

Archives & Manuscripts #14



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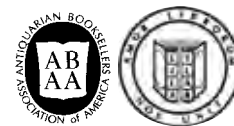
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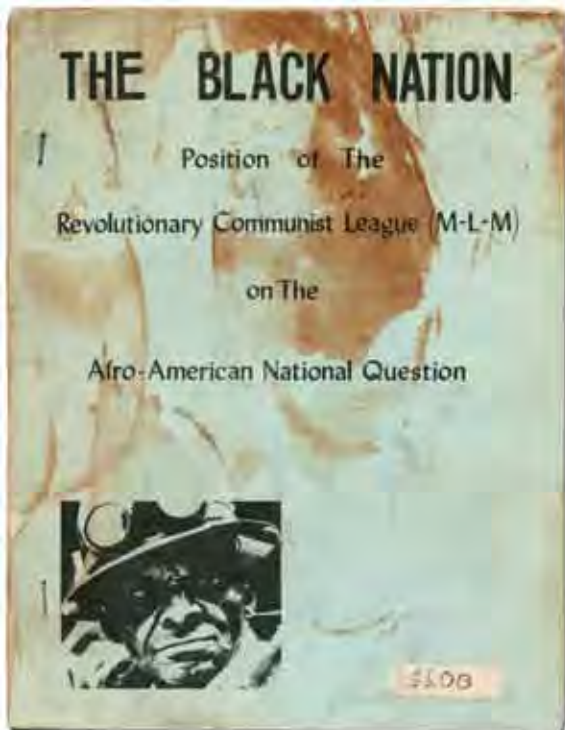
List 79 © 2013 Between the Covers Rare Books, Inc.



Baraka's Amended Copy

1 (African-Americana). [Amiri Baraka]. *The Black Nation: Position of the Revolutionary Communist League (M-L-M) on The Afro-American National Question.* [Newark, New Jersey: no publisher 1978].

\$4500

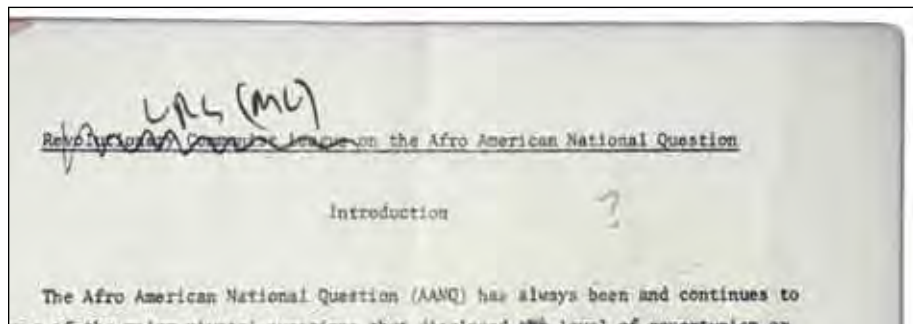
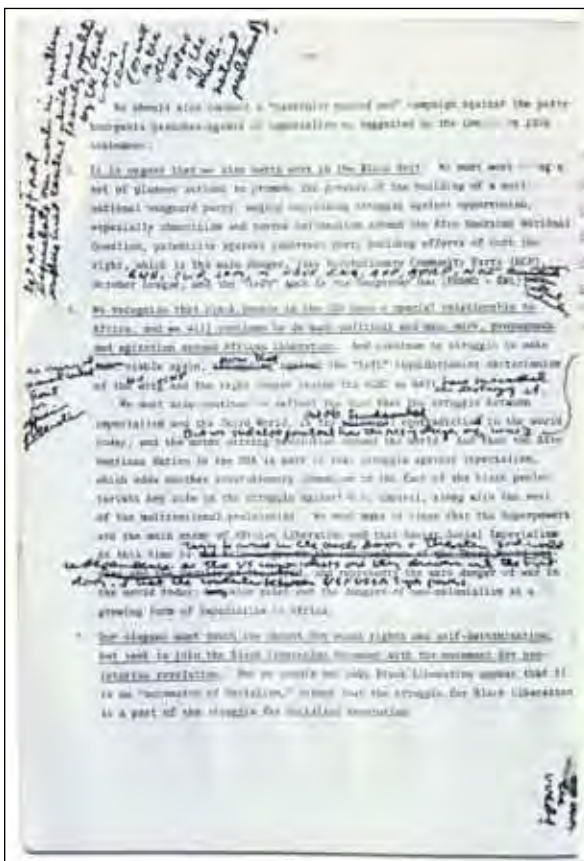


Quarto. 57pp. Stapled photomechanically reproduced sheets with printed stapled wrappers. About very good with wear at the extremities, price sticker, and heavy staining to the front and rear wrapper affecting a few interior pages. Amiri Baraka's personal copy Signed on the first page. The Revolutionary Communist League began as the student led African Liberation Support Committee that changed

its name to the Congress of African People in 1972 under the leadership of Baraka with a new focus on Black cultural nationalism. The group adopted Maoism in 1976 and changed its name yet again to the Revolutionary Communist League, generating this document penned by Baraka.

By 1980 the group merged with the League of Revolutionary Struggle and it appears this copy is Baraka's attempt shortly thereafter to update their positions.

The document contains numerous comments, deletions, and additions in Baraka's hand starting with the title that he has partially crossed out and written "LRS (MC)" above the former organization's name. Throughout he has made various emendations: circling obsolete group names and writing "its demise" next to them; putting question marks or "update" next to different sections; adding in long passages or whole paragraphs to expand particular ideas; and with corrections on nearly every page. While we could not definitively identify whether these corrections were ever put into print as a whole, we suspect parts were likely incorporated into Baraka's polemic "RWH on the Black Liberation Movement: Wrong Again!" published in 1980. Rare. OCLC locates three copies of this publication. [BTC #385427]





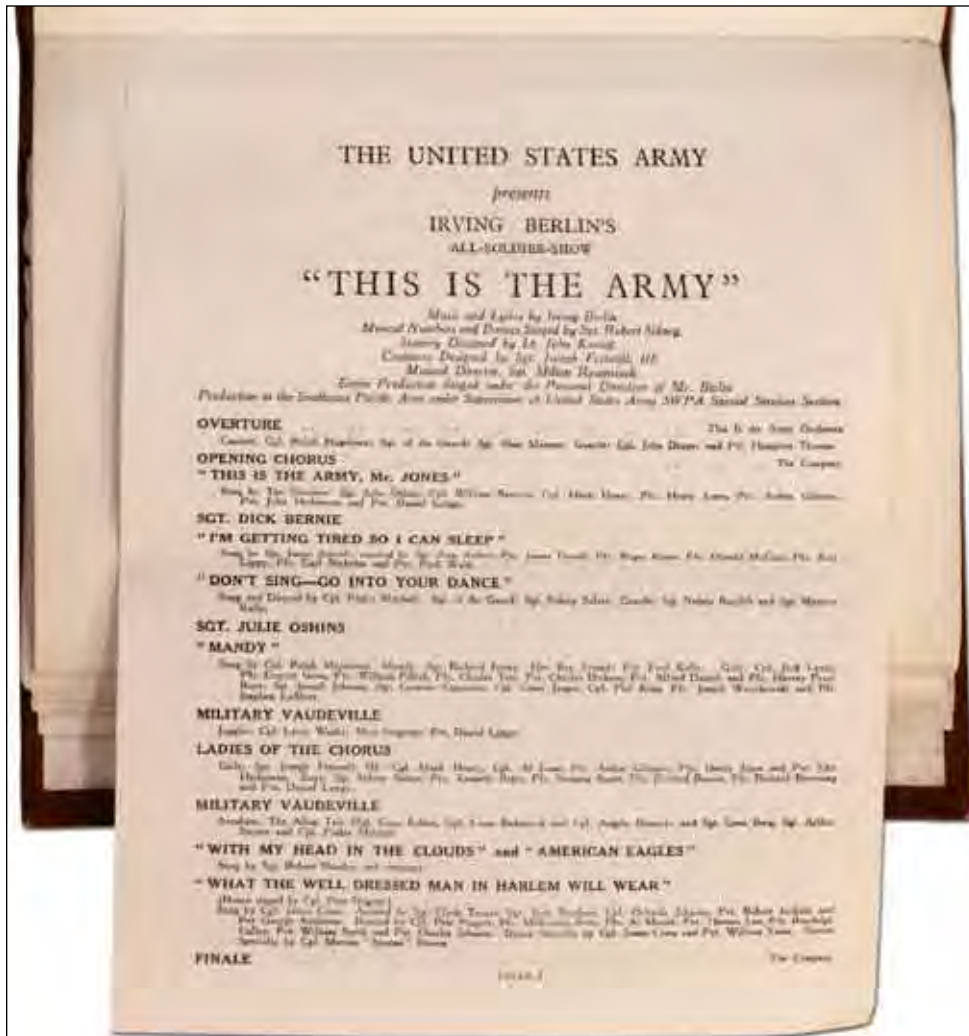
The scrapbook of Herbert A. Wise, African-American World War II veteran and New Jersey Methodist minister, including school and church programs, photographs, clippings, and military ephemera, including a broadside for Irving Berlin's *This is the Army*, featuring the first integrated unit in American military history. Quarto. 72pp. Maroon cloth with "Scrapbook" in gilt on the front board. Very good with moderate rubbing at the edges, some fraying at the corners and the text block falling slightly at the top but still secure.

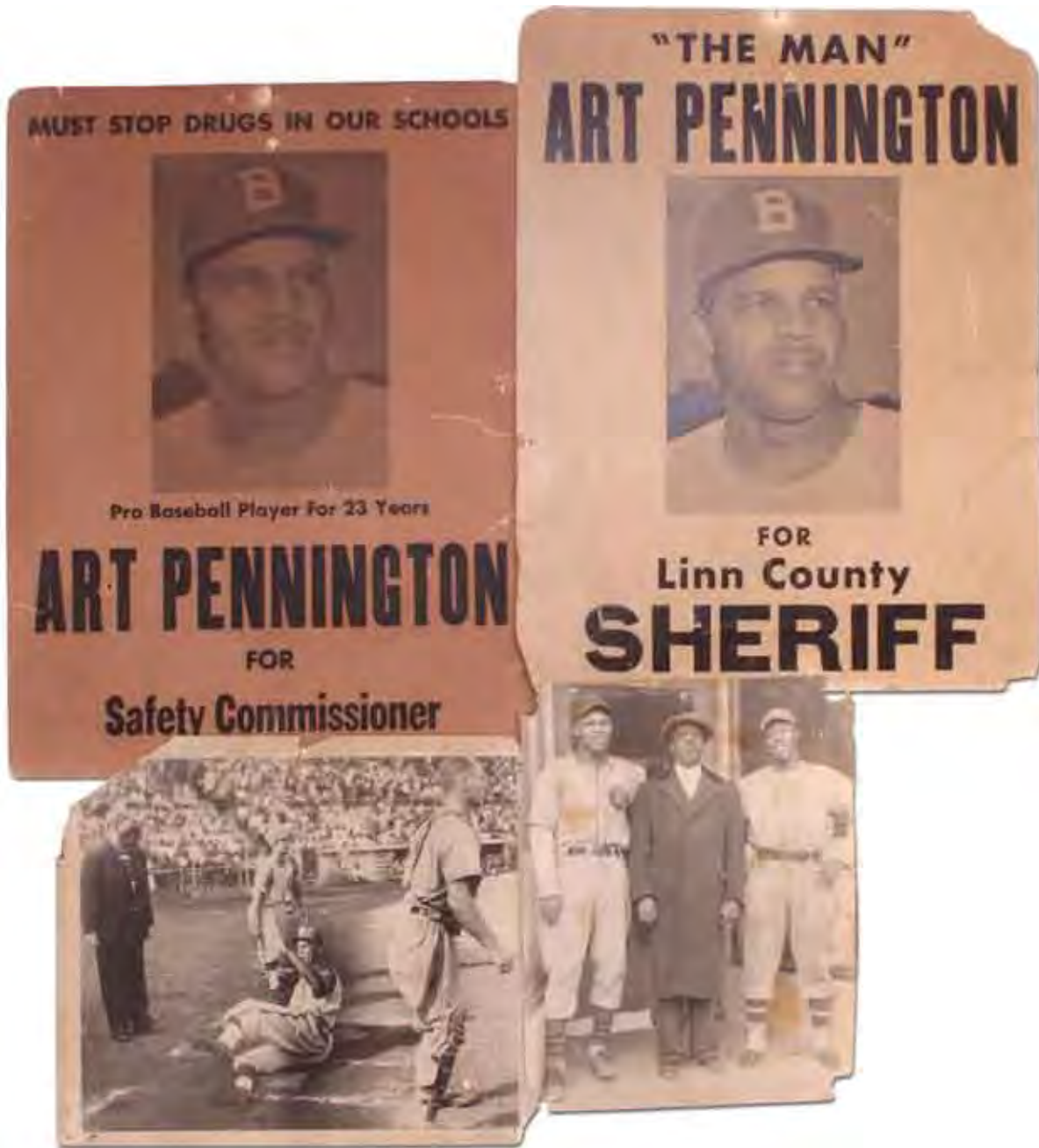


Wise grew up in Pleasantville, New Jersey and was an active member of his church, Asbury Methodist, and served as a youth minister as well as performed in its various productions. He entered the Army in World War II serving in the segregated 557th Quartermaster Battalion stationed in New Guinea and was a member of the unit's glee club. When he returned to civilian life he became a reverend and deacon of the Delaware Conference of his church and the local Veterans of Foreign Wars district commander, while continuing to serve with the National Guard.

This scrapbook is an interesting collection tracking Wise's activities in local church and civic organizations. It includes several programs from school performances at Pleasantville's junior and senior high schools, along with many church programs, ticket stubs, and newspaper clippings. Of particular interest are various items of military ephemera, including his original passenger and baggage tags, listing his rank, serial number, and destination; several mimeographed programs for his unit's celebration of their one-year anniversary in New Guinea; a broadside describing "Five Steps to Flying Home," presumably for discharge at the war's end; and a broadsheet for the traveling production of *This is the Army* with Irving Berlin performing on the final leg of its tour.

A notable scrapbook of an African-American World War II veteran and civic leader. [BTC #386164]





3 (African-Americana, Baseball). Art Pennington. Photographs and Broadsides. Iowa: 1940s-1960s. \$1250

Two broadsides and two photographs of Art Pennington, one of the last living Negro League players. The broadsides measure 11" x 14". Overall about good with toning, pin holes, chips, and tears at the edges. The black and white photographs measure 8" x 10" and 7" x 8½". Good only with moderate erosion at the edges include chips, tears, and pin holes.

Pennington was born in Hot Springs, Arkansas in 1923 and joined the Chicago American Giants in 1940 at age 17. During his 23-year career he played in Mexico, Latin America, and with various Negro League and minor league teams across the country. Twice he was close to reaching the majors, once playing for the Portland Beavers in the AAA Pacific Coast League and later while playing in the St. Louis Browns minor league system. In each case racism played a role in Pennington's fleeing the U.S. to play elsewhere. While he played alongside many of the biggest stars of the day including Jackie Robinson, his most notable achievement was hitting the first home run of the 1947-1948 Latin American season while playing in Cuba, a grand slam off then-baseball pitcher, Fidel Castro.

Two photographs picture Pennington standing with two other ballplayers and sliding into home plate; a third image, captioned "James 1946," show an unknown Negro player catching a ball. Pennington retired in 1959 taking a job with manufacturer Rockwell-Collins in Cedar Rapids, Iowa where he worked for 25 years. The two broadsides represent his two attempts to run for public office in Linn County, Iowa, once for sheriff and another for safety commissioner. In each Pennington is pictured in his Birmingham Black Baron's baseball cap with one touting his professional baseball career and another calling him, "The Man," a shortened version of his baseball nickname, "Superman." While he lost each election, that wasn't the point, Pennington claims: "I knew I wasn't going to win, but I just liked to go out there and tell them about [prejudice]."

A nice group of photos and broadsides from one of the last surviving Negro League baseball players. [BTC #385176]

4 (Art, Children). Ursula Koering (Polly Mark). [Complete Original Artwork]: Tani. New York: David McKay Company, Inc. (1964). \$3500



Ursula Koering's original art for *Tani*, a children's book about a young Iban girl in Borneo with jacket cover art and a complete set of interior illustrations for this children's book authored by Polly Mark. The cover art includes the original color wash drawing on laid paper, and the same design redrawn in pen and ink on artist's thick wove paper (measuring 12" x 15½") with two pen and ink color separations drawn in black on acetate overlays. The interior drawings consist of 15 in-text illustrations and seven chapter headpiece vignettes on wove paper (some are mounted on artist's boards). Also included is the title page drawing mounted on stiff paper with a tissue overlay, and a proof copy mounted on artist's board along with a publisher's blurb. A few small production measurements and notes penciled in the margins, overall about fine.

Of particular interest are the subtle changes Koering made to the cover design between the initial color wash drawing and the final published pen and ink drawing. Koering, a New Jersey artist who graduated from the Philadelphia College of Art, illustrated over 200 children's books, including *Way of the Wind*, Polly Mark's second story for children which is also set in Borneo. Polly Mark was a Methodist missionary in the remote Sarawak area in Borneo, where she and her husband ran a school and clinic. *Tani*, based on her journals, tells the story of a young Iban girl who reluctantly leaves her native village to attend a mission school in Sarawak and of her struggles against the new customs and rules introduced by the missionaries. A compelling set of accomplished drawings, accompanied by a very good copy of the book Inscribed by the author in very good dustwrapper for comparison. [BTC #385259]



“... there is very little human about men at times, except their shapes.”

5 (Art). Boris Artzybasheff. *The Boris Artzybasheff Collection*. [Circa 1920-1970].

\$25,000



A voluminous collection of books, magazines, posters, and ephemera, including original drawings, by the Russian-born artist Boris Artzybasheff. Known as the “Master of the Machine Age,” he was America’s leading graphic artist of the mid-20th century. Assembled by a private collector, the collection is comprehensive in scope, bringing together Artzybasheff’s work as an illustrator of children’s books in the 1920s-1930s, his great anthropomorphic magazine illustrations and posters of mechanized humans from the 1940s-1950s, and nearly all of his 200+ *Time* magazine covers from 1941-1965.

