

# Between the Covers Rare Books





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## Archives and Manuscripts #15

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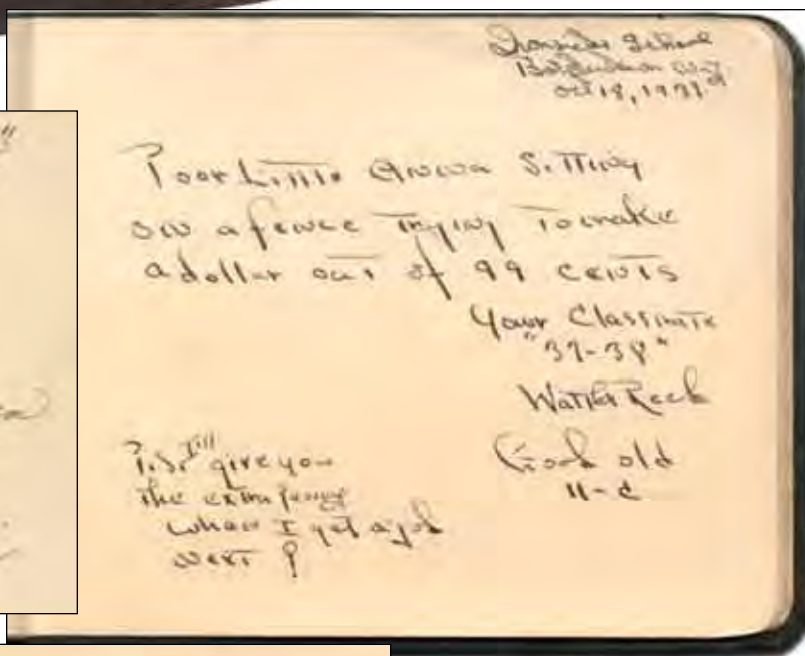
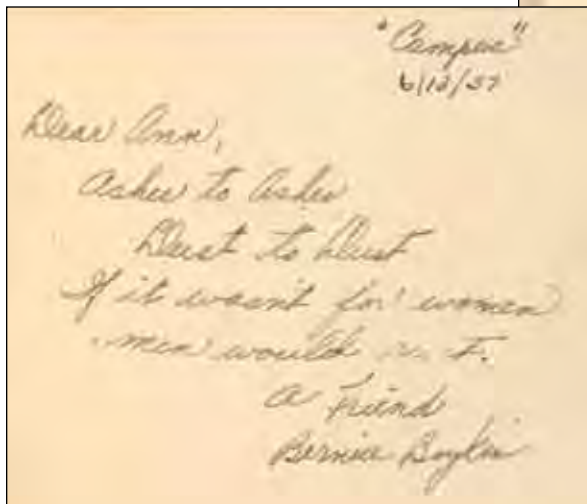


**1 (African-Americana, New Jersey, The Bordentown School). Ann Allison. Autograph Album of Ann Allison of the Bordentown School [also known as The Manual Training and Industrial School for Colored Youth; also known as The Ironsides Normal School].**

**\$450**



String-tied oblong 12mo with "My School-Day Autobiography" stamped in gilt on the front board. Moderate use and edgewear, very good. Most or all of the 70 autographs and inscriptions are from students of The Bordentown School and are dated in 1937. Most of the students who have signed are identifiable, a few have signed with nicknames or first names only. The Bordentown School was founded in 1886, a publicly financed co-ed boarding school for African-Americans known as the "Tuskegee of the North" for its adoption of many of the educational practices first developed at the Tuskegee Institute in Alabama. The curriculum earned praise from both W. E. B. Du Bois and Booker T. Washington, lecturers at the school included Albert Einstein and Paul Robeson. In 1955 the school closed as a consequence of the Brown vs. Board of Education decision. It was recently the subject of the documentary film, *A Place Out of Time: The Bordentown School*, narrated by Ruby Dee, and was added to the National Register of Historic Places in 1998. [BTC#387084]





**2 (African-Americana, Vietnam). Wallace Terry. [Correspondence Archive]: Bloods: An Oral History of the Vietnam War by Black Veterans. 1984-1986. \$650**

An extensive archive of publicity material for the Pulitzer Prize-nominated account *Bloods: An Oral History of the Vietnam War by Black Veterans* including correspondence between the author Wallace Terry and fellow African-American author and publisher Barry Beckham (novelist and owner of Beckham House publishers) about the promotion of this important and widely acclaimed account of black soldiers in the Vietnam War. As follows:

1. *Bloods: An Oral History of the Vietnam War by Black Veterans*. Wallace Terry. Glossy folder with Terry's business card and over twenty different pieces of publicity materials, several are photocopied excerpts or offprints from reviews, and a roughly equal numbers are publisher or author generated handouts or publicity flyers. Included are two original newspapers that had reviews.

2. Three Typed Letters **Signed** from Terry to Barry Beckham:

a. October 26, 1984 on WDVM TV stationary (where Terry was a commentator) **Signed** "Wally" congratulating Beckham on the establishment of Beckham House, reporting on the success of *Bloods* and: "Now to the next project. I am planning to write a history of the Civil Rights Movement, concentrating on the 50 most important events. I'm calling it IN TIMES LIKE THESE. I hope you will be its editor and Bechkem House its publisher." With envelope. Apparently Terry never published the history of the Civil Rights Movement mentioned in the letters.

b. May 15, 1986 on Wallace Terry stationary **Signed** "Wally." Brief note reminding Beckham to watch "The Bloods of 'Nam" on the television

show *Frontline*.

c. Undated on Wallace Terry stationary **Signed** "Wally." List of colleges and universities that they need to contact.

3. Brief Typed Note undated on Wallace Terry stationary **Signed** "Dad" to "Wally" asking him to call soon and contact Beckham.

4. Retained copy of a letter dated November 1, 1984 from Beckham on Beckham House stationary to Wallace Terry thanking him for helping the publishing house in its effort to get a line of credit and promising to respond shortly about publishing *In Times Like These*.

5. Photocopy of a letter from Walter Cronkite to Terry praising *Bloods*.

6. WALLACE, Terry. *Bloods: An Oral History of the Vietnam War by Black Veterans*. New York: Random House (1984). Later printing. Fine in fine dustwrapper. Nice, nearly full page **Inscription** to Beckham, dated in the year of publication.

An extensive publicity file, with interesting content and insight into the author's promotional efforts. **[BTC#388807]**





A collection of more than 90 letters, postcards, and telegrams sent to Mayor Joseph F. Mattice in response to the 1970 Asbury Park, New Jersey Race Riot. The immediate source of the unrest stemmed from a lack of summer jobs in the resort town for qualified inner city teens which instead went to out-of-town white youth. The small disturbance, fueled by poverty, poor living conditions, and an atmosphere of racial segregation, blossomed into several days of rioting, looting, and fire bombing. Included are letters from city residents, local officials, and concerned Americans from as far away as Florida and California. Along with the correspondence are several file folders from the mayor that include personal papers, photographs, campaign flyers, newspaper clippings from throughout his career, and other related ephemera. Overall very good or better with general wear and toning.

Joseph F. Mattice (1902-1995) was a graduate of Georgetown Law School and longtime resident of Asbury Park who served for more than

*I read about all the trouble you have in your town. I know what you need more than police and troops, you need about 100 good sincere Ku-Klux-Klanmen your trouble would soon ease. I know of a town back in the 1920's that Negroes were trying to take over and the Country round about take, but a few Klanmen brought them under. it only took putting about 20 of the leaders in the back water at night they never knew where they went. but the trouble quieted and has been quiet ever since*

25 years as the Democratic chair of the city council and 16 years as councilman. He was elected mayor of Asbury Park in May 1969 but his chances for a second term diminished on the night of July 4, 1970 when a group of African-American youths began breaking windows of local businesses after a Saturday night dance. As the situation within the city grew dire, Mattice declared a state of emergency within Asbury Park and began enforcing a strict curfew. About 150 New Jersey State Troopers were called in to assist the

overwhelmed 50-person city police force with another 50 officers from the Monmouth County Sheriff's Department. On Wednesday the mayor met with a group of protestors who presented a list of 22 demands, which included jobs for black youth, new recreation programs, appointments of a black citizen to the board of education, and black representation on the Federal Housing Authority, among others. Unfortunately with tempers running high in the summer



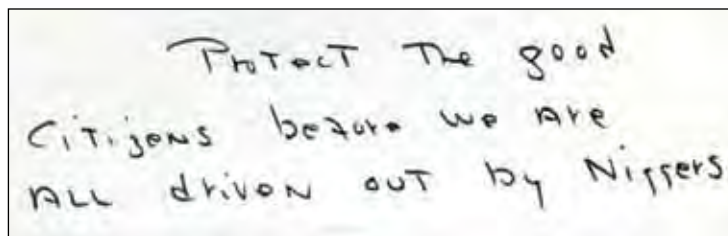
heat nothing substantial was accomplished.

At night there was a continuation of the protests with a standoff with police who formed a skirmish line to prevent protestors from entering the white-owned business district. Officers beat back protestors with batons and fired in the air with shot guns hitting many with pellets, leaving more than 170 people injured. The result was a full-scale riot, involving overturned cars and fires that devastated most of the predominantly black West Side of Asbury Park. Calls for order by citizen groups and churches finally began to calm residents but the damage had already been done with many families left homeless, 167 arrests, and over \$4 million in property damage. Since then Asbury Park, already reeling from a loss of industry and the migration of the middle class to the suburbs, has only partially recovered.

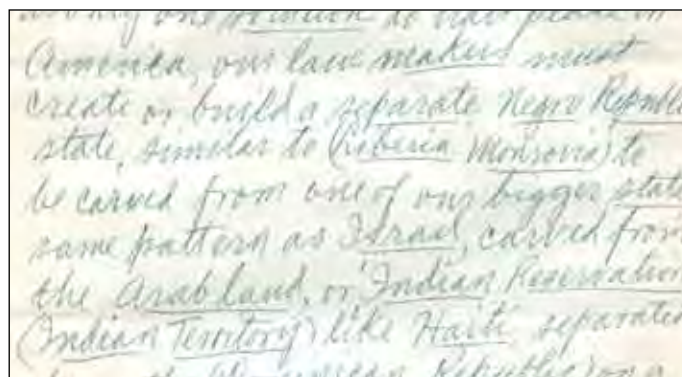
Mattice made some efforts in the intervening months and years to improve conditions for African-Americans in Asbury Park but no real progress was made. He lost his attempt at reelection and by the following year found himself under indictment on 79 charges of falsifying documents to retain control of the Democratic Party of Asbury Park. He eventually pled guilty but received only a one-year suspension from practicing law from Judge Richard Hughes, a former Democratic New Jersey Governor and acquaintance of Mattice (two TLSs from Hughes are included here).

The correspondence includes opinion ranging from those who fully approved of the mayor's action to those who felt he was too soft on the protestors. Included are letters from businesses offering jobs to disenfranchised black youth and assistance in rebuilding and counseling those affected, along with former-residents expressing dismay at the state of the city.

More than a few letters expressed support for tougher police action, expressing the fear felt by many citizens of Northeastern cities frustrated by the outbreak of race riots (or the fear of them) along the Atlantic seaboard during the early 1970s. One letter writer summed up this feeling all too well: "The Kent State shooting stopped the dissenters, there is peace and quite now. This is proof of what the rioters need. We must destroy these misfits by shooting them down after giving a shot warning in the air." A series of postcards sent in the weeks following



Protect The good  
Citizens before we are  
ALL driven OUT by Niggers.



Create or build a separate Negro Republic  
state, similar to Liberia Monrovia, to  
be carved from one of our bigger states  
same pattern as Israel, carved from  
the Arab land, or Indian Reservations  
(Indian Territory) like Haiti separated

the riots demand federal troops move in because of the mayor's poor performance and insisting that a census needed to be taken to determine which protestors are actually residents and which out-of-town rabble-rousers.

While there are a number of hippie-type letters that can be distilled down to love being the answer, these are greatly outnumbered by letters on the other end of the spectrum preaching hatred toward African-Americans and the Federal Government, and the return to segregation. They include racial epitaphs, warnings of the danger of race mixing, support of violence as the only answer to this affront to the white race, and the need for "100 good sincere Ku-Klux-Klansmen." While many letters are more crude and vitriolic, the most striking letter is a 14-page diatribe that includes little racist language but rather an unrelenting argument for segregation and a defense of racial purity with defaced photocopies of interracial couples.

The African-American response is also present in two notable letters. One from a citizen who had witnessed a demonstration on the use of guard dogs for protection (she includes a news clipping) sent just days after the riots had begun: "I'm a mother of five children, I'm also colored and I'd rather the dog would scare my boy than a trigger happy cop. If Mr. McGuiness [dog trainer] had been with his dogs those boys would not have been shot." Another less sympathetic letter comes from a former resident who addressed it to "Honorable?" Mayor of Asbury: "Heard you on T.V. reference bringing food to feed (your quote) my people.

What a lie, you sounded like a slave owner feeding his slaves. By the grace of God you would still be in the slums serfdom of Italy."

The collection is rounded out by several folders of papers from Mattice's career, mostly dating from 1957-1974, that include more than 50 additional letters, some personal, but most congratulations for election wins; photos of Asbury Park officials and city workers, including several of Mattice with black residents; ephemera from election campaigns, such as flyers, ribbons, a typescript copy of a mayoral radio speech; and newspaper clippings covering his professional life.

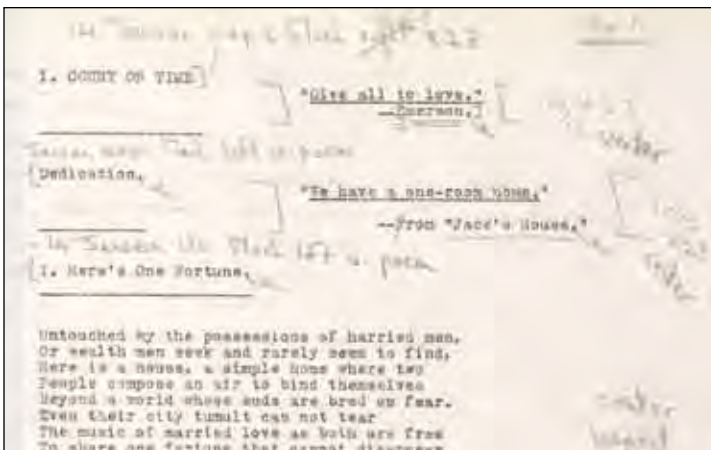
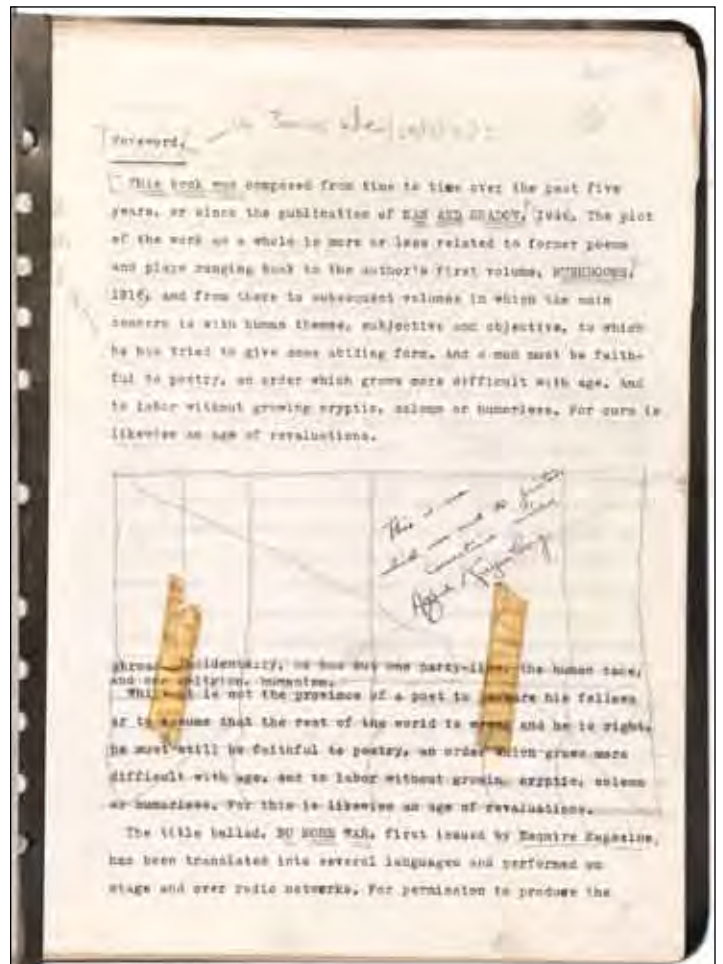
A candid window into the thoughts of residents affected by the Asbury Park Riot of 1970. [BTC#387835]



4 **(Anti-war Poetry). Alfred Kreymborg. [Manuscript]: No More War.** [1950].

