



...YOU STILL PLAYING
ARCHIVES AND
MANUSCRIPTS?

YEP..
ROUND
16

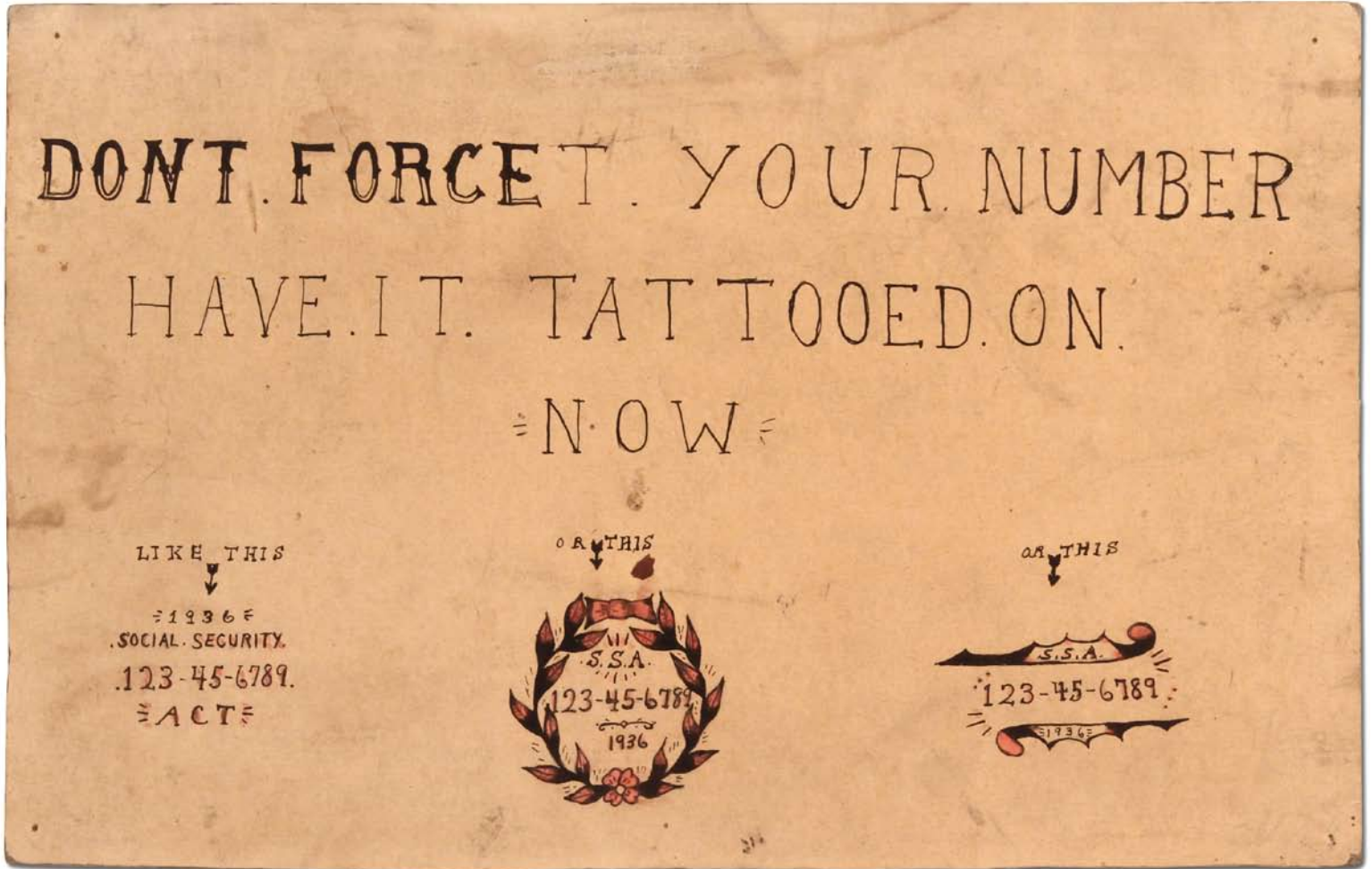
BETWEEN
THE
COVERS

BTC

gnc

gnc

1 (Art, Tattooing). [Hand-drawn and illustrated poster]: Don't Forget Your Number. Have It Tattooed On Now. 1936. \$2900



Hand-drawn and illustrated poster on thick cardboard. Measuring 20½" x 13¾". Some soiling and tack-holes in the corners, a little waviness on the cardboard, very good. A crudely lettered promotional tattoo art poster with three variant flash designs, all bearing the date 1936, urging Social Security Card recipients to have their numbers tattooed on themselves. The first Social Security numbers were issued in November of 1936 and created a certain amount of anxiety around this scheme to create a national identity system. According to DeMello in *Bodies of Inscription: A Cultural History of the Modern Tattoo Community* (Duke University Press, 2000): "...men and women flocked to tattoo shops to have their number tattooed on them." Perhaps the most evocative illustration of this is in Dorthea Lange's photograph "Unemployed lumber worker goes with his wife to the bean harvest. Note social security number tattooed on his arm" (FSA-OWI Collection, Library of Congress, August, 1939). This placard is a splendid example of a naive American aesthetic object, with its artwork clearly bearing a 1936 date, a direct link to the earliest days of the Social Security program, making this a compelling primary document of Depression-era social history. [BTC#390722]

Between the Covers Rare Books Archives and Manuscripts #16

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Cover art by Tom Bloom.

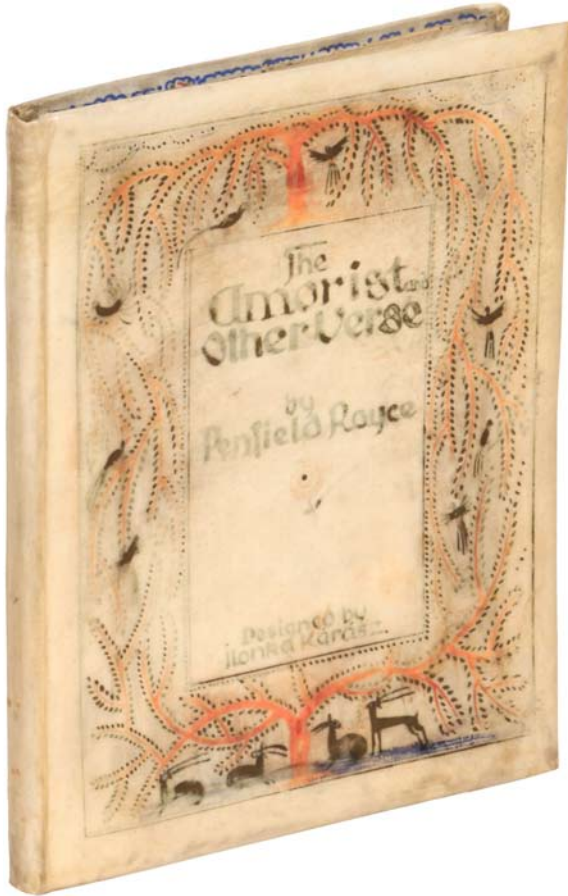
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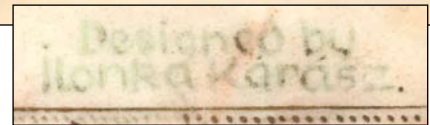
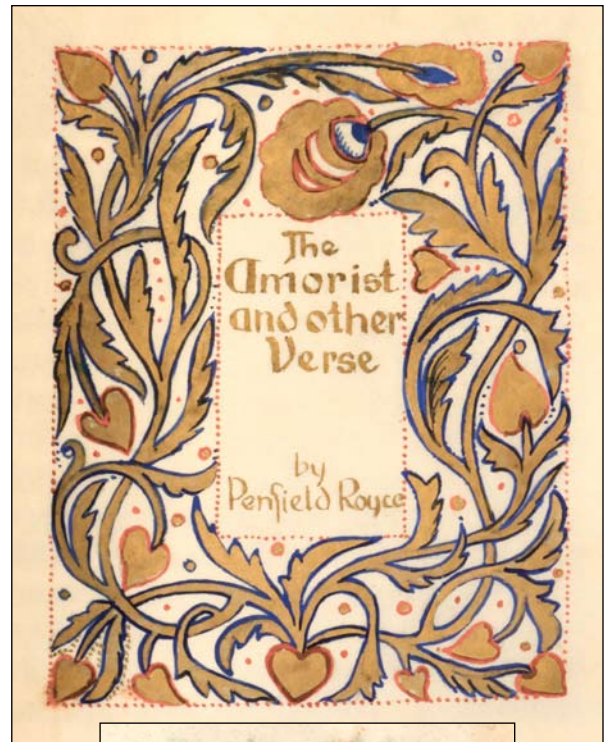
2 (Art). Ilonka Karasz and Penfield Royce.

[Hand Illuminated Manuscript]: *The Amorist and Other Verse*.

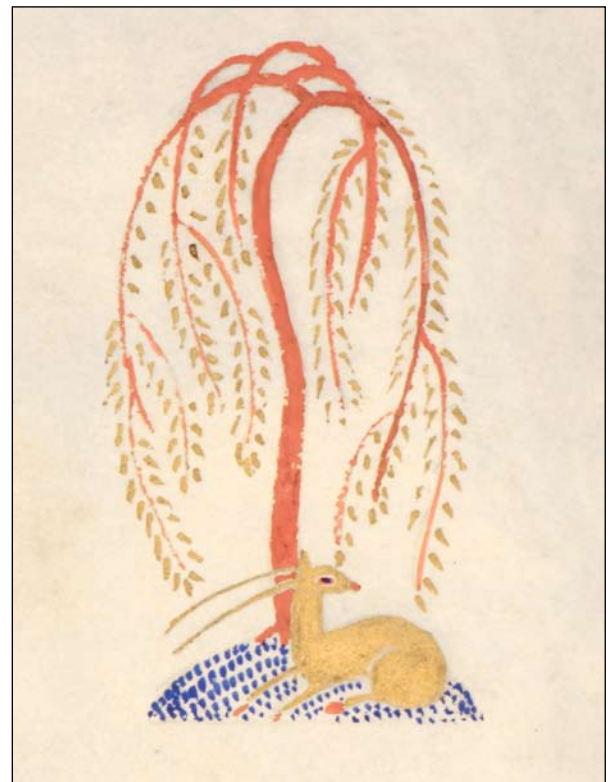
\$7500



Verse by Penfield Royce.
Designed by Ilonka Karasz.
Quarto. Eleven vellum leaves, making 22 pages. Bound in heavy vellum-covered boards. Front board heavily decorated by Karasz, with the title, the author, and designer; the back cover features a decorative border surrounding a flower. The pastedowns are decorated at the borders, extending onto the inside edges of the boards. Rubrication, otherwise the lettering is in black, the illuminations are primarily in red, blue, and gold. In all likelihood, a private commission from the mid-Twenties accomplished by Karasz for a little-known author. These sentiments on love are presented in calligraphy with decorations by the artist in her typical country-ish, naive style, but displaying the contemporary influence of art-deco. Karasz was born in Hungary, and after moving to this country as a teenager, she designed furniture, ads, household goods, and more. She was a celebrated cover artist for *The New Yorker*, and illustrated many dust



jackets, the most familiar of which might be that for Jessamyn West's *Friendly Persuasion*. She was a neighbor and close friend of Rex Stout's wife, the designer Pola Stout. The front cover is a bit rubbed and faded; the boards a little bowed as expected, but overall in near fine condition; in a custom clamshell box. [BTC#392246]

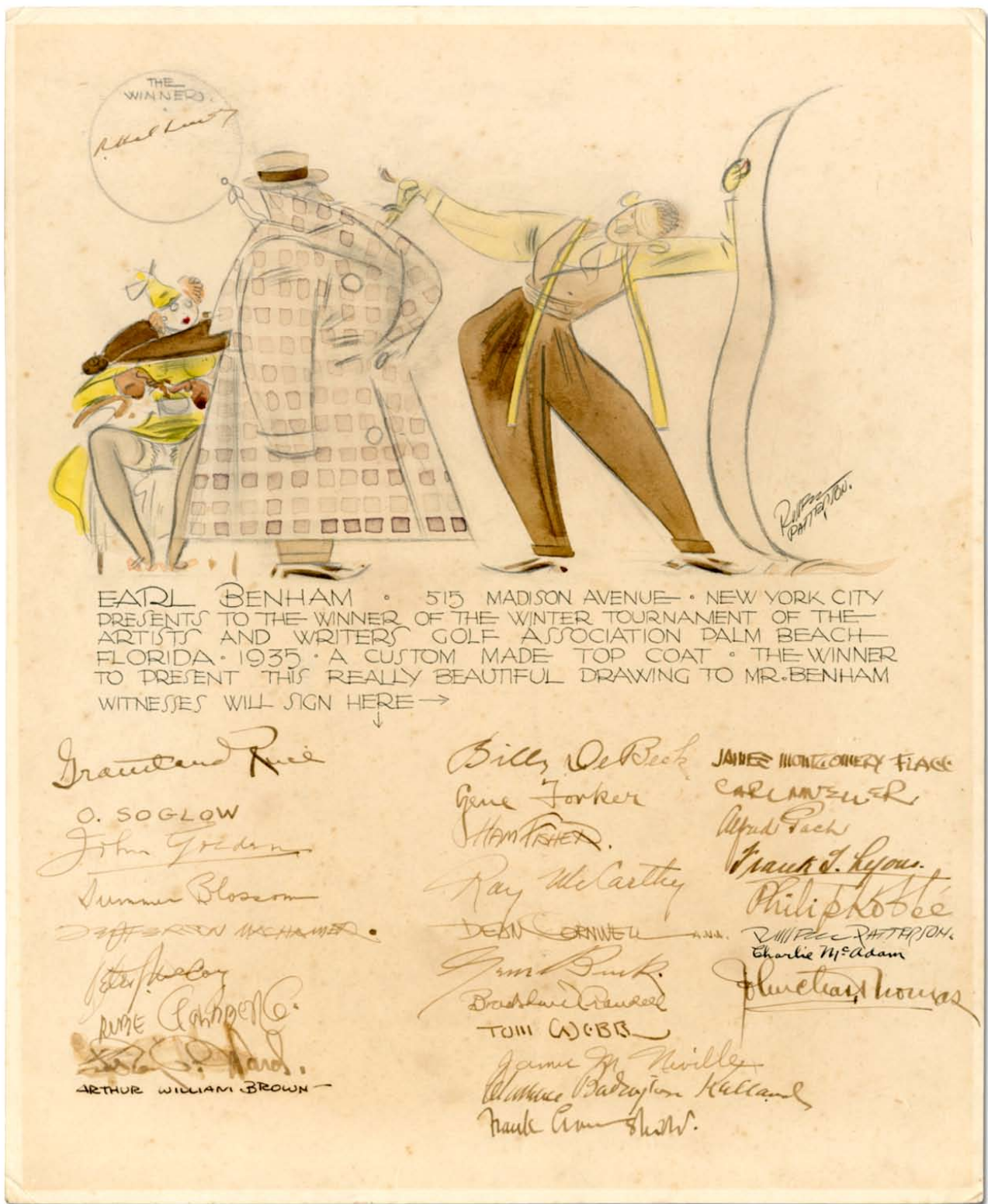


Cute is Just a Four-Letter Word...



3 (Art). *[Archive of original art]: Greeting Card Art featuring Anthropomorphic Animals and other subjects.* 1940-1943. \$2500

19 different works on 18 leaves of white card stock (one has two images on one leaf). Various sizes (10" x 11", 14" x 10", and similar) in several different media, mostly airbrushed and/or pen and ink. Some modest smudging in the margins, one has a neat crease, mostly near fine. Two are color tempura, the rest are black and white. Unsigned but apparently by the same artist. Most are date-stamped on the verso between 1940 and 1943, and have printer's notations in the margins. Within the group there is a proliferation of ducks and bunnies, and other cute animals, as well as more traditional figures. Included are obvious Easter cards, get-well cards, wedding cards, Father's Day and Mother's Day cards, new arrivals birth cards, etc., as well as one including a man with a harem girl and a caricature of a black person. Another has a duck in a straw boater, with a detached arm holding binoculars: presumably the arm would have been printed, cut out, and pinned on as a moveable element. Exceptionally well accomplished. A charming collection. [BTC#389859]



4 (Art). Rufus Patterson, Rube Goldberg, Dean Cornwell, Otto Soglow, James Montgomery Flagg, Grantland Rice, and others.

[Original Drawing]: Earl Benham ... Presents to the Winter Tournament of the Artists and Writers Golf Association Palm Beach, Florida 1935 A Custom Made Top Coat. \$1750

Measuring 13½" x 17". Drawn on thick artists board. Slight age-toning, else near fine. An amusing drawing of a portly dandy in front of a mirror being fitted for an elaborate checkered topcoat by a tailor, as a slightly tawdry female, legs akimbo, looks on, Signed by Rufus Patterson. The famed custom tailor Earl Benham of Madison Avenue presented a custom topcoat to the winner of the tournament each year. The "witnesses" and other participants in the tournament (mostly, as advertised, artists, cartoonists, and writers) have Signed their names beneath the picture including Rube Goldberg, Dean Cornwell, Otto Soglow, James Montgomery Flagg, Grantland Rice, Clarence Budington Kelland, Ham Fisher ("Joe Palooka"), Billy DeBeck ("Barney Google"), Bradshaw Crandell, Arthur William Brown, Jefferson Machamer, Carl Mueller, Ray McCarthy, Tom Webb, James M. Neville, Frank Lyons, Philip Kobbe, society photographer Alfred Pach, theater impresario John Golden, editor Sumner Blossom, and several others. A wonderfully checky and unique document from an exclusive club of artists and writers. [BTC#392968]



5 **(Art).** *1155 Los Angeles Art Cards.*

Los Angeles: 1980-2005.

\$8500

A collection of 1155 cards advertising various artist shows and gallery openings in the Los Angeles area from the early 1980s until the mid-2000s. All cards are near fine or better with some slight edgewear from mailing. The assemblage includes invitations to some of the best West Coast art shows of the last few decades including, “The Sissy Art of Eric White,” an exhibit of art by Owen Smith (renowned for the art from the Aimee Mann album *The Forgotten Arm*), and the Bettie Page pin up artist, Olivia. From the Eric White show Peter Frank, reviewing for *LA Weekly*, wrote that “His dream-state scenes, full of puzzled faces, double-images, anachronisms and attenuated unlikelihoods are painted with a vertiginous exactitude, its wooziness enhanced with bilious colors, weird superimpositions, and a tendency to render everything a little wobbly and elongated—El Greco goes suburban.” Over the years Los Angeles has proved to be an important hub for new artists. The work plays on an extraordinary variety of themes including most obviously, Hollywood, celebrity, and Disney as well as with the Chicano culture of the City’s Spanish roots. The images show everything from sultry women to trash on the side of the highway. Every trend from the last few decades is displayed amongst the plethora of exhibits. A unique gathering of over 1100 exhibition cards for artists collected over the years documenting the increasingly changing tides of art in Los Angeles. [BTC#390226]



6 (Art). Otto Soglow.

66 Pieces of Original Art for "The Talk of the Town" Section of *The New Yorker*.

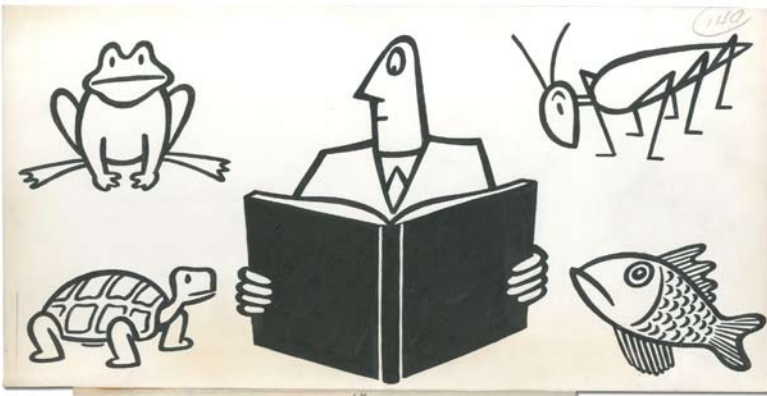
\$25,000



66 original pieces of art for the *New Yorker*. Pen and ink on artists board. Unsigned. Each is roughly 12" x 6 1/4". The vast majority have a *The New Yorker* Editorial Department slip attached with handwritten advice (mostly of the "Rush!! Must have Proof Final Today" variety). A very few have partial slips or the slips detached. Undated but from the subjects and some of the cultural context, probably largely from the 1950s and 1960s. These spot drawings appeared as the primary illustration for each weekly version of *The Talk of the Town*. Subjects are diverse: grumpy policemen, harried mailmen, air, train, and bus travellers; bookstore browsers; George Washington in New York; a king and queen tossing coins to a crowd; LBJ; an old school main frame computer; a man turning a corner confronted by a truncheon bearing "JD" (juvenile delinquent); a ghost picketing a cemetery; real estate shoppers; a take on New York City seceding from the state of New York; a scientist doing a test on mice; an astronaut in a space capsule; a couple watching a television with someone arguing for "peace"; musical notes picketing to save Carnegie Hall; Richard Nixon on television; various animals: birds, horses, porcupines, frogs, polar bears, groundhogs, monkeys, squirrels, and much more. Soglow was an American cartoonist, probably best known for his long-running syndicated cartoon for King Features, "The Little King" which first appeared in *The New Yorker* in 1931. His pen and ink drawings, usually uncaptioned, were deceptively simple and in many ways they set the standard for "spot art" in the magazine. Soglow drew a significant number of the spot drawings that appeared in *The Talk of the Town* for as long as he was at the magazine, for well over a quarter century. They are still being used today. This collection represents a significant amount of his output for the *Talk* pieces. [BTC#384198]







← $\frac{3}{4}$ →

UNBLOCKED, LEAVE BEARERS ON

THE NEW YORKER
EDITORIAL DEPARTMENT
25 WEST 43RD STREET
19TH FLOOR

*Rush! Proof final,
today Friday
as slow as
possible.
Ple RUSH LINE*



← $\frac{3}{4}$ →

UNBLOCKED, LEAVE BEARERS ON

THE NEW YORKER
EDITORIAL DEPARTMENT
25 WEST 43RD STREET
19TH FLOOR

*Ple RUSH! Proof final
Today, Friday, be
soon as possible
Ple RUSH! LINE*



← $\frac{3}{4}$ → (14.7 / 100)