Born in 1899, the son of a famous Russian writer and playwright (Mikhail Artsybashev), on the eve of the First World War he was given the following advice from his father: “Get out of Russia, don’t sponge on my reputation, and change your name.” After a long and harrowing journey, that included taking up arms with the anti-Bolshevik White Army, he left Russia in 1919 and arrived in New York City speaking no English and with less than a dollar in his pocket.

He found employment as an engraver and freelance designer, and eventually received several commissions to paint murals for restaurants, and to design stage sets for Michael Fokine’s Russian Ballet. He then turned his attention to book illustration, winning the John Newberry Award for best illustrated book in 1928. By the late 1930s his illustrations began to appear in *Fortune*, *Life*, *Time*, and other major American magazines. It was also at this time that Artzybasheff began publishing his celebrated anthropomorphic gouache paintings and drawings of mechanized humans, and of animated weapons of war and tyranny. These pictures often incorporate the surreal, and display a keen sense of how the machine works, and of the human tasks it was meant to replace.

Assembled over a lifetime, the collection contains over 35 linear feet of materials collated and organized by the collector. The bulk of the collection consists of: about 130 books designed, with jacket art, and/or illustrated by Artzybasheff from the 1920s-1950s (about 20 are Signed or Inscribed by Artzybasheff and/or the author); 300 complete issues of magazines with cover art, illustrated articles, and advertisements by Artzybasheff; and 10 World War II era posters. Also included are two original brush drawings from the late 1930s, (each illustrating a scene from Balzac’s *Droll Stories*), an original pyrolin plate of a young scribe riding a snail (hand-carved and painted in black by Artzybasheff, a printmaking process

he invented), an ALS from 1947, a framed manuscript from 1964, and over 200 personal color slides of Artzybasheff's Connecticut home and Caribbean tour.

Highlights among the books include: the **Signed** first edition of *Gay-Neck* (the 1928 Newbery Medal winner), two **Inscribed** limited first editions of *Three and the Moon*, and **Signed** copies of two other children's books written and illustrated by Artzybasheff: *Poor Shaydullah* and *Seven Simeons: A Russian Tale*. Among the non-children's books is a first edition of *The Circus of Dr. Lao Charles*, **Inscribed** by the author Charles G. Finney (winner of the National Book Award for most original work of 1935). Best known for his magazine art, the collection contains over 300 complete issues, representing nearly all of his war-time work for *Time* and *Life* magazines, including the Wickwire Spencer Steel Company, and nearly all of his post-war commercial work for Shell Oil, Alcoa Steamship lines, and other companies.

A comprehensive and compelling collection, illuminating Artzybasheff's versatile and striking artistic style, as well as his life as an immigrant in the United States. His vision of humanity is best described in his own words, in this autograph from 1964 (put into a handsome wooden frame by the collector): "It would seem to me there is very little human about men at times, except their shapes. However, since the scientists, through many experiments on laboratory mice, have proven that it is possible to accumulate enough experience to negotiate a simple maze, I have much hope for our future. We still have time to learn. After all, as a race, we are younger than mice, Boris Artzybasheff, 7/13/64."



A list of highlights from the collection follows:

I. Original Art and Autographs

[Engraved Pyrolin Print]: Young Scribe Riding a Snail [from] *Three And The Moon* by Jacques Dorey. [1929]. An original "pyrolin" plate, inked with an airbrush and hand-carved by Artzybasheff. Image area measures approximately 2" x 2", matted and housed in a wood & glass frame measuring approximately 7" x 10". **Signed** in pencil below the image. Fine. Vignette depicting a youth with knife (or pen) and tablet, riding on the shell of a swimming snail. This image was printed in *Three And The Moon, Stories told by Jacques Dorey* (1929).

[Original Drawing]: The Devil's Heir [from] *Droll Stories* by Honoré de Balzac. [Circa 1938]. Original brush drawing in dark red wash. Image area measures approximately 7" x 10", matted and housed in a wood and glass frame measuring approximately 12½" x 14". Fine. **Inscribed** and **Signed** by Artzybasheff in pencil below the image: "To Morrell." Published in the 1939 Heritage Press edition of Balzac's *Droll Stories*, this drawing illustrates a scene from "The Devils Heir": "Captain Cochegrue, using Chiquon's broad shoulders as a springboard, leaped at the pear tree like a veteran of many sieges; but Versoris, who lay in wait, struck at his neck... Cochegrue's head fell to the ground. But not before he had heard the shepherd's voice, calling: 'Pick your head up, my lad!'"



[Original Drawing]: The Lord High Constable's Lady, from *Droll Stories* by Honoré de Balzac. [Circa 1938]. Original brush drawing in dark red wash, touched in white. Image area measures approximately 7" x 10", matted and housed in a wood and glass frame measuring approximately 12½" x 14". Fine. **Inscribed** and **Signed** by Artzybasheff in pencil below the image: "To Morrell with affection-." Published in the 1939 Heritage Press edition of Balzac's *Droll Stories*, this drawing illustrates a scene from "The Lord High Constable's Lady": "But when life is lived to the full, no man should shy at death; and a husband's sword spells a brave death for a gallant, if brave deaths there be. So, indeed, were the fair loves of the Countess destined to finish."

Autograph Letter **Signed**

ARTZYBASHEFF, Boris. Autograph Note **Signed**, 1p., 1947. Written in ink on a sheet of Artzybasheff's printed stationery (measuring 6" x 7½") illustrated with his trademark wood-engraved vignette. One light horizontal crease, near fine. **Signed**: "All good wishes to Cecil M. Schnisker [?] - Boris Artzybasheff, New York, April 11, 1947."



Autograph Manuscript Quotation
 ARTZYBASHEFF, Boris. Framed Manuscript
Signed, 1p., July 13, 1964. Holograph in ink
 on paper, matted and housed in a wood and
 glass frame measuring approximately 8½" x
 6½". Fine. Artzybasheff's testament in three
 succinct sentences, written one year before his
 death (quoted in full above).

II. Books

Selected items include:

ARTZYBASHEFF, Boris. *Aesop's Fables*. New
 York: The Viking Press 1947. Fifth printing.
 Near fine, without dustwrapper. Inscribed.

ARTZYBASHEFF, Boris. *Poor Shaydullah*. New
 York: Macmillan Company 1931. First edition.
 Fading to the spine and edges, near fine in good
 dustwrapper with a few short tears. Signed.

ARTZYBASHEFF, Boris. *Seven Simeons*.
 London: Cassell and Company Limited 1947.
 Second edition. Light soiling to the boards,
 toning to the endpapers, very good in very
 good price-clipped dustwrapper. Inscribed.

ARTZYBASHEFF, Boris. *Seven Simeons*. New
 York: The Viking Press (1961). New edition.
 Very good in near fine dustwrapper. Inscribed.

AUSLANDER, Joseph. *Riders at the Gate: A
 Volume of Verse*. New York: The Macmillan

Company 1938. First edition. Inscribed by the
 author to the actor Jean Hersholt (for whom
 the Oscars' Hersholt Humanitarian Award
 is named), with Hersholt's Signed bookplate
 on the front pastedown. Ex-library copy with
 ink stamps and gift plate tipped-in at the top
 edge only of the front free endpaper above
 the inscription. A printed Christmas poem by
 Joseph Auslander is laid-in.

COLUM, Padraic. *Creatures*. New York: The
 Macmillan Company 1927. First edition. Copy
 no. 164 of 300. Signed by the author and
 Artzybasheff. A fine copy in very good slipcase.

DOREY, Jacques. *Three and the Moon:
 Legendary Stories of Old Brittany, Normandy
 and Provence*. New York: Alfred A. Knopf
 1929. First edition. Copy no. 53 of 260.
Signed by Artzybasheff. A near fine, unopened
 copy in good dustwrapper, and good slipcase.

—. *another copy*. Copy no. 54 of 260. Signed
 and Inscribed by Artzybasheff to Nicholas
 F. Brady, with Brady's engraved bookplate.
 Very good, lacking dustwrapper, in good only
 slipcase.

FINNEY, Charles G. *The Circus of Dr.
 Lao*. New York: The Viking Press 1935.
 First edition. Jacket, endpapers, and plates
 illustrated by Artzybasheff. Paper spine label
 chipped, very good or better in very good

toned dustwrapper. Inscribed by the author on
 the half-title, with magazine and newspaper
 reviews (including a printed photo of the
 author) tipped in on the front endleaves. Laid
 in is a playbill for a theatrical production
 starring Burgess Meredith as Dr. Lao.

MUKERJI, Dhan Gopal. *Gay-Neck: The Story
 of a Pigeon*. New York: E.P. Dutton & Co.
 (1927). First edition. Bookseller's ticket on
 the rear pastedown. Near fine in very good
 dustwrapper. The true first edition, printed
 before the book won the John Newbery Medal
 on May 29, 1928.

MUKERJI, Dhan Gopal. *Gay-Neck: The Story
 of a Pigeon*. New York: E.P. Dutton & Co.
 (1927). Library Convention edition. One
 of 1000 copies Signed by the author and
 artist. Color lithographic endpapers, plates,
 and in-text vignettes by Artzybasheff. Light
 toning to the board edges, near fine, without
 dustwrapper as issued.

III. Magazines

Time magazine, 1941-1965.
 New York: Time Inc. 216 complete issues in
 wrappers. 210 with an Artzybasheff illustrated
 cover, six with Artzybasheff related material,
 with several of those issues containing
 additional advertisements designed by
 Artzybasheff. Overall very good or better. A full

list is available.

Life magazine, 1932-1958.

(Chicago): Time Inc. (1932-1958).

Twenty-six complete issues in wrappers. Each issue with one or more drawings, an advertisement, or an article illustrated by Artzybasheff. The run features many celebrated works published in the column "Speaking of Pictures." Very good.

Twenty-three magazine issues, 1937-1954.

All in wrappers, each with a color advertisement or illustration designed by Artzybasheff: 12 issues of *Holiday*; three issues of *Esquire*; one issue of *Look*; and seven issues of *The Saturday Evening Post*, including five with his prize-winning Shell X-100 Motor Oil advertisements. Very good.

Dateline, Overseas Press Club of America, 25th Anniversary Issue. New York: (Time, Inc. 1964). Two copies in wrappers. Cover illustration by Artzybasheff. Fine.

IV. Posters

[Silk Screen Poster]: "*Buy American Art,*" *Art Week, Nov. 25-Dec. 1.* New York: N.Y.C. WPA Art Project [circa 1939]. Color silk screen poster. Image area measures approximately 18½" x 23½", housed in a wood and glass frame (19¾" x 25"). Designed by Artzybasheff. Fine.

The Wickwire Spencer Steel Company Wartime Posters (Halftone prints), 1942-1943:

- *Axis Powers One-Way to Hell.* (New York): Wickwire Spencer Steel Company 1943. Image area measures approximately 18½" x 12½", matted and housed in a wood and glass frame (24½" x 18½"). Fine.
- *Junk Rains Hell on Axis.* New York: Wickwire Spencer Steel Company 1942. Image area measures approximately 19" x 41", matted and housed in a wood and glass frame (25" x 47"). One horizontal crease, near fine.
- *Marching Chickens and Eggs.* Wickwire Spencer Steel Company [1942]. Image area measures approximately 18½" x 12½", matted and housed in a wood and glass frame (24½" x 18½"). Fine.
- *Sieving Away the Axis' Weapons.* [New York]: Wickwire Spencer Steel Company [1942]. Image area measures approximately 18½" x 12½", matted and housed in a wood and glass frame (24½" x 19"). Fine.
- *Tomorrow/Today: How To Make Money Work Twice.* New York: Wickwire Spencer Steel Company 1943. Image area measures approximately 21" x 43", matted and housed in a wood and glass frame (24¾" x 46½"). Printed in blue and black. Fine.
- *U.S. Merchant Marine Bears Down on the Axis.* (New York): Wickwire Spencer Steel Company 1943. Image area measures approximately 18½" x 12½", matted and housed in a wood and glass frame (24½" x 18½"). Fine.
- *Wire with a Kick.* [New York]: Wickwire Spencer Steel Company 1942. Image area measures approximately 18½" x 12½", matted and housed in a wood and glass frame (24½" x 18½"). Fine.

[Gravure Print]: *Iron Smelting Machines.* (Colorado Fuel and Iron Corporation) [circa 1942]. Image area measures approximately 14½" x 10½", double-matted, without frame (20" x 16"). One of



a series of Artzybasheff's anthropomorphized machine images, first published as a magazine advertisement for the Colorado Fuel and Iron Corporation. Fine.

[Gravure Print]: *Mold ... And Let Set.* (Colorado Fuel and Iron Corporation) [circa 1942]. Image area measures approximately 14½" x 10½", double-matted and housed in a wood and glass frame (21" x 16½"). First published as a magazine advertisement for the Wickwire Spencer Steel Company. Fine.

V. Miscellaneous

200 Color slides and three cassette tapes. One leather case containing three micro-cassette tapes and eight Kodak boxes of over 200 Kodachrome 35mm transparency slides from 1949-1955. Most of the color slides are outdoor shots of Artzybasheff's Parker Farm estate in East Haddam, Connecticut, and shots taken on Artzybasheff's Caribbean tour, sponsored by the Alcoa Steamship Company. Also included are about a dozen slides of Artzybasheff's artworks, library, and possibly two shots of Artzybasheff by a pool. Another dozen slides show a beautiful young woman rehearsing on stage, and an African-American man in uniform being honored by, or inducted into the U.S. military. The cassette tapes appear to be 1997 interviews on Artzybasheff by: Dominick (1/20/97), Dick Bass (5/29/97), and James Burke (6/1/97).

[Two Prints]: *The Agency Art Director* [and] *Feed This Fellow Aluminum.* (Time Inc.; Alcoa Aluminum) [circa 1954]. One 9" x 13" halftone print: "Art Director, as seen by Artzybasheff" issued by *Time* magazine in an illustrated portfolio; and one 13" x 18½" halftone Alcoa Aluminum poster that originally appeared as a newspaper advertisement in 1954. Both are near fine. [BTC #96179]



6 (Art). Henry Pruett Share. [Original Art]: Two Original Illustrations of Confederates in the Civil War. [Circa 1880]. \$1500



Two illustrations depicting Confederate Civil War scenes from the 19th Century illustrator Henry Pruett Share. Watercolor and gouache on stiff paper. The first depicts a scene of camp life with a dozen South Carolina troops by tents overlooking a lake, cooking, smoking, and tending their weapons with a "South Carolina and State Rights" banner visible in the background. It measures approximately 12¼" x 8¾" and is **Signed** "H.P.S." in lower right corner. Small chips and tears at the extremities, barely encroaching on the image, very good or better. The other illustration shows a motley crew of Confederate soldiers marching interspersed with riding officers accompanied by several quartermaster's wagons. It measures approximately 11½" x 10½" and is **Signed** "H.P. Share. '80" in lower right corner. One short tear, else fine.

Share was born in Los Angeles in 1853 and graduated from the Art Student League of New York. He was a successful illustrator who was published in *Scribner's Monthly*, *Harper's*, *Century*, and other popular magazines of the day. He served as art editor for several New York newspapers, including *The New York World*, *The New York Herald*, and *The New York Journal*. He died at the relatively young age of 52 in Flatbush, Long Island in 1905. [BTC #383771]

7 Bedford Mills, Inc. Small Collection of Cloth Samples. New York: Bedford Mills, Inc. [no date - circa 1920-1925]. \$550

A collection of seven card folders (most bi-fold with one tri-fold and one quadri-fold) containing brightly colored fabric samples from Bedford Mills. Each is in stiff purple card folder with gold ink, except where noted. Samples are fresh and bright except where noted. Description and condition as follows:

1. Folio. 34-35 Inch Dotted Chiffon Silks Style 4003. Quadri-fold. 19 samples (of 21; missing 2). Small nicks and a little fraying at the bottom of the canvas spine, some folding to a couple of the samples, very good or better.
2. Folio. 35-36 Inch Vampire Chiffon. Tri-fold. 14 samples (complete). A little wear at the corners, near fine.
3. Folio. 29-30 Inch Bedford Cotton Plisse Printed. Bi-fold. 2 samples (of 4; missing 2). Light nicking at the corners, else fine.
4. Folio. 39-40 Inch Orduna Voile Printed. Bi-fold. 7 samples (complete). Small nicks at corners, else fine.
5. Folio. 35 Inch Suesine Foulard Dark Grounds Style 20. Tri-fold. 5 samples (complete) Light wear, else fine.
6. Quarto. Patt. 1805 Dixie Dimities Tubfast 35-36 Inch. Bi-fold. 5 samples (complete). Small chip on folder.
7. Quarto. 35/36 Novelty Prints. Patt. 114. Bi-fold. 5 samples (complete). Light wear, else fine. [BTC #384897]



8 **Art Carduner.** *Collection of 31 Programs for The New Strand Independent Theater.* Lambertville, New Jersey: Art Carduner 1963-1967. \$1750

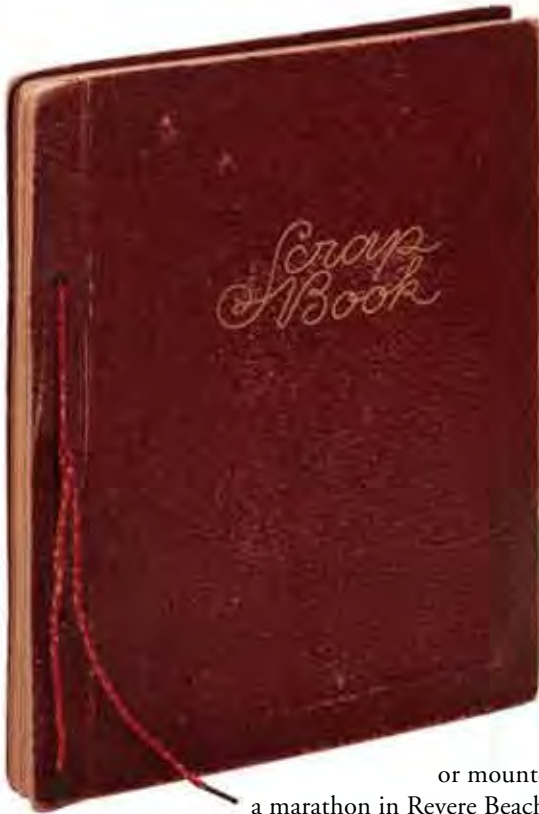


A collection of 31 monthly programs published between 1963-1967 for The New Strand, an independent film theater. All octavos. In several formats from single sheets folded to stapled wrappers in a variety of page counts, typically 16pp. to 32pp. Overall near fine with some minor wear and age toning; a half dozen with addresses and canceled stamps from being mailed. The New Strand Theater was located in Lambertville, New Jersey on the banks of the Delaware and Raritan Canal, just one block from the Delaware River in West Central New Jersey. The theater was opened in 1962 by Art Carduner, a film lover and bookseller who also ran the Brand Box, a Philadelphia theater. Both venues displayed his eclectic taste in cinema with monthly programs that ran the gamut from silent films to modern studio films, but specialized in obscure, foreign, and art films.