\$5500

Typescript. Quarto. 104pp. Clasp bound stiff black wrappers with a paper label on the front wrap with the original typed title (*Around a Dark Clock*) crossed out in pencil. Near fine with some rubbing to the wraps, corners lightly bumped and edgewear to one page which is pulling from a clasp. The original manuscript of Kreymborg's 1950 poetry collection, his next to last book and final poetic work. He has Signed his name and Initials at the end of the foreword and written a note on the first page that reads "This is ms. which was sent to printer. Corrections mine. Alfred Kreymborg." The typescript has scattered corrections throughout with words, lines, and a few stanzas crossed out and in some cases replaced with lines cut and taped to the page directly over the original text. The foreword has been rewritten in this fashion with a half-page sheet taped onto the original. Accompanied by a first edition of the book that is also Signed by Kreymborg. Kreymborg was a poet, novelist, editor, and anthologist who published and collaborated with many of the most prominent artists and writers of the early 20th Century, including Ezra Pound, Marianne Moore, Man Ray, Williams Carlos Williams, Wallace Stevens, and Alfred Stieglitz. [BTC#384335]





5 (Art). *Blæksprutten [The Cuttlefish]: (27 volumes, 1889-1974)*. Kjøbenhavn [Denmark]: (Ernst Bojesen / Gyldendalske Boghandel 1889-1974). \$2000



A collection of 27 volumes of this Danish satirical magazine, famous for its color lithographic covers and cartoons. Oblong quartos. Text in Danish. The set includes six scarce early issues in contemporary marbled paper-covered boards with the original wrappers bound in (1889, 1896, 1898, 1902, 1903, and 1912); and 21 loose issues in wrappers (1914-17, 1919-20, 1922-34, 1947 and 1974). Rubbing, scattered nicks and short tears to the edges of the marbled boards and wrap edges, the front wrap of the 1889 issue is detached, the 1915 and 1919 issues lack both wraps, else about very good overall. From the library of Ole Risom, author of *I Am a Bunny*, and an important publisher of children's books at Golden Books Western Press and Random House. Most issues are inscribed to either Ole or his brother Jens Risom from their grandfather. The set also includes one volume (1896) that belonged to Axel Henriques, one of *Blæksprutten's* leading writers, with his name stamped in gilt on the front board.



The 25 volumes from 1889 through 1934 feature many classic color covers and cartoons by Axel Thiess, Alfred Schmidt, Hans Bendix, Herluf Jensenius, and Poul Fischer, with most of the text written by Axel Henriques and Anton Melbye. All five artists were renowned for their delightfully fresh and provocative cartoons (showing what life was really like), exhibiting a striking satiric wit and style very much influenced by the great lithographs of Honoré Daumier. Among the many highlights are Axel Thiess's signature Cuttlefish cover from 1889 and Dancing Polar Bears cover of 1896, and Hans Bendix's "Hjem fra Skole" [Home from School] from 1928 (showing the corrupting effects of Josephine Baker's immorality on respectable Danish society). Ole Risom was born in Copenhagen and fled Nazi-occupied Denmark for the United States in 1940. After the war he soon became influential in launching the careers of many young artists, and developed a close working relationship with Richard Scarry. Laid-in is a TLS from Risom in Danish (on Random House stationary, dated August 17, 1993). A compelling collection of many early loose issues in unique marbled boards and wrappers, with a nice association. [BTC#384937]



## With 8 Original John R. Neill Illustrations

6 (Art). John R. Neill. [Handmade book]: *The Rhyme of the Cruise of the Pandora II and her Merry Crew of Rustythroats, August, 1915* [cover title]: "Stats" Vance, Chief Engineer: His Souvenir. \$8500



A souvenir book created by *Wizard of Oz* artist John R. Neill for Arthur T. Vance, editor of the *Pictorial Review*, containing seven original illustrations by Neill and five photographs of the cruise. Five quarto sheets folded to make 20 pages. Approximately 7½" x 11". A handsome homemade souvenir "book," created from stiff gray paper, folded, and bound with a blue ribbon tie.

John R. Neill was the children's book and magazine illustrator who was tapped to replace W.W. Denslow as illustrator of the series of Oz books created by L. Frank Baum. Denslow and Baum had a falling out after the first book, and Neill's work came to be synonymous with the series. The owner of the *Pandora II*, Arthur T. Vance, was Commodore of the Port Washington Yacht Club on Long Island. As editor of the *Pictorial Review*, a leading women's magazine of the early 20th Century based in New York City, Vance employed Neill to create numerous illustrations for Vance's magazine between 1913 and 1928. He must have prevailed upon Neill to create this souvenir book for Vance's son, recalling adventures on the Vance yacht.



The cover is illustrated with a caricature of the Chief and lettered by Neill in pastels and ink. Laid down on the inside of the cover is a printed broadside: "Rhyme of the Cruise of Pandora II...", along with a list of the six men on board. The crew consisted of "Little John" R. Neill, Chef-extraordinaire; "Big John" W. Mitchell, Gunner's Mate; "Demi-John" R. Robinson, Jack of All Trades; "Thirsty Bill" Miller, Head Bartender; "Strats" [presumably the "Stats" (sic) of the front cover] Vance, Chief Engineer; and "Father" Vance, Captain and General Influence for Good.

The remainder of the book consists of five tipped-in photos of the crew, as well as seven original illustrations by Neill in various media: pen, ink, pencil, watercolor, and gouache.

Except for the cover illustration (which is executed directly on the cover card stock), the other seven illustrations are approximately 5"

x 6¾" on white paper stock and have been tipped onto the pages. The corners of the illustrations display some bleed-through from the glue used to affix them, else the book is very near fine. Two of the illustrations have captions penned in the margins, "August 9th, 1915, after the Commodore," and "When Shelter Island needed Shelter."

The drawings are largely humorous and whimsical. The Shelter Island illustration shows a misfiring of a small cannon salute from the *Pandora*, ripping through the sail of a passing boat and then through the Shelter Island lighthouse. Another shows a crew member's head emerging from a scupper, light shining from his bald pate. Another shows seagulls perched on the empty liquor bottles as they are disgorged from the yacht. Perhaps the most appealing is of a young lady in a swimsuit, wild red hair streaming, water-skiing on a makeshift board. Laid in is the personalized handmade textile bookmark of Arthur T. Vance.



A fascinating and unique artifact displaying Neill's artistry and inventiveness. [BTC#386337]







**8 (Asian, Religious). Helen G. Moore. Asian Missionary Letters.** Seoul, Peking, Nagasaki: [1930s]. **\$1250**

A small group of three letters from American missionary Helen G. Moore to her friend Miriam while traveling in Asia during the 1930s and early 1940s. All letters are very good or better on beautiful stationary decorated with native flowers. One letter is cleanly split at the fold but still easily readable. Also included are stamps, a postcard of The Place of Hoke, and a Christmas card with two 2" x 3" photographs of unidentified Asian children.

A missionary with the Methodist Episcopal Church, Moore left for Nagasaki in 1931 to teach at the Kwassui School for Girls. She did this until 1933 when she decided to tour the surrounding country.

In a letter dated April 1933 she discusses her time in Seoul,

Korea where she was undergoing medical treatment:

"I've had some x-rays and examinations and they seem to think things are going along nicely.

The bone condition in my foot has apparently all cleared up. I'm having massage treatments for the leg muscles and they are getting stronger all the time."

During her recovery she spent her time exploring Korea, "I've been lucky this year cherry blossoms were in full bloom when I left Japan and now are at their height here...they are indescribably beautiful. Long pathways are lined with them and hung with rows of Japanese lanterns."

In the second letter dated July 23, 1933 she has made her way to Peking, China and is teaching at the College of Chinese Studies.

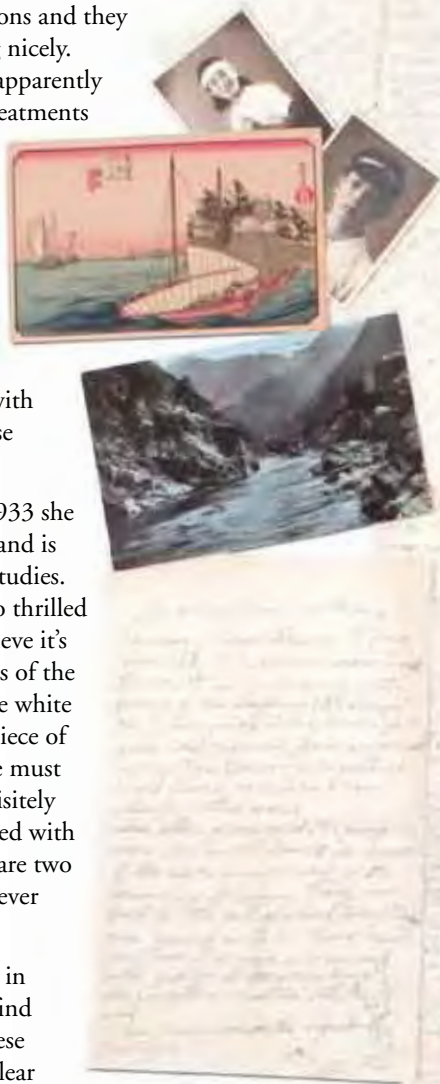
"At last I'm actually in Peking. I'm so thrilled I almost have to pinch myself to believe it's true." She discusses the various sights of the city, "the loveliest thing I saw was the white jade Buddha. It is made of a single piece of flawless white jade. The seated figure must be 5' or 6' high. The carving is exquisitely done. The robe is of solid gold banded with rubies and diamonds while the eyes are two huge black pearls...It's the nearest I ever got to fabulous wealth and beauty."

Her last letter is dated April of 1940 in Nagasaki, shortly before she would find herself imprisoned during the Japanese occupation of the Philippines. It is clear the climate is changing and her beloved

Asian countries are falling subject to the war. "The refugee problem in Shanghai is really terrific. Now the white Russians have gotten pretty well settled but the floods of thousands of Chinese from the occupied parts of the city and the surrounding country are just appalling." She continues

saying, "Folks who lived there last winter said that whole families lived in doorways or right out in the streets and the number of dead picked up daily ran up into the hundreds. And now the Jewish influence is pathetic." Moore would be held at the Santiago Prison in Manila for 72 days and was eventually liberated by the U.S. in 1945, choosing to resume her missionary work in 1947.

A detailed account of the landscape of 1930s Asia including the effects of the looming war on the affected peoples. [\[BTC#385747\]](#)







9 **(Business).** *Small Collection of Bromo-Seltzer Advertising Display Material.* Bromo-Seltzer [no date - circa 1914]. \$550

Small collection of seven Bromo-Seltzer advertising signs and display pieces, plus a promotional fez! Most have been removed from an album or scrapbook and have glue remnants on verso but very minor wear, near fine. Bromo-Seltzer is an antacid used to relieve upset stomach and headache pain, perhaps best-known for its treatment of hangovers. It was first produced by the inventor Isaac Emerson's drug company in Baltimore in 1888. A colorful little collection of American advertising for this hangover remedy. A detailed list is available upon request. [BTC#388614]



10 **(Cuisine).** **ELM(?).** [Mimeographed and manuscript Cookbook]: *"Swimp and She-Crab."* [Charleston, South Carolina?: no publisher no date - circa 1930]. \$650

Mimeographed recipes stapled into hand-illustrated card wrappers. 12 leaves printed rectos only, each for a southern-style crab or shrimp dish. Slight soiling, tiny tears, staples oxidized a bit, very good. The illustration on the front wrap of a black cook on a beach standing over a pot is signed "Elm." Apparently "swimp" is a colloquial term for "shrimp." Recipes include she crab soup, crab soup supreme, crab burgers, creamed crab, crab omelet, shrimp pie, and shrimp gumbo. [BTC#387005]



A collection of more than 100 original photographs, a dozen Typed Letters Signed, and various military documents and ephemera from James S. Krull, one of the Early Birds of Aviation, and the first pilot to land an airplane in Yosemite National Park. Included are two photograph albums, one scrapbook, an original illustration of Krull, a plaque commemorating his Yosemite landing, correspondence, and newspaper clippings detailing his career. The albums show typical wear at the corners, some of the scrapbook pages are partially detached, and toning throughout, overall very good or better.

James Stephen "Granny" Krull (1889-1978) was born and raised in Hannibal, Missouri. He enlisted in the infantry in January 1908, serving three years with the 22nd Regiment. After several months of civilian life he reenlisted in June 1911 in the U.S. Signal Corps, assigned to the Air Force which then consisted of just 12 airplanes. He served as a flight instructor starting in 1916, training the Army pilots who fought in the First World War. Stationed at Mather's Field in Sacramento County, California he took part in many exhibitions along the West Coast in an effort to attract interest in aviation. He was among the first group of pilots to fly over the Sierra Nevada Mountains and was the first pilot to land an aircraft in Yosemite National Park, a feat he performed on May 27, 1919. After leaving the service in 1920, he worked at Rockwell Field outside of San Diego as the air depot's only aircraft inspector and later served as general foreman of the Parachute, Textile and Rubber Unit at McClellan Field from 1938 until his retirement in 1954. He was an active member of the Early Birds of Aviation, an organization of pilots who flew solo prior to December 17, 1916.

The collection includes 108 vintage photographs in various formats and sizes from 3½" x 2½" to 8" x 10". They include shots of early aircraft and airfields, mechanics and pilots working on planes, friends and fellow flyers posing with their planes, as well as photographs found in newspaper clippings throughout the collection. There are six original photograph postcards from an air meet he attended in Grant Park Chicago in 1911; with roughly a dozen images taken by Krull from the plane: a 1915 image of the San Diego Exposition, Lake Tahoe in 1919, and various shots from 1920 of the Coronado Hotel, Rockwell Field, and around San Diego. It appears that there was some attempt to transfer the photographs from the period album to a later album which resulted in many detached photographs. While some of the photographs are labeled directly on the image, the period album pages are filled with captions detailing pilots, planes, locations and dates which would







certainly yield more information with some effort to place the detached photos to their original mounts.

Accompanying the photographs are more than 30 documents and letters associated with Krull's military service, including about two dozen TLSs from military personnel, a record of his career through July 1914, military and professional recommendations, aviation certificates, identification cards, etc. Seven letters (six original, one copy) are directly associated with Krull's historic Yosemite National Park flight, including several TLSs from Stephen Mather, first director of the National Park Service, and W.B. Lewis, superintendent of Yosemite Park, concerning plans and giving congratulation to his flight, along with a Yosemite permit issued on May 27, 1919 tipped on a wooden plaque with the "Make of Automobile" listed as a "Curtis Training Plane."

The collection is rounded out by an original illustration by artist Will Johnson in the style of a *Ripley's Believe it or Not* published in the McClelland Field newspaper, *Pacemaker*, presenting an overview of Krull's career; two Early Birds membership cards and several brochures from Early Birds reunions; United Air pilot wings; and more than 75 newspaper clippings from throughout his career dating from 1916 to 1964, noting achievements and ending with several printed obituaries.

A great collection of vintage photographs, letters, and ephemera from this early American aviator. [\[BTC#386808\]](#)







A small but evocative group of letters and ephemera pertaining to the life of Raymond Carver and his family including his second wife, poet Tess Gallagher, acquired directly from his brother James Carver. The small and eclectic archive includes letters, photographs, and ephemera spanning Carver's life from childhood to his untimely death in 1988. All items near fine or better.

Originally from a poor rural town in Washington State, Carver was the elder of two boys born to Ella and Raymond Carver, Sr. Present are six photographs from Carver's youth showing him shirtless, with friends cleaning fish, smiling at the camera with his brother James, and posing with his parents. They are accompanied by Carver's report card from Yakima High School in 1954 that reveals an average student with final grades of straight Cs, and his graduation announcement card. Two additional photos of him as an adult sitting in a chair and another, significantly torn and tape repaired, of him with his first wife, Maryann, and their two children.

REPORT CARD		YAKIMA PUBLIC SCHOOLS Yakima, Washington		Senior High School						
Carver, Raymond		FIRST NAME		10	100					
LAST NAME		GRADE		GRADE POINT						
School Year Ending		1955		1954-55						
SUBJECTS	Marks in Subjects					Days Absent	Work Habits	Re-assignments	Co-operation	Average (from Classes) if the greatest cause of failure Teacher
	English	Math	Science	History	Physical Education					
English 1	C	C	C	C	C	10	U		73	73
English 2	C	C	C	C	C	10	U		73	73
English 3	C	C	C	C	C	10	U		73	73
English 4	C	C	C	C	C	10	U		73	73
Math	C	C	C	C	C	10	U		73	73
Science	C	C	C	C	C	10	U		73	73
History	C	C	C	C	C	10	U		73	73
Physical Education	C	C	C	C	C	10	U		73	73
"Public Education, for School of Democracy" (Over)										



Maryann was barely 17 when she gave birth to Carver's first child, which prompted them to leave Washington to pursue work and further his education. A decade of disappointment and rejection would lead him to indulge in extended bouts of drinking, ultimately destroying his fragile marriage. In 1967 his story, "Will You Please Be Quiet, Please," was chosen for inclusion in *The Best American Short Stories* and was a breakthrough event in his career (reportedly he even took the book to bed with him). It would be another 10 years before Carver's first commercial book would be released, a collection of short stories published under the title *Will You Please Be Quiet, Please*. A cardstock invitation for the release party for that collection and his book of poetry *At Night The Salmon Move* are present, as well as a flyer for another party for the book's release hosted by Carver's good friend, the novelist Chuck Kinder, hand addressed by Carver to James and his wife, Norma.

