth's Poems" (April 1824).

MERRILL, George E.

1. "Is Football Good Sport" (November 1903).

ROOSEVELT, Theodore.

1. "Professionalism in Sports" (August 1890).

THWING, Charles F.

1. "The Ethical Functions of Foot-Ball" (July-December 1901).

WAGNER, Richard.

1. "The Work and Mission of My Life" (1879). [BTC#379011]

11 (F. Scott Fitzgerald). Matthew J. Bruccoli, edited by. Fitzgerald Newsletter - 1-29, 32-35.

Charlottesville, Virginia: F. Scott Fitzgerald Society 1958-1966.

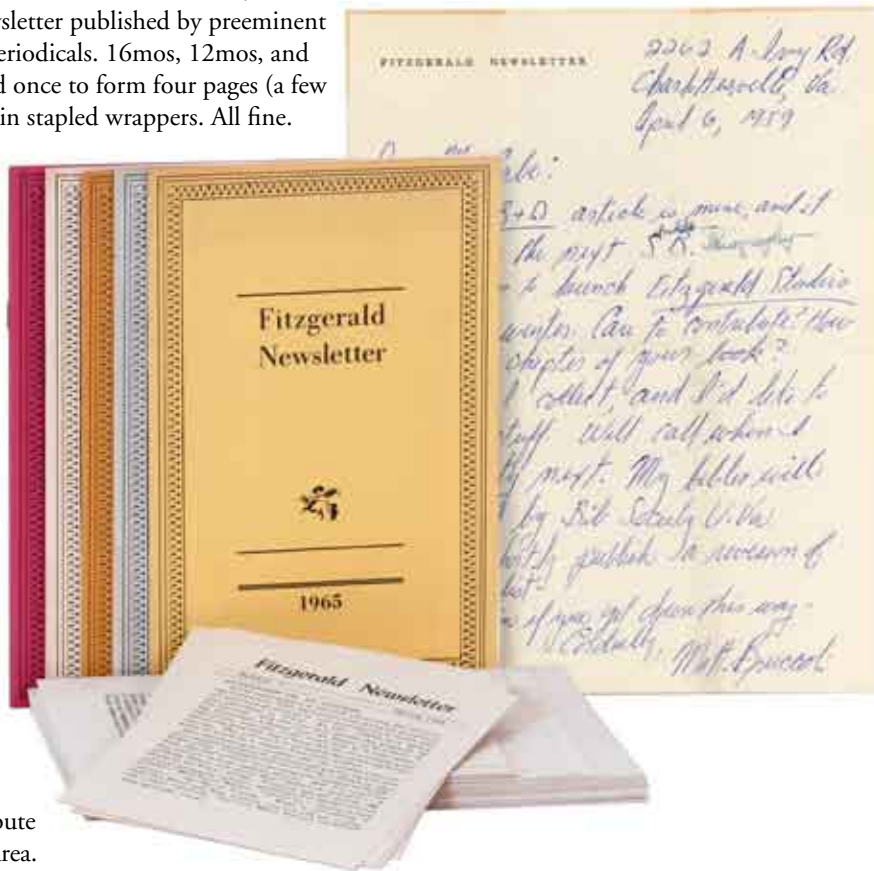
\$1000

A nearly complete run of this 40 issue F. Scott Fitzgerald newsletter published by preeminent Fitzgerald scholar, Matthew Bruccoli, between 1958-1966. Periodicals. 16mos, 12mos, and octavos. 4pp.-12pp. The first 13 issues are single sheets folded once to form four pages (a few with an additional sheets laid in); the remaining larger issues in stapled wrappers. All fine.

The idea of the quarterly publication was a journal "open to both amateur and professional readers of Fitzgerald and that would attempt to record all references to Fitzgerald in the media of communication." The newsletter reported on new Fitzgerald publications, revealed issue points for books, and printed both new and contemporary book reviews, along with excerpts from his letters, quotes from other writers, and subscriber's questions and comments. Bruccoli eventually ceased publication with issue 40 because his effort to write, publish, and distribute the newsletter proved too onerous a task.

This run comes from the collection of Edwin Erbe, former publicity director for New Directions books. Also included is the 5th anniversary index issue, a duplicate copy of issue 2, and a prospectus for the 1961 reprint of Bruccoli's dissertation on Fitzgerald at the University of Virginia. The newsletters are contained in a mailing envelope with Erbe's printed address label and accompanied by an ALS from Bruccoli on *Fitzgerald Newsletter* letterhead. The letter, sent from Charlottesville, Virginia on April 6, 1959, mentions a forthcoming article he is set to publish, invites Erbe to contribute an article of his own, and tells him to visit if he is ever in the area.

A near complete run of this important and scarce publication on Fitzgerald by his premiere scholar. [BTC#284243]



12 (Gay). Photographic Negatives and Contact Prints from the 1980 New York City Gay Pride Parade.

\$1250

35 black & white negatives on six strips, with black & white contact print sheet for all; 29 of the images are views of the 1980 Gay Pride parade in New York City, with signage identifying some of the participating groups and individuals: Dignity for Lesbian and Gay Catholics; I am Gay

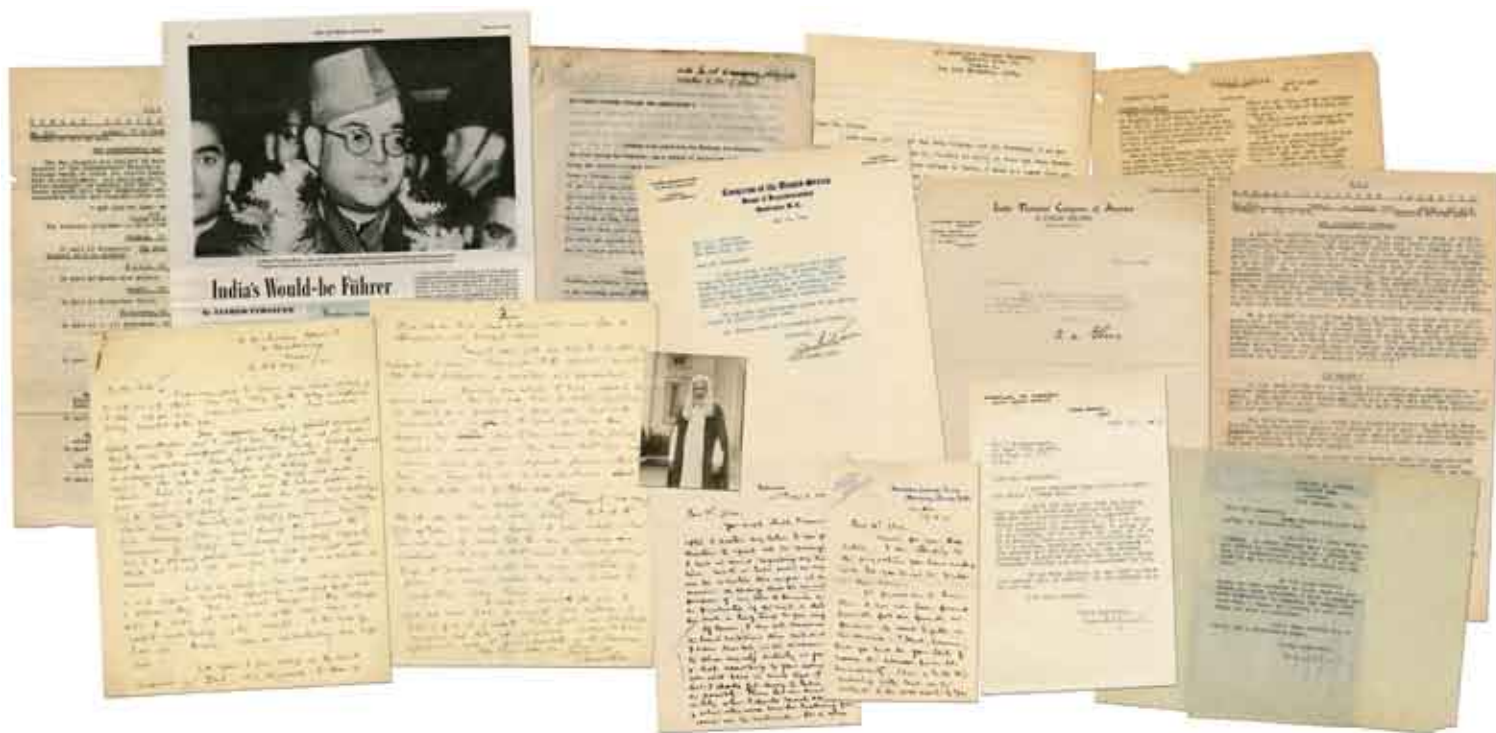


and I Love You - Advocate Experience; Lesbian Herstory Archives; Gay Daddies - Gay Fathers of Brooklyn; Gay Youth NYC; The Big Apple Gay Men's Chorus; The Disco Kazoo and Marching Band; Judson Memorial



Church; and with Princeton, New Jersey, Cleveland, and California groups' signage visible and one sign stating "80 Pride"; the remaining images are of groups of people at the roadside watching the parade, and four possibly unrelated shots of actress Tovah Feldshuh holding a copy of the promotional book for her film *The Idolmaker*. No photographer or studio is noted. The images were taken with Kodak 5063 Pan (Tri-X) film and the negatives are contained in a 'Q-Pic' specialty photographic sleeve. The negatives and contact prints are about fine and generally well-composed, and taken with near-professional quality. An interesting ephemeral glimpse of the New York City Gay Pride movement in the early 1980s. [BTC#374685]

13 (India). Hans Stefan Santesson, Vithalbhaj J. Patel, Subhas Chandra Bose, Manilal M. Gandhi, Sailendra Nath Ghose, Clare Boothe Luce, Robert F. Wagner, and Others. *Archive of The Fight for Indian Independence and Indian-American Citizenship. A Collection of Correspondence, Ephemera, and Photographs (1929-1951)*. (Allahabad, India / New York City / Vienna, Austria: 1929-1951). \$27,500



An important archive of correspondence and ephemera relating to the activities of the American Branch of the India National Congress and other American-based Indian sociopolitical organizations active during the 1930s and 1940s. The collection features multiple Autograph Letters Signed by Vithalbhaj J. Patel and Subhas Chandra Bose, two of India's most prominent nationalist leaders, and correspondence relating to activities of the India Council, the India Welfare League, and the Moslem Brotherhood of U.S.A., with related ephemera, including photographs of Patel, and mimeographed partisan newspapers from India. Also included are two Typed Letters Signed by Manilal M. Gandhi (second son of Mahatma Gandhi), a leading activist of the New African Movement, and editor of the influential South African newspaper *Indian Opinion*.

The collection was compiled by the American science-fiction writer and magazine editor Hans Stefan Santesson, who had taken up the cause of Indian independence while a student at Columbia University in New York City. Santesson was a leading figure in several organizations advocating for Indian independence and naturalization for Indians living in the United States. It was once rumored that the British government had put a price on his head, because of his close working ties with Sailendra Nath Ghose, President of the India National Congress of America, and Vithalbhaj Patel, President of the Imperial Legislative Assembly and co-founder of the Swaraj Party.

The correspondence between Patel and Ghose from 1931-32, relating to Patel's visit to the United States, provides a vivid account of their political and personal differences, which culminated in Patel's dramatic break with Ghose soon after his arrival to New York in September 1932.

Also of historical importance are two long letters by Subhas Chandra Bose from May 1933 and November 1935, both written to Ghose from Vienna. Bose, President of the Congress Party in 1938 and 1939, broke with Mahatma Gandhi, founded the All India Forward Bloc, and led the Azad Hind Movement and Indian National Army in its celebrated attempt to win India's independence by force in an alliance with Nazi Germany and Japan. The letter from 1932 details Bose's ideas about how to sustain the Indian newspaper *Liberty*: "the only paper which has pluck and initiative." He also addresses the estrangement between Ghose and Patel, and the political obstacles preventing Ghose's return to India (He was later banned from travel to India). The 1935 letter details Bose's efforts to get the ban lifted, and his views on the possibility of being elected President of the Congress Party in the upcoming session of the Congress: "The Mahatma's party hate me like poison – non-violently of course. But to prevent my nomination they are going to get Jawaharlal elected, though it is against fifty years' convention to have the President from the same province in which the Congress is to meet."

The collection also contains Santesson's correspondence and ephemera from when he was an activist working with Sailendra Ghose, (serving as mediator between Patel and Ghose), and later when he served as Secretary of the India Political Council and the India Welfare League. Among the correspondence are letters from Connecticut Representative Clare Boothe Luce (author of a House bill that became the basis of the historic Luce-Cellar Act of 1946, granting citizenship to Indians and Filipinos), New York Senator Robert F. Wagner, Indian Agent General Girja Bajpai, *Indian Opinion* Editor Manilal Ghandi, and others, including two leaders of the Moslem Brotherhood of the U.S.A. Among the ephemera are speeches by Santesson and Clare Luce, and three rare mimeographed partisan newspapers: *Young India* and *The Bombay Congress Bulletin* from 1930-31. A unique and historically important collection.

The archive was divided by Santesson into five sections as follows:

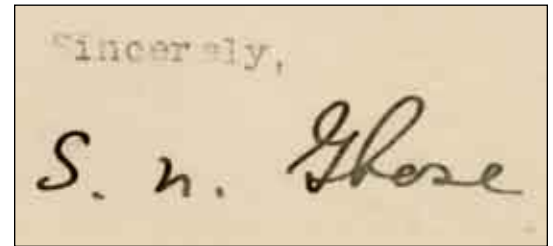
Section I: India National Congress, American Branch

1. India National Congress. Telegram and carbon typescript. Allahabad, India and New York City. January 16, and January 18, 1929. The American Branch of the India National Congress is authorized to operate as an affiliate organization.

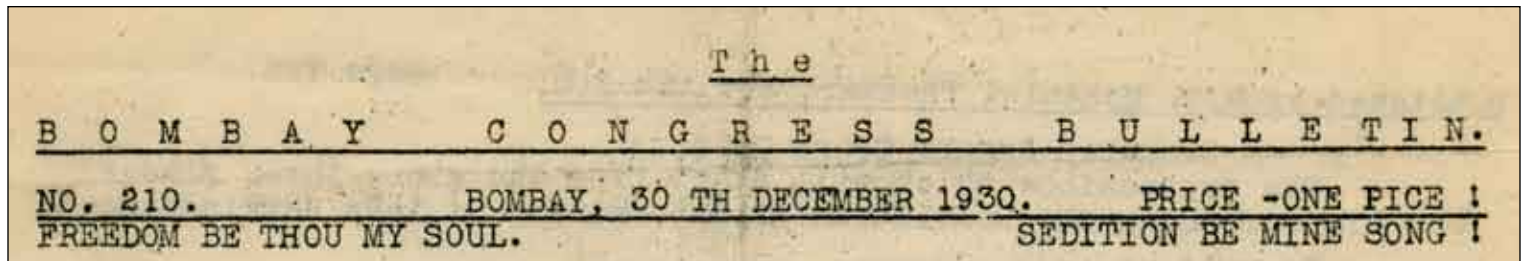
2. GHOSE, Sailendra Nath, and Ramlal B. Bajpai. Two page mimeographed press releases on printed letterhead sheets Signed by Ghose and Bajpai. NYC: India National Congress American Branch, January 23, [1929].

3. All India Congress Committee. TLS, 1p., Allahabad, India: February 12, 1929. Presents affiliation fees and related financial information. With a half-page enclosed typescript: "Resolution of the Congress Working Committee."