The programs are particularly notable for their informative and idiosyncratic writings by Carduner. The untitled and unsigned text pieces start small but grow increasingly longer and more involved with each monthly release. While most hit all the usual marks touting the month's new releases and highlights, along with brief descriptions of the films, Carduner also recaps audience (and box office) responses to the previous month's showings, relays interesting anecdotes and complaints, as well as his philosophy behind his decision making. For Luis Bunuel's *Viridiana*, the 1961 winner of the Palme d'Or at Cannes, he states bluntly, "This is not a pleasant film, nor an easy one to understand. ... finding the real meaning of the film is like finding the real meaning of *Finnegan's Wake*." To fill a distributor's requirement that the films he show "be used solely for study purposes and not for entertainment" he explains that short lectures will be held before screenings in the hope it will "satisfy the requirements of pedantry and tarnish any possible pure enjoyment."

Later issues have Carduner veering from serious film talk to fictitious film industry interviews, analysis of promotional efforts for *Beach Blanket Bingo*, and one program includes a long piece on the response he received over the hyperbolic use of the word "nigger" in a discussion of then-contemporary liberal vs. conservative views of the Civil Rights Struggle. His writing style is epitomized in a lengthy piece from 1967 that discusses his reactions to Kenneth Anger's *Scorpio Rising* and Robert Nelson's *Oh Dem Watermelons* which references Ben Johnson, D.W. Griffith, Charlie Chaplin, Adlai Stevenson, Jonas Mekas, Pier Paolo Pasolini, and Paddy Chayevsky, to name just a few.

A wonderful collection of programs from a passionate supporter of art films from a golden era of independent film theaters. OCLC locates no issues. [BTC #383657]

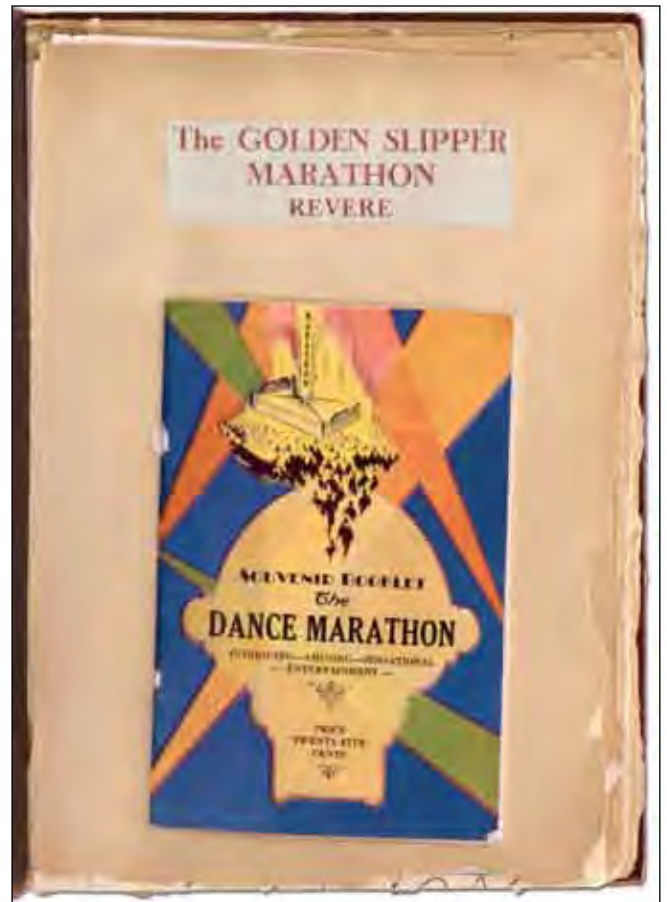


Large quarto. String-tied red leatherette boards with "Scrapbook" in gilt on front board. 38 pages of photographs, souvenirs, and mimeographed newsletters for the Revere Beach Circus Marathon that took place in late 1933 and early 1934. Acidic pages brittle and chipping, one or two are detached, but the contents are generally near fine. The dance marathon craze was a product of the late 1920s and early 1930s, fueled by the desire for spectacle and a surfeit of available personnel during the Depression.

This scrapbook was apparently kept by a fan who carefully tipped in or mounted material, mostly from a marathon in Revere Beach, Massachusetts. Also tipped in at the beginning is a nice copy (with wrappers detached) of *Souvenir Booklet: The Dance Marathon*, a forty page octavo illustrated pamphlet (Boston: Sherriff Press, no date-circa 1933) which was sold by the marathon dancers and reportedly remains one of the best sources on the marathon dance movement. Tipped-in are 23 legal-sized double-sided, mimeographed newsletters from the marathon, carefully tipped-in along the left margin thus making all the content readable (a couple of them are laid in). The bottom thirds of each of the oversized newsletters have been carefully folded, and have tiny tears and other folds, but are very good or better.

The newsletters called *Marathon News* (or more cleverly *Mararthonews*) were sold for five cents per issue to benefit the contestants, and provided summaries of the previous days' activities, accounts of couples dropping out, accounts of romance and strife on the dance floor, descriptions of difficult dance maneuvers concocted by the judges to precipitate couples dropping out, and an ever-changing table of odds of success for the various dancers. The first number (Volume One, Edition One) dated August 8, 1933 announces: "Unusual Feature! Next Wednesday. A Real Live Baby To Be Given Away Free" and further "Oh yes you can rest assured it will be a good sound healthy baby and one anyone would be proud of." Also in the scrapbook, either mounted, tipped or laid in are 42 professional style photographs of contestants (a few are of the musicians or comedians who accompanied the dance show) either in couples or individually, most signed by the contestants with their numbers ("Remember Me. Tillie Marie. Team 12," for example). There are a couple of formal group shots, unsigned, apparently taken before the marathon began. Also tipped-in are many clippings from the local press recounting the events - one couple dropping out, but marrying soon afterwards; another two couples stalking off the floor when the female partner of one team fell for the male partner of another; the farewell of the MC Dick "Simon Legree" Edwards leaving after 117 days to have his tonsils removed; features on the couples including a rare father-daughter team, breakdowns of the professional versus amateur status of the various couples, etc.

The picture one takes away from this album is that Dance Marathons were a reasonably well-organized show business enterprise, albeit one that thrived because of human frailty. June Havoc, Red Skelton, Frankie Laine, and Antia O'Day all performed as professional marathon dancers. By the mid-1930s half the states in the union had passed bans or limits on Dance Marathons. While



Dance Marathons existed as a competitive activity from the early 1920s until around 1950, this album represents the absolute height of the craze, perhaps culminating in the 1935 publication of Horace McCoy's novel *They Shoot Horses, Don't They?* The autobiographical play *Marathon '33* chronicled the actress June Havoc's experience as a 14-year-old contestant.

An album that captures the zeitgeist of the Great Depression. The mimeographed newsletters particularly would have been extremely ephemeral. While an occasional dancer's photo will appear on the market, very little primary source material and only a few printed sources for this activity are ever offered for sale. [BTC #384249]



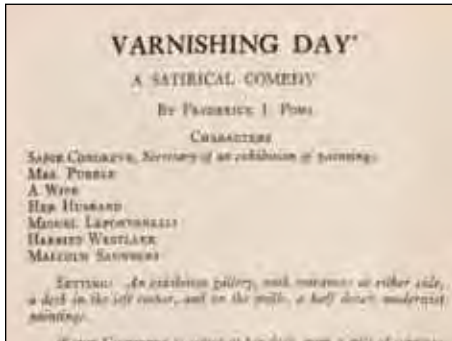
10 Poet Lore: 52 Bound Volumes and 16 Single Issues in Wraps (1889-1951). (Philadelphia / Boston: The Poet-lore Co. / Richard G. Badger / Bruce Humphries 1889-1951). **\$4000**



Magazine. 52 bound volumes (most with the original wrappers bound in) and 16 individual issues in wrappers. Octavos. A near-complete run from 1889-1951 of *Poet Lore*, an influential American literary magazine that first introduced to the English speaking world many important European dramatists and writers. Founded in 1889 as a magazine devoted to Shakespeare and Browning, it soon became indispensable to readers on the lookout for new writers from Europe, Russia, and Asia by publishing their works in (often the first) English translations.

bound volumes. The single issues in wrappers are unmarked, a few with detached wraps, else very good.

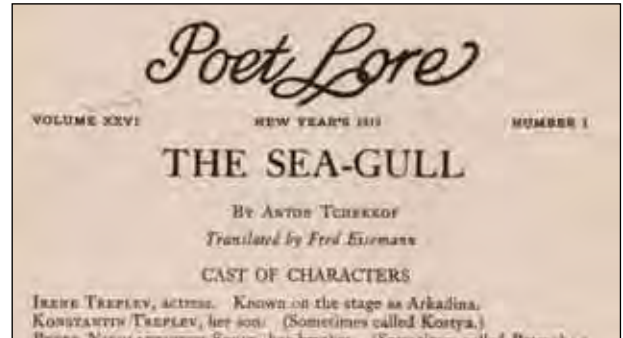
A very nice assemblage of notable European dramatic literature, poetry, and literary criticism. [BTC #378401]



These include Henrik Ibsen and August Strindberg in 1889 and 1890, and the lyric poet Frédéric Mistral (14 years before he won the Nobel Prize for literature in 1904). Also included in this run from the 1890s and early 1900s are the first English translations

of dramatic works by Maurice Maeterlinck, Gerhart Hauptmann, and Arthur Schnitzler, and the first authorized English translations of works by Maxim Gorky, Anton Chekhov, Gabriele D'Annunzio, and Georges Duhamel. Even the American science fiction writer Frederick J. Pohl made a first appearance in 1927 with *Varnishing Day*.

The set consists of a consecutive run of the first twelve issues from 1889, fifteen loose issues in wraps from 1890-1893 (February, March, June-December, 1890; January 1891; December 1892, and February, March, June/July, October 1893); and a complete run of monthly and quarterly issues from 1894-1951 bound in half linen and full cloth boards (with one unbound single issue in wraps from 1918). An ex-library set with a bookplate on the front pastedowns and small inkstamp on most front wraps (volumes 8-11 bound without wraps), a few intermittent early volumes also have a small embossed or perforated stamp on the title pages. Volume 9 from 1897 lacks pp. 215-238 (an article of Shakespearean criticism), else overall a good or better set of



11 (Erotica). 82 Erotic Typescripts. [Circa 1940].

\$9500



A group of nearly 1200 typescript pages of erotica, containing 82 original and classic stories, poems, songs, and jokes assembled by the legendary collector and Oklahoma oil man, Roy Melisander Johnson. The loose pages are contained in an enormous pin-bound quarter leather and cloth binder. Near fine with only a touch of rubbing at the edges and spots on the rear board along the spine; the individual pages are overall fine with some scattered toning.

The collection of typescripts comes from the private collection of Roy Melisander Johnson (1881-1960), a well-respected and prominent Ardmore, Oklahoma oil man with a secret penchant for smut. Raised in Wisconsin, he graduated from Union College in 1899 and became a linotype operator in Beaumont, Texas. In 1907, he relocated to the very democratic town of Ardmore, Oklahoma and founded the republican-leaning newspaper, *The Ardmore Statesman*, quickly gaining respect throughout the community despite his contrary political viewpoint. Johnson earned a fortune as one of the first to lease land and contract drillers after the discovery of the Healdton Oil Field. He left the newspaper in 1915 to become president of the Healdton Petroleum Company; later he served as the director of the Oklahoma State Chamber of Commerce, was a member of various civic organizations, and became the deacon of his local church.

While his career and reputation thrived, Johnson was quietly assembling a collection of all the known works of world erotica. The problem, according to erotica bibliographer, Gershon Legman, was Johnson could only erect his oil derrick once per story, leaving him constantly wanting more. Johnson solved this problem by paying various agents around the country to enlist writers to provide him with new stories, paying anywhere from 50 cents

to \$2 a page (according to various anecdotes). The list of writers employed by Johnson is long, and given that the stories were never signed, they remain nearly impossible to properly attribute. However, the writers included (but are certainly not limited to) Caresse Crosby, Robert Duncan, Lawrence Durrell, George Barker, Virginia Admiral, Robert DeNiro, Sr., Gene Fowler, and Clement Wood, among many others.

In only a few cases have the writers revealed that they worked for Johnson, one being Bernard Wolfe who came clean in his 1972 autobiography, *Memoirs of a Not Altogether Shy Pornographer*. The other two known writers are Henry Miller, and his friend and lover, Anais Nin. In fact, Miller is said to have based several of his books – *Sexus*, *Plexus*, *Nexus*, and *Quiet Days in Clichy* - at least in parts on his writings for Johnson. Nin took over for Miller when he grew tired of the assignment. She at first took the job seriously but quickly grew jaded after being told by one of the collector's agents that he wanted her to use "less poetry" and "be specific." The clinical approach left Nin cold, so she began asking her New York poet friends who needed money to write their own tales that she would sell for them. The endeavor soon grew tedious so she ended the arrangement, but not before she sent a harsh letter to the collector chastising his predilections for romancesless pornography. Fortunately, Nin saved the stories and later published reworked versions of them in the late 1970s in the books, *Delta of Venus* and *Little Birds*.

We undressed and played in bed. Susie squeezed my tiny
bubbies. Fannie stroke my plump thighs and a girl from the
next room tickled the bottom of my belly, around my 'dimple',

The stories contained here included two types: typescript copies of previously published stories (778pp.) or entirely new stories (386pp.). Given the subject matter and the censorious nature of the previously published stories, it's difficult to determine if the collector knowingly paid for copies of difficult to obtain and privately printed works or was duped by various agents or writers. Among these are several stories first published in the 19th Century by various anonymous writers as well as a few credited authors, such as Adolphe Belot and William Dugdale. The newer stories from the 1920s are also likely typescript copies but given their vintage could also be original manuscripts.

The other material in the binder contains seemingly original stories for which no copies could be found in *OCLC*, and two in which single copies exist at The Kinsey Institute and The Berlin State Library in Germany. While these stories are in the minority, at just over 400 pages, they represent 16 previously undocumented erotic stories. A sampling of the titles include: *Rajah Rama or Harpooned in Hindustan*, a tale of hands-on personal instruction by a learned Rajah; *The Slave Market*, a story of an American woman penniless in Turkey who sells herself to get by (as one does); and *The Breaking in of a Country Boy*, with a title that speaks for itself.

The typescripts were obtained from Booked Up in Archer City, Texas, located just 100 miles from Johnson's home of Ardmore, Oklahoma. Laid in is an unsigned Typed Letter from bookseller and Pulitzer Prize-winner, Larry McMurtry recounting in brief the story of the oil man - mistakenly identified as being from Tulsa – and his "insatiable need for literary erotica."

A unique collection of erotica from a legendary American collector. A detailed list of stories is available upon request. [BTC #381515]

12 (Klu Klux Klan).
*Original Woman's KKK
Hood and Robe.*

[Texas: circa 1925]. **\$3500**

Original woman's white linen Klan robe, 46" long with 20" long sleeves with original mother-of-pearl buttons affixed. With a 70" long rope belt with tassel intact. The word "crusader" is embroidered in blue thread on both the front and back seams. Red and white felt patch depicting a cross is affixed to half-cape, and is a bit worn. Some spotting and soiling, with occasional light stains, toned and a bit musty, overall about very good. Reasonably good knowledge of the provenance and style indicates that this is likely from Texas.

Original second wave Klan robe, circa 1925, presumably made for a member of the WKKK, (Women's Ku Klux Klan). The 1920s saw a resurgence of the Ku Klux Klan, and it was during this time that women formed a supplementary group to the Klan. For the first time they were officially members, with their own titles and a capital in Little Rock, Arkansas. The women's group supported their male counterparts by focusing on the perceived moral, educational, and civic duties of being a white American woman. This was apparently defined by being anti-Jewish, anti-Catholic, anti-immigrant, anti-black, and violent when the need arose. Like so many other "great" ideas, this one too collapsed, and women wouldn't be full participating members in the Klan again until the 1980s.

An interesting and compelling artifact which has continued to stand up as a sobering and enduring symbol of American racism and the terror created by it. The painstaking and even loving stitchery seem in marked contrast to the hateful purpose for which it was employed. Klan paraphernalia occasionally comes on the market, but this is the first woman's robe we've encountered.

[BTC #385067]





A collection of 10 letters during a trip to a 1927 Texas Fort Worth Ku Klux Klan Convention consisting of handwritten letters from “Beulah” and “Hayes” [no last name revealed] of Hagerstown, Maryland addressed to family back home whilst on the road through Oklahoma, Fort Worth, San Antonio, El Paso, California, and Chicago. The letters are written on various ornate hotel stationery and are well preserved with minor toning and faint spotting, else near fine or better.