UNBLOCKED, LEAVE BEARERS ON

THE NEW YORKER
EDITORIAL DEPARTMENT
25 WEST 43RD STREET
19TH FLOOR

*'A' Issue MUST HAVE
PROOF FINALS TODAY.
LINES
KEEP LINES STRONG*

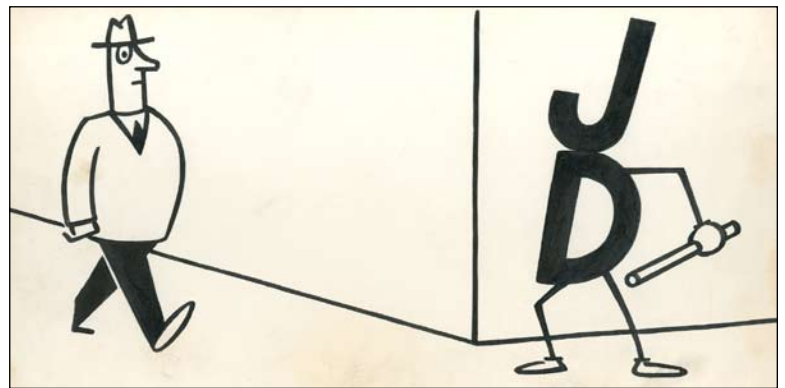
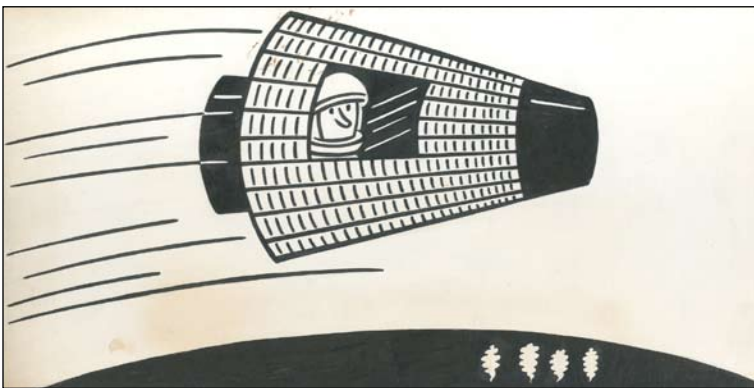


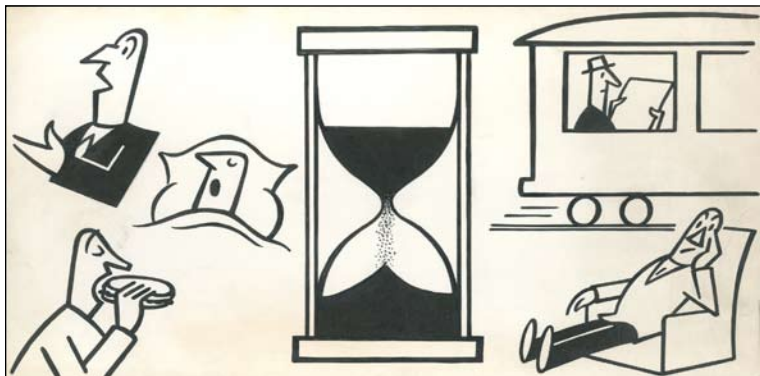
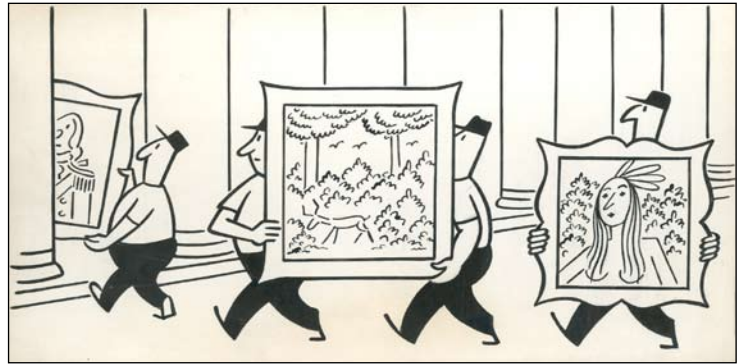
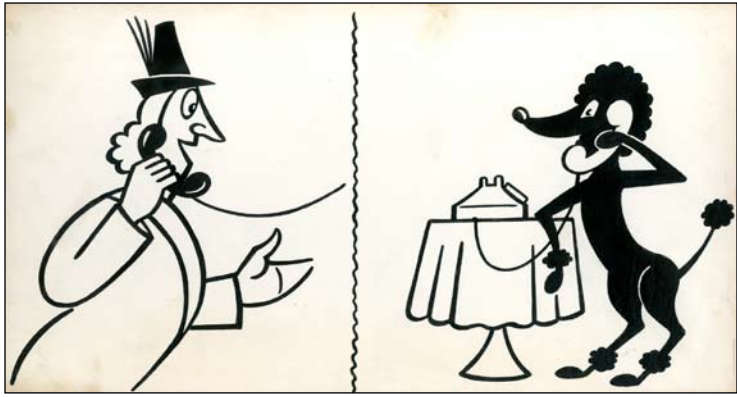
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UNBLOCKED, LEAVE BEARERS ON

THE NEW YORKER
EDITORIAL DEPARTMENT
25 WEST 43RD STREET
19TH FLOOR

*Rush! 'A' Issue - Must have proof
Finals today
LINE*







7 (African-Americana). Janie Porter Barrett, Harris Barrett, Catherine Barrett Cooke, Julia Louise Barrett, Mary White Ovington, Eleanor Roosevelt, Luther H. Foster, Paul Robeson, and others.

[Archive]: The Janie Porter Barrett Family Papers.

(Hampton, Virginia: circa 1885-1970).

\$25,000

An important archive of personal papers and correspondence, books, photographs, and ephemera belonging to Janie Porter Barrett, a beloved African-American educator and social reformer, founder and president of the Virginia Industrial School for Colored Girls; with additional personal papers, photographs, and ephemera belonging to her two daughters: Catherine and Julia Louise.

The collection contains over 30 books and pamphlets from the library of Janie Porter and her husband Harris Barrett, many of which are scarce first editions signed by Janie or Harris, including two books Inscribed by Mary White Ovington (suffragist and co-founder of the NAACP), and one Inscribed by Eleanor Roosevelt. The collection also contains about 25 family photographs, most of which date from the 1880s-1910s, several early photographs of Barrett's Settlement and Industrial Schools, a large 1926 panoramic print of members of the National Association of Colored Women



(that includes Barrett and Mary Bethune McLeod), and a print of Paul Robeson from the 1950s. Among Barrett's personal papers are letters from several African-American leaders of the day (representing the NAACP, Fisk University, YMCA Serving Colored Men and Boys, and other organizations), including a Typed Letter Signed from Ovington, and two holograph letters by Harris from 1913. The documents and ephemera all relate to Barrett's Industrial School at Peak's Turnout, Virginia: including property deeds, several newsletters, programs, invitations, and Janie Porter's complete personal set of the School's Annual Reports from 1916-1939.

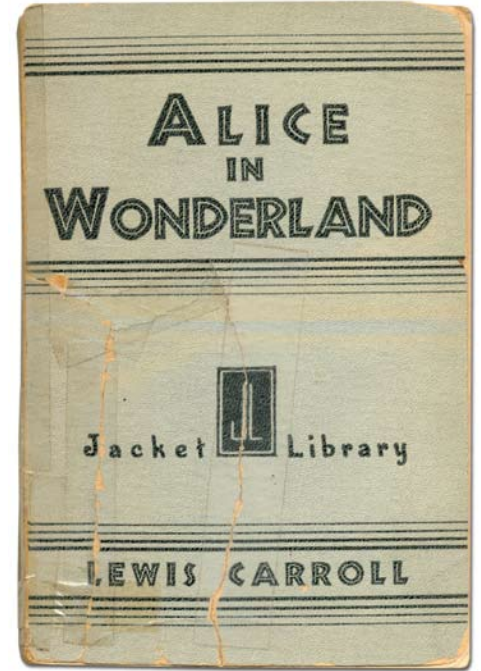
Among the items belonging to Barrett's daughters is a remarkable scrapbook archive of an African-American public school girls' athletic association organized in 1929 and led by Catherine Barrett Cooke in Gary, Indiana up through the 1960s. Included are all manner of mimeographed and printed ephemera,



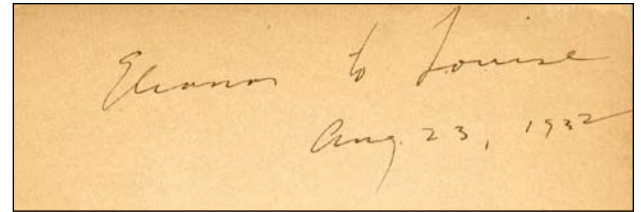
handmade paper regalia and cloth emblems, and over 50 black and white photographs of team portraits and sporting events, and several social events (banquets and debutante dances), dating from the 1930s-1960s. Highlights from the smaller archive of materials belonging to her daughter Julia include correspondence from Luther H. Foster (head of the Tuskegee Institute), and several manuscripts of speeches, including: "Political and Social Gains of the Negro Then and Now," from 1957, and "Where are we now?" a message on freedom and equality given on Women's Day in 1967.

The daughter of a former slave and acknowledged Caucasian father, Janie Porter Barrett was given an exemplary education and might well have lived as a white person, had

her mother not intervened and sent her to the Hampton Institute in Virginia, where she lived in an African-American environment. There she met her husband Harris Barrett, a pioneering African-American businessman, who in 1890 supported her in the establishment, on their property, of the Locust Street Settlement of Hampton, the first community center for African-Americans in America. The Settlement expanded its activities under her leadership, and in 1908 she organized and led the Virginia State Federation of Colored Women's Clubs. In 1915 she established the Industrial School, a residential "Industrial Home for Wayward Girls," that became a model rehabilitation center for African-American female juvenile delinquents. Barrett was the driving force behind the success of



the school, both in developing its innovative programs that won national recognition, and in securing private and state funding which provided for its expanding enrollment to about 100 girls. Her daughter Catherine was instructor of physical education at Roosevelt

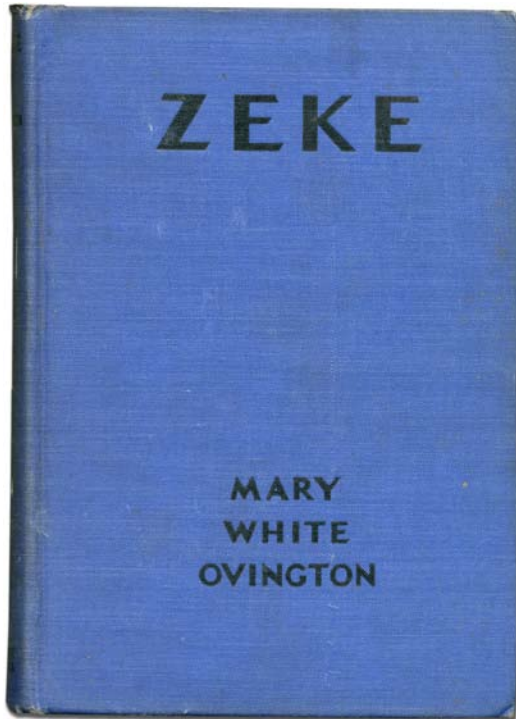
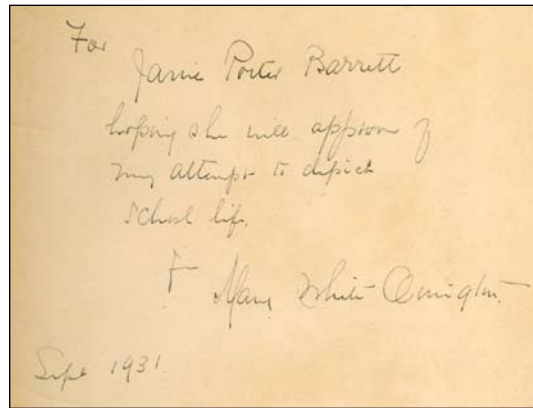


High School in Gary, Indiana, where she organized and led the Roosevelt Girls' Athletic Association from 1929 up through the 1960s; her other daughter Julia lived in Petersburg,

Virginia, where she was Director of Admissions and Registrar at Virginia State College until her retirement in 1965.

A compelling, scarce survival of papers and documents from the Barrett family. A detailed list available upon request.

[BTC#389412]



6-16-32
RECEIVED

**WHITE HOUSE CONFERENCE
ON CHILD HEALTH AND PROTECTION**

OFFICE OF THE DIRECTOR
INTERIOR BUILDING
WASHINGTON, D. C.

June 14, 1932

Mrs. J. P. Barrett
Virginia Industrial School for Colored Girls
Peak's Turnout, Virginia

My dear Mrs. Barrett:

The enclosed questionnaire is for the purpose of gathering some material to show the effect of the present emergency situation upon children and young people. It would be a great service if you would be good enough to answer the few questions in the questionnaire at the very earliest possible opportunity. May I thank you for your trouble in the matter.

Sincerely yours,

Katherine Glover
Katherine Glover
Editor

5. What significant effects of the depression do you see upon the young people who come under your supervision?

seems to be no marked effects as delinquency is due largely to poverty. No. There

6. Could you give a few pertinent facts or statistics to show

THE PEOPLE'S BUILDING AND LOAN ASSOCIATION
OF HAMPTON, VIRGINIA

ADDRESS ALL COMMUNICATIONS TO
HARRIS BARRETT, SECRETARY

Hampton, Va. *July 17, 1932*

My dear May

I am enclosing my check for \$20.00, which with, I think, be enough, with what you have, to get you to Tuskegee and back. Let me know if you need more.

Your Commencement invitations came today and we think they are fine. Of course we poor country people don't know what yours and the Senior College matters mean but we know they must be something "just grand". Several of the people to whom you sent them have spoken to me about them - looking glad of their faces.

Your mother and I are grieving that neither of us can come, for I had intended, from the time you entered, to be certain to be at your graduation.

When shall we expect you home? When you find out when and how you are coming write to me so I can meet you.

12 EAST 97TH STREET
NEW YORK CITY

May 31. 1932

Dear Mrs Barrett,

I have read your report and looked at your pictures both with the deepest interest. You know how very much I think of your work. I wish so much I might write it up some time for you. Perhaps when you come back in the autumn you will be able to tell me where I could get anything of the sort printed and I will come down and do my best. I presume there are special magazines for such articles.

Under another cover I am sending you my latest writing, a play. I hope that next fall your girls may be able to act it.

Always affectionately,

Gay W. Donington

*I'm perfect delighted
that you're going
to summer!*



A Baby Day Group

Baby Day Group at Boy Shore Hotel



Farm Cottage
Peak's Turnout, Danover County, Virginia
Birthplace of the
Virginia Industrial School

8 **(Bikers).** *[Photograph Album]: 1930s Motorcycle Album Featuring Woman Bikers.*

[Modesto, California: 1933-1939].

\$20,000



A cohesive and superb photo album documenting the adventures of several motorcycle riders from approximately 1933-1939. Unusually, women are featured throughout the photographs, many dressed in black leather or pegged pants, posing with bikes, riding on the highway, or riding at exhibitions. Oblong octavo. [100]pp. Stringbound album with pictorial color-stamped front cover with more than 200 vintage photographic prints, ranging in size from 2" x 3" to 5" x 7". The first two leaves are detached, but otherwise fine condition. A couple of the prints have fallen from their mounts and are laid in, but the album is complete and unrifled.

The album documents several road trips to Nebraska and up the Pacific Coast to Oregon and their destinations between 1933-1939, dated from handwritten notes on the photos and internal evidence, including newspaper clippings, license plates, and bike styles. There are shots of street scenes and wilderness, most of which appear to be in the environs of California with a snapshot of the exterior of a Harley Davidson shop and many candid shots of drinking, carousing, and snowfights, along with some later aviation snapshots in an arctic climate, perhaps Alaska - this crew seemed interested in general daredevilry as well. Of particular interest are a number of photographs of motorcycle rallies, one in Modesto, including crashes and several snaps of a biker driving through a burning structure, likely as part of an exhibition of which the Modesto Motorcycle Club took part racing and performing trick riding feats.

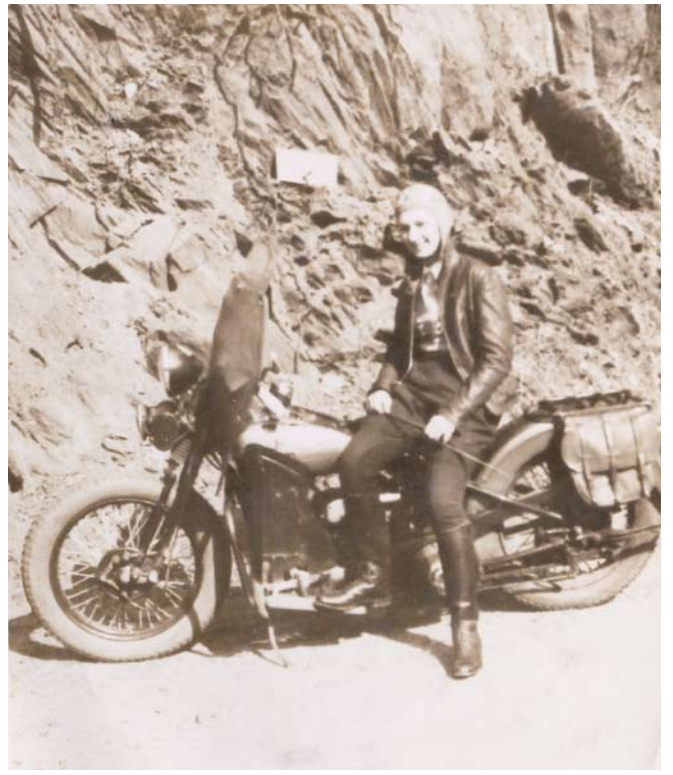
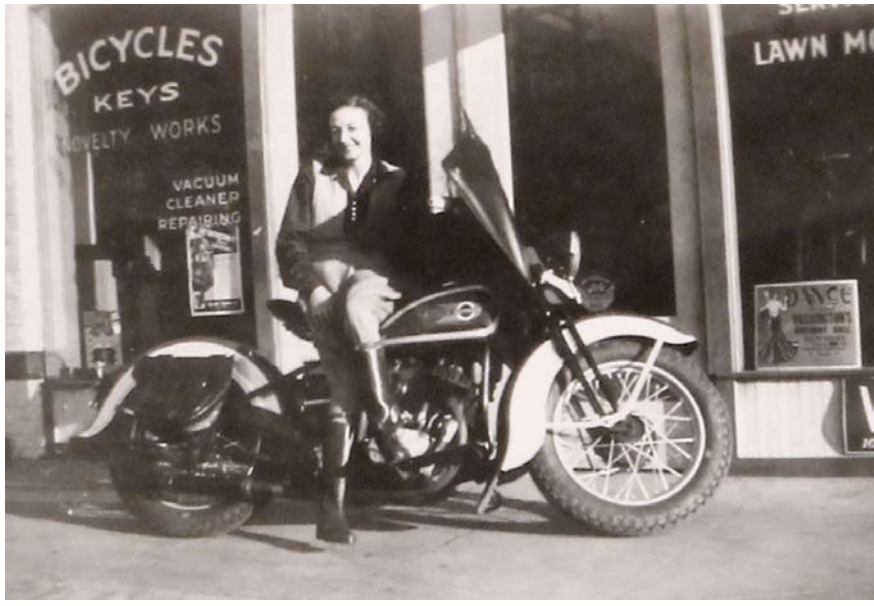
Three newspaper clippings tipped in describe a motorcycle crash involving Morris Storer, age 18, and a trip to Beatrice, Nebraska by Mr. and Mrs. Earl Beard and Miss Edith Storer, a young waitress from the Modesto, California area. We suspect the album was likely assembled by one of those individuals, a member of the Modesto Motorcycle Club whose colors are present on the racing sweaters of both men and women in dozens of photographs, alongside



a few images of individuals from the Port Stockton Motorcycle Club.

The album is early in the history of the American motorcycle club, predating the increased popularity of such clubs following World War II and the birth of the outlaw biker gangs. Also, the photographer or photographers are rather accomplished with a number of the photographs aesthetically striking, capturing not only the intense drama of the rallies and accidents, but also the intimate and candid nature of friends interacting and drinking on their journeys.

An exceptional album of woman riders and the motorcycle culture of 1930s Southern California. [BTC#389149]



9 (Civil War). Albert Robinson Greene.

Archive of Reminiscences of the Civil War in the West and later life in Oregon and Washington State (21 Letters and 2 Manuscripts).

\$5800



Reminiscences of Greene as recorded in a group of 21 letters, dated 1901 and between 1916-1917 to an old friend, Judge Leander Stillwell of Erie, Kansas; accompanied by two manuscripts by Greene and his calling card as a political candidate in Portland, Oregon, and other places. Various sizes. The 21 letters comprise 75 pages, both typed and holograph, approximately 15,000 words. The two manuscripts, one a typescript, the other in holograph, are 17 pages each comprising approximately 4000 words; the calling card, which measures 2½" x 4", presents Greene as a candidate for the 1916 Republican nomination for a state assembly seat in Stevenson, Washington - he lost by 24 votes.

A rich collection of letters and manuscripts, offering detailed accounts of personal experience in the Civil War in the West, displaying a literary sensibility. Some pages frayed around the edges, other modest wear and soiling, but overall very good or better. Albert R. Greene (1842-1918) was a soldier with the 9th Kansas Cavalry during the Civil War, afterwards he worked as journalist, lecturer, Kansas State Senator, inspector with the Department of the Interior's General Land Office, and Chief of the Division of Forestry in Washington, DC. In later life he moved west, living in Stevenson, Washington, and Portland, Oregon, from where most of these letters were written.

Several of the letters recount detailed specifics from his Civil War service, including details of battles at Pittsburg Landing (Shiloh) in Tennessee, and of battles at Prairie Grove, Little Rock, and at DuVall's Bluff in Arkansas, including details from notes that he kept during the war. One letter recounts his witnessing the execution of a deserter from the 22nd Ohio at DuVall's Bluff; he describes crossing a newly built pontoon bridge south of town, and of skirmishing all day on September 8, 1864; capturing rebel prisoners, and being fired upon from the canebrakes as his company floated down river. At Prairie Grove, he reports that the Union forces under Blunt lit hundreds of campfires in the evening to make the Rebels think many reinforcements had arrived, but then withdrew from the hills just as the Confederates under Hinman were muffling their wagon wheels with blankets while withdrawing the other way.

Greene returned to Pittsburg Landing in later years and spoke with a descendant of the family in whose house General Grant was quartered during the battle. She was a young girl at the time and recounted how calmly Grant ate his breakfast to the sound of cannon fire before riding off to join his troops. In another letter, Greene asks for information on the killing of Confederate recruiting officers by a band of Osage Indians south of Cherryvale, Kansas.

The correspondence is full of literary discussions mentioning Greene's attempts to get his stories and historical essays published, his testimony in land fraud cases, a story he was writing regarding the opening of Kiowa-Comanche lands to settlement in 1901, and reports on lumber production in the Western states spurred by the requirements of the Allies in World War I. He also describes the mustering of some 60,000 troops under the command of Maj. General Henry Augustus Greene in 1917 and comments on how much better fed and provisioned the troops were than during his Civil War days, remembering the test for beef in the summer of 1864: "throw it against the side of an army wagon; if it stuck it was for us; if it rolled off on the ground, it was for the officers!"