4. Newspaper clipping. *Bombay Chronicle*, June 13, [1929]: "Indian Congress and League Against Imperialism: A Challenge from America."



Sincerely,
S. N. Ghose



Section II: Partisan Newspapers

1. *Young India*. Ahmedabad: October 30, 1930 (No. 44). Quarto. Two mimeographed sheets. Published by Mohanlal Maganlal Bhatt. Articles on "Keeping the Peace," "Sub-brute Force," and weekly news.

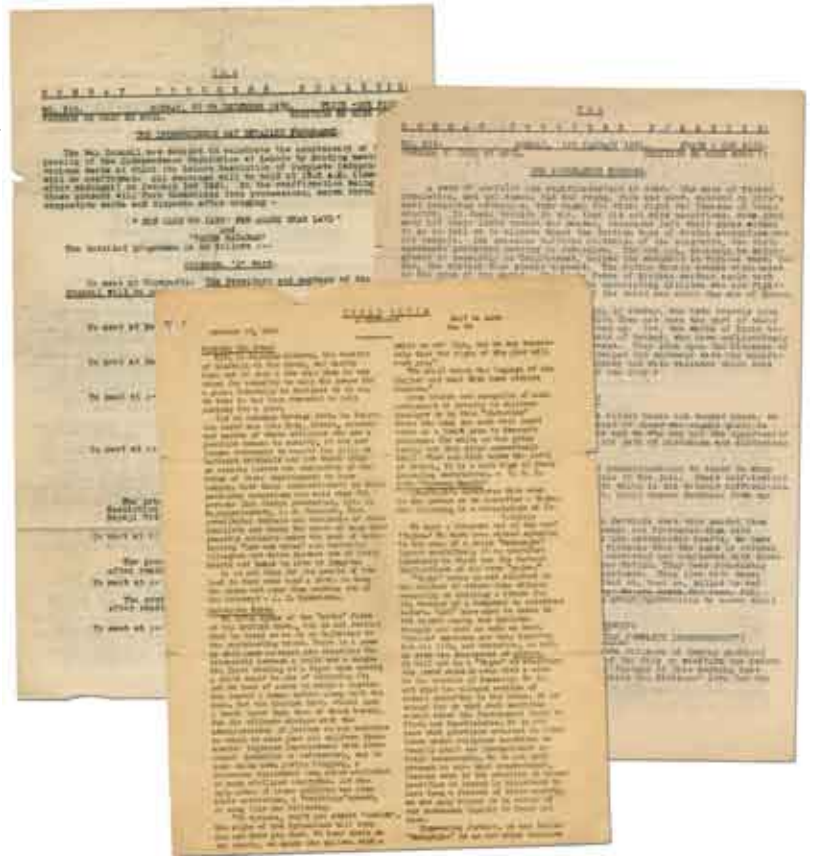
2. *The Bombay Congress Bulletin*. Bombay: December 30, 1930 (No. 210). Folio. One mimeographed sheet printed on both sides. Published by Mohanlal Thakkar, for the Satyagraha Committee. Prints: "The Independence Day Detailed Programme" to celebrate the anniversary of the passing of the Independence Resolution at Lahore on January 1, 1931, and two short articles: "The Myth of Split!" and "Who are the King Makers?"

3. *The Bombay Congress Bulletin*. Bombay: January 1, 1931 (No. 212). Folio. One mimeographed sheet printed on both sides. Published by Mohanlal Thakkar, for the Satyagraha Committee. Prints: "One Increasing Purpose," "Our Homage!," "Bombay Citizens' Resolve: We shall not have anything less than complete independence!," "When Church-Bells Chimed the Coming of Peace!," and "Free Emergency Hospital, Report."

Section III: Vithalbhaj J. Patel (with eleven letters relating to Patel's upcoming American Tour)

1. PATEL, Vithalbhaj. Portrait photograph. Measuring 3" x 4". Black & white print. Taken in 1925 after being elected President/ Speaker of the Indian Legislative Assembly in Delhi. With a half-page typescript description that reads in part: "A staunch Nationalist, and the 'Fighting Dog' of social reform ..."

2. (—). [Press release]: *Indian Congress Leader's Appeal to the American Public*. Typescript copy. Quarto. Three sheets. Dated June 3, 1931. [with] Portrait photograph. Measuring 8" x 10". Black & white print. [with] Two copies of a printed brochure announcing Patel's "First American Tour, September 1932 to January 1933." Patel's June 3 appeal was written for a Gandhi Testimonial dinner (held at the Astor Hotel in New York): "... Truth and non-violence are her [India's] weapons and she is out to demonstrate to the world that soul force is much greater, much mightier and much nobler than brute force ..." The photograph was used in the printed brochure announcing Patel's American Tour: "No Hindu of greater importance than Hon. Vithalbhaj J. Patel has



ever visited the United States." The brochure also names Sailendra Nath Ghose as Patel's personal representative.

3. —. ALS, 3pp. (of 4), Vienna: April 21, 1932; to Ghose. "I have duly received your two letters for which many thanks. Let me say at once that nothing that you have said in either letter has offended me in any way or given any cause to me to be angry with you. I am not so vain as to think that I know everything and have nothing to learn from others. We should get to know and appreciate each other better if our plan materializes and we work together. I am as anxious to visit U.S.A. as you are to have me there and therefore gladly accept, ascending to your advise the general terms offered by Mr. Pond, subject to one

qualification ... [re: payment for travel and lodging] ... I wish I could stay for 6 months in America as desired by you. But this is impossible. I have to be in India latest by January next year. Subject to your approval I propose to reach New York in the first or second week of September and leave for India in the Christmas week ... I am not yet amongst the rank of exiles though I am an aspirant to be one ... I am not physically so strong as to be able to bear the strain of too much ..."

4. —. ALS, 2pp. (of 4), Vienna: April 22, 1932; to Ghose. "Your cable which I received after I posted my letter to you yesterday threatens to upset all the arrangements I had in mind regarding my U.S.A. tour. Events in India move so rapidly and the situation there might at any moment so change that the immediate purpose of my tour to America might be frustrated if the visit is delayed for such a long time as you suggest ... I should know when exactly I shall be able to leave for India in order to enable me to make my future programme accordingly. It is always possible to extend the period of my stay in America by a week or two if I were convinced that such extension is necessary to the best interests of the Cause."

5. —. ALS, 2pp. (of 4), London: June 19, 1932; to Ghose. "Thanks for your three letters. ... It grieves me to learn that it has not been found possible for our friends in America to work together on this occasion. ... I hope you have told W. Pond that my health is not strong enough to stand the strain of continuous traveling and lecturing ..."

6. (—). Eight photostat ALS, Bad Hall [Austria] / London: May-September, 1932; to Ghose. Dated May 19, 1932 (2pp.); June 22 (2pp.); July 11 (3pp.); July 12 (3pp.); July 14 (3pp.); August 8 (2pp.); August 10 (2pp.); and September 9 (2pp.). In all eight letters Patel discusses with Ghose his travel arrangements, the agenda for his American tour, and ways to resolve tensions between the various parties and associations working for Indian independence in America. Examples include: July 11: "... I am distressed to learn that unity and cooperation there [America] is impossible."; July 12: "You seem to have made many enemies there [America] ..."; July 14: "... There is no immediate likelihood of any [truce] between Gandhi and the British Govt. In any case, I shall do my best for you when the opportune moment comes. ... Perhaps you will avoid further harm to my mission by making a common cause with Dr. Holmes and others." In the later letters Patel is reassured that Ghose has successfully resolved the political disputes and further clarifies his program and itinerary for the tour.

7. Western Union Cablegram: August 10, 1932. Sent from Dublin to Ghose in NYC, referencing the Irish Convention of America.

8. PATEL, Vithalbhai. Two Radiograms. August 11, 1932: Formal statement by Patel sent to Ghose to be read at the Irish Convention of America; and September 2, 1932: Sent to Ghose informing him of passage and arrival on the 23 of September.

9. (—). Fifteen typed index cards with typed excerpts from Patel-Holmes correspondence regarding Patel's break with Ghose, and the



American League for India's Freedom, August-December 1932.

7. Press release. India National Congress of America. Typescript copy. 1p. New York: [September 23, 1932]. Public announcement of Patel's arrival to New York City, the Mayor's Reception, and related events.

8. PATEL, Vithalbhai. Press Release. Mimeograph. 1p. Hotel New Yorker: October 24, 1932: Statement by Patel announcing the severing of his ties with Ghose.

9. —. TLS, 1p., Hotel New Yorker: December 6, 1932, with envelope; to Hans Stefan Santesson, President of the League of Youth for India.

10. [Broadside]: *Foreign Policy Association Incorporated Luncheon Discussion on India: Is it to remain within the British Empire?* Printed flyer, 2pp., Hotel Astor [New York]: March 11, 1933. V.J. Patel is a featured speaker. Two copies.

Section IV: Subhas C. Bose

1. BOSE, Subhas Chandra. ALS, 3 pp., Vienna: May 18, 1933; to Ghose. This letter was written after Bose had been released from prison on a health furlough, which allowed him to seek treatment at a Viennese hospital.

During his stay in Vienna Bose made his first attempts to contact the Nazi government in order to propose an Indo-German alliance against the British. In this long letter, Bose discusses ideas about financing, strengthening, and contributing articles to the Indian pro-Independence newspaper *Liberty* ("the only paper which has pluck and initiative"), the falling out between Ghose and Patel, the likelihood of Bose being able to obtain a passport for travel to America, and the political obstacles to Ghose's attempts to return to India: "So far as the Govt. of India are concerned, they seem to have altered their policy somewhat in recent years. They know that they can imprison people for an indefinite period without trial and hence they are not so particular about shutting people out of India now ... It would be advisable for you to find out which Govt. is against your return to India (if at all) — the India Govt., or Whitehall ..."

2. —. TLS, 2pp., Vienna: November 28, 1935; to Ghose. Bose discusses the current political difficulties under Viceroy Willingdon and his continuing attempts to lift the travel ban on Ghose and other prominent Indian leaders. He says to Ghose, in reference to another colleague (Minoos Masani), "From the Government point of view you are a hundred times more dangerous than Masani." He later adds, in reference to his imminent return to India from Vienna, "if I am back home in March next as I am hoping and am not taken to prison forthwith, I hope to be able to take an active part in having the ban on your return to India removed." On the assumption that he will not be imprisoned upon his return to India, Bose discusses the possibility "of my being elected President of the next session of the Congress. The Mahatma's party hate me like poison — non-violently of course. But to prevent my nomination they are going to get Jawaharlal elected, though it is against fifty years' convention to have the President from the same province in which the Congress is to meet."

3. Newspaper clipping. [1935]: Parliament / House of Commons (Monday, Dec. 9): "Case of Mr. Subhas Bose."

4. Magazine clipping. *India's Would-be Führer* by Alfred Tyranaer. From *The Saturday Evening Post*, March 11, 1944: "Ruthless Chandra Bose, a Nazi-loving Hindu, hates Britain, rallies his Jap-equipped army with the battle cry, 'On to Delhi!'"

Section V: Hans Stefan Santesson (In four parts)

Part 1

Early correspondence (1932-1933)

1. GHOSE, Sailendra Nath. TLS, 1p., India National Congress of America, New York City: October 4, 1932, with envelope; to Santesson. Authorizes him to sell the National Flag.

2. WAGNER, Robert F. TLS, 1p., Brooklyn, New York: October 25, 1933, on United States Senate letterhead; to the Director of the Emergency Home Relief Bureau, c/o Santesson. A letter written by Wagner, then Chairman of the Senate Committee on Patents, on behalf of Santesson, who had sought Wagner's help in a personal matter involving the Brooklyn-based Emergency Home Relief Bureau.

Part 2

Correspondence and ephemera related to a 1936 Memorial Dinner Honoring President V.J. Patel (organized by Santesson, the event featured prominent speakers from the New York Indian community)

1. SANTESSON, Hans Stefan. Press Release. New York City: [October] 1936. Includes one annotated draft, typescript, and three carbon copies.

2. —. Three typed sheets. [Fall 1936]. Guest list and reservations list, both with manuscript annotations in ink and pencil [with] annotated carbon copy of the "Tentative Program."

3. —. Three typed letters (carbon copies). New York City; to Swami Bodhananda (October 18 and October 21, 1936), and Ayub Khan (October 30, 1936).

4. GRANT, Frances R. TLS, 1p., New York City: October 27, 1936; to Santesson. Grant was executive director and vice president of the Roerich Museum (a pioneering Master Institute of United Arts established by the Russian émigré painter and philosopher Nicolas Roerich), and founder of the Pan-American Women's Association (PAWA).

5. Two Autograph Postcards. New York City: October 20 and October 25, 1936; to Santesson, from Lillian Canfield and Mohammed Kazim. RSVPs to the dinner.



India's Would-be Führer

of the Congress. The Mahatma's party hate me like poison - non-violently of course. But to prevent my nomination they are going to get Jawaharlal elected, though it is against fifty years' convention to have the President from the same province ~~XXX~~ in which the Congress is to meet. I am up against

Yours sincerely,

Subhas C. Bose

Part 3. Correspondence, speeches, and ephemera (1937-1941) of Santesson's work as Secretary of the India Political Council.

1. SANTESSON, Hans Stefan. Typed memorandum. 1p. Gandhi Birthday Dinner Committee of New York City, October 3, 1937. Memorandum on Committee Finances.

2. (—). *The Brooklyn Museum Music Center Present Music of India*. Printed Program. [3]pp. A program organized by Santesson, secretary of the India Political Council, held on April 16, 1938.

3. (NEHRU, Jawaharlal). Photostat TLS, 1p., London: [no date]; to Santesson. Nehru thanks Santesson for his letter of 22 July and for his work arranging a reception for the Indian delegates to the World Youth Congress. He also discusses Santesson's boycott, (as secretary of the Indian Political Council in America), of an Indian government trade commissioner; [with] TLS by Nehru's secretary, London, July 1938. Nehru thanks Santesson for a letter and accompanying papers.

4. SANTESSON, Hans Stefan. Three typed letters (carbon copies): December 11, 15, and 16, 1941; to Ibrahim Choudry, secretary of the Moslem Brotherhood of U.S.A. Santesson discusses his political views on how best to organize the various local Moslem communities generally; and the scheduling of events for an upcoming public rally: "New York's Moslems

Declare for Democracy!" to be held in conjunction with the Holy Festival of "Idu-dduha" in New York City on December 28, 1941.

5. BARLES, Nazir Ahmad. ALS, 3pp., Bronx: December 14, 1941, with envelope; to Santesson.

Barles, president of the Moslem Brotherhood of U.S.A., discusses how the Japanese attack on Pearl Harbor has prompted some re-thinking and changes that will affect the program of the upcoming December 28th public rally and festival.

6. CHOUDRY, Ibrahim. The Moslem Brotherhood of U.S.A. Miscellaneous carbon copy typescripts from December, 1941 (twelve sheets): Various public announcements and press releases (some annotated), providing schedules of events and related information for the December 28th public rally and festival. Also included is a newspaper clipping from the *New York Post* (December 27), and a printed invitation: The Holy Festival "Idd" / Special Service for Peace of Democracy (stapled onto a sheet of Moslem Brotherhood letterhead).