Shortly after he achieved literary success, Carver's volatile marriage to Maryann began to unravel. Carver left her, quit drinking, and became involved with the poet Tess Gallagher in the late 1970s after meeting her at a conference in Texas. A brief postcard sent from Carver to his brother from El Paso at this time claims he's doing well and invites James to visit. Also present are cards and a letter from Carver to his mother Ella Carver, including one





from Mother's Day signed "with love, Ray." In the letter to his mother it is apparent he is a son with an aging parent and is concerned for her. "Not much in the way of news. I just wanted to say that I was thinking about you. Write when you can. Please take good care of yourself."

Carver died early from lung cancer at the age of 50. Amongst the material are several programs and pamphlets from his memorial service including Gallagher's photocopy of John Updike's tribute to Carver and Gallagher's eulogy for Carver, both given to his mother with a note from Tess written on the top of the eulogy.

An interesting accumulation of personal keepsakes chronicling Carver's life and career. A detailed list is available upon request. [BTC#384130]



**13 (Children). (Howard Pyle, W.A. Rogers, et al.). Harper's Young People (33 single issues, 1886 and 1888).** New York: Harper & Brothers, Publishers (1886; 1888). **\$850**  
Periodical Magazine. Stitched wrappers. Two consecutive issues from November, 1886 followed by a near-consecutive run of 31 issues from February-October, 1888. All but four in the original turquoise printed outer wrappers with the subscriber's small name and address label on the front wrap. Includes an 1887 index printed on one uncut octavo sheet. Scattered soiling and chipping to the edges of the wraps, some are split along the spine folds, a few issues lack the rear wrap, very good. A nice collection of Harper's weekly children's magazine, celebrated for publishing the work of America's best illustrators and writers of young adult fiction. Included in this set are the first printed appearances of: "The Three Fortunes" and "The Princess on the Glass Hill," written and illustrated by Howard Pyle, "Five Shares in the Fresh-Air Fund" by James Otis, Rosina Emmet Sherwood's illustrations of "Von Nipkin's Defeat" by Boudinot Colt, and W.A. Rogers illustrations (including the front cover) of "Buster Bill" by May Cooper. The set also includes many other illustrations by Rogers, one front cover illustration by Frederick Stuart Church: "Mr. Bear Had Harkened Too Long to Evil Counsel," and serialized stories by Kirk Munroe, William O. Stoddard, and others. A scarce set seldom found in the original wrappers. [BTC#375009]



A large archive consisting of collections of complete or near-complete sets of original artworks, including dust jacket cover art and in-text illustrations, for 31 books published by the Macrae Smith Company of Philadelphia, a leading publisher of children's and young adult books. The archive contains over 250 line and brush drawings (and some scraperboard proofs), and over 30 watercolor and gouache paintings, along with a copy of each published book.

Assembled by a longtime graphic designer at the company, the archive is comprehensive in scope, bringing together several of the firm's best artists: including H. Tom Hall, Albert Michini, Clifford Schule, and others, most of whom served under the firm's art editor and vice-president Edward Shenton, an important illustrator and author. Hall, Michini, and Schule were World War II veterans influenced by N.C. Wyeth and the Brandywine school of illustrators in Pennsylvania. All three made a living after the war illustrating children's books, magazines, and paperback covers. They also were accomplished portrait and landscape painters. Shenton, a veteran of World War I, had won national recognition as the principal illustrator for *Scribner's Magazine* and of several important American books by Fitzgerald, Hemingway, Faulkner, and Marjorie Kinnan Rawlings. He remained with the firm as editor from the 1940s until the early 1970s, while also teaching illustration at the Pennsylvania Academy of the Fine Arts, and serving as head of the Illustration Department at Moore College of Art.

Other notable artists for the firm during this period include Francis Chauncy, best known for her impressionistic drawings of football players in Joe Archibald's sports novels for young adults, and Elsie McCorkell, who illustrated several popular anthologies of traditional

holiday stories from the 1960s. Earlier artwork collections in the archive include Paul Quinn's drawings from 1938 illustrating an adventure story set in Elizabethan England, Ruth MacCrae's suggestive drawings for an etiquette book for boys and girls from 1949, and Guy Fry's whimsical drawings illustrating a 1953 anthology of holiday plays for children.

Most of the drawings (in black & white and color) are on textured or plain paper sheets, either loose or mounted onto artist's boards with light scattered layout measurements and production notes in the margins. Some illustrations were drawn directly onto the artist's board, and several also include paste-ups of front cover or title page text, and/or one or more plastic overlays representing additional color separations. The color paintings are on artist's board or thick textured paper, most are in mat frames, including two paintings in wood frames. Most of the individual collections are very good overall. A detailed description available upon request.

In brief:

1. BONNER, David. *Ask Me No Questions* by Charlotte MacLeod (1971). Original color cover painting.
2. CHAUNCY, Francis A. *The Red, Red Roadster* by Gene Olson (1962). Original color cover painting and one pen and ink drawing.
3. CHAUNCY, Francis A. *Hot Rodding for Beginners* by I.G. Edmonds (1970). Original color cover illustration.
4. CHAUNCY, Francis A. *West Point Wingback* by Joe Archibald (1965). Original pen and ink frontispiece illustration.







5. CHAUNCY, Francis A. *Hard Nosed Halfback* by Joe Archibald (1963). Original black and white cover painting.

6. CHAUNCY, Francis A. *Phantom Blitz* by Joe Archibald (1972). Original pen and ink title page illustration.

7. FRY, Guy. *New Plays for Red Letter Days* by Elizabeth Hough Sechrist and Janette Woolsey (1953). Near complete set of 23 illustrations (lacking only one vignette), including cover.

8. GEER, Charles. *Sam and the Colonels* by Bianca Bradbury (1966). Complete set of the 14 pen and ink interior illustrations.

9. HALL, H. Tom. *He Sailed With Captain Cook* by Charles A. Borden (1968). Complete set of the 16 pen and ink drawings, including an additional unpublished double-page illustration.

10. HALL, H. Tom. *The Cruise of the Essex* by Irving Werstein (1968). Original pen and ink frontispiece.

11. HALL, H. Tom. *Menace on the Mountain* by M.A. Hancock (1952). Complete set of 15 illustrations, including color cover painting.

12. HALL, H. Tom. *Powder for Bunker Hill* by Robert P. Richmond (1968). Original color cover painting.

13. HELMS, Georgeann. *Two Loves for Jenny Lind* by Frances Cavanah (1956). Original color cover painting.

14. MACRAE, Ruth K. *Manners for Moderns* by Judith Unger Scott (1949). Complete set of 15 illustrations, including cover.

15. McCORKELL, Elsie Jane. *It's Time for Story Hour* compiled by Elizabeth Hough Sechrist and Janette Woolsey (1964). Near complete set of 43 illustrations (lacking only six in-text drawings), including cover.

16. McCORKELL, Elsie Jane. *It's Time for Easter* written and compiled by Elizabeth Hough Sechrist and Janette Woolsey (1961). Cover art and 30 interior illustrations.

17. McCORKELL, Elsie Jane. *Holiday Round Up: A Collection of Stories for Days We Celebrate* selected by Frances Cavanah and Lucile Pannell (1968). Near complete set of 24 illustrations (lacking seven in-text illustrations), including cover.

18. MICHINI, Albert. *Red Ivory* by A.R. Channel (1964). Original black and white



cover painting.

19. MICHINI, Albert. *Thirteen Ghostly Yarns* edited by Elizabeth Hough Sechrist (1963). Complete set of 15 illustrations, including cover.

20. MICHINI, Albert. *Heart's Conquest* by Gladys Malvern (1962). Original color cover painting.

21. NASSER, Muriel. *Shakespeare's Songs* edited by Alfred Harbage (1970). Original graphic art cover design.

22. PARKER, Bob. *When Teenagers Take Care of Children: The Official Guide for Baby Sitters* by Ivor Kraft 1965. Complete set of 13 original pen and ink illustrations, including two versions of the cover.



23. QUINN, Paul. [Original Artwork]: for "The Boy Who Lived on London Bridge" by Rupert Sargent Holland (1938). A set of the eight illustrations (lacking five interior illustrations), including cover.

24. SCHULE, Clifford. *Ten Leagues to Boston Town* by Dorothy Gilman Butters (1962). Original color cover painting.

25. SCHULE, Clifford. *They Lived in the White House* by Frances Cavanah (1961). Complete interior artwork totaling 21 pen and ink drawings.

26. SCHULE, Clifford. *Sacramento Gold* by Gene Olson (1961). Original color cover painting.

27. SCHULE, Clifford. "Man Before Adam" by Robert Silverberg (1964). Original color cover painting.

28. SCHULE, Clifford [and] GIBSON, John R. *It's Time for Brotherhood* by Elizabeth Hough Sechrist and Janette Woolsey (1962 / 1973). Complete interior artwork for the first edition (1962) and new revised edition (1973), totaling 14 illustrations.

29. SHEPPARD, John. *Once in the First Times: Folk Tales from the Philippines* retold by Elizabeth Hough Sechrist (1969). Original cover art.

30. WATSON, Wendy. *Lizzie: the Lost Toys Witch* by Mabel Harmer (1970). Complete set of 16 original illustrations, including cover.

31. WILDE, Carol. *The Bells of Freedom* by Dorothy Gilman Butters (1963). Complete set of 15 original illustrations, including cover.

[BTC#390174]







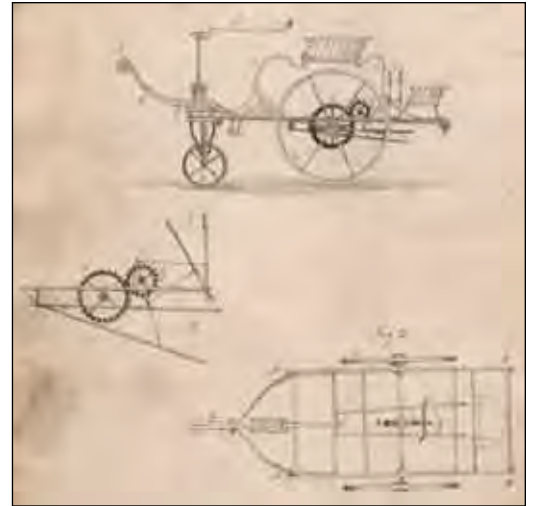


\$5600



Nearly square octavo. Blank book with stitched illustrated wrappers printed with "Fredrich II nach der Schlacht bei Kollin" ["Fredrich II after the Battle of Kollin"] printed on the front wrap and "Potsdam" on the rear. 18 unnumbered leaves, both sides of each page heavily used for both written and drawn descriptions of mechanical devices and inventions. Staining, particularly at the front and rear pages, and some erosion along the top edge that removes a modest amount of text, but nothing substantial, good only but pleasing and delightful.

A wonderful notebook used by an engineer or mechanic, possibly by an advanced student. Undated but likely circa 1822, many of the devices described were developed about that



time. Descriptions of approximately 23 devices and a couple of methods of measurement, each with one or more nicely accomplished and detailed illustrative drawings. The text is mostly written in brown ink, the drawings in pen and ink, some with wash or color added. The inside cover reveals the floor plan of a house, the first page shows three portraits, (one labeled "A Great Mechanic"); other illustrated devices are Tantalus's Cup, a Diving Bell, "Vessels used in making the Breakwater in Plymouth Sound [1819],"

a Mowing Machine, Agate Milling machinery, a Log Land Life Safety Beacon erected on the shore in 1820, a Pedomotive Carriage (essentially a three wheeled bicycle), an automated cross-cut saw, a foot-operated paddle boat, a couple of clocks, Hadley's Quadrant, and two different nautical lifesaving devices: Lt. Bell's mortar that shoots a life line, and a full-page colored illustration that shows a similar method using oaken barrels developed by Mr. Crane of Norwich, as well as several other devices. The final drawing is one of the most intriguing: "Velocipede to be fixed to the feet like skates" but which looks similar to a modern skateboard. A very pleasing notebook filled with interesting drawings. [BTC#386324]





**16 Thomas Hopkins Gallaudet. (Hiram Bingham). *The Panoplist, and Missionary Herald* (12 monthly issues, January-December, 1819).** Boston: Samuel T. Armstrong 1819.

**\$4500**

A consecutive run of 12 monthly issues in the original printed wrappers: January-December, 1819. Each issue is **Signed** on



the front wrap by Rev. Thomas Hopkins Gallaudet, a renowned educator and founder of the American School for the Deaf in 1817, the first school for the deaf in the United States. The front wrap of the January issue is detached and partly creased, the front wrap of the December issue is a little frayed and creased at the top edge, else overall a very good set with some moderate soiling to the untrimmed edges.

An uncommon set of issues with documentary evidence linking Gallaudet to Rev. Hiram Bingham (both were graduates of Andover Theological Seminary in Connecticut), and to the formation of Bingham's historically important Mission to the Sandwich Islands: "Owhyhee, Woahoo, and Atooi" (the Hawaiian Islands), in 1819. Both Gallaudet and Bingham were inspired by Henry Obookiah and four other native Hawaiians who had come to New Haven in 1809; together they formed the Mission that departed from Boston in October, 1819.

Featured in this collection are several articles on the formation and aims of the Mission, and published in the November issue are lengthy extracts from Gallaudet's celebrated address delivered at Hartford, Connecticut to consecrate Bingham's marriage to Sybil Mosley (which he needed in order to be accepted as a missionary), and the group of missionaries about to embark in October 23th. Upon their arrival at Hawaii, Bingham's group was

admitted by the King for a year. He soon won the favor of Queen Ka'ahumanu, whereby he was able to continue his

missionary work through 1840, and famously converted the Kingdom of Hawaii to Christianity.

Also featured in this set are numerous accounts of missionary work among the Cherokee, Chickasaws, and other Native American tribes (one of which includes a harrowing description of the murder of Ell-e-kee, an old Chickasaw woman, for witchcraft), and several accounts of missionary work at Rio de Janeiro, India, and the South Sea Islands.

An uncommon set, Gallaudet's own copies, made especially interesting by Gallaudet's bold signature on the front wrap of each issue, linking him with the important Hawaiian mission of 1819. [BTC#388595]



**17 John Gove [Jr.] Colonial Era Holographic Letter Written in 1659 by a Resident of Charlestown, Massachusetts on Behalf of His Mother Concerning Punishment Following Her 1659 Arrest.**

**\$14,000**

A splendid early Colonial letter from a Charlestown, Massachusetts man writing to the court asking for his mother's sentence of flogging be commuted to a fine. One page Autograph Letter Signed ("John Gove") written in ink on good rag paper, measuring roughly 6" x 8" with uneven edges. Minor toning, otherwise fine.

The author of the letter, John Gove [Jr., 1631-1704] was a turner by trade who lived in Charlestown and Cambridge, Massachusetts, where he served as a constable, tithing man, and deacon of the church for many years. He was the son of a brazier, also named John Gove, whose two older sisters had both married founders of the Massachusetts Bay Colony. The senior John Gove died when his son was an infant, and his mother, Mary Gove quickly remarried to a goldsmith and merchant named John Mansfield, thus becoming Mary Mansfield.

John Mansfield proved to be improvident and quarrelsome, a trait he shared with his new wife, both of whom were living in hope of a large bequest from the recently deceased father of her first husband in England (which never came). The Mansfield's had two additional children, who were placed in foster care in 1657 owing to the family's poverty. The couple made numerous petitions to their relatives, neighbors, and the town officials concerning a variety of grievances and made themselves deeply unpopular. The arrest referenced in the letter stems from Mary Mansfield's outburst against another Charlestown woman in 1659 over a debt owed her husband, for which she found herself sentenced to receive ten lashes.

According to a chapter devoted to her life ("Mary Mansfield (1610-1682) and the Jarndyce Effect" in the book *From Deference to Defiance: Charlestown, Massachusetts 1629-92* by Roger Thompson, 2012) Mansfield confronted the wife of Richard Russell, a local luminary:

"Mistress Mansfield said to Mistress Russell that they had sworn her husband (Mansfield) out of twenty pounds and that they would all go to the devil, and be damned, further she said some women would play the whore for maintenance before Mr. Russell should have the children, or the disposing of them, for he was her enemy and worse than a Jew. This speech was with many other unseemly words and gestures of clapping her hands in an unseemly manner."

This letter was written by her son in 1659 when he was 28 years old on behalf of his mother. In the letter Gove pleads with the local authorities for the opportunity to pay a fine rather than have his mother subjected to corporal punishment for the crime of which she has been found guilty.

Her son's petition was denied as newspapers of the day report that the defamation did indeed earn Mary ten lashes on the back.

By 1671, having become a liability and wards of the town, the Mansfields were ordered by the town to pick oakum, an ignominious and demeaning job, in order to receive a stipend. Three years later, John Mansfield died and Mary was sent to live with her son (and John's elder brother) Edward Gove, an assemblyman in Hampton, New Hampshire. She died in 1682, thus being spared a further family embarrassment, when a year later, Edward raised up a rebellion (made-up mostly of drunkards) against the unpopular governor of the territory. He was convicted of treason and ordered hung, drawn, and quartered. Gove's wife, Hannah, petitioned the king claiming that her husband was prone to "a distemper of lunacy or some such like, which he have been subject to by times from his youth and yet is until now, though at times seemingly rational." After spending three years in the Tower of London, the King acceded to her pleas and pardoned him.