The two manuscripts offer samples of Greene's skills: one is a short history of the rise and fall of Lecompton, the territorial capital of Kansas in the pre-Civil War era and a victim of the conflicts between free-staters and pro-slavery advocates in "Bleeding Kansas"; the other is a memoir of a veteran of the Napoleonic Wars who worked on his father's farm in Illinois. [See *Dornbusch Kansas* 34 ("Campaigning in the Army of the Frontier"), 35 ("On the battle of Wilson Creek"), and 36 ("What I saw of the Quantrill raid") for three published works on the Civil War written by Greene].

The recipient of the material, Judge Stillwell (1843-1934), was also a veteran of the Civil War, fighting in an Illinois regiment and recording his experiences in his memoir, *The Story of a Common Soldier of Army Life in the Civil War, 1861-1865* (Erie, Kansas, 1920). Stillwell moved to Kansas following the war and had an active legal practice there until retirement. [BTC#392301]

Lecompton - A Sketch
by
Albert Robinson Greene
Fifty miles, as the crow flies, above the mouth of the Kansas river and on the southern shore of that stream, nestled in a semi-circle of wooded hills which make, I dare say, the loveliest townsite for or near, lies the well nigh forgotten village of Lecompton, the Sleepy Hollow of Kansas. I would not carry the parallel to the extent of asserting that it has or ever had, a Headless Horseman, nor yet a veritable Ichabod Crane, but certain it is that for more than half a century there has been no lack of spooky stories concerning sights and sounds that have been witnessed in and around sundry half-completed buildings that have been in ruins since the time when the party struck the town, or on the exact spot where the legends say an especially atrocious murder was committed. When the village herd is driven off, the one in charge of it avoids these localities and at nightfall when the howling line come straggling home if one perchance strays inside the haunted zone it is immune from sticks and stones and persuasive epithets until it chooses to come out. Nor are these tales confined to by-paths and

10 (Carrier Addresses). [Archive]: Collection of Twelve Carrier's Addresses from Salem, Massachusetts. Salem, Massachusetts: The Salem Gazette or Salem Register (various dates - 1877-1913).

\$2800

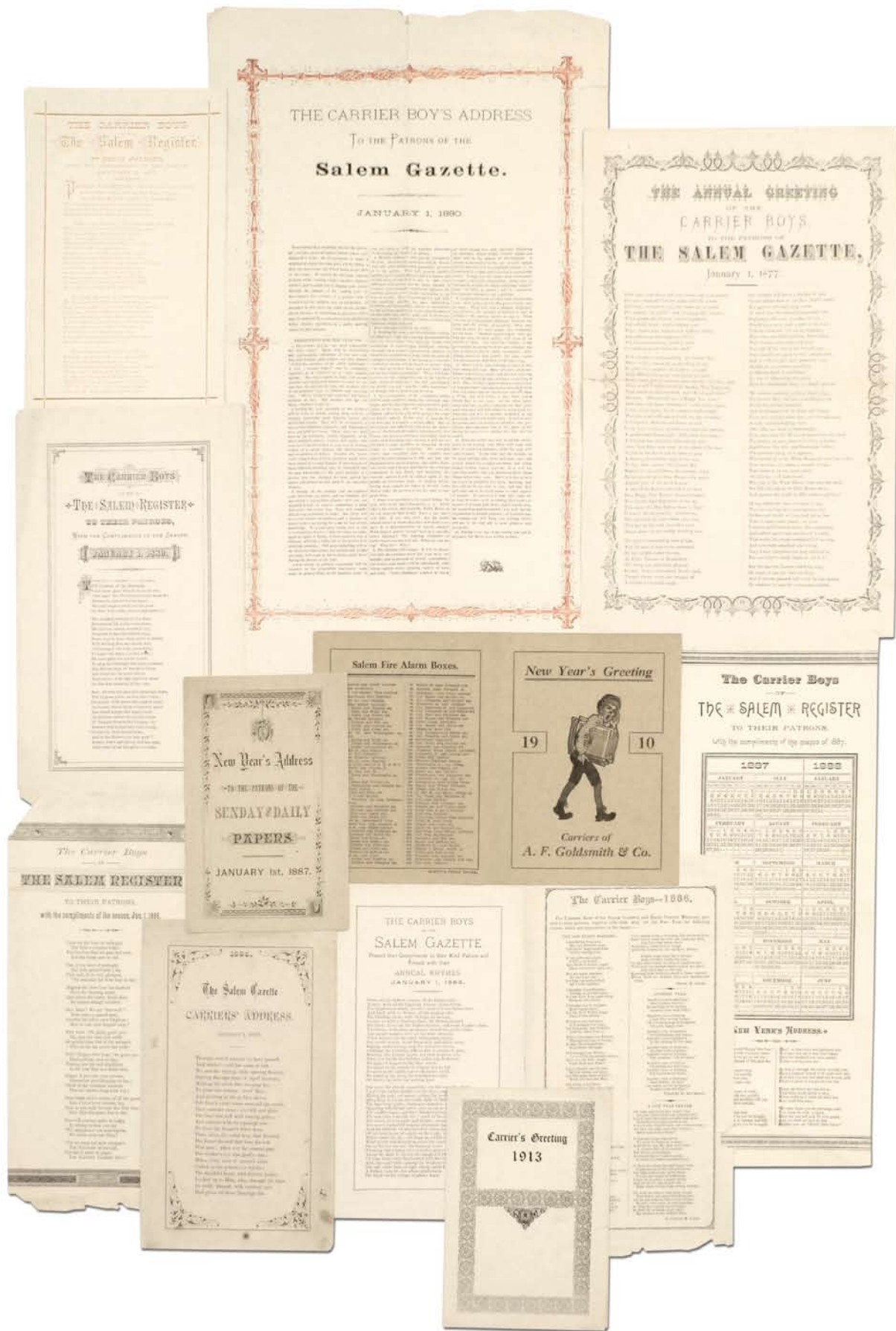
A collection Twelve Carrier Addresses from two different Salem, Massachusetts newspapers. Various printers. Carrier Addresses were generally given by paperboys to their patrons as a New Year's Greeting, usually as a poem or similar sentimental address. Probably the most famous are those done by Nathaniel Hawthorne for *The Salem Gazette*, albeit a generation or two earlier (in the 1830s) than our group. A nice group of a dozen, all from the same city. Format and condition as follows:

The Salem Gazette:

1. 1877. Large broadside. 9½" x 14". Tears at the edges of a horizontal fold, very good.
2. 1880. Large broadside. 12" x 18". Neat professional repairs at the folds. Very good.
3. 1885. Octavo. One leaf folded to make four pages. Address with calendar on rear. Light wear, near fine.
4. 1886. Small broadside. 6¼" x 11". Chips in the margins. Good only.
5. 1887. Tall, thin broadside. 6" x 15". Neat professional repairs at the folds. Very good.
6. 1889. Small broadside. 6" x 9½". About fine.
7. 1910. One stiff card folded to make four pages. About fine.

The Salem Register:

8. 1877. Small broadside. 6" x 9½". Printed in red. Near fine.
 9. 1880. Small broadside. 6¾" x 11". Nicks at the corners, very good.
 10. 1886. Small broadside. 5½" x 12". Chipping at the extremities, good.
- Undesignated (but printed in Salem):
11. 1887. Small stiff card. 5" x 7". Near fine.
 12. 1913. Small octavo. One leaf folded to make four pages. Near fine.



[BTC#390198]

11 (Drama, New York). *Bound Volume of Handbills for Musical Performances at two German theaters: W. Diehm's Forsyth Street Concert-halle and Steuben Haus in New York City.*

[New York]: Lauter & Becker 1860-1862.

\$2200

Octavo. Quarter calf and marbled papercovered boards. Text in German. Spine perished, both boards detached, modest foxing and small chips and stains, particularly on the last couple of handbills, overall good or better. The volume contains 46 handbills for German musical comedies and light operas, as follows: 40 handbills printed rectos only for Wilhelm Diehm's Forsyth St. Concert-halle (hand-numbered 2-41; apparently one is lacking) and six handbills printed rectos only for Steuben Haus in the Bowery (hand-numbered 42-47). Each show seems to have run for a week or two, and as they run consecutively, one can be reasonably certain that Steuben Haus succeeded the Forsyth Street Concert-halle. The proprietor of Forsyth Street is listed as Nathaniel Rosenbaum, but Steuben Haus was founded and run by Sixtus Ludwig Kapff, a Wuerttemberg revolutionist who was forced to flee to the U.S when the 1848 movement was

crushed. He served briefly in the Union Army before returning to New York City to found his theater. During the 19th Century, New York had the third largest German population of any city in the world, and musical theatre played an important role in the immigrant population's community, and one imagines even more so during the Civil War. Perhaps because of the language barriers, surprisingly little research has been done on the subject. A nice volume of ephemeral handbills that helps illustrate the vibrancy of the German musical theatre in daily immigrant life.

[BTC#388613]



12 Lloyd C. Douglas. Unpublished Letters to His Personal Secretary [with] Assorted Typescripts and Ephemera. 1927-1950. \$10,000



A group of approximately 400 unpublished typescript copies of letters and sermons by the author Lloyd C. Douglas from the collection of his personal secretary, Marion H. Hunt, including two volumes of unpublished letters sent by Douglas to Hunt, between 1927-1950; a 300 page binder of carbons of sermons submitted for, but omitted from, his nonfiction collection, *The Living Faith*; and a 50 page scrapbook of various typescripts, programs, and ephemera that feature Douglas. Overall near fine with some wear at the edges.

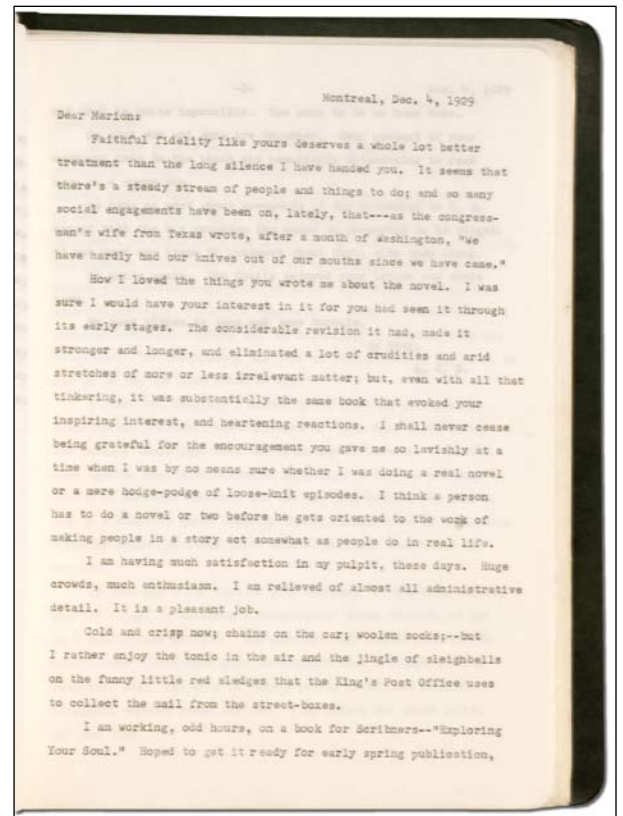
Douglas was one of the most successful authors of the 1940s, many of his novels were translated into hit films featuring the biggest stars of the day. Douglas spent the early part of his life as a minister serving congregations in Ohio, Michigan, California, and Washington DC. After the publication of *Magnificent Obsession* in 1929 at age 52, he retired to dedicate himself to writing full time. He produced a stream of hit novels, the best remembered today being *The Robe*, which sold over two million copies, spent nine months on *The New York Times* Best Seller list, and was produced as an Oscar-nominated film that made Richard Burton a star.

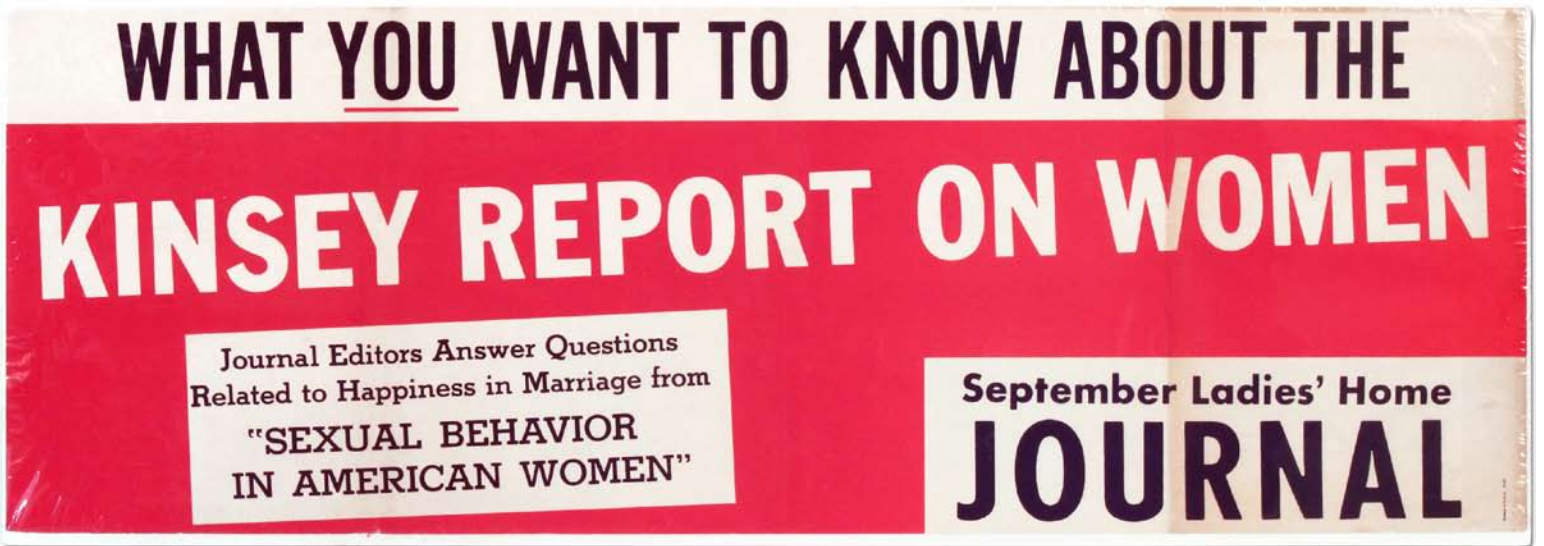
Marion H. Hunt became acquainted with Douglas while working at Good Samaritan Hospital in Los Angeles where he assumed pastoral duties. The two became friends, with Hunt offering feedback on his first novels. With the sale of Douglas's third novel, *Forgive Us Our Trespasses* in 1932, he hired Hunt as his personal secretary to assist with correspondence and business matters while he wrote, attended speaking engagements, and traveled with his family. Their professional and personal relationship lasted until Douglas's death in 1951.

The two volumes of letters are remarkable for the window they offer into the life of Douglas as he progressed from aspiring novelist to one of the most successful authors of his time. They also show the warm relationship that he shared with Hunt, whom he clearly considered a close friend. He shared his personal life, with all its triumphs and frustrations, as well as valued her opinion on business and literary matters, repeatedly thanking her for all her input on his writing.

The first volume has the printed label of book agent Maurice Crain (who also shepherded Harper Lee's *To Kill a Mockingbird* to publication) suggesting the letters, many of which are typed on the verso of Douglas's own letterhead, were likely assembled by Hunt for publication, possibly after his death. We can find no record of Douglas's published letters - and scant mention of Hunt, outside of Douglas's biography *The Shape of Sundays*.

The letters document the development of Douglas's novels from his initial ideas through to publication. He describes the hopes he has for his first few books, the difficulty of finding a publisher, sales figures, his negotiations with studios for the film rights, and various day-to-day events in his hectic life as a famous author and public speaker. Each volume contains roughly 200 letters, along with some telegrams. The first covers a greater period of time and all except his last novel, ending with the success of *The Robe* and his wife's illness from a fall. The second volume resumes almost a year later after his wife's death and Douglas's accompanying depression. It finds him largely consumed by health concerns and the completion of his final novel, *The Big Fisherman*, with weekly reports of his latest efforts, including changes and revision, giving a holistic insight into his writing process and his failing health. A detailed list of highlights is available upon request. [BTC#386258]





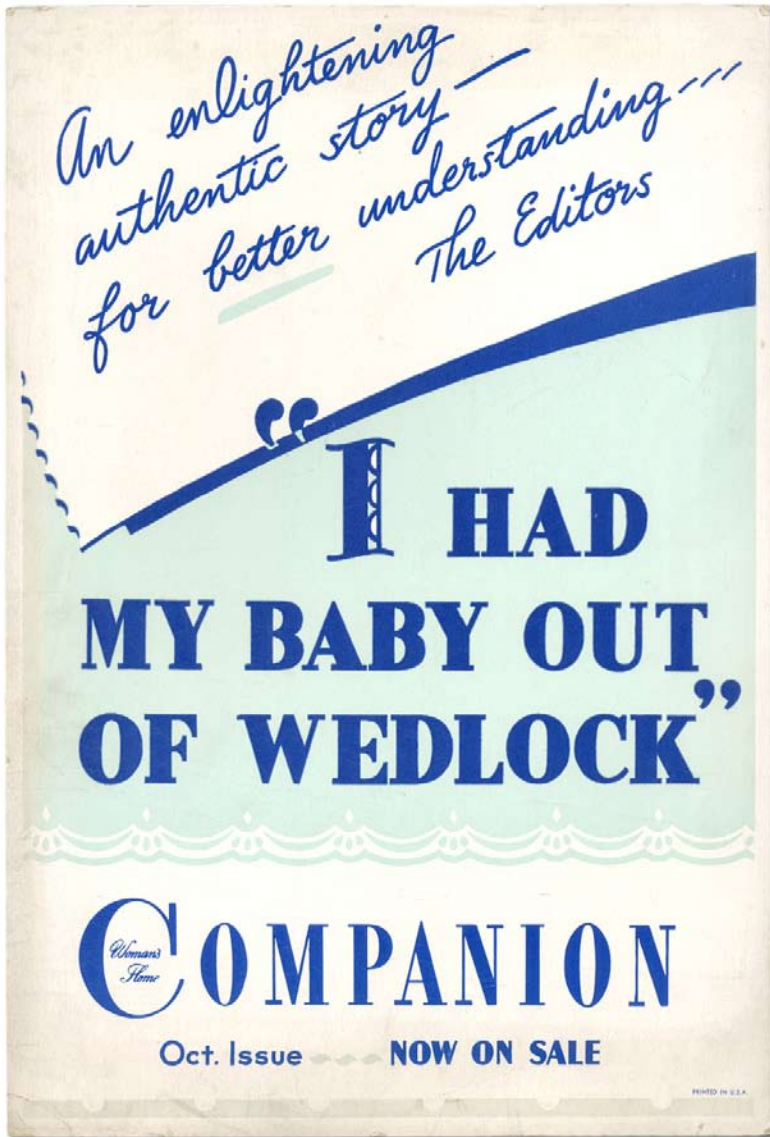
13 **Alfred C. Kinsey.**

[Poster]: *What You Want to Know about the Kinsey Report on Women.*

[No place]: Ladies' Home Journal [1953].

\$500

Poster or large broadside. Approximately 14" x 40". Printed in red and navy blue. Three old vertical folds (making four equal panels), likely as issued. Modest age-toning on the right hand side panel, else very slight wear, near fine. A poster touting a controversial story in *Ladies' Home Journal*. The subtext reads: "Journal Editors Answer Questions Related to Happiness in Marriage from Sexual Behavior in American Women." Visually striking representation of the controversy and curiosity surrounding the movement towards better understanding what was then considered the "mystery" of female sexuality. [BTC#390473]



14 [Poster]: *"I Had My Baby Out of Wedlock."*

[No place]: *Woman's Home Companion* [1952].

\$225

Poster. Approximately 11" x 16". Mild bends and wear at the extremities, a nice, near fine example. The *Woman's Home Companion* was a prominent monthly mainstream magazine that existed from 1873-1957, which employed many important writers of both sexes. The baby blue background might lead one to speculate that the baby was of the male variety. [BTC#390569]

15 The John Groth Collection.

(circa 1930-1980).

\$175,000



A remarkable collection of more than **550 original artworks** from John Groth, the internationally renowned artist, *Esquire* art director, and World War II correspondent who sketched the battlefield from personal experience. “If John would have made them from any closer up front he would have had to have sat in the Krauts’ laps,” said Ernest Hemingway who traveled with Groth and wrote the introduction to his book, *Studio: Europe*. The originals include the nearly complete artwork for six books and are accompanied by more than 150 prints, many proof impressions; five travel sketchbooks, depicting Mexican peasants and street life of the 1940s; 350 black & white photographs from throughout his illustrious career; 1500 color slides, documenting his travels as a correspondence across Africa, Europe, and the Arctic; copies of several of his books and books inscribed to him, along with ephemera, and personal items.

Among the artworks are about 200 of Groth’s early original prints and drawings; over 60 watercolor paintings and 450 pen & ink drawings from throughout his career (in sepia and black and white, including many with color highlights). Most of the original artworks are of medium to large scale, measuring between 10" x 12" and 22" x 28". Included are eight color paintings, two of which measure 30" x 40", were painted for

his celebrated 1969 illustrated edition of *All Quiet on the Western Front*. The artworks consist of signed finished works and sketches, and variant versions of works, several sheets of which have drawings on both sides. They are housed in the original cardboard boxes used by the University of Texas (where Groth taught) to ship them to his home in New York City, while the nearly 200 works for *All Quiet on the Western Front* are housed in professionally made drop-spine cloth portfolio boxes.

Born in Chicago in 1908, Groth studied with Todros Geller and George Grosz at the Art Institute of Chicago. Working as a WPA artist, he was discovered by Arnold Gingrich, founding editor of *Esquire* magazine, who made him the magazine's art director. Groth held that position for the next four years (1933-36), until leaving for New York City. During the 1930s he made drawings and prints of the ragged and poor of Chicago and New York City, and traveled to Mexico, Russia, and Pamplona, Spain (for the running of the bulls), sketching pictures of peasants, soldiers, and bulls. The collection contains 200 original artworks from this period, consisting of about 100 prints (etchings, drypoints, aquatint engravings, and lithographs), about 100 pen & ink drawings, and six medium scale color paintings. Many of these works were exhibited and published in *Esquire* in several series of portfolios. During



the 1940's he continued to publish drawings for *Esquire* and other magazines, including two series of cartoons in *The New Yorker*, and several anti-Nazi and anti-Axis cartoons, before leaving for Europe to cover the war for the *Chicago Sun* and *Parade* magazine.