7. SANTESSON, Hans Stefan. *Islam's Message to a World at War*. Carbon copy typescript. 4pp. Remarks given at the "Prayers for the Victory of Democracy," at the close of the rally and observance in New York of the Id-ul-duha holiday. A fiery speech directed against

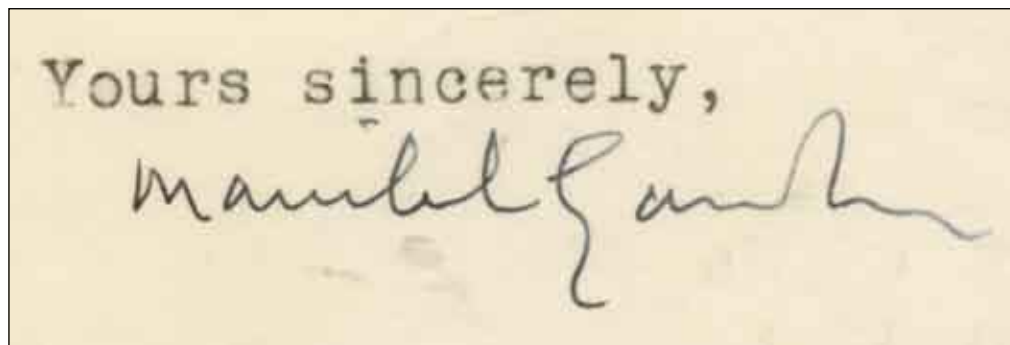
European fascism and Nazi Germany in particular. It reads, in part: "We stand today on the threshold of a new age – an age that is being born in blood and chaos – an age which marks the maturing of the Frankenstein of the West, the Machine! ... It is in such a time that Islam will live with renewed strength and vigour; its teachings and its principles may again bring light to a Europe that is once more in the Dark Ages!"

8. —. [Press release]: *New York's Moslems Declare for Democracy!* Carbon copy typescript. 2pp. An unsigned public statement, written just after the rally to accompany photographs of the event. It reads, in part: "Moslem Asia spoke out for Victory for Democracy the last Sunday in December, in a series of impressive gatherings among the various national communities: Indian Moslems, East Africans, Turks, Tartars, Afghans and Persians, uniting in their celebrations of the 'Id-ul-duha holiday, reaffirmed their loyalty to the United States and prayed for the Victory of Democracy." Special reference is made to the "Indian Moslem gathering, led by the Secretary of the Moslem Brotherhood of USA, Ibrahim Choudry" of their experiences in America and of their vision of Democracy: "It is these men – restaurant workers, garage mechanics, skilled workers, sailors, manual laborers, janitors – who come from the hills of India or from the coast of Java ... who are the genuine voices of the East and who reflect more clearly than do the University graduates what the East BEHIND Kipling's and Bromfield's East DOES think!"

Part 4. Late correspondence (1944-1951). Santesson's work as Secretary of Mubarak Ali Khan's India Welfare League and related activities.

1. SANTESSON, Hans Stefan. Carbon copy of typed letter, 2pp, New York City: March 25, 1944. A long, private letter to Girja Bajpai outlining the position of the India Welfare League and its support of Senator Langer's bill to grant citizenship to all Indians who had entered the United States prior to July, 1924. Santesson addresses political disagreements within the Indian-American community, and unity talks between the India Welfare League and the newly-formed India Association for American Citizenship. The Indian-American community was divided between support for the Langer Bill (giving priority to naturalizing Indians already in America) and the Celler-Luce Bill (giving priority to obtaining a quota admitting 75 new Indians a year, and limiting naturalization to 3000 Indians living in America.). Santesson also seeks to clarify the relationship between Bajpai and two Washington-based representatives of the National Committee for India's Freedom: Dr. Suyd Hossain and Dr. Anup Singh.

2. BAJPAI, Girja S. TLS, 1p., Indian Agency General, Washington, DC: April 1, 1944. Bajpai's formal reply to Santesson's letter. He denies having had conversations with Hossain or Singh regarding the Langer Bill, and speaks of the need for unity and his public support of both the Senate and House bills, but hints that, "On the merits of the bills, my attitude has been correctly expressed to you," and that he will continue to do, whatever he properly can "to promote its enactment" (i.e., the Langer Bill.).



Yours sincerely,
Manilal Gandhi

3. SANTESSON, Hans Stefan. Carbon copy of typed letter, 1p., New York City: April 3, 1944. Santesson's formal reply to Bajpai's letter.

4. —. Carbon copy of typed letter, 1p., New York City: May 10, 1944, to Clare Boothe Luce. Santesson expresses his surprise and dismay that "none of us in the India Welfare League were either invited ... or were particularly welcome," to attend Luce's May 4th speech on the Celler-Luce Bill (H.R. 4479), given at the India League of America in Washington DC.

5. LUCE, Clare Boothe. TLS, 1p., Washington DC, May 11, 1944, on Congress of the United States letterhead and with envelope; to Santesson. Luce is sorry that Santesson "felt slighted about the India League meeting," and notes, "...when I speak on this subject, I am speaking for the people of India, Hindus, Moslem, Christians, etc., and not for any particular sect of organization."

6. SANTESSON, Hans Stefan. Carbon copy of typed letter, 1p., New York City: May 12, 1944, to Luce. Santesson protests that he did not feel "slighted," and outlines the activities of the India Welfare League, stressing its importance to the fight for Indian citizenship. He also requests a copy of her speech.

7. LUCE, Clare Boothe. TLS, 1p., Washington DC: May 16, 1944, on Congress of the United States letterhead; to Santesson. Luce's formal reply, with an eight-page carbon copy of her speech.

8. DESAI, Suresh. TLS, 1p., Bombay: January 24, 1949, with envelope; to Santesson. A formal invitation from Joint Secretary Suresh

Desai of the Socialist Party India, inviting him to be a distinguished guest at the Seventh Annual Conference of the Socialist Party India (held at Patna, India in March 1949.).

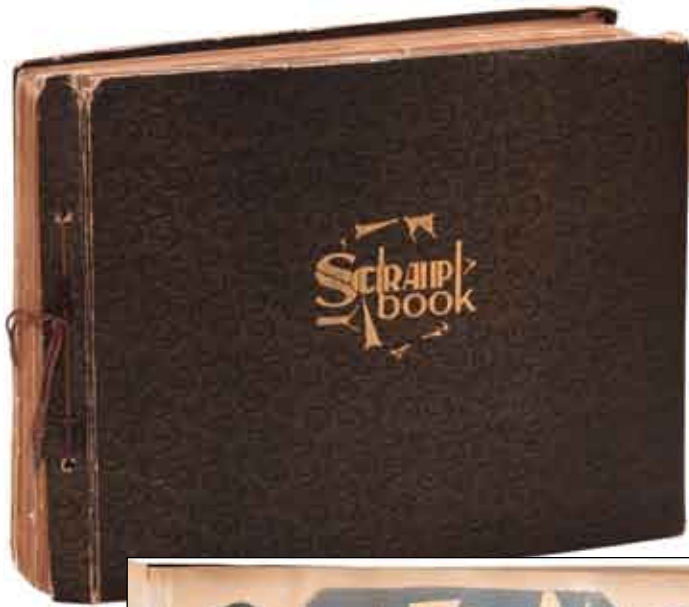
9. SANTESSON, Hans Stefan. Carbon copy of a typed letter, 1p., New York City: March 1, 1949. Santesson's expresses gratitude to Desai for the invitation, and for the work of the Socialist Party, "an inspiration to those of us outside India who also believe in the future of the peoples, the farmers and the workers, the masses of Tomorrow's India!" but regret the he cannot attend.

10. GANDHI, Manilal M. TLS (self-mailing envelope), 1p., Phoenix [South Africa]: January 16, 1951; to Santesson. Gandhi responds to Santesson's letter from November and accepts his proposal to publish a series letters "on the terms you have proposed."

11. —. TLS, 1p., Phoenix [South Africa]: June 11, 1951; to Santesson. Gandhi hopes that he "will not mind my having had to delete from your letter for Indian Opinion the portion relating to Apartheid being practiced in the States. I do not think it is necessary to describe what is going on in the States, if it is just the same as it is in S. Africa. Then again it is misleading for, in the States, people are at least ashamed

of the system and are working for its removal whereas in S. Africa those deeds that are being discarded outside are being sanctioned by law."

[BTC#383550]



A scrapbook dedicated to Jean Harlow containing over a dozen Inscribed photos and six Autograph and Typed Letters Signed by her mother using her name which are prized by Harlow collectors. Thick oblong octavo. [65]pp. String-bound decorative cloth boards with gilt "Scrapbook" on the front board. Very good with moderate wear to the extremities, fraying of the cloth along the top edges, and toning to the interior pages with some tipped in items now loose.

The book was created with obvious care by Jackman Bieger who, according to a clipping contained in the scrapbook, met the then little-known Harlow while on vacation after watching her film a scene in a Hollywood park as a bit player in the late 1920s. Bieger, just five years younger than Harlow and also an aspiring actor from Missouri, began corresponding with the then unknown actress. The young Bieger was fascinated with Harlow. He visited her at her home, formed a local fan club, and created this scrapbook which he sent to her for her approval. Soon after their meeting she was cast in her breakthrough role *Platinum Blonde* and their correspondence and contact began to fade. Sadly Harlow died suddenly just a few years later at age 26 from kidney failure at the height of her popularity, her tragic death cementing her place as an iconic film sex symbol.

Harlow's autograph is one of the most valuable of any actor from the Golden Age of Hollywood.

While her death at a young age contributed to its rarity, so too did her overprotective mother who limited access to her young daughter. Harlow shared her name with her mother, a failed actress, who handled all the young starlet's business and personal matters, including answering correspondence and autograph requests. This protective barrier around the star created such a dearth of genuine Harlow autographs and letters that so-called "Mama Jean" signatures are now highly prized by collectors.

This scrapbook contains a wealth of Mama Jean artifacts and features two ALS and four TLS sent between 1930-1935, along with a Western Union Telegram. The letters are filled with pleasantries as one would expect in a fan letter, but also genuine emotion. The first letter, written in 1930, expresses heartfelt thanks for Bieger's unwavering support of the then small-time actress: "Your nice letter and encouragement means

Jack Bieger Tells Of Visiting Home Of Screen Star

"Jean's just the kind of a girl a mother would choose for her son to marry," stated Jack Bieger of Miss Jean Harlow, famous motion picture star. "Just because she has played the role of a bad-girl or a vamp is most certainly not a sign that she's that type of a girl off of the screen."

Jack moved to Oklahoma City from St. Louis last spring and is now enrolled as a sophomore in Central. He aspired to be an actor when he finished high school.

Miss Harlow was playing in Paramount comedies when Jack first met her four years ago. It was found impossible to secure passes to visit any of the studios, when word was received that a "shot" was to be taken of her in a public park in Hollywood. Accordingly, Jack hurried to that destination.

"It was after this "take" that I met her and had a talk with her," said Jack.

In 1930 Miss Harlow invited Jack to visit her in Hollywood, which he did and spent an enjoyable two weeks in her company.



perhaps more to me than you realize. I hope some day to become a real actress – and I never want to disappoint those who believe in me.” Two letters were written during the filming of *Platinum Blonde* with Robert Williams and Loretta Young, a role she was ecstatic to secure: “I am so happy and grateful that the role I am to portray in this new picture carries sympathy and sweetness that I have forgotten all the bad heart breaking roles, I have had to play heretofore.” Others letters talk about her film *Red-Headed Woman*, how she refuses to watch *Goldie* because it’s so awful, why she backed out of *The Greeks Had a Word For Them*, and her desire for a vacation after the filming wraps for *Wife vs. Secretary*, starring Clark Gable, Myrna Loy, and Jimmy Stewart.

The scrapbook, which is filled with photographs, film stills, magazine and newspaper clippings, and even a pencil sketch of the actress nude, is referenced in two separate letters. The first expresses Harlow’s approval of the scrapbook, which she calls “stunning,” and her promises to send him new photos. In another letter she asks if Bieger has received it back in the mail. Included throughout are 13 Signed and Inscribed photos personalized to Beiger, a few now loose, but nearly all trimmed and backed with various colored paper. Another ten or so Inscribed photos are present but they are trimmed in a way that affects the signatures or inscriptions. Many of the clippings are annotated with Harlow’s age at the time of the photo, the event from which the photo was taken or the movie from which the still appeared. While we cannot be sure, we suspect many of the annotation were done by Mama Jean while the scrapbook was in Harlow’s possession with at least one news clipping annotated as such: “This was taken before *Hell’s Angels* was made – J.H.”

A wonderful scrapbook from a dedicated fan who had personal contact with of one of the true icons of the Golden Age of Hollywood.

Letters:

1. ALS, 1p., [1930], written on green paper with white ink. Sent to Beiger while she was still a bit player: “Your nice letter and encouragement means perhaps more to me than you realize. I hope some day to become a real actress – and I never want to disappoint those who believe in me. Most Gratefully Yours, Jean Harlow.”
2. TLS, 1p., [Hollywood]: August 12, 1931, written on Harlow’s letterhead. A letter apparently dictated while on her lunch break during filming. Harlow thanks Beiger for his continued support, even for a film such as *Goldie* (“You are a dear loyal friend to even sit through [it]”); says she will send him a photograph taken before she started acting; and that her next film *Gallagher* (released as *Platinum Blonde*) is the one she’s been waiting for: “I am so happy and grateful that the role I am to portray in this new picture carries sympathy and sweetness



that I have forgotten all the bad heart breaking roles, I have had to play heretofore.”

3. TLS, 1p., [Hollywood]: August 26, 1931, written on Harlow’s letterhead. Another very cordial letter, again apparently dictated while on her lunch break, explaining why she backed out of the film, *The Greeks Had a Word For Them*; that her current film is now called *The Cinderella Husband* (but released as *Platinum Blonde*), costars Robert Williams and Loretta Young; and that she has returned Bieger’s scrapbook, which he apparently sent her to examine, along with a new autographed photo.
4. ALS, 1p., [Hollywood: 1931], written on black paper with white ink. A letter commenting on the scrapbook; “Jack – the book is stunning. I too am proud of it. Will send you some new pictures in the next few weeks. Best Wishes Jean.”
5. TLS, 1p., [Hollywood]: June 27, 1932, written on Harlow’s letterhead. A note of thanks for a telegram Bieger had sent her, that she was doing personal appearances all week, and that she hopes he enjoys *Red Headed Woman*.
6. TLS, 1p., Hollywood: January 6, 1935, written on Harlow’s letterhead and with the original mailing envelope. A letter thanking Bieger for his letter, a description of a lazy Christmas morning, a trip going to the horses races at Santa Anita in the afternoon, and a quick comment about hoping for a vacation after filming for *Wife vs. Secretary*, which starred Clark Gable, Myrna Loy, and Jimmy Stewart. [BTC#382468]



An archive of more than 70 photographs featuring Zane Grey and his family and friends, with many taken while traveling to Western locations and one **Signed**, [with] the original maquette for Grey's personal letterhead featuring his own artwork, and assorted ephemera, including a **Signed** bookmark [and] an **Initialed** Christmas Card with his original artwork on the envelope. Overall near fine, with some scattered light wear.

The collection came from Claire Wilhelm, the young cousin of Grey's wife, Dolly, and whose older sister, Lillian Wilhelm, shared an intimate relationship with the Western writer. Claire traveled with Grey, at her sister's behest, starting in 1914 when she was only 16 years old. The photos reflect those trips which include visits to Florida, Arizona, New Mexico, Nevada, and California. Several have her pencil notations on the rear and one, a photo of Grey's infant son, has an unsigned note from Grey telling her: "Romer asks for 'Aire' every day."