This convention occurred at a crucial time in Klan history, when the Second Generation of the KKK, originally formed in Stone Mountain, Georgia, was dealing with desertion and ill-feelings towards the organization. The Ku Klux Klan of the 1920s had seen a decline in membership and interest that prompted them to reinvent their image from demonstrably violent and hateful to a “kinder, gentler” fraternity bent on protecting white Protestant Americans. They pledged to “reform politics, to enforce prohibition, and to champion traditional morality.” Events such as the 1927 Fort Worth convention brought members and curious parties from all over the country. In these letters Beulah boasts of the event, “The hosts have left nothing undone. The convention work is equal to the U.S. Senate from all that I’ve heard. Business from start to finish. I never knew there were so dam many laws.”

Throughout these letters, Beulah and Hayes discuss the numerous activities provided including marching bands, rodeos, and watermelon eating. “The bands and drum corps fellows are dressed up in all kind of costumes from ladies pajamas to robes and parading the sheets.” The festivities included delegates coming together to agree on statutes and making tasteful jokes like, “What did the Rabbi say as he picked up the knife, it won’t be long now.”

Beulah recounts a visit in Dallas to the grave of dead Klan member, Prince Weiland, led to an emotional moment between the company where “Harry Vice made some lovely remarks and talked to the grave as if the man was lying there listening to him.” This was followed by a watermelon feast and the closing ceremonies which involved more dressing in drag and racist jokes by “such an educated body of men.”

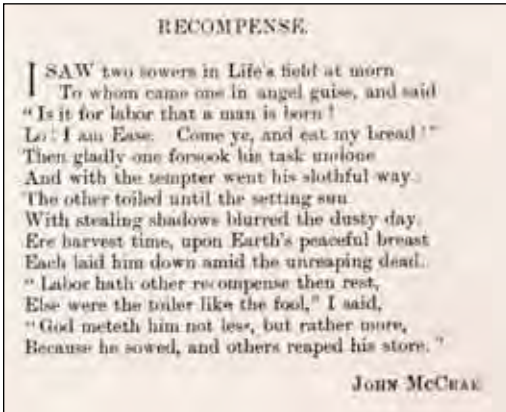
“To see the boys leaving today with their civilian clothes and the wives with them. It looked sad, just as though they had been to war - won their victory and was returning home looking different and not as jolly as when they came.” After the meetings had ended Beulah and Hayes continued on to San Antonio where they toured the Alamo and experienced the city of “50,000 Mexicans.” They would continue to the West Coast before returning home.

According to the Texas States Historical Association and historian Charles Alexander, after the campaign to change their image “the Klan, in the Southwest, became an instrument for restoring law and order and Victorian morality to the communities, towns, and cities of the region.” Despite all their efforts the KKK would diminish in stature again until after WWII. These letters provide an interesting insight into a lighthearted romp through a joyous jamboree of hate mongering at the beginning of the end of the second resurgence of the Ku Klux Klan. [BTC #382030]



A complete set of consecutive monthly issues beginning with the first issue from 1893 through 1939, bound in 78 full cloth volumes with the original illustrated wrappers and advertisements bound in, and including the last four single issues from 1939 in wrappers (it ceased publication with the April 1939 issue). Volumes 1-63 from 1893-24 are octavos; volumes 64-90 from 1924-1938 are folios.

Canada's leading English-language magazine, best known today for debuting the short stories and verse of many important Canadian writers, including John McCrae (author of the war poem *In Flanders Fields*), Laura Salverson (winner of the Governor General's Award), and Morley Callaghan. The folio issues from the 1920s and 1930s often featured bold Art Nouveau covers illustrated by Grace Judge and others. Leading writers of both serious and popular fiction include William R. Bird, Hubert Evans, David K. Findlay, and Theodore G. Roberts. Also included is the first North American appearance of H.G. Wells's *The Man Who Could Work Miracles* (1898), and early serial appearances of A. Conan Doyle's *The Land of Mist* stories (1926-27), and three stories by Dashiell Hammett, including *The Girl with the Silver Eyes* (1937).



Ex-library with bookplates, small ink stamp on most front wraps, and some perforated stamps (in volumes 1-39 only); else overall a very good set with a few minor internal tape repairs.

The last four single issues in wrappers are good or better with scattered tears to the wrappers. A very nice comprehensive assemblage of notable Canadian fiction and popular culture. Further details are available on request. [BTC #378496]

15 (Native Americans). The Red Man and Helper. 15 single issues (1901-1904). Carlisle, PA: Indian Industrial School (1901-1904). **\$1250**



Weekly Newspaper. One uncut eight-page octavo issue: (March 15, 1901), and fourteen four-page folio issues: (eleven from February-May 1902; February 13, 1903; April 22 and June 24/July 1, 1904.) The front page on the issue from 1903 is damaged at the upper right corner (missing about four inches at the corner), else overall a good or better set with scattered short tears at the edges and some partial splitting at the folds. A scarce set printed by Native American apprentices at the Carlisle Indian Industrial School in Pennsylvania. Included is the important double issue from 1904, devoted to the United States Bureau of Indian Affairs firing of Captain Richard Henry Pratt, the school's outspoken founder and publisher of the newspaper (and critic of the government's Indian policy.)

Also included in this collection is the article, "Indians as Athletes" by the school's legendary football coach "Pop" Warner (Glenn Scobey Warner); a front-page contribution, "Civilized Arrow Shots from an Apache Indian: Blockades to Indian Civilization" by the great Apache activist Carlos Montezuma (Wassaja); and Pratt's numerous editorials and news reports, including his popular weekly column: "Man-on-the-bandstand." Up to 12,000 Native American children from 140 tribes attended the school from 1878-1918, which was portrayed in the 1951 Hollywood classic film *Jim Thorpe*, about its most famous student, football player Francis "Jim" Thorpe (Wa-Tho-Huk).

The School's controversial mission of cultural assimilation is printed in each issue: "published weekly in the interests of the rising Indian," and was achieved by the head of the printing school: Miss M. Burgess, who apprenticed students in the publishing, typesetting, and printing of the newspaper.

A representative collection of fifteen issues dating from the most historically important period in the school's history, just before Pratt was relieved as superintendent in June 1904. The extent of this crisis was signaled in the diminished size and thickness of the newspaper thereafter. Further details are available on request. [BTC #384095]

16 (Photography). Charles E. Simpkins. [Photograph Album]: Wheelus Air Base, Libya and Istanbul, Turkey (1961). [Tripoli; Istanbul]: (1961). **\$1200**



Photo album. Oblong quarto. Approximately 14" x 10". Full cloth boards with a copper-colored metal relief of the Selimiye Mosque (Edirne, Turkey) on the front cover. Very good. Contains 86 black and white photographs interleaved with embossed tissue guards. Laid-in at the rear are five 12" x 8" pencil sketches. The album was put together in 1961 by Charles Simpkins of the 848th Aircraft Control and Warning Squadron. It is divided into one section with 36 photographs (measuring 4½" x 3½")

of the Wheelus U.S. Air Force Base in Libya (now Tripoli's Mitiga International Airport), and a second section with 50 photographs (measuring 5" x 3½") of various street scenes taken in Istanbul, Turkey. Laid in is Simpkin's Signed travel voucher from 1961.



The Libyan set of 36 prints are captioned in white ink directly underneath each print. This historic base, known as the "Hell Hole" for its scorching heat, was built by the Italians in 1923 and was used by the Germans during the North African Campaign. Captured by the British in 1943, it was taken over by the Americans in 1945 and became home to 4,500 Americans at the height of the Cold War. The photographs document the base when it was being used for a covert airlift campaign during the Congo Crisis of the early 1960s. They include shots of USAF 124s and other planes on the flight line during the Airlift, and various street scenes taken throughout the base: Arab laborers, the Mirage restaurant, the NCO club, a Jewish Chapel, and much more. Also included are shots of Americans and Libyans at leisure on the beach.



The second set of 50 prints is a fascinating series of informal street scenes taken in Istanbul while Simpkins was most likely on vacation in September 1961. They include shots of Turkish vendors, peddlers, musicians, horse drawn carts, street markets, and carnivals, with the occasional view of a mosque's minarets in the background. Various candid portraits include children at play, boys playing foosball, and all manner of outdoor vendors selling their wares. The five laid in pencil sketches are reasonably accomplished drawings of a B-718 USAF jet in flight, a Brayer tank truck, a Mercedes 300 SL, an old Roadster, and a World War I British fighter plane. [BTC #380016]

17 (Photography). Berenice Abbott. [Publisher's Mock-Up or Maquette]: *The World of Atget*. New

York: Horizon Press (1964). \$8500

The publisher's mock-up of this landmark book on the important French photographer, written and prepared by a distinguished American photographer. Large quarto. Publisher's cloth, unstamped and unlettered. Publisher's blueline printed text laid in or bound in on pasted photostats, the title page has been composed from cut and pasted elements, the 176 images that grace the book are also pasted in as blueline examples, and are numbered with pasted on numbers or hand corrections. One Atget image appears to be a fine quality gelatin silver photographic print of Plate 91, "Interior" (possibly printed by Abbott), and is mounted on card and laid into the mock-up (with a crease to the mount and to one corner of the image). The dust jacket proof is glued to the boards with the flap copy affixed to the unprinted flaps. Some of the affixed text is loose or in a couple of cases partially detached because of the composer's glue drying, the jacket is a bit tattered, though overall mostly complete. A unique artifact presenting the birth of an important monument in photographic history, Abbott's definitive study of Atget. Provenance on request. [BTC #385445]



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18 (Photography). Ernest Foss, Jr. (Ralph S. Hosmer). [Photo Album]: *Dartmouth Anatomy Lab Photos.* [Hanover, New Hampshire: Dartmouth College, circa 1935.] **\$1250**



An album containing 26 black and white photographs from the anatomy lab at Dartmouth College during the mid-1930s taken by pre-med major, Ernest Foss, Jr. (1914-1945). String-tied photo album with stiff paper imitation leather boards with a photograph of rubber gloves and medical scissors tipped in on the front. Oblong 24mo. [48]pp. Fine condition with only light wear to the edges of the cover photograph.



The album is just over half filled with 6" x 4" photographs showing various students and teachers, including several with Foss, in lab coats and aprons working with medical cadavers (of which all appear mummified). The

photographs show students dissecting bodies, studying anatomy, referring to medical texts, and consulting with teachers; two are of a student clowning with a cadaver whose arm has been placed on his shoulder. Additional photographs show students outside playing football, one while wearing lab coats next to the Shattuck Observatory on the Dartmouth campus.



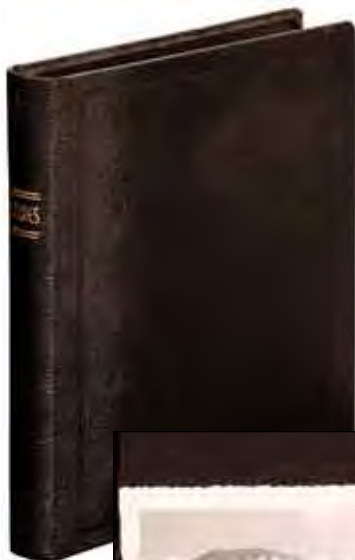
The photographs were taken by Foss who grew up in Newburyport, Massachusetts and attended General Dummer Academy before studying pre-med at Dartmouth College and earning a medical degree in psychiatry from McGill University in Montreal, Canada in 1941. Upon graduation, he married Jane Hosmer, daughter of Ralph S. Hosmer, the noted forester who organized the U.S. Forest Service and was a Cornell University professor. Foss joined the Army as a first lieutenant the following year and was stationed in Louisiana, before being assigned to a series of Navy vessels in the South Pacific evacuating wounded.

Foss served for little more than a month as Chief of Neuropsychiatric Service on the *U.S.S. Comfort* when the ship was struck by a Kamikaze pilot on April 28, 1945 while carrying wounded to Guam from the Battle of Okinawa. Foss, who was often asked to assist in surgery due to the high number of injured, was one of more than two dozen persons killed when the Japanese plane flew directly into the upper middle portion of the ship where the main surgery area was located. Foss was posthumously awarded the Bronze Star on January 2, 1946. [BTC #383655]

19 (Photography). Alma Nelson. [Photograph Album]: *Trails Club of Oregon Summer Outings 1950-1954.* **\$1400**

Black flexible cloth. Measuring 8" x 9". 183 original black and white snapshots – 4" x 3", 2¾" x 4", 4" x 5", and a few larger – with two or three to a page. Mostly captioned in pencil in an easily readable hand. The album created by Alma Nelson, is devoted to five years of outings of the Trails Club of Oregon, a hiking and mountaineering club founded in 1915 and still in existence today. The participants traveled to Mt. Baker, Washington (1950); Wallowa Mountains and Mirror Lake, Oregon (1951); Snowgrass Flats, Washington (1952); Hunts Cove, Oregon (1953); and Lyman Lake, Washington (1954). Each trip is preceded by a list of all the members of the expedition (usually between 20-30, about half male and half female) for each trip. The

pleasing images are of the spectacular scenery, camp life, hiking, climbing, horseback riding, etc. Laid in is a 1951 brochure for the Club giving the itinerary for that year's trip, and a list of registrants, equipment provided and suggested, and camp rules. A striking album of Northwestern nature scenes and convivial social groups. [BTC #383772]





A collection of more than 500 photographs and negatives from Bette S. Garber (1942-2008), whom *The New York Times* called the Cartier-Bresson of American trucking. The B&W and color photos, taken while she was working for *American Trucker*, *Trucker News*, and *Roadstar*, date from the 1970s to the early 1990s and capture the teamster lifestyle with images of drivers, trucks, racing, social gathering, and support industries such as distribution centers, truck stops, farms markets, etc. The majority of the photographs are loose with a handful matted and framed, plus another 600 photographs of her childhood and family in photo albums or loose photo pages. Overall near fine with a third of the photographs with adhesive remnants on the rear from being removed from an album; another smaller group with tape remnants and minor wear.

Garber grew up in Chicago and graduated from the University of Illinois in 1967 with an English degree. After several years as a copywriter in the fashion industry, she married Charles Garber who founded the electron microscope company Structure Probe in 1970. It was while on the road in support of his company that she began speaking to truckers on her CB radio and became intrigued with their freewheeling lifestyle. She became a staff writer for *American Trucker* (founded as *Mother Trucker*



News) after her marriage ended, traveling around the country with her dogs taking pictures of all she encountered. She later became editor-at-large for *Heavy Duty Trucking* magazine and ran a stock-photo agency, Highway Images, in addition to publishing four books on custom semi-trucks in the early 2000s.

Garber's coverage of the trucking life at first confounded many in the male-dominated industry but she quickly won adherents and became a regular at most events with truckers happily posing for pictures. She was purported to have gone to any length to get a photograph, including flagging down trucks on the highway, tying herself to the roof of moving vehicles, and once even suspending herself off an overpass while traffic rambled by below. Her specialty was custom semis with aftermarket modifications and outlandish paint jobs, of which there are a few photos in this collection, but it was in photographs of the everyday working trucker that she excelled.



The more than 500 photographs in this collection include numerous shots of truckers on the job driving, working on trucks, and posing with their rigs and fellow drivers. An equal number show truckers socializing at various festivals and gatherings, predominantly race events where the big rigs competed (sans trailers) along with



vendors, performers, and family members in attendance. The pictures document an often marginalized occupation presenting a sense of the identity of this hardworking and independent fraternity and their nomadic lifestyle.

In addition to the prints are 39 contact sheets and 10 pages of negatives. The sheets show race events and various musical performers such as Jerry Reed and Dave Dudley, along with other local acts. Some of the individual shots are circled in grease pencil indicating prints were to be made from the shots, possibly for inclusion in one of the several magazines to which Garber contributed. Other images from the contact sheets show stock and drag races, men working on their vehicles, and attendees shopping at vendor tables or eating together.

The remaining 600 family images are from the mid-1940s up until the early 1980s. They show Garber as a child

growing up in Chicago with her family, up through her teenage years, her early married life, and then as a professional photographer. Many of the photographs were taken by Garber and several show her with a camera in her hand. These private shots give a glimpse of Garber's free-spirited nature and document her developing craft.

A wonderful collection of photographs from this pioneering female photojournalist covering a vital but often marginalized American occupation.

[BTC #383557]





21 **Harry S. Truman.** *The Harry S. Truman Library in Historic Independence.* (Independence, Missouri: Junior Service League 1957). \$450



Brochure for the Harry S. Truman Library **Inscribed** by President Truman along with a typed secretarial signed letter and some assorted ephemera. Stiff stapled glossy wrappers. Octavo. 62pp. Very good with the outer wrap pulled loose at both staples, a bit rubbed and a stamp on the rear wrap that reads “Leland Publishers Inc. May 16 1958”; remaining items fine. The brochure is **Inscribed** by Truman beneath his Presidential portrait to Wilma S. Leland, the wife of Minnesota publisher, Leland S. Leland, and additionally Initialed under his wife’s portrait on the facing page thusly: “Mrs. Harry Truman by H.S.T.” Accompanying the brochure is a typed letter signed in a secretarial hand, dated June 5, 1970, on Truman’s letterhead with mailing envelope, thanking Leland for her good wishes on his 86th birthday. Also present are eight post cards from the Truman Library and two newspaper clippings. [BTC #383656]



22 **John Hall Wheelock.** [Manuscript]: “*Reminiscences of an Editor*.” 1967. \$1250

Typewritten manuscript. [13]pp. Carbon transcript typed rectos only secured with a paperclip. Folds as mailed else near fine in original envelope with author’s notations. A transcript from the latter half of John Hall Wheelock’s career for “Reminiscences of an Editor,” which was broadcast on *The Third Programme* on BBC radio, July 1967 and directed by Geoffrey Bridson. All pages are heavily edited with notations in Wheelock’s hand. An essay on his long tenure as an editor at Charles Scribner’s Sons, where he took over from Maxwell Perkins, and was a discoverer of new talent. “What an exhausting job it is to be an editor! Like teaching, it is a creative activity and involves the same areas of energy and imagination that are involved in writing.” Known as the “cultural boss of the BBC,” D.G. [Geoffrey] Bridson, worked until 1969 producing over 800 programs including *The Third Programme*, which was aimed at “high brow” audiences and aimed to promote “something fundamental to our civilization.” [BTC #383562]

23 (Photography, World War I). *[Photograph Album]: German World War Photo Album.*

\$750



[Circa 1916-1945].