From the beginning, Groth gravitated toward depictions of men and animals in motion, a style he called "speed line" in which he made gestural line renderings based on on-site sketches and photographs, and fleshed out the form with freely brushed watercolors. After the war he continued to travel widely (Mexico, Japan, and throughout Asia and Africa), publishing his travel diaries and accompanying artworks, and maintaining his reputation as one of America's best illustrators of books and magazines.

All Quiet on the Western Front, considered his best illustrated book, was commissioned by the Limited Editions Club in the late 1960s and designed by Joseph Blumenthal at the Spiral Press. The artwork includes over 100 large pen & ink drawings and 24 large watercolor paintings (all measuring about 22" x 28"). Also included are about 50 smaller pen & ink drawings, Groth's working dummy (illustrated with original watercolor sketches), and two large color paintings (each measuring 30" x 40"). Other important artwork collections from this period include Mark Twain's *The War Prayer*: consisting of nearly 90 pen and ink drawings



in sepia and black and white (most measuring from 14" x 19" to 22" x 30"), and *Pudd'nhead Wilson*: consisting of nine large watercolor paintings, and nearly 100 sepia/pen and ink drawings (ranging from 10" x 10" to 22" x 28"). Other highlights from the original artworks include five travel diary art sketchbooks kept by Groth during his trip through Mexico in the 1940s, about 40 proof aquatint engravings (18" x 23") of *The Lipizzaner Stallions of the Spanish Riding School* (1960), and two other large portfolios of original drawings for Anna Sewell's *Black Beauty* (1962), and Alice Hopf's *Biography of an American Reindeer* (1976).

The large collection of nearly 340 photographs contains several images of Groth as a young man working at *Esquire* magazine, as a war correspondent, and at work with brush in hand throughout his life, both in the studio and sketching outside. Highlights include nearly 30 photographs taken in Germany and France during World War II (including two taken by Robert Capa of Groth sketching Hemingway), and several other photographs of Groth traveling on assignment in Europe, the United States, Asia, and Afghanistan. Among Groth's





personal photographs are several of him with women from throughout his life (including women he met in Paris), one photograph of Groth with actress Jayne Mansfield, and several of him with fellow artists and friends, and teaching students in various sketching classes. The bulk of the collection of color slides (about 1500), were taken by Groth while on assignment in Africa: these include the Congo (taken during the Congo Crisis), Libya and Ethiopia (most of which were taken in the capital cities of Tripoli and Addis Ababa), Nigeria, and Kenya (including several images of the Maasai). Several others were taken in Europe, the Arctic, and the southwest United States.

Among the ephemera and correspondence are World War II letters from the U.S. Army Supreme Headquarters notifying Groth of his suspension as war correspondent due to his unauthorized entry into Berlin (including his letter of rebuttal), and U.S. General Courtney Hodges's 1947 letter awarding Groth a certificate of appreciation for his "magnificent accomplishment of reporting throughout the war." Also included are several letters he received from Japanese citizens whom he helped after the war, a 1945 phonograph recording of an interview his gave about his book *Studio: Europe*, his dog tags, two bronze medallions, and about one Banker's box of magazines and newspaper clippings featuring his published articles and artwork, and articles about his assignments and artwork.

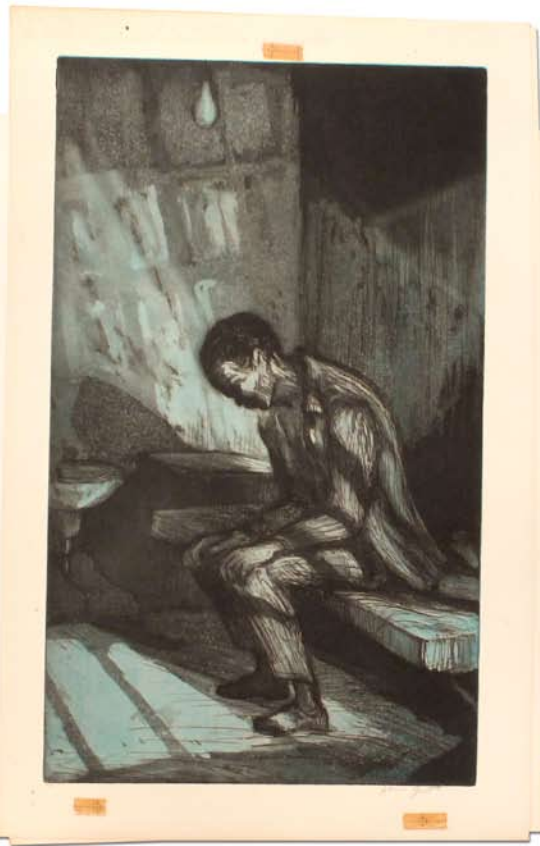
Highlights from among the printed books include over 10 with notable inscriptions to Groth. These include three books **Inscribed** by the great World War II cartoonist Dave Breger (one of which reads: "To John - My pal, teacher, and disciple - may you not think this book too corny - Dave 1944"), and Leicester Hemingway's *My Brother, Ernest Hemingway*, **Inscribed**: "This book is for John Groth, who did so bloody much to make the whole book possible - including an introduction to the editor, much information, and plenty of real give-a-damn care. - John, you are a marvel, Les Hemingway."

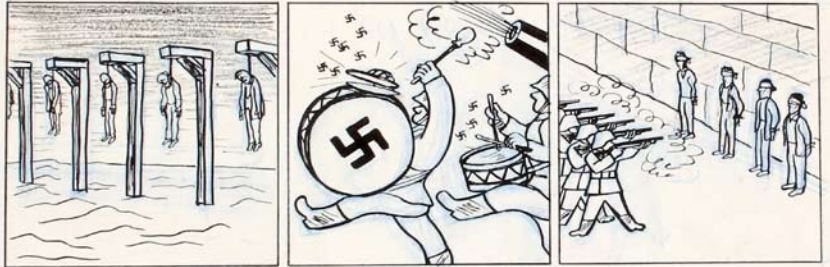
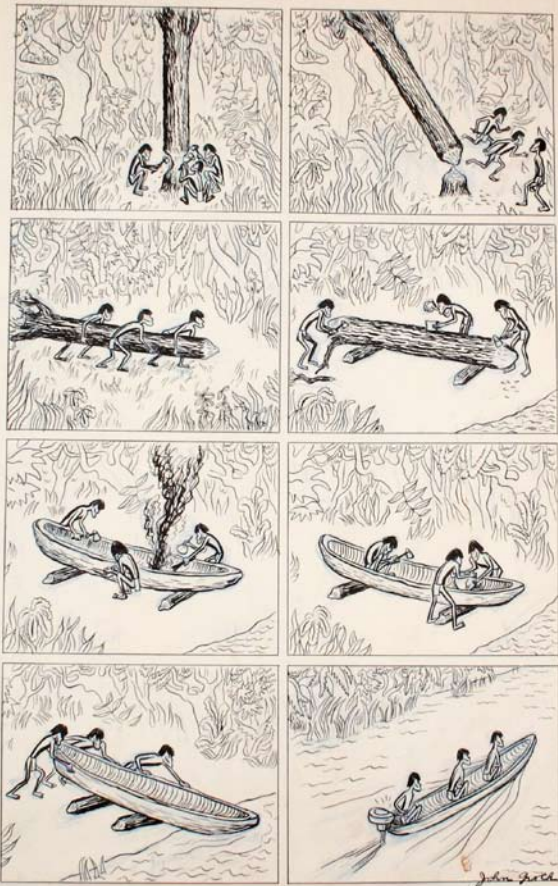
A comprehensive and compelling collection, containing many of Groth's best finished works and working sketches that illuminate his versatile and striking artistic style, along with many archival materials and ephemera spanning his entire career. A detailed list with many more images available upon request. [BTC#393027]













An amazing autobiographical memoir by a literate and peripatetic traveler

who seems to have been at the nexus of some of the most important events and culturally significant moments of early American 20th Century history. May came from a long line of Virginia planters from the Roanoke area. His grandfather was a very prominent New Orleans cotton factor, and the co-founder of Richardson & May. May's father had held a seat on the Chicago Board of Trade, when financial reverses led him to move to the Dakota Territory where he founded a bank, and eventually moved to Sioux Falls where he engaged in banking, real estate, and cattle speculation, and where May was born in 1891 or 1892.

A very detailed and engaging memoir, May relates incidents of his childhood on the Plains including encounters with cowboys and Native Americans, as well as meeting visitors Buffalo Bill Cody and Vice Presidential candidate Theodore Roosevelt who visited Sioux Falls while campaigning for MacKinley.

The Mays moved to Virginia when May was still a youth. A relative through marriage to Mrs. Woodrow Wilson,

May attended the Lawrenceville School, where he made friends with a

classmate, Hugh Porter with whom he summered in Nevada and California, and where he obtained ringside seats to attend the great Jack Johnson-Jeffries boxing match in Reno on July 10th.

He gives a full account of the fight and the activities and the festivities surrounding it: "The Negro looked like blue steel in the blazing sun and Jeff looked as rugged as ever with his hairy chest and mason's build. However his face looked drawn and wan with a troubled look in contradistinction to his opponents golden countenance as he smiled and spoke to friends in the ringside throng. Jeff spoke to no one and when introduced stood awkwardly with his legs far apart in an unnatural manner." May gives some account of the fight: "The first round seemed even enough as they were obviously just feeling each other out and Jeff even smiled confidently upon returning to his corner. But from then on until the end of the fifteenth round ... it was nothing but Johnson all the while just toying with Jeffries continually, and at the same time kidding the crowd and carrying



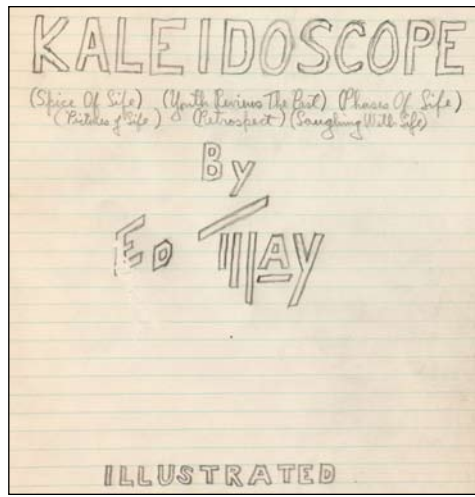
on a winning repartee with [Jefferson's corner man "Gentleman" Jim] Corbett such as 'Mr. Jim, your man can't fight at all look at this', at the same time delivering a vicious left uppercut that cut Jeff's lip. Another time about the fourth round Jeff attempted some foot-work which seemed almost pathetic and Johnson taking down his guard completely and said 'Mr. Jeff, do that again, it's funny.' It was nice being in the second row, so close that we could hear every word spoken and see every delineation of features and every twitch of the muscles of the two men in the ring. It wasn't long about the sixth round that "Sport" Donnelly said to me: 'May, Jeffries hasn't got a chance, the niger is just playing with him and can finish him whenever he wants to.' So it was a pitiless slaughter just like a cat playing with a mouse..."

After the fight May rushes the ring and gives an account of managing to cut about two yards of blood soaked canvas and two feet of the ring rope with Jeffries bloody hand prints, with a Veuve Cliquot pocket knife just given to him by Donnelly.

After Lawrenceville, May attends Princeton, where he never did manage to graduate with his Class of 1915, sadly undone by mathematics and the sciences.

Instead May decided to visit Europe and on April 13, 1912 signs on and departs Boston as a crew member of the freighter *Bostonian*, where he gives a detailed account of the life of a seaman. On April 17th he relates: "all of a sudden there was a terrific crash followed by a grinding noise which threw us all to the floor of the foc'sl. Naturally I was scared to death, and could see the horrified look on the men's faces. Of course, we all were aware that we had hit an iceberg, but none of us had any way of knowing during the first panicky fear that gripped us to how great an extent we were damaged..." Happily they

were going at reduced speed and had only a few dented plates and no great intake of water. As the fog lifts they see mountainous icebergs and crawl along at quarter speed. On the next day they meet a tramp steamer and exchange signals where they learn "That big new Star boat, the Titanic, on her maiden trip, hit an iceberg last night and sank - big loss of life!... The tramp had passed the Cunarder Carpathia that morning and received the news direct from her of the terrible disaster. The captain figured that if we had had wireless, we would surely have been the rescue ship instead of the Carpathia, as we were only fifty nautical miles from Titanic, when she was sinking whereas the Carpathia was eighty-two miles distant.



envoy ...it might take months before this happened."

On April 6th, 1914 he decides to work his passage across and signs on as an able seaman on *R.M.S. Lusitania* (the manuscript is illustrated with a photo of May in his Lusitania jersey). Again he gives a detailed account of life aboard ship. Making friends with his shipmates, he has 28 of them signed a roster with their name, title on board, age, place of birth, present address, and years at sea, and has pasted it into this manuscript as an illustration with the caption: "Autographs of Seamen of the Starboard Watch of the Lusitania most of whom were drowned when the ship was torpedoed" as it was on a subsequent voyage in 1915.



ABLE SEAMAN ABOARD LUSITANIA

"We were all shocked by this terrible news..."

After an extended trip in Great Britain and the Continent, May ships back as a steward on the *Bremen*. Having fallen in love with Paris, May determines to return, but first visits President and Mrs. Wilson several times at the White House (May was related to Mrs. Wilson - see the *Virginia Encyclopedia of Biography* p. 307-8) from whom he gets several letters of introduction. "I acquainted them with my desire to be appointed to a diplomatic position in Paris, and received substantial encouragement. However, I realized that my opportunity would be contingent upon the President's appointment of a new ambassador, to take the place of Mr. Herrick, the Republican

performer Elsie Janis. The boxing aficionados May and Smith concoct a scheme to make some money by having May box at the National Sporting Club, which he does unsuccessfully. Next May wanders through Holland and Germany, intermittently visiting socially prominent Americans, drinking with companionable German students, visiting Napoleonic battlefields, and being arrested as a vagabond in Luxembourg (from which he extricates himself with President Wilson's letter). Returning to Paris, he gets some work as an extra for a mob scene at the Paris Opera, and parties with semi-nude art students at the Quatz Arts Ball "with my little model Eugenie Berdoux." May becomes

Seamen of the Starboard Watch in the "foc'sl."

Name	Title	Age	Where born	Present address	Years at sea
1. J. M. Mott	Boatman	25	Liverpool	13 St. George St	11 years
2. J. M. Mott	Boatman	30	Liverpool	13 St. George St	17 years
3. J. M. Mott	Boatman	29	Liverpool	13 St. George St	12 years
4. J. M. Mott	Boatman	38	Liverpool	13 St. George St	23 years
5. J. M. Mott	Boatman	19	Liverpool	13 St. George St	5 years
6. J. M. Mott	Boatman	24	Liverpool	13 St. George St	7 years
7. J. M. Mott	Boatman	27	Liverpool	13 St. George St	12 years
8. J. M. Mott	Boatman	33	Liverpool	13 St. George St	16 years
9. J. M. Mott	Boatman	33	Liverpool	13 St. George St	16 years
10. J. M. Mott	Boatman	31	Liverpool	13 St. George St	14 years
11. J. M. Mott	Boatman	32	Liverpool	13 St. George St	14 years
12. J. M. Mott	Boatman	30	Liverpool	13 St. George St	14 years
13. J. M. Mott	Boatman	30	Liverpool	13 St. George St	14 years
14. J. M. Mott	Boatman	30	Liverpool	13 St. George St	14 years
15. J. M. Mott	Boatman	30	Liverpool	13 St. George St	14 years
16. J. M. Mott	Boatman	32	Liverpool	13 St. George St	14 years
17. J. M. Mott	Boatman	32	Liverpool	13 St. George St	14 years
18. J. M. Mott	Boatman	24	Liverpool	13 St. George St	14 years
19. J. M. Mott	Boatman	30	Liverpool	13 St. George St	14 years
20. J. M. Mott	Boatman	27	Liverpool	13 St. George St	14 years
21. J. M. Mott	Boatman	20	Liverpool	13 St. George St	12 years
22. J. M. Mott	Boatman	23	Liverpool	13 St. George St	12 years
23. J. M. Mott	Boatman	33	Liverpool	13 St. George St	16 years
24. J. M. Mott	Boatman	42	Liverpool	13 St. George St	28 years
25. J. M. Mott	Boatman	39	Liverpool	13 St. George St	18 years
26. J. M. Mott	Boatman	19	Liverpool	13 St. George St	4 years
27. J. M. Mott	Boatman	33	Liverpool	13 St. George St	12 years

AUTOGRAPHS OF SEAMEN OF THE "STARBOARD WATCH" OF THE LUSITANIA MOST OF WHOM WERE DROWNED WHEN THE SHIP WAS TORPEDOED.

friends with journalist Walter Duranty, and along with his friend a sculptor named MacAdam, they produce impromptu shows at the Societe des Savants in the Latin Quarter which includes a four-round exhibition match between May and another fighter, and which are a success, and he also manages to raise some money by drawing portraits.

In early August, War was declared and May attempts to join the Foreign Legion along with hundreds of Americans and Englishman, but the recruiters are too overwhelmed to take them all in, so instead he joins a cavalry troop of 200 expatriates. May decides to visit the battlefields, without proper papers and seemed to run the very real risk of being shot. He gives very detailed descriptions of the destruction but returns unscathed, where he joined the American Ambulance Corps (letters and a picture of May appear in the 1915 Daily Princetonian about his experiences in the Corp), and here describes his experiences.

In March of 1915 May is called to the American Embassy where he serves until 1917 as a Special Attaché, and where he essentially runs the Passport Office, thus coming in contact with virtually every American living in Paris, relating accounts of boxers, jockeys, and entertainers whom he encounters there.

He relates: "One of my first customers at the Embassy was none other than Jack Johnson, who, with his white wife, who was Lucille Cameron, had come direct to Paris, after losing the heavyweight title to Jess Willard, in Havana. He admitted to me that he had deliberately faked the fight, and feigned being knocked out, for a cash consideration, as well as the promise of the promoters that they would arrange for his safe return to the United States, where a jail sentence was hanging over him." And "For at least two weeks, Johnson sat around the Passport Bureau, like a big, homesick Negro, as a delay was necessitated, while much cabling followed with the Department of State, relative to his citizenship status, as he was a fugitive from justice. At length I was permitted to give him an emergency passport, on condition he would go to Spain, at once, where a passport wasn't necessary. Being a fighter by trade, it seems the French government had hinted that he join the Army, but though



AMERICAN AMBULANCE AT FRONT
LASSIGNY, FRANCE.
JANUARY, 1915.

he could dodge rights and lefts to the head with great facility, he figured that possibly he would not have the same success in dodging a bullet. After a few months in Spain, he went to Mexico, than finally returned to the United States and served his year in jail."

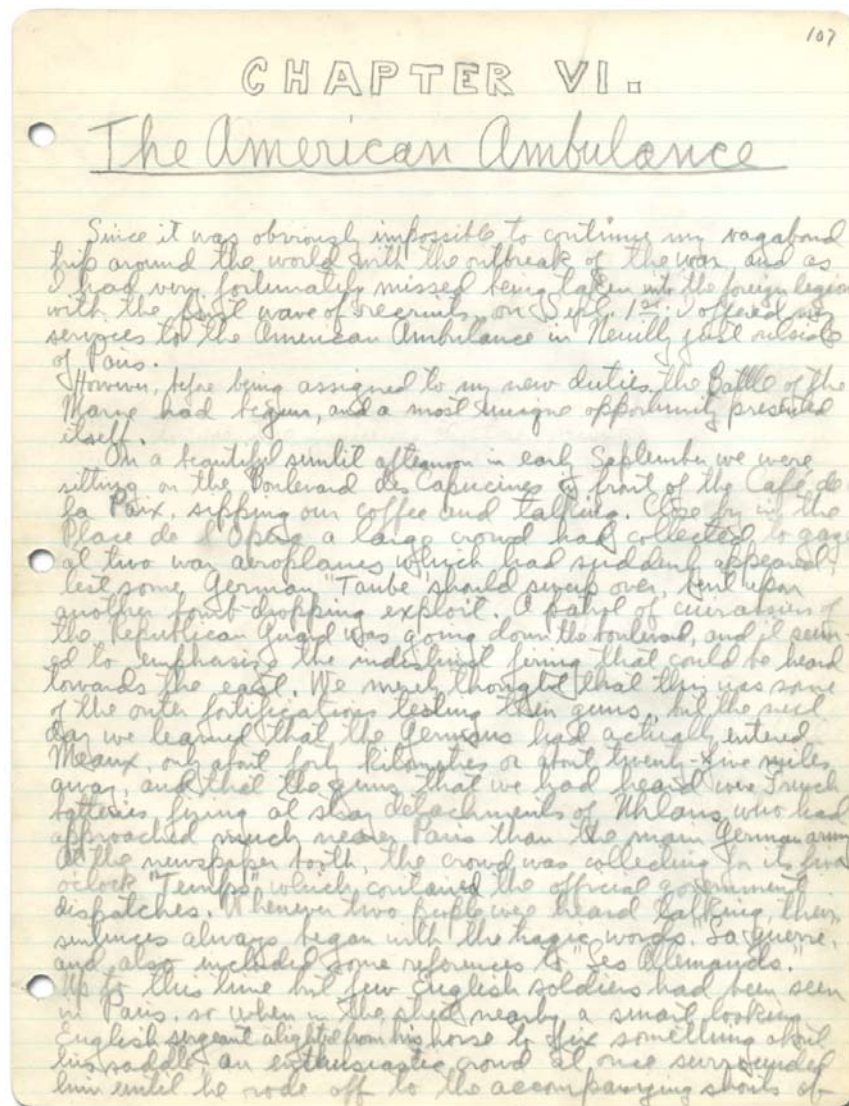
Another encounter he relates is with "the eccentric Isadora Duncan. I recall the first time Isadora came to see me, there were at least a dozen people in the waiting room in front of her, but she flew into a rage at once, and demanded her passport saying, 'Mr. May, give me my passport at once, as I have a Russian prince outside in my car, and I can't keep him waiting.' I looked through the window and saw a simple-looking bird, sticking his head impatiently through the window of a taxi. As passports cannot be amended in a minute, and she was encroaching on the other callers, she went without her passport, and threatened to report me to the Ambassador. I afterwards met her and laughed over the incident with her, when her mind was in a more mollified state."

In 1917 he goes to the Casino in Deauville as the guest of "Henri Letellier, reputed to be the wealthiest man in France, and who was the proprietor of Le Journal" ... Moreover, Henri owned the Casino... His constant companion [was] Sem, the famous caricaturist."

Later "While in Deauville during this trip one day Sem [Georges Goursat], at dinner, without my knowledge, sketched my caricature, which he very graciously gave to me." The original caricature is inserted in the manuscript as an illustration.