In any event, an interesting and quite early American letter exhibiting how women were subject to corporal punishment in the Colonial Era.

A transcription of the letter below:

"To the honourable: the Deputy Governour & the rest of the worshipful Magistrates assembled in Court at Cambridge. The humble petition of John Gove on behalf of his Mother Mary Mansfield.

Humbly Showeth,

That though your petitioner does not design to [dispute?] the fact for which his Mother stands convict & guilty of by the sentence of the honoured court; yet his natural affection obliges him, (so far as may stand with the honour of God, & with your wisdom & clemency to grant) humbly to implore your compassion on his aged Mother by mitigating her sentence of corporal punishment & to impose what fine you in your Christian wisdoms shall think [ ]: and though your position in his own condition be not capable of any great disbursements by reason of his own charge of his family, yet having two brothers whom it has pleased God to bless with larger outward accommodations, he doubts not but they (in like natural affection for their Mother, & to keep off so great a shame from so near & dear relation, will be willing to contribute toward the payment of what amount shall be imposed. He hoping also, that it may please God of his abundant grace to sanctify the affection to his Mother to an amendment of life; & that the dishonor which she has brought to God's name may in some part be repaired by her acknowledgment & repentance; & the honoured courts must be eminently seen in their [ ] clemency with justice.

And your petitioner as is duly bound shall ever pray you.

John Gove"

[BTC#390132]



To the hono<sup>ble</sup> the Deputy Governour & the rest of the  
worshipfull Magistrates assembled in Court at Cambridge  
The humble Petition of John Gore, on the behalf of his  
Mother Mary Chauncy.

Humbly sheweth

That though yo<sup>r</sup> petitione doth not desire to revoke the fact  
for which his Mother stands convicted & guilty of by the sentence  
of the hono<sup>urable</sup> Court; yet his naturall affection obliges him (so  
far as may stand with the honour of God, & with yo<sup>r</sup> wisdoms &  
Clemency to grant) humbly to implore yo<sup>r</sup> Compassion on his  
aged Mother by mitigating her sentence of corporall punishment  
& to impose what fine you in yo<sup>r</sup> Christian wisdoms shall think  
meet: And though yo<sup>r</sup> petitione in his own condition be not capable  
of any great disturbance by reason of his own Charge of his family,  
yet having two Brothers whom it hath pleased God to bless with  
larger outward Accommodations, he doubts not but they (in like naturall  
affection to their Mother, & to keep off so great a shame from so near  
& near a Relation) will be willing to contribute toward the payment  
of what shall be imposed. He hoping also, that it may please  
God of his abundant grace to sanctifie the affection to his Mother to  
an amendment of life; & that that dishonour which she hath brought to  
Gods Name may in some part be repaired by her acknowledged  
& repentance; & that hono<sup>urable</sup> Court may be evidently seen in  
their issuing Clemency with justice.

And yo<sup>r</sup> petitione (as in duty bound) shall ever

pray yo<sup>r</sup>.

John Gore:



A remarkable collection of 244 H.P. Lovecraft items with over 200 rare amateur press appearances dating as early as 1914; nine important pulp magazines containing, among others, the first appearances of “At the Mountains of Madness,” “The Colour Out of Space,” and “The Shadow Out of Time”; and nearly 20 miscellaneous appearances by Lovecraft or writings directly relating to his works. Several items are bound in boards, the remaining are bound in stapled or sewn wrappers, most with the tiny book label of Black Sparrow Press founder John K. Martin on the rear pastedown or wrap. Overall near fine with exceptions noted in the detailed list.

This collection was assembled over several decades by Martin, who is perhaps best known for providing Charles Bukowski a guaranteed stipend that allowed him to leave his post-office job in order to write full-time. Martin’s private collections are renowned for the superior condition of their material, such as his landmark D.H. Lawrence collection. Always a fan of Lovecraft, Martin began casually collecting the horror author in 1955. He became more focused in his efforts in the late 1980s when he accepted the seemingly impossible challenge of obtaining the amateur press publications in which Lovecraft appeared during his lifetime.

Lovecraft (1890-1937) is considered to be the first great horror writer of the 20th Century, and is the most influential American horror writer since Edgar Allen Poe. His atmospheric tales of lurking horror and ancient gods, often set in and around his beloved Providence, Rhode Island, have become a staple of horror fiction. His works have remained in print continuously during the 75 years since his death, with his popularity growing along with his reputation as a master of the genre both in America and worldwide.

This collection is remarkable in part because  
many of his amateur







press appearances are particularly difficult to find today. Recognized Lovecraft expert S.T. Joshi explains in the introduction to his 2009 bibliography, *H.P. Lovecraft: A Comprehensive Bibliography*, that “amateur journals, some perhaps printed in fewer than fifty copies, typify the major problem for bibliographers; the scarcity of surviving copies of his published work. Lovecraft did not publish in any well-known journals of his time, nor did a major publisher ever issue a volume of his writings before his death; thus we are faced with the situation that many of his publications survive in a handful of copies, the majority carefully guarded in private hands.”

Within this collection are more than 200 items from the amateur press – Lovecraft contributions dating from his first year of participation in 1914 up until his death in 1937, as well as posthumous first appearances of his printed writings, correspondence, and tributes. Some of these pieces are nonfiction writings on the particulars of the amateur press movement, while many others are stories and poems published for the very first time. Some of the highlights include:

- *The New Member* – July 1914, containing his first published essay in the amateur press.
- *The Scot* – June 1920, the first appearance of the story, “The Doom That Came to Sarnath,” retroactively considered the first Cthulhu Mythos story.
- *The Wolverine: A Free-Lance Journal* – November 1921, the first appearance of “The Nameless City,” which is the first “official” Cthulhu Mythos story and the first appearance of his character Abdul Alhazred,

author of the fictional book, the *Necronomicon*.

- *The Vagrant* – March 1922, the first appearance in print of “The Tomb,” his first fully realized fictional story, written in 1917.
- *Toledo Amateur* – November 1920, which includes, laid in, a rare typescript copy of a review that was apparently produced by Lovecraft himself and sent to others.
- *National Tribute* for August 1921, recounts the event of an amateur press gathering in Boston, which prints a photo of Lovecraft and another of his future wife, Sonia Greene, whom he met there.
- *HPL*, a rare tribute booklet sent to 25 subscribers of the *Amateur Correspondent* as a memorium immediately following Lovecraft’s death, with a collection of his favorite poems.



Rounding out the collection are nearly 20 assorted books, periodicals, fanzines, and pamphlets dedicated to or containing a contribution from Lovecraft. Included are two early bibliographies, several Lovecraft appearances in mainstream magazines, a few zines containing previously unpublished writings, two booksellers catalogs devoted to his work, and several pamphlet

remembrances by friends.

Altogether a spectacular collection of Lovecraft items assembled over 50 years with a critical eye toward rarity and condition.

A detailed list is available upon request. [\[BTC#373133\]](#)

**19 (Hunting). Nathaniel Curtis Marvin.**

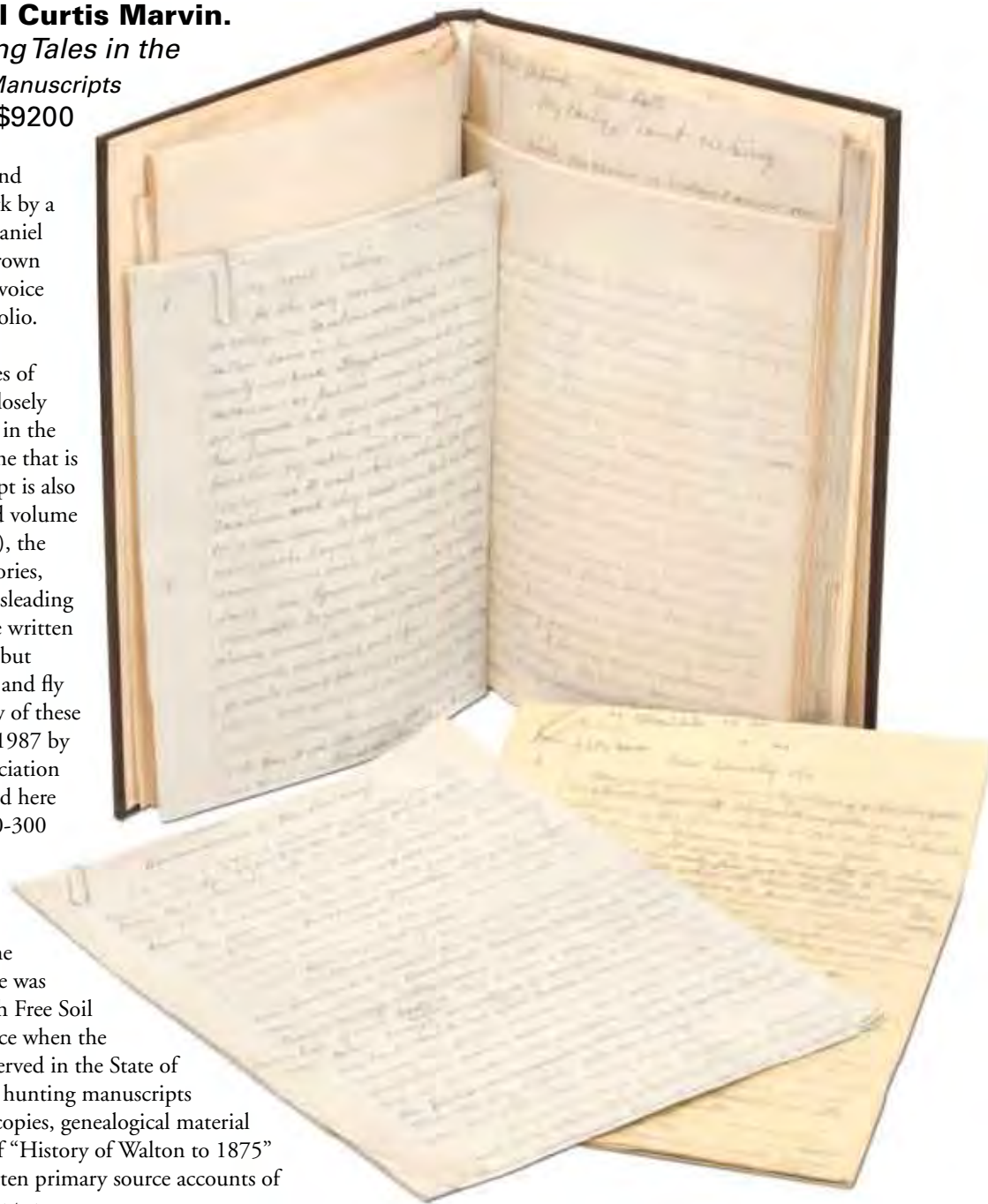
***Bound Hunting and Fishing Tales in the 1800's with Three Unbound Manuscripts and Accompanying Notes.* \$9200**

Largely unpublished handwritten manuscripts of accounts of hunting and fishing in Delaware County, New York by a former New York State Senator, Nathaniel Curtis Marvin. Bound in a custom brown buckram binding titled in gilt (old invoice from binder dated in 1975 laid in). Folio. Irregularly paginated or unpaginated, approximately 150 pages. Various sizes of paper, either quarto or legal size, all closely handwritten. All of the stories bound in the volume are in holograph except for one that is typed (but the handwritten manuscript is also present). The final entry in the bound volume is a poem ("The Naming of Cadosia"), the rest are largely hunting and fishing stories, including some with titles that are misleading ("Happiness in Old Age"). Most were written in the later part of the 19th Century, but deal largely with experiences hunting and fly fishing in the 1840s and 1850s. A few of these stories were published as *Big Deer* in 1987 by the Delaware County Historical Association (32 pages, the manuscripts represented here would probably amount to about 250-300 printed pages).

Marvin (1826-1895), was a farmer and attorney, born in Walton, New York. He served as Colonel of the 27th Regiment of the state militia. He was originally a Jacksonian Democrat with Free Soil convictions, but switched his allegiance when the Republican Party was founded, and served in the State of New York Senate from 1878-79. The hunting manuscripts are accompanied by some typescript copies, genealogical material about his family, and the typescript of "History of Walton to 1875" by Thomas Marvin. Overall well-written primary source accounts of hunting and fishing from a bygone century.

A full list of the bound hunting stories include:

1. *New Country Life* (Typescript, 12pp.)
2. *Our Hunting Grounds at Mount Holly* (9pp.)
3. *In the Early 50s* (3pp.)
4. *My Pennsylvania Hunt* (13pp.)
5. *The Big Deer* (10pp.)
6. *Stray Deer* (6pp.)
7. *A Deer Hunt Alone* (5pp.)
8. *A Deer Hunt* (5pp.)
9. *My Earliest and Later Trout Fishing* (9pp.)



10. *Fishing for a Trout Yourself*(10pp.)

11. *Winter in the Country* (11pp.)

12. *Blizzard in the Country* (3pp.)

13. *Happiness in Old Age* (20pp.)

14. *The Naming of Cadosia: A True Story* (3pp.)

Unbound manuscripts:

14. *New Country Life* (handwritten manuscript, 18pp.)

15. *My Trout Fishing* (7pp.)

16. *Reminiscences of the Old Days* (7pp.) [BTC#388373]



20 (Music). (Richard Wagner, Giuseppe Verdi, Josef Strauss, Charles Gounod, et al.).

[Manuscript and Printed Scores]: *Varieties - Piano: A collection of Waltzes and Opera arrangements for Piano.* (Wein: Ant. Diabelli & Comp.) [no date - circa 1850-1860].

\$3700



One bound volume containing 52 manuscript leaves of music on the versos and rectos of each sheet (bound in at the front), and 10 printed scores totaling 116 pages of music. Text in German. Oblong quarto. Measures 13½" x 10¼". Contemporary half morocco and cloth boards, with "Varieties-Piano" stamped in gilt on the spine. Scuffing to the joints and corners, scattered foxing, a few early wove-paper repairs, about very good. A unique, custom bound collection of popular waltzes and opera arrangements for piano, most likely assembled by a Viennese-based musician in the 1850s. Only one of the manuscript arrangements is signed and dated: "Clementine Steiner ... März 1853." Most of the printed scores were published by the famous Viennese music publisher and composer Anton Diabelli in the *Euterpe* series from the 1840s and 1850s.

The manuscript section consists of about 17 short pieces and 18 longer works (most of which range from four to ten pages each). Among the scores in manuscript are piano arrangements from Wagner's *Der fliegende Holländer*, *Rienzi*, *Lohengrin*, and *Tannhäuser*. Also included are arrangements from operas by Verdi, Donizetti, Meyerbeer, and Gounod. The music is neatly written in ink (with one short section in pencil), most likely in two different hands, with the titles, tempos, and lyrics in German. Bound after the manuscript scores are 10 printed scores ranging from three to thirteen pages each. These include waltzes by Josef Strauss, H.C. Lumbye, Joseph Lanner, and others; and various extracts from operas by Bellini arranged for piano by Anton Diabelli. A unique and pleasing collection of waltzes and operatic melodies from Vienna's golden age.

A detailed list of the individual arrangements and printed scores is available upon request. [BTC#384770]



**21 (Naive Art, Mail Art). Margaret Stanton Brightman (aka Margaret Zenie Stanton Quincy Brightman aka Mrs. Ralph Weston Brightman aka "A" Maggie). *An Archive of Hand-decorated Cards, Letters and Envelopes*. 1967-1975. \$16,000**



A collection of approximately 120 large format, handmade and heavily hand-decorated postcards and letters, mostly with envelopes. Various dates from 1967-1975, all by Mrs. Brightman of Akron, Ohio to Ned Osthau of Scranton, Pennsylvania. The content and accompanying art are highly eccentric, very entertaining, and occasionally slightly addled. Many are patriotic or moralistic in tone. Virtually all of the cards and letters are heavily painted, as are most of the envelopes. Several of the envelopes are made from busily patterned wrapping paper, some of which are additionally embellished. Minor wear at the edges, else fine.

The hand-illustrated correspondence displays a unique confluence of patriotic fervor, Biblical observance, political opinion, and boundless artistic energy. Many of the cards are in commemoration of holidays be they real (Christmas, St. Patrick's Day, Thanksgiving, Bastille Day, Passover, Columbus Day, Easter, July 4th) or obscure and imagined (Kent State Massacre Memorial Day, Mayflower Day, Law Day, Our Martyred United States of North American Mr. and Mrs. President's Day, St. Bartholomew's Massacre Day, Ten Commandments Day); others are dedicated to a theme: the Holy Grail, the Boer War, the Watergate Hearings, the Vietnam War, the Constitution, certain types of plants.

In a July 4th card she explains her many names: "Note: During my early public career I was known as Margaret Quincy. During my later public career I was known as Margaret Stanton. Margaret Zenie was given to me at my birth and oddly, the Negroes in the South called me 'Ladybird.' I performed a High Swan Dive for them, especially, every Saturday Night whenever I played in the South." And in one

card she explains her family lineage, after having read *Profiles in Courage*: "I was surprised to find Secretary of War Stanton still labeled 'a villain'... in fact, he is my great grandfather... [his] wife... was an Allen... and she owned almost all of New York City, which my Grandfather Alexander Stanton inherited, and lost to the Astors..."