Oblong octavo. Flexible half suede paper-cover boards. 48 photographs and three postcards with pencil drawings. Very good with edgewear, light toning and oxidization to some photographs, else near fine. A few are captioned in German. Undated. A collection of photographs centered around a German soldier during World War I who appears to have become a pharmacist after the war and resided in Hamburg. The album features 13 wartime photographs and three drawings made on wartime postcards presenting the life of a soldier on the front, mostly of fairly happy soldiers posing for the camera. One of the



photos was taken at The Hindenburg Line (Siegfriedstellung) which was a vast network of defenses in Northeastern France during World War I and was constructed by the Germans during the winter of 1916-17. One page of post-war photographs is dedicated to pharmacists and



pharmacies of which two images are of Lowen Apotheke in Hamburg taken at different times, one probably before World War II and a second after it was repaired following a bombing raid; a third pharmacy shows an open sign written in English. The album also includes a single sheet of paper from the man's diary describing in German a few days during one winter that he spent in Klosters (Switzerland) skiing along with photographs of that trip. There is also a photograph captioned "Jerusalem and the Mount of Olives" made by Lehnert & Landrock who operated in Cairo from 1924-1945 and several other photos of countryside landscapes. An interesting collection of photos from a German World War I veteran. [\[BTC #378786\]](#)

24 (World War I, Aviation). *Merlin Maynard T.R. WWI Naval Aviation Log Book and Related Ephemera.*

\$250



Small archive of material related to Dr. Merlin Maynard, of the Naval Reserve Force during WWI. Consisting of 1. Maynard's Aviators Flight Log Book documenting a little over a dozen training flights, signed by the instructor. Slight soiling and wear, very good or better. 2. A formal portrait of Maynard in uniform. Measuring 6" x 8" and signed in pencil: "Bushnell, Seattle." 3. News clipping incorporating the photograph, and noting that Maynard has been placed on the inactive list of the Navy in order to resume his medical studies at Stanford. 4. Western Union Telegram from the Superintendent of Flying School of San Diego to an unknown "Gil: They tell me Lt. (J.G.) M.T.R. Maynard U.S.N.R.F.C. is now instructing cross country flying at San Deigo. He's not over there but he's near that girl. Now we know why he didn't want to go to Key West [Naval Air Station]. 5. Maynard's engraved calling card. 6. Maynard's business card as a practicing doctor in San Jose, California. A small and mildly amusing archive of WWI aviation related material. [\[BTC #384123\]](#)



A collection of 132 letters and 49 postcards sent from Private Emil Straka to his sweetheart Lillian Rose and to his family during his time serving with the United States Army during World War I, along with a few assorted keepsakes. The letters relate the experience of an American enlisted man from the onset of services to the end of the war and his doubts about returning to civilian life. All letters are very good with modest toning and small tears from opening.

Emil Straka, who often refers to himself as “Dan” throughout the letters, was minimally educated before enlisting, and some of the following passages have been edited for the sake of clarity. He began active duty on September of 1917 in Camp Grant, Illinois where he underwent his basic training; “this is some place for all you see is barracks and soldiers.” He transitioned into the army like most young men with moods fluctuating from patriotic to homesick. “Feeling a little unpleasant...we were awake in the morning by the bugle and had to dress.” He stayed at Camp Grant the remainder of the year eventually being sent to Camp Logan, Texas in January of 1918. “This is the first time the people in Texas seen snow for 20 years and believe me I am glad it came for it is fine.”

As his overseas duty with the American Expeditionary Forces approached he became more aware of the danger he was potentially becoming involved in; “I think I will never be there again for if I do my part in war I may never see you if I get shot.” By June of 1918 Straka had made his way to a small town in France. “I am in good health and like it out here but it is not like the states but we are making the best of it.” The American forces played an integral part in defending Paris and ultimately forcing the Germans to retreat. “I am near the Germans now and I think I will soon get my turn at them and when I do I will sure show them what U.S. or Uncle Sam’s boys can do.”

Most of the letters are sent to his sweetheart Lillian Rose in Cicero, Illinois. “Somewhere in France: Did you get my letters and post card, let me know for I am feeling that you must have another fellow and you don’t care for Danny anymore.” The struggles of the American soldiers came from the unknown and the waiting that was involved near the end of the war. “We are now in good drilling and I will sure get the Germans so fast as they can come and if they do not come we will come out and get them.” Time was passed in a myriad of different ways be it hiking, going into towns, or watching the last remnants of fighting; “I was watching a couple of airplanes having a little battle in the air just a second ago and they sure did some shooting. I sure like to watch them.”

By May of 1919, after returning to France from a short stint in Luxembourg, he finally received orders to head home. The long wait had apparently planted some doubt in his sweetheart’s mind about his intentions; “Dear you think all we have to do is to take care of the French dolls but you are not right. We do not have time to think in the army. That’s how much I know about the dolls in France.” He closes his last letter with, “well sweetie I will be on the water in a couple of days now and will be back home about the 25 of May...Well Lilly this is the last letter I write to you and next time I answer a letter it will be face to face.”

Accompanying the letter are a few keepsakes and souvenirs: a sepia toned photograph, measuring 2½" x 4", of various soldiers standing by a wagon; a red, white, and blue National Army ribbon; an original photograph post card of Straka sent from the Panama Canal Zone (presumably following the war); and two later stapled pamphlets: *Constitutions and By-Laws: Veterans of Foreign Wars of the United States* and *Past Commander’s Night West Suburban Post 1485 Veterans of Foreign Wars*, both dated in 1929.

An extensive assemblage personally chronicling the American viewpoint of the last two years of World War I. [BTC #385270]



An interesting assemblage of anti-draft material published in and around San Francisco during the Vietnam War between 1966 and 1968. The 94 items include 29 broadsides, 40 broadsheets, 17 pamphlets, and eight stapled newsletters issued by some of the most influential draft protestors of the time including the Black Draft Counseling Union, the April 27th Mobilization Committee, Northern Clergy & Laymen Concerned About Vietnam, Campus Progressive Party, Davis Defense Committee, SDS, First Unitarian Church, Jeannette Rankin Brigade, War Resisters League, Lockman Defense Committee, and The Resistance. Overall near fine or better with some age toning, creasing, and tiny tears.

Protest groups began forming as early as 1964 in an attempt to convince the government to stop fighting in Vietnam. According to a Gallup poll conducted in 1966, the war's approval rating had dropped to 41%. As the situation overseas became more dire, anti-draft sentiment was on the upswing. By broadcasting what they considered government atrocities these organizations were attempting to raise awareness and show average Americans that their sons were dying in vain. One broadside from the Independent Socialist Club asks, "The army wants you - do you want the army?" Another quotes Private George Davis, "I think I am being more patriotic to my country by refusing to go to war than by blindly following orders."

Within the collection are newsletters and editorials such as Robert McAfee Brown's contribution to "Because of Vietnam" entitled "In conscience I must break the law." Of special note is a poster for the Martin Luther King Jr. Remembrance Rally with Muhammad Ali, Vanessa Redgrave, Jeannette Rankin, and Bobby Seale listed as speakers. There is also a graphic poster issued by the Black Draft Counseling Union with a burning man surrounded by spectators asking, "Will you serve in the military and be a tool for white racism?" as well as the stapled program for Michael B. Music's Peace Liturgy.

An intriguing and extensive compilation of protest literature during the height of Vietnam War opposition detailing the reach of the grass roots movements of the time. [BTC #384150]



27 (Vietnam). Private Gordon Brule, Jr. Small Archive of Vietnam-era Letters. 1966 / 1967. \$500

A small collection of letters and ephemera pertaining to Rochester, New York native, Private Gordon Brule, Jr. and his short and ill-fated service with the Marines during the Vietnam War. The archive contains 16 letters from November 1966 until September 1967 from Brule to his family back home, most from American training camps, two from overseas; various prayer cards from his funeral; newspaper clippings discussing his death; and five military documents. All items are near fine or better with folds from mailing and minor tears from opening. A stirring assemblage of items illustrative of the tragic elements of the Vietnam War.

Gordon Brule, Jr. was recruited by the Marines in July of 1966 a few years before American involvement would reach its all-time high. Shortly after recruitment he was sent to train at Parris Island, North Carolina, followed by Camp Pendleton, California

where he was being prepared to go to Vietnam. The son of a World War II air force pilot, Brule went into the war believing he was doing his duty as an American citizen. He was killed three days after arriving in Vietnam by a sniper in Gio Linh shortly after his 19th birthday. In a newspaper interview after his death Brule's mother told reporters, "He was always very 'gung ho' and he felt that he ought to help win the war."

He wrote home often during his training, discussing army life and what he planned to do after he returned home. "I bunk next to a couple of guys from N.Y. City, they tell me about their experiences with L.S.D. and reefers. I just tell them that they're crazy and that booze is good enough for me." It took almost a year before he would get to Vietnam. Brule discusses the journey from California to Okinawa spent on ships with "1800 other Marines and 500 squids... We slept on the floor of the third deck hold because there wasn't enough room for racks for us." He would only write one letter home from his camp in Vietnam calling the place a "dump" and complaining about the rainy season. "What can you expect in war?" On September 24, 1967 Gordon Brule, Jr. was shot and killed in action.

Contained within this archive are Marine forms including, "Personal Effects Inventory," which lists among his belongings, "1 pair shoe laces, 1 spoon, 1 cross"; a "Claim certification and voucher for death gratuity payment"; and a "Certificate of Honorable Service." Also included are six prayer cards from his funeral service as well as more than a dozen newspaper clippings and duplicates from local papers reporting his death.

In his last letter home he jokingly told his family, "I met a few lovely girls in Okinawa but we will keep that to overseas won't we?" This account displays the youthful attitude needed to participate in a controversial war. [BTC #384090]



Golden Age of California Culture

28 (Western Americana). (Bret Harte, Ambrose Bierce, Mark Twain, Willa Cather, Jack London, et al.) *The Overland Monthly*, 1868-1875; *The Overland Monthly and Out West Magazine*, 1883-1931. San Francisco: A. Roman & Company; John H. Carmany & Company [et al.] (1868-1931). \$7500



THE OVERLAND MONTHLY.

Magazine. 93 bound volumes and 40 single issues in wrappers. Octavos and folios. A long run of *Overland Monthly*, California's most important literary magazine of the 19th and early 20th Century. The set includes a near complete run of the original series from July 1868 until December 1875 (lacking only the January 1870 issue, else complete); and a long, near complete run of the second series from 1883 (when it resumed publication) through 1931. In 1923 it merged with *Out West* to become *Overland Monthly and the Out West Magazine*, and changed its format from octavo to folio.

Founded and first edited by Bret Harte, *Overland Monthly* established serious literature and progressive social criticism in the American Far West. It quickly won national and international acclaim as a leading literary force in American letters. Ambrose Bierce, Mark Twain, and Harte contributed sardonic stories and verse, and all manner of informal, highly personal commentary which propelled Harte and the magazine to literary celebrity. The magazine gave rise to a new generation of writers, loosely known as the West Coast Romantics, that included Bierce and Harte, John Muir, Willa Cather, Joaquin Miller, Jack London, George Sterling, and fantasy/science fiction writer Clark Ashton Smith, all of whom contributed to the magazine. Among the many important works featured in this long run is Willa Cather's first national published short story, "On the Divide" in 1896; Harte's "The Luck of Roaring Camp," "Dickens in Camp," and "Plain Language from Truthful James"; and Bierce's "The Haunted Valley" and "Grizzly Papers," (in five installments). Mark Twain contributed his famous travel log in four installments: "By Rail Through France," and "A Californian Abroad: A Few Parisian Sights; Three Italian Cities; A Mediaeval Romance."

Most volumes are bound in full beige or blue cloth. The original series lacks one monthly issue (January 1870), otherwise it is complete in 14 bound volumes (volumes 1-3, and 5-15), with four unbound issues in wraps (February-May, 1870). Volume 3 from 1869 has the original wrappers and supplements bound in. Volumes 1-6 of the second series is incomplete, consisting of 11 unbound single issues in wraps from 1883-1885 (April 1883; January, April, July, August, September, October, and November 1884; January, March, May 1885), then follows a consecutive run of mostly bound volumes 7-89 from 1886-1931 (with 29 single issues from 1921-22 in wrappers). The bound volumes from 1901-1931 have

the original wrappers bound in. An ex-library set with bookplates or ink stamps on the front pastedowns. Two volumes in half calf (from 1895 and 1897) are scuffed and worn, thus good only, about ten volumes and a few single issues in wraps from the 20th Century have some intermittent torn leaves, the volume containing the "San Francisco Fire Number" (May 1906) is split at the gutter with detached leaves, else overall an about very good set. A scarce, large assemblage of many first appearances of important American literary works and articles. A list of notable selections follows:

BIERCE, Ambrose

1. "Grizzly Papers" (In five parts: January-June 1871).
2. "The Haunted Valley" (July 1871).
3. "Science" [poem] (October 1874).

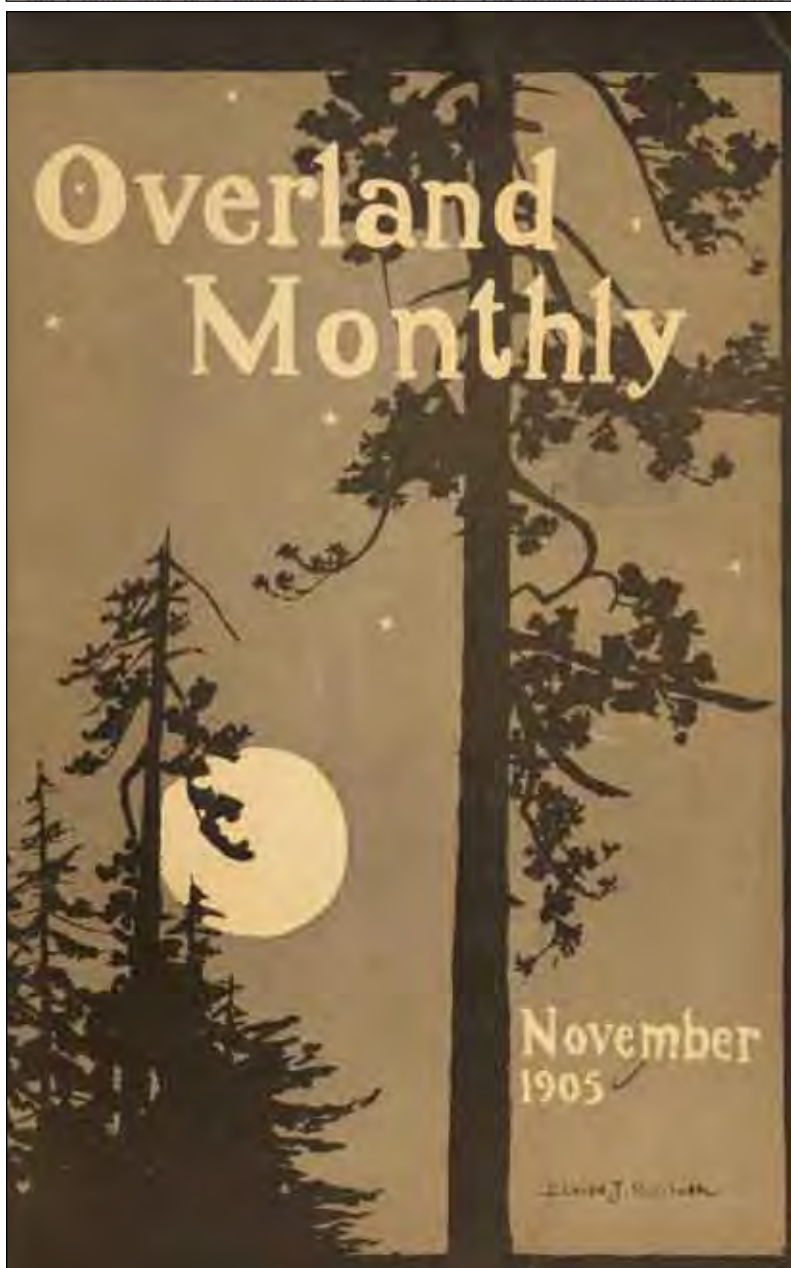
HARTE, Bret

1. "The Luck of Roaring Camp" (August 1868).
2. "The Outcasts of Poker Flat" (January 1869).
3. "Tennessee's Partner" (October 1869).
4. "The Idyl of Red Gulch" (December 1869).
5. "Dickens in Camp" (July 1870).
6. "Mr. Thompson's Prodigal" (July 1870).
7. "Plain Language from Truthful James" [a.k.a. "The Heathen Chinee"] (September 1870).
8. "The Iliad of Sandy Bar" (November 1870).
9. "The Christmas Gift That Came to Rupert" (January 1871).
10. Various poems: "The Angelus," "Fate," "San Francisco from the Sea," "To a Sea-Bird," "Coyote," "Grizzly," "The Mountain Heart's Ease," "Portal's Cross," "Cicely," "His Answer to 'Her Letter'," "Penelope," and others (1868-1870).

CATHER, Willa

1. "On the Divide" (January 1896). Her first nationally

A CALIFORNIAN ABROAD—A FEW PARISIAN SIGHTS.
 We went to see the Cathedral of another took the place of that in A.D. Notre Dame. We had heard 300; and that the foundations of the of it before. We recognized the brown present cathedral were laid about A.D.