May gives a detailed account of the Americans arriving in Paris, and finally decides, despite the admonition of the Ambassador, to join the Army, where he is attached to the 149th Field Artillery. He gives detailed accounts of training and is finally put in the line for the final push at Champagne, Meuse-Argonne in late 1918. He is constantly under fire, mostly stringing telephone lines behind soldiers as they charge from trench to trench and includes graphic accounts and photos of the final battle. He goes on to occupy Germany where he is court-martialed for fraternizing with German girls, but is cleared of the charges, and made an Aide-de-Camp to General Harte, the American Commanding General in Paris.

After being demobbed, May



works as an investment banker at Guaranty Trust Company, but after two years loses interest and writes to his old Army buddy Gilbert Maxwell that he is contemplating a trip to Colorado, and Maxwell insists that he stay with his relatives, the Moffat's, in Steamboat Springs. He roams the plains for some times, befriending old timer Bob Sturgess, from whom he relates several quite detailed tales of William Bonney a.k.a. "Billy the Kid" whom Sturgess reportedly knew well in Colorado and later New Mexico.

Upon his return from Colorado, May joins the firm of W.A. Harriman & Co. as a bond salesman from 1921 until 1924. Tiring of this he continues the World trip that was interrupted by the War, visiting Egypt, India, China, Japan, and Hawaii (where he takes up surfing).

Upon his return in mid-1925, in a chapter entitled "The New Klondike," May decamps for Florida where he becomes a real estate broker, and gives detailed accounts of the real estate schemes in Miami and Miami Beach by which he parlays the \$1300 he started with into over \$100,000 within six months, only to see it dissipated to \$5000 when the real estate bubble finally bursts. As he waits for it to revive, he seeks recreation in Miami Beach where he befriends boxer Gene Tunney (who refers constantly in conversation to the obnoxious real estate agents that bedevil him, causing May to hide his current profession).

After May gives up on Florida, he returns to New York, takes a brief but nostalgic visit to Europe and then in January of 1927 heads to Hollywood where "I had gone for myself to see what this motion picture business was all about anyway." May visits many of the studios in Hollywood, Burbank, Culver City, and on Sunset and Santa Monica Boulevards, where he marvels at the costumed actors, and dejected extras waiting around the casting offices.

Eventually he signs up with a casting agency where he gets work as an extra for \$7.50 per day on a boxing movie, *The Patent Leather Kid* with Richard Barthelmess.

Frustrated while waiting for additional parts, he gets a job selling publicity and advertising to the studios thus gaining entry into the studios where "Business was not very good but the sightseeing was excellent and by making it a point of not being obnoxious or intruding I tactfully and diplomatically became acquainted with dozens of actors and actresses even among the 'Stars' in some cases." He hangs around with his Princeton classmate Fred Thompson and his wife "the very lovely Frances Marion the famous scenario writer whom I had known in Paris." He relates tales of several similarly notable acquaintances, and then: "...at last my real chance came when I heard that Universal was going to do a picture called *Buck Privates* with Lya de Putti and Malcolm McGregor as the stars. I wrote to the director Melville Brown offering my services in view of my past army experiences... I was taken on his staff as assistant and military technical director." He



GENE TUNNEY AND ED MAY
MIAMI BEACH, JAN.
1926.

recounts events in filming and "Mel suggested as I was the exact type, he would give me a part in the cast as the Lieutenant in the story." After filming he has no trouble finding another acting job as an Army officer in *Hard Boiled Haggarty* with a salary of \$30 per day. Despite his modest success and the fact that "an agent said that if I would stay out that he would guarantee steady work in small parts of the hard-boiled, soldier, tough, and prize-fighter parts. I didn't know whether to feel complimented or not, but he surely meant what he said 'based' as he put it 'on even the little experience I had had.' But I didn't want to be a second rate movie actor. I had determined to return to my old bailiwick New York where I had decided to enter the brokerage business."

May becomes a stockbroker on Wall Street in July of 1927, where he documents the rise and calamitous fall of the market in October of 1929. As the narrative ends, he notes that on this final day of 1929 in their office "Of customers there have been almost none" he finishes with the refrain from the song "I Want to Be Happy" from *No, No Nanette!*: "Seems almost ironical... Happy New Year." Subsequent investigation reveals that May remained a stockbroker (1940 census), but details of his life are sparse after that.

In 1926 he married a respected Broadway (and later television) character actress, Dorothy Blackburn (1901-1999), who, although May dedicated the typed manuscript to her in 1941, is not mentioned in the narrative.

Handwritten and illustrated manuscript, plus typed manuscript. Two drafts, as follows. 1. First draft. Quarto. Mostly lined paper in three-ring binder. 219 pages plus preliminary matter (preface, contents, illustrations, etc.), closely but very legibly written in pencil, interspersed with leaves

containing approximately 49 photographs, a caricature of the author by Sem, one leaf of autographs from *The Lusitania*, and one photographed collage by R.H. Reid. Cloth on the binder eroded at the corners but internally very good or better. The concluding paragraphs reveal that this draft was written, mostly in December of 1929 and gives the author's address as the Princeton Club in New York. 2. Second draft. Quarto. 226 typed pages rectos only with sporadic minor hand corrections, and with photocopies of the pictures in the other manuscript interleaved. New preface dated in 1941 from Rye, New York. Bradbound into wrappers with title label. Wrappers well-worn, but internally near fine. The second draft was apparently typed in 1941 from the first handwritten draft, and essentially covers the years between 1912 and 1918.

A truly spectacular narrative of an intrepid, curious, and peripatetic diarist whose Zelig-like adventures make Zelig look lazy. Our already overlong description provides but a thin gruel of the rich narrative soup that May's richly detailed account provides. [BTC#388747]



CARICATURE OF THE AUTHOR BY SEM, DEAVILLE
1916.

17 (Music). Donna Summer (Mary Bassel). Donna Summer Embroidered Tour Jackets.

(Toluca Lake, California): LP Designs / Cat's Pyjama's (1979).

\$1800



Two petite, extra small embroidered jackets for tour staff. Faint spotting else about near fine with previous owner's name ("Helene"), a personal assistant who worked for Summer, embroidered on the front side of both jackets. The jackets were provided to staff for two different Donna Summer tours, designed by Mary Bassel and handmade by LP Designs (on the company's website, they note that Summer was one of their earliest clients). The first is black satin embellished with an embroidered portrait of Summer and the concert details from a performance at the Hollywood Bowl on October 13, 1979. The second is coral-colored with black details from the "Summernights Dream Tour: Donna Summer" embroidered on the back, from another 1979 tour (not to be confused with her 1990s "Mid



Summer Nights Dream Tour"). Summer had a continuous string of disco hits, including "MacArthur Park," "Hot Stuff," "Bad Girls," "No More Tears (Enough Is Enough)," and the epic "Love to Love You Baby." In 1979 Summer was the first to win a Grammy for Best Rock Performance, Female, for "Hot Stuff" and later that year sold out her first appearance at the Hollywood Bowl. Donna Summer was posthumously inducted into the Rock n' Roll Hall of Fame in 2013 and dubbed the "undisputed queen of the Seventies disco boom." [BTC#392825]



18 (Music). New York Rave Flyers.

New York: [various] (1990-2000).

\$3200

A collection of 308 flyers and handbills promoting a decade of raves in the United States between 1990 and 2000, mostly from the New York area, and including raves featuring The Crystal Method, Frankie Bones, and one of an early Eminem performance, many from such infamous venues as Limelight and Tunnel. While the vast majority of the flyers are from New York a few are from other cities including Los Angeles, particularly a flyer for the first Coachella festival featuring the Black Eyed Peas, Beck, and Moby. All flyers are near fine or better and include contact information. It would be difficult to accumulate a collection of this scope with flyers ranging from photocopied handbills to die-cuts to DJ business cards. Almost all are different, with only a very slight amount of duplicates. [BTC#373460]

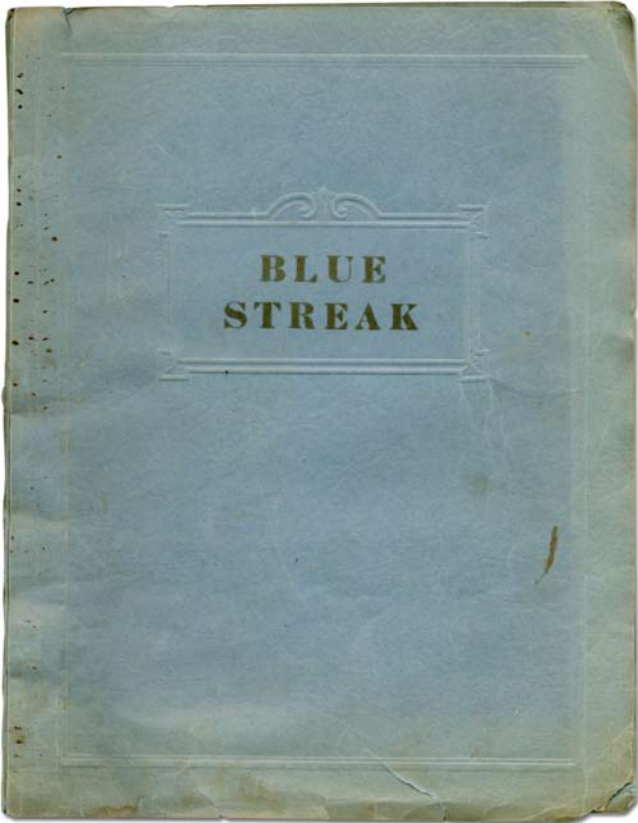


19 (Native American). *A Collection of Publications printed by Native Americans primarily from the Santee Normal Training School Press, 1894-1943.*

\$7500

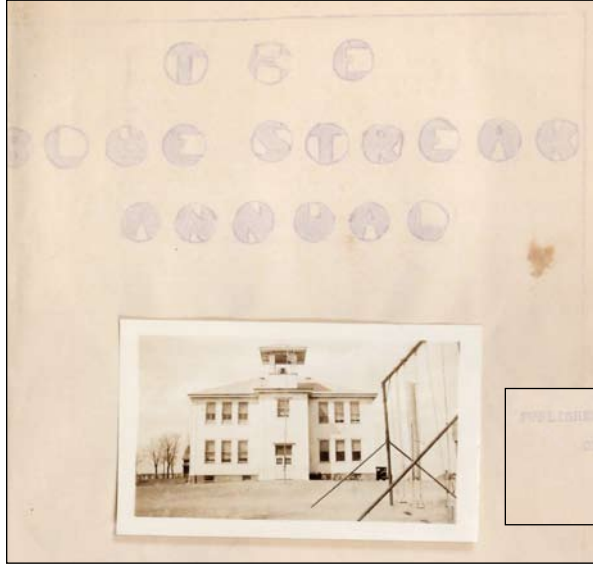
Santee, Nebraska: Santee Agency 1894-1943.

A group of 35 items of ephemera published primarily by the press of the Santee Normal Training School. As follows: 24 items have publication information from the press; four other items with no publication information, but almost certainly from the press, and seven items from various presses, all related to Native Americans and the missionary groups operating on the reservations in the late 19th and early 20th Centuries. Largely fine. Most of these publications were produced by the Santee Normal Training School Press, which operated using student apprentices to set type and prepare the material for printing as part of their educational training. The school located on their reservation at Santee, Nebraska, was originally founded in 1870 by Rev. Alfred Langley Riggs (1837-1916). Son of the Rev. Steven Riggs, whose work *Grammar and Dictionary of the Dakota Language* was published by the Smithsonian in 1852, Riggs intended the school as a place to educate Native Americans to become missionaries amongst their own people. He advocated, against general government policy, for instruction in the Dakota language. Several of the publications included here are printed in the Dakota language. Alfred Riggs' son Frederick continued to operate the school from 1916 until his death in 1933. The school closed in 1936. One of its more well-known graduates was the author Dr. Charles Eastman. A scattering of institutions contain a few of the publications of the Santee Normal Training School Press. A very interesting collection representing an interesting institution and its small press that helps to illustrate some of the contradictions of the altruistic but paternalistic attitude of the primarily white missionaries, balanced on the labor of the Native Americans. The School, unlike many of its time, stressed the continued use of Native American languages, while at the same time pressing inexorably towards the Christianization of the Native peoples. Within the collection are many rare pamphlets, with few copies found in OCLC. Detailed list upon request. [BTC#392291]



Quarto. 44pp. Mimeographed in purple ditto ink with hand colored illustrations and with tipped-in photographs. Bradbound blue wrappers stenciled: "Blue Streak." Some modest spotting and chipping on the wrappers, near fine, internally fine. A wonderful DIY high school yearbook from a very small (the senior class consisted of nine students) high school in rural eastern Nebraska. The rural nature is somewhat emphasized as the boys are dressed mostly in overalls. An interesting element of the yearbook is that it is illustrated with 15 different 4½" x 2¾" snapshots. There are also places for photos to be tipped-in in other places but there

is no evidence they were ever inserted. A yearbook with a certain artifactual charm that is a little hard to describe, but which is clearly tangible. OCLC locates no copies, and we'd be very surprised if it had. [BTC#391738]



PUBLISHED BY THE JUNIOR AND SENIOR CLASS OF BENNINGTON HIGH SCHOOL BENNINGTON, NEBRASKA 1938

Page 21 THE BLUE STREAK

BADGERS' RECORD

The Bennington Badgers had a successful season winning eleven games out of twenty played. Bennington outscored their opponents by 474 to 403. Following is a summary of games played:

TIME	WHO	SCORE	WINNER
Nov. 16	Underwood	there	Bennington
Nov. 19	Millard	here	Bennington
Nov. 30	Blair	there	Blair
Dec. 5	Fr. Calhoun	there	Bennington
Dec. 6	Millard	there	Millard
Dec. 10	Herman	here	Bennington
Dec. 19	Craig	there	Bennington
Dec. 20	Underwood	here	Bennington
Jan. 7	Kenard	there	Kenard
Jan. 11	Hoytown	there	Lyetown
Jan. 15	Craig	here	Bennington
Jan. 21	Cedar Bluffs	here	Bennington
Jan. 27	Craig	Dana	Bennington
Jan. 28	Fr. Calhoun	Dana	Fr. Calhoun
Feb. 1	Elkhorn	there	Elkhorn
Feb. 4	Herman	there	Bennington
Feb. 8	Waterloo	here	Waterloo
Feb. 11	Kenard	here	Kenard
Feb. 15	Fr. Calhoun	here	Bennington
Feb. 20	Hay	Dana	Hay

Bennington received a nice trophy for second place in the conference. Kenard defeated Bennington both games they played and therefore Bennington received second place. Kenard had the honor of first place. Bennington second, Craig and Fr. Calhoun were tied for third place, and Herman fifth. Bennington, although they got second are very proud of the trophy. It is a beautiful gold figure of a player jumping at center, and will serve as a big incentive in Bennington's trophy case.

Page 22 THE BLUE STREAK

DISTRICT AND CONFERENCE CHAMPIONS

The Class C District Tournament was held at Dana, February 23rd, 24th, 25th and 26th. Bennington beat Kenard, at Dana, beat Bennington, at night, W. S. D. beat Underwood, and at night Kenard beat Fr. Calhoun. On Thursday at night, Hay beat Kenard, and at night, W. S. D. beat Kenard.

On Friday night Kenard beat Kenard for third place, and at night Hay beat W. S. D. for the championship.

The East Central Nebraska Conference tournament was held in the Dana College gym on January 25, 26, 27, 28, with Waterloo, Herman, Cedar Bluffs, Kenard, Craig, and Bennington participating.

The tournament was a series of surprising contests. On the first night of play, Bennington defeated Craig and Cedar Bluffs defeated Kenard. While on the second night, Bennington outscored to a fast leading story shooting Calhoun, Waterloo, and Cedar Bluffs and over Herman in a very hard fought contest.

On the third night of championship play, Calhoun won a very close victory over Cedar Bluffs by a score of 27-26 and thus won the tournament. Kenard won third place over Craig in the consolation finals to close the tournament. The referees who officiated the tournament were Garrie Davis of Valer and E. Thorner of Craig.

TOTAL POINTS FOR SEASON

TEAM	PG	PT	FG	FT
Craig	29	28	50	140
Waterloo	41	27	15	103
White	49	8	15	54
White	20	2	9	26
J. Northport	7	11	14	25
Friedrichsen	6	5	11	17
Dorchester	3	0	0	0
Bennington	2	2	12	2
W. Calhoun	0	0	0	0

Page 23 THE BLUE STREAK

FOSTER'S AWARD

The medalion, given by the High School, for the best work done by one of the seniors in Art and Literature, is to be presented to Gloria Gottsch, on Class Day, for her work on *Maebeth*.

The award last year was given to Sofia Petersen for the best essay on "Art in Everyday Life."

YOUNG CITIZENSHIP CONTEST

On October 16, 1937, the Young Citizen's Contest was held at Central High School in Omaha. All of the schools outside of Omaha took part.

The students were given three examinations in the county competition--Intelligence, citizenship, and medical. Two boys and two girls were selected as winners in the contest. These included two boys and one girl from Waterloo and one girl from Millard. The tests given for the Omaha schools were additional ones in the same three groups. The county winners then took part in a District Contest.

Bennington's representatives were Evelyn Beckhaus, Avelyn Logemann, Christian Friedrichsen, and Harlan Sverkrubbe. Avelyn Logemann received third place in the county contest.

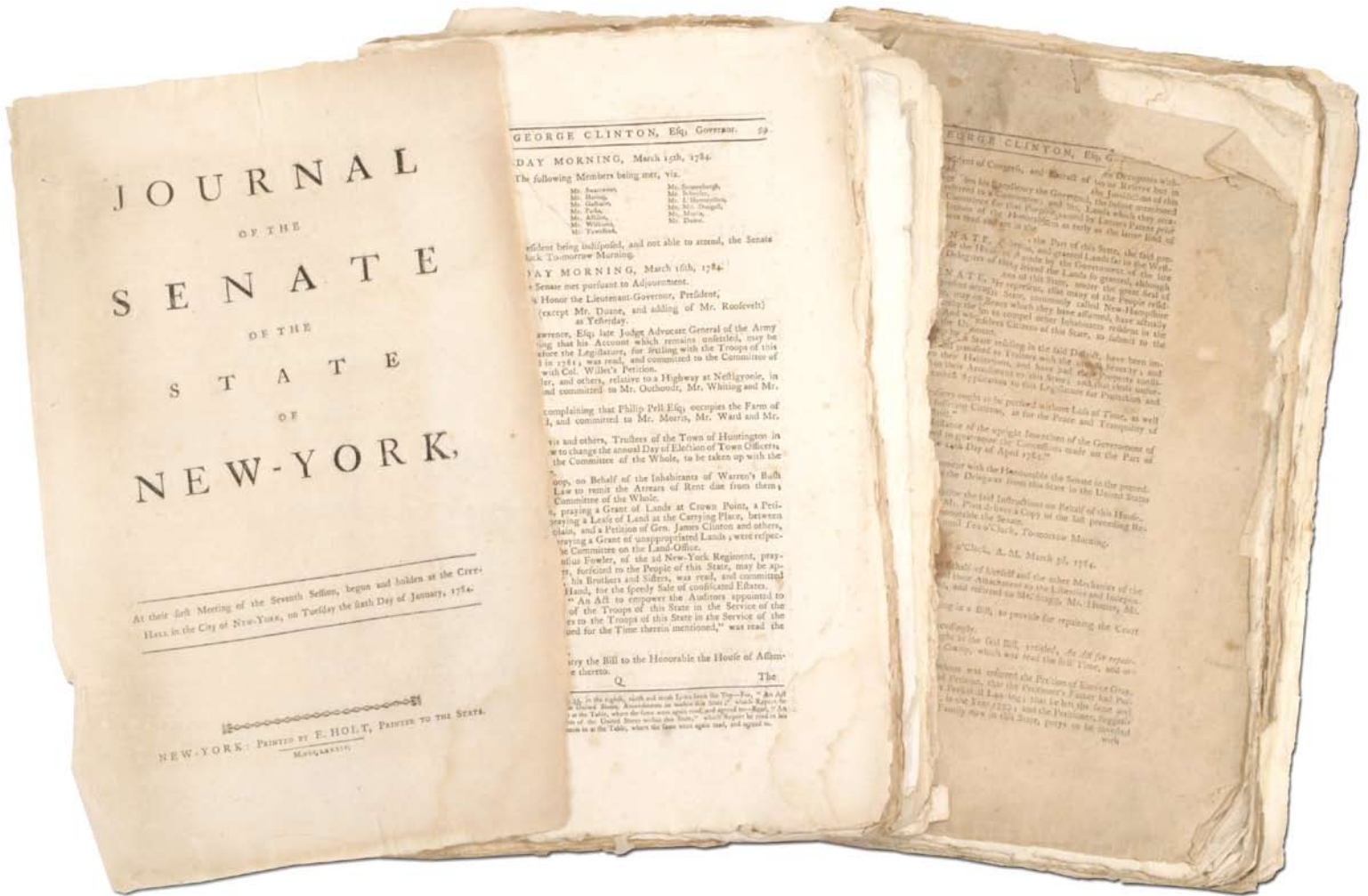
STUDENT AWARDS

Student awards are again to be presented to pupils earning fifty points or more. These points are given for deportment, attendance, citizenship, citizenship, athletics, and for participation in other school activities. Points are deducted for low deportment grades, hours spent after school and for being sent out of class.

This system, in use for the past two years, has proved very satisfactory.



