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ARCHIVES & MANUSCRIPTS # 17

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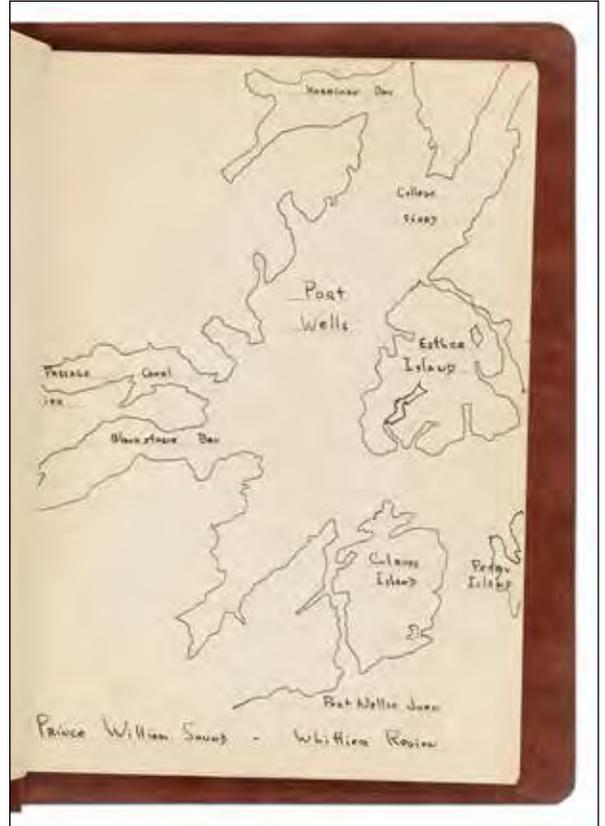


1 (Alaska). Ruth Hennessey BOWE. [Manuscript]: A Study of Medical and Public Health Problems in Whittier, Alaska. Whittier, Alaska: 1948. **\$2000**



An original typescript report by Dr. Ruth Hennessey Bowe stationed in Alaska with her husband, Dr. John Bowe, the head of the Whittier Dispensary, the lone hospital run by the U.S. Army Medical Corps. Quarto. 100pp., typed rectos only. Illustrated with hand drawn maps and 26 captioned, black and white photographs. Clasp-bound brown binder with typed paper label. Some waviness to the covers from moisture but with little or no effect to the interior leaves, very good or better.

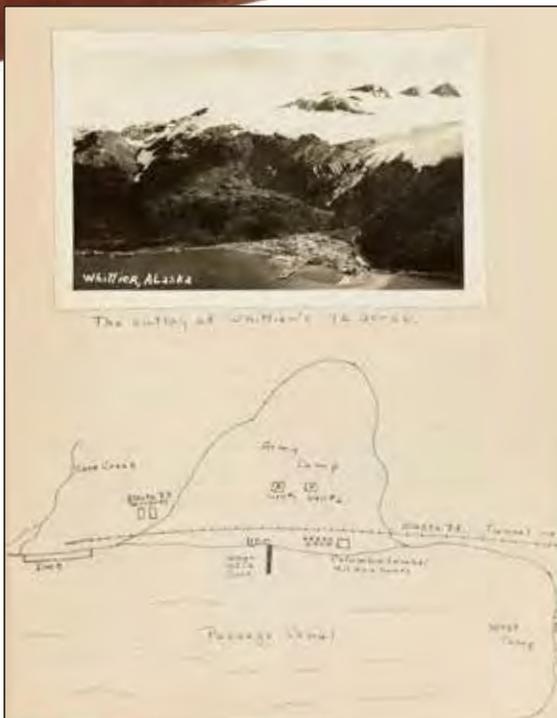
An overview of Whittier, Alaska with a (then) recent history of the area, including an overview of local industries (fishing, construction, lumber), transportation (railroad and shipping), public utilities (water and sewage), and the local work force with a particular focus on health issues, such as accommodations, safety regulations (or lack thereof, with a list of



typical injuries suffered), workplace conditions, sanitation, and health services. Bowe concludes that little effort above the officially required rules govern most industries in the area, resulting in untrained labor, generally unsafe work environments, poor sanitation, and only the barest of amenities. The result is a workforce populated mostly by rough, ill-mannered migrant workers.

The 30 pages of text are illustrated with a half-dozen hand drawn illustrations of Prince William Sound, local town maps showing the route of the railroad, a state view showing other Alaskan cities, and a diagram of the hospital. The photographs are a mix of commercially produced photo postcards and original photographs (measuring 5½" x 3½" and 2" x 2") showing fishing boats, barges, docks, water storage tanks, a lumber mill, a glacier, a military hospital, a railroad, and several aerial views of Anchorage. Also laid in are two issues of *Alaskan Health* produced by the U.S. Public Health Service from February and May of 1948.

A firsthand report on an important Alaskan port city during the early but vital post war years. [\[BTC#393692\]](#)





A collection of 75 letters and postcards and one photograph from George Peck to his girlfriend (and later wife), Mary Ridenour during his time with the Civilian Conservation Corps from 1940-1941 stationed in Upland California and later Metlakatla, Alaska. The correspondence includes letters on several elaborate Alaskan letterheads variously illustrated with maps of the state and pictures of wildlife and illustrations of cabins and people on dogsleds. All letters very good or better with some age-toning and tears from opening.

George Peck, originally from Lomita, California began training for the Civilian Conservation Corps (CCC) in April of 1940 in Upland, California. He was corresponding with his then girlfriend, Mary Ridenour, who was completing her high school education while Peck was away. He explains, "Last weekend I went into L.A. and put in an application for Civil Service. If I pass the test I am pretty sure I will get a job. The department here in camp is going to help me get one... I will go to night school then. I want to get into a college if I can. I hope I will be able to make it into U.C.L.A." He writes of his trips to Los Angeles and Yosemite and is able to visit her occasionally on weekends by hitch hiking. In a letter from June he informs her, "I signed over again for another six months in this, well, Godforsaken place. I'll stay in till I find a job. It is better than doing nothing." Their relationship progresses as he is informed he will be going to Alaska for a year and by July they were married.

In August, Peck made the journey up the coast to Seattle so he could board a ship bound for Ketchikan, Alaska in the vicinity of where he would spend the next year. "Boy have they put the cargo on this boat, six big tractors, 8 trucks, lumber, pipe, and I don't know what else... This town of Seattle is sure dead... they roll up the sidewalks about 11:00 at night. I'll be glad when we get out of here and see some wide open country." By September the camp moved to Metlakatla, Alaska on Annette Island and George had a job surveying. "Everything is so quiet and peaceful. It is the best country I have ever been in... I hope

I can stick it out my full year for I do hate to be called a quitter. A lot of men have already made up their minds to leave within the next two months." He goes on to explain his job and what the land is being used for in a letter dated September 7, 1940, "There is going to be a three mile railroad put in here to haul rock for the Air base. The ground here has water in it from 3 to 15 feet deep. They have to put rock in it to make a good foundation.... A hundred million dollars are going to be spent in three years to build this base."

Peck stayed in Alaska until June 1941 when he was required to sign up for the draft. "I guess I told you in my last letter that I will have to sign up for the draft on the 1st of July. I was speaking today with a Sergeant in the Army and he gave me a little advice for me to think over. If I pass my test when I sign up I could volunteer to join at that time instead of waiting until I am called. If I do this I can go to any camp I asked for. I want to get in the Engineers if I can... You have waited so long for me Mary that in a way it seems that I am giving you a rotten deal."

At this time Alaska was not a state and was classified as a territory until 1959. The CCC began working in 1933 and is considered the most popular of the New Deal programs. The Corps was available to unmarried men ages 18-25 who were members of relief families. As members of the CCC they earned \$30 a month wage, \$25 of which was to be sent home, and were also provided with housing, food, and clothing. As a program the agency was responsible for helping to reforest the United States, constructing state parks, as well as building roads and sewer lines in remote areas. In the area where Peck was working they paved the way for some remote locations to be accessible by railroad as well as preserving lodging and totem poles that had been abandoned when the Eskimo people moved into modern communities.

An intriguing archive depicting the day-to-day life of a young man in the CCC amidst the decade long effects of the Great Depression.

[BTC#393072]



Atlantic Gasoline billboard poster. Consisting of 12 separate panels, folded as issued, unassembled. Eight of the panels measure approximately 42" x 60"; four of the panels measure approximately 21" x 60". When assembled the image is approximately 9' x 20' (or 105" x 240"). Currently each panel is folded into eighths or quarters. Production symbols: "Atlantic 13292 - (Old Mill Des[ign])." A few small marginal tears, scattered dampstaining visible only on the verso, still easily fine, and ready to be assembled on the billboard of your choosing. Photographically generated image on thick paper, circa 1953, of an automobile in the background cruising through a bucolic New Englandesque landscape featuring a large old mill in the foreground and "Atlantic Keeps Your Car On The Go" in bold white lettering.

Atlantic Oil of Philadelphia later merged with Richfield Oil to form Arco, which in turn eventually became part of BP, which then spun off Atlantic to Sunoco (Whew!). While modern billboard-parts occasionally appear in the market, fine unassembled billboards from the 1950s are very uncommon.

[BTC#335588]



your car on the go

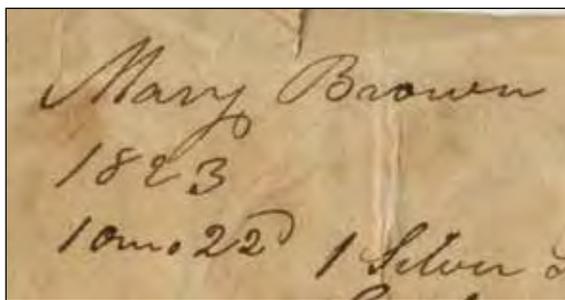
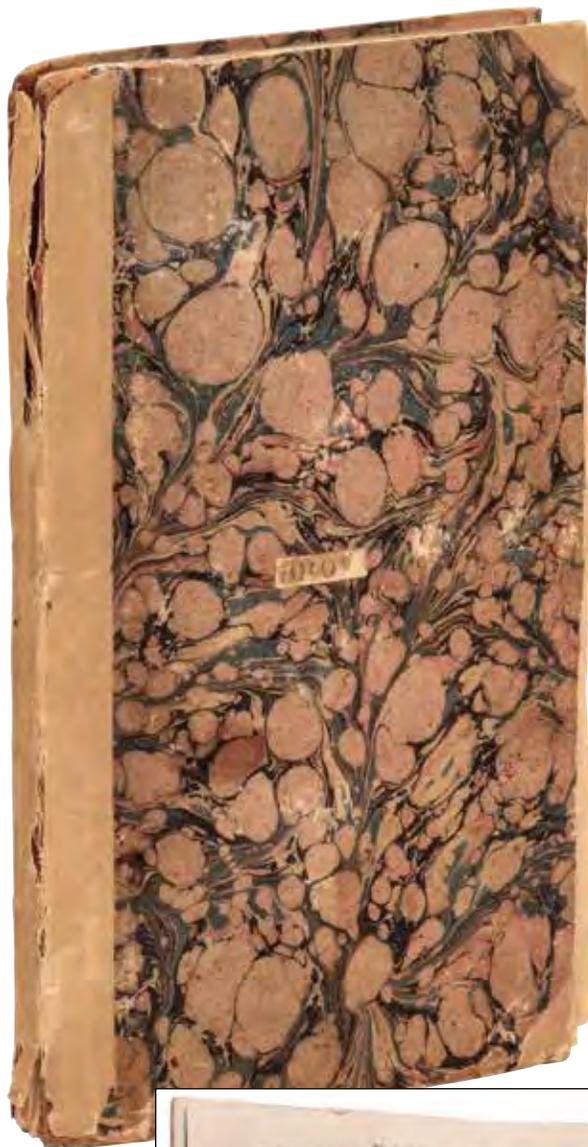


64B-1 - ATLANTIC 13292 - (OLD MILL DES)

4 (Americana). (Mary BROWN, John BROWN, Samuel WEAVER).

[Scrapbook]: *Early American Ephemera*. Philadelphia: [circa 1780s - 1830s].

\$22,500



The art of scrapbooking in the late 18th and early 19th Century. A remarkable assemblage of approximately 400 pieces of ephemera, including very rare woodcut and letterpress broadsheets, chap-book woodcuts, very early wood-engravings and copperplate engravings (several

hand-colored), many original drawings, illustrated trade cards, and other ephemera. Mounted, often five or more to a page, with one in each corner and a larger central piece, onto the printed tables [51 leaves] of James Boydell's *The Merchant-Freighter's and Captains of Ships Assistant* (London, 1764). A first edition folio, bound in early marbled paper-covered boards (7½" x 13"). The spine back is worn, most of the gatherings are loose, else overall very good. Housed in custom clamshell case.

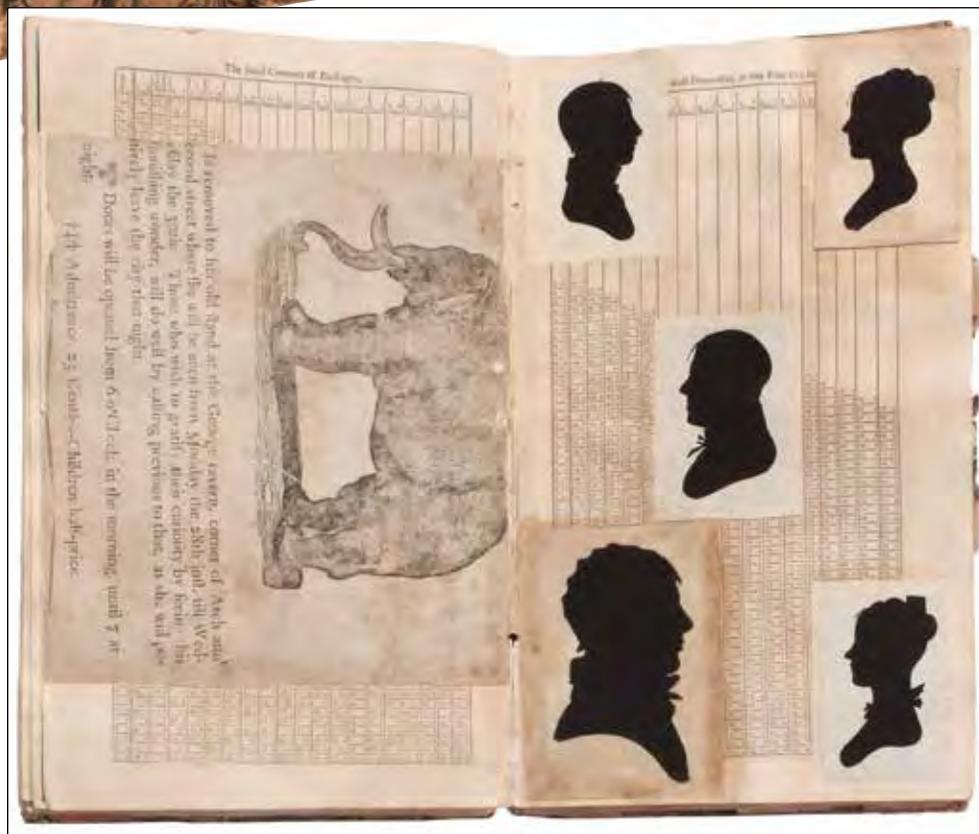
Included in the scrapbook is an elaborate hand-colored 1789 certificate for a New York fireman; three unrecorded late 18th Century sideshow broadsides: (a giant toddler, an elephant, and a lion); trade cards (for a chair maker, merchant, and a "fancy painter"); and several cloth silhouette portraits from Philadelphia's Peale Museum. Among the other period pieces are several original drawings; satirical prints and portraits; and all manner of both printed and hand-colored ephemera: city views (mostly of Philadelphia, Boston, and New York), animals, birds, calling cards, trade advertisements, playing cards, lottery tickets, historic and allegorical scenes, and handbills.