About a dozen photographs show Grey posing with family, friends, and a group of cowboys and their horses. A **Signed** photo shows him approaching a captive doe. The majority of the photographs do not include Grey but are of his friends, family, and travels, and many were likely taken by him, an avid photographer. They are divided into two groups: outdoor scenes, at the beach or in the West, of cowboys on horseback, Native Americans, cliff dwellings, and some wildlife; and of his friends and family, particularly several groups of young ladies, included the Wilhelm sisters, who often accompanied him on excursions. There are also a half dozen pictures of his family taken after his death and three photo postcards that form a single letter from Dolly to Claire.

Accompanying the photos are: a large promotional brochure touting Grey's books published in 1918 to coincide with the release of the silent film adaptation of *Riders of the Purple Sage*; a bookmark from the same period **Signed** in pencil; two small silhouettes of Grey and his wife inscribed: "To Madeline from Lillian"; and a hand-colored Christmas Card **Initialed** twice by Grey and with an original drawing by him on the envelope.

Most interesting is the letterhead maquette designed by Grey for Cottage Point, his newly constructed Lackawaxen, Pennsylvania home which he designed and his brother Reddy built in 1905. The artists board has four original photos tipped onto the front showing Grey and his brother posing and fishing, along with images of the house and the Delaware River. These are surrounded by elaborate decorations and "Cottage Point" in calligraphy. A **Signed** note on the back reads: "Engraver — Cut out the screen and blend the shadows Grey."

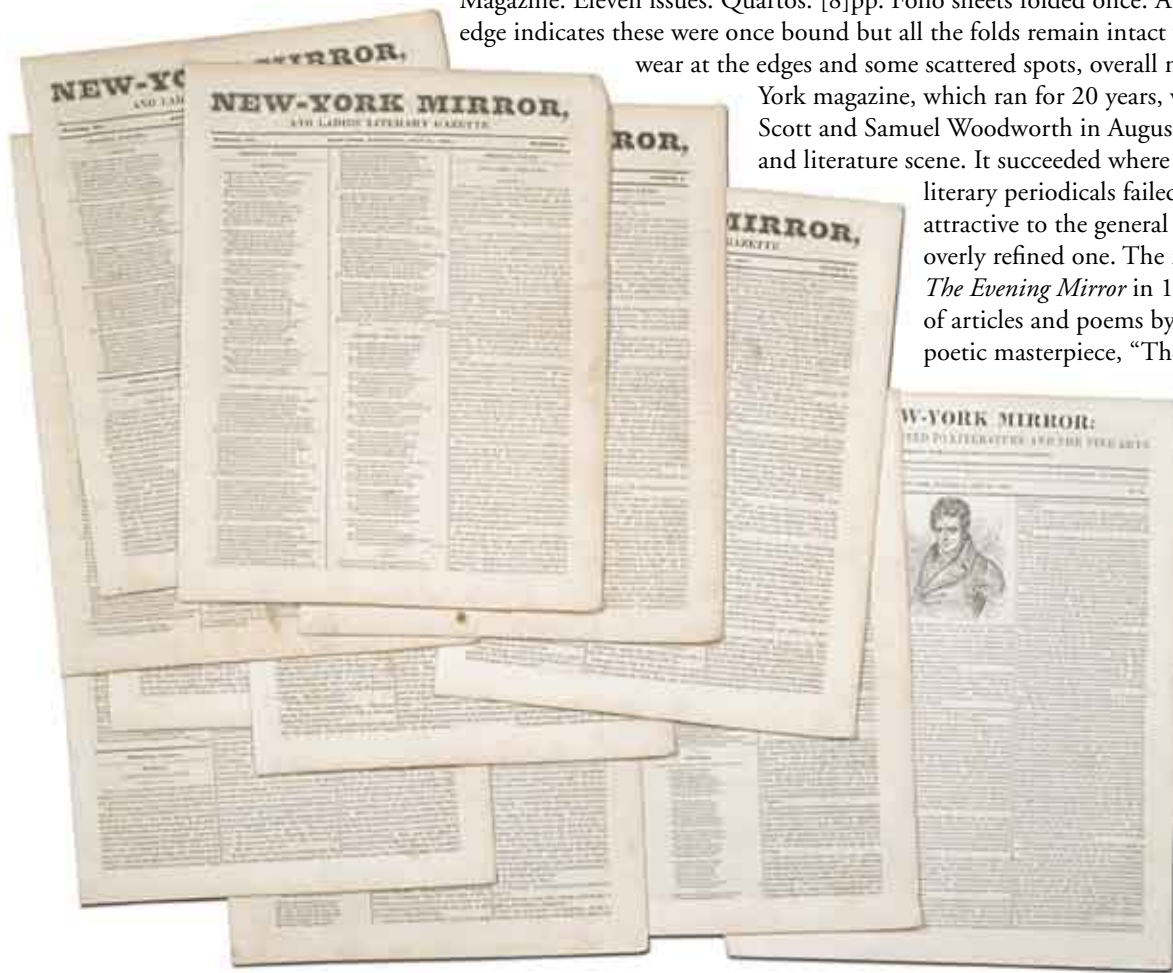
A remarkable collection of photographs and ephemera from the premiere Western writer of the early 20th Century. [BTC#382993]



16 (Nathaniel Hawthorne). *The Weal-Reaf: A Record of the Essex Institute fair, held at Salem, Sept. 4, 5, 6, 7, 8, with two supplementary numbers, Sept. 10, 11.* Salem: Charles W. Swasey 1860. **\$500**
 Octavo. Original self-wrappers. A complete file of this short-lived periodical, a total of eight parts, issued during the Essex Institute Fair, including a prospectus which indexes the work. Fine in an older custom cloth chemise and blue quarter morocco slipcase that shows some modest rubbing and wear. Best-known for the appearance of "Letter from Hawthorne" printed in numbers 2 and 3, and later reprinted in 1876 in *The Dolliver Romance* as "Browne's Folly." A lovely set. BAL 7623. [BTC#76885]



17 [James Jones]. *Luristan Bronze Short Sword.* [Persia: circa 8th-7th Century B.C.]. **\$4500**
 A classic Luristan bronze short sword with a crescent design from the early first millennium B.C. Measures approximately 15¾" x 2". The blade and handle cast as one piece, with a medial ridge running up the entire blade, and the handle flanged for inlays. Recovered from the Adriatic Sea by James Jones, author of *From Here to Eternity*. In the early 1960s Jones became interested in sea diving and related activities, which he used as the backdrop of his 1967 novel *Go to the Widow-Maker* (a work which, when praised at all, was praised for its underwater scenes). The sword, made by the Indo-Iranian Lurs in south-western Iran, dates from the Iranian Iron age, famous for its bronze artifacts. A particularly fine piece, well preserved with a smooth green patina, perfectly balanced and formed to the palm of one's hand. [BTC#364630]



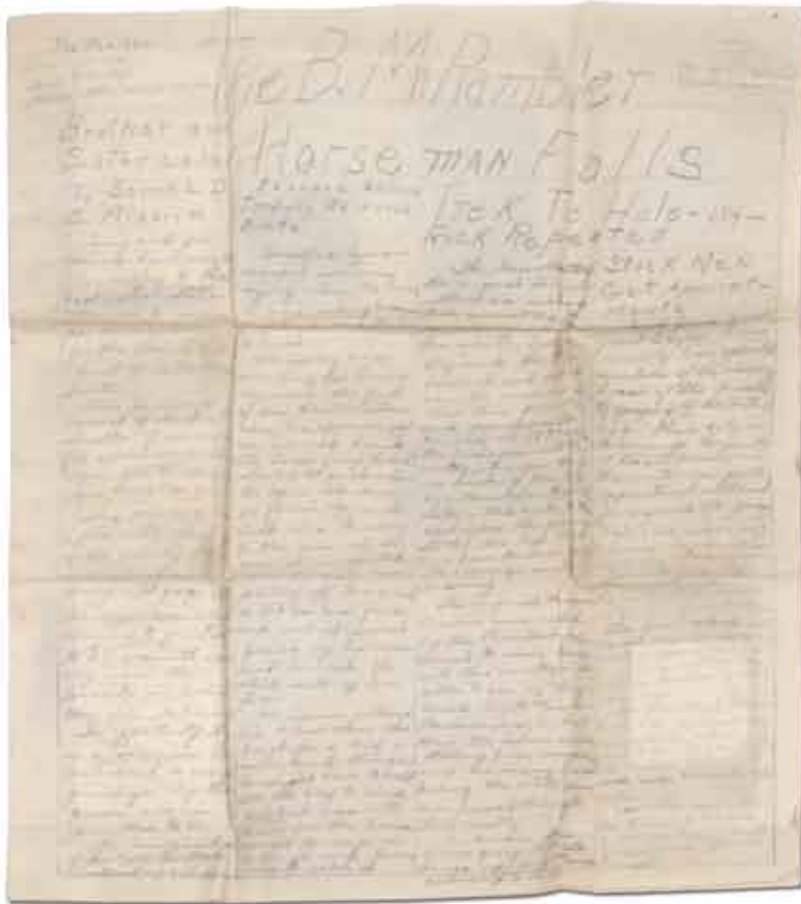
Magazine. Eleven issues. Quartos. [8]pp. Folio sheets folded once. A tiny bit of adhesive along one edge indicates these were once bound but all the folds remain intact with bright whites pages, light wear at the edges and some scattered spots, overall near fine. This weekly New York magazine, which ran for 20 years, was founded by George Pope Scott and Samuel Woodworth in August 1823 to cover the local art and literature scene. It succeeded where numerous other contemporary literary periodicals failed by publishing material attractive to the general audiences rather than to an overly refined one. The newspaper was later renamed *The Evening Mirror* in 1843 and published a number of articles and poems by Edgar Allan Poe, including his poetic masterpiece, "The Raven." Each issue contains poetry, stories, essays, and articles, most of American origin with a few foreign reprints mixes among them. Selections from these issues include: "Travels in North America" by Captain Basil Hall, a travelogue critical of the United States (Number 8); an article on a young Clara Fisher, later called the world's oldest actress (Number 10); the first appearance of "The Little Genius" by Joseph Dewey Fay (Number 12); and a biography of Robert Fulton with an engraving based on a painting by Henry Inman (Volume X, Number 3). OCLC locates no copies from

1829, though numerous copies from 1832. A remarkably nice collections of this early American literary magazine. [BTC#353945]

19 **Michael McClure.** *Typed Letter Signed to Amiri Baraka [with] Typed Manuscript Signed of McClure's "Poem by Amiri Baraka from a dream."* \$2500

One page Typed Letter Signed ("Miguel") to Amiri Baraka. Old folds from mailing else about fine with original envelope postmarked in 1981. An interesting letter, McClure celebrates the fact that Baraka is out of jail, and then later, in part: "The other night - the night of the Summer Solstice - Joanna and I were sleeping out under the stars on the porch and I dreamed that I was typing a poem of yours. It was a really gorgeous (as most of yours are) piece and it had a column of sounds running down the side. When I got up in the morning the shape of the poem was very clear in my mind and I began typing what I saw. Here 'tis." McClure goes on to relate a similar dream about a broadside poem by Philip Whalen. [With] One page Typed Manuscript Signed ("Michael McClure") of the poem in question. Old mailing folds, else fine. The 46-line poem was later published in McClure's *Fragments of Perseus* in 1983 by New Directions. [BTC#383439]





Large sheet, measuring 31" x 36", folded once to form four pages with the original mailing envelope. Multiple vertical and horizontal folds from being mailed, very good. A homemade newspaper complete with four columns on each page, and ten original photographs (and a couple of contemporary advertisements) tipped in on all but the front page, and sent to a friend in 1943. The newspaper was created by Lucy Harris of Blanding, Utah, one of six children of Joseph B. Harris and Lucy Aston Harris. The stories covered are her impending missionary work with her brother Arthur Paul "Jed" Harris in Virginia, West Virginia, and Kentucky (where he would later graduate from medical school); a "letter" from their mother about their missionary trip written in the style of Li'l Abner's Mamma; a society page featuring pictures and stories about family and friends; faux advertisements ("Have you bought your winter underwear yet?"); and a piece about the family visiting Hole-in-the-Rock ("they made the trip [on] horseback and over the same road that their parents and grandparents traveled in 1879 when they first came into this country.").

The Harris family was among the early Mormon settler families to come to Utah and they were there to welcome the Hole-in-the-Rock Expedition, who on their way to establish a new colony had found a shortcut to the Montezuma Creek on the San Juan River by enlarging an already existing gap to allow for wagons and horses to pass. Among the original party were Herman D. "Hanson" and Evelyn Lyman Bayles, whose families shared a home and adjoining tent with the Harris's during the early years of the settlement. Lucy's sister, Josephine, and the Bayle's son, Grant, later married and became one of the area's

most successful ranching families. They are mentioned in Lucy's newspaper along with many other Blanding related families including the Lymans, Jones, Ashtons, and Shumways.

A charming and unique homespun newspaper by the daughter of an early and prominent Mormon family in Utah. [BTC#383442]



21 (Labor). A.C. Reimbold. Archive of Material Related to Socialism, Labor Unions, and Cooperatives in the People's Paradise of Chattanooga, Tennessee.

\$3500

Seven items related to socialist activism in Chattanooga, Tennessee. Apparently all from an A.C. Reimbold, we suspect all of these items were authored by him, although one is attributed to an "H.E. Sawdon." Reimbold was especially active in Chattanooga workers' causes, and can be referenced in various online sources related to those causes.

Broadsides:

1. *Out of a Job? Don't Starve! Fight!* Chattanooga: [no publisher] March 5, [1930]. Mimeographed flyer. Measuring 8½" x 11". Age-toning and an old fold, about very good. A cheaply produced flyer, in part: "All over the country men are organizing into powerful councils of unemployed workers and demanding relief from the city and state for their starving families in Chattanooga. You must do the same. Tonight, March 5 ... There will be a huge Protest Mass Meeting..."

2. *Mass Unemployed Demonstration! Wednesday, February 26th* Chattanooga: Trade Union Unity League, 1930. Measuring 7¼" x 1¼". Two old folds and age-toned, else near fine. Fire-breathing material, among other things, denouncing the A.F. of L. as "strikebreakers and fascist enemies of the working class" and demanding among many other things: "Unite the Negro with white workers...", "Fight against the War Danger...", and "Defend the Soviet Union."

3. *A Practical Co-Operative System*. Chattanooga: H.E. Sawdon [no date - circa 1930]. Measuring 11" x 8½". Age-toned, near fine. An advocate for cooperative farms, Sawdon sets out this theory and declares: "Wanted - Socialist, anarchist, agnostic, fruitarian parads, affinities who believe in justice, liberty, reason, who are not addicted to strong drink nor tobacco..."

4. *The Co-Operative System*. Chattanooga: [The Justice Association], [no date - circa 1930]. Measuring 10" x 14½". Age-toned, slight stain at the base, very good. The first half of the broadside is an attempt to lay out the theory behind group farms and villages, the second half is a three article Constitution for the Justice Association, posting ground rules for such cooperative establishments.

Manuscripts:

5. REIMBOLD, A.C. "Why a Workingman should be a Socialist." Four leaves typed rectos only, several hand corrections. Some chips and tears, age-toning with pretty much no loss to text, good. A call for socialism, calling on the teachings of 19th Century philosopher, Samuel T. Fowler.

6. [—]. "Socialism vs. Anarchy." Four leaves typed rectos only, several hand corrections. Light wear, near fine. A plea for both socialism and anarchy.

Letter:

7. —. Retained copy of an order to Chas. H. Kerr & Co. Two leaves, carbon copy. A typed order dated in 1910 from Reimbold in Chattanooga ordering several books and the periodical *The Appeal*, and signed "Yours for the Revolution, A.C. Reimbold."