PLAIN LANGUAGE FROM TRUTHFUL JAMES.
 (TABLE MOUNTAIN, 1870.)
 Which I wish to remark—
 And my language is plain—
 That for some that are dead

GRIZZLY.
 Coward—of heroic size,
 In whose lazy muscles lies
 Strength we fear and yet despise;
 Savage—whose relentless tusks
 Are content with acorn husks;
 Robber—whose exploits ne'er soared
 O'er the bee's or squirrel's hoard;
 Whiskered chun, and feeble nose,
 Claws of steel on helms toes,
 Lost in ferns and fragrant grasses,
 Hovered o'er by timid wings,
 Where the wood-duck lightly passes;
 Where the wild bee holds her sweets—
 Epicurean retreats,
 Fit for thee, and better than
 Fearful spoils of dangerous man;
 In the far, lonely dingles

published short story.

CLEMENS, Sam. L. (Mark Twain)

1. "By Rail Through France" (July 1868).
2. "A Californian Abroad—A Few Parisian Sights" (August 1868).
3. "A Californian Abroad—Three Italian Cities" (September 1868).
4. "A Californian Abroad—A Medieval Romance" (October 1868).

LONDON, Jack

1. "To the Man on the Trail: A Klondike Christmas" (January 1899).
2. "The White Silence: Another Story of Malemute Kid" (February 1899).
3. "The Son of the Wolf" (April 1899).
4. "The Men of Forty-Mile" (May 1899).
5. "In a Far Country" (June 1899).

MUIR, John

1. "Yosemite Valley in Flood" (April 1872).
2. "Living Glaciers of California" (December 1872).
3. "Hetch-Hetchy Valley: The Lower Tuolumne Yosemite" (July 1873).
4. "The Wild Sheep of California" (April 1874).
5. "Studies in the Sierra" (In seven parts, illustrated: May 1874-January 1875).

SMITH, Clark Ashton

1. "Enchanted Mirrors" (November 1925).
2. "The Abominations of Yondo" (April 1926).
3. "George Sterling, An Appreciation" (March 1926).
4. "A Valediction to George Sterling" (November 1926).
5. "Song At Evenfall" (May 1930). [BTC #378785]

With a Six-Page Account of a Women's Rights Meeting

29 **George C. BAKER.** *Handwritten Journal of George C. Baker for 1853.*

\$30,000



A journal, consisting of approximately 125 densely but legibly handwritten pages documenting in detail the lively activities of George C. Baker of New York City for the first seven or eight months of 1853, and which are in many ways very reminiscent of the more famous diaries of George Templeton Strong. Some of the more notable entries include Baker's attendance of a Woman's Rights Meeting featuring Susan B. Anthony and Amanda Bloomer; a visit to the Raritan Bay Union utopian community in Perth Amboy, New Jersey; meeting former President Martin Van Buren and Horace Greeley at the theater; visiting P.T. Barnum's American Museum with his children and seeing the Bearded Lady; and many other interesting entries. Squarish octavo. Half morocco gilt on spine ("Journal / G.C.B. / 1853") and cloth with red morocco label gilt ("1853") on the front board. Pencil note on front pastedown ("H.D. Baker / Father's Book"), modest wear at the spine ends, but a tight and sound, very good or better copy.

Baker was socially active, and concerned himself not only with his occupation (more about later) and his family, but also with frequent civic and cultural activities, including his activities as a fireman, attendance at musical concerts, literary and religious lectures and readings, and various other attractions of the city; as a board member of a mercantile library and private book collector. Baker was married to Phebe Corlies White, who was from a prominent Quaker family from Shrewsbury, New Jersey.

Baker's profession is not entirely clear, but it seems likely that it had some relationship to fire insurance, possibly as an adjuster or appraiser, or possibly both, but it is clear that he dabbled in books. Indeed we are reasonably certain that the following year he founded Baker &

Duyckinck, Stationers and Printers on Pearl Street in partnership with Evert Augustus Duyckinck, an influential publisher and biographer who was friends with Nathaniel Hawthorne and had helped Edgar Allan Poe select stories for his *Tales*.

Early in the year 1853, Baker relates an account of a detailed appraisal he is preparing for the inventory of a fire damaged retail premises. He also refers at various places to his activities as a member of a fire company.

On January 10th he "Attended the Lecture by Thomas F. Meagher, (the Irish patriot and escaped convict) at Broadway Tabernacle - Subject - 'Australia' - apparently a wonderfully dry one, (despite the reputed richness of its dry as Well, as wet diggings) and yet he grasped it and embellished its matter of fact history with mustered stroke of eloquence."

The next day Baker attends the Annual Meeting of the Mercantile Library with President King of Columbia in the Chair, where Mr. Bates, sitting next to Baker announces "after quite a flourish of his trumpet (always a very important one in his own estimation) announced to the audience that the Trustees of the Christian Herald Association has that day completed arrangements for the purchase of the Astor Place Opera House!" (Baker later finds out "there was not the shadow of a foundation for the brainless chap's assertion...").

The following day Baker attends the funeral of prominent businessman Elias Hicks (grandson of the more famous Quaker preacher of the same name) and reports on the various speakers and of the furious snowstorm that inundates the funeral. He gives a rousing account of the snow on Broadway later that day: "Sleighting horrible in lower part of Broadway; good above Brown St. in the cross streets and out of town. The principle thoroughfares and avenues of the city but especially Broadway have presented the appearance of a sort of carnival of a novel character; private 'turn outs' have vied with each other in the novelty, number of the music of their bells, the splendor and fleetness of their horse, the variety and graceful proportion of style of their vehicles, elegance and profusion, of their furs and robes, and the personal appearance of themselves." He follows with an account of the public conveyances - omnibuses - and a detailed account of the nuisance occasioned by juveniles pelting them (and him) with snowballs.

Baker gives a very detailed account (several pages) of an attack on a "most worthy friend of ours Henry Haydock. I was greatly shocked... It appears that he went upstairs as usual, that he confronted a negro in the 3rd or 4th stories... Henry told him to leave the premises and stepped aside to give him a passage unobstructed when the later suddenly pounced upon and threw him down and cut his throat! The negro then supposing he had murdered his victim then fled."

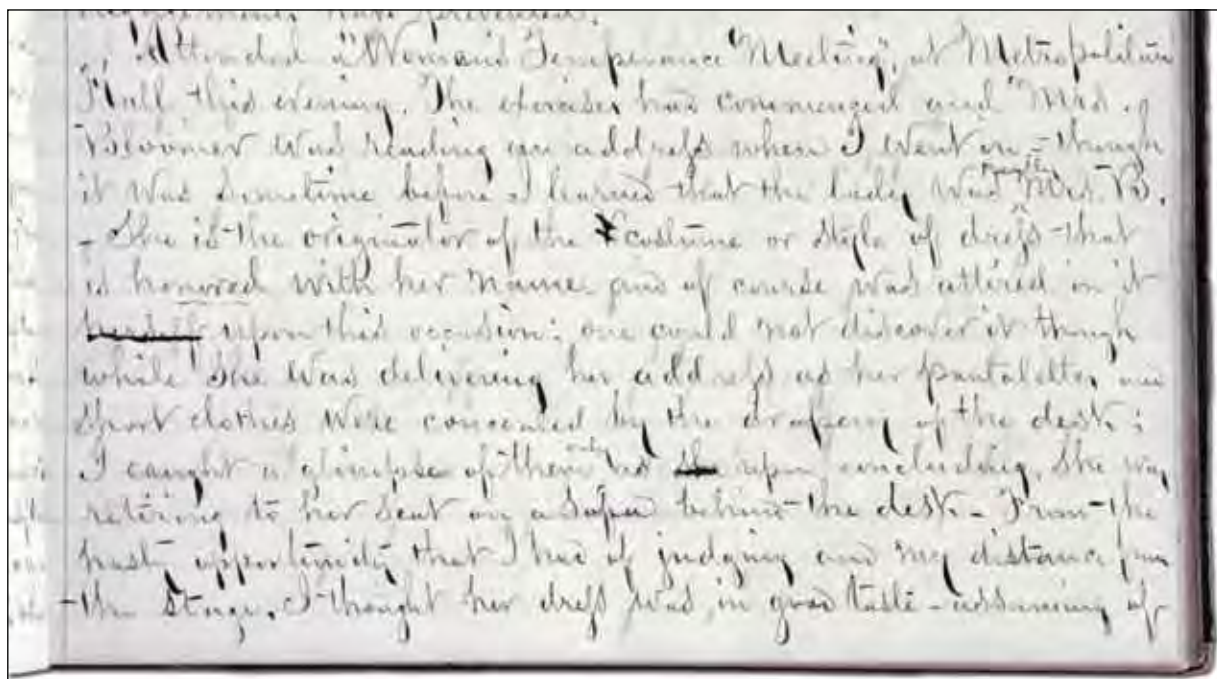
Also in January he attends a concert of the Christy's Minstrels as well as a performance of Nicholas Nickleby.

In reference to his activities as a fireman: "Have taken my old frontispiece that I wore when a private of Engine No. 2 from my fire cap - and had it replaced with an "Exempt" front made to order by Gratacap. The design is the word "Exempt" painted in a curve; on top a group of painted emblems of the Department, against background of smoke, in the centre; and the initials of my name, also painted, at the bottom; neat & tasty."

Baker has a number of social meeting with the "Rev. Theodore Parker, one of the bright lights of the age."

He attends lectures or musical performances, almost nightly; "Mr. Duyckinck and I went up to Niblo's this evening for the purpose of hearing Madame Sontag in the opera..."

On February 7th, Baker gives a rousing and very detailed (about six pages; perhaps 2000 words) account of a Woman's Rights Meeting, commencing with Amanda Bloomer and her costume: "I attended a 'Woman's Temperance Meeting' at Metropolitan Hall this evening. The exercise had commenced and Mrs. Bloomer was reading an address when I went in - though it was sometime before I learned that the lady was really Mrs. B. - she is the originator of the costume or style of dress that is honored with her



name - and of course was attired in it upon this occasion; one could not discover it though while she was delivering her address, as her pantalettes and short clothes were concealed by the drapery of the desk; I caught a glimpse of them only upon concluding she was retiring to a seat on a sofa behind the desk. From the hasty opportunity that I had of judging and my distance from the stage I thought her dress was in good taste - assuming of course for the nonce that the style of its nether portions is the correct one. Her gown and pants were of a dark brown stuff worsted in merino apparently: the former fitted closely to the neck but open in front displaying a chemisette of lace work spangled with silver trimmings of some kind and I believe a diamond pin. The sleeves were short, flowing with tight undersleeves of lighter material; this dress reached to the knee below which were the pants, of course and which as well as sleeve and skirt were very prettily trimmed with rows of velvet; her headdress was neat and tasteful - and the tout ensemble rich and attractive without the least approach to gaudiness. Mrs. B. is more petite in figure and much younger apparently than I had expected though I had no better reason than my imagination for judging her to be different than what she is in both particulars. She is easy and graceful in her bearing and movements, self-possessed and very erect in person - but her delivery is not altogether pleasant, it lacks force and character; her pronunciation was distinct and good, excepting which her rendering particularly strongly of the character of a school girl recitation!"

After so thoroughly dissecting Bloomer, he goes on to do the same for the Reverend Antoinette L. Brown (he is very impressed with her oratory), and "next came Miss Susan B. Anthony, matronly enough in appearance (say about 50) to be a Mrs. I was indignant at the ill mannered titter that ran through the house, as she advanced to the desk; the bores were minority of the audience it is true, but there were enough to constitute too large a minority... Miss A. was attired a la 'Bloomer' but very simply - an evidence of becoming taste in consideration of her advancing years." After great detail about her costume he outlines Anthony's speech - aside from temperance considerations she "incidentally also Miss A. spoke of the claims of the cause on her Sex, its importance &c. &c. I have purposefully abstained from either of a synopsis of the subjects or an analysis of the arguments of the three ladies - Women, True Women I believe - upon whose personal appearance and more superficial attributes I have spoken more largely, and my reason for such abstinence has been that I subscribed in the main to the declaration of their principles and the soundness of their logic." Further, "...there were probably two thousand persons present and remembered that they had assembled to give ear to Women!" Despite his feigned abstinence Baker expounds further on woman's rights, and ends "The memories of this evening's entertainment will not soon pass away."

On the following day he gives a detailed, if less exhaustive account of a lecture by Henry Ward Beecher on "Conservatism and the Progressive."

A day later he is consulted about providing a gift for the president of an insurance company: "Ellwood spoke of 'Audubon's Birds of America', wishes me to get estimates..."

The following day finds him again with Duyckinck at Niblo's to see Madame Sontag and notes in the audience: "to wit, the little magician Ex President Van Buren and Horace Greeley!" After noting that Van Buren drew little attention he notes: "Ditto our plain matter of man Horace Greeley and his very plain looking wife. This is the second time that we have met there at the Opera within two weeks! Horace must really be getting imaginative."

On February 21st, he takes a "Trip to Perth Amboy with Father White and Cornell to visit site lately purchased by 'Raritan Bay Union,' the new social and industrial organization of which I have spoken heretofore" in order to determine whether he wants to lease a cottage there and participate in the not-yet-built commune. This was a utopian community and co-educational school in Perth Amboy that lasted from 1853 to 1860 and was a pioneer in co-education. Female students were encouraged to speak in public, engage in sports, and act in plays, activities that were frowned upon in other schools. Abolitionists Angelina Grimké and Sarah Grimké were teachers in the school which was run by Angelina's husband, Theodore Weld. Baker gives a thorough account of the physical property and his visit with Mr. Arnold who enumerates the philosophy of the Union. Arnold was the brother-in-law of the commune's founder Marcus Springs, and was himself a veteran of another New Jersey commune, the North American Phalanx.

One February 22nd, Baker "Supped at Joe's in company with Rev. Theodore Parker, a short and very pleasant interview though conversation was on general topics only. Easy in his manners, affable in conversation, but perfectly unostentatious in both, yet with a dignity of the true grit, but above all a thinking progressive man."

Baker later gives a very detailed and vivid description of the lodgings on

Second Street of a poor Irish family that he is helping: "Lived! Did I say! Call it almost anything else! There are too many instances of even greater destitution for I have read of, but God Save Me from witnessing any worse..."

In March, after the death of an Uncle, and the birth of a daughter Baker visits "An exhibition of a very unique and interesting character now open to the public ... a collection of Egyptian antiquities."

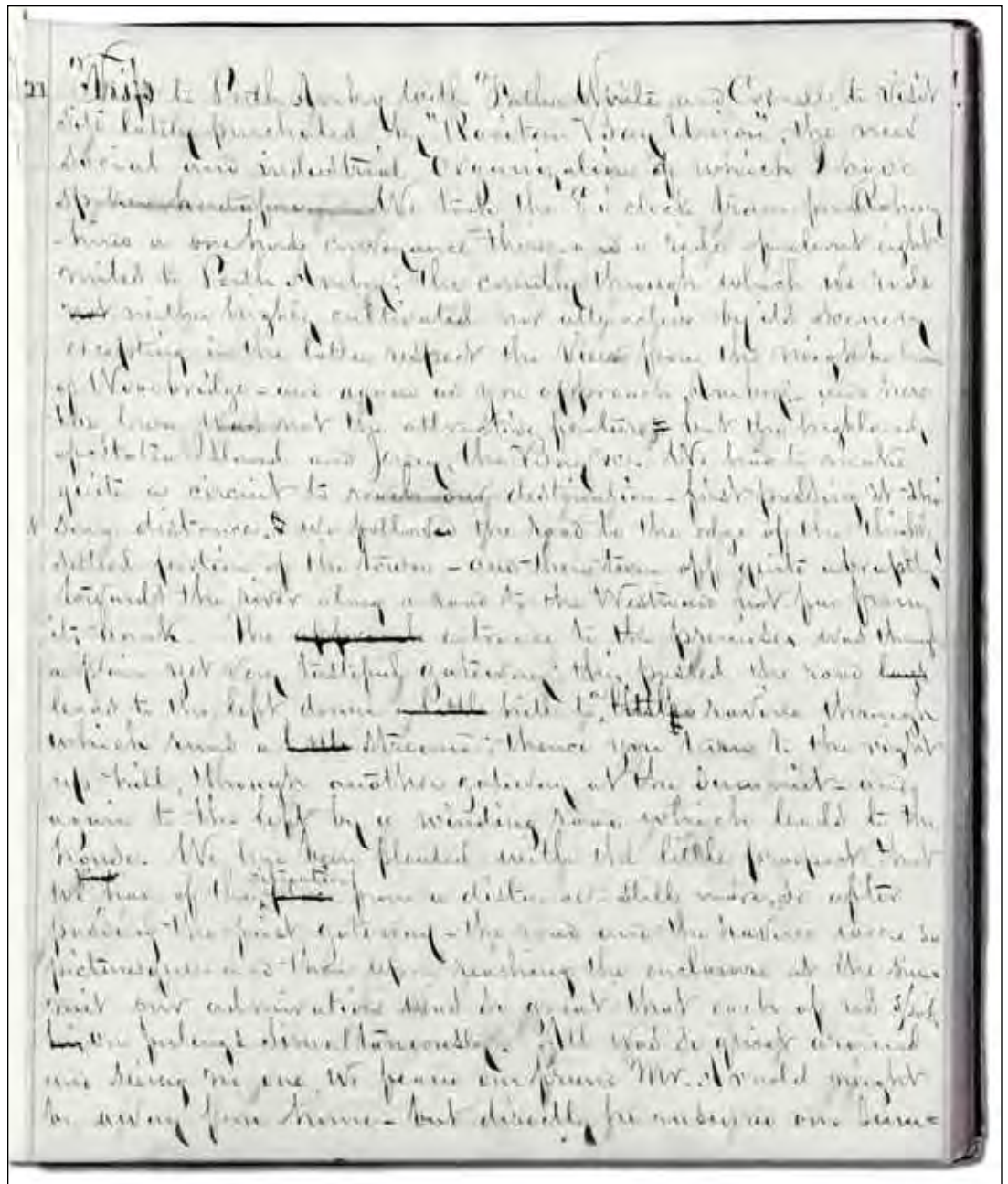
In June, Baker attends and gives a detailed account of a lecture by Edward Everett (he's not a fan of his oratory).