The scrapbook was assembled by a Mary Brown of Philadelphia: as indicated by her surname on a small paper label on the front cover, her first name composed of wood-engraved initials on a leaf at the back of the book, and by her full name written on a laid-in manuscript receipt (dated 1823). Largely compiled in the first decade of the 19th Century, there are also two later elements laid in: a hand-colored bookplate or calling card for Samuel Weaver and a manuscript receipt made out to him from 1856. All 400 pieces have been artistically arranged around successive themes and visually striking patterns. The overall effect is that of a procession of images placed under the

gaze of English schoolmaster Thomas Dilworth, whose engraved portrait, known to generations of school children learning to spell using pictures according to his method, is on the front pastedown. An arresting assemblage of many rare and unique pieces of ephemera, playfully arrayed in a striking style by a very precocious girl.

Highlights include:

1. [Hand-colored engraved certificate, 1789]: *Voluntary Aid* in letterpress, within an engraved cartouche extending from the center of the top edge, folded (about 7¼" x 9¼"). The main text below the cartouche reads: "These are to Certify that 'John Brown' [in manuscript] is pursuant to Law nominated and appointed 'one' of the Firemen of the City of New York." [Signed]: "Rob: Benson Clk, November 13th 1789."



Elaborate wood-engraved ornamental board with vignette of a fire truck (bottom center), and large cartouche at the top depicting fire fighters battling a blaze on a city street. Trimmed along the outer edge of the printed borders, with the top portion of the cartouche folded to fit inside the album. The upper decorative border of the cartouche is trimmed away, with a few short tears, good.

2. [Broadsheet advertisement]: *The King of Beasts. Beautiful African Lion.* [Circa 1795]. (7¼" x 10"). Woodcut illustration of a lion: "The Gentlemen and Ladies of the City of New-York are respectfully informed of the arrival of a most Beautiful African Lion. This noble animal is between three and four feet high, measures nine feet from the nostrils to the tail, and is of beautiful dun color ... He was caught in the woods of Goree, in Africa, when a whelp, and brought thence to New-York ... Price of Admittance, two shillings, Children half price. This noble animal may be seen at the store No. 23, next door to the corner of Front-street, at Beekman-slip." Trimmed along the outer edge of the printed border to fit the page, very good. Unrecorded.

3. [Broadsheet advertisement]. *Singular Child, To be seen at the Red Lion Hotel.* [Circa 1795]. (9¼" x 12½"). Engraved by Abel Bowen (signed: ABowen Sc.). A large woodcut illustration of a giant toddler standing next to a chair, holding a rattle, with ornamental border. [Display and letterpress type]: "Singular Child. To be seen at the Red Lion Hotel, No. 200, Market Street, [with: "till the 1 day of March" added in manuscript] Entrance at the front door, and also from Sixth street, A Male Child, Who is pronounced by many physicians and others who have visited him, in Boston, New York, and other places, to be one of the greatest natural curiosities ever seen in this, or perhaps any other country. This extraordinary American Infant, born in Prospect, Maine, is, perhaps, the largest of the human family, of his age; not more than thirty months old, he has arrived to the weight and proportion in symmetry and form equal to the size and exactness of an ordinary man ... He is larger than either of his parents, who are 22 years of age. Admittance 25 cents – Children half price." Trimmed along the outer edge of the printed border, horizontal fold, very good. Unrecorded.

The Solid Contents of Packages,

The KING of BEASTS.



THE Gentlemen and Ladies of the City of New-York are respectfully informed of the arrival of a most

Beautiful African Lion.

This noble animal is between three and four feet high, measures nine feet from the nostrils to the tail, and is of a beautiful dun color: He is twelve years old, and weighs six hundred weight. His legs and tail are thicker than those of a common size Ox. He was caught in the woods of Goree, in Africa, when a whelp, and brought from thence to New-York. He is under very good command—The person who has the care of him can comb his mane, and make him lie down and get up at pleasure. It is said by those who have seen Lions in the Tower of London, and many parts, that he is really worth the contemplation of the curious.

Price of Admittance, TWO SHILLINGS, Children HALF PRICE.

This noble animal may be seen at the store No. 23, next door to the corner of Front-street, at Beekman-slip. Time of admission, from 8 o'clock in the morning till 7, and from 2 till 8 in the evening.

N. B. THE Proprietors have been at some considerable expence, in order to gratify the Gentlemen and Ladies of this City, in sitting up a substantial room, for the purpose of showing him a large.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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4. [Broadsheet advertisement]: *[Elephant].* [Circa 1798]. (8½" x 7½"). Woodcut illustration of an elephant at the top of the sheet: "Is removed to her old stand at the George tavern, corner of Arch and [s]econd street where she will be seen from Monday the 28th inst. till Wednesday the 30th. Those who wish to gratify their curiosity by seeing this astonishing wonder, will do well by calling previous to that, as she will positively leave the city that night. Doors will be opened from 6 o'clock in the morning, until 7 at night. Admittance, 25 Cents - - Children half-price." The top margin is trimmed along the top edge of the woodcut, the left margin is trimmed along the left vertical edge of the letterpress text, taking out a letter or part thereof from each line, else good. Most likely an advertisement for the "Crownsheild Elephant," also known as "Old Bet," a female elephant brought to New York from Bengal by Jacob Crownshield in April 1796, then sold to showmen who exhibited her along the east coast. According to a contemporary harbor report, she was exhibited in Philadelphia in April, 1798. Unrecorded.

5. [Engraved trade cards]: Illustrated trade cards: Issac Pippitt, Cabinet & Chair Maker; J. West Glazier, House, Sign, & Fancy Painter (both of Philadelphia); Ketchum & Ellis, Brokers and Commission Merchants (of New York); and others. Each about 3" x 4".

6. [15 portrait silhouettes]: Each about 3¼" x 2½". Eleven with part of the Peale Museum's embossed blind stamp. [BTC#389793]





SINGULAR CHILD.

To be seen at the Red Lion Hotel, No. 200,
Market Street, *till the 1 day of*

Monday Entrance at the front door, and also from Sixth street,

A MALE CHILD,

Who is pronounced by many physicians and others who have visited him, in Boston, New York, and other places, to be one of the greatest natural curiosities ever seen in this, or perhaps any other country.

This extraordinary American Infant, born in Prospect, Maine, is, perhaps, the largest of the human family, of his age; not more than thirty months old, he has arrived to the weight and proportions in symmetry and form equal to the size and exactness of an ordinary man: his intellects, for his tender years, are as correct and as interesting as to be expected, for though nature has deviated in giving him an extraordinary physical character, she has not allowed the prodigy to abate in its mind, or infantine qualities, from the usual harmony observed in the rest of the younger of our species. Medical men, who have taken the pains of observing this child's exact proportions and mental properties, have unanimously pronounced it a prodigy in creation, and a practical answer to certain philosophers, who assert that man degenerates in his growth by a transplantation to the New World.

He measures round the arm 44 inches; round the calf of his leg 17 inches; round the thigh 24 inches; round the breast 3 feet 2 inches; round the belly 3 feet 9 inches. Is about 3 feet 2 inches in height, and weighs more than 125 lb. is perfectly healthy, well proportioned and walks majestically; he weighed but 6 4-2 pounds at his birth. He is attended by his parents, who are in indigent circumstances, and exhibit him to procure the means of giving him an education. He is larger than either of his parents, who are 22 years of age.

Admittance 25 cents—Children half price.

The Solid Contents of Packagers.

Width Depth or least Dimension, is two Feet nine Inches.

5 (Art). Collection of Original Vernacular Hand-Painted Posters for the American Legion Created by Girls. [Sanford, Maine]: Sanford High School [circa 1946]. \$4500



15 large and colorful hand-painted posters. Each is approximately 14" x 20". Poster paint on artists board. Variesly there is some modest rubbing, light soiling, and edgewear, all of the examples are very good or better. 13 of the artists, each one a high school girl, have signed their work on the verso; two are unsigned. The art promotes American Legion themes: selling poppies made by disabled vets, the plight of disabled military personal (especially amputees), battle scenes, medical scenes, cemetery scenes; one represents a dove of peace clutching a poppy. It seems likely that all of the artists were girls who attended Sanford High School in Sanford, Maine (stated on all of the signed posters). A stark reminder that even on the home front each citizen, including high school students, were expected to play their part. Visually striking remembrances of the horrors and aftermath of war, remarkable to find altogether, and frankly in our opinion, pretty wonderful. [BTC#389619]

HELP
RETURNED VETERANS
NEED YOUR AID



AMERICAN LEGION

**HELP HIM
RECOVER**



BUY

AMERICAN LEGION



**MAKE HIS FUTURE
BRIGHT**

AMERICAN LEGION

AMERICAN LEGION



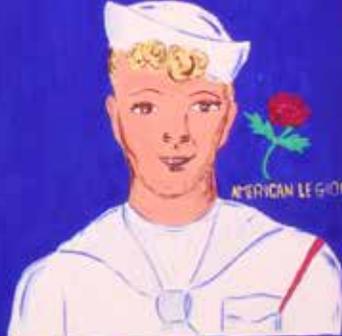
**POPPIES OF
PEACE**

BUY POPPIES



AMERICAN
LEGION

**ARE YOU
HELPING
?**



AMERICAN LEGION

BUY POPPIES

**BUY
POPPIES**



AMERICAN LEGION

**LEND THEM A
HELPING
HAND**



**BUY
POPPIES**

AMERICAN
LEGION

AMERICAN
LEGION

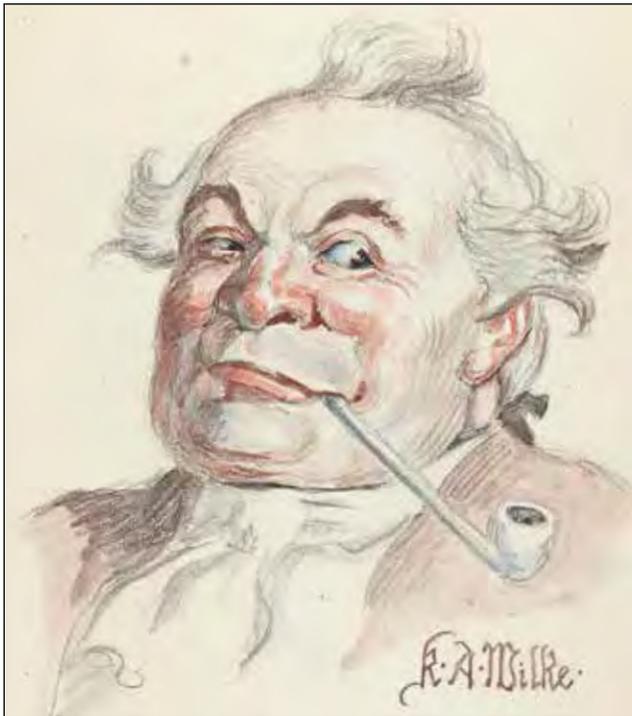


BUY POPPIES

6 (Art). Daniel CHODOWIECKI, Alexander Demetrius GOLTZ, Karl von BINZER, et al.
[Album Amicorum]: German Autograph Album with Original Drawings. [Austria: circa 1830 -1940]. \$7500



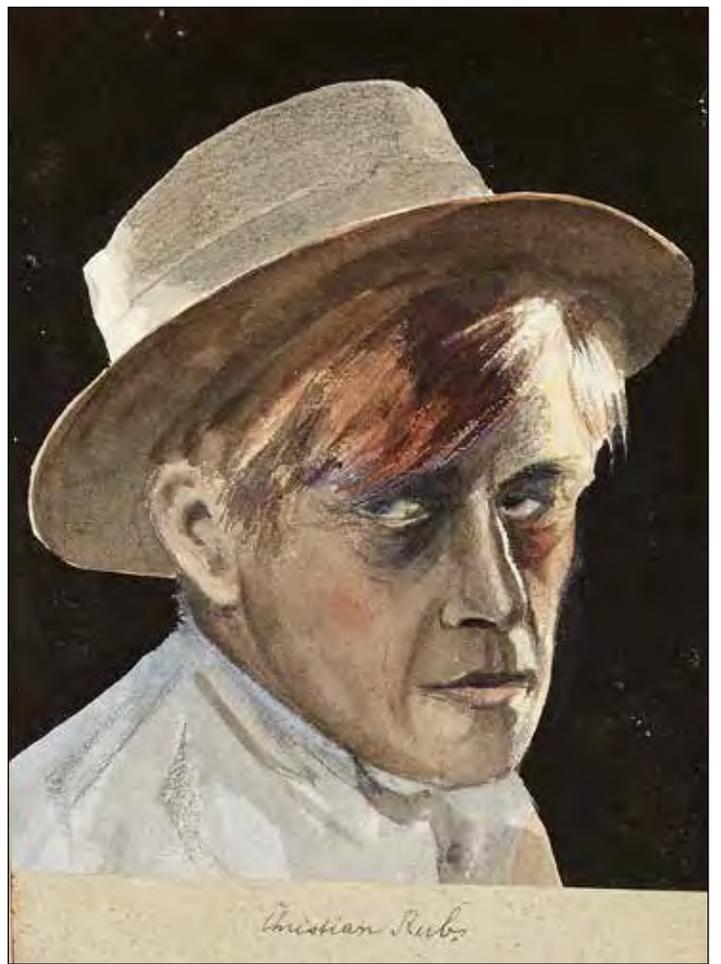
Oblong octavo (7" x 4¼"). A German autograph album containing over 80 elements (laid-down or tipped-in), including many original watercolors, gouache paintings, pen and ink drawings, pencil drawings, autographs and inscriptions, a few prints and photographs, etc., spanning the years from the 1830s to the early 20th Century. Bound in mid-18th Century gilt-decorated leather (with the initials "E.S." stamped in gold on the back board), original binding laid onto cloth boards, red paste paper endleaves, edges stained red. The leather is rubbed, front hinge is loose, a few detached leaves, very good. A remarkable album of original drawings and autographs, most likely kept by a German-speaking artist and illustrator with close ties to the theater. Included is a pencil drawing of Gutle Schnapper Rothschild (and what appears to be a portrait of her husband Karl Mayer), which would link the album to the Rothschild family of bankers in Austria.



The album consists of mostly drawings, either tipped-in or mounted on the laid paper leaves. Among the many notable pictures are: two oval ink drawings (double-portraits of two young women and two girls), and one pencil drawing of Frederic the Great, all identified by the album's owner as works by the painter and printmaker Daniel Chodowiecki; a watercolor and charcoal portrait of an actor by Karl Alexander Wilke; two watercolor drawings of troopers in costume by Johann Nepomuk Höchle, and two fine gouache and watercolor portraits of the actor Christian Rub by an unknown artist. Also included is an ink drawing of the escape to Egypt by Karl von Binzer, and a charcoal drawing of a woman reading by Alexander Goltz, drawn directly on an album leaf.



Many other portraits and landscape drawings, theater scenes and designs, flowers, etc., and including several inscriptions and autographs. A very charming album of high artistic value. A detailed list of the 80+ illustrators is available upon request. [\[BTC#386562\]](#)





A collection of art and ephemera from Georgia cartoonist A.W. Brewerton, Jr., creator of the *Pam* comic strip. Included are over 50 pieces of original drawings and sketches, promotional material related to the strip, Brewerton's personal Christmas Cards, and a Red Cross poster featuring his artwork. Overall very good with toning and scattered nicks, tears, and creases.