Two Variant Accounts of the Proceedings: the “Public” and “Secret”

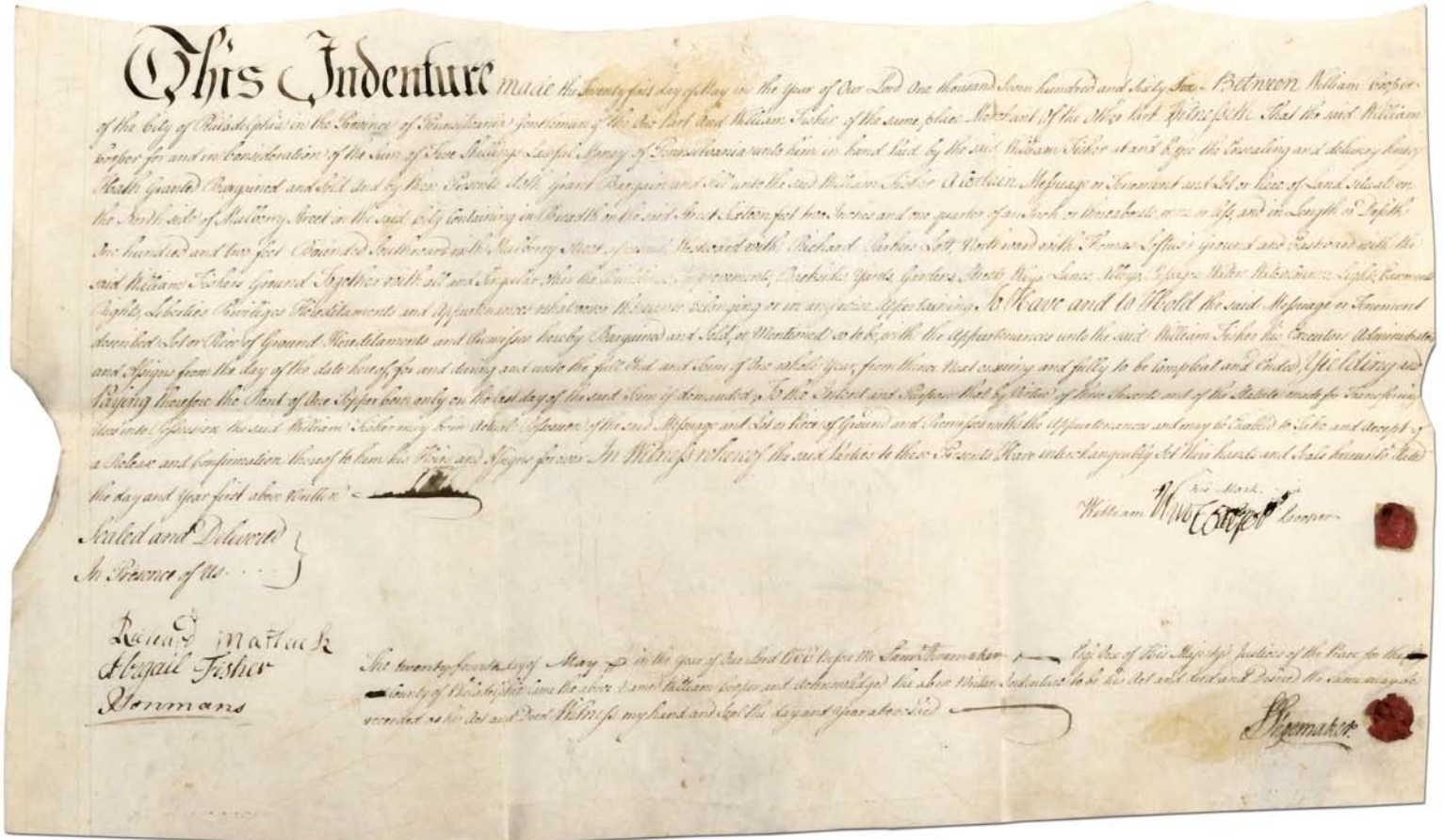


21 (New York). (New York State Senate). Journal of the Senate of the State of New York, (Seventh Session, 1784). New York: Printed by E. Holt, Printer to the State 1784. \$10,000

First edition. Subtitle reads, "At their first Meeting of the Seventh Session, begun and holden at the City-Hall in the City of New York, on Tuesday, the sixth Day of January, 1784." Folio. Unbound and untrimmed as issued in folded sheets. Incomplete. Consists of pages 59-134, and pages 61-168: i.e., two distinct sets of separately paginated sheets, each set recording a unique account of the daily proceedings in March, April, and May of 1784. It thus appears that two printed accounts of the same proceedings: one "official," the other "secret," (not an uncommon practice at the time) are here mixed together. Scattered chipping to the page edges affecting the letterpress at the margins of only some of the outermost leaves of each set, else good or better. *ESTC* locates four copies of one edition only: "147,[1] pages." No variants are noted. *Evans* 18644, *ESTC* W33312. [BTC#363018]

A yearly rent of One Pepper Corn only

22 (Philadelphia). William Cooper, Samuel Shoemaker. [Manuscript Deed]: Made between William Cooper [of Philadelphia] and William Fisher, 21 May 1766. Philadelphia: 1766. \$1750



Vellum manuscript deed. Made between William Cooper of Philadelphia and his son-in-law William Fisher on 21 May, 1766, and witnessed by His Majesty's Justice of the Peace for the County of Philadelphia, Samuel Shoemaker. One vellum sheet measuring approximately 10½" x 18½". Near fine. The deed is signed and sealed by Cooper and Shoemaker (each signature with their respective red wax seal), and two other witnesses: Cooper's daughter Abigail Fisher and Richard Matlack, another close relation of the Cooper family from a prominent Quaker family in Burlington, New Jersey.

William Cooper, the lineal descendant of the first settler of Camden, New Jersey, owned considerable real estate in Philadelphia along the Delaware River. The Deed is an early example of an American peppercorn lease: it sets forth the terms whereby Cooper "hath granted bargained and sold and by these presents [five shillings] doth grant bargain and sell unto the said William Fisher, a certain Messuage, Tenement and Lot or Piece of Land situate on the north side of Mulberry Street ... yielding and paying therefore the rent of one pepper corn only ... if demanded." In other words, Cooper thereby transfers the entire lot to Fisher and his heirs.

Philadelphia Quaker Samuel Shoemaker, a successful merchant, co-founder of the Pennsylvania Hospital, and intimate friend of Benjamin West, had established close ties to Cooper when he was attorney for the Pennsylvania Land Company in London (aka, "the London Company"). He served as Justice and Mayor of Philadelphia, and was a member of the Provincial Assembly in 1771-1772. A Loyalist during the revolution, he went to New York and then to England, and returned to America in 1786, living for some time in Burlington, New Jersey, and afterwards in Philadelphia. A remarkably well-preserved Colonial Era document that reveals the close association between the Shoemaker, Cooper, and Matlack families of Philadelphia and New Jersey. [BTC#385758]

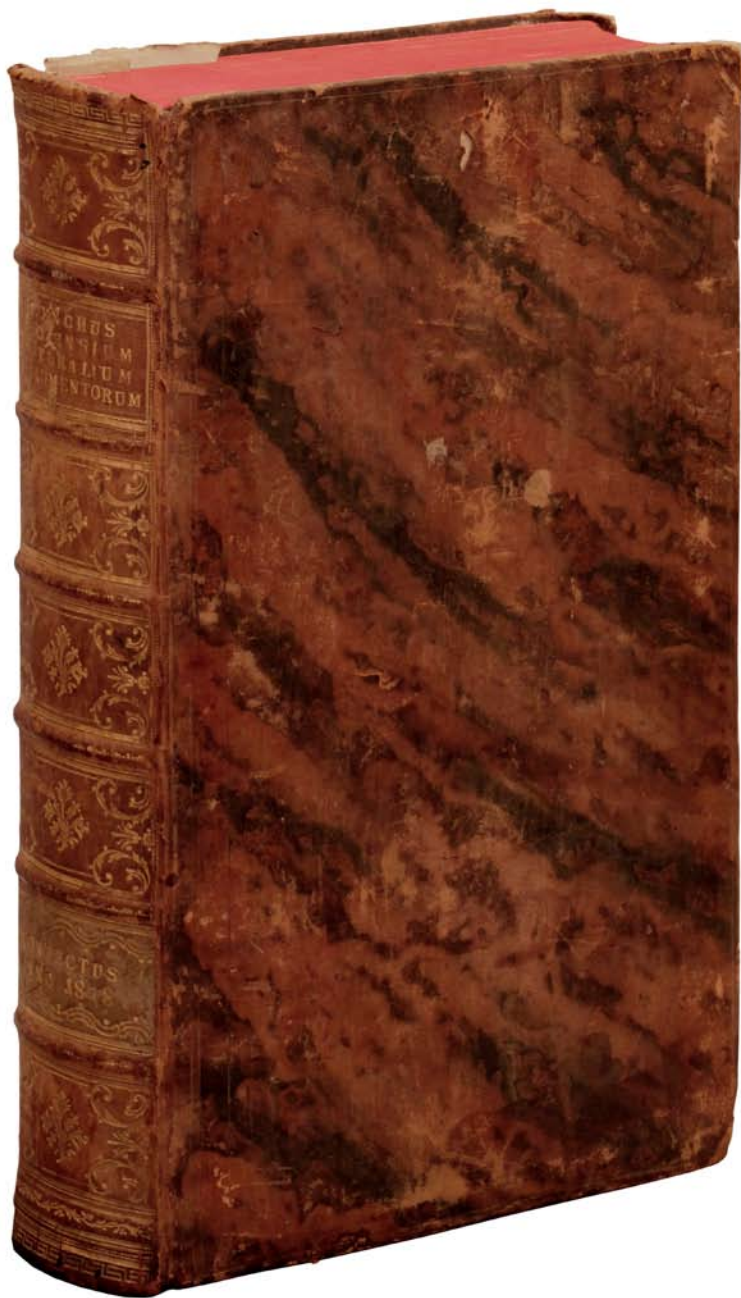
23 (Photography). Russell Holtry. Photograph Album documenting the Army Service of Russell Holtry in the Southwest during the Mexican Border Crisis. [Circa 1915-1917]. \$1500



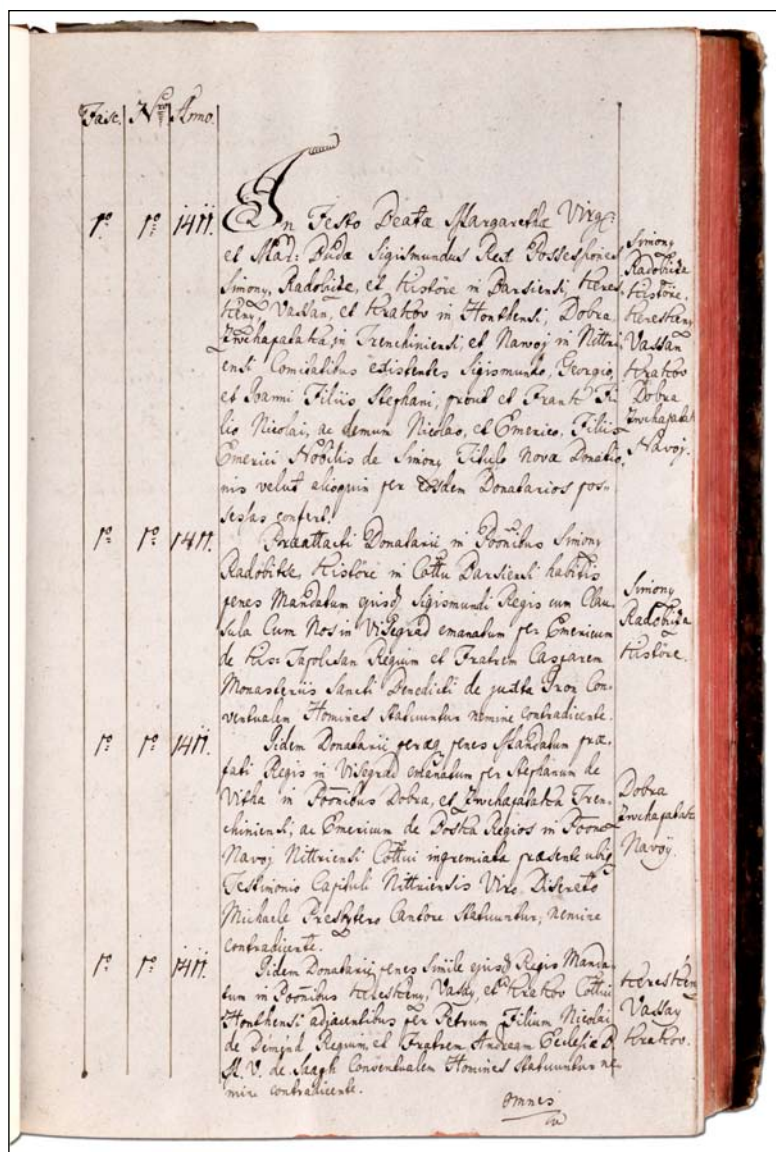
Oblong octavo. Flexible leather boards with blank black pages. Modest rubbing and wear on the boards, one leaf detached, the album appears to have been used and then re-used, probably at an early or near-contemporary date, thus there are some blank spaces, but the contents seem cohesive and complete, small tears and chips on some images, some fading, overall very good. 150 snapshot photographs, many captioned. Various sizes between 2¾" x 2" and 5½" x 3½". Photographs of camp life during the Mexican Border Crisis, some at the bases at Columbia and Elephant Butte, New Mexico, and others at locations in Texas and Arizona. Holtry enlisted in 1914 and eventually served in France in WWI and saw combat at the Meuse-Argonne where he was severely wounded in action, but earlier than that he served with the 2nd Battalion, 11th Infantry Regiment on the Mexican border in order to combat raids by Pancho Villa and Mexican bandits. The photographs depict tents, buildings, wagons, horses and mule-riding, military vehicles, formations, horseplay (beer drinking, a human pyramid, and a blanket toss), a personal equipment inspection, a Mexican smelting operation, a "spick town on the border," Mexican women and children, the Rio Grande, loading a train, a YMCA, camp stores, the Alamo, and more. A few depict Holtry in uniform with civilians, possibly while on leave. One image is in an envelope labeled "A word to the wise - don't look" reveals several soldiers enthroned in an outdoor latrine. [BTC#388929]



24 **(Religion).** [Manuscript Ledger]: *Elenchus Bilicensium Litteralium Instrumentorum; Confectus anno 1808.* [Hungary]: (1808-1823). \$1800



Thick folio (10" x 15"). Handwritten in Hungarian and Latin. Full mottled calf, gilt lettered and decorated spine in seven compartments, patterned endpapers, all edges stained red. A few minor scuffs, corners are bumped, near fine. A chronological ledger with entries spanning the years 1411-1823, neatly and completely written in three or four hands on both sides of the hand-ruled leaves. The first 37 entries, comprising the first three quarters of the ledger, were completed in 1808 (Most are records from the 17th and 18th Centuries). The consecutive entries that follow, numbered 38-64, were written beginning in 1811 in a different hand. They record entries from the years 1624-1823. A beautifully written ledger. Three narrow columns at the left page margins provide record numbers and dates. Several entries have been annotated in the same contemporary hand, including some neatly crossed out without affecting the legibility of the written text. There are also a very few scattered later marginal annotations and underlining. A handsome, well-preserved volume. [BTC#378074]



25 (Russia). Lieutenant D.B. Stanbro. Two Autograph Letters from the U.S. Officer in charge of the Cossacks in Siberia during the U.S. Intervention in the Russian Revolution. \$1500

Two Autograph Letters Signed by Lieutenant D.B. Stanbro with accompanying envelopes postmarked "U.S. Postal Agency Siberia." Both addressed from Krasnaya Rechka, Siberia and dated in February of 1919. Stanbro was an officer of Company E, 27th Infantry Regiment, Company E who managed a prisoner of war camp housing 2000 Austrian and German captives. On January 27, a band of over 400 Cossacks, fighting for Kolchek's White Russian Army, long terrified of their bloodthirsty commander Ivan Kalmykof, approached the 27th's Headquarters at Habarovsk and requested protection provided by the Americans. Despite threats from both Kalmykof and diplomatic objections from Japan (Kalmykof's de facto employer), the 27th's commander granted the mutinous Cossacks asylum.

After they were disarmed, the Cossacks were sent to the prison at Krasnaya Rechka for their own protection. As Stanbro notes in his letters home to his parents in Buffalo, New York (two ALSs, each is six pages for a total of 12 pages), they fell under his direct command:

"I am now in command of 442 Cossacks, who turned themselves over to us for protection. They mutinied last week from Kalmykov [sic], the Cossack Ataman of the Ussuri Province... The officers now call me Ataman, which is the Cossack term for the leader of the province, and it has become quite a standing joke. I have a little Cossack pony at my disposal, and altho it is rather brisk riding, have been out a few times.

The Cossacks, themselves, range in age from 16 to 50 years of age... Quite a few of them are veterans of the Eastern Front, and the leader of the mutiny, a non-com, was a war prisoner of Germany for a year-and-a-half... Germans are about as popular with him as a skunk is at a lawn party.

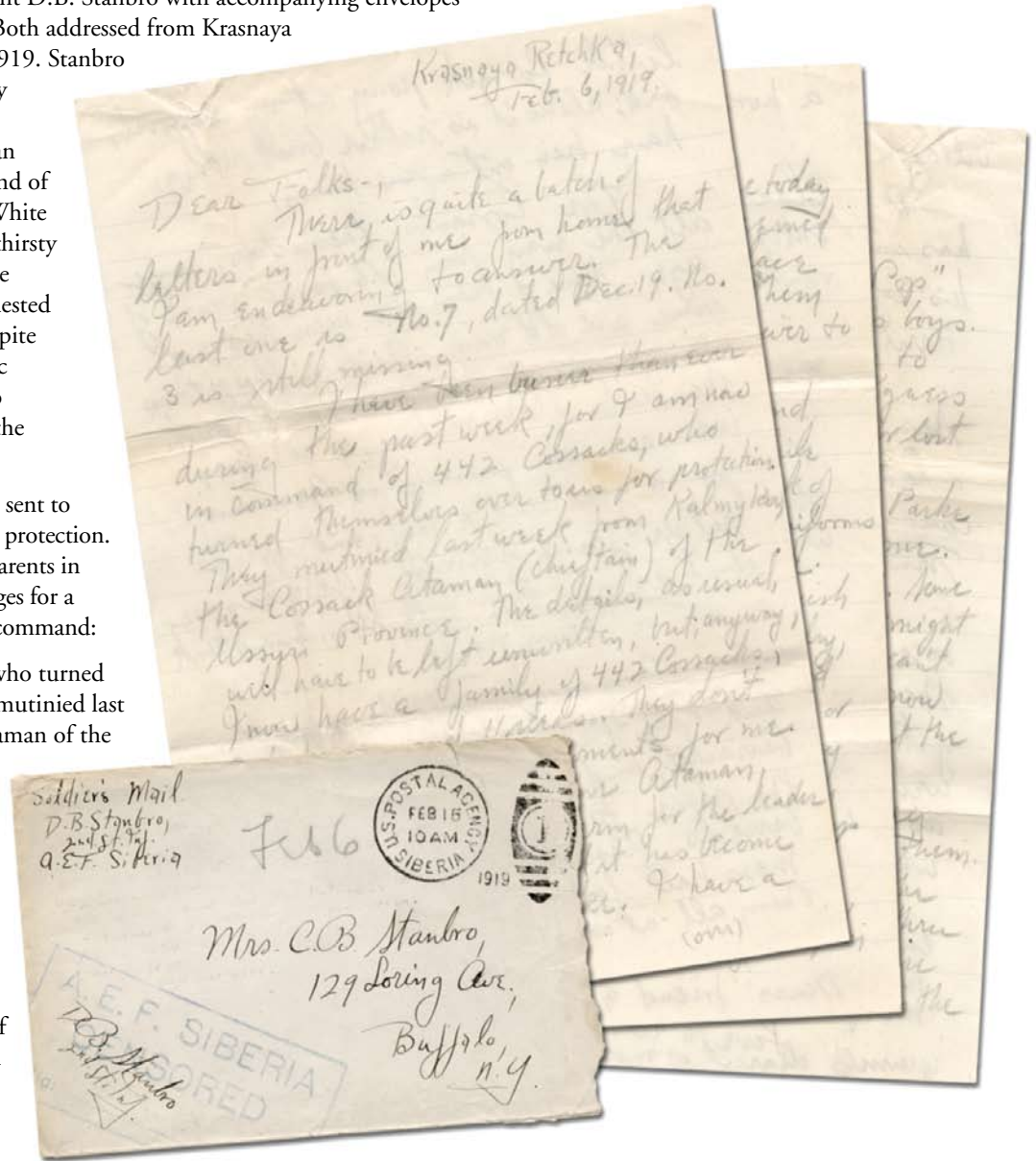
They are a cheerful lot and often sing folk songs while they ride. Of course, thru lack of material and hardware, their uniforms do not put up a good appearance. They wear the curly hat, grayish coat with epaulets, yellow for cavalry, red - artillery; blue pants with broad stripes down the side either yellow or red, high Russian boots; and carry a saber... They are fine horsemen...

My new command, the Cossacks are getting along famously and are proving to be good and eager workers. They are all just overgrown boys, and have lots 'pep'. It is pleasure to work with them... Am sorry that I cannot tell you more about the Cossack trouble, but the Censorship is still active on such matters."

Eventually, Kalmykof and his part of the White Army moved on, and the Cossacks under Stanbro's control returned to their homes.

The American Expeditionary Force Siberia was dispatched near the end of WWI to protect the Czechoslovak Legions who were being held up by Bolshevik forces as they attempted to make their way along the Trans-Siberian Railroad to Vladivostok, and it was hoped, eventually to the Western Front. Another major reason was to protect the large quantities of military supplies and railroad rolling stock that the United States had sent to the Russian Far East in support of the prior Russian government's war efforts on the Eastern Front.

An important and unique piece of American military history documenting an obscure, but important event in a little-known theater of World War I. Reportedly the postmarked envelopes are also prized by collectors of postal history. [\[BTC#389048\]](#)



Sam Delaney

1067 Natoma Street
San Francisco, California
94103
June 14, 1969

Dear Mr Sale,

A warming letter, it was...your and Mr Pynchon's enthusiasm for a book of mine -- warming indeed!

What of mine I would most like for you to see is current work. From the brief discussion of what your magazine is looking for, what I'm working on now seems most relevant -- off (or all too possibly) chance this is simply the enthusiasm of the moment; but I would like you to take a look at the opening fifteen thousand words of the novel I am working on, Frisch, Mirror, Leag*. The section forms something of a self-contained novelet.

If you can bare with me for a month while I get the various notebooks, napkin, and envelopes on which it is written together and type them neatly up ... as well as squeeze out from under some bread-and-butter deadlines.

If your schedule is terribly tight, drop me a postcard and I will condense a month into a week.

Through Marc Heafle I had heard rumour that Mr Barthelme was interested in something from me for your magazine; your conformation is a very nice thing to get in an otherwise dull Saturday morning mail.

All the best,

Samuel R. Delany

* Not in any attempt to tell you what it is about, but as a synopsis (?) of the major image: In a burning city, all but evacuated, a young man is introduced to a variety of sexual/mythical/mystical experiences.

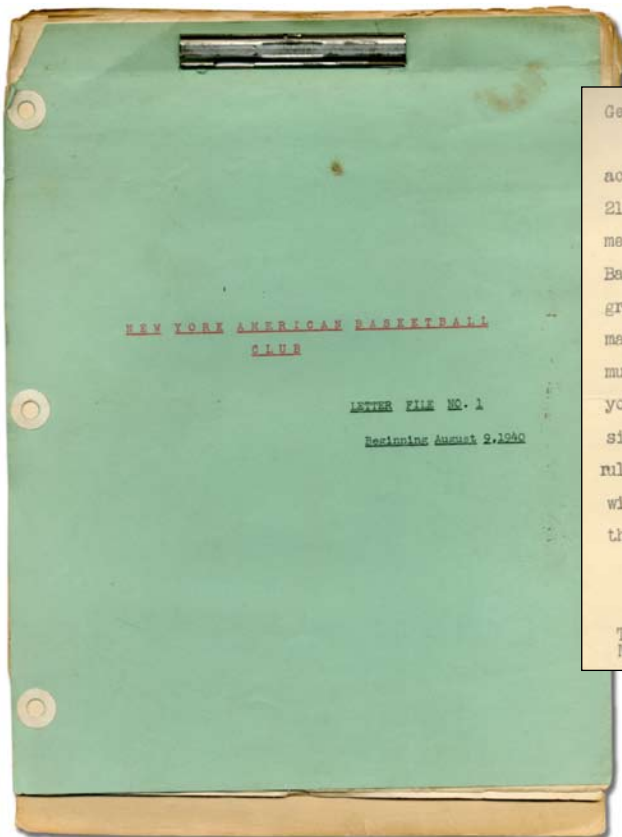
26 (Science Fiction, New Age). Samuel R. Delany and J. Kirk Sale.