Also in June: "Interview with Mr. Dallas [presumably panoramist Jacob Dallas] about design for Presentation Plate for Aububon &c. of which more hereafter. Dallas showed me a series of sketches made by himself of views of the Mississippi from the Falls of St. Anthony to the mouth of the river; they were taken from nature and life by order for Sandford's Panorama of the Mississippi now exhibiting in this city. Mr. D. also painted all the figures in the pictures himself; he is not a painter by profession, but it appeared he is one of the few artists in the city who excelled in making figures and hence his employment."

In June he also attends the Chinese Saloon to see the exhibition "John Owens' Ascent of Mont Blanc" and gives copious details.

On June 7th, he attends the funeral of George W. Trenchard, a fireman killed in action, and gives a very detailed account of the colorful procession and parade.

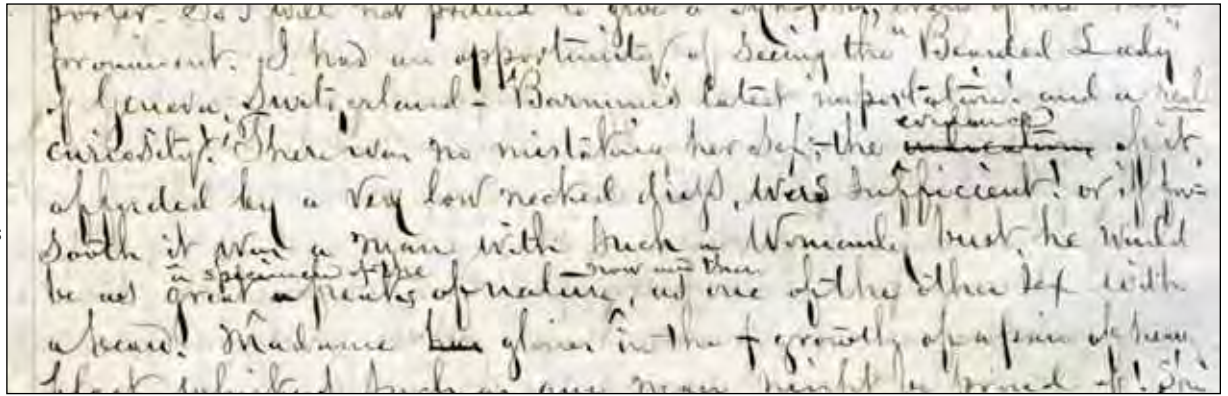
He reports on the British ship Leander arriving "to attend the forthcoming Exhibition of the Industry of All Nations in this city to collect information to make a full report to the British Government... As our Crystal Palace Association is a private corporation, the Commissioners do not come accredited to it officially..." Baker later buys a season's pass to the Crystal Palace Exhibition and gives a detailed account of the exhibits.



Baker has his head examined: "We have fulfilled this afternoon an expedition with out children... to Fowler & Well Phrenological Rooms" and gives a thorough account of the process and results.

The next day: "I took the young 'uns to the Museum - Barnum's, of course... I had the opportunity to see the Bearded Lady of Geneva, Switzerland - Barnum's latest importation! and a real curiosity! There was no mistaking her Sex, the evidence of it offered by a very low necked

dress, was sufficient! or if foresooth it was a man with such a womanly bust, he would be as a great a specimen of the freaks of nature... Madame glories in the growth of a pair of heavy black whiskers such as any man might be proud... There were some men who walked up to the lady & felt her face and stroked her beard as if to persuade themselves ... or perhaps... they were governed by less honorable impulses."

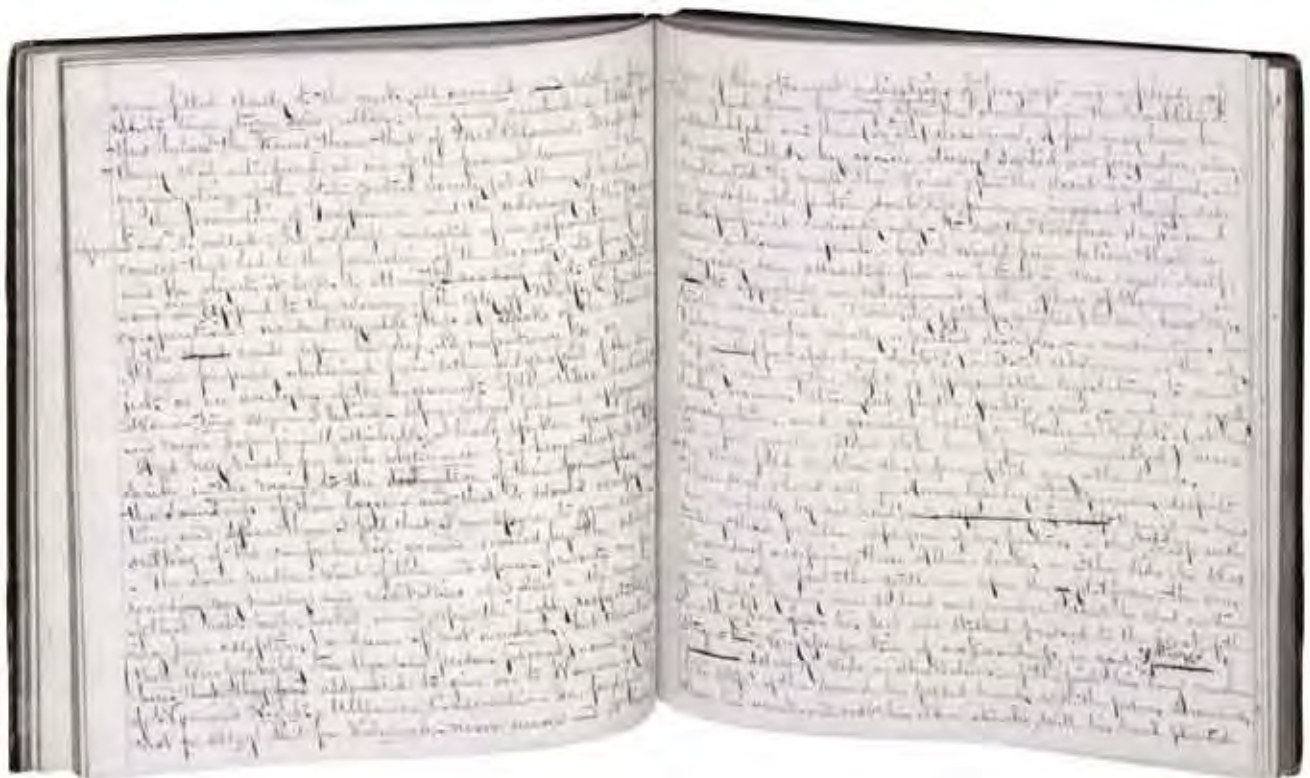


Baker attends many art exhibitions including one of portraits of Washington and comments at length about the paintings and artists.

One curious: "Interlude - Soon after returning home our organ grinding friend of Marseilles Memory came along and gave me a benefit. His looks betokened the fatigue of his profession under a broiling sun - so after I gave him some 'change' I took out to him a goblet of lemon Iced Water; how it refreshed him and what a grateful feeling beamed from those dark Italian eyes and was written upon his smiling face, as he bowed a graceful and respectful acknowledgment and after that, with what a zest he applied himself and make his instrument tell over again, all the variety of music of which it was capable!"

Baker gives a long account of their visit to their summer home in Deal at the Jersey Shore. Upon returning home he stops off again at the Raritan Bay Union at the invitation of the commune's founder Marcus Spring, who gives them an account of his plans and a tour of their progress in building the infrastructure, which Baker approves of. They also discuss the North American Phalanx. He finds "Marcus to be one of Nature's Nobleman." He gives an account of the evening's entertainment (conversation, whist, music, and dancing) amongst the forty or fifty inhabitants of the commune who seem industrious and content, he finds his overnight accommodations in an attic garret adequate but not to his tastes.

Overall a fascinating and engaging journal of a curious and engaged progressive New Yorker with a Zelig-like propensity to interact with the city's more interesting attractions. The journal is rich in detail and study would undoubtedly reveal additional nuggets of interest. [BTC #385481]





Small quarto. Full crushed morocco, gilt spine in four compartments, gilt borders and turn-ins, marbled endpapers. Measures approximately 6¾" x 8". Commonplace book with 76 leaves in a fine gift binding, illustrated with original watercolor drawings and hand-colored botanical prints and vignettes. Includes a fine allegorical landscape watercolor drawing **Signed** by Charlotte Julie Bonaparte, Comtesse de Survillier, niece of Napoleon. Also

included is one other full page landscape watercolor drawing and two black and white wash drawings by Bonaparte, and various color lithographic botanical prints and vignettes, many of which were most likely designed and hand-colored by Bonaparte, as she was also an accomplished printmaker. Presentation copy from Bonaparte to Morris, the Philadelphia Quaker and namesake of Wellsboro, Pennsylvania. **Inscribed** on the front fly leaf above a color monogram of the letter M: "From Charlotte, Countess de Survilliers, to Mary W. Morris, March 12th 1824." Scuffing to the joints and edges, one tipped-in leaf (with a white lace design in relief) is torn, lacking one leaf (removed), about very good.



The daughter of Joseph Bonaparte, brother of Napoleon and The King of Spain and Naples, Charlotte studied engraving and lithography in Paris under Louis Léopold Robert, an important painter and engraver who was reputed to have fallen in love with her. When the Bonapartes were banished from France in 1816, her father established a 1000 acre estate "Point Breeze" on the Delaware River near Bordentown, New Jersey. Inspired by the American landscape, Charlotte traveled throughout the region and published in Paris *Vues pittoresques de l'Amérique* in 1824, a series of lithographs printed by Joubert that featured some of the earliest views of the Adirondack mountains and lakes in upstate New York.



The **Signed** allegorical landscape from 1824 that is tipped into this commonplace book is painted in the luminous and meticulously detailed style of Jan van Eyck. It may well have been inspired by her visit to Lake George near Fort Ticonderoga, New York. The other landscape drawing depicts a woman in front of a small thatched country house in a mountain valley. There are four accomplished botanic watercolor prints (two of which are tipped-in) that were most likely drawn by Bonaparte, and six color lithographic floral vignettes of various sizes which might have been printed or hand-colored by her, as she was an early pioneer in lithography. Also included is a lithograph titled "The Marriage of St. Catharine," and two black and white landscape vignettes (wash drawings): one is titled "Rievaulx Abbey, Yorkshire," and the other appears to be of her father's estate in Bordentown, New Jersey. Both are drawn in the style of William Blake's woodcut designs to Thornton's Virgil.



In addition to the drawings are several pieces of manuscript verse in English, French, and Spanish. These include extracts from published writers (including M. Desbordes-Valmore and Voltaire) and original verse, including a few tributes to Morris. A fascinating assemblage of original art works that document the close friendship between Bonaparte and Morris. A full list of the Album's contents is available. [BTC #380151]

The Story of an American Girl in Germany During WWII

31 (Women). Hilda Gantvoort. [Manuscript Autobiography]: *This World of Mine*. Scarsdale, New York: 1950.

\$3500



Autobiography of a 14-year-old American girl of German descent born in the United States but who spent most of her childhood and all of World War II in Germany, much of it in homes for children. Two ring binder titled with construction paper lettering. Eight chapters of typed loose-leaf sheets inserted, illustrated with eight mostly hand-captioned photographs showing her at various ages, and 10 tipped-in drawings, with an additional two-page essay laid in. Moderate wear, one page pulled loose, glue dried out resulting in the pictures loose or detached but all present but for one small photo, overall about very good.

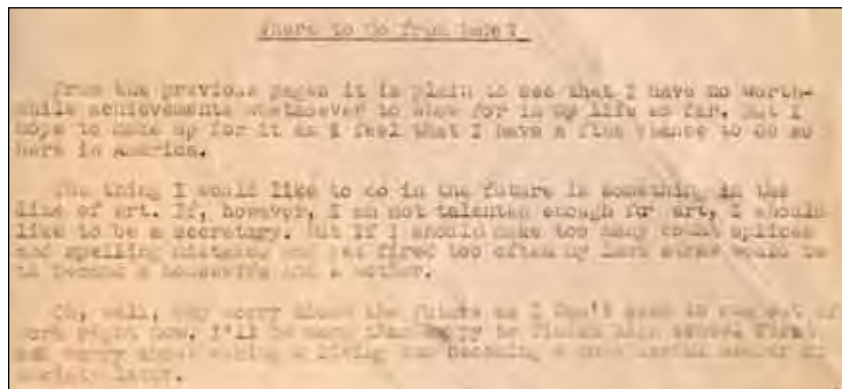
Born in 1934 in the Bronx, Hilda Gantvoort experienced asthma attacks in 1936, and went with her mother to stay with her Aunt Gretl in the German section of Silesia. Her father died four months later in an accident

and her mother had to return home to the U.S. As the political situation worsened her mother returned "just in time because a month later war broke out." During this time her mother worked for two years for Coca-Cola in Essen, and then as an English teacher while Hilda was sent first to a children's home in the mountains, and

later to one by the sea shore. They later moved to Glatz, and then fleeing the Russians went to Freiberg, where the Russians caught up to them. After great and repeated efforts they managed to get to the American Zone from whence they eventually returned to Scarsdale, New York in 1948.

Despite being 16, Hilda writes lucidly and accompanies her story with pleasing if not overly accomplished drawings. Much of the narrative is about youthful events and memories, she writes in an engaging manner. In the final chapter, "Where to Go from Here?", she expresses her desires: "The thing I would like to do in the future is something in the line of art. If, however, I am not talented enough for art, I should like to be a secretary. But if I should make too many comma splices and spelling mistakes and get fired too often my last straw would be to become a housewife and a mother."

Most of the autobiography concerns her life in Germany during the war. In the essay laid into the book labeled by her mother: "Composition by my daughter in New Rochelle High School 1951 or 52 graduated 1953," Hilda writes of air raids and bombardments by the oncoming Russians. As they are loading their belongings onto a small cart: "We were just about to leave when a shell came whining through the air and hit the wall directly above me. I only gasped and went ahead with the loading, never realizing until later just how lucky I'd been." She concludes: "Great confusion followed, the Russians were everywhere at once. They would come in the house anytime, day or night, and demand food, drinks, shelter, etc. They would slash open our suitcases and take out everything that struck their fancy... I remember those awful nights when the soldiers would go clumping through the house, holding a pistol in one hand and a flashlight in the other. I remember the rough figures of the men, their everlasting search for spoils, and the screams of the women in the night. I remember a lot of things - terrible things which I'd rather forget - but I also remember the glorious day when Mom got us across the border into the U.S.A. Zone and I was finally protected as a citizen of the United States."



A fascinating primary source narrative. [BTC #384199]



A collection of photos, scrapbooks, and artifacts from the career of Michigan amateur golfer Barbara Fowler (née Canine), who competed against many of the founding members of the Ladies Professional Golf Association before her career was sidelined by marriage. Highlights include 10 scrapbook and photograph albums of her life and golf career with more than 1300 photos; a three volume handwritten family history by her mother; and numerous scorecards and/or photos Signed by World Golf Hall of Famer members Babe Zaharias, Marilyn Smith, Betty Jameson, Ben Hogan, Byron Nelson, Craig Wood, and Jimmy Demaret. Overall very good with toned pages, wear at the edges with nicks and tears, and moderate rubbing; two albums with loose pages.

Barbara Fowler was born in January 1925 to William and Martha Canine. Her father managed a Sears in Kalamazoo, Michigan where she attended Bronson Methodist Hospital as a cadet nurse during the war. Both parents were avid golfers who encouraged their young daughter to take up the game, which she did, winning her first junior tournament in 1937 at age 12. She continued to pursue the sport, competing in various competitions around the region and later around the country at the intercollegiate level while at Western Michigan College.

Fowler played against amateurs and semi-professionals from a relatively early age. Due to the limited number of professional tournaments for women, many female golfers were forced to compete in various types of regional events across the country to sustain their careers. Such conditions put Fowler in the position to meet and, in some case, play against some of the best golfers of the day. Following her graduation from college in 1950 and a brief stint as golf faculty advisor at

Ohio State, she married, ending her career and confirming her early concern that, "I hope I don't fall in love until I have done all the things I want to do."

Fowler and her family were thorough documentarians of her golfing career and their lives. The 10 albums contain newspaper clippings tracing her golf play from her earliest days as a child until her days as a mother and casual club player in Pleasanton, California where she settled with her husband. The albums also are packed with photographs of family and friends in Kalamazoo, travel around the country, and of Fowler competing in various tournaments. Nearly all the photographs are captioned or otherwise contextualized by the surrounding newspaper clippings.



Fowler was also an avid photographer capturing numerous images of tournaments she attended both as a player and as a fan. One album in particular is packed with wonderful images, including 23 photos from the 1942 Ryder Cup Challenge held in Bloomfield, Michigan that featured Hogan, Wood, Gene Sarazen, Harold McSpaden, and others. Another interesting group is 43 shots from the 1942-1944 Women's Western Amateurs featuring Sally Sessions, Dorothy Germain, Patty Berg, and several of Zaharias, including one of her with her husband George.

The pages of the albums are also packed with ephemera from her career and travels. The most notable item is a program for the 1944 Women's Western Open held at Park Ridge, Illinois at which Fowler, then 19, was knocked out in the first round. She has completed the tournament brackets with all 32 entrant's names and collected the Signatures of more than 25



of the competitors including the winner, Zaharias, runner-up Germain, and LPGA co-founders Sessions and Bettye White (Danoff). Another program that stands out is from the World's Championship Challenge Match exhibition at Grosse Pointe, Michigan on September 23 and 24, 1941 at the Country Club of Detroit and is Signed by Nelson, Hogan, Wood, and Demaret.