Alfred West Brewerton (1881-1957) was an author, comic strip artist, and political cartoonist born in Marion, Kansas. He attended the Chicago Art Institute and the Art Student's League in New York. His work appeared the *New York World*, *Chicago Record*, *Life*, and *Judge*. In 1909 he was assigned as a photographer on the Good Roads Tour sponsored by the *New York Herald* and later he spent 18 years at the *Atlanta Journal* as art director and contributed various illustrations, sketches, and cartoons throughout his career. He created the daily newspaper comic strip *Pam* which ran from 1928-1943 and was syndicated throughout the South. It followed the life of a "... typical American business girl, who has kept pace with changing times."

The collection features 42 pencil and charcoal drawings and 11 color pastel illustrations, measuring 6" x 5½" to 7" x 11", documenting his travels around the country, mostly of buildings, city views, and landscapes, along with several portraits. Examples include the Old Mission in San Gabriel, California; the Old Fort around St. Augustine, Florida; river boats in New Orleans; Golden Gate Park in San Francisco; Chinatown in Los Angeles; and several Native American images.

These are accompanied by a publisher's promotional folder for *Pam* containing several week's worth of printed samples for use in syndication sales; *Cartoons*, a privately published collection of Brewerton's political cartoons, undated but likely published during the 1920s; a blank scrapbook with 15 of his custom designed Christmas Cards laid in, one hand drawn with a sketch of Santa Claus; and an Atlanta-based Red Cross poster soliciting donations for World War I featuring a Brewerton illustration of a uniformed soldier saying good-bye to his parents while a nurse looks on.

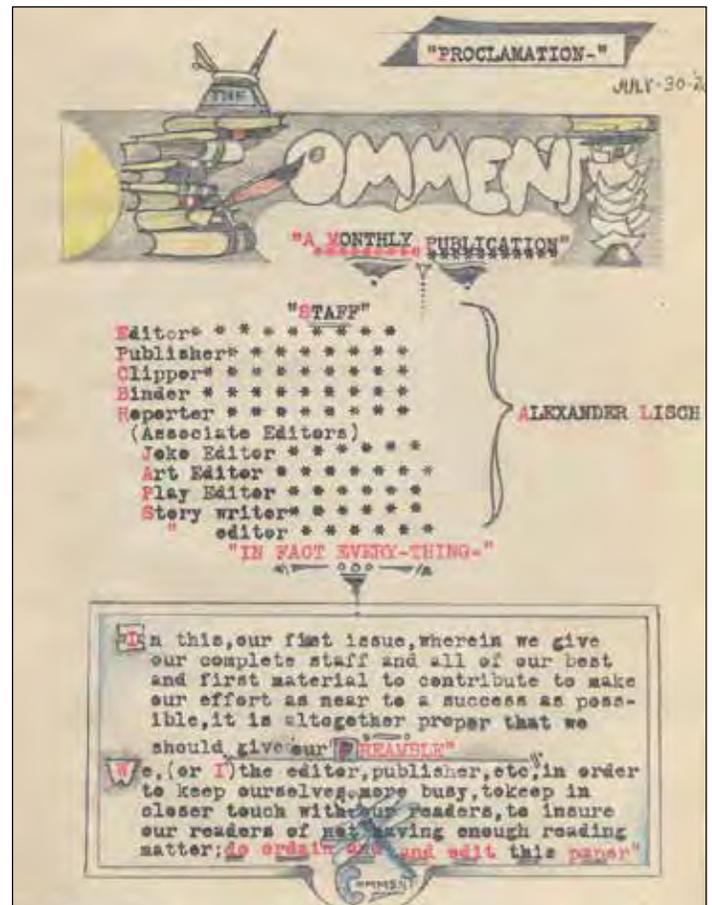
A charming collection of drawings from this popular and successful Atlanta-based illustrator. [BTC#393727]



8 (Art). J[oseph] HART. *Pencil Drawing of a Small Boy attempting to Flog a Butterfly 1893.* \$500

Approximately 7" x 9". Slight age-toning, faint horizontal crease, else near fine. Signed "J. Hart," and "Drawn by Joseph Hart 1893" on the verso. A well-executed, idyllic pencil drawing of a small miscreant in suspenders and short pants along the shore brandishing a branch at an unsuspecting butterfly, with a sailing vessel and lighthouse in the background. [BTC#391340]

9 (Art). Alexander LISCH. [Manuscript magazine]: *The Comment*. Number 1. 1925. \$850



The first and only issue of this homemade magazine by the artist Alexander Lisch. Small octavo. [26]pp. Detached front cover, bradbound sheets with original art, tipped in elements, both original drawings and images from magazines, accompanied by typed and hand lettered text. A unique amateur magazine created by a commercial artist with cartoons, jokes, crossword puzzle, adventure story, a movie review with a ticket stub from the Knickerbocker Theatre in New York, and a reproduction of a drawing he did that was published in a magazine for the Chemcraft chemistry set. A charming handmade magazine by a talented, if now forgotten commercial artist. [BTC#393662]

10 (Circus). Bill WATSON. A Collection of Nine Photograph and Memorabilia Albums of American Circus Life and Performance. (Castle Shannon, Pennsylvania): [circa 1920-1980]. \$6500



Nine commercially produced quarto albums. A compelling collection of black and white and color photographs, including printed ephemera, documenting several traveling American circuses and star performers of the 20th Century. The collection contains over 3,000 photographs housed in seven albums; with an album of about 90 additional 8" x 10" promotional photographs and printed broadsides of famous performers and troupes, and one binder of circus related clippings. The two earliest albums have some scattered short tears to the edges of the paper leaves and a few detached leaves, else overall a near fine collection of images.

A vivid portrait of circus life and performance, assembled by Bill Watson, a hobbyist from Castle Shannon, Pennsylvania who created elaborate miniature circus models (some pictures of which appear here). Born in 1908, Watson was a printer and lifelong circus enthusiast: a leading member of the Circus Historical Society and Circus Fans Association of America, and one of the first inductees into the Circus Model Builders Hall of Fame. The bulk of his photo archive consists of over 3,000 photographs of various sizes (most measuring between 4½" x 3" to 5½" x 3½"), including many that are larger. Over half are black and white; about a third or more are color. Most are snapshots taken by accomplished amateurs and have been laid down onto paper and cardboard leaves or inserted into plastic sleeves. The images include all aspects of circus life and performance: elaborate horse-drawn wagons and the setting up of tents, processions and parades, animal acts and aerial acts, and

many individual performers at leisure and in performance. A number of shots include African-Americans at work for the Hagenbeck-Wallace Circus in the 1930s, and in performance for the Downie Bros. Circus as the "Georgia Minstrels."

The earliest photos include the Sparks Circus and Christy Bros. Parade from the mid-1920s. Among the many circuses and troupes documented in the albums from the 1930s-1970s are the largest and most nationally famous (Ringling Bros. and Barnum & Bailey, Hagenbeck-Wallace, Clyde Beatty and the Cole Bros.) and the lesser known medium and smaller-size troupes (Dailey Bros., Biller Bros., Sells-Floto, Hoxie Bros., and many others). Most of the performances represented are from the Pittsburgh (near to Watson's home) and other Pennsylvania areas, and as well as towns in Indiana, New York, and other adjacent states. The 8" x 10" photographs from the 1950s and 1960s include individual and group portraits and live performances. From among the many leading performers of the day are four photos Signed by Wesley Coleman, The Flying La Val's (Bill Valentine), The Flying Romas, and the Lawrence Trio. Included are about 150 photos of miniature circuses and models of wagons, etc., made by Bill Watson and other artists (Gay Hartman, Charles Smith, Terrell Jacobs, and others).



A remarkable and comprehensive, vernacular photo-documentary record of American circus life and performance. Further details available on request. [\[BTC#385954\]](#)



HOWES GREAT LONDON CIRCUS PARADE



CINDERELLA COACH USED BY HINDLYNGS



COLE BIGGS, CIRCUS LAPARTEYS, IND. 1935



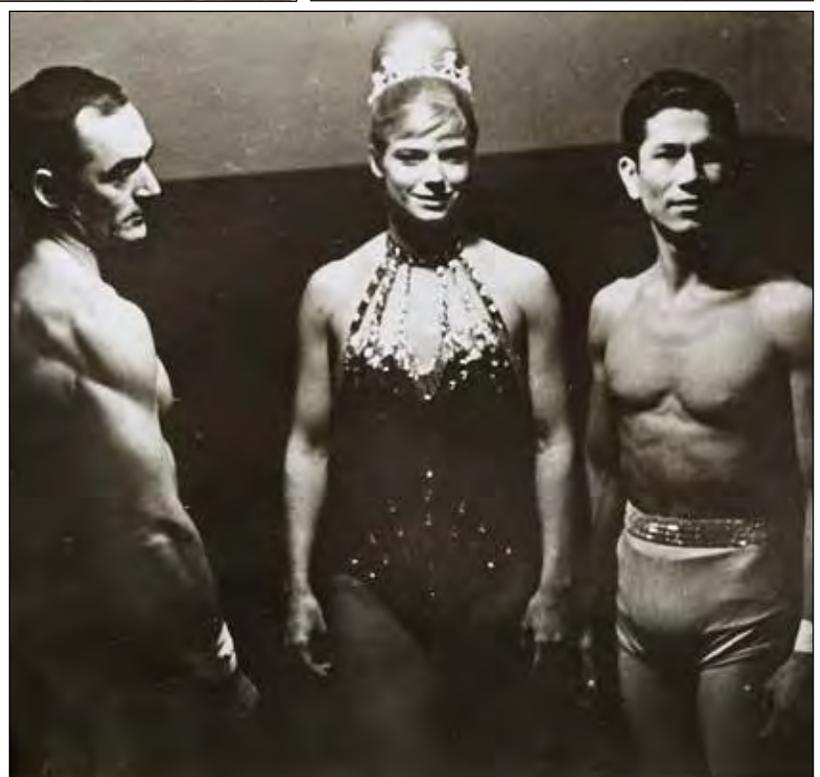
FAMOUS CLOWN BILL LANGLER 1991



The Flying La Val's
 FEATURING
Slick
 WORLD'S YOUNGEST ARTIST ON THE FLYING TRAPEZE

Handwritten notes:
 MAY 1944
 Little question
 the best
 Slick Valentin
 1944
 S. Valentin

Handwritten notes:
 THE FLYING
 LA VALS
 SLICK VALENTINE



MARY ELLIN BARRETT

Words and Music by Irving Berlin

Modérato

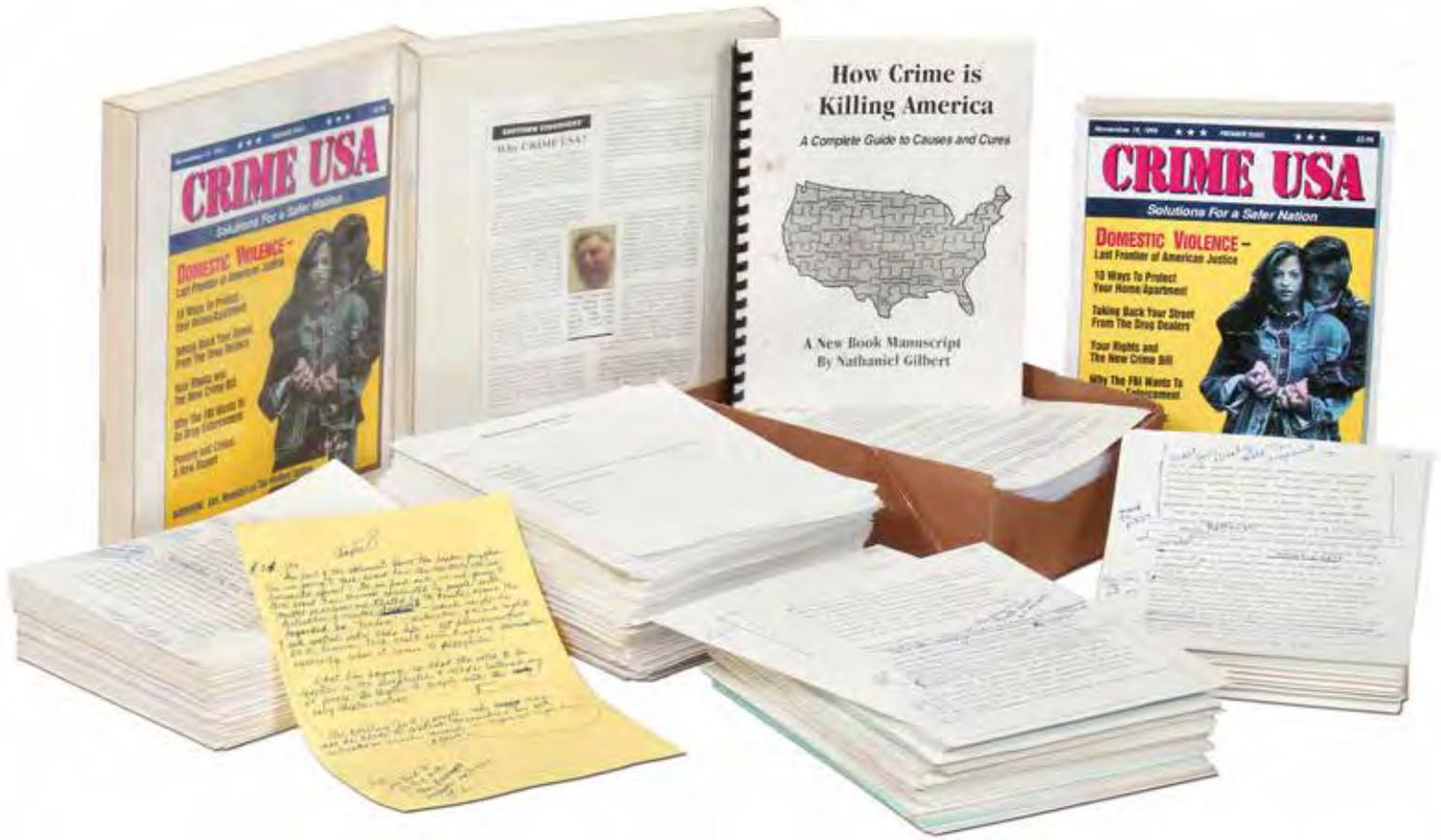
Mia - ry El - lin Bar - rett, who could go
 wrong writ - ing a song for Ma - ry El - lin
 Bar - rett - It real - ly is eas - y to do.

The mu - sic and words can be short - or long
 songs by the Gerch - vins or Ber - ton. Just start with
 Ma - ry El - lin Bar - rett and fin - ish with I love
 you.

For Mary Ellen - with love from Grandpa 1974

For Mary Ellen - with love from Grandpa 1974

One partially printed bi-folium (one leaf folded to make four pages). The single fold is neatly reinforced with tape, else very good or better. Printed with staves, music has been filled in with pencil on two facing pages, and Berlin has captioned the song, filled in the lyrics (intended for his granddaughter, Mary Ellin Barrett of the title), and has Inscribed it at the bottom of the left-hand page: "For Mary Ellen - With love from Grandpa. 1974." Accompanied by a letter of provenance from Mary Ellin Barrett, and a photocopy of a newspaper article about Barrett and her relationship with her grandfather. Berlin famously could not write or read music, so we cannot confirm in whose hand the music is written, however, the lyrics are clearly in Berlin's hand. [BTC#393396]



Computer generated manuscripts totaling more than 3400pp. Four manuscripts, representing two versions of the text for an unpublished book, plus a comb-bound excerpt of the first chapter, a computer printed mock-up for a proposed but unpublished magazine cover and its accompanying editorial. All near fine with a few creases and tiny tears at the edges of some pages.