Our research indicates Brightman was born Margaret Zenie Stanton in Massachusetts in 1897 and died in 1978. She appears to have worked from an early age as a player for the pioneering and prolific American film studio, Kalem Company, that was based in New York and produced more than 1700 films. While performing at their summer facility in Jacksonville, Florida she met and married Thomas Quincy, a high diver at the nearby Johnny J. Jones Circus. By 1912 she learned the high dive act and toured the South performing at various fairs and parks, which she references in one letter: "I was a professional athlete for 14 years." Later she married Ralph Weston Brightman and settled in Akron, Ohio. Her journey from high diver to housewife remains obscure though we suspect more intrepid investigators might yield more details.

She expresses a deep interest in culture, and a recurrent and not so subtle dislike for the British, and especially the Royal Family. In a letter dated in 1974 she decries the state of literacy in the country: "It is not difficult for me to understand why you are having trouble trying to buy the book you wish to send me. For, I have long been troubled about our book stores, and libraries... about a week ago the 'To Tell the Truth' program on television had a man on their program who was from Great Britain, and who stated 'he owned the largest second hand book store in the world.' And this man stated that 'he

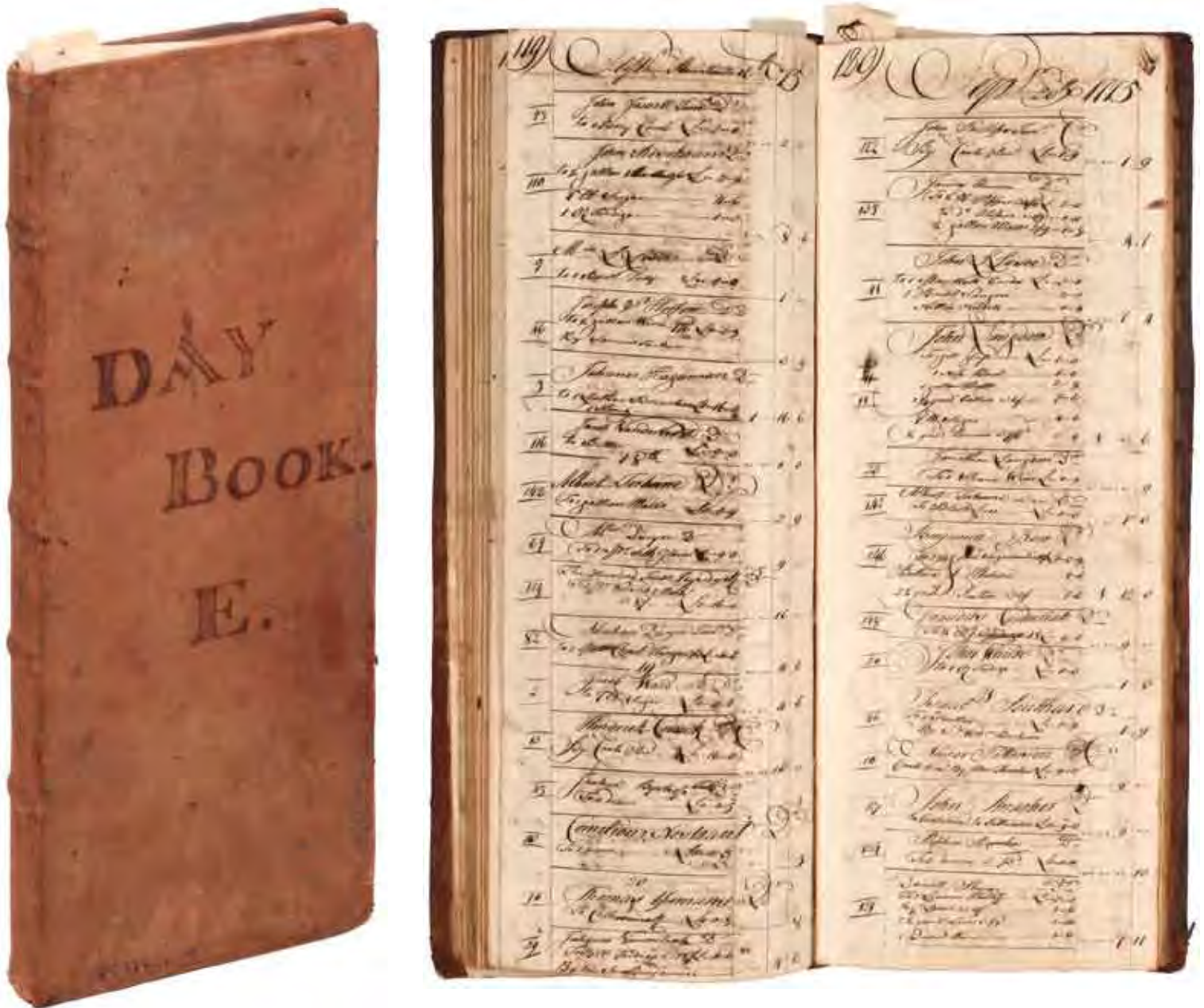




had been buying millions upon millions of our books, classics included.’ And to prove what this man had to say – our largest second hand book store has vanished which means the British Queen Elizabeth II is plotting to reduce this nation of United States of North America to a nation of illiterates. Too, I have been discovering books missing from my own library, and books that have been replaced with important information deleted.” In a St. Patrick’s Day card she states: “Bless the American Irish for keeping us reminded that the Irish are always Irish – and not British.” In another card she is deeply disturbed about a rumored plan to obliterate the head of Teddy Roosevelt from Mount Rushmore.

The art, done mostly with tempura paint and watercolors on wrapping paper or construction paper, while displaying only a modicum of talent, does reveal an eccentric world view, and would qualify as completely unadulterated naive art. This archive is clearly a product of its time as it displays one individual’s attempts to reconcile “old time” values with the moral and political quagmire of the Vietnam era. However, this dichotomy combined with the form itself, bright colors, and artistic energy likely inspired to some extent by the Pop Art of the 1960s, make this archive not of-a-kind, but rather very much a singular artistic interpretation of an era. [BTC#93408]





**22 (New York). Brinckerhoff and Griffin Families. [Manuscript]: Day Book (Fishkill, New York): April 27, 1775 - September 7, 1776. [Fishkill, New York]; (1775-1777). \$5000**

Manuscript Day Book (Ledger "E"). Tall folio, measuring 8" x 19¾". Contemporary full unpolished calf, tooled in blind and black, raised bands. Lacking a few manuscript leaves at the front (and two blank leaves at the rear); the first two manuscript leaves are detached and toned at the fore-edge, very good. An exceptional Colonial-era single entry account book of daily transactions, recording the accounts of about 150 leading residents of "the Fishkills" (about sixty miles north of Manhattan) in the Rombout precinct of Dutchess County, New York.

The individually numbered accounts are written in columns on pages consecutively numbered 33-275, covering the period from April 27, 1775 - September 7, 1776 (and ending with three transactions from March 19 - April 5, 1777; the remaining 21 pages are blank.) The interruption between September 1776 and March 1777 was likely due to events related to the American Revolutionary War, in which the town of Fishkill played an important part: a majority of the town's deputies and militia officers (whose transactions are duly noted in this ledger), were among the first in the New York provincial congress to sign the 1775 Revolutionary Pledge (affirming their loyalty to the Continental Congress), and the town became the main supply depot for the northern division of the Continental Army.

The ledger documents goods received and sold, each person identified thus as Debtor or Creditor, with the goods itemized (by weight or volume) and cost, and with associated financial information, including cash payments, advances, etc. The most popular goods are alcoholic: wine, rum, brandy and other spirits in gallons and drams; followed by all manner of textiles: yard broad cloth, cotton, linen, silk, buttons, etc. Among the prominent names are the transactions with numerous members of the Brinckerhoff and Griffin families, many of whom were militia officers or political deputies who signed the 1775 Revolutionary Pledge. Also included are many other prominent persons (and families) who did not sign the Pledge (known formally as "the Association" promulgated in May). These include the Captains of two militia companies: Joseph Horton and Matthias Lyster.

An interesting and pleasing artifact, and a primary document that provides an economic and social history of the area's Dutch, English, and German residents at the beginning of the American Revolution. [BTC#384218]



**23 Georgia O'Keeffe. Archive of Autograph Material. 1952-1958.**

**\$9500**

A small group of three Autograph Letters Signed and one Photograph Postcard Signed from Georgia O'Keeffe, with two original mailing envelopes. All of the correspondence is to Eleanor Anderson, the fourth and final wife of the author Sherwood Anderson, who at this time was busily engaged in compiling her late husband's letters for publication and had extensive correspondence with many of his friends and colleagues. Overall near fine or better with the letters folded from mailing.

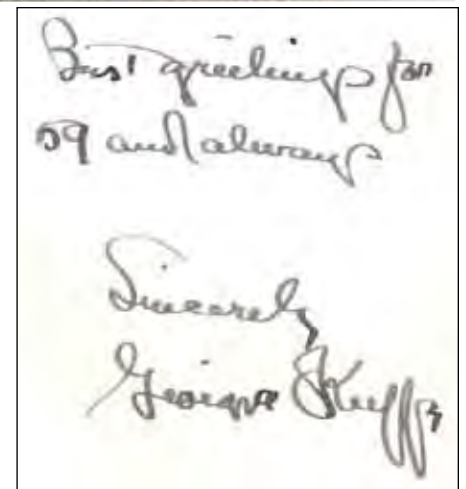


The earliest letter, one page and dated October 16, 1952, allows Eleanor permission to use the Alfred Stieglitz portrait of Sherwood Anderson taken in the 1920s, and gives her directions on how to use it and requests credit. O'Keeffe also mentions a letter she received from Sherwood about his novel *Many Marriages* that Eleanor might be interested in, but which she has forwarded to Yale with the other Stieglitz papers. The letter has a lipstick mark along the upper left edge and rear from where either O'Keeffe or Anderson must have balanced it briefly.

The second letter, two pages and dated January 16, 1957, is about a potential visit from Anderson to O'Keeffe discussing travel plans and methods of communication, as O'Keeffe was without a phone. The third letter, one page and dated March 19, 1957, is a brief invitation to visit.

The original photograph postcard is a striking image of a doorway with a ladder nearby and desert shrubs in shadow. A note on the verso reads: "Best greetings from 59 and always. Sincerely Georgia O'Keeffe." It's accompanied by the original hand-addressed envelope postmarked December 27, 1958.

A superb little collection of correspondence in O'Keeffe's flamboyant and beautifully drawn handwriting. [BTC#33245]







Black cloth photo album. Oblong. Measuring 10" x 7¼". Album contains 21 affixed sepia toned photographs, along with an additional 15 black and white, sepia, or silver print photos laid in, three negatives of a woman at a typewriter, and the personalized handkerchief of Mary A. Pettit. All photos are between 2½" x 2" and 5½" x 3½" and are very good or better with slight edgewear and some creasing. Album has worn corners and rubbing.

A prosaic but pleasant album displaying images of home life, probably from the first decade of the 20th Century, and mostly centered on the activities of women. From the back marks (of the photo studios Bailey and Myers-Cope Company) which appear on some of the loose photographs it can be presumed the families lived somewhere in proximity to Southern New Jersey or Philadelphia. Many of the scenes are of women in fancy hats or perambulating with parasols. Also making an appearance are occasional men and children, most of whom are posing for portraits, one of a man pretending to drive a car. Among the photos are three negatives of a woman at a typewriter with what appears to be an early Dictaphone-like device.

A pleasing album of carefree middle class people enjoying the decades before World War and financial hardship would upset the bucolic pace of American life. [BTC#383654]



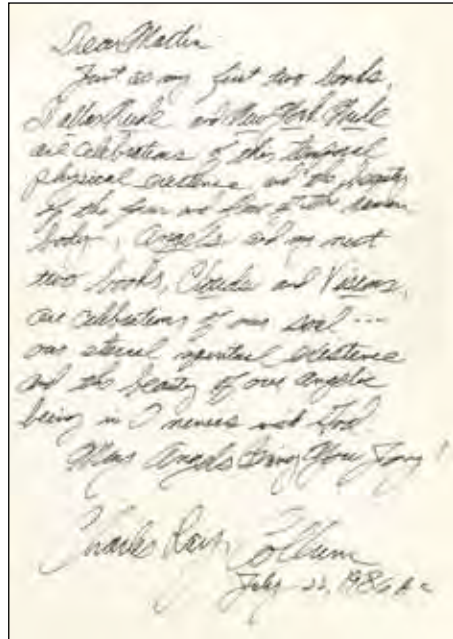
An intriguing archive from successful photographer-turned-clairvoyant Charles R. Collum presented to science writer and infamous skeptic, Martin Gardner, that includes

Inscribed first editions of Collum's two books of nude photography, *Dallas Nude* (1977), and *New York Nude* (1981); a four page Typed Letter Signed, including the introduction to his unpublished book on angels; seven photographs, including one of nine angels depicted by model-turned actress Renee Russo; and 19 photocopies of geometric patterns. This package was sent to Gardner in hopes he would affirm Collum's claims of undergoing a "spiritual awakening of incredible magnitude" in 1984 which allowed him to answer life's questions such as "who or what is God?" Overall near fine or better with only very light wear to the dustwrappers of the books.

The two published books represented here show Collum's striking black and white nude photographs he took of professionals and ordinary people in both Dallas and New York. The subjects were involved in numerous occupations and include musician Richie Havens, dominatrix Annie Sprinkle, Dallas Metropolitan Opera ballet dancer Steve Crenshaw, celebrity paparazzi Ron Galella, as well as policemen, lawyers, etc. *Dallas Nude* was published in 1977 and *New York Nude* was completed in 1981, three years before Collum's decision to take his talents down more spiritual paths.

According to Collum's letter, until his "awakening" he was a "successful commercial photographer for 15 years," and had worked for companies such as "Neiman-Marcus, Horchow, Sakowitz, American Express, Macy's, Bloomingdale's, and Bergdorf Goodman." Then in 1984

he switched paths dramatically using his skills to try to discover the truth behind, among other religious inquiries, the phenomena of angels. "I have enclosed some of the graphic presentation of the geometry and mathematics which I have been given," we presume through divine intervention. Collum claims he has discovered the revelation of St. John the Divine, and has the marks on his body to prove it as



displayed in the Polaroids he has provided (though none seem present), along with the secrets of the pyramids and Stonehenge.

"Just as my first two books, *Dallas Nude* and *New York Nude*, are celebrations of this temporal physical existence... *Angels* and my next two books are celebrations of our soul," writes Collum in the Inscription in *Dallas Nude*. Unfortunately it would seem that *Angels* and its sequels were never published.

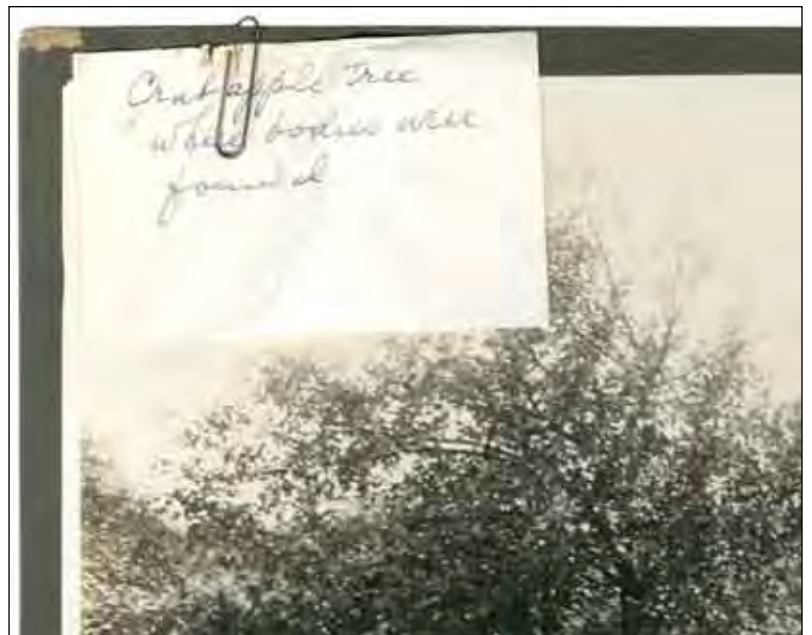
An eccentric combination of talent and fervor sent in a passionate attempt to expertly validate a conviction. [BTC#383645]





10 different large silver gelatin photographs mounted on stiff card stock. Sepia-toned images measuring 15 $\frac{3}{4}$ " x 12 $\frac{3}{4}$ " on slightly larger mounts for exhibition. Several have handwritten notes paper-clipped to the mount describing what is in the photo. A little rounding on the corners of the mounts, paperclips a little oxidized but not substantially affecting the images, just about fine, the images clear and deep. Reputedly used as state's exhibits at the infamous Hall-Mills Murder Trial. None of the exhibit photos are grisly, they mostly refer to the geography of the case: the attached notes read: "Crab apple tree where bodies were found"; "DeRussey's Lane Franklin Approach to the Murder Scene"; "Rev. Hall's study in New Brunswick Church. An admirer of 'T.R.' Hall was Scoutmaster of Troop No. 1"; "Trysting place in New Brunswick public park - off Eaton Ave. where the Rev. Hall & Mrs. Mills met"; and so forth.