Small Archive of Correspondence.

\$750

A small file of correspondence consisting of four Typed Letters Signed by Delany to Sale, and six retained carbons (unsigned) by Sale to Delany. The correspondence, all of which takes place in 1969, concerns the solicitation by Sale for material for a new magazine he is starting with Donald Barthelme (the title of which is later mentioned as "X"). The first line of Delany's first letter, in response to a letter not present: "A warming letter, it was ... your and Mr. Pynchon's enthusiasm for a book of mine - warming indeed!" Delany suggests that Sale excerpt something from a new novel he is working on, "...as a synopsis of the major image: In a burning city, all but evacuated, a young man is introduced to a variety of sexual/mythical/mystical experience." Sale responds that he doesn't see how the novel can be effectively excerpted for his use, and Delany and Sale agree that Delany will write about his experiences in a specific commune. Sale provides criticism about both the article and a book of Delany's: "I've sent the Equinox manuscript back ... it doesn't really work for us, partly I think because the sex does not exactly follow our line of promoting happy sexual liberation and hang-up-free copulation, as I think you would agree." Sale and Delany wrangle over changes, with the outcome undetermined in this correspondence. Uniform small chips in the left margin of the letters; the retained carbons are browned but stable, overall very good. As near as we can tell the magazine was never published (at least under that name). Delany is an author of African-American descent best known for his science fiction novels and essays on sexuality. Kirkpatrick Sale was a classmate of Richard Farina and Thomas Pynchon at Cornell. In 1958 he collaborated with Pynchon on an unproduced futuristic musical called *Minstrel Island*. A nice compact correspondence displaying the converging currents of sexuality, literary proliferation, and New Age sensibility. [BTC#392352]

Winnie Churchill: Scrappy Point Guard?



27 (Sports). [Archive]: New York American Basketball Club. Letter File No. 1 Beginning August 9, 1940. \$1250

Gentlemen,

I write on behalf of the Prime Minister to acknowledge the receipt of your letter of the 21st October, enclosing a one-year honorary membership card in the "New York Americans Basketball Club". While Mr. Churchill is grateful to you for your kindness in wishing to make him a member of your Club, he regrets that he must ask you to excuse him from accepting. As you will realize, he receives a great number of similar invitations and he has had to make it a rule to decline them all. He is sure that you will understand that he cannot make an exception to this rule in one particular case.

Yours truly
T.L. Rowan

The Supervisor and Manager,
 New York Americans Basketball Club.

Card wrappers brad bound at the top. File of correspondence sent between 1940 and 1942 including original correspondence, retained carbon copies, original responses, some early-format photocopied responses, telegrams, and mimeographed flyers. Nearly 40 separate items in total. Modest soiling on the wrappers, very good or better. Files for a fairly serious traveling basketball club sponsored by a YMCA. The correspondence includes details of the teams travels, correspondence about arranging games, and responses from notables who have been made honorary members of the team including photocopies of acceptances from Fierello LaGuardia and an assistant to

F.D.R., and a typed letter signed by T.L. Rowan on 10 Downing Street stationary on behalf of Winston Churchill in November 1941 (when presumably he had other things to do) stating, in part: "While Mr. Churchill is grateful to you for your kindness in wishing to make him a member of your Club, he regrets that he must ask you to excuse him from accepting." One can only imagine what strides Mr. Churchill might have made in his basketball career had he only accepted.

[BTC#391648]

28 (Sports). (Harry R. Gunn). C.C. Pyle, Red Grange, and others. Affidavit of records set by Harry R. Gunn during The Great American Foot Race in 1928. \$1500

Legal-size partially typed document (approximately 13" x 8½"). A couple of old folds, modest age-toning, very good. The document attests to eight records set by Harry R. Gunn during the cross country race, and is Signed by officials of the race including the race's promoter, the well-known huckster C.C. ("Cash and Carry") Pyle, head referee of the event and football legend Red Grange (Pyle was responsible for Grange leaving college to play pro football), and several others: race judge and tractor engine manufacturer Charles Walter Hart, race judge Hugo Quist (sports promoter and Sonja Henie's manager and trainer), "Head Checker" and professional football player, Ted Bucklin, as well as three wire service correspondents who were covering the race, and is notarized by a New York notary public. The race was a promotion, similar in some aspects to a dance marathon, featuring 68 walkers who traversed the country from Los Angeles to New York, the winner, a 19-year-old Cherokee Indian, Andy Payne, received \$25,000. Gunn, the son of a wealthy Los Angeles business man, finished 28th. However his father had made substantial bets that he would finish the race, and presumably this affidavit was a necessity for him in collecting. Gunn was one of the runners featured in the interesting documentary film of the event *The Great American Race* made in 2002. An interesting and tangible artifact of an interesting footnote in American popular culture. [BTC#391736]

AFFIDAVIT

THIS IS TO CERTIFY THAT ----

HARRY R. GUNN, of Los Angeles, California, established the following world's professional walking records, starting from Inceot Park, Los Angeles, California, March 4, 1928 in the event of coast foot race conducted by Charles C. Pyle.

1004.1 miles in 250 hours 48 minutes 12.0 seconds.
1645.4 miles in 376 hours 40 minutes 28 seconds.
1761.6 miles in 427 hours 6 minutes 49 seconds.
2018.2 miles in 492 hours 50 minutes 4 seconds.
2199.1 miles in 538 hours 25 minutes 49 seconds.
2837.9 miles in 619 hours 05 minutes 56 seconds.
3044.9 miles in 744 hours 39 minutes 54 seconds.
3428.2 miles in 844 hours 59 minutes 46 seconds.

Duly signed and attested to at New York City, New York, by the following officials this 1st day of June, 1928.

C.C. Pyle Promoter.
Red Grange Referee.
P.H. Bucklin Head Timer.
Ted Bucklin Head Checker.
Arthur Meyer Official Advisor.
Hugo Quist Judge.
Charles Walter Hart Judge.
James G. ... Correspondent, International News Service.
Jack ... Correspondent, The Associated Press.
Jim ... Correspondent, The United Press.

STATE OF NEW YORK)
 COUNTY OF NEW YORK) ss.
 Subscribed and sworn to before me, a Notary Public in and for the county and state aforesaid, at New York, New York, this 1st day of June A.D. 1928.

Adeline ...
 Notary Public.

My commission expires March 30, 1929.



29 (Sexuality). 15 Erotic Stories from Esoterica Press.

[1956].

\$7500

A group of 15 erotic stories from the 1950s produced by the clandestine publisher Esoterica Press. Each is composed of mimeographed or photomechanically reproduced sheets stapled with a colored front wrap, a few illustrated. Many of the stories have punch holes along the right margin (as issued?) and are stamped with a date and red serial number; one is prong-bound. Overall very good with minor creases and bumping at the corners.

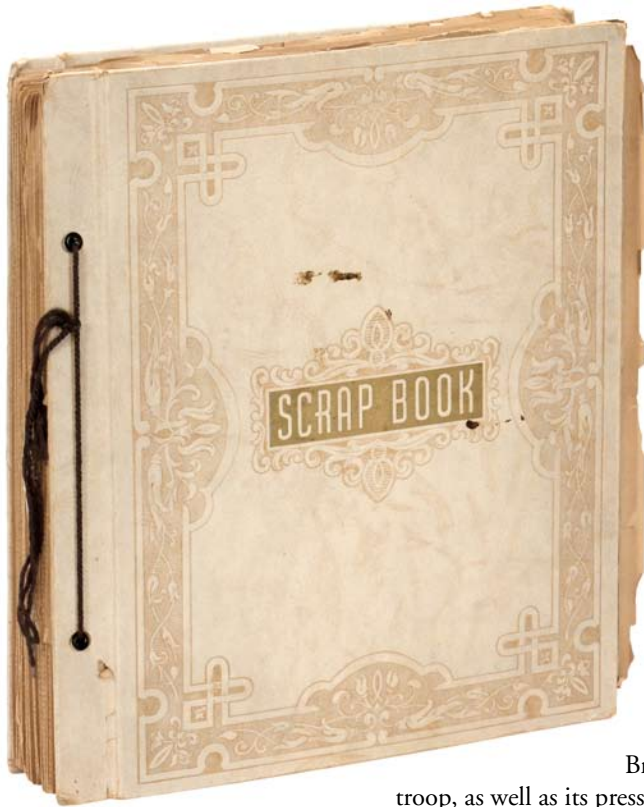
Information about Esoterica Press is virtually nonexistent unlike some of the better known back room erotic publishers, such as 7 Zephyrs Press. The individual issues shed little light on their origin with little or no publishing information outside of the press's name, nor indexes or advertisements for other titles, and with but two authors identified by name: Phoebe Smith and Gavin Moore. The time period of the publications suggest they may be copies of stories commissioned by the Oklahoma oil man and smut connoisseur, Roy Melisander Johnson, which were duplicated by book agents and sold privately for extra cash unbeknownst to Johnson. No matter the source, little is known outside the stories themselves which usually follow the popular theme of an innocent man or woman exposed to the siren calls of wanton sex through seduction or by force and discipline.

A fascinating collection of erotic stories exposing the hidden sexual mores of the 1950s America and the clandestine method of distribution and consumption. OCLC locates no copies of any of these titles.

List:

1. *The Amors of Armando*. Esoterica Press 1956. [17]pp. Story #105.
2. *Doctor Hot*. Esoterica Press 1956. 38pp. Story #38.
3. *Free and Plenty* by Phoebe Smith. Esoterica Press 1956. 22pp. Story #223. "The Amazing tale of a poor orphan English girl who is beaten and taken advantage of, but finally rises to riches."
4. *Happy Harlot*. Esoterica Press 1956. [18]pp. Illustrated front wrapper. Story #146.
5. *Janet's Journey*. Esoterica Press 1956. [11]pp. Story #25.
6. *The Lewd Revelry*. Esoterica Press 1956. [15]pp. Illustrated front wrapper. Story #189.
7. *Liquid Love*. Esoterica Press [no date]. [16]pp. Story #289.
8. *The Mad Afternoon*. Esoterica Press 1956. 5pp. Story #26.
9. *The Missouri Sex Club*. Esoterica Press [no date]. [15]pp. Story #27.
10. *Night of Horror Part I and II [The Vortex]* by Gavin Moore. Esoterica Press [no date]. [25]pp., and [20]pp. Illustrated front wrapper. Story #231.
11. *Rat Pack*. Esoterica Press 1956. [8]pp. Story #134.
12. *The Red Circle*. Esoterica Press 1956. [17]pp. Story #40. "A tale of wild lust on the part of a young girl, and the vengeance of her boy friend's father, a member of a secret cult."
13. *Successful "Lover" Part II*. [Esoterica Press] 1955. [11]pp. Book 95. "The hot confession of a husky fellow and his relations with a convent girl."
14. *Teacher's Pet*. Esoterica Press [no date]. [23]pp. Illustrated front wrapper. Story #189.
15. *Ten Big Inches*. Esoterica Press [1956]. [15]pp. Story #121. [BTC#391995]

\$1250

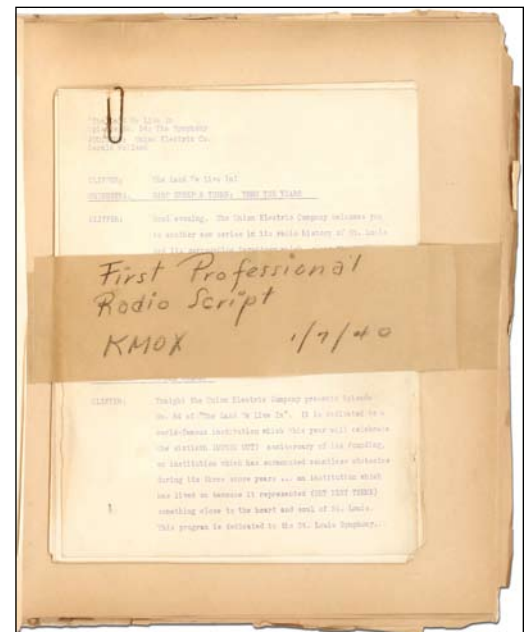


The archive of St. Louis theater actor Jackman G. Bieger that includes a scrapbook containing various theatre programs, broadsheets, and photographs, along with several theatre scripts, and assorted ephemera from his amateur acting career and life in St. Louis between 1937-1941. Folio. [152]pp. White string-bound scrapbook embossed and gilt stamped papercovered boards. Good with some wear to the boards, and many loose interior pages toned and with chips at the edges, along with the contents of some pages clipped but present. The scripts are overall very good with toned pages, scattered ink notations throughout, and wear to the edges; one script with tape reinforced edges.

Bieger (1916-1989) was a graduate of Kirkwood High School in Kirkwood, Missouri. He pursued acting following graduation earning a nonspeaking role in the 1937 production of *Waiting for Lefty* by Clifford Odets at The Little Theatre of St. Louis, which performed recent Broadway hits. The handsome young actor became a stock member of the community troop, as well as its press representative, performing in various plays such as *Ab, Wilderness* by Eugene O'Neill, *The Young Elizabeth* by Amelie Rives Troubetzkoy, and a few new works, such as *Bright Boy* by John Boruff. His career was interrupted by World War II but he was tasked as a court reporter at Fort Leavenworth in Kansas for the duration of the conflict. He returned to St. Louis, reaching a moderate level of local success appearing in numerous Little Theatre productions, along with those of The Rooftop Player, The Mummies of St. Louis (a group that produced Tennessee Williams's first plays), and The Portal Players. His work with the Portal Players included several radio performances and lead to his membership into the American Federation of Radio Artists.



The scrapbook covers Bieger's acting career in St. Louis starting in 1937 and ending in 1941 when it appears he left St. Louis for San Francisco with his partner Glennon B. Blomes (1914-2004). Included are theatre programs, broadsheets and photos; newspaper clippings about his various performances; ephemera, such as Christmas Cards and membership cards; personal letters and telegrams of encouragement and congratulations; and various professional photographs from shows posing with other local actors and his own personal photos in uniform and when he was young, one as a boy presumably with his mother. Also included are several scripts with Bieger's notations throughout. They include: a 20-page mimeograph typescript for *The Land We Live In*, a local St. Louis radio

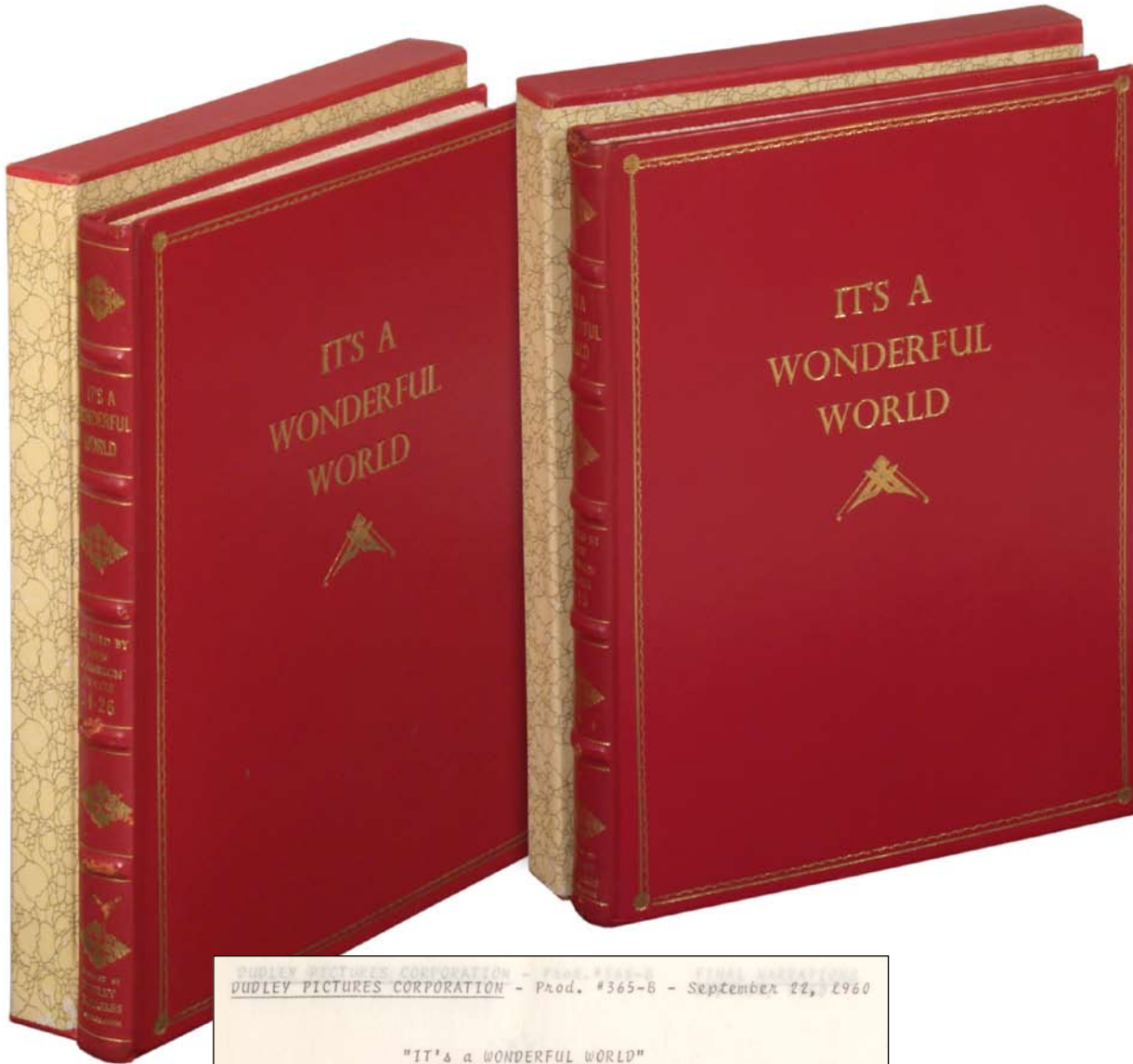


show on the history of the area; 120-page playscript for *Bright Boy* by Boruff, produced three years before its debut on Broadway; and his script for Henrik Ibsen's *A Doll's House*.

An interesting collection of local St. Louis theatre material from the years around the Second World War. [BTC#382451]

[No place]: Dudley Pictures Corporation 1960-1962.

\$2000



DUDLEY PICTURES CORPORATION - Prod. #365-B - FINAL REVISIONS
 DUDLEY PICTURES CORPORATION - Prod. #365-B - September 22, 1960

"IT'S a WONDERFUL WORLD"
 "IT'S a WONDERFUL WORLD"
 "CROSSROADS OF THE ORIENT"
 (HONG KONG)

 * * * * *

FEW PLACES ARE AS IMPORTANTLY SITUATED IN TODAY'S WORLD
 PICTURE THAN THE BRITISH CROWN COLONY OF HONG KONG - A
 FADE IN
 1 STANDARD OPENING TV TITLES WERE HAWAIIAND. GET SET GO
 FADE OUT

THE CROWN COLONY OWES MUCH OF ITS EXISTENCE TO ITS POSITION
 AS A MAJOR COMMUNICATIONS CENTER - AND HONG KONG'S
 FADE IN
 2 INT. SWAYZE STUDY - SWAYZE TAL PROHONATORY LAUDIBIOUSLY
 at his desk. A large colorful world map is the wall
 just behind. SWYZE speaks DIRECTLY TO CAMERA:
 WORLD.

SWAYZE

NO VISITOR TO THIS IS A CHANGING WORLD IN WHICH A STOPOVER
 OF A FEW DAYS CERTAIN AREAS ARE MORE SUSCEPTIBLE OF CALL
 NO DUESSES - INTO CHANGE, OR POSSIBLE CHANGES, THAN
 A TREE PORT - OTHERS. ONE SUCH PLACE, SMALL IN AREA
 BUT LARGE IN TERMS OF ITS STRATEGIC
 IN CHINESE POSITION, IS THE BRITISH CROWN COLONY
 THAT'S EXACTLY OF HONG KONG. THE SHELTERED WATERS OF THIS
 SPECTACULAR HARBOR ARE LATTER WITH VESSELS OF EVERY TYPE
 FADE OUT

Two volumes. Large quartos. Typewriter generated sheets bound in red calf gilt. A bit of wear on the raised bands, else near fine in near fine custom slipcases. They contain 26 episodes (of the 39 produced) of the little known Swayze-narrated travelogue that ran from 1960 thru 1962. For this program Swayze reported on Hong Kong, Australia, Hawaii, Phillipines, Puerto Rico, Finland, Spain, Fiji, West Germany, Singapore, Turkey, Caribbean, New Zealand, Britain, Italy, France, Switzerland, Greece, Ireland, the Orient, Ceylon, Bali, India, Egypt, Europe, the South Pacific, and New Zealand (again). Swayze, was NBC's first news anchor from 1948-1955 and popular television host, best-known for his Timex commercials with the catch phrase "It takes a licking and keeps on ticking." Conceivably, this is the only retained record of the contents of this series. [BTC#371116]



32 (Women). Yulla Lipchitz, Jacques Lipchitz, Walter J. Fischel, Peter Franck, and others.
[Archive]: A Collection of Love Letters and Personal Correspondence sent to Yulla Lipchitz.

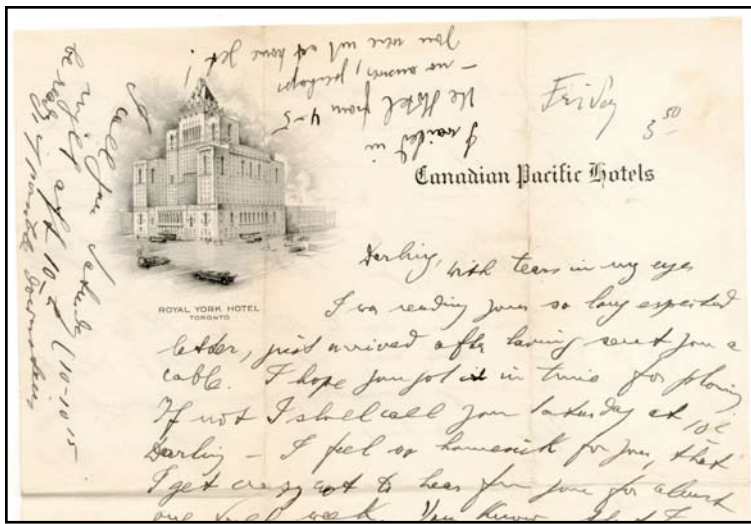
(1941-1955).