The unpublished manuscript is written by Nathaniel Gilbert, a Connecticut journalist, editor, and public relations professional who has contributed articles to *Entrepreneur* and *Public Relations News*. We suspect that the book, a detailed analysis of modern American crime, was being seriously considered for publication in the spring and summer of 2001 before its publication was derailed by the September 11 terrorist attacks which shifted public interest away from domestic concerns such as crime. No surprise the author's subsequently published book *Democracide* considers the damage the war on terror has caused on several domestic issues, most notably crime prevention.

Two manuscripts are free of annotations while the other two are covered with edits, we presume by the author but some may be from an editor. Laid in are two letters from literary agents dated in the spring and summer of 2001 referencing the book. The cover mock-up and editorial appears to be an aborted magazine effort by Gilbert that segued into this book.

An extensively researched but unrealized book that captured the state of crime in American at the dawn of the new millennium before the war on terror refocused our collective attention.

Manuscripts:

- 892pp. With annotation and correction throughout, in pencil on front wrap; "Y2K Edition 164,450 Words plus Notes."
- 892pp. With TLS, dated May 21, 2000, from a literary agent retuning this draft and asking for the latest version.
- 730pp. With annotation and correction throughout. With TLS, dated July 19, 2001, from a literary agent returning this revised edition as requested by the author.
- 729pp. A couple scattered corrections.
- 37pp. Chapter one excerpt in comb-bound binder.

Magazine art for Crime USA

- Computer printed sheet tipped on board along with an overlay. The cover for the "Premier Issue" dated November 19, 1995 with a feature story on domestic violence.
- Framed copy of the cover in an acrylic frame. Measuring 11" x 14".
- Framed copy of the first editorial by Gilbert (editor/publisher) in an acrylic frame. Measuring 11" x 14". [BTC#393094]



Six component parts in a leather carrying case with metal clasps, metal hinges, metal corner bosses, and a plastic handle. “Personal Analog Computer” in gilt on edge of the lid of the case. Contains six component parts: a control unit, two multipliers, two integrators, and an adder, and several wire leads and cords as issued, as well as a folder with a manual for the unit (enclosed in a hidden compartment), including several additional printed or mimeographed (usually dated) supplements. Serial number “237” on the back of all of the individual units. Ownership markings from a technical institute stenciled on the case, modest wear, light rust to the metal clasps, but overall near fine and a remarkable survivor.

According to the website Early Computers (<http://www.earlycomputers.com/cgi-bin/item-report-main.cgi?20080501>): “The Pastoriza Personal Analog computer was designed to be used by students at the Case Institute of Technology (which later merged with Western Reserve University in 1967 to form Case Western Reserve University). These computers were issued to 200 students in late 1962 or early 1963 by the school for use in their linear systems course. The students were part of a study to compare students who used slide rules with those who had their own analog computer. The computer was designed by Dr. James Reswick, who was then Head of the Case Engineering Design Center, James Pastoriza (who manufactured them and for whom they were named) and George Philbrick who was already well known as one of the founders of the analog computer systems.”

“The computer was battery powered and built into a small case so that

it was easily portable. They consisted of several modular units that could be configured however the student wanted. The control unit was marked on the back as serial #127. Several of the smaller units had the same number on the back and were part of that original set. Pastoriza Research, who manufactured this computer, was bought out by Analog Devices, Inc. in 1969. Analog Devices is one of the leaders in the field of analog/digital conversion.”

Case was the first engineering college to offer a program in computer engineering.

The quoted website, which is run by West Chester University in Pennsylvania, also pictures the unit, and as to its rarity notes that they are aware of the existence of only their own unit, referring to it as “one of a kind.”

The training manual, housed in a folder with the printed title “A Catalog of Analog/Digital Systems, Modules, Training Aids” notes that the unit sold for \$397.00 in 1963 dollars, and consists of several different handouts, including printed and mimeographed bulletins.

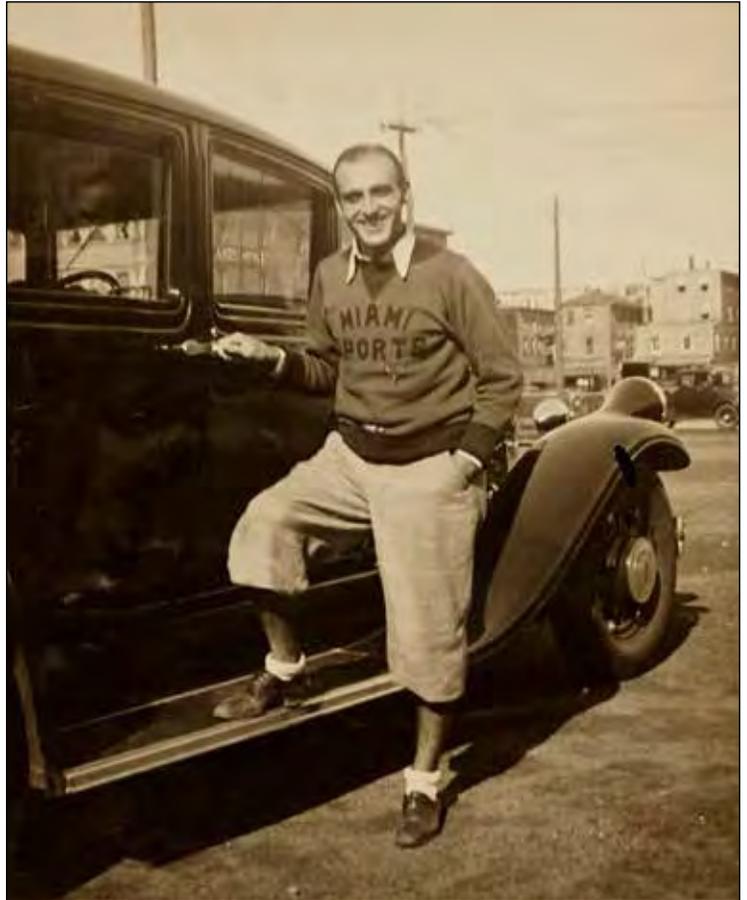
Although apparently used only at Case, our unit has an old label from another technical institute, whether it was sold to that institute by Pastoriza or obtained later is unclear. An article in the March 1963 issue of *Popular Electronics* (<http://home.gwi.net/~jdeb主/pe/cj/v18-3.htm>) mentions the groundbreaking machines at Case.

We have not attempted to use it, and are probably incapable of it. In any event a rare and remarkable survivor. [BTC#391158]



PERSONAL ANALOG COMPUTER





Oblong folio. Yellow and blue cloth over boards with (worn) embossed crest of Camden (New Jersey) High School. Disbound. A well worn scrapbook of mementos compiled by dance marathon contestant Mel Hildebrand. Much of the material has become detached from the pages where they were mounted, but seemingly all of it is present, with many additional items laid in. Overall fair condition, although the detached photos and scraps are usually near fine.

The album includes 64 photographs, mostly of dancers, and mostly signed - several of these have been trimmed to fit in the album. They include a photo of two Dance Marathon judges Dick Layer and Ernie Bernard; promoters R. Dunlap and H.J. Ross; and a large portrait of Hildebrand



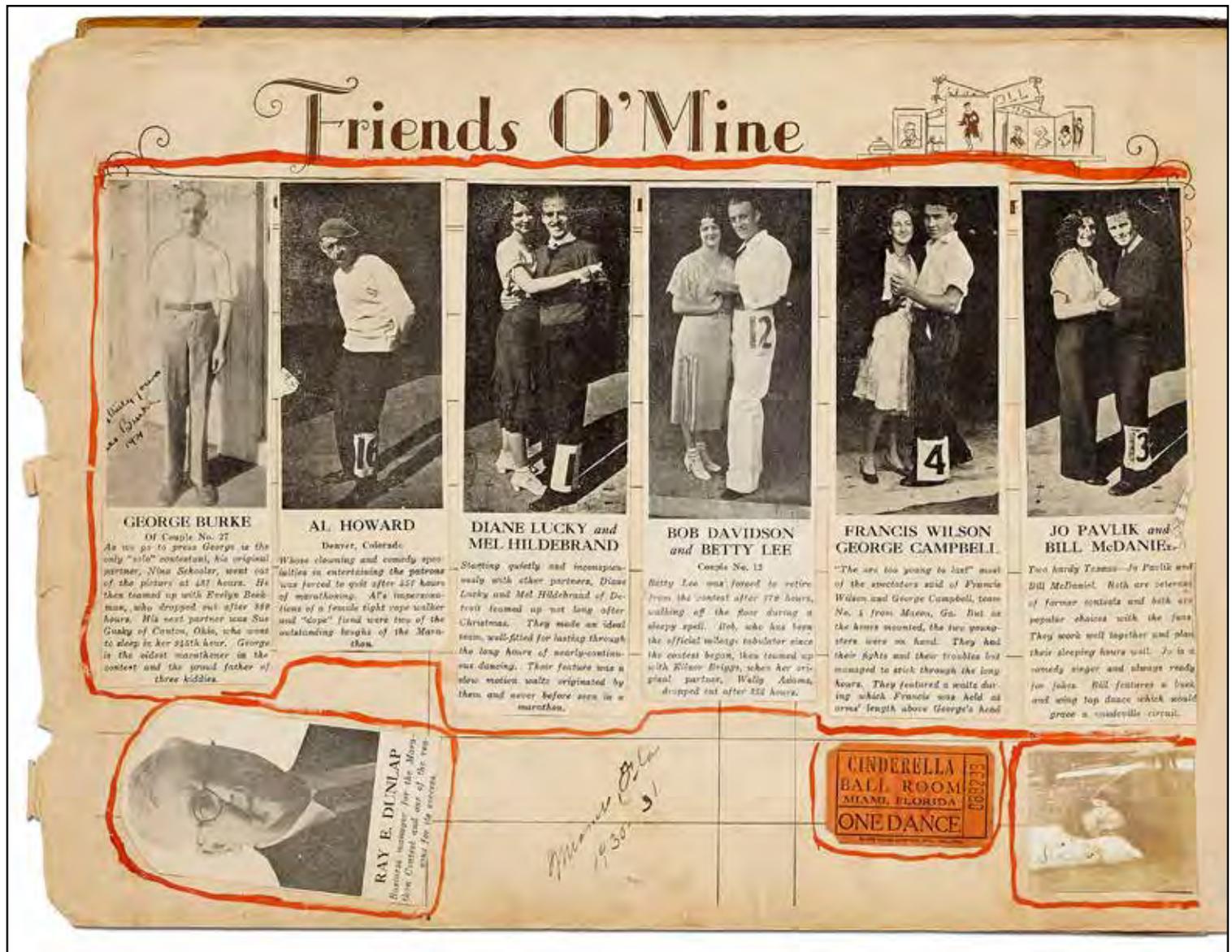
wearing a "Miami Athletics" sweater that is captioned, "This is the number I wore through the entire dance in Miami, Fla. 1930-'31. Mel." Among the group are several shots of dancers that have been captioned by hand. Also tipped in are many clippings and news stories about the various dances and dancers, including advertisements, a story (possibly apocryphal) of Hildebrand inheriting \$50,000 while on the dance floor, but continuing on with the competition. Also a telegram and letters from admirers wishing him luck with the dance; several commercial images and postcards, mostly of Atlantic City; a ticket to the Cinderella Ball Room in Miami, good for "one dance", and other assorted ephemera.

While Dance Marathon contestants, either professional or amateur, competed to win the contest in order to take home the big prize, they also found many collateral methods of making additional money during the contest: selling souvenir programs, printed newsletters, photographs of themselves which they would autograph, etc. This scrapbook was compiled by Hildebrand, with this handwritten explanation written on one of the leaves: "Dear Friends: In this book is my collection of pictures and news of Marathons. It has taken a long time to gather together this data. I will appreciate it if you will handle this as though it were your own. Thank you, Mel Hildebrand. Buffalo, New York." However, Mel was not without a pecuniary motive. On the inside of the rear board is affixed an envelope with the following message: "If you have enjoyed looking at my scraps a small piece of silver would be greatly appreciated. Your friend, Mel. Thank You."

Hildebrand is mentioned in the clippings in the book as being from Buffalo, Detroit, or Miami. Most of the scraps and photos in the album seem related to three particular Marathons: the Cinderella Ball Room in Miami in 1930-31; the "Mad Marathon" at Carlin's Park in Baltimore in 1931; and a second Mad Marathon Dance at Olympic Hall on the Boardwalk in Atlantic City.

The dance marathon craze was a product of the late 1920s and early 1930s, fueled by the desire for spectacle and a surfeit of available personnel during the Depression. The picture one takes away from this album is that Dance Marathons were a reasonably well organized show business enterprise, albeit one that thrived because of human frailty. June Havoc, Red Skelton, Frankie Laine, and Antia O'Day all performed as professional marathon dancers. By the mid-1930s half of the states in the union had passed bans or limits on Dance Marathons. While Dance Marathons existed as a competitive activity from the early 1920s until around 1950, this album represents the absolute height of the craze, that culminated in the 1935 publication of Horace McCoy's novel *They Shoot Horses, Don't They?* and the autobiographical play *Marathon '33* that chronicled the actress June Havoc's experience as a 14-year-old contestant.

An album by a participant in one of the more curious fads and crazes of the Great Depression. While an occasional dancer's photo will appear on the market, little primary source material and only a few printed sources for this activity are ever offered for sale. [BTC#384322]





A collection of 70 erotic story pamphlets published during the 1920s, including a rare story written by Hollywood screenwriting legend Ben Hecht. Octavos and 24mos. Typically 32pp. to 64pp. (with two of 96pp. and 112pp.). Each illustrated with two to six black and white photos or drawings of nude men and women doing what you would expect nude men and women to do (and by that we mean "the sex"). Stapled printed wrappers of various colors; two pamphlets perfectbound. Overall about very good with scattered tears, nicks, and creases to the extremities and oxidation to the staples; about six with moderate to heavy wear and one missing its rear wrap.

Mystery surrounds the production of these erotic story pamphlets, sometimes referred to as "Readers" to differentiate them from "Tijuana Bibles," which are explicit illustrated comics. According to Jay A. Gertzman in his book *Bootleggers and Smuthounds*, Readers first started appearing in this larger format in the Teens and Twenties before shrinking to the smaller (one-handed) pocket-size a decade later. Their popularity reached a climax in the 1930s with the confluence of cheap lithography, the desire of printers to make the most of paper scraps, and a distribution network of writers and booksellers looking to meet the growing demand for under the counter-adult-fare.

By Ben Hecht

Readers were sold at every imaginable venue from bookstores, cigar stores, and gas stations to grocery stores, barbershops, and diners. The Readers all bear the publisher's price of \$5, or not at all. As one would expect, the publication information is questionable with

any number of fictitious publishers such as Pappy, Emotion, Grand, and Phedrin, but with most simply labeled as "Privately Printed" from any number of exotic locations but usually Paris, Havana, London, or Rio de Janeiro. The octavo size of the majority of the titles in this group and the fact that nearly half of these Readers credit an author suggest they are from the 1920s. Though most likely pseudonyms, the most common names to appear included Senorita Delores De Haita, Emile Saxon, and Albert Swarton. The one notable exception is a pamphlet titled, "A Madame's Lust" written by Ben Hecht (with no copies found in OCLC) and thus, a rare example of one of only two such pamphlets published by the prolific novelist and Hollywood screenwriter during his early career.