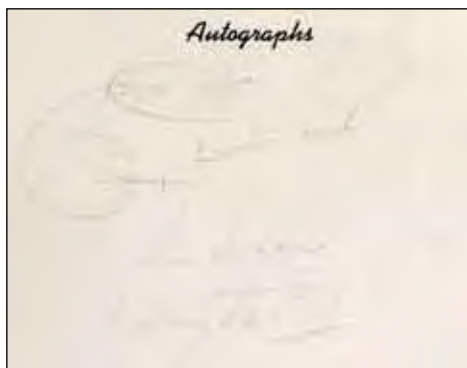
The Fowler family were also music lovers who regularly supported their local community concert association. One scrapbook is filled with 13 programs from various shows Signed by conductors Eugene Ormandy, Vladimir Golschmann, and John Barbirolli; violist Joseph Szigeti; pianists Felix Wolfes, Frank La Forge, and Ivor Newton; and opera singers Charles Kullman, Bidu Sayão, Lawrence Tibbett, Lily Pons, Marjorie Lawrence, Richard Bonelli, and John Brownlee. Another album includes an autographed photo of pianist Eugene List and more programs Signed by pianist Edward Kilenyi, conductors Frederick Stock, and the legendary violinists Jascha Heifetz.

Also of interest is the handwritten memoir by Fowler's mother, Martha Newman Canine (1900-1991) which is spread over three spiral-bound notebooks. The memoir describes her life as the daughter of a St. Louis doctor, her close relationship with her African-American nanny, various personal tragedies, and of the childhood of Fowler and her maturation into a strong woman and skilled golfer. The approximately 176 page account includes 84 tipped-in photographs. While it was likely written around 1985 when Canine was in her late 80s, it retains a clarity and frankness that is refreshing for a woman of her era with progressive views on religion, race, and women's role in society.

A compelling archive of a young amateur golfer during the first golden age of women's golf.

Highlights:

1. Brown string-bound album with "My Memory Book" on the first page. Folio. 40pp. 1939-1941. The last page present but loose. Features a program from the World's Championship Challenge Match exhibition at Grosse Pointe, Michigan on September 23 and 24, 1941 at the Country Club of Detroit and is Signed by Byron Nelson, Ben Hogan, Craig Wood, and Jimmy Demaret. Also 13 programs from various shows Signed by conductors Eugene Ormandy, Vladimir Golschmann, and John Barbirolli; violist Joseph Szigeti; pianists Felix Wolfes, Frank La Forge, and Ivor Newton; and opera singers Charles Kullman, Bidu Sayão, Lawrence Tibbett, Lily Pons, Marjorie Lawrence, Richard Bonelli, and John Brownlee. Plus 25 photos of high school classmates.



2. White string-bound album. Folio. 84pp. 1939-1944. Rear board detached. A hodgepodge of 46 photos, programs, and assorted ephemera. Included is an autographed photo of pianist Eugene List; Signed programs of pianist Edward Kilenyi, violinists Jascha Heifetz, Albert Spalding, and Joseph Szigeti; conductor Frederick Stock; program for the 1942 Ryder Cup challenge with match play slip for the final day laid in; program for the 1944 National Gold Championships at Edgewater Golf Club in Chicago with newspaper clipping about tournaments.

3. White screw-bound album. Oblong octavo. 76pp. 1942-1945. Front board lacking. An album containing 266 photos, of which 66 are golf related, and nearly all are captioned. Included are 23 photos of the 1942 Ryder Cup exhibition match held at Oakland Hill Country Club in Bloomfield, Michigan with photos of Hogan, Wood, Sarazen, Harold McSpaden, and others; 43 shots from the 1942-1944 Women's Western Amateurs featuring Sessions, Germain, Berg, and Zaharias, including one with her husband George; and the remainder of images from nursing school, family, and pictures of V-J Day in Kalamazoo.

4. Red string-bound album. Oblong octavo. 72pp. 1945-1947. A few loose pages. An album featuring 167 photographs from the Michigan State golf tournament held July 13-18, 1946 with shots of Sessions, Betty Jamesons, Horton Smith.



5. Black string-bound album. Square quarto. 68pp. 1947-1949. Interior pages have pulled from the string. A collection of 149 photos and numerous clippings about the National Intercollegiate Championships which Fowler competed in from 1947-1949 including a participants list; various photos of Fowler at school and with her Pi Kappa Rho sorority sisters at Western Michigan College.

6. Dark green screw-bound album. Oblong quarto. 84pp. 1948-1950. An album containing 213 photos of the Canine family and Fowler's amateur golf career. Among the highlights is a broadside, measuring 17" x 21", for the 5th National Collegiate Golf Tournament for Women held at Ohio State University in Columbus, June 13-17, 1949 with Fowler in the group shot; a program for the 49th Women's Western Amateur Championship held in Wilmette, Illinois on August 22-27, 1949 and events held in Ardmore, Pennsylvania at the Merion Golf Club on September 12-17, 1949, and in Highland Park, Illinois at the Exmoor Country Club on August 14-19, 1950; and various golf tournament invitationals in and around Michigan.

7. *Official Program 1944 Women's Western Open June 19-24 Park Ridge Country Club, Park Ridge, Illinois.* Single sheet folded twice to form four pages. Includes a tournament bracket complete filled out with all 32 competitors and a score card of the final match. **Signed** by 27 participants, including the winner Zaharias and runner-up Germain, as well as by Sessions, White [Danoff], Dorothy Boyle, Arleen Ann Johnson, Margaret Russell, Peg Kirk, Lillian Townsend, Virginia Ingram, Nancy McIntosh, Georgia Tainter, Eileen Stubb, Jean Hopkins, Margaret Wall, Dea Smith, Catherine Fox, Betty Jane Haemerle, Ann Casey, Claire Doran, Marge Row, Dorothy Foster, Phyl Otto, Margaret Gunther, Lori Penn, and two others we cannot identify.

8. Bronze hinged box, measuring 6½" x 3" x 1½", with a raised embossed circular panel of a hand holding laurel and the words: "Those who strive for merit shall attain success." 1949. Manufactured by Silver Crest. It is engraved under the lid: "Medalist Women's National Collegiate Golf Tournament June 1949."

9. Three pins. 1949-1951. Two "Player" pins from the Women's National Open Championship in 1949 and 1951 and one bar pin that reads: "Miss Canine."

Photographs:

10. BERG, Patty. Measuring 8" x 10". [Circa 1995]. **Signed:** "To Barbara With best wishes and good golfing to you always Sincerely Patty Berg." With two additional photos with printed signatures.
11. SMITH, Marilyn. Measuring 8" x 10". [Circa 1945]. **Signed:** "To the 'beauty' of the golf tournaments. Best of luck to a wonderful golfer and friend. Marilyn 'Smitty'."
12. SPARK, Shirley. Measuring 8" x 10". [Circa 1940]. **Signed:** "Barb, The very best in your new adventure may you always find happiness Sincerely Shirley."

Memoir:

13. CANINE, Martha Newman. *Martha Newman Canine: A Memoir*. Three spiral-bound notebooks. Each approximately 175pp. [Circa 1985]. A lively holograph memoir written by Fowler's mother, Martha Newman Canine (1900-1991) and intended for her grandchildren. She writes in black ink on the rectos with 84 photographs tipped in on scattered versos. The first volume has a timeline of important events – births, deaths, marriages, etc., followed by an introduction in which she states matter-of-factly that she was "a great disappointment to Father when I was not a son. However, he made the best of it and made me realize very early that my responsibilities would be the same as if I had been a boy. ...he trained me in a way that girls in families like ours, were seldom trained. I have had reason many times to be grateful for his foresightedness."

And so begins the very engaging and frank account of Canine's birth in St. Louis in 1900 to Dr. Louis Edward Newman, graduate of Jefferson College in Philadelphia, and Martha Ellen Bryant (only referred to as "Mother") whose first husband was killed in a tragic shooting incident. She recounts her somewhat privileged life and close relationship with a black servant, a former slave, whom she taught to read and "did a great deal to help me out grow our early racism and to become color blind in regards to skin." She recounts various anecdotes including the death of a friend who fell from a car driven by Mitchell Leisen (the director of *Death Takes a Holiday* and the Oscar-nominated *Hold Back the Dawn*) how she was forced to run the household after her mother's mental collapse following the death of her grandmother, her courtship with her husband, her years as wife, raising her children, including Fowler whom she describes as an active and curious child, and the couple's decision to abort an unwanted pregnancy shortly after Fowler's birth. The diary concludes somewhat suddenly in 1947 shortly before the death of Canine's husband the next year, likely as a way to end on a happy note. [BTC #384083]





A collection of 35 paperback originals depicting youth culture's exploitation through music, fast cars, drugs, and sex from the 1950s to 1980s. All are first edition, paperback originals. Overall near fine. The books explore both the realities of youth in the post war years as well as the popular stereotypes perpetuated by publisher's attempting to tap into the zeitgeist of the Baby Boom generation.

The books begin in the rebellious 1950s of fast cars and fast women and continues on to the drugged out 1960s with its peace and free love, ending in the overindulgent and excessive 1970s and early 1980s when more meant everything. The publishers found in this collection include established houses trying to meet the demand of young readers and smaller publishers reporting on the more titillating aspects of youth culture. There is also a sizable number of little-known or anonymous publishers trying to cash in on fears of youth degradation with novels about good-time girls, suicidal party boys, and drug addled rock stars and the groupies that served them.

Examples of the more sensational titles include: *Beatnik Party*, which promises to expose "the wild orgies of San Francisco's beat generation"; *Freakout on Sunset Strip*, a novel about how "Fags, freaks and the famous turn the street into a hippie hell," and *Gropie*, the story of a lead singer "kidnapped by a gang of sadistic groupies, and thrown into their ritual orgy ... as the sacrifice." Along with these original stories, are several notable film adaptations first issued as paperback originals, *Easy Rider*, *Hair*, and *Juvenile Jungle* among them, along with a polemic of religious origin on how rock 'n roll is a Communist plot to destabilize American youth; apparently through dancing and having a good time. Damn you, Reds!

An interesting and provocative accumulation of books demonstrating the influence of sex, drugs, and rock n' roll on the Baby Boom Generation.

1. BLOCK, Lawrence as Andrew Shaw. *Girls on the Prowl*. [No place]: Nightstand Books (1961). Wrappers lightly rubbed and tiny crease on front cover, near fine. "Three room-mates who laughed at the idea of keeping one home and one husband happy." Nightstand 1548.

2. BOWEN, Robert Sidney. *Hot Rod Fury*. Derby, Connecticut: Monarch Books (1963). An ink price on the first page and some light wear, near fine. Hot rodding teens cause trouble but save lives.

3. BURKE, John. *Privilege*. London: Pan Books (1967). Sticker shadow, pencil mark and a few creases, very good. Based on the screenplay by Norman Bogner starring Paul Jones and Jean Shrimpton. The story of a pop star manipulated into leading a religious order.

4. CALVERT, Robert. *Hype*. (London): New English Library (1981). Near fine with some edgewear. "The music may change but the hype goes on."

5. BINGHAM, Carson [Bruce Cassiday]. *Payola Woman*. (New York):

Belmont Books (1960). Fine. "The intimate inside story of a woman's fight for stardom - and the men she used up along the way."

6. CONNOLLY, Ray. *That'll be the Day*. (London): Fontana / Collins (1973). Crease on the spine and rubbing to the wrappers, very good. Basis for the film starring David Essex, Rosemary Leach, and Ringo Starr.

7. COUNSEL, Firth. *Juvenile Jungle*. New York: Avon (1958). Near fine in wrappers with light wear to the extremities, ink owner's name and a touch of rubbing. "Girl delinquent leads a teen-age gang to violence - and tragedy!" A novelization of the film.

8. COOPER, Morton. *High School Confidential*. New York: Avon Publications (1958). Near fine. Based on the film starring Russ Tamblyn, Jan Sterling, and John Drew Barrymore.

9. FLEISCHER, Leonore. *The Rose*. (New York): Warner Books (1979). Spine creasing, rubbing and edgewear, very good. Based on the

screenplay by Bill Kerby and Bo Goldman. Story of a self-destructive rock star based on Janis Joplin's life.

10. FONDA, Peter, Dennis Hopper, and Terry Southern. *Easy Rider*. (New York): New American Library (1969). Some rubbing, near fine. The complete script of the 1969 film and a selection of movie stills together with interviews and articles of its stars, Peter Fonda, Dennis Hopper, and Jack Nicholson.

11. GREENE, Joe. *The Golden Platter*. (New York): Signet Books / The New American Library (1962). Rubbed with scrape on the rear wrapper and two ink marks on text block, very good. "A novel about the lowliest nighttime disco jockey in town."

12. GROSS, Michael. *I, A Groupie*. New York: Pinnacle Books (1975). A crease at the bottom of the spine and light rubbing, near fine. "Meet Venus - the Happy Hooker of the hard - rock scene!"

13. HANLON, Edward S. *The Great God Now*. New York: Paperback Library (1968). Remnants of a price sticker on the front wrapper, creasing and a small stamp on the page foreedge, very good. "A sizzling inside novel of the death of the hippies."

14. HILT, John Glaston. *Rock Chick*. (New York): Carlyle Communications (1974). Some creasing and light edgewear, near fine. "She was the sexual mascot of a five-man rock group."

15. HUBBARD, Richard. *Woodstock: One More Time*. New York: Award Books (1971). Creasing on the front wrapper and wear at the edges, very good. "Rock! Sex! Love! Pot! Action! Right on!"

16. HUGHES, William. *Performance*. New York: Award Books (1970). A small black mark on the front wrapper and light wear, near fine. Based on the screenplay by Donald Cammell, starring James Fox, Mick Jagger, and Anita Pallenberg; Jagger's first film role.

17. LAWRENCE, Jay. *Hard Rock*. (Van Nuys, California): Triumph / Dominion Publishing (1968). Near fine with an ink mark on text block and one corner crease. "Sex made him an idol and ruined him."

18. LAWRENCE, Sandra. *The Mods*. New York: Lancer Books (1969). Photographs by Ken Williams. A bookseller stamp on the first page, slightly cocked with some rubbing, very good. A Lancer Photo Novel about the life of a Mod.

19. LUCAS, George, Gloria Katz, and Willard Huyck. *American Graffiti*. New York: Ballantine Books (1973). Touch of wear, else fine. The complete screenplay illustrated with stills from the movie that helped launch the careers of Lucas, Richard Dreyfus, Harrison Ford, and Suzanne Somers.

20. [—] and MIN, John [Minahan]. *The Complete American Graffiti*. (New York): Berkley Publishing Corporation (1979). Creasing and some scrapes, about near fine. Novelization of *American Graffiti* and its sequel, *More American Graffiti*.

21. LUCK, Barry. *Gropie*. North Hollywood, California: Essex House (1969). Some creasing and rubbing on the wrappers, else very good. The story of a lead singer "kidnapped by a gang of sadistic groupies, and thrown into their ritual orgy ... as the sacrifice."

22. NOEBEL, Rev. David A. *Rhythm, Riots and Revolution: An Analysis of the Communist Use of Music - The Communist Music Plan*. Tulsa, Oklahoma: Christian Crusade Publications 1966. First edition;

simultaneous paperback issue. Moderate rubbing, very good. A study on how communists plan on using rock 'n' roll to further their schemes of producing a generation of neurotic and emotionally unstable youth.

23. PARKER, Richard. *Second - Hand Family*. New York: Scholastic Book Services (1969). Rubbed and with a bump to one corner, very good. Troublesome teen rock band.

24. PREISS, Byron. *Guts*. New York: Ace Books (1979). Illustrated by Gray Morrow and Michael Golden. Some edgewear, near fine. "Rock 'n' roll was the answer for this man out of time, where the future is 1996."

25. RAE, George William. *The Rock Nations*. New York: Paperback Library (1971). Very good with some soiling on the wrappers and slight creasing. "A searing novel about a generation searching for peace, drugs and soul-shattering music - from the love of Woodstock to the hatred at Altamont."

26. RAGNI, Gerome and James Rado. *Hair: The American Tribal Love - Rock Musical*. New York: Pocket Books (1969). Bookseller stamp, creasing and edgewear, very good.

27. RANDOLPH, Greg. *Rock Me, Baby!* Hollywood, California: Art Enterprises 1962. Small chips on the top wrapper corner and first few pages, edgewear and rubbing, else very good. "Exposing the scandal-ridden world of today's juvenile jukebox cult." Intimate Edition Number 707.

28. ROGERS, Mick. *Freakout on Sunset Strip*. San Diego: Greenleaf Classics (1967). Special introduction by Middleage Jones and photography by Irv Glaser. Some light toning, near fine. "Fags, freaks and the famous turn the street into a hippie hell."

29. ROSS, Sam. *Hang - Up*. (New York): Dell Publishing (1969). Near fine with slight spine creasing. A night in the life of Scotty Bannister, the golden hippie.

30. SAPIR, Richard and Warren Murphy. *The Destroyer: Acid Rock*. New York: Pinnacle Books (1973). Fine. "Remo and Chiun invade the hippie music scene."

31. SCHULMAN, Irving. *College Confidential*. Greenwich, Connecticut: Fawcett Publications (1960). Creasing and edgewear, very good. Based on the screenplay produced and directed by Albert Zugsmith. Starring Steve Allen, Jayne Meadows, Walter Winchell, and Mamie Van Doren.

32. SCHUYLER, John. *Beatnik Party*. (New York: Bedside Books 1959). Some waviness along the spine, near fine. "The truth about the wild orgies of San Francisco's beat generation."

33. VINCENT, Richard. *Sing, Boy, Sing*. (New York): Signet (1958). Edgewear and creasing along the spine, very good. Based on the teleplay by Paul Monash, directed by Henry Ephron, starring Tommy Sands, Edmond O'Brien, and Lili Gentle.

34. WALTER, Richard. *Barry and the Persuasions*. (New York): Warner Books (1976). Fine. "The tender, funny story of a teenage rock group and how they just about, nearly, almost made it!"

35. ZUGSMITH, Albert. *The Beat Generation*. New York: Bantam Books (1959). A crease to one corner and some edgewear, near fine. Based on the screenplay by Richard Matheson and Lewis Meltzer. "The shocking and revealing novel of a generation gone wild." [BTC #363027]



Detail from item #5