A notorious and famous case that electrified the nation and especially New Jersey (until it was eclipsed a decade later by the kidnapping of the Lindbergh baby). It involved the ritualistic murder in 1922 of the New Brunswick, New Jersey Episcopal Rev. Edward Hall and his mistress, Mrs. Eleanor Mills, who sang in the choir of the church, on an isolated country road where they would apparently meet. The bodies were discovered both shot in the head, laid side-by-side with the choir singer's throat cut and her tongue cut out, with ripped-up love letters scattered about. The trial for murder of Hall's wife and her eccentric brothers that ensued was covered in the most lurid and sensationalistic manner possible and formed the basis for a fascinating book by attorney and activist William Kuntler, *The Minister and the Choir Singer: The Hall-Mills Murder Case*, as well as several mystery novels and films. Reportedly, one of Mrs. Hall's brothers, Willie Stevens, was the model for the character of the loony brother, "Teddy Roosevelt" Brewster, in the play and movie *Arsenic and Old Lace*. *The New York Times* devoted more space to the case than any previous trial in American history. The star witness, Jane Gibson, a.k.a. "The Pig Woman," who lived on a pig farm near the isolated murder scene supposedly witnessed the crime when she went on her mule to investigate her dog's insistent barking, but her testimony was erratic, and she gave some of her testimony from a hospitable gurney. Despite some reasonably creditable evidence of their guilt, Mrs. Hall and her brothers were acquitted.



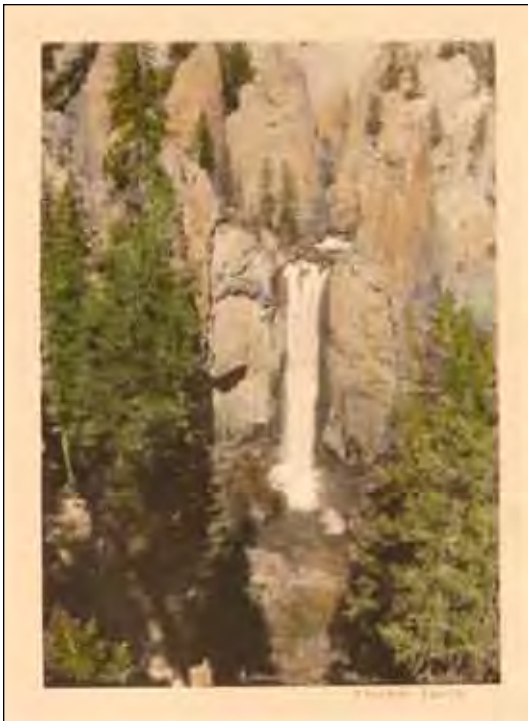
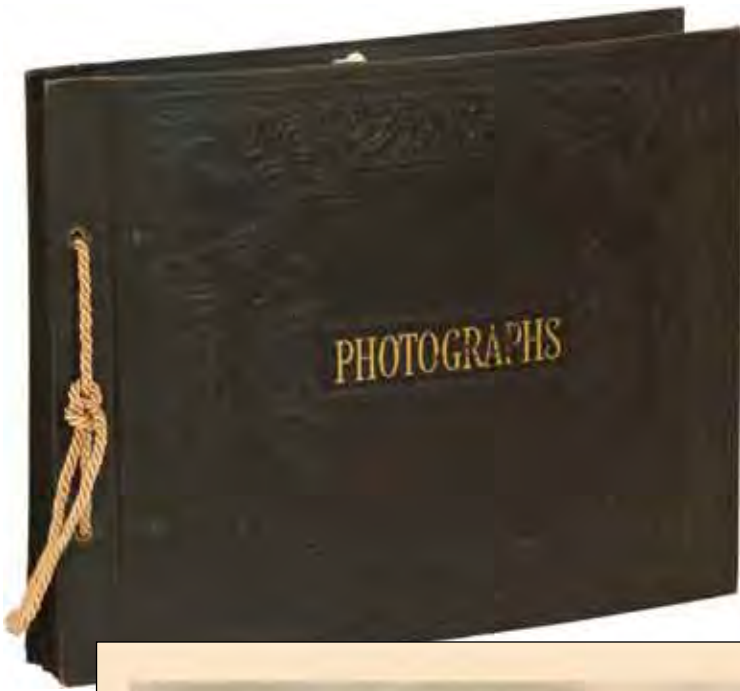
One of the images presented here (captioned "Crab apple tree where bodies were found") is used as an illustration in the Kuntler book. Accompanied by a supplied second edition of book. Provenance on request. [BTC#384131]

**27 (Photography). Emma A. and Mae Snyder.**  
*[Photo Album]: Glacier and Yellowstone Parks 1941.*

\$3800

Silk cord tied stiff black cloth with "Photographs" in gilt on front board. Measuring 15¼" x 11½". Slightly rubbed, about fine. The album features 60 original accomplished hand colored images, 17 of which are nicely mounted 5" x 7" images, the other 43 are snapshots. The album is additionally enhanced by numerous postcards and commercial images. Most of the original images are clearly captioned, with an interesting narrative of the journey written in an elegant and easily readable hand. The album documents the excursion of Emma A. Snyder and her sister Mae Snyder, both schoolteachers, from Baltimore on a tour of Glacier and Yellowstone Parks, with short side excursions to Pike's Pike, Denver, and Waterton Lakes, Canada. Laid into a pocket on the inside of the rear board are tour itineraries, a menu for the Canyon Hotel, letters from fellow tourists, postcards sent home, and other ephemera. A thorough, well-organized, and esthetically pleasing illustrated travel narrative.

[BTC#383773]

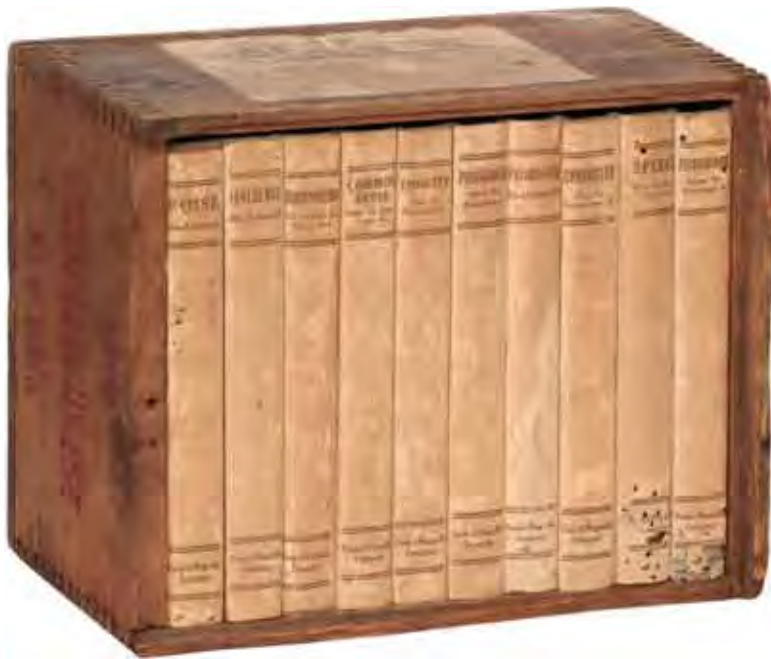




28 **(Photography, San Francisco).** Ed Gilson. *Collection of Original Photographs of the San Francisco Earthquake of 1906.* \$3000

Photo album of original photographs of San Francisco after the earthquake of 1906. Oblong octavo. Cloth. Contains 23 photographs, either black and white or silverprints, each either 7" x 5" or 5" x 4", all tipped-into a blank photo album. Most of the photographs are in fine condition, in the slightly worn very good album. Written in an unknown, probably later hand on the first page: "1906 San Francisco, Calif. earthquake, April 18 - lasted 48 seconds, 700 lives lost! These pictures sent to us from Uncle Ed Gilson that lived in Calif." Although we found near contemporary records of a San Francisco county clerk with this name, we could determine nothing of substance about Gilson. The images show the aftermath of the earthquake which destroyed a vast portion of the city. There are pictures of ruined buildings, torn up streets, and refugee camps. The 1906 San Francisco Earthquake, measuring 7.9 on the Richter scale, was one of the worst natural disasters in U.S. history, both as a result of the strong quake and even more the ensuing four days of fires which destroyed large portions of the city. The number of casualties was actually several thousands, although at the time city officials reported only 375 deaths (in the age before Federal aid it was more important to put up a good front and keep real estate prices high). Much of the city was rebuilt from the ground up and these photos convey both the scale of the destruction and the pluckiness of the survivors, who in several images, calmly observe the ruins of their city. [BTC#99195]





## Self-Help in a Box

29 **(Self-Help).** *Mental Efficiency Series [Ten Volumes Complete]*. New York: Funk & Wagnalls Company 1916.

\$450

Stated first authorized editions but probably the first American editions as well. Various translators, editors, and annotators. Ten volumes complete. Small octavos. Cloth. Each volume is fine in mostly bright, very good dustwrappers



with toned and modestly eroded spines, in the publisher's original wooden box with lettering of both the Funk & Wagnalls Company and The Literary Digest, and a printed mailing label from Funk & Wagnalls addressed to a publisher in Trenton, New Jersey. The volumes

that were first and last in the box have a little toning from contact with the acid in the wood, but otherwise the front and rear jacket panels are exceptionally bright, and the boards and pages are nearly as new. Each volume contains a different publisher's advertising leaflet laid in. Rare in the box. [BTC#387743]

30 **(Frank Sinatra).** *The T-Jacket Journal [Complete in Eight Issues]*. Atlanta, Georgia: Sing With the Sinatras Club 1944-1946.

\$3000



Fanzine. Eight issues, likely all produced. Quartos. Between 8-36pp.

Stapled mimeograph sheets, printed rectos only; one issue with sheets printed both sides. Very good with wear at the edges, scattered foxing and oxidation to the staples with several missing; three issues are creased from mailing with handwritten addresses, stamps, and cancels. Eight issues of this Frank Sinatra fanzine edited by Juanita Stephens, president of the Sing With the Sinatras Club based in Atlanta, Georgia. Sinatra's rabid fan base of Bobby-Soxers exploded during the war years spawning one of the earliest examples of organized fan culture predating the Elvis phenomenon and Beatlemania by more than a decade.

Sinatra's fan adoration led to one of the first (if not the first?) example of entertainer-based fan magazines or fanzines, a term coined only a few years before this publication to described fan-created science-fiction magazines. Each issue of *The T-Jacket Journal* is focused on Ol' Blue Eyes with trivia about his music, biographic information, lists of his recordings, and with covers depicting or inspired by the New Jersey crooner. Three of the issues are addressed to 16-year-

old Vaughn Swafford of Crossville, Tennessee, a club member who produced at least one of the fanzine covers (Sept 1946) and is referenced in several issues, one of which includes his description: "He has gray eyes and brown hair." Among the printed contents is a letter from Marjorie Diven, Sinatra's fan club coordinator; a letter from Frank himself, thanking his fans; an interview with actress Evelyn Keyes (apparently an honorary member); and one issue mailed with paper labels on which someone has written: "Drool Quietly + Politely," and "Long Live Our Boy Frank Sinatra."

While not all the issues are dated and numbered, we strongly suspect these represent the entire run of the fanzine and are very likely one of the few surviving runs. OCLC locates no copies and we can find no mention of this title anywhere on the web. [BTC#388581]



31 **(Sexuality). [Pseudonym?]: Norman.** [*Unpublished Erotic Manuscript Diaries and Photo Album*]: "The Many Turns of Norman's Screws" [and] "There Will Always Be a Norman as It's a Wise Father That Knows Its Own Child."  
\$6000



Diaries and photo album chronicling the sybaritic activities of a well-to-do and quite likely aristocratic young Englishman for the first half of the year 1954. Two volumes of text (octavos) and one album of photographs (quarto). Text volumes are stitched unprinted plain paper wrappers. Each [40]pp. Written oblong on rectos only, the versos occasionally used for photographs, erotic drawings, or postcards. The photo album is spiral bound in, probably later, blue leatherette boards and contains 34 photographs with a half dozen of the images of family members and automobiles but mostly of nude women posing among trees and bodies of water, along with five separate locks of hair, presumably from the models pictured on the facing pages. Near fine with light wear to corners but images fine. The well-thumbed text volumes are about very good with corners creased, small nicks and tears, and occasional light rings from wine glasses, but sound and easily readable.

Although we have yet to uncover the author's identity, many clues exist within the manuscript that would probably yield his identity to someone more energetic in investigating them than we have been. Norman displays a relentless appetite for the pursuit of girls, fast cars, nude photography, dramatic and described-in-detail ejaculations, taking

a hedonistic and childlike delight in all of the various pleasures of the flesh.

The beginning of the New Year coincides with Norman's parents leaving on a world cruise, leaving him to look after their country estate ("Verney"), while his girlfriend/fiancée (referred to throughout as "A") accompanies her father to the U.S., thus providing him for a few months with the means and motive to indulge his sybaritic pursuits. Obviously provided with some family support, Norman was also a shutter bug and supplanted his income by providing nude photographs to magazines. Many of the postcards that are tipped-in are from either his parents or A's travels; the smaller photographs are usually of his sexual conquests or his cars, and the drawings are also illustrative of his sexual conquests. All of the sensual pleasures predominate in the account, and indeed his descriptions of the contents of various hampers from Fortnum and Masons that he utilizes in the seduction of a couple of his paid al fresco nude models are nearly as lustily described as the accounts of his own sexual activities.

During the first month of the year Norman enjoys a dalliance with "Mary," the wife of one of his parents' neighbors who initially drops

by on the pretext of collecting some game birds that Norman has slaughtered on the estate, and where they dally for a few days. A connoisseur of cars, he accompanies his friend Roland on a drive to Cambridge "taking his Renault to a chap very interested to buy" because Roland wants to trade up to a Bentley so that he can attend rallies on the continent and mix with the right sort of people. At the local inn Norman and Roland proceed to chat up and share the favors of a mother and daughter who have arrived in a Rolls Royce.



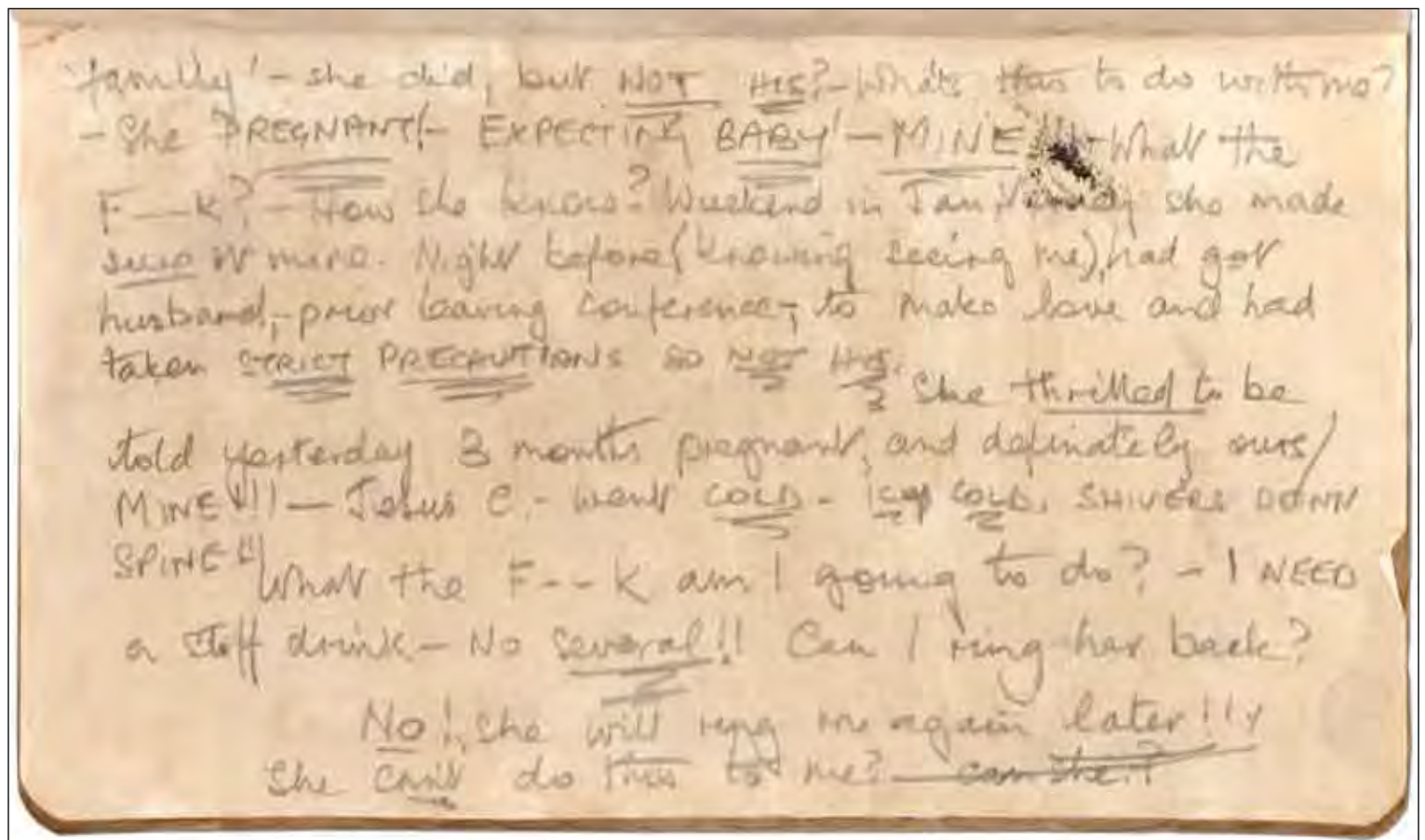
informs him that (with much underlining): "She PREGNANT! EXPECTING BABY! - MINE!!! What the F-k? - How she knows? Weekend in January, Verney, she made sure it mine. Night before (knowing seeing me), had got husband - prior leaving conference - to make love and had taken STRICT PRECAUTIONS so NOT HIS... Jesus C. - went COLD - ICY COLD, shivers down spine!!! What the F-k

Well into the Spring "A" returns from the U.S. and his parents return from their cruise (Norman relates some tedious details of their visit to Australia), and Norman is resigned to largely confining himself to attending his friends polo matches and enjoying the sexual favors of "A." In one such episode he describes his embarrassment in purchasing a penis enhancement device, and his use of it, to the amusement of "A" (she continually breaks into laughter, causing him to "wilt" repeatedly).