A sizable collection of lurid tales from the swelling underground smut market of the 1920s. [BTC#390838]



Oblong octavo. Flexible cloth blank book with attached cloth loop to hold a pencil (not present, but we can get you one if you need it). Some modest wear on the boards, two leaves detached and laid in, very good or better, internally near fine. Artist not stated, presumed from provenance to come from Paris in the late 1920s and early 1930s. An interesting and unusual sketchbook containing 75 pencil drawings. On the verso of most pages are 39 quickly sketched drawings of well-dressed Parisians sitting or perambulating through parks, very reminiscent of the subjects of Georges Seurat's painting "Un dimanche après-midi à l'Île de la Grande Jatte - 1884" ("A Sunday Afternoon on the Island of La Grande Jatte"). On the recto leaves are a total of 36 reasonably detailed and very well-accomplished drawings of couples engaged in many varieties of explicit sexual activity (a few include studies of details in the margins or are less detailed). In any event, it is clear where the author's true enthusiasm lies, and to where his (or her?) energies were devoted. An arresting and pleasing album of accomplished erotic drawings. [BTC#393702]

17 (Fantasy). **James CHURCHWARD.** *The Pixeyites: Original Manuscript and Artwork Satires by James Churchward.* (Mount Vernon, New York: 1925-1932). \$40,000



A highly unusual collection of remarkable satirical manuscript stories and hand-painted color illustrations, apparently based on the Niven stones, which were pre-Columbian stone tablets bearing indecipherable pictographs and related markings, unearthed in 1921 by the English mineralogist William Niven in the Valley of Mexico. Most of the original 2600 andecite tablets were lost or dispersed and have never been recovered. All that remains are Niven's original rubbings, a selection of which are here stringently reproduced by the British-born writer James Churchward as dramatic figures superimposed upon new landscapes, timelines, and situations, thereby endowing them with a new life of their own. Now, they are "Pixeyites" – strikingly realized with humor and wit (no doubt inspired by the mythical "Pixies" believed to inhabit neolithic sites in and around Cornwall and Okehampton, Devon, where Churchward was born).

The collection consists of five hand-painted, handwritten, and hand-bound quarto volumes, totaling 272 foliated leaves, and one set of seven original artworks on 9" x 6" sheets. They were created over an eight-year period, during the same

time which Churchward won international notoriety for his book *The Lost Continent of Mu – Motherland of Man* published in 1926,

which he claimed proved the existence of a lost continent in the Pacific Ocean. In that work Churchward presents the controversial theory that a set of ancient tablets which he discovered in India, as well as Niven's set of stone tablets, both originated from the lost, antediluvian civilization of Mu. He claimed Mu was the site of the Garden of Eden and home to an advanced civilization known as the Naacals. Whereas in this and the subsequent books published by Churchward about Mu, he supports his claims with scientific rigor, in *The Pixeyites* he takes imaginative delight in attacking the scientific establishment of the day by depicting the pre-Columbian symbolical figures as members of the: "Chimalpa Vaudeville Club; composed of members of the Pixey Town Scientific Society."

The first volume is comprised of three parts dating from 1925-1927: *Atlas and The Glacial Period. A Satire*. The next four volumes comprise a four volume set. They are continuously foliated and dated



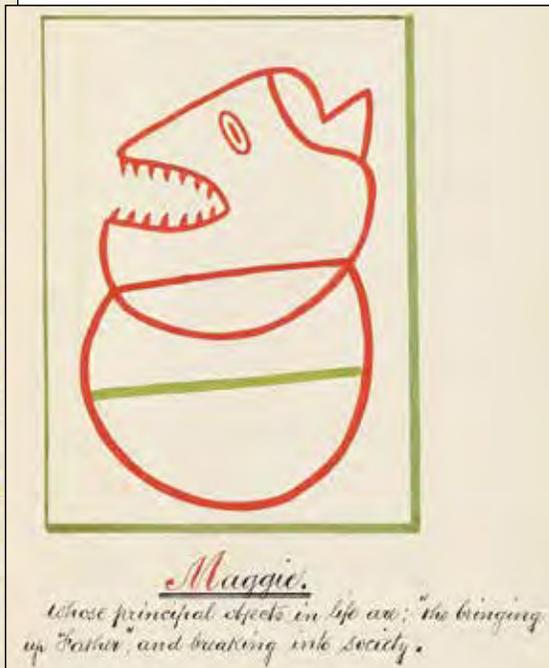
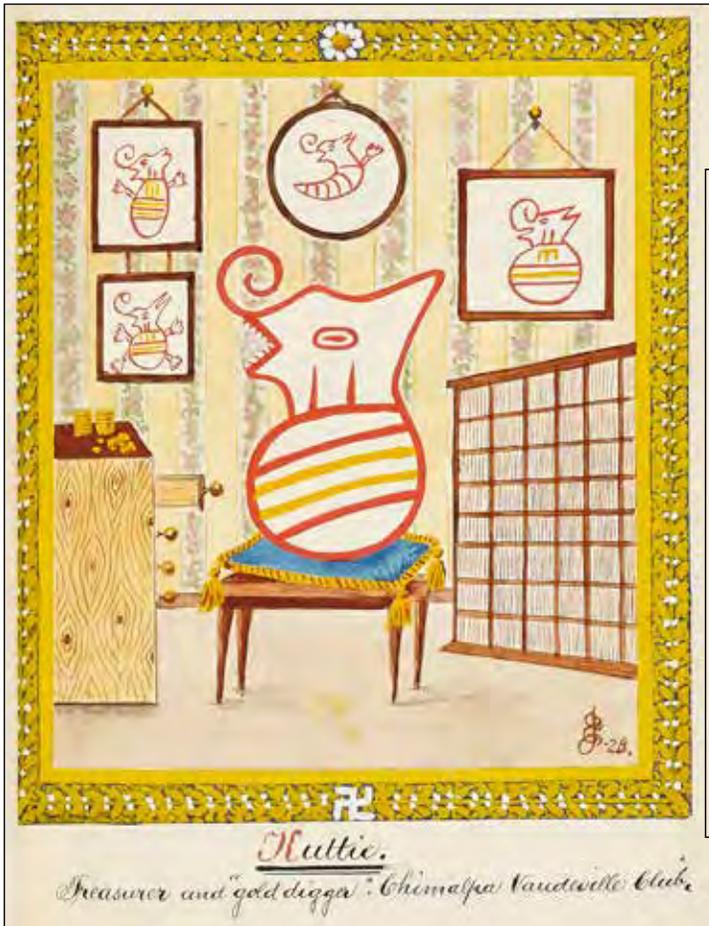
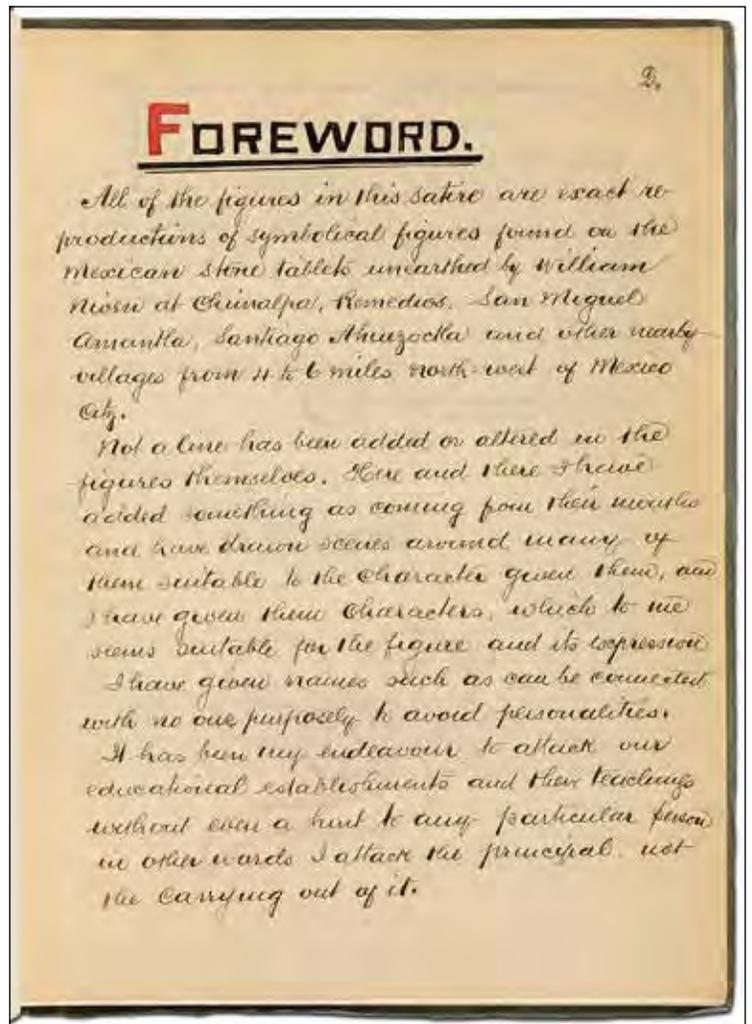
from 1928-1929, with the following sub-titles: *Conniption Fit No. 1. Vaudeville A*; *Conniption Fit No. 1 Vaudeville B*; *Conniption Fit No. 2. Quakes*; *Conniption Fit No. 3. Politics*. The set of seven related paintings is titled: *Sports of the Pixeyites*, and is dated from 1932.

In his forward to *Conniption Fit No. 1. Vaudeville A*, Churchward writes: "All of the figures in this satire are exact reproductions of symbolical figures found ... at Chimalpa, Remedios, San Miguel, Amantla, Santiago, Ahuizotla, and other nearby villages from 4 to 6 miles north-west of Mexico City. Not a line had been added or altered in the figures themselves. Here and there I have added something as coming from their mouths and have drawn scenes around many of them suitable to the character given them ..."

The mindfulness and skill Churchward employed in recreating the stone symbols, and placing them in a variety of environments (English tea rooms, volcanic landscapes, icy tundra, verdant moorlands) is remarkable: all of the paintings are accomplished and visually striking, many have elaborate ornamental borders in the style of a Persian miniature. The personas given to the figures themselves are rarely laudable. Several are quack scientists with names like "Dr. Bighead," and they are depicted by Churchward in his written satire as espousing illogical arguments, misunderstanding concepts, backbiting, and fighting one another. Churchward insists that these elaborate volumes were never meant for publication, but were created "simply ... to amuse my friends when they visit." As he had clashed with the scientific community, so too do the stark, abstract symbolic figures clash with their lush, formal environments. The resulting aesthetic is whimsical and surreal, bordering on Dada.

All five volumes are Signed and/or Initialed by Churchward throughout, on several of the paintings and illustrated title and half-title pages, and in his introductions and forewords. All are quartos measuring 8" x 10", in painted wraps with quarter cloth backstrips. The *Atlas* volume has some small holes in the margins of two paintings (not affecting the image), else all five are in fine condition with some light wear and chipping to the edges of the wraps. All of the manuscript leaves were written by Churchward in ink. The set of seven loose artworks are on thick paper sheets measuring 9" x 6". Five are Signed, and six have descriptions written by Churchward in pencil on the backs. All seven are in fine condition.

These could be rightfully seen as a continuation of the Mu saga, and certainly shed a great deal of light on the puckish humor that Churchward employees towards his critics. The Mu books remained in print for many decades and despite the skepticism they rightfully attracted, the saga continues to resonate with seekers of utopias, along with tales of the lost worlds of Atlantis and Shangri-La. These manuscripts seem eminently suitable for publication.

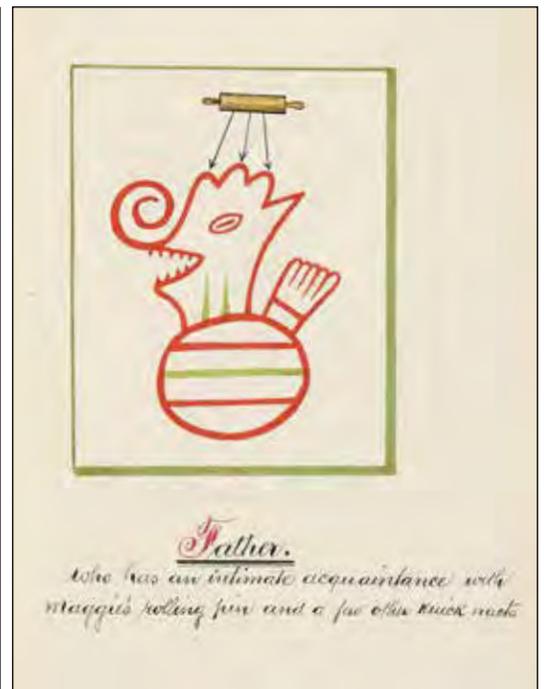
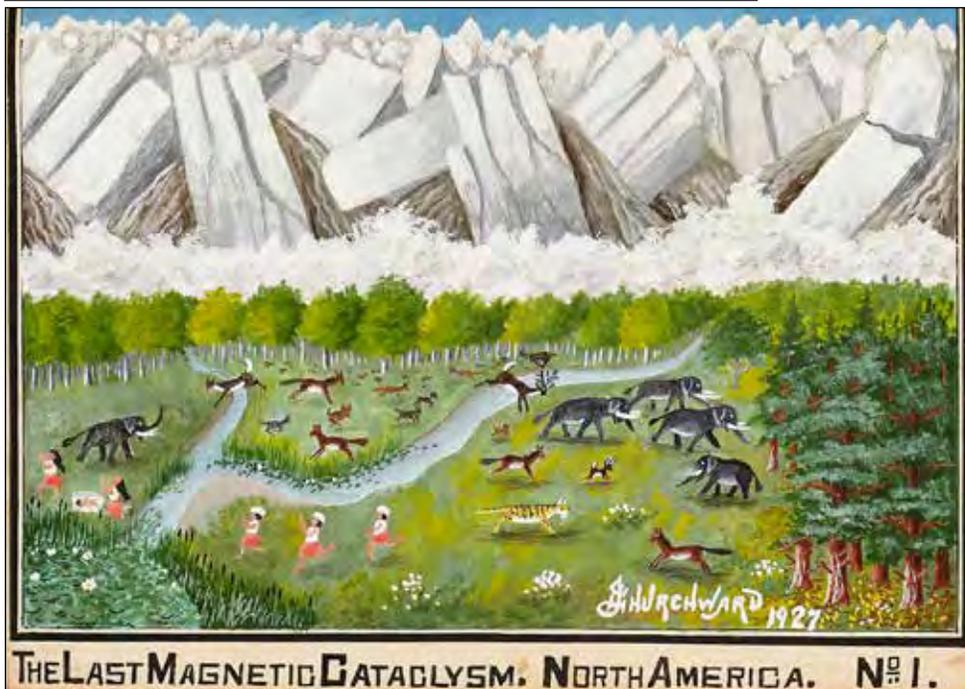
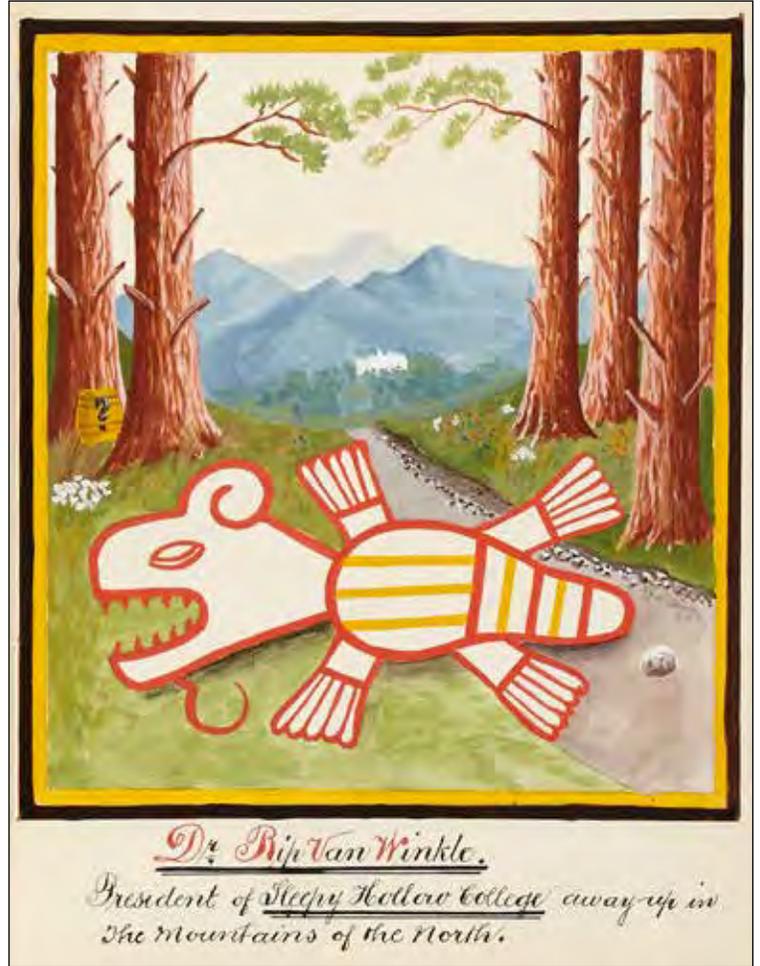
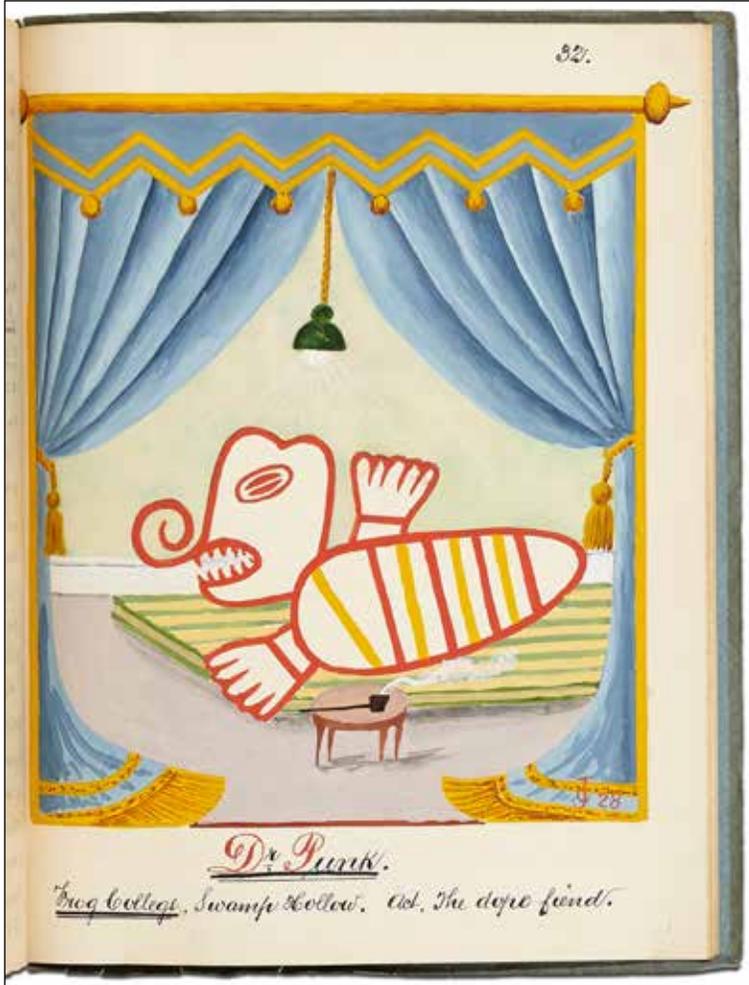