An interesting accumulation of Southern fire-breathing socialist primary material. [BTC#383573]

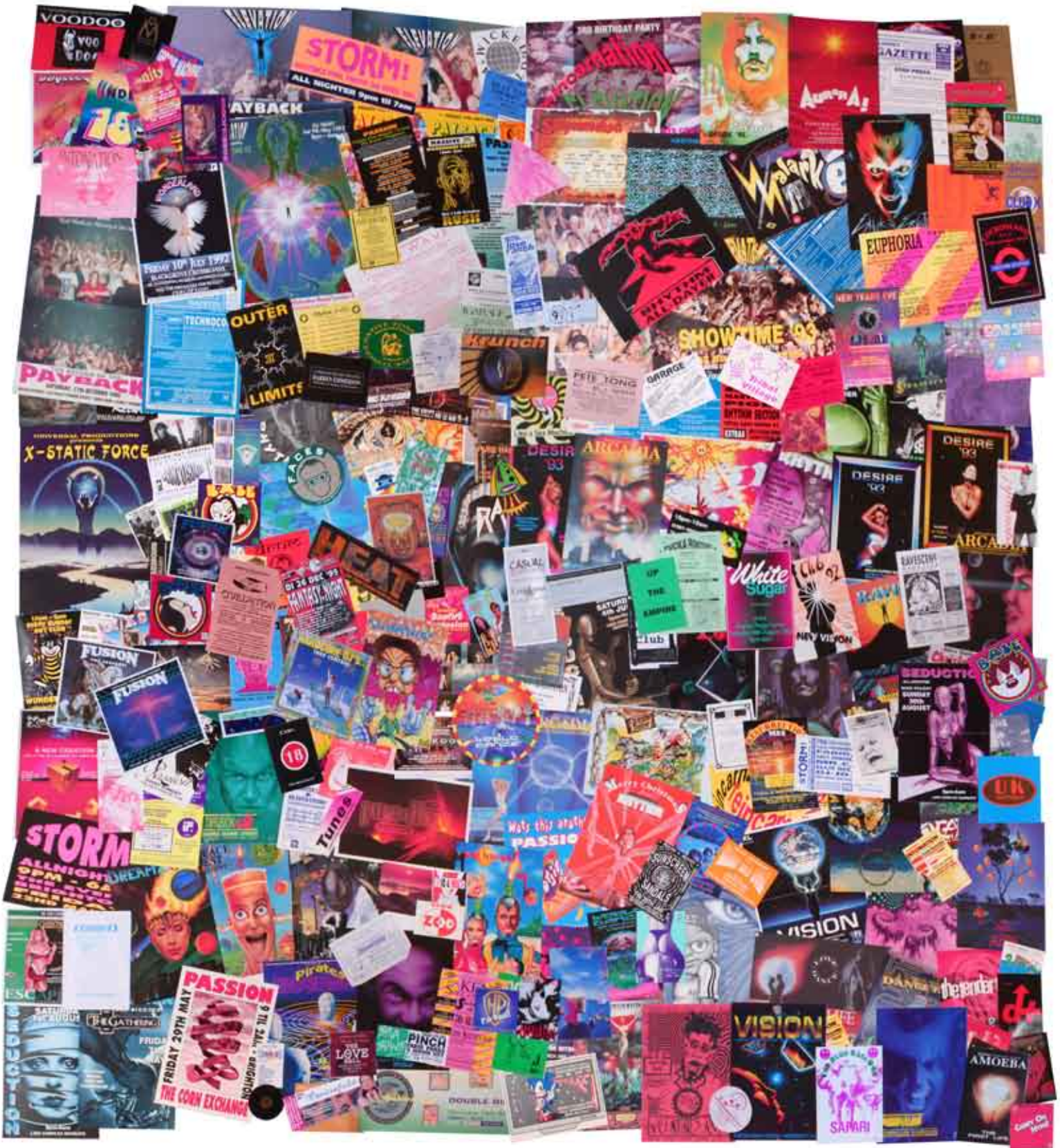




Magazine. 30 single issues in original printed wrappers. Lacking one quarterly issue (May 1913) else a complete set of the entire seven volume run from June 1912-February 1919. An important quarterly magazine documenting the activities and advocacy of the National Child Labor Committee (NCLC), best known today for publishing Lewis Hine's many famous photographs of child labor and living conditions in New York, Pennsylvania, Georgia, and elsewhere throughout the country.

The NCLC, under the leadership of Felix Adler (founder of the Ethical Culture movement), won the support of many leading social reformers, including Jane Addams of Hull-House, labor leader and communist intellectual Anna Rochester, and philosopher John Dewey, all of whom contributed articles to the *Bulletin*. Among the highlights of this run is the November 1912 issue on "Child Workers in New York Tenements," with 17 photographs by Hine. Other important photographic surveys by Hine include: "Photographs from New York State Canneries" (February 1913), "Child Labor Stories for Children" (August 1913), and "Present Conditions in the South" (February 1914). Also of importance are Anna Rochester's articles "Children at Work on Men's Clothing" and "Child Labor in the Glass Industry" from August 1914, and "Child Labor in Warring Countries" from February 1918. In addition to reporting on the activities of the NCLC, Adler contributed articles on "The Child Labor Movement" and "Democracy and Child Labor," and John Dewey contributed the article "Federal Aid to Elementary Education." Ex-library with just a small light ink stamps on the front wraps, only one issue (August 1913) has scattered perforated stamps, else overall a very good set. [BTC#379965]





A collection of over 300 English Rave flyers from 1990 to 1996 advertising parties throughout the country with groundbreaking acts such as The Prodigy, Justin Berkman, and Adam Realtime. The flyers exhibit the range of the rave scene in early 90's Britain. They include everything from simple photocopied efforts to professionally produced, four-color dye-cut handouts complete with images of Technicolor drugs, popular cartoon characters, naked women, and with telephone numbers and occasional maps to clandestine locations. All the flyers are near fine or better with some slight scattered wear with a few scattered duplicates.

When punk didn't live up to its promises an aging sect of British youth were left disillusioned. Gavin Watson, author of *Raving '89* said "We still felt young enough that we didn't want to disappear into mature life. Rave came along at just the right time." Imported from Chicago, the denizens of the English counter culture were introduced to House Music and Ecstasy between 1988 and 1989, creating a vibrant and infamous club scene.

Faced with a countrywide ethos of "go it alone," rave culture attracted those who wanted community and a way of "losing themselves in the crowd." With party crowds sometime reaching into the thousands, it was easy for ravers to feel they were a part of something bigger than themselves. Accelerated by massive amounts of the "wonder drug" Ecstasy, the party seemed likely to never stop.

In Britain, Rave Culture blossomed in 1990 when it stopped relying on American Hip Hop imports and found a sound of their own. London warehouses were overflowing with bodies so the parties relocated to the countryside where remote open fields allowed for bigger gatherings. English House became infamous for its use of a "mutant hybrid of hip hop breakbeats, seismic reggae bass, stabbing riffs and mindwarping samples," according to music critic, Simon Reynolds. At the same time that Britain's DJs found a voice, it was becoming increasingly easier to create tracks at home, opening the door for teenagers and amateur producers to become involved in the scene. The quick and massive popularity of E culture made it easy for these tracks to find their way onto the radio via pirate stations while bands such as The Prodigy and N-Joi even made the crossover to FM pop stations.

Early flyers include little more than a few lines of text and a telephone number provided in order to call for the rave's location, while later examples are ornate works of disposable art featuring psychedelic graphics, reflective inks, dye-cut shapes, and inspired take-offs of popular consumer products and cultural touchstones of the day. Some of the more notable examples include the women from *Absolutely Fabulous* promoting "Hype Productions Pre Christmas Party"; Felix the Cat with trippy gremlins for "Pyramid Promotions Innersense"; Drew Barrymore posing with a gun with several actors from the television show *Northern Exposure* on a flyer for "Seaside Special: Babealicious."

1992 saw the biggest turnout and success of the scene. Groups of up to 35,000 people attended commercial raves which reached their apex at the Castlemorton Common Festival that May. An estimated 40,000 people attended the week-long party hosted by Spiral Tribe that boasted the biggest names in Hardcore including Back to the Planet, AOS3, and Poisoned Elektrik Head. It was the largest festival since the 1980's gatherings at Stonehenge and was too big for authorities to shut down leading to the development of the Criminal Justice and Public Order Act of 1994.

A year later in 1993 rave culture was in decline. Police were cracking down on illegal parties and commercial raves were ripe with scams and fraud. Simultaneously the affects of long term Ecstasy use were finally being realized including paranoia and panic attacks. Thus began a sub culture of "euphoria and aggression" more akin to the "teenage rush culture" of extreme sports. Clubs arose across the country using the police crackdown as a way to make money off of kids still looking for a place to go. The ravers dispersed and the club kids emerged. Journalist Gavin Hills observed that "Because of this 'polydrug' culture of mixing-and-matching, the atmosphere in clubs has changed: instead of the clean, clear high of MDMA [Ecstasy] and the electric connection between total strangers, the vibe is bleary and untogether. Instead of getting 'loved up,' people talk of getting 'messy'."

An important collection of ephemeral material providing a unique window into the the rise and fall of the world of House music and E culture.

[BTC#372228]



Beat Era Artifact

24 **Jack Micheline. *Third Rail 1: O'Harlem.*** Mexico City:

Impresora y Editor Mayo, S.A. 1961.

\$3500

Two string-tied bundles of the first part of Jack Micheline's *Third Rail 1: O'Harlem*. First editions. Quartos. Single sheets folded to form four pages with original mailing envelope from the Mexican publisher with an address label and canceled stamps. The issues are near fine with some light toning and wear to the edges, caused by the strings with only the front and rear envelope panels still present. The first of two parts of this early work by this

beat poet and artist sent to "Jack Micheline care of Edward Silver" at the Country Day School in Valley Stream, Long Island, New York in 1961. Each bundle contains 168 copies according to the mailing label which includes notes that state "4/12" and "12/12". The latter number in each notation presumably

represents the number of parcels comprising the total mailing, suggesting the print run for this issue was perhaps a little over 2000 copies. An interesting artifact of this "outlaw" poet and painter heavily influenced by Mexican art.

[BTC#382731]

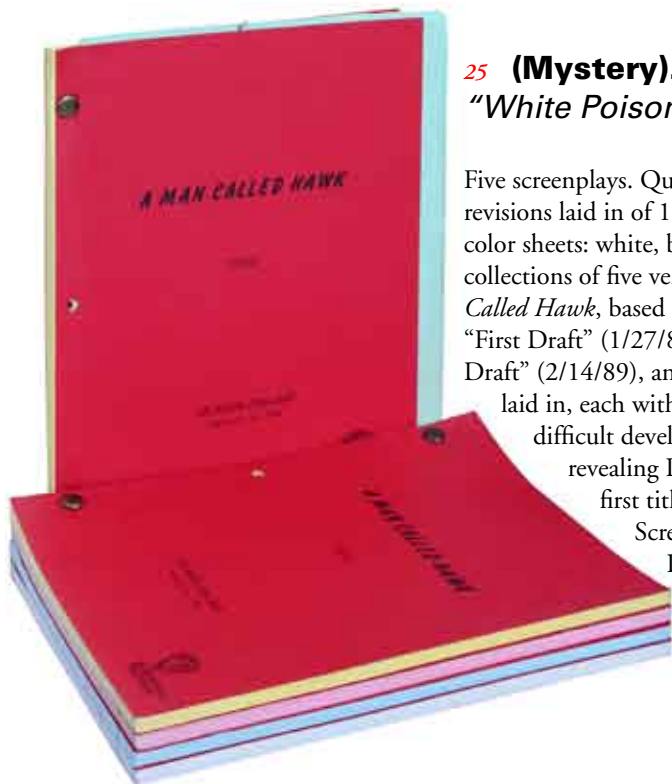


25 **(Mystery). Robert B. Parker. [Screenplays]: *A Man Called Hawk: "White Poison" / "Poison."*** Burbank, California: Warner Brothers Television 1989.

\$1250

Five screenplays. Quartos. 58pp, 59pp., 60pp., 55pp., and 55pp., with two groups of additional revisions laid in of 15pp., and 4pp., respectively. Bradbound in red studio wrappers, each with various color sheets: white, blue, red, yellow, green, and "buff." Near fine with some light wear at the edges. A collection of five versions of the screenplay for the *Spenser: For Hire* spin-off television series, *A Man Called Hawk*, based on the Robert B. Parker character played by Avery Brooks. The scripts include: "First Draft" (1/27/89), "Final Draft" (2/9/89), "Revised Final Draft" (2/10/89), "2nd Revised Final Draft" (2/14/89), and another "2nd Revised Final Draft" with two separate groups of loose sheets laid in, each with additional changes (2/21/89 and 2/22/89). Together the scripts show the difficult development process that television scripts undergo and are particularly interesting in revealing Parker's involvement with this story penned along with his wife Joan. The episode, first titled "White Poison," was originally broadcast on March 25, 1989 as "Poison."

Screenplays for *Spenser: For Hire* are available on the market, with copies written by Parker notably scarcer. We have seen no other screenplays of *A Man Called Hawk*, let alone several versions of the sole episode written by Parker. [BTC#382107]





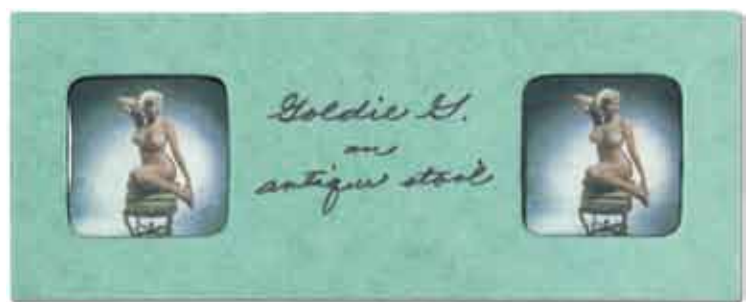
26 (Bettie Page). Stereographic Nude Pin-Up Slides. [Los Angeles: circa 1950s]. **\$4500**

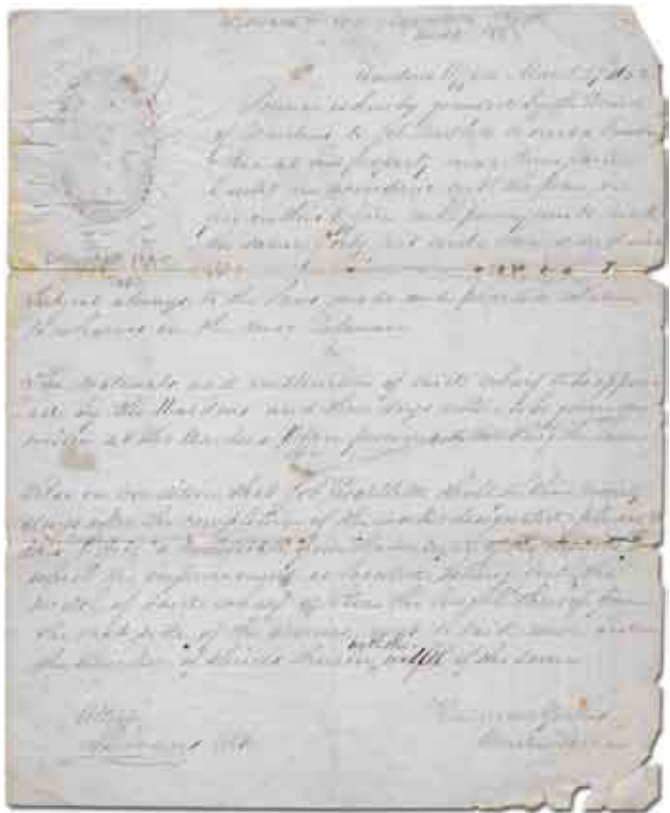
A fantastic assortment of 81 3-D nude stereographic slides from the 1950s, four of which are of Bettie Page, along with a contemporary stereographic viewfinder in its original box. All slides are fine with notations on the subject written on the cardboard frames, with the colors lush and startling.