\$25,000

An extraordinary collection of nearly 300 letters, consisting of about 250 love letters and 50 letters of related personal correspondence, sent to Yulla Lipchitz, sculptor and photographer, and the wife of the renowned sculptor Jacques Lipchitz. Included in the collection are 12 holographic letters by Jacques Lipchitz, eight black and white photographs of Yulla and two of her lovers taken before her marriage to Lipchitz, several telegrams and post cards, a few of Yulla's draft replies, and several pieces of manuscript and printed ephemera. Although Yulla, her first husband Frederick Mott, and most of her correspondents were German-Jews who fled Germany in the late 1930s, nearly all of the letters are written in English (with occasional flourishes in German), and nearly all abound with deeply felt emotional passions for her, as indicated by such frequent salutations as: "Darling Pusslein, my love!" – "Darlichingen! Ich Küsse dich" – "Yullalein, love, Kisses!" Over 150 of the letters are from Walter J. Fischel, an important German-Jewish scholar known internationally for his pioneering studies of Oriental Jewry, and two other men (about 25 letters each) with whom Yulla was having illicit affairs during the War years. The letters of all three men are remarkable for their impassioned, often wild declarations of love, and their frequent pleas to arrange meetings and to get married, if Yulla's husband would grant her a divorce. In the end, after an attempt to reconcile with her husband in 1945-1946, all four men were no match for Jacques Lipchitz, who first met Yulla in 1944, and married her in 1948.

The letters also contain frequent references to the status of family members in Europe during the war. For example, her first lover (known only as Abe), provides an account of the 1941 passage of Yulla's brother on the infamous *S.S. Navemar* (a Spanish freighter built for a capacity of 28 passengers, used to evacuate over 1,100 Jewish refugees to the United States): "There is no delay, – now – the ship sailed from Cadiz, Spain on July 28, – from Seville on 30th, from Lisbon on Aug. 2nd ... Your brother's visa cannot have expired since the regulations are concerned with his port of departure, i.e. Cadiz ... As I write I'm getting more angrier by the minute – wrath & disappointment are concurrent emotions – & you – my sweet – have the honor of stirring up both in me to the highest pitch in ages of its existence ..."

In the fall of 1945, when Yulla broke with her lover Walter Fischel in an attempt to reconcile with her husband, Fischel's grief, compounded by another family crises, is heartbreaking: "I came home ... after having performed somehow the role of a consoler to my mother in her new grief and sorrow about the very possible, though not definite death of her sister and brother-in-law at Theresienstadt. The angle of death (if one can call this so) is terrible cruel towards us ... Why retreat just now, when our long cherished hope of living together comes almost near to its fulfillment ... Darling dearest, words really can't express my feelings, whenever I am with you. Every hour, every minute – a kind of holy exaltation. There are no [words] for our love. I want you to avert that 'unedles Unglück' which you are talking about. Please call me, write



Darlichingen!
 Ich Kisse dich
 A LOT.....

me, meet me, love me, Kiss me, and be what you have all along meant to me – my dearest dearest dearest darling – please call me ...”

In the 12 letters from Jacques Lipchitz that date between 1949 and 1955, he too repeatedly declares his profound love for her and their newborn daughter. For example, in May 1949 while on a lecture tour, he writes from Chicago: “Darling Puchinka, good morning, I slept very well (alone) and I feel today more rested. But it will be a busy day for me ... I accepted an invitation to have lunch with the students of the Department of Architecture of the University of Illinois ... then I will have to leave for Iowa City. I am thinking all the time of my two Puchinkas, the bi-i-ig Puchinka and the sma-a-all Puchinka and I feel so homesick, so lonely I will be happy to be home ... Love to all of you and for my two Puchinkas my hart [sic] for ever. I kiss you my big Puchinka my only one...” In a letter from 1955 he enjoys teasing Yulla for being suspicious when he is traveling alone, or working along in the studio: “My darling violent and emotional desire / I was happy to receive your sweet acts of accusation, even though I cannot say mea culpa!”

A Berliner from a Hasidic family by birth, Yulla Halberstadt fled Germany for the United States in 1938 with her first husband Frederick and their two small boys. The family settled in Cincinnati, Ohio. The marriage had been faltering, and Yulla first asked for a divorce in 1940, which her husband did not grant to her until 1947. Most of the letters date from the wartime years and were sealed by Yulla into three separate bundles: “To be destroyed *without reading* in case of my death.”

Among the personal correspondence are nine letters from Fred Mott (including one long reply from Yulla), and 25 letters from other family members and friends. These include General Julius Deutsch (the former Austrian Minister of War and international Labor leader), and the philosopher Ludwig Lefebre. Nearly all of the letters are in English, with about 20 in German. Most are written on printed or blank sheets of stationery, some with light creasing at the folds, overall very good or better. An historically important collection that fortunately survived Yulla’s instructions to be destroyed. [BTC#384579]

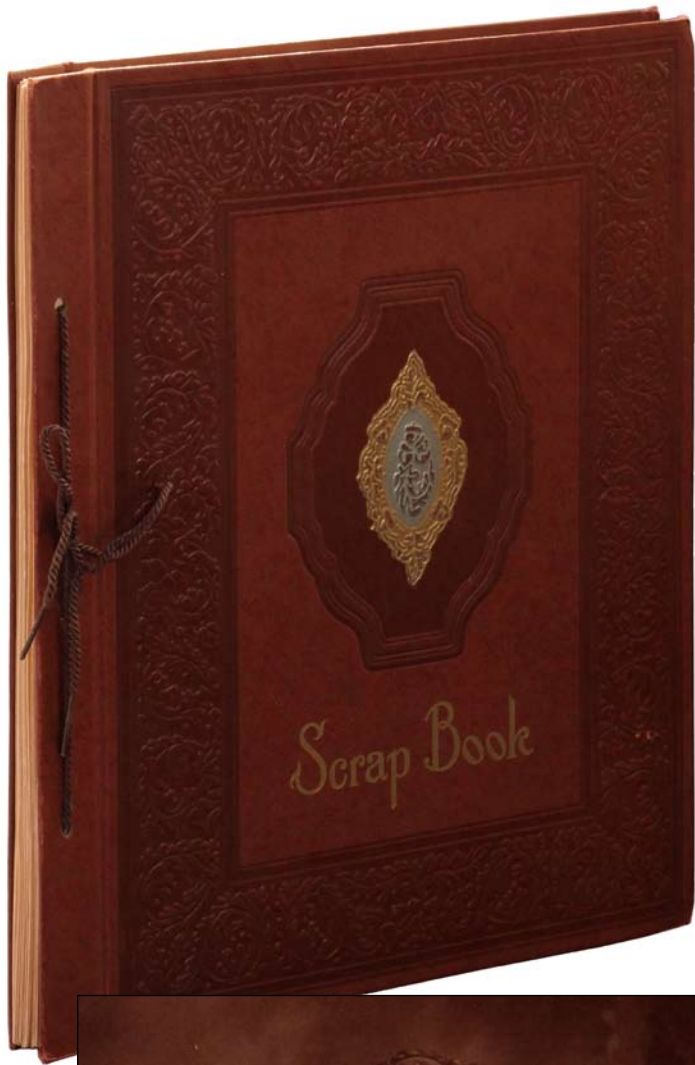
Darling Puchinka,
 I am sending you this letter
 with a million kisses,
 I am so lonely, so lonely,
 so lonely
 Darling my joy and
 my worry of every
 second of my life
 be well and everything
 will be all right
 Jacques: the Bachelor

33 **(Women).** [Silk Banner]: *Sociedad Española Benefica de Señoras. San Francisco. Fundada en 1935 Inc. Oct. 9, 1936* [Spanish Ladies Beneficial Society. San Francisco. Founded in 1935. Inc. Oct. 9, 1936].

\$5500



Elaborately embroidered silk banner, bordered in silk ribbon, and fringed, suspended from a wooden rod with gold-colored metal finials, apparently meant to be either hung or carried in a parade. Approximately 23" x 36". The bottom layer of scalloped reddish-pink silk, with an overlay of scalloped white silk, embroidered with silver and gold lettering, central images of a star and hands clasping, and outlined in gold with heavy gold silk cord suspended from the rod. The reddish-pink background is slightly sunned but otherwise is near fine, untattered and only very slightly worn. Presumably this elaborate and detailed banner was used in a parade, or was displayed at meetings of the Society. While undated, the style suggests that it is roughly contemporary with the 1936 date of incorporation, and indeed may have been commissioned at that time. While memorabilia promoting people of Spanish decent in America began as early as the late 1860s, this certainly represents a very early attempt among Latinas in the United States to band together and form a beneficial organization. A bright, striking, rare, and quite possibly unique banner. [BTC#393034]

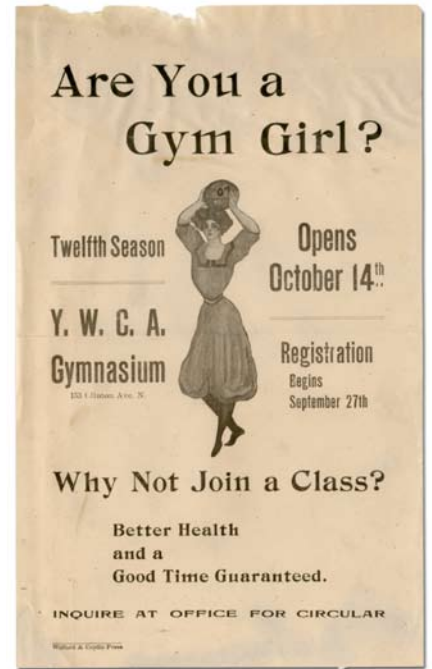


[New Castle, Delaware]: 1909-1913.

\$3500

A collection of 18 photographs, one broadside, and hundreds of newspaper clipping documenting activities and events at the Young Women's Christian Academy of New Castle, Delaware between 1909-1913, particularly featuring women's basketball. Folio. [72]pp. String-tied boards with blindstamped border on the front panel along with "Scrap Book" in gilt. Fine with the clippings fresh and supple; the broadside detached but very good with a tear at the fold and erosion at the top edge from being previously tipped in.

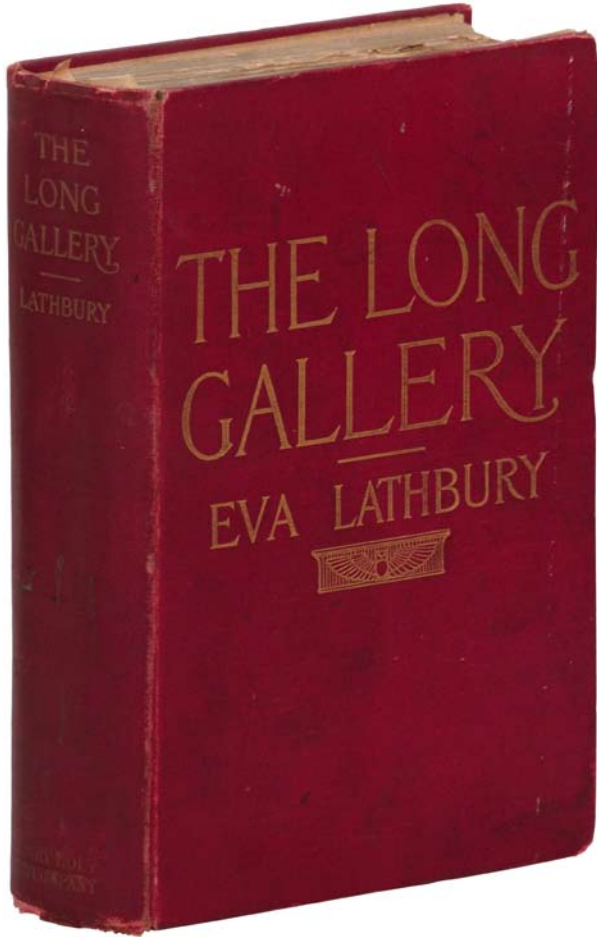
This scrapbook, which is half-filled but densely assembled, appears to have been constructed at a later date by someone intimately involved with this particular Y.W.C.A. The exhaustive number of clippings report on the daily schedule, selection of directors, luncheons and dinners hosted (including a ticket for a spaghetti dinners), various classes given, theatrical productions, and more. Most notable are the photographs of 18 different women's basketball teams taped onto a series of six pages with the facing page labeled with each player's first and last name. The women appear in dresses and bloomers, some with armbands, and on each team one player holds a basketball marked with a year, symbol, or sorority letters. There appears to have been two distinct teams;



one of college age or older women and another of "Juniors" made up of middle- or high-school-aged girls. Additionally, laid is a broadside featuring a bloomer-wearing young woman with a basketball held over her head beneath a headline: "Are You a Gym Girl?" Measuring 6" x 9½" and printed by Wolford & Copin Press, the flyer announces that the 12th season will soon open and touts how participation will bring "Better Health and a Good Time Guaranteed." An interesting collection documenting early women's basketball participation. [BTC#389261]



35 (WWI Poetry). William Peterfield Trent. [Manuscript]: "The Twilight of the Manikins: Verses Written during the Great War." New York: Feb. 1915 - Feb. 1919 [with later corrections and manuscript emendations]. \$6500

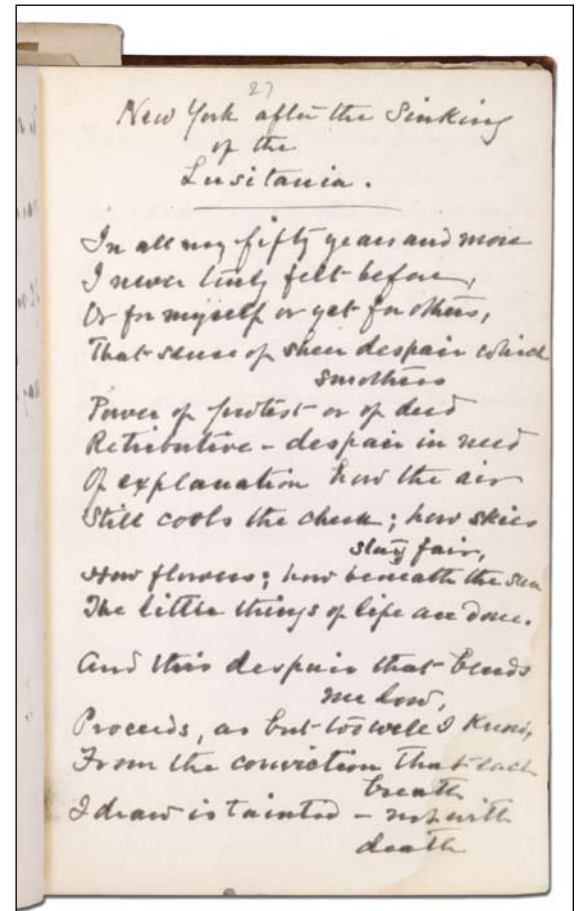
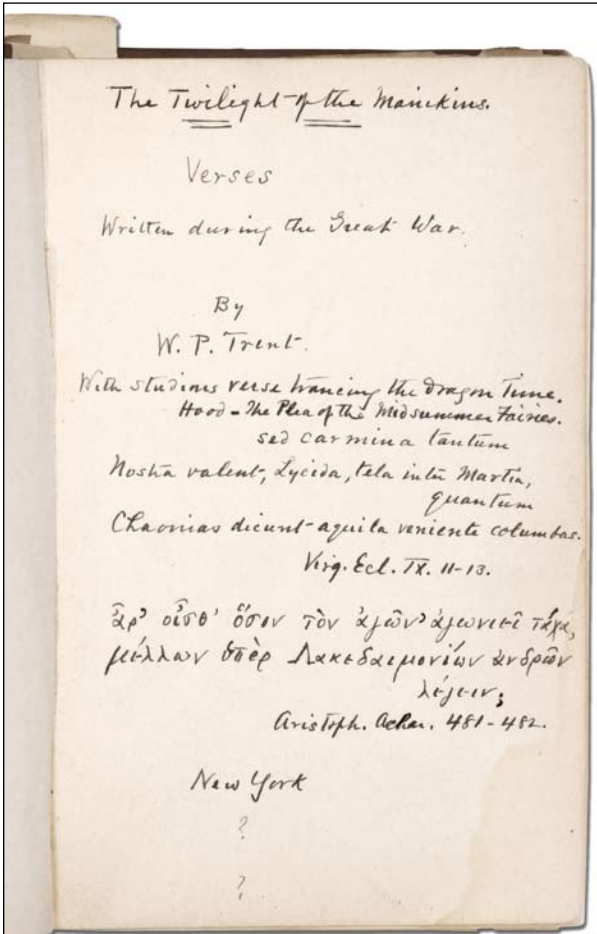
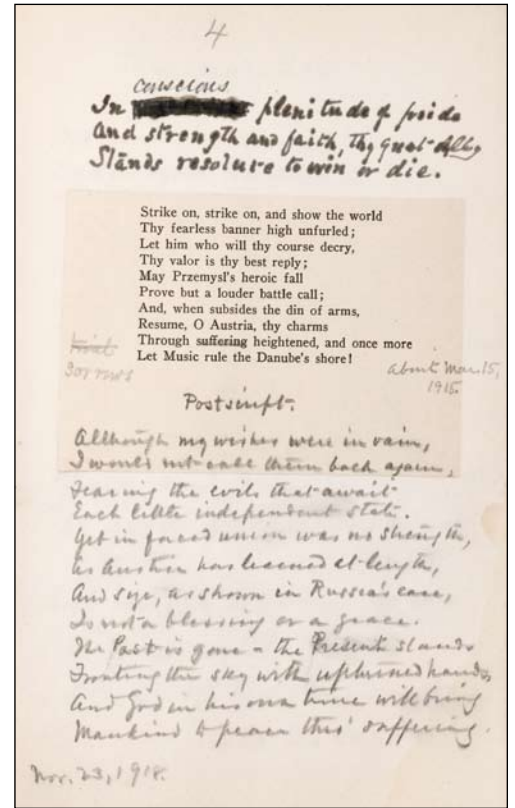


Octavo. Red cloth. Over 200 pages of manuscript war poetry written in a publisher's "dummy" volume (that is, a bound volume issued with only blank pages, the book title *The Long Gallery* by Eva Lathbury and publisher Henry Holt stamped on the cloth). Trent hand numbered the 208 pages of poetry, the verses almost entirely in holograph (a few printed pieces pasted in and amended). The volume shows a great deal of work with portions cut and pasted in later holograph (and occasionally dated) corrections and edits, etc.

Trent was born in Richmond, Virginia in 1862, the son of a surgeon in the Confederate Army of distinguished Virginia ancestry. In 1880 he began studying at the University of Virginia where he became the editor of the Virginia University Magazine. He did post-graduate study at Johns Hopkins University, after which he accepted an offer to teach at Sewanee, The University of the South where he became a professor of English and the acting professor of history from 1888 until 1900, and from 1893 was dean of the academic department. He founded and edited *The Sewanee Review* (now the longest continuously published literary quarterly in the U.S.). He also created the Sewanee Historical Society at the University of the South. In 1900, he became professor of English literature at Columbia University where he devoted himself to the study of Daniel Defoe.

He edited the Cambridge History of American Literature, and published many books on literary historical subjects, many Southern, including William Gilmore Simms and Robert E. Lee.

Trent published five of the earliest poems represented here from 1915 in *The Fatherland* and *The Texas Review*, but this voluminous collection of intelligent literary poetry devoted to the cataclysmic conflict appears to be largely unpublished. [BTC# 385436]



Containing More Than 550 Signatures!

36 **Jonathan Williams.** *Jonathan Williams' Signature Book of The Jargon Society's 25th Anniversary Safari.*

\$6000

[No place: no publisher 1976 and later].

Tall octavo. Original rice-paper wrappers in Japanese-style binding with an original collage by Emmanuel Navaretta reading "Jargon 25" and measuring 4" x 5", pasted to the front cover with original unprinted mylar dustwrapper (not shown). Very good with rubbing at the edges of the wrappers and some bumping at one corner; the jacket is good with a three-inch tear along the spine, a few scattered nicks, and several small- to medium-size chips. The original signature book used by Williams on his peripatetic caravan of events and gatherings surrounding the Jargon Society's 25th Anniversary celebration in 1976. The book is titled in red on the front wrap in Williams' hand and contains approximately 550 Signatures, along with additional quotations, notes, and drawing from various authors, artists, and friends related to Jargon. Among the most notable are Allen Ginsberg, Peter Orlovsky, Larry Fagin, Dick Higgins, John Ashbery, William Merwin, Michael Rumaker, John Russell, Irving Sandler, Armand Schwerner, Keith Smith, Peter Taylor, Joe Tilson, Eliot Weinberger, John Yau, Ray Gosling, Mary Harris, Herbert Huncke, Simpson Kalisher, David Kermani, Ron King, Elizabeth Kray, Herbert Leibowitz, Joan & Nathan Lyons, Stuart Mills, Denny Moers, Emmanuel Navaretta, Geoffrey O'Brien, Basil Bunting, John Furnival (x2), Glen Baxter, Jackson Mac Low, Joe Brainard, Robert Kelly (full page), Guy Davenport, Tom Clark, Thomas A. Clark, William Corbett, Ray Di Palma, Cynthia and Jorge Fick, Mary Fiore, Gene Frumkin, Clark Coolidge, Russell Banks, Donald Finkel, Richard Kostelanetz, Ross Feld, Stanley Crouch, Ronald Johnson, Ted Wilentz, Richard Elman, William Anthony, Stella Snead, Tim Dlugoz, Michael Lally, Victor Bockris, Joel Oppenheimer, Tom Meyer, Ted Greenwald, Walter Abish, Marvin Cohen, Richard Mock, Paul Metcalf, David Ignatow, A. Doyle Moore, Mel Edelstein, Eric Mottram, Walter Abish, Dobree Adams, Bruce Andrews, Asa Benveniste, Gus Blaisdell, Edward Lucie-Smith, Robert Bertholf, Simon Cutts, Jonis Agee, Guy Mendes, Alex Gildzen, Ray Kass (with a drawing), Jonathan Greene, John Menapace, Lyle Bonge, Larry Goodell, Bill Katz, Mark Goodman, Rochelle Kraut, Michael Morris (of The Image Bank), F. Whitney Jones, and hundreds more, most of whom have demonstrable connections with both the arts community and the supporters who surrounded the idiosyncratic and important Jargon Society. A wonderful and unique item celebrating

Williams' remarkable career and uniting the collective contributors of Jargon.

[BTC#390395]