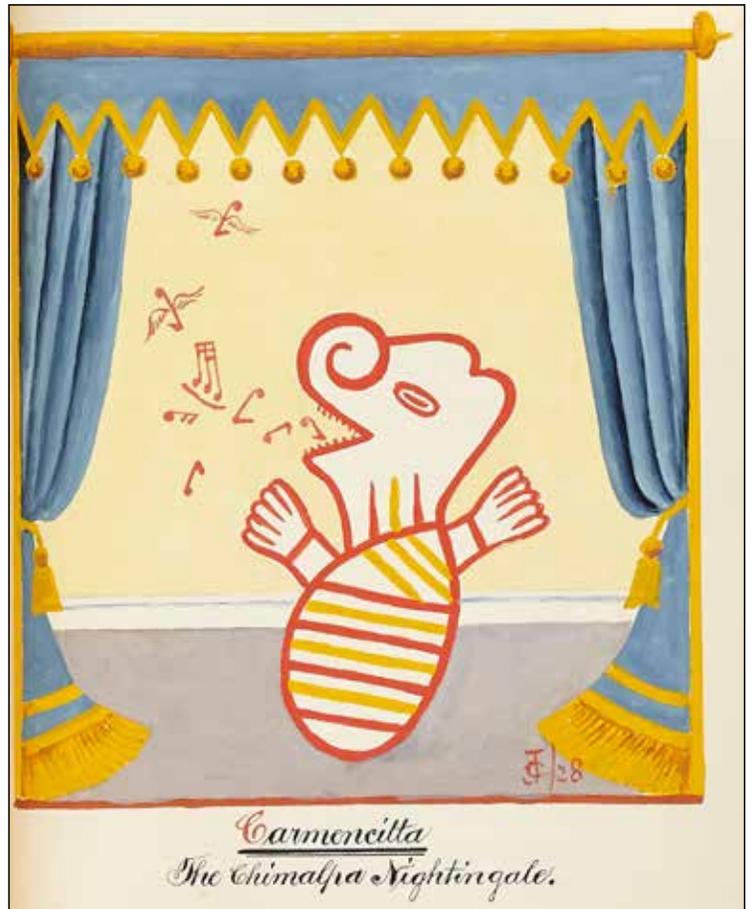
A more detailed description of each item follows:

1. *Atlas and The Glacial Period. A Satire.* Mount Vernon, N.Y., 1925-1927. Quarto. 63 manuscript leaves (in ink on the rectos), and nine color paintings (topographical maps and related landscape paintings), two of which are dated 1927. Three parts bound in one volume: (1) Atlas: title page, half-title, 20 manuscript leaves; (2) The Glacial Period: five full page paintings, 27 manuscript leaves; (3) The Cataclysm: half-title, four full page paintings, 16 manuscript leaves.

2. *The Pixeyites. Conniption Fit No. I. Vaudeville A.* 1928-1929. Quarto. Manuscript leaves and full page color paintings numbered 1-42, by hand, on the rectos including 17 full-page paintings (with Pixeyite portraits), illustrated and/or decorated title and half-title pages, and vignettes in the text.

3. *The Pixeyites. Conniption Fit No. I. Vaudeville B.* Quarto. Decorated title page and full page color paintings numbered 42-87, by hand, on the rectos consisting of 45 Pixeyite portraits.





4. *The Pixeyites. Conniption Fit No. II. Quakes.* Quarto. Manuscript leaves and full page color paintings numbered 88-148, by hand, on the rectos including 15 full-page paintings (with Pixeyite portraits), decorated title and half-title pages.

5. *The Pixeyites. Conniption Fit No. III. Politics.* Quarto. Manuscript leaves and full page color paintings numbered 149-197, by hand, on the rectos including 19 full-page paintings (with Pixeyite portraits), decorated title and half-title pages.

6. *Sports of the Pixeyites.* 1932. Set of seven artworks. Oblong octavos. One color painted title, and six color paintings with manuscript descriptions in pencil on the backs. [BTC#393515]

19 (India). Thomas W. SIMONS. Four photo albums of events in India, owned by Thomas W. Simons, American Consul General in Madras. [Circa 1957-1961].

\$1500



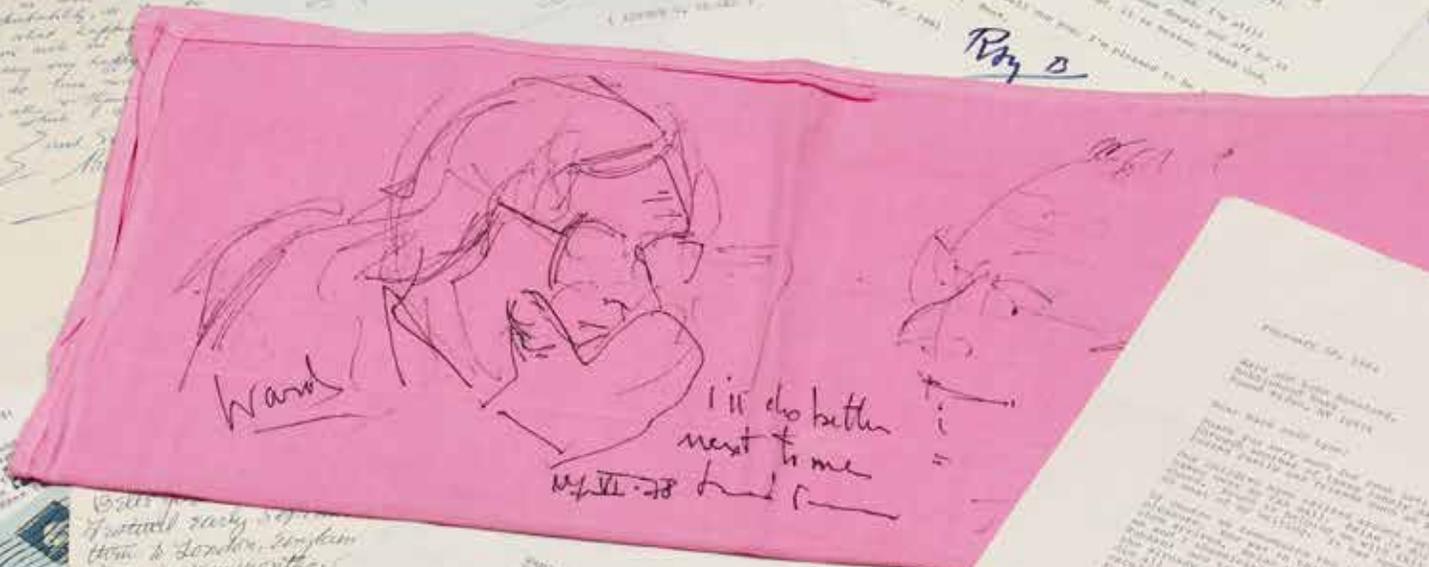
Four photo albums of events in India that contain more than 100 professionally taken images, owned by Thomas W. Simons, American Consul General in Madras. Three oblong octavos; one oblong quarto. All appear to be presentations to Simons, who appears to be the featured guest or speaker. They were presented by Caltex Oil Company at the Inauguration of the Caltex Oil Refinery at Visakhapatnam (1957); the Lions Club of Kottayam; at Simons' Inaugural Address of the General Council at Annamalai University (1961); and the fourth unidentified.

Most seem to be professional photos and are artistically mounted. 107 pictures total (including seven loose), perhaps five or six lacking, whether these are the loose ones or not is unclear. Some are captioned. Images include Simons speaking at banquets with local dignitaries, many sariclad dancing girls, pictures of Simons in the streets, etc.

Curiously we could find relatively little about Simons, although his son Thomas W. Simons, Jr. seems to have made a name for himself as ambassador to Pakistan. [BTC#390028]



Handwritten notes and typed letters at the top of the collage. One typed letter is from Isaac Asimov, dated 1961. Another typed letter is dated 1961. There are also handwritten notes in various colors.



Handwritten note: "I would really like to see you in London, England, New York, or in the States around perhaps then. I'll be in New York for a weekend for you like to. When do you & one Jan."

Handwritten notes and typed text in the middle section, including a letter from Arthur C. Clarke dated 1961.

Handwritten notes and typed text on the right side, including a letter from Phillip Kotler dated 1961.



Handwritten notes in red ink at the bottom left, mentioning "Carol Chan" and "The musical 42nd St. - a week line and just finished 'Merry Ol' Wedding' in Hartford. It was perfect part to her - she is a good and learned much. My love to you and Lynn - hope to see you soon."

Handwritten notes in blue ink at the bottom right, including a letter from Deborah Bell and a signature.

20 (Literary, Science-Fiction). (Arthur C. CLARKE, Philip ROTH, John GIELGUD, Carol CHANNING, Isaac ASIMOV, et al.). A Collection of Literary and Celebrity Correspondence to Spoken Word Record Producer. 1967-1998. \$5400

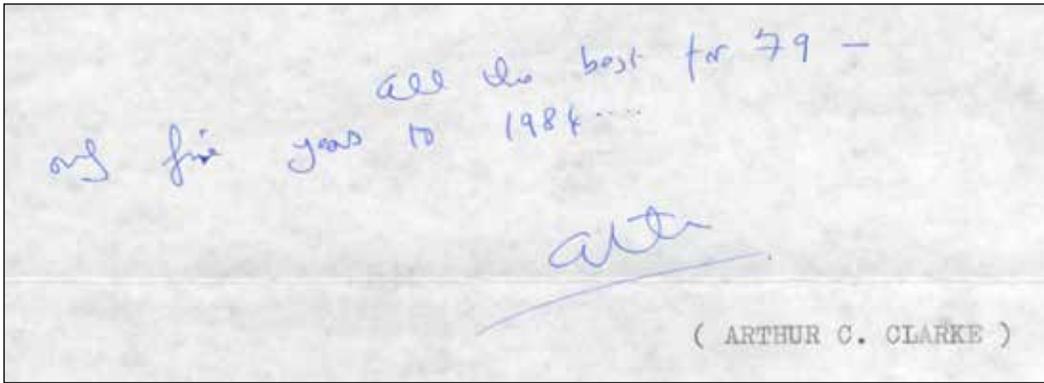
A collection of over 40 letters from numerous authors and performers sent to multi-Grammy Award winning music and spoken word record producer, Ward Botsford, whom the *The New York Times* called “a champion of unusual repertory and forgotten historical recordings.”

All letters in the collection are very good or better, with folds from being mailed along with scattered wear; a few with occasional splash marks.

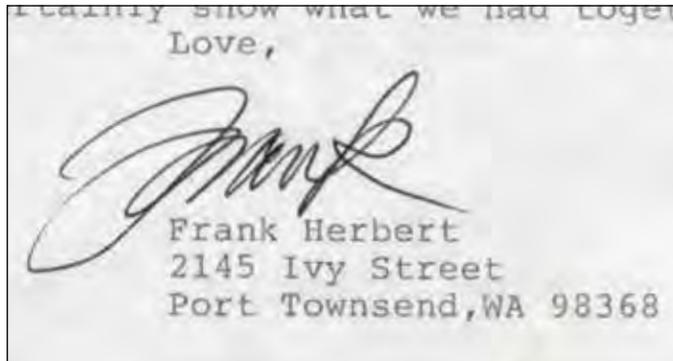
Botsford was a producer for a number of recording companies but chiefly Caedmon; Vox Productions, which he co-owned; and Arabesque Records, which he founded in 1980 to re-issue out of print and forgotten recordings. In addition to numerous classical music recordings, he championed avant-garde composers, spoken word recordings, and unusual formats. He produced William Shatner’s recording of Isaac Asimov’s *Foundation*, and Leonard Nimoy’s recording of Arthur C. Clarke’s *The Martian Chronicles*, as well as numerous recordings of children’s books such as Maurice Sendak’s *Where the Wild Things Are*. He worked with NASA recording Mercury and Gemini flights, and also wrote a number of science fiction pulp stories, as well as an episode of *Star Trek: The New Generation*.