From the estate of a Los Angeles area amateur photographer and nude photography aficionado, these slides show some of the best examples of pin-up art of the time. Present are many of the biggest names in cheesecake pin-up photography. “Lusty Busty Brown,” also known as “Miss Anatomy,” makes an appearance as well as the “Queen of Curves” herself, Bettie Page. The ladies pose reclining on rocks, playing the tambourine, and reading, among other activities, all in little or no clothing with strategically angled legs, palm tree fronds, and flowers utilized to both leave something to the imagination and to avoid government involvement (Page was called upon, but ultimately was dismissed without testifying, on a Senate hearing about a bondage death that involved someone viewing pictures of her! This would ultimately result in her leaving nude modeling to pursue religion).

Los Angeles was a hot bed of amateur 3-D photography in the 1950s. The pioneer and greatest advocate of the pastime was comedian Harold Lloyd who himself took over 200,000 slides in his lifetime. After discovering the technology Lloyd was fascinated, and as he was acquainted with numerous attractive models and actresses, he decided to combine the two passions. He was known for his enthusiasm for the subject and photographed a copious number of women including Bettie Page, Jane Mansfield, Dixie Evans, and Marilyn Monroe.

A generous number of wonderfully preserved slides that provides a glimpse of the beginnings of 3-D nude photography, as well as images of some of the women who were involved in jolting America out of its Eisenhower-era puritanical ways. [\[BTC#382345\]](#)





27 (Philadelphia). [Manuscript]: Port of Philadelphia Certificate. [Philadelphia]: 1852. **\$300**

Manuscript document (folded). Issued by the Warden's Office of the Port of Philadelphia on one light blue quarto sheet with the embossed Seal of the Delaware Bay and River. Partially split along two horizontal folds, light chipping, else good. Issued by Master Warden Harman Yerkes on March 29, 1852, the document was written, attested, and **Signed** by his clerk A.D. Evans. Yerkes (1798-1862) was named High Constable of Philadelphia in 1843 and served as Master Warden of the Port of Philadelphia from 1850-1852. The document stipulates the terms granting permission to Job Bartlett (1807-1883), a master bricklayer and builder of many Philadelphia landmarks, to erect a pier at his property near Pennypack Creek. Bartlett went on to become the most tenured bricklayer in the city and a member of the Bricklayers Association for more than 50 years. An interesting document of the daily workings of professional tradesman of mid-19th Century Philadelphia. [BTC#368523]

28 H.S. RECORD. Circus Ephemera. (Iowa / Illinois): [no publisher] (1899-1904). **\$350**

A small collection of circus and street carnival ephemera from the turn of the century from the estate of Professor H.S. Record, bicycle stunt rider. Included are four letters discussing work for circus performers on the beautifully engraved letterheads of the Universal Amusement Company and The Decker Brothers Aerial Gymnasts, along with a card promoting a carnival in Independence, Iowa. All letters have slight age toning and tiny tears, else very good or better.

The early 1900s saw the form of the American circus change from primarily clowns and equestrian acts to daring acrobatics groups and daredevils. The circus industry opened up with the death of P.T. Barnum in 1891 and promoters sought to organize acts to surpass the competition. In a letter from Al Decker of The Decker Brothers Aerial Gymnasts, he tells Record he wants to "join hands with a good man to pick out a new novelty act that will knock everything in the head this season." Another letter from the Mason City Carnival, reports their bill is full for the season, but the Universal Amusement Company expresses interest in Record's act, requesting he send them his very lowest rate for the season, which a typed note states as \$100 a week. A small but intriguing look at a transitional phase of the American circus industry. [BTC#374787]



29 **(Photography).** *[Photograph Album]: Switzerland, Italy, and Artwork.* [Circa 1880]. **\$1000**

Large, heavy oblong folio. Measuring 18" x 12¼". Half morocco and cloth with "Photographs" in gilt on spine. An exhaustive album with 170 tipped-in photographs. Large images, usually one or two to the page. An extensive album of photographs of art works including the Mona Lisa and the Venus de Milo, from European museums. Additionally, perhaps a third of the images are of Switzerland (and a small number in Northern Italy, including a photo of Bologna's Two Towers) with several majestic mountain scenes. Many are stock images, some with production marks. All, or very near all, images are captioned in ink. Edgewear at the extremities, two facing images have light damage from adhering to each other at one point, very good or better. A standard, if massive, album of art and Swiss scenery. [BTC#374887]





30 **(Photography). (John Muir).** *John Muir, Estes Park, Colo. 1913.*

\$1250

Original portrait photograph. Measuring 6" x 10". Mounted on cardstock. Some damage to the mount, with a tiny chip and a light but not particularly noticeable stain in the upper right hand of the image, else near fine. Titled in red ink in the lower right corner. **Inscribed** in pencil on the verso: "Copyright F.P. Clatworthy, Estes Park, Colo." Shows Muir full length seated among rocks, staff in hand. Clatworthy is known for a number of scenic views of the Estes Park region. Not in the Bancroft Library collection of Muir portraits, or the Library of Congress Conservation Movement archives. [BTC#375093]

A collection of 15 Spanish-American War-era letters from New Jersey volunteer Richard Read of Infantry Company K of the 1st Vermont Volunteers to his father Reverend Dr. E.G. Read from May-August 1898 along with two telegrams and six pages of typed poetry. All letters are written on various camp stationeries with war slogans on the envelopes such as, "Charge! On to Havana! If not captured in 5 days return to..." Near fine or better with slight age-toning and tears on the envelopes from opening.

Read and his father had differing views on the war effort but in early May of 1898 he reported for duty in Burlington, Vermont as a volunteer. "I do not regret the step I have taken, I am truly very sorry that you feel so badly - for I did not think you cared so much for me - but I assure you it is gratifying to know this and can say truthfully I found it hard to leave." He was one of five members of his company to pass his surgeon's exam. "Have passed the examination this afternoon of the U.S. Army surgeons to my surprise...however our Captain, 2nd lieutenant, 1st sergeant, and twenty four privates were rejected."



By the end of the month the company received orders to move to Camp Thomas in Chickamauga, Georgia. "There is a report going around that we are to go to Gettysburg, Pa., as this park has been condemned on account of the very poor water and the many cases of typhoid fever." The soldiers dwelling at Camp Thomas experienced some of the worst conditions of the summer. The encampment was not equipped to handle the amount of troops who had been sent there, and officials spent the summer desperately trying to relocate the members of the company before they lost more men to fever. By August the troops were sent back to Vermont to Camp Ethan Allen after losing one officer and twenty-six enlisted men to disease. "We were all overjoyed last week when we received orders to be ready to move at any time, the air was full of shouts and even the trees seemed to bend and sway with the pleasure that was felt, anything would be a pleasant change for this park grows more unhealthy every day..." The move was followed shortly by the Treaty of Paris.

The Spanish-American War was the first conflict to be partially instigated by the newspaper men of New York through "yellow journalism." Prior to entering the war the U.S. had been attempting to purchase Cuba from Spain, reviving the movement of Manifest Destiny for a spell. After using exaggerated stories of the atrocities brought upon the Cubans by the Spanish, Hearst and Pulitzer were able to sway public opinion and Americans called for action. Following the attack on the *U.S.S. Maine*, America officially declared war on the Spanish.

"Just one month ago yesterday we took the oath at Camp Olympia and it does really seem as if it was three, still with the numerous drills and inspections time passes, though not as fast as we would like." These letters provide a significant look at camp life during a conflict based at least partly on half-truths and sensationalist journalism. [BTC#383555]

Committee. Measuring 7¼" x 12". Printed on green paper. "Compare Your New Deal with Your Old Deal: Reelect Roosevelt and Garner."

7. *The Farmer Remembers Longer Than the Elephant*. Democratic National Campaign Committee. Measuring 7¼" x 12". Printed on yellow paper. "Balance Your Benefit, Keep Farm Recovery and Roosevelt."

8. *Giving Youth a Chance*. Democratic National Campaign Committee. Measuring 7¼" x 12". Printed on green paper. "A Vote for the Democratic Party is a Vote for Youth."

9. *The High Cost of Not Spending*. Democratic National Campaign Committee. Measuring 7¼" x 12". Printed on orange paper. "Stand by the Party of Progress: Vote the Democratic Ticket."

10. *Keeping the Budget Unbalanced... But Keeping Children Fed, Families Together, Men at Work*. Democratic National Campaign Committee. Measuring 7¼" x 12". Printed on pink paper. "Keep America Working with Roosevelt."

11. *Let's Look at the Record*. Democratic National Campaign Committee. Measuring 7¼" x 12". Printed on orange paper. "Put Your Trust in Acts and Funds: Remember President Roosevelt's Record."

12. *Our Wealth of Earth and Water*. Democratic National Campaign Committee. Measuring 7¼" x 12". Printed on green paper. "Look Ahead with Roosevelt."

13. *Profit! Prosperity! Peace! The Trade Agreement Program*. Democratic National Campaign Committee. Measuring 7¼" x 12". Printed on tan paper. "Elect Candidates Who Support the Trade-Way to Prosperity: Vote the Democratic Ticket."

14. *Tell Us, Governor Landon*. Measuring 6" x 23". Reprint of an editorial from *The New York Post*.

15. *The Truth About Taxes. Opponents of President Roosevelt try to spread the fear of national bankruptcy and increased taxes*. Democratic National Campaign Committee. Measuring 7¼" x 12". Printed on tan paper. "Vote Democrats November 8."

16. *The Truth About Taxes. Who Put Us in the Red? — Republicans*. Democratic National Campaign Committee. Measuring 7¼" x 12". Printed on blue paper. "Replace Fears with Facts, Reelect Roosevelt and Recovery."

17. *Vote Republican Because...* Measuring 4" x 5½". Printed on yellow paper. A list of six satirical reasons why you should vote.

18. *Which? Collective Bargaining / Industrial Strife*. Democratic National Campaign Committee. Measuring 7¼" x 12". Printed on tan paper.



"A Vote for the Democratic Party is a Vote for Industrial Democracy."

19. *Your Electric Bill, 1936*. Democratic National Campaign Committee. Measuring 12" x 7¼". Printed on orange paper. "Reelect Roosevelt — He Serves the People."

20. *Your Protection As Consumers: Under the New Deal*. Democratic National Campaign Committee. Measuring 8½" x 12". "Let the Facts be Your Guide!"

Pamphlets:

21. *The Case Against Franklin D. Roosevelt*. Stapled pamphlet. Measuring 6" x 9". [24]pp. A refutation of Roosevelt's critics.

22. *Facts to Remember. Series 1, Bulletin 1 August, 1936*. Measuring 5½" x 3". Single sheet folded once to form four pages. "Happenings Since 1933."

23. *Events to Remember. Series 1, Bulletin 2 September, 1936*. Measuring 5½" x 3". Single sheet folded once to form four pages. "The Two Works."

24. *The Farmer's Memory is Good!* Measuring 3½" x 8¼". Single sheet folded once to form four pages. A primer on the gains made by farms during the Roosevelt Administration.

25. *Peace: "I Hate War."* Democratic National Campaign Committee. Stapled pamphlet. Measuring 4" x 9½". 12pp. President Franklin D. Roosevelt's Speech at Chautauqua, New York August 14, 1936.

26. *Platform adopted by The Democratic National Convention 1936*. Measuring 4" x 9". Single sheet folded twice to form eight pages.

27. *Roosevelt, Lehman, Labor and Business*. Measuring 3½" x 8". Single sheet folded once to form four pages.

28. *Roosevelt and "The Little Red School House": What the National Administration Has Done for Schools and Education*. Democratic National Committee, Hotel Biltmore, New York, New York. Measuring 9½" x 4". Single sheet folded twice to form four pages. "What the National Administration Has Done for Schools and Education."

29. *Tax Fakes and Budget Magic*. Stapled pamphlet. Measuring 4" x 9". 12pp. Radio address of Senator Joseph T. Robinson over the Columbia Broadcasting System on August 28, 1936.

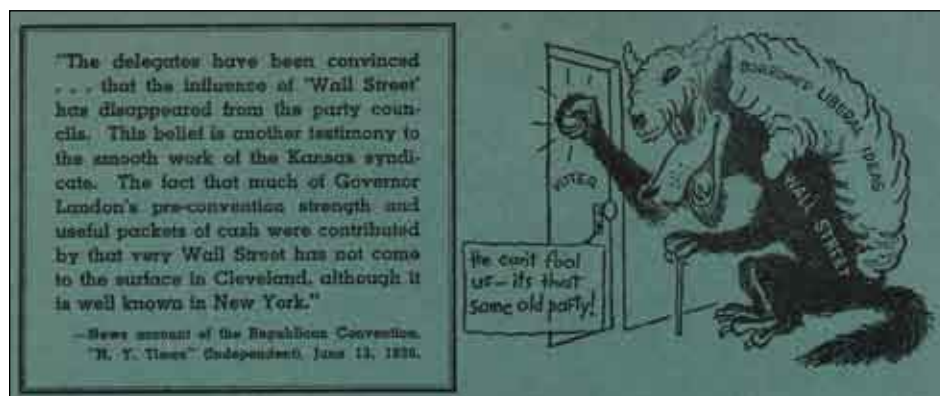
30. *Their Service in War: Roosevelt / Landon*. Veterans Advisory Committee; Democratic National Campaign Committee. Measuring 4" x 9". Single sheet folded once to form four pages.

31. *The Truth About the Half-Truths!* Measuring 5½" x 8½". Single sheet folded once to form four pages. A pamphlet touting the Social Security Act of 1935.

32. *What Happened to the Little Red Schoolhouse?* Democratic National Campaign Committee: Hotel Biltmore, New York. Measuring 8½" x 11". Single sheet folded once to form four pages. A primer on improvements in education under Roosevelt.