However, despite his relative monogamy during this season, he does manage to indulge in a couple of sexual encounters with paid nude models who he is photographing to earn extra money (and whom he obligingly provides tipped-in photographs of). At the end of the diary, Norman receives a phone call from his parents' neighbor Mary who

am I going to do? I NEED a stiff drink - no several!! Can I ring her back? NO! she will ring me again later!! She can't do this to me? Can she?"

Although Norman's conquests in general are described in somewhat overheated and very graphic prose (as for that matter are his descriptions of his Jaguar), we are convinced that his other more mundane concerns and descriptions - problems with his parents' garden at the country house, the tediousness of his parents' travels, detailed problems with his camera, exhaustive details of the cars he is interested in, and financial details and complications when he buys a new Jaguar XK120 (his father eventually slips him a cheque for 800 pounds which he cashes immediately in case his father changes his mind), seem all out of keeping with the conventions of pornographic fiction and we are reasonably certain the diaries represent at least some version of his true-to-life activities. [BTC#386325]



family' - she did, but NOT HIS? - What's that to do with me?  
 - She PREGNANT! - EXPECTING BABY! - MINE!!! - What the  
 F-k? - How she knows? Weekend in Jan/Verny she made  
sure it mine. Night before (knowing seeing me), had got  
 husband, - prior leaving conference, to make love and had  
 taken STRICT PRECAUTIONS so NOT HIS.  
 She thrilled to be  
 told yesterday 3 months pregnant, and definitely mine/  
 MINE!!! - Jesus C. - went cold - icy cold, shivers down  
 SPINE!!! What the F--k am I going to do? - I NEED  
 a stiff drink - No several!! Can I ring her back?  
No! she will ring me again later!!  
 She can't do this to me? - can she?



**32 Emma Tennant, edited by (Sylvia Plath, Ian McEwan, Angela Carter, Ted Hughes, J.G. Ballard, Harold Pinter, Anthony Burgess, et al.). *Bananas* 1-16.** London: Bananas Publishing 1975-1979.

\$1400

Magazine. Tabloid folios. Original newsprint wrappers. Illustrated throughout. Near fine with typical toning to the pages and some minor wear to the edges. The first 16 issues of this influential and irreverent British literary magazine founded by Emma Tennant in 1975 which featured new material from a wide a range of contemporary authors. This run of *Bananas* includes the first appearance of several of Sylvia Plath's poems, "I thought that I could not be hurt," "Waking in Winter," and "Burning the Letters," as well as her stories, "Day of Success" and "Among the Bumblebees." Also appearing here for the first time is an early Ian McEwan's story, "Dead as They Come," published the same years as his first book; and Angela Carter's short story, "The Company of Wolves," a retelling of The Little Red Riding Hood story, which she later adapted for the 1984 Neil Jordan film of the same name. Contributors found in this run include Ted Hughes, J.G. Ballard, Harold Pinter, Anthony Burgess, Bruce Chatwin, Ruth Fainlight, Barry Miles, Jon Silkin, Elaine Feinstein, Peter Redgrove, Heathcote Williams, Allan Sillitoe, and many others. A nice partial run of this notable 70s counterculture literary magazine. [BTC#386622]

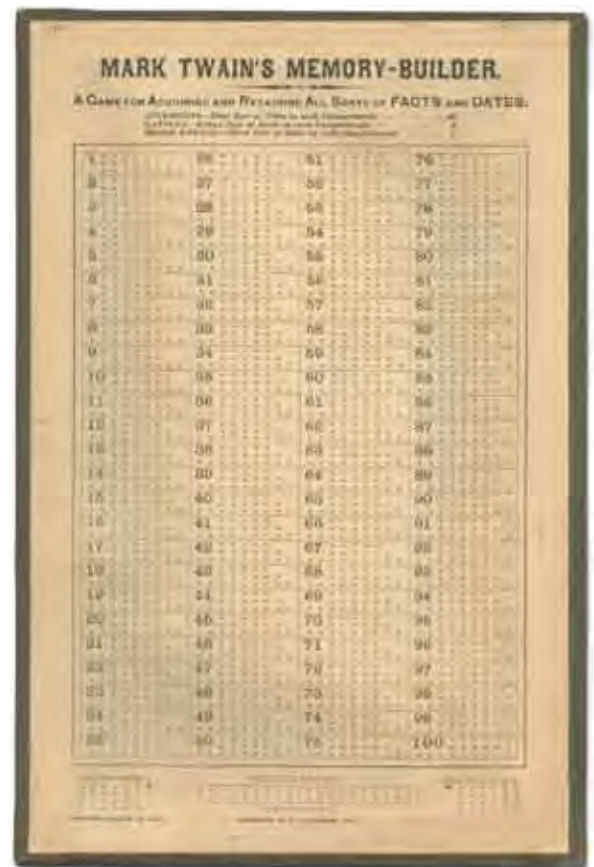


**33 Mark Twain. *Mark Twain's Memory-Builder: A Game for Acquiring and Retaining All Sorts of Facts and Dates.*** [Hartford]: S.L.

Clemens 1891.

\$350

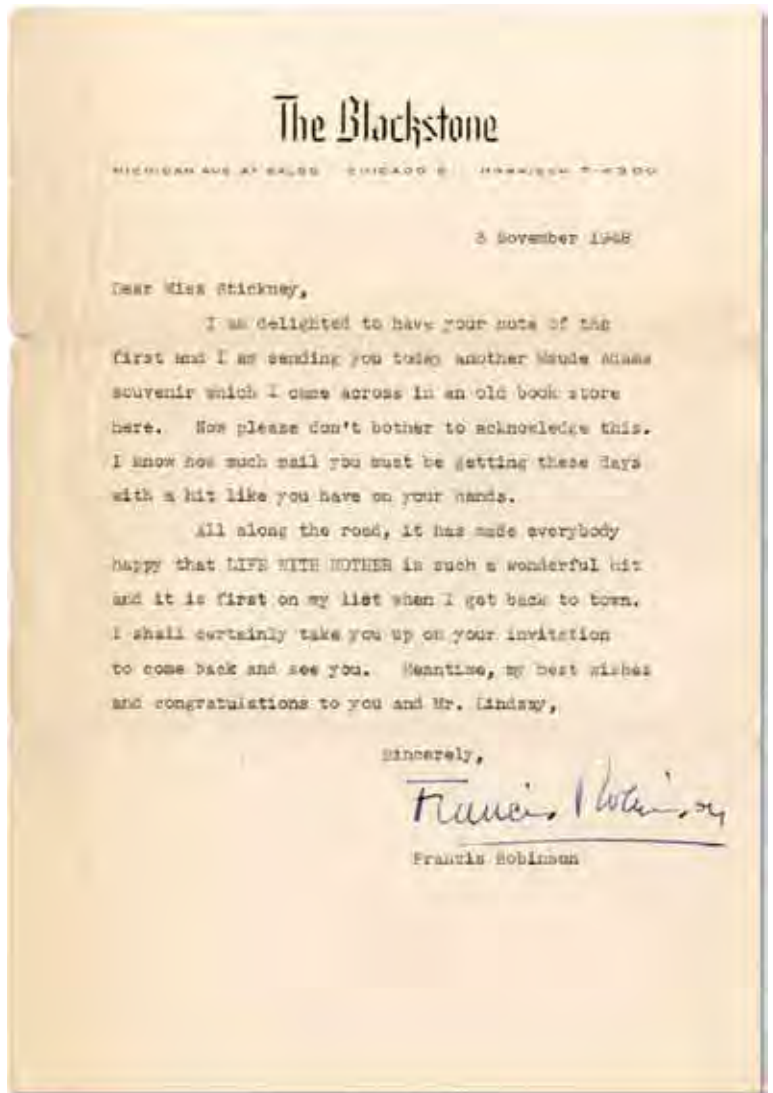
Board Game. Approximately 9" x 13½" x ¼" Cloth-covered wooden frame with printed card stock on front and rear. Slight waviness and a little age-toning on the cardstock but the game surface itself unused, near fine. On the front is the game board itself - essentially a grid of holes meant to be pierced by pins and on the rear are the extensive rules for the game, signed in print at the end "Mark Twain." Apparently Clemens developed the game while finishing his novel *Huckleberry Finn* as a way to help his daughter remember historical dates. When it was finally marketed several years later the board was accompanied by a small pamphlet of historical facts and a box of different colored straight pins, both here missing. The overly complicated instructions essentially describe a point system in which historic dates are divided into three categories: "Accessions" (of kings, presidents, and various other rulers, 10 points), "Battles" (five points), and "Minor Events" (births, deaths, inventions, or other notable happenings, one point). Never one to avoid hyperbole, Twain touts the game's potential effect on America's youth in his typical style: "Many public-school children seem to know only two dates — 1492 and 4th of July; and as a rule they don't know what happened on either occasion. It is because they have not had a chance to play this game." Despite such high hopes the game failed to catch on. Scarce. [BTC#375087]





**34 (Women). Maude Adams (STICKNEY, Dorothy). Three Photographs.** [No date – circa 1900]. **\$350**

A small collection of three photographs of legendary stage actress Maude Adams, once the highest paid actress in the world earning more than \$1 million dollars a year at the height of her popularity. Two of the photos are cabinet cards, measuring 4¼" x 6½". They depict Adams in stage costumes; one an Edwardian-era dress and the other a Napoleonic uniform. The third is a photo postcard, measuring 3½" x 5½", with the highlights of her face and hair in relief; it has also been hand colored and further decorated with shimmery thread outlining her clothes. All near fine with minor wear at the edges. Also included is a 1948 letter to Broadway actress Dorothy Stickney (who apparently collected these) from a friend who references one of the items found here. Stickney is best remember for her performance in *Life with Father*, co-written by her husband Howard Lindsay. [BTC#385589]







A collection of over 100 Typed Letters Signed from the author Eugene L. Cunningham, best known for his Western-theme novels and pulp adventure stories, starting in 1917 and ending in 1957, including what is probably the last letter he sent before his sudden death. They are accompanied by Cunningham's personal copy of his rare pamphlet, *Famous in the West*, the precursor to his classic book *Triggernometry* (and the copy from which a later facsimile was created); another very rare promotional pamphlet containing one of his uncollected short stories; a printed Christmas Card, and eight black and white photographs of Cunningham from his teenage years up through middle-age with two of the pictures Signed and partially annotated on the rear. Overall near fine with folds to the letters from being mailed, tape repair and toning to one pamphlet, and paper remnants on the rear of a few photos where they were once affixed to an album page.

Eugene Lafayette Cunningham (1896-1957) was born in Helena, Arkansas to Eugene and Istalena Cunningham, and grew up in Texas attending school in Dallas and Fort Worth. He served in the Navy from 1914-1919, is rumored to have worked as a soldier of fortune in Central America immediately after, and later reenlisted during World War II to work for Navy intelligence. Though he published his first novel, *The Trail to Apacaz* in 1924, he was already a prolific pulp writer contributing under his own name and various pseudonyms (Buck Stradleigh, Leigh Carder, Alan Corby) for such adventure pulps as *Frontier*, *Adventure*, *Lariat*, *War Stories*, *Argosy*, *Detective Fiction Weekly*, *Action Stories*, and *Soldier Stories*. He was considered one of the finer Western writers of his time and his 1934 nonfiction book, *Triggernometry*, a study of famous gunfighters of the old West, has become a standard text on the subject, so much so that the Western Writers of America named it one of the best nonfiction books of all time.

This correspondence with his boyhood friend George Johnson is extremely collegial with heartfelt thoughts about life, family, and politics, along with a healthy dose of kidding and facetious comments at Johnson's expense. The earliest letters were written in 1917 while Cunningham



was still in the service, and newly married, and already a published author, having placed the story, "Luck to Order" in an issue *Argosy* under his first pen name Gordon Shulford (possibly his first professionally published work). He soon announces the birth of his three children, his growing popularity as a writer and the resulting financial windfall, anecdotes and remembrances of shared friends and adventures, accounts of meeting and befriending legendary western cowboys, belt-tightening during the Depression, and the difficulties of married life.



Cunningham goes into some detail about his rigorous writing schedule and constant workload. He describes his average daily routine: writing one story in the morning, editing the previous day's work in the afternoons, and starting the next story at night. Eventually, as his family grows, he has to extend his efforts to better suit family life and enrich his own exhausted idea mill. Throughout the correspondence he describes the various pulps he is writing for, sometimes with brief synopsis of the tales, and the growing demand from publishers who have come to rely on both his quality stories, and fast turnaround. At one point he reports earning \$1,200 a month and is firing off five stories a month, all the while continuing to add more potential pulps to his roster, as well as an ongoing contract with Fiction House.

After the Depression Cunningham continued to write for magazines but also produced a steady stream of books with *Triggernometry* remaining his biggest success with several printings over the next two decades. Cunningham died suddenly of a heart attack at age 60 while sitting in bed reading. The correspondence is picked up briefly with eight letters from Cunningham's wife Mary who informs Johnson that he likely received the last letter Cunningham ever wrote, and thanks him for the posthumous reprint of the rare pamphlet *Famous Gunfighters*, which Johnson was finally able to publish after many years of struggle to determine copyright.

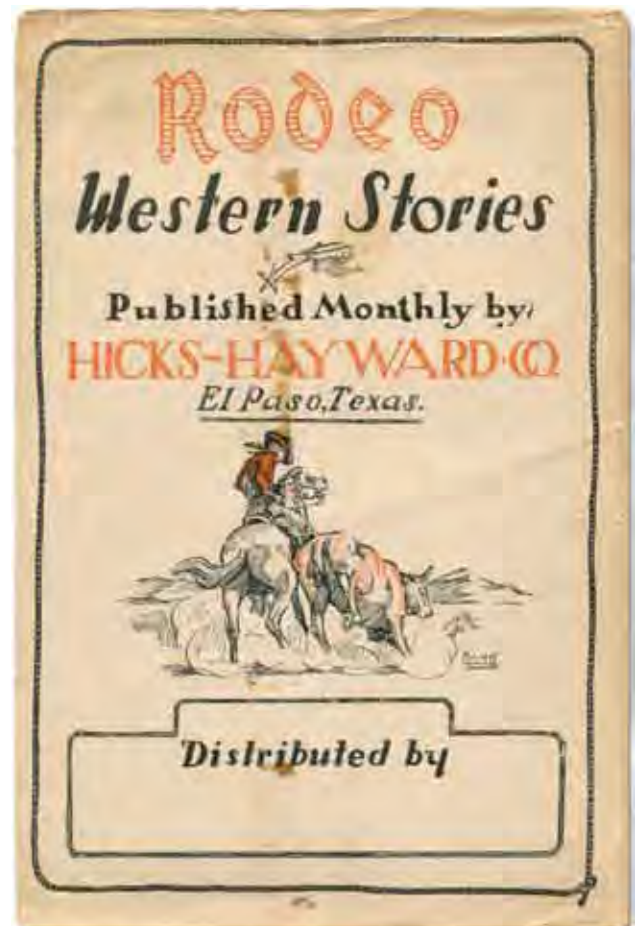
With the letters are two interesting pamphlets published by the Hicks-Hayward Company of El Paso, manufacturer of Rodeo Outdoor Clothes. The first is *Rodeo Western Stories*, an undated and short-lived promotional pamphlet from the mid-1920s that contains the Cunningham story "Green Handled Guns." The inside front wrap claims that, "This booklet will be sent to you each month," but only one other issue was released, and both are exceedingly rare with *OCLC* locating just two copies of this issue (and one of the second). The other pamphlet is *Famous in the West*, a nonfiction account of five notable western gunfighters. This is Cunningham's personal copy and the one used to make the 1958 limited edition facsimile, of which two copies are included in this archive (#6 and #12). The facsimile includes Cunningham's



original **Signed** note on the front flap that states that 60,000 copies of the original were printed but most destroyed by the publisher due to postage costs; it does not reproduce the additional **Signed** note by Cunningham at the bottom of the page that states: "This is fore-father of *Triggernometry*."