The correspondence assembled here spans the years 1966 through 1998 from an impressive list of distinguished authors and performers. They including Philip Roth, Claire Bloom (3 letters), Judith Anderson, Douglas Fairbanks, Jr., Joseph Szigeti, Julie Harris, Ralph Richardson, Ian Richardson, Carol Channing (3 letters), Roddy McDowall, Basil Rathbone, and Babar author Laurent de Brunhoff. There is also a group of letters from science fiction writers Clarke (8 letters), Asimov, Ray Bradbury, and Frank Herbert. The lone non-letter is a sketched portrait of Botsford on a linen napkin by the Tony Award winner, José Ferrer, on which he’s *Inscribed*: “I’ll do better next time May VI, 1978. José Ferrer.”

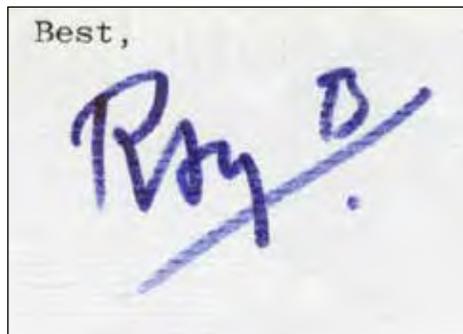
Some performers worked with Botsford several times, such as Tony winners Tammy Grimes (3 letters), who reports in one missive that she is “up to my ears in work on the [new] musical *42nd St.*,” and John Gielgud (7 letters), who wishes (in one) that “the response from the public will be good” for *Ages of Man*, an album that went on to win a Grammy. In one letter Claire Bloom reveals her latest project is *Clash of the Titans*, “an odd film next week, with the Lord Olivier as Zeus



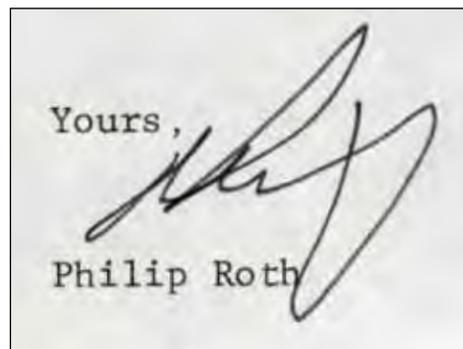
and myself as Hera. Ten days work. Too odd!!!” Philp Roth comments on his latest audio book, “It sounds good. Who’s the actor?”, and who shamelessly requests “another ten of the tapes? They make good Passover presents.”



A sizable number of letters come from science fiction writers with whom Botsford was acquainted, having himself penned several pulp stories during the 1930s in magazines such as *Blue Book* and *Rocket Stories*. Ray Bradbury thanks him for a copy of his new spoken word record but admits he’s “not accustomed to my voice, have been deeply put off by it since I was in high school.” A letter from Isaac Asimov in which he playfully



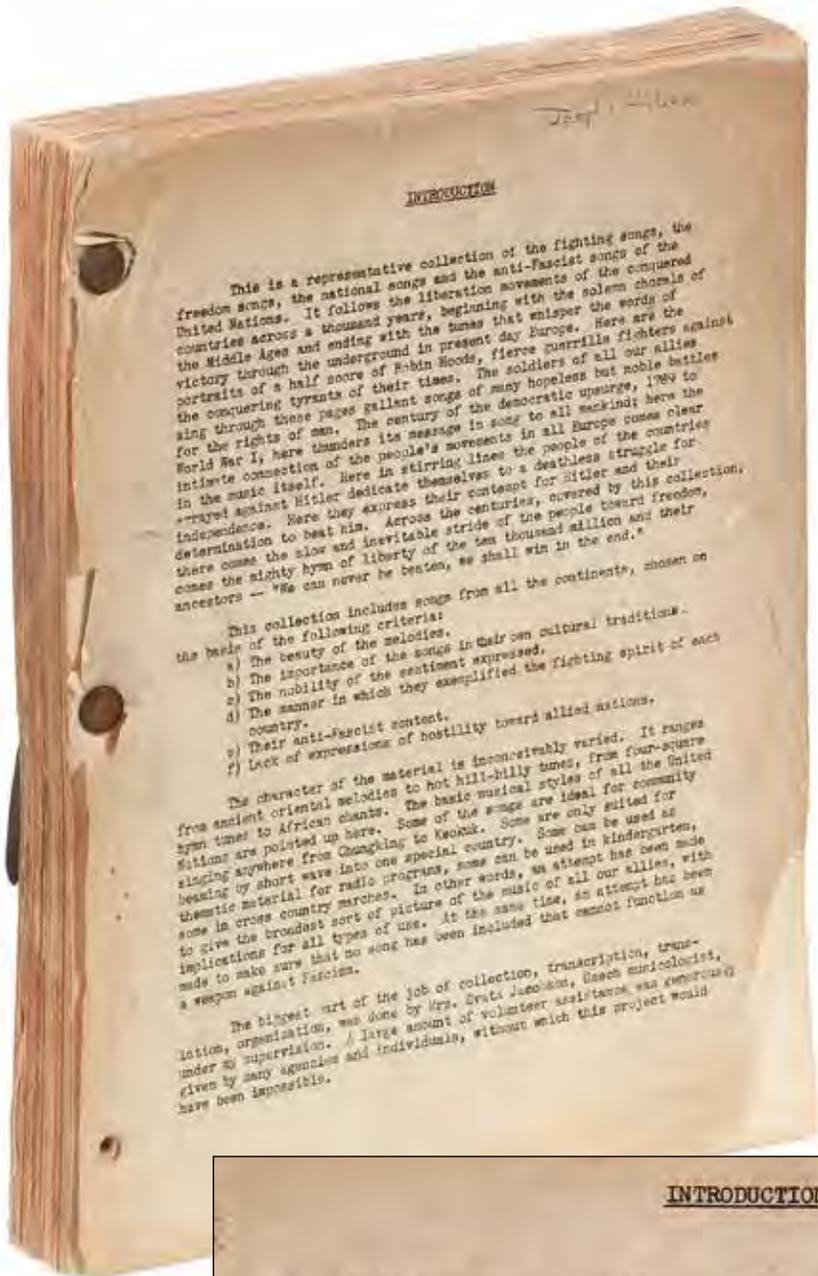
relates, “Under your inhuman lash, applied while I was actually in the hospital, trying to recover from a coronary, here are the program notes for *Around the World in 80 Days*...So enjoy and send the \$200 pronto. It’s the least you can do for a sick man.”



The largest group of correspondence is from Arthur C. Clarke who sent eight letters between 1978 and 1998, in which he discusses his latest books, mutual friends, and the situation in Sri Lanka, along with an *Inscribed* photograph and the carbon of a blurb he wrote for an Isaac Asimov book. In the earliest letter he implies he is retiring from writing, “It’s now been almost a year since I wrote a word, and it’s a gorgeous feeling.” But by 1982, his new word processing computer has “quite literally changed my life.” He describes in the first issue of his private newsletter, *Egogram*, how the computer has taken away the drudgery of writing. Not surprisingly the newsletter is included here on four computer generated sheets still attached at

the top and bottom, and personalized in ink to Botsford. Included in the printout is a letter sent to *Time* magazine in which the ever-forward thinking Clarke speculates on how computers will affect the rare book world: “When eighteen years ago, I started moonlighting at Time-Life on *2001: A Space Odyssey*, the original artefact was a messy MS, which had at least been touched by human hands. What’s the going rate in the rare-book trade for *Odyssey II* - a 5-inch diskette?”

A wonderfully rich collection of letters from numerous award winning performers and authors from across the entertainment spectrum. A detailed list is available upon request. [\[BTC#393454\]](#)



259 mixed carbon and photomechanically reproduced leaves bradbound and printed rectos only. Various paginations (separated by each nation's folk music). Title page lacking and supplied with a later facsimile (as received by us, we suspect the original perished), owner's name on first leaf of text ("Joseph Hickerson"), which is chipped and separating at the brads, overall very good. Housed in moderately worn, older cloth clamshell case.

A book of international folksongs prepared by the great American musical historian Lomax and the Czech musicologist, Jakobson, produced to draw attention to the folk music heritage and the aspirations of the "countries that Hitler had swallowed up," dubbed "The United Nations" by Churchill and Roosevelt. This was prepared to be used for broadcasts on radio, movie soundtracks, on record, and for other propaganda purposes. Lomax's introduction states: "This is a representative collection of the fighting songs, the freedom songs, the national songs and the anti-Fascist songs of the United Nations. It follows the liberation movements of the conquered countries across a thousand years." Includes several songs by Woody Guthrie. After the War both Lomax and Jakobson were on the board of directors of People's Songs, the association directed by Pete Seeger designed to assist progressive causes through music. The manuscripts previous owner, Joseph Hickerson, was a graduate student in folklore and a research assistant in the Indiana University Folklore Archives, and published several articles and offprints on folk music.

Freedom Songs of the United Nations was never published commercially, and apparently received very little distribution. OCLC locates no physical copies, and only a digital copy at Indiana University. [BTC#393122]

INTRODUCTION

This is a representative collection of the fighting songs, the freedom songs, the national songs and the anti-Fascist songs of the United Nations. It follows the liberation movements of the conquered countries across a thousand years, beginning with the solemn chorals of the Middle Ages and ending with the tunes that whisper the words of victory through the underground in present day Europe. Here are the portraits of a half score of Robin Hoods, fierce guerrilla fighters against the conquering tyrants of their times. The soldiers of all our allies sing through these pages gallant songs of many hopeless but noble battles for the rights of man. The century of the democratic upsurge, 1789 to World War I, here thunders its message in song to all mankind; here the intimate connection of the people's movements in all Europe comes clear in the music itself. Here in stirring lines the people of the countries arrayed against Hitler dedicate themselves to a deathless struggle for independence. Here they express their contempt for Hitler and their determination to beat him. Across the centuries, covered by this collection, there comes the slow and inevitable stride of the people toward freedom, comes the mighty hymn of liberty of the ten thousand million and their ancestors -- "We can never be beaten, we shall win in the end."

This collection includes songs from all the continents, chosen on the basis of the following criteria:

- a) The beauty of the melodies.
- b) The importance of the songs in their own cultural traditions.

Four black and white photographs, each measuring 6¾" x 4½", mounted on stiff cardboard, measuring 6½" x 5½", with three holes in the left margins indicating they might once have been contained in a photo album. Two of the photos are somewhat faded at the edges, the mounts toned and with scattered spots, overall very good. The photos depict several groups of soldiers at their camp. Two photos show formal images of men posing before the camera and in full uniform. One has 34 men outside by tents standing and seated, several with pipes in hand and two mugging for the camera by posing like boxers, while the other photo is of a smaller group of six men with their rifles leaning together at the center. The other photos capture a group of soldiers holding a blanket and tossing another soldier in the air while others watch. The final images is of eight smiling men in various states of undress, in long underwear and one shirtless, lounging in a tent in a very relaxed and friendly manner with a black soldier at the center leaning next to a white soldier with casual ease.

Our research suggests these photographs are of enlisted men from the 1st Regiment, U.S. Infantry taken in 1875 or shortly after, based on what appears to be uniformly worn five-button Sack Coats (first issued in 1874) and post-Civil War style forage caps (1872) and infantry insignia (1875). Despite a number of names written on a sign (seen in two of the photos), we have not been able to identify the particular company or any individual soldiers. We suspect a more careful examination of military records might yield more positive results. Still an interesting collection of original 19th Century photos including an endearing image of racial tolerance and companionship. [BTC#386225]



23 (Photography). 18 Real Photo Postcards of the West Side Camping Club in Guard, Maryland.

Guard, Maryland: West Side Camping Club 1913-1914.

\$1200



18 sepia-toned real photo post cards. Some modest fading to a few of the cards, a few have been mailed, overall near fine. A splendid group of photographs of a bunch of cheerful knuckleheads at a private hunting club in Guard, Maryland, where apparently, according to a 1914 *Forest and Stream* article, they specialized in hunting (and occasionally eating) groundhogs. The images feature about 20 prosperous but casually dressed white men in a tent encampment with a cook shed emblazoned with the letters W.S.C.C. and various semi-humorous signs, manned by a black cook in white chef's outfit. In one image, one gentleman on the left pretends to play a frying pan like a banjo, while on the right another gentleman pretends to shave the neck of a sleeping man with a hand scythe, while the cook stands in the middle with knife and frying pan, looking not terribly amused. In other images the various men lounge around camp, and in a series of four images, a group of hunting dogs attack what appears to be a groundhog pelt. The few that are postmarked are postmarked in August of either 1913 or 1914, all from Guard, Maryland (about which location we can find nothing!)

[BTC#395649]

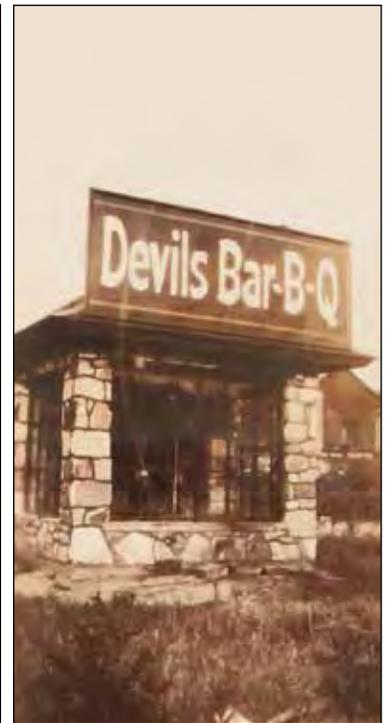


24 **(Photography).** [Photo Album]: Construction of the "Devils Bar-B-Q" at Devils Lake State Park in Baraboo, Wisconsin. \$1200



Oblong quarto album. Rawhide tied flexible boards with hand painted illustration of a Native American in a canoe, and "Snap Shots" and "Wisconsin Dells" embossed, all on the front board. 86 snapshots, mostly sepia-toned, many with printed decorative border. Various sizes, but mostly between 4½" x 2¾" and 6" x 3¾". Small chip on the margin of one image, some modest fading, overall very good or better. A seemingly complete and un-pillaged family photo album. The album is devoted about equally between outdoor family scenes with the other half devoted to the construction of the family's "Devils Bar-B-Q" stone building, including some overlap - family members posing in front of the Bar-B-Q shack. The album shows stone construction, wood framing of floors and interior, an interior shot of the finished counter, as well as several featuring the neon sign, and some of what seem like a later addition to the building, as well as what seems to be an adjunct roadside drinks and ice cream stand. Undated, one picture shows a 1906 Ford, but our guess is that this is considerably later, perhaps circa mid-1920s. A wonderful album illustrating America's preoccupation with road food as the population became more mobile.