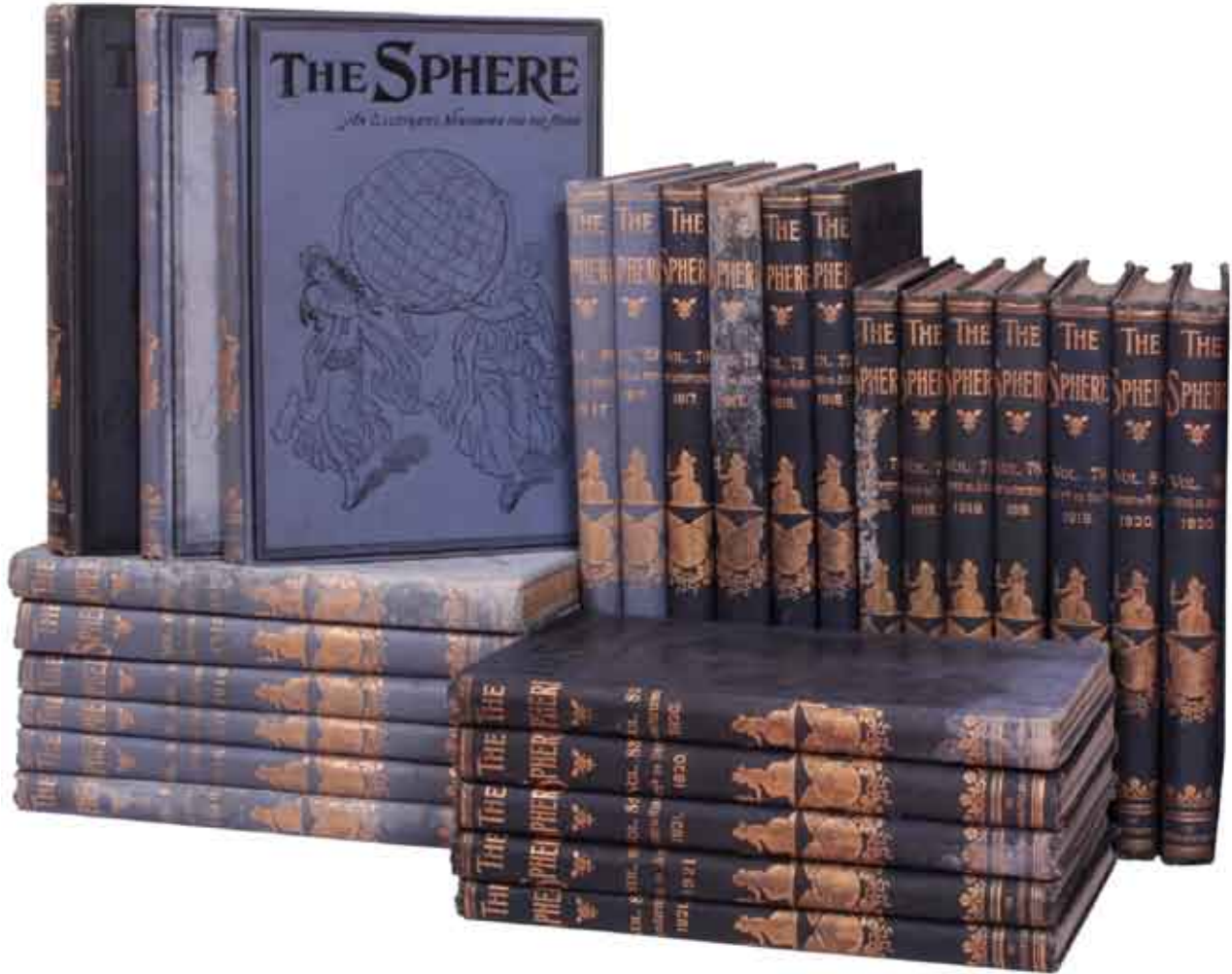
Miscellaneous:

33. JOSEPHSON, Emanuel. *Roosevelt's Communist Manifesto*. Broadsheet. Measuring 5" x 8". Anti-Roosevelt conspiracy handout linking the New Deal and the Illuminati. [BTC#383574]



The Great European War: Week by Week

33 (Clement King Shorter, E.V. Lucas, A.A. Milne, Fortunino Matania, et al.). *The Sphere; An Illustrated Newspaper for the Home* (1914-1921). London: The Sphere & Tatler Ltd. (1914-1921). \$1500



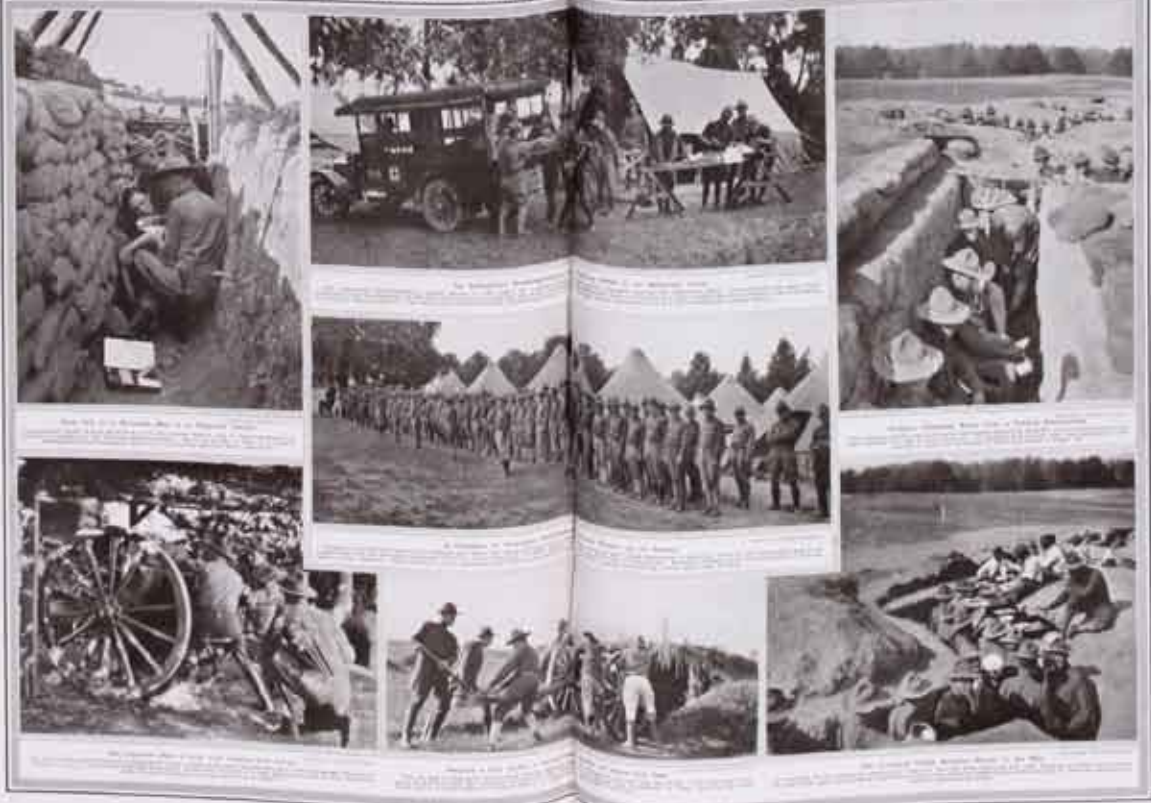
Magazine. 27 bound folios in pictorial gilt-stamped blue publisher's cloth, all edges gilt. Volumes 58/59, 60-74 (August 1914-September 1918), and 76-86 (January 1919-September 1921). Scattered white-staining to the boards and a few spine backs, volume 71 with additional scattered soiling to the text pages, else overall a good sound run. *The Sphere* featured the work of many renowned artists and photographers, including Fortunino Matania, Montague Dawson, W.G. Whitaker, Christina Broom, and others. It was founded and edited by Clement King Shorter, a journalist and literary critic whose influential column, "A Literary Letter," appeared in each weekly issue. This set also features numerous articles on various topics by A.A. Milne and E.V. Lucas.



Two hundred and fifty-six "War numbers" appeared between 1914 and 1919, with an extensive supplement titled: "The Great European War: Week by Week." The first issue in the first double-volume (58/59) features a cover photograph of "The Crowd Outside Buckingham Palace Awaiting Britain's Declaration of War." This weekly history includes maps and charts of troop movements and battles; a "Roll of Honour" with photographs of British officers killed in action; numerous artistic renderings and photographs of the fighting in the trenches, the naval campaigns, and devastated towns and cities; and in Volume 78, the double-page plate: "The Angel of Peace," from a color lithograph by Gerald Spencer Pryse.

A near consecutive run of this popular weekly illustrated newspaper spanning the years from the beginning of World War I through its immediate aftermath. [BTC#371631]

LEARNING WARFARE AT A GREAT AMERICAN CAMP : The Intensive Training of U.S.A. Soldiers.

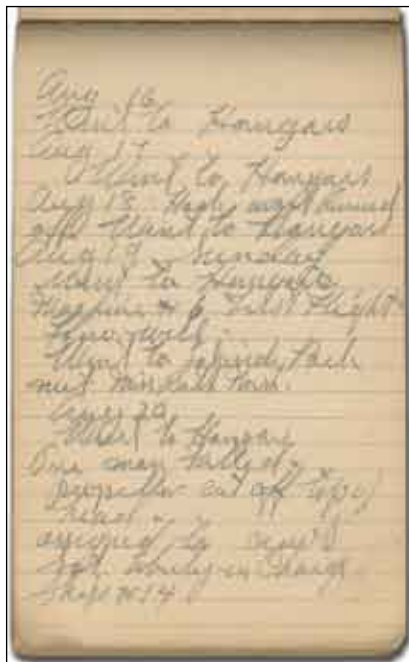
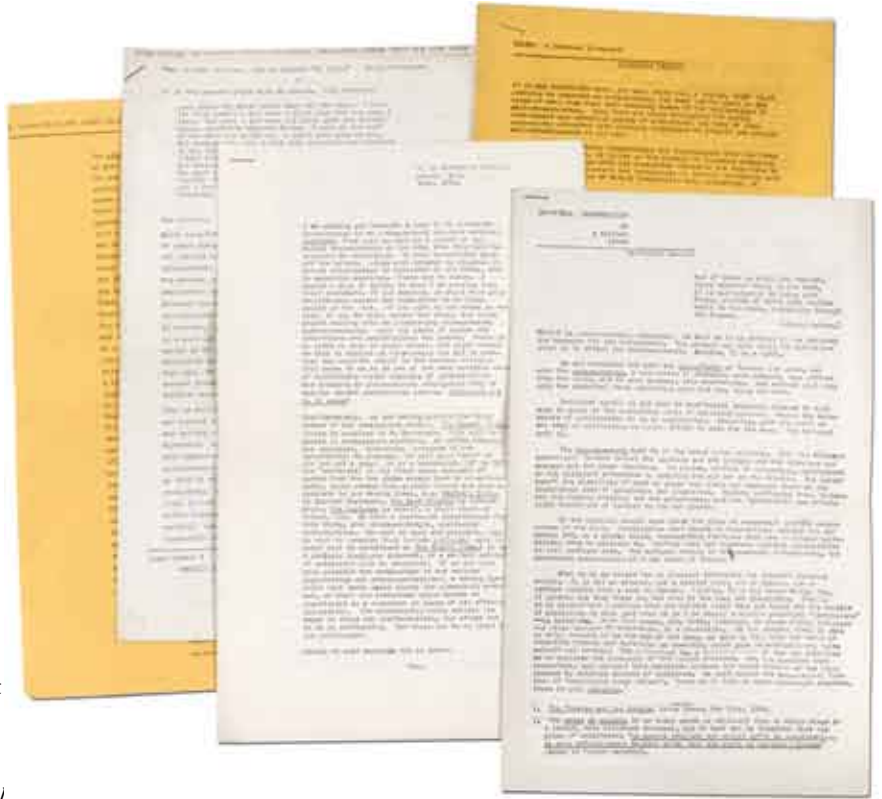


"THE ANGEL OF PEACE"
 "ALL THE ANGEL'S FEET WERE SHOD WITH PEACE" (Isaiah 60: 6)

Loose mimeographed sheets stapled at one corner with printed rectos and two loose sheets. All but one measuring 8" x 13". Folded from mailing with light wear at a few corners and one with an address stamp and blue smudge, overall near fine or better. After the publication of *Cain's Book*, Trocchi moved to London with his family and for the next two years focused much of his time on the Sigma Project, consisting of a series of mimeographed portfolio mailings as a way of directly connecting with readers. The intent behind the project was to further his Situationist-influenced theory for cultural revolution based on a focus on one's "inner space" of self-consciousness as a way of influencing society. The Sigma Project included both political works and letters authored by Trocchi, as well as by William Burroughs, Stan Brakage, Michael McClure, and Robert Kelly.

All the issues are difficult to obtain and to identify properly, which makes assembling a complete set particularly difficult. This partial set includes:

- *Sigma Portfolio 2 - Invisible Insurrection of a Million Minds.* Written by Trocchi. [1964]. 8pp. Originally published in the Scottish literary journal *Saltire Review* in 1962. Trocchi lays out his idea behind the Sigma Project. *OCLC* locates five copies.
- *Sigma Portfolio 3 - Sigma: A Tactical Blueprint.* Written by Trocchi. [1964]. 7pp. Originally printed in *City Lights Journal* 2. Plan of action. *OCLC* locates four copies.
- *Sigma Portfolio 4 - Potlatch.* Unsigned but written by Trocchi. [1964]. [1], 5pp. Solicitation for contributions for an "interpersonal log-book" to be entitled potlatch, along with several pages of Situationist text. *OCLC* locates three copies.
- *Sigma Portfolio 5 - Sigma General Information.* Second impression. [1964]. 8pp. Anonymous essay discussing the Sigma Project in relation to theories from R.D. Laing, Wallace Berman, William Burroughs, and others. *OCLC* locates three copies.
- *Sigma Portfolio 12 - Subscription Form.* [1964]. 1p. Brief overview of the Sigma Portfolio which is "outflanking the traditional trap of publishing-house policy, and by means of which the reader gets it, so to speak 'hot' from the writer's pen." *OCLC* locates one copy.
- *Sigma Portfolio 15 - [Letter to Potential Subscribers].* [1964]. 1p. List of Sigma Portfolios to date (11), along with a quote from the playwright John Arden on the Sigma Project. *OCLC* locates one copy. [BTC#375693]



Notebook. Tape along top edge and sewn binding with stiff paper wrappers and lined interior pages. [100]pp. Wear to the wraps with some creasing and chips at the corners, very good. A diary of a young recruit who enlisted in the Aviation Signal Corps on May 8, 1917. All the entries are brief, typically one to three lines in length and taking up about 25 total pages. The soldier mustered at Jefferson Barracks Military Base in Lemay, Missouri before being ordered to San Antonio, Texas. Typical days involve drilling or instruction followed by swimming, getting into a "row" with other men, and walking to town on weekends. One entry for August 20 simply states: "Went to Hangar. One man falled [sic] - propeller cut off top of head." The entries stop immediately after he arrives in Paris. His final entry, written with his pen drying up, reads: "Had breakfast and." Presumably what was to follow was "need to buy ink" but we will never know for sure. The last few pages have various phrases in French, and the names and addresses of various soldiers. A curious World War I-era diary. [BTC#375947]



A collection of 128 letters dated between 1917 and 1920 between two American soldiers and their unwittingly shared sweetheart back in New York, along with three small pictures of Blodgett and other related ephemera. There are 108 from Edna Blodgett to Sgt. Fred Vicinus, eight letters from Corporal Charles J. Reinhardt to Blodgett, and 12 letters from Vicinus's various friends and family. The letters are well preserved in their original envelopes with slight age toning and the occasional tear, very good or better.

The letters show the development of a wartime love triangle between Edna (née Blodgett) Vicinus, (1896-1990), Sergeant Fred C. Vicinus (1893-1986), and Corporal Charles J. Reinhardt (1896-1971), all of Rochester, New York. Blodgett, who refers to herself as "wifey" and "your little girl" throughout her correspondence with Vicinus, wrote 108 letters to her fiancé Sgt. Vicinus starting in February of 1918 while he was stationed at Fort Dix, New Jersey. Although there are no responses from Vicinus to Blodgett, her letters discuss what he's enduring at camp and how much she misses him. She also talks about life in Rochester at the time, an exciting social whirl full of weddings, parties, and crochet. In one sultry letter she mentions wanting to be next to him, "twin beds be damned." Also among the letters are notes from Vicinus's family; sisters Alice and Lottie, brother Alfred, and their father, a wedding announcement for a family friend; Vicinus's military census card from 1917; and three small pictures of Blodgett.