Rounding out the collection is an undated Christmas card and eight photographs. The earliest, dated August 3, 1915, pictures Cunningham in the Navy and reads "3rd class yeoman" on the rear, followed by another dated 1917 and **Signed** on the bottom edge. Other photos show him boxing with another man, in his uniform looking at the camera, looking out to sea, and an older Cunningham standing in front of a boat, at his writing desk, and in a tie at an official function with a "visitors" ribbon pinned to his shirt.

A wonderful collection of personal correspondence from a prolific author of western novels and pulp adventures. [BTC#385506]





A collection of 54 letters between C.E. ("Ethel") Le Rossignol and her brother, Arthur, while they were both serving in World War I between 1914 and 1919; C.E. was a nurse and Arthur a soldier with the British Expeditionary Forces. Also included are 106 photographs, measuring 1" x 2½", in an album with additional loose photos, postcards, and military documents. All letters are very good with age toning and occasional small tears from opening. A significant correspondence with related ephemera outlining the trials and tribulations of the Great War.

Most of the letters are written to Le Rossignol, referred to as "Ethel," from Arthur who was stationed in France in 1914 while she was training as a nurse on the Isle of Jersey. He was an officer with the 7th Division of the Army Motor Machine Guns division. In October of 1914 he writes, "I have had a very busy time ever since a week before war was declared, for our men have to go to their war stations and start getting the searchlights ready for anything." A year later he tells her, "Things don't seem very bright at present do they. What a dastardly trick that is of the Germans using poisonous gases."

His sister was stationed in Jersey training as a nurse and obtaining her ambulance license. "I hope you like your new quarters and that they are better than the pub. You must be quite skilled now as a nurse, what did the new French surgeon think of you?" Le Rossignol moved from Jersey to England and eventually to France during the course of her service. In a letter from June 10th, 1915 she says, "Our dear blesses [patients] sent us the most glorious bouquets of flowers, and no prima donna on this earth we feel can be prouder than we are of our bouquets. They said such charming things to us, and we go in and visit them and their faces light up with



pleasure...it really seems so little that one can do for these brave heroes. As I always tell them they have been our living wall and protected us and we can never never repay them."

Spending years apart on separate fronts, they nevertheless kept each other informed. In one letter Arthur writes, "We're having lovely weather just now and everything seems so quiet and peaceful that you can't imagine the horrible killing and worse going on not too very far away – I wonder when it will all stop." Reporting to Ethel from a fight in April of 1918 Arthur says, "We have had a very strenuous time...our fellows



fought extremely well but owing to weight of numbers and an infernal fog, principally fog, we had to give way."

Included are C.R. Le Rossignol's photographs from her days in the hospital, among them are numerous examples of wounded soldiers on crutches or in bed, nurses in their uniforms, and ambulances. Ethel writes of her one post, "the hospital is the Hotel Royal there – a big military hospital, French of course – and they think they can give us plenty of work.... I think the strain of war is felt everywhere and one just has to keep on saying "Courage" to oneself." She was also certified as an ambulance driver by the Women's Legion Motor Drivers and her license is present.



An intriguing and extensive collection of material examining a lengthy tour of duty from the perspectives of both a nurse and a soldier. As the casualty rates at the front were catastrophic, a complete correspondence that effectively spans the entirety of the war is unusual.

[BTC#385650]





An extensive collection of 539 World War II letters from Jack Carr to his family in Pennsylvania while he was stationed in California and the Pacific from 1942 until 1945. All letters are very good or better with slight age toning and some small tears, a significant portion are written on beautifully illustrated stationery of the Hawaiian Islands, illustrated with Hula girls and surfers, as well as on various camp letterheads. Also included is a "Notice to Appear for Physical Exam," an American Red Cross soldier's sewing kit, and two newspaper clippings. In all over 1,000 pages of correspondence.

Jack Carr joined the United States Army in the summer of 1942 reporting for duty at Fort Jackson, South Carolina, for basic training. He wrote primarily to his family back home in Pennsylvania including his mother, father, and siblings. In a letter dated June 10, 1942 he tells them of his recent accomplishments, "well I passed my tommy gun firing course that I told you about yesterday. I made a final score of 88 out of 100, that makes me a sharpshooter." He goes on to explain his views on the carbine rifle firing test he has to take next saying, "I can't give a damn if I even qualify because I don't like the idea of handling a gun anyway – I'm not bloodthirsty like a soldier is expected to be."

He spent his training going to radio school and running drills for boat-to-land assaults. He would eventually be shipped to Camp San Luis Obispo and Camp Pendleton on the West Coast and thereafter to the Pacific. "Today makes exactly 10 months for me in the Army – God time flies. We made another assault landing today – it's getting to be old stuff for me – I go out again tomorrow morning and again Thursday." On August 9, 1943, a few months before heading to the Hawaiian Islands, Carr writes his mother saying, "rumors are flying again – faster than ever before and far more definite. They're shifting the best radio operators into our platoon, the R.D. They've cancelled, or at least partially suspended furloughs and there has been very definite talk of our pulling out on Thursday – Why, when, where, or how I don't know, and even if I did I couldn't tell you or anyone. Something is definitely going to happen and damn soon."

"The last day of 1943 – what a year for me – and everyone! It was in 1943 that I left all that was dear and close to me behind in a happy

past. It was in '43 that I became a soldier – sometimes I'm quite proud of that fact and other times – well, I feel as if I would do anything to get away from it all. In 1943 I was supposed to have become a man... I believe I have a long way to go. In 1943 I left many friends behind. Since then those friends have been scattered from the Atlantic to the Pacific coasts."

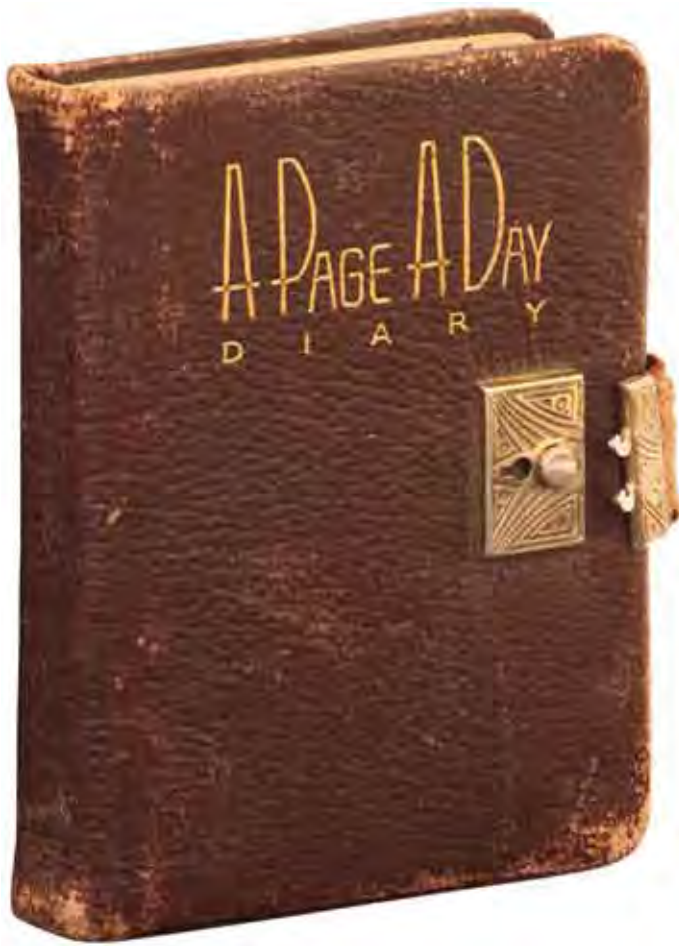
On D-day Carr writes, "this day is quite a momentous occasion in all our lives – today the long awaited 2nd front opened up in France. And now I'll tell you what I was doing when the big moment arrived. I was downtown – drunk! Now how am I to tell my grandchildren that?" During this time Carr's platoon was moved to a secret location in the Pacific he was forbidden to reveal; "They've done it again – yes, the Army decided to move me somewhere else. But this time I find myself in the position of not being allowed to tell you where – as much as I'd like to do so. However, I'm still out west 'where men are men.'"

Carr would be involved in attacks on Anguar in the Palau Islands as part of Operation Forager on September 22, 1944. He describes the event in a letter to his brother, Dick: "Your little brother has become a veteran (of one campaign anyway)... I made the entire operation unscathed... It was a successful landing but we were held down by Jap mortar and super fire which is no fun to be hiding from – especially when there's no place to hide." He spent most of 1945 in the Philippines and Okinawa. "As you must know by now I've participated in another 'invasion' – if you want to call it that. Instead of being greeted by a withering fire from the Japs, we were greeted by hysterically happy Filipinos on the beach who came from their homes shouting 'victory' and 'god bless you' all over the place." On August 15, 1945 he wrote home to say "the war is over! The war is over! I'm just walking around in a daze right now – I can't think straight." Carr was sent home in December of that year after a short stint in Korea. "Tomorrow morning at 9 a.m. I shall walk off this ship and onto the home soil of the United States."

An immense and wonderfully preserved assemblage of letters detailing a soldier's long journey through the final years of World War II.

[BTC#385932]





A fascinating diary of 2nd Lieutenant Leslie Wright, Jr. while serving in the U.S. Army Signal Corps starting in September of 1941, just before the advent of the U.S. entry into WWII, beginning at Fort Monmouth, New Jersey, September 1942 from where he was overseas. A remarkable document that describes the early days of the corps itself, the term "radar" having only just been accepted by the Army in 1940, along with an account of his thoroughly harrowing journey in a tiny convoy to England with minimal protection, and other handwritten accounts of his time during the war. Pasted within are stamps, various headlines, such as "U.S. to call up 10,000,000 – war on Axis," and photographs of an assortment of women he made the acquaintance of throughout his tour of duty. 24mo. Brown leatherette "A Page A Day Diary" with lock and clasp. Rubbed with some loose pages, very good.



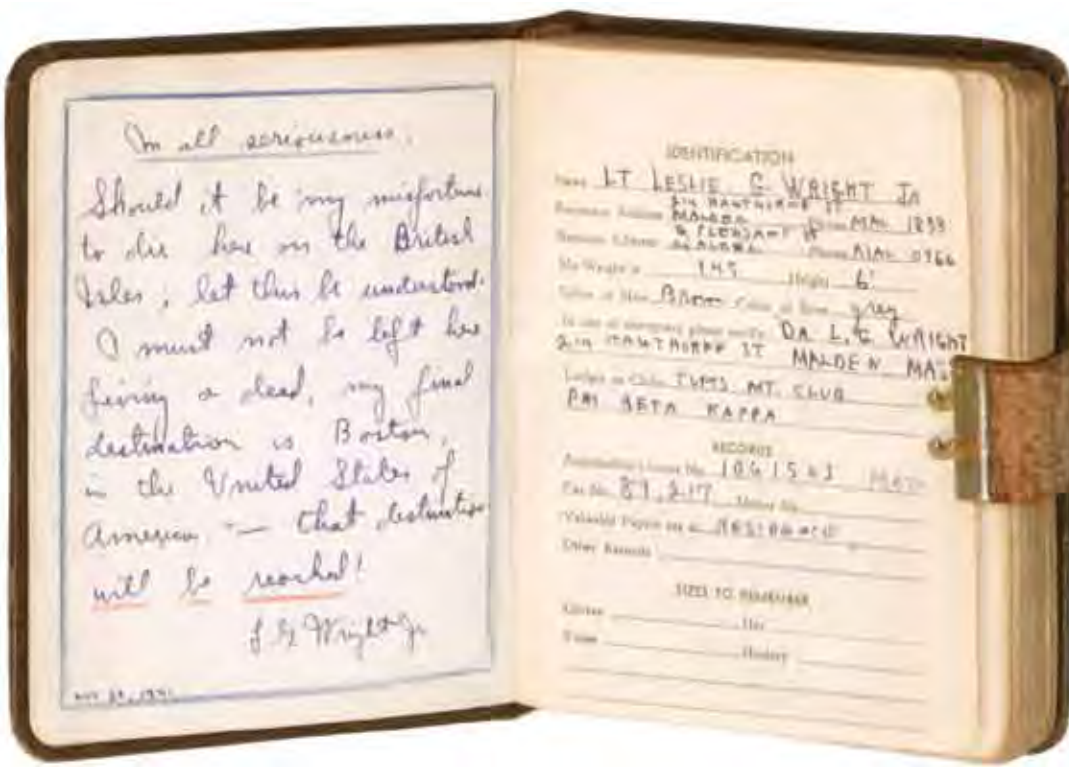
Wright was a conscientious diarist and his accounts of his daily life in England during the blitz are reasonably thorough and engaging (within the confines of the page-a-day allotted), with insightful observations of life in wartime England.

"In all seriousness: Should it be my misfortune to die here on the British Isles; let this be understood: I must not be left here. Living or dead, my final destination is Boston, in the United States of America – that destination will

be reached. (November 20, 1941.)" This was scrawled by Wright on the verso on the title page, dated only two months after starting his diary. His account begins on September 15, 1941 after reporting for duty at Fort Monmouth, New Jersey to begin classes at the Army's Signal Corps School where military engineers had just developed the SCR-300 radar, the first portable transmitter. "It was our lot to report individually, in style and in uniform - to enter our military career looking like experts, yet knowing nothing!" Wright gives detailed accounts of the troubles with the early radar equipment that sheds some light on the secret and all-important technology.



Only a month after basic, Wright's unit was given orders to join a convoy to England to continue their training. On October 14th he writes: "lecture by squadron leader of the R.A.F. to give us an idea what we're getting into.... They tell us quarters will be good and food scarce. Life under the bombs is not too tough he says." Prior to leaving, on October 21st, the troops are shown the new equipment they will be learning to use: "After six weeks in the Army we see it! The gadget we joined up to chase airplanes with. Utmost secrecy must be observed." When they finally leave for England on November 3rd they join a modest convoy setting their sights on the British Isles knowing that most convoys don't survive this size expedition. "Seems odd that with all the rank and valuable pilots aboard we do not have more protection. Perhaps it's on the horizon – we hope."



Miraculously they made it to England in mid-November, and began going to classes, dancing with girls, and navigating through the strategic government mandated blackouts. "Very successful evening. Ford takes his gal home, but I get stood up! She vanished into the blackout!" When Pearl Harbor was attacked and America entered the war Wright found himself thousand of miles from home, hearing the news over the radio, "Perhaps one of the most momentous days of our lives...6:30 London time, we sat by the Jonson radio and heard our president declare that a state of war existed between America and the Japanese. All sorts of reports here come through - sinkings, bombings, and all that - it's very hard to believe."

The task which lay before Wright, learning the use of radar, was at once frustrating and fascinating to the young soldier; "Last of the circuit diagrams,

thank God...It's all a matter of 'pulses,' which whig around that devil's network in all directions at once - Get the right ones in the proper places and we're all set to 'bring down Nazi aircraft in flames.' Raiding continued in Britain while Wright and his compatriots trained. "[Last night] has turned out to be the wildest night in my 27 years of life...our Lister caught fire flaming to high heaven...it ended at dawn on the command post of H-15 after a four hour fight with the Luftwaffe. Now I've seen it all - black crossed junker 88's sweeping straight over, diving out of the searchlight beams."

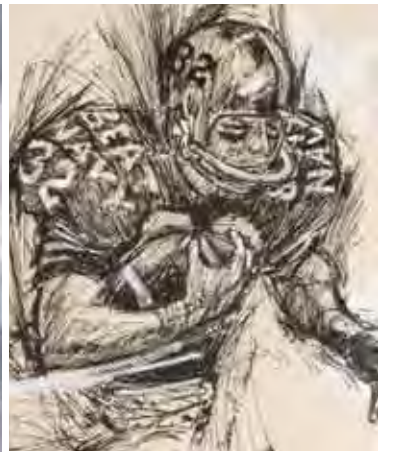
Wright was stationed with the RAF at their field as the "lone American" in late summer 1942. "It might be worth mentioning that I'm at present assigned to 396 Searchlight Battery, Drifffield, Yorkshire in the land that God forgot. ... Once again I am a stranger in a strange land."

His last entry on September 14, 1942 reads: "All in all it's been a good one [year]: a damned good one. There's been a fair measure of hard work, plenty of thrills, a few discouragements, but this above all - the formation of a new and highly satisfactory philosophy of living...It has changed a green second looie into an experienced operator in the Air Defense of Great Britain, a peaceful soul into a guy what, at present at least, is no longer surprised at or phased by practically anything!"

A compelling chronicle of an American soldier's year lived largely under threat of the Blitz, and his work with a vitally important and indispensable branch of the U.S. Military. [BTC#386430]







Details from item #14