The letters display the intense feeling of loneliness brought about during wartime. Blodgett's letters in particular exhibit the hardship of war on young wives and girlfriends left waiting back home. She frequently mentions that she is upset and then feels guilty for telling Vicinus about home life while he is away suffering. "I dread to think of the opinion you must have of me after all the things I have written, I am very selfish...pray for me lover that I may get real strong and acquire a few brains before I am yours completely."



Also writing to Blodgett was a Corporal Reinhardt, his eight letters contained in this collection make it certain that the two were more than just penpals, likely lending additional weight to her feelings of dread and guilt. Stationed at Camp Lewis in Washington State, Reinhardt was amongst troops readying the Pacific Northwest against potential Bolshevik attacks. His letters establish the day-to-day life of a soldier during this time and his longing for this girl back home.

He explains to Blodgett how passing his skills test for sharpshooter resulted in a raise of \$5. In another he tells her how he was chosen to perform at the funeral of a soldier just returned from France: "his mother and father and sister were all standing at the foot of the grave crying and I had to step up at the head of his grave and blow taps."

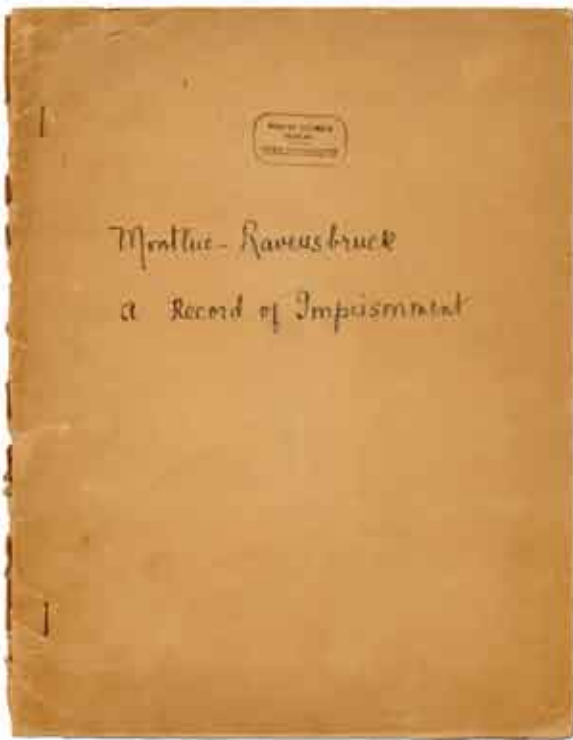
Reinhardt begs Blodgett for a lock of hair and other signs of love throughout the letters and even presses violets into a note for her. He pines for her throughout, once saying, "you don't know how much I long to see you...I wished I was back there I would ask you a question, but I don't know if you will give me the answer I am longing to hear." In his last letter to her, he

reveals he knows about her engagement to Vicinus, pinning a clipping of their engagement announcement he found in a newspaper to the top of the letter and closing, "From a forgotten friend."

Additionally included are three small photographs of Blodgett, a program for a banquet on behalf of soldiers who served in the war, 11 issues of the *Camp Dix Times* news, and the first five issues of *Camp Dix Pictorial Review*, which incorporated the *Camp Dix Times* and presented general camp news, photos, and humorous drawings meant to entertain troops.

An interesting collection of letters revealing the sometimes overlooked romantic entanglements and conflicts encountered on the homefront during wartime. [BTC#374697]

\$2500



Mimeographed copy of a manuscript from a decorated French woman involved in the resistance who survived the Holocaust. Mimeographed sheets in stapled paper wrappers with handwritten title on the front wrap along with the stamp of The Cultural Services of the French Embassy. 24pp. Text in French. Bound in is a Signed note by Caroline Ferriday as part of her attempts to broadcast the plight of female survivors of German prison camps. Very good with tiny tears and edgewear, included is a recent 22-page English translation. A powerful first-hand account of a French Resistance woman's imprisonment in Ravensbrück concentration camp.

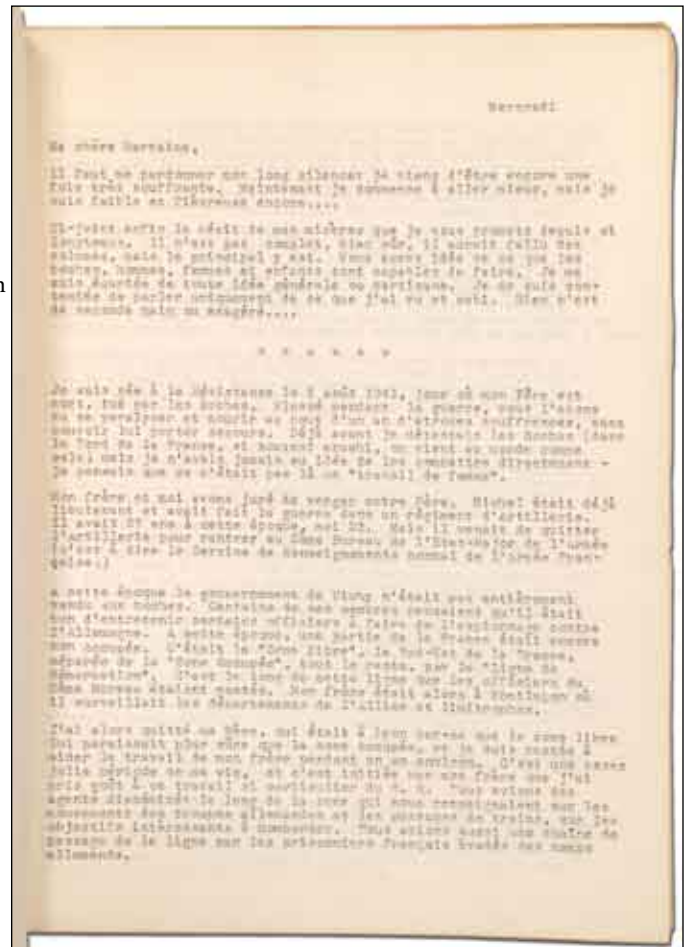
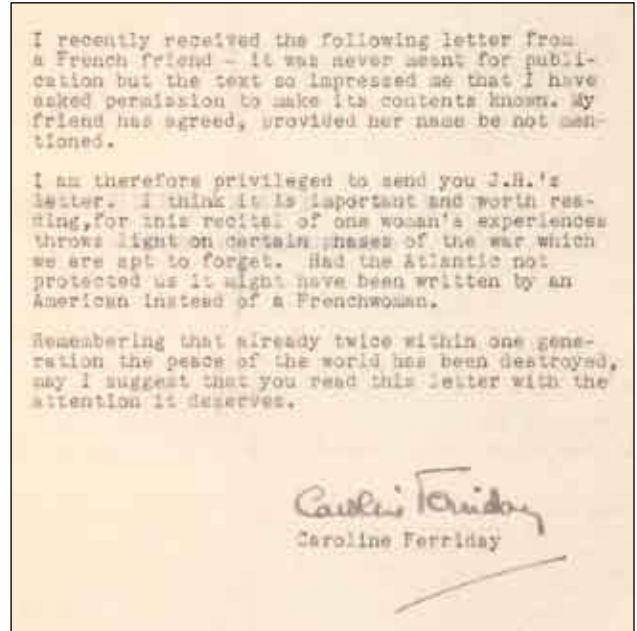
Identifying herself as simply, J.H. [Hutchinson?], the manuscript is addressed to her "godmother," the American, Caroline Ferriday. The narrative chronicles her journey from her beginnings with the French Resistance in 1941, after the death

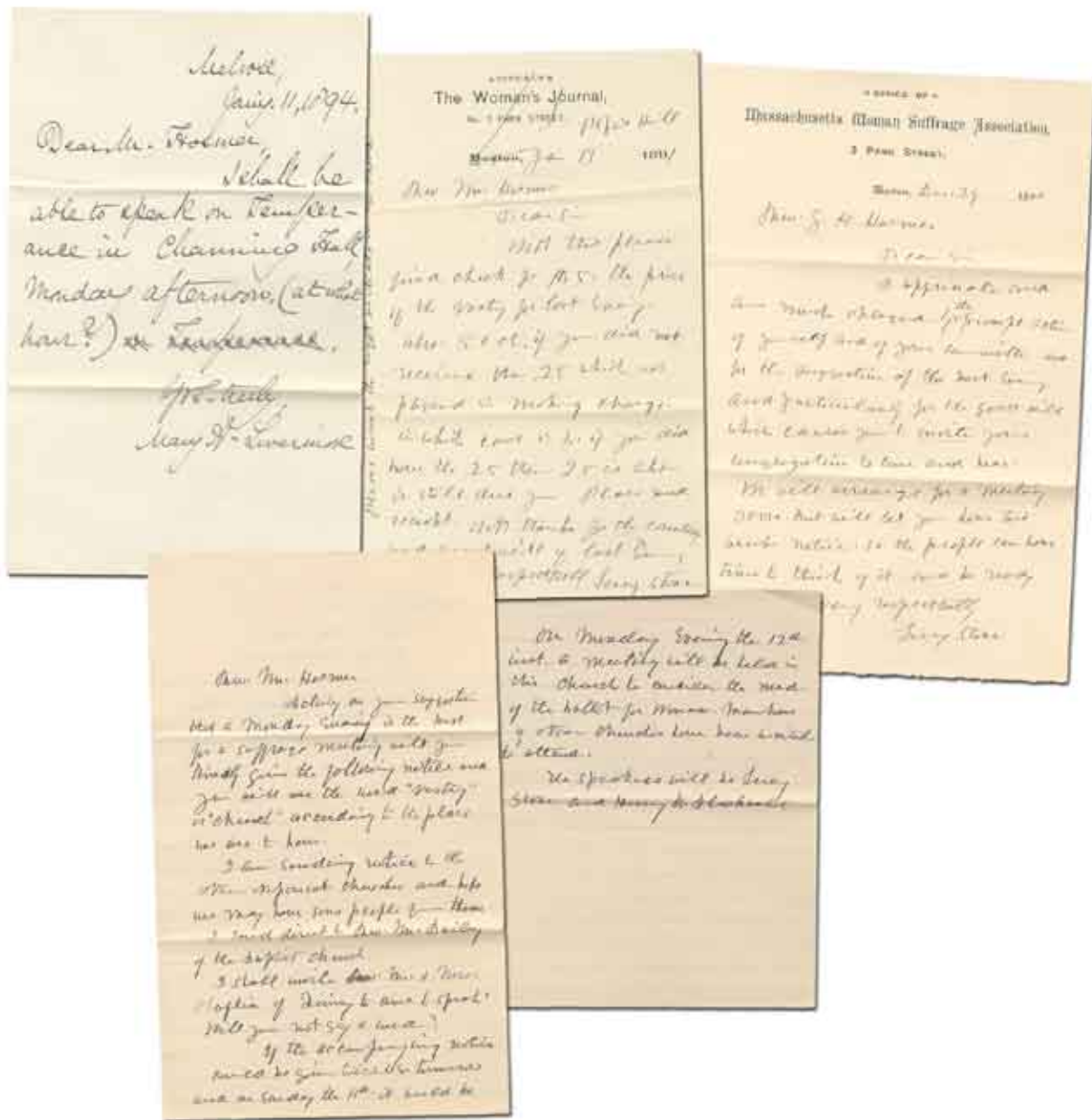
of her father, until her eventual liberation in 1945 by the Red Army. After her initial capture J.H. was taken to Montluc where she was subjected to torture by the Gestapo in an attempt to retrieve information on the Resistance. The torture included starvation, whipping, and being forced to withstand extreme heat and cold. "I would come back from there in such a state I had to call my friends to help me take my clothes off of my bloodied skin." She was told she was to be executed but was kept "in secret" and eventually moved to the prison camp of Ravensbrück located north of Berlin.

"To put us back in our place, we stood five hours at attention in the direct sunlight... They gave us numbers and I became for a year: 44,731." Most of the atrocities J.H. would experience occurred at this women's prison. The Nazi's pitted the resident German prisoners against the other women, giving them power over the foreign POWs and allowing them to distribute food and assign chores. "Ravensbrück existed before the war, it was the prison for German women, and the 'political' element was only an addition to the clientele of criminals, thieves, and prostitutes. Not only were we mixed in with them, but they had rights above our own. All the posts of block captain or residence captain went to these women, seeing as despite their immorality, they were German." After an American bombardment Russian soldiers were able to infiltrate and eventually liberate the surviving captives.

As a lifelong advocate for victims of the war, especially women, American heiress Caroline Ferriday championed the prisoners of Ravensbrück and was sent this letter from a friend she had met in her quest to help the survivors. "[This letter] was never meant for publication but the text so impressed me that I have asked permission to make its contents known." Ferriday was able to make the story of the Ravensbrück prisoners known and eventually arranged for medical help for those who were experimented on by Nazi surgeons. Most of these women referred to her as their "godmother" for shedding light on the horrendous hardships that they experienced.

According to J.H.: "My folks received me enthusiastically. I was given more flowers than I knew what to do with, and several weeks later the rank Lieutenant in the French army, the Croix de Guerre a l'Armee and the Resistance Medal brought me official tribute and recognition from my homeland." A poignant first-hand account of prolonged captivity during World War II and of the resilience of a group of women bent on survival. OCLC locates three copies (over two records). Apparently, despite Ferriday's efforts, the transcripts had very limited distribution. [BTC#362518]





38 (Women). Lucy Stone and Mary Livermore. Small Archive of Women's Movement Letters.

\$4500

Massachusetts: (1890s).

An interesting collection of five items that include three Autograph Letters **Signed** from Massachusetts suffragist Lucy Stone in 1890 and 1891, one Autograph Handbill Unsigned but in Stone's hand announcing a woman's suffrage meeting, and one Autograph Letter **Signed** from journalist and suffragette Mary Livermore dated in 1894. All letters are about fine with slight age toning and short tears on the envelopes from opening. Three printed envelopes are present, two from the Massachusetts Woman Suffrage Association and one from the *Woman's Journal*.

In the correspondence from Lucy Stone to Reverend George H. Hosmer of Salem, Massachusetts, she discusses her plans to use his church for a future women's movement meeting. Part of the handwritten announcement reads: "On Monday evening the 12th inst. a meeting will be held in this church to consider the need of the ballot for women. Members of other churches have been invited to attend. The speakers will be Lucy Stone and Henry B. Blackwell." This meeting would take place two years before Stone's death in 1893.

All three of her letters are signed "Lucy Stone" (Stone was the first woman to legally keep her birth name after marriage and frequently used her birth name as her signature). Stone was a major force in the abolitionist and feminist movements inspiring Susan B. Anthony to take up the cause. Among other things she set in motion the first National Women's Rights Convention, established the *Woman's Journal*, and was the first Massachusetts woman to earn a college degree.

Also included is a letter from Mary Livermore dated in 1894 to the Reverend Hosmer confirming a speaking engagement at his church on the topic of temperance **Signed** "Mary A. Livermore." A lifelong feminist and abolitionist, Livermore organized the Chicago Woman Suffrage Convention in 1868 and was a journalist for *The Agitator*. She later co-edited the *Woman's Journal* with Lucy Stone and Julia Ward Howe.

Fellow activist Elizabeth Cady Stanton remarked that "Lucy Stone was the first person by whom the heart of the American public was deeply stirred on the woman question." A small but appealing compilation of letters from two fascinating members of the Women's Movement in America bearing directly on their activism. [BTC#383436]