[BTC#395752]





A unique collection of materials from New Jersey printer and publisher Albert Brandt, a progressive-minded reformer who published the works of prominent American naturalists and artists, as well as *The Arena*, an important radical magazine. The collection consists of 10 books printed at his press in Trenton from 1893-1905 (seven with the scarce dustwrappers), 20 proof illustrations and printer's mock-ups, six original drawings, and related ephemera. All ten books are very good, with five in very good dustwrappers, one in a fair dustwrapper, and one in the rarely seen publisher's unopened outer paper wrapper. A detailed list follows:

I. BOOKS AND RELATED MATERIAL

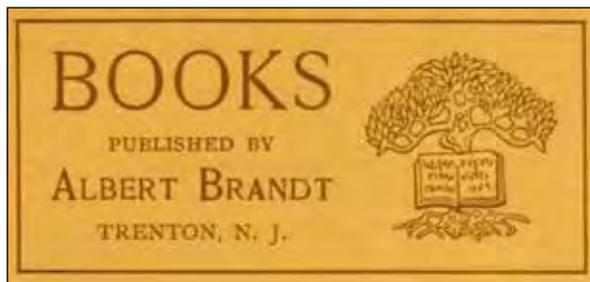
1893-1894

1. HOFF, J. Wallace. *Two Hundred Miles on the Delaware River. A Canoe Cruise from its Headwaters to the Falls at Trenton*. Trenton N.J.: The Brandt Press 1893. Columbian edition. Octavo. Frontispiece plate (photograph). Publisher's maroon textured cloth boards with gilt spine lettering. A very good unopened copy in moderately soiled very good printed dustwrapper with the spine lettering repeated in red.

2. HOFF, J. Wallace. *Seven Strange Stories: A Little Life, A Little Metaphysics, A Little Love*. Trenton: The Brandt Press 1894. Octavo. Publisher's light green beveled cloth boards with gilt lettering. Light staining at the bottom margin, very good, without dustwrapper.

1900

1. ABBOTT, Charles C. *In Nature's Realm*. Trenton, New Jersey: Albert Brandt: Publisher 1900. First edition. Small quarto. Gravure frontispiece plate and 90 drawings in text. Designed and illustrated by Oliver Kemp, with his monograph on the front cover and jacket. Publisher's green pictorial cloth stamped in dark green, white, and gold on the front cover



and spine. Near fine in a chipped fair dustwrapper with the pictorial design and lettering repeated in green, orange, and white.

– A second copy in the publisher's original unopened outer paper wrapper, with a paper label on the top edge printed in red and black: "In Nature's Realm / Abbott / \$2.50 net."

– Two proof copies of the gravure frontispiece plate, one with printed caption and the other without.

– Publisher's illustrated broadside poster advertisement for *In Nature's Realm*. Printed in green and maroon on green paper measuring 10" x 12¼".

2. WISHART, Alfred Wesley. *A Short History of Monks and Monasteries*. Trenton, New Jersey: Albert Brandt, Publisher 1900. Small quarto. Illustrated with a gravure frontispiece and three plates. Publisher's dark red cloth lettered in gilt. Darkening and rubbing to the boards, a very good unopened copy, without dustwrapper.

– Six proof copies of the three interior gravure plates (two copies of each), all with printed captions except one.

1902

1. LINCOLN, Joe. *Cape Cod Ballads and Other Verse*. Trenton, New Jersey: Albert Brandt: Publisher. First edition. Illustrated by Edward W. Kemble. 12mo. Publisher's light brown pictorial cloth stamped in gold and dark brown. A white stain at the top of the front board, else very good in about near fine dustwrapper with the pictorial design and lettering repeated in maroon. First book by the author better known as Joseph C. Lincoln.

– Two nearly complete proof sets of Kemble's pen & ink drawings, consisting of three full page drawings (two copies each), and four sheets of multiple half-page vignette drawings (with several copies cut-out from other sheets). Lacking one full-page illustration.

– Two variant promotional bookmarks. Approximately 2¾" x 7¾". Printed both sides, reprinting the titled poem, and illustrated with a Kemble portrait of the Village Oracle. One is printed letterpress on coated paper, the other is lithographic in two colors.

– One 4-page promotional letterpress insert (16mo).

1903

1. LLOYD, Mary. *Elegies: Ancient and Modern (Volume 1) [All Published]*. Trenton, New Jersey: Albert Brandt: Publisher 1903. Publisher's dark green cloth boards with gilt lettering. 12mo. A very good unopened copy in moderately soiled about very good printed dustwrapper with the lettering repeated in green on the spine and cover, along with the publisher's price on the spine: "\$1.50 net / Postage 12 cents additional."

2. STIMSON, John Ward. *The Gate Beautiful: Being Principles and Methods in Vital Art Education*. Trenton, New Jersey: Albert Brandt: Publisher 1903. Folio. Illustrated with color plates, full page black and white illustrations and charts, numerous illustrations in text. Publisher's pictorial cloth stamped in gold on the spine and front cover. Near fine, without dustwrapper.

1904

1. BEARD, Dan. *Moonlight and Six Feet of Romance*. Trenton, New Jersey: Albert Brandt: Publisher 1904. First Brandt edition (the second published edition). 12mo. Publisher's pictorial cloth stamped in gold, maroon, and black. Frontispiece plate and in-text illustrations by the author. Scattered spotting to the board edges, very good, in very good printed dustwrapper with the pictorial design and lettering repeated in black and red on the spine and cover, along with the publisher's price on the spine: "\$1.25 net / Postage 10 cents additional." A novel of social agitation by the man who went on to found the Boy Scouts of America, about murderous Pinkertons terrorizing Pennsylvania mine workers. The front cover references a scale balancing the sway between despotism, anarchy, and equity.



1905

1. MILLER, Joaquin. *The Building of the City Beautiful*. Trenton, New Jersey: Albert Brandt: Publisher 1905. Revised edition. 12mo. Illustrated with a gravure frontispiece plate printed on parchment paper. Publisher's dark red decorative cloth stamped in gilt on the spine and both covers. A fine copy in near fine dustwrapper with the design and lettering repeated in olive green on the spine and both covers. The front cover also prints a blurb, the price: "\$1.50 net, by mail \$1.58," and Brandt's new location: "Trenton, N.J. & Boston, Mass." Brandt purchased the Boston-based magazine: *The Arena*, in 1904.

– Four proof copies of the gravure frontispiece plate, a portrait of Miller and his mother ("Mother and her boy"): one printed in black on a sheet of wove paper (8" x 12"), two printed in black and one in sepia on parchment paper (5" x 7¼").

– One 4-page letterpress insert (publisher's catalog).

II. ORIGINAL DRAWINGS

1. Brandt's Trade Mark Device: Tree and Motto in Latin. Pen and ink drawing on paper measuring about 4½" x 4", laid down onto thick paper ruled and dated in pencil on the back (June 13, 1904). Near fine.

2. "Orpheus meeting Eurydice." Pen and ink drawing on paper, signed "W." The drawing measures about 7½" x 4". An accomplished drawing most likely intended to illustrate a folio-size title page vignette or headpiece. With a layout measurement on the bottom margin. Near fine.

3. Brandt's color illustrated bookplate designs: four pen and ink and color wash designs with the firm's initials "BP." Each measures about 2" x 2", drawn directly on thick paper sheets. Also included are two other publisher's devices on two strips of thick paper.

III. EPHEMERA

1. Two mock-up proofs annotated and Signed by Albert Brandt.

Two photographed illustrations tipped onto paper with lay-out rules and measurements, and manuscript instructions by Brandt in

ink and pencil in the margins. One is Signed by Brandt in pencil. Both are very good.

2. A hand-painted design on linen cloth: "1420 Park Ave. New York."

3. Six armorial bookplates probably printed by Brandt: Charles Henry Hart (art expert and author); George A. Thruston, P. Proctor.

4. Brandt's business card; a money order issued in Mexico Signed by Brandt; miscellaneous manuscript notes.

5. Offprint: "In Defense of Free Speech: Five Essays from *The Arena*." (Trenton, N.J.). Republished by The Free Speech League, New York City (Copyright, 1908, by Albert Brandt). [BTC#388491]



DRIFTWIND
FOUNDED 1926

Edited, hand set and published bi-monthly by Walter John Coates, North Montpelier, Vt.

Vol. 1, No. 2 September, 1932
\$2.00 the year

For those who can think, it is a moral duty to think. For those who can play, it is a religious duty to play. For those who can neither play nor think can criticize their neighbors.

JONATHAN LEONARD

The Drift-Wind
A Tramp Magazine
FOUNDED FOR THE LOVE OF IDEALISM

DECEMBER, 1929

Walter J. Coates, Editor & Printer
North Montpelier, Vt.

The Drift-Wind
A Tramp Magazine
FOUNDED FOR THE LOVE OF IDEALISM

NOVEMBER, 1929

Walter J. Coates, Editor & Printer
North Montpelier, Vt.

DRIFTWIND
From The North Hills

The Hill Spirit, Today & Yesterday

A Magazine founded April, 1926, edited, hand set and printed at North Montpelier, Vermont, by Walter John Coates

DRIFTWIND
From The North Hills

A Magazine of Sectional and Literary Idealism

Published every two months by Walter John Coates at North Montpelier, Vermont.

"A God to whom man does not matter is a God who does not matter to man." JOHN ADAMS

Vol. 6, No. 4

The Drift-Wind
A Tramp Magazine
FOUNDED FOR THE LOVE OF IDEALISM

JULY, 1926

Walter J. Coates, Editor & Printer
North Montpelier, Vt.

The Drift-Wind
A Tramp Magazine
FOUNDED FOR THE LOVE OF IDEALISM

JULY, 1926

Walter J. Coates, Editor & Printer
North Montpelier, Vt.

DRIFTWIND
A MAGAZINE OF IDEALISM

Men follow men of thought expression bodily form generally men follow generation men possessed of a mind of its own.

VERMONT

DRIFTWIND
From The North Hills

The Hill Spirit, Today & Yesterday

Monthly Magazine published at North Montpelier, Vermont

DRIFTWIND
From The North Hills

The Hill Spirit, Today & Yesterday

A Monthly Magazine founded April, 1926, edited, hand set and printed by Walter John Coates at North Montpelier, Vermont.

Vermont - Characterization is a feature of this issue

Edited, printed and published monthly by Walter John Coates, North Montpelier, Vermont.

Vol. 11, No. 3
\$2.00 the year

The Drift-Wind
A Tramp Magazine
FOUNDED FOR THE LOVE OF IDEALISM

FIRST ISSUE:
At North Montpelier, Vt.

Walter J. Coates, Editor & Printer

The Drift-Wind
A Tramp Magazine
FOUNDED FOR THE LOVE OF IDEALISM

FIRST ISSUE:
At North Montpelier, Vt.

Walter J. Coates, Editor & Printer

DRIFTWIND
A MAGAZINE OF IDEALISM

Established 1926
Printed and Published Monthly at North Montpelier, Vermont, U.S.A.

The only answer to error is a statement of truth, and not forceful suppression.

Charles J. Long

Vol. 11, No. 3
\$2.00 the year

DRIFTWIND

Edited, printed and published monthly by Walter John Coates, North Montpelier, Vermont.

Vol. 11, No. 1 July-August, 1936
\$2.00 the year

Each heart's desire, each aspiration rights itself in order in the urn of time; the soul's ethereal atoms consummate

The Drift-Wind
A Tramp Magazine
FOUNDED FOR THE LOVE OF IDEALISM

WAR? The theme is somewhat hackneyed. Since old Homer's time, had the minstrels, big and little, have been making rhyme with intent to prove that murder, wholesale, is sublime.

JOHN G. SAXE

APRIL, 1926

The Drift-Wind
A Tramp Magazine
FOUNDED FOR THE LOVE OF IDEALISM

APRIL, 1926

Walter J. Coates, Editor & Printer

DRIFTWIND
From The North Hills

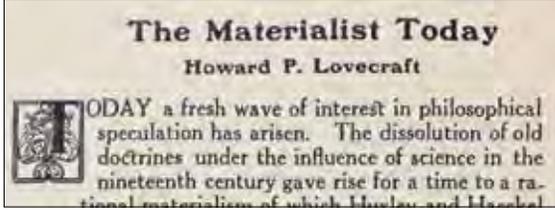
The Hill Spirit, Today & Yesterday

A magazine founded April 1926, edited, hand set and printed at North Montpelier, Vermont, by Walter John Coates

5th ANNIVERSARY NUMBER

26 (Publishing). *The Driftwind Press of Vermont: A Collection of Books, Pamphlets, and Near-Complete Run of Driftwind Magazine.* North Montpelier, Vermont: The Driftwind Press (circa 1905-1950). **\$15,000**

A rare collection of small press materials printed at the Driftwind Press in Montpelier, Vermont, an influential amateur press published by Walter J. Coates, with editorial assistance of W. Paul Cook, and H.P. Lovecraft. The collection consists of a nearly complete run (228 issues) of *Driftwind* ("A Tramp Magazine"), over 70 books and pamphlets, and related ephemera. The magazine collection includes the scarce early issues with printed birch bark covers, and ten (of the eleven) issues with first appearance contributions by Lovecraft. Also included is Coates' 1937 Lovecraft obituary and poem, and several first appearance contributions by Lovecraft's fellow science fiction/horror writers August Derleth and Stanton Coblenz.



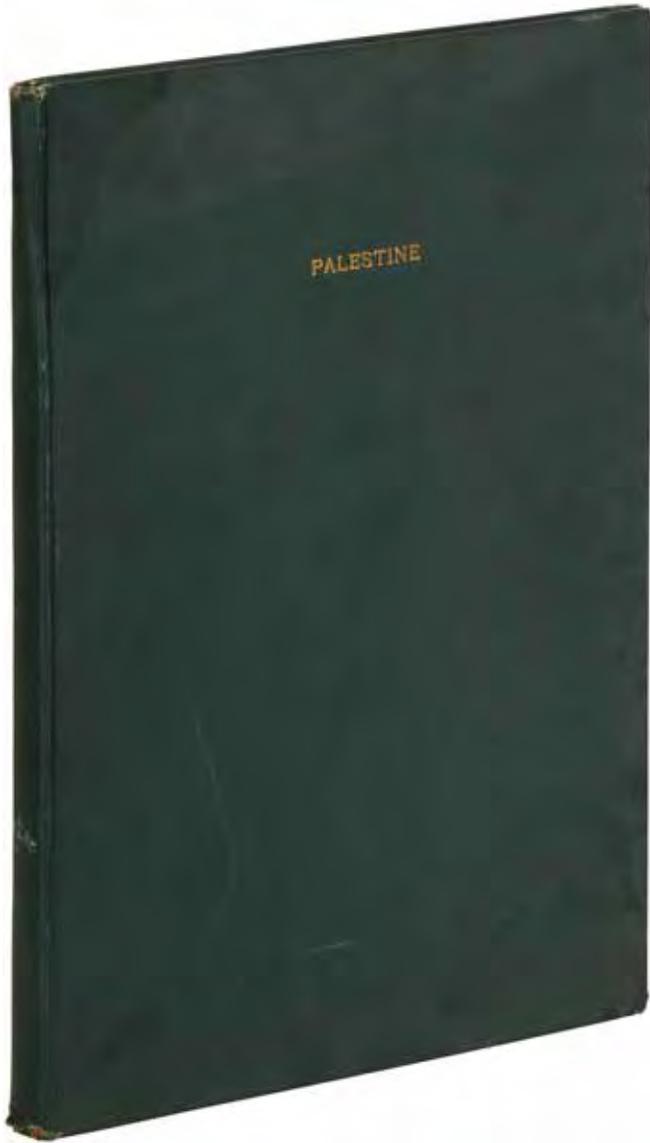
The collection of books and pamphlets includes poems and articles by Coates, W. Paul Cook, and other New England based writers, and several poems and articles of social commentary and political protest, including Sarah N. Cleghorn's first printing of the *Ballad of Gene Debs*. The small collection of related ephemera includes printed broadsides and autographed postcards and trade cards printed by Coates in East Calais, Vermont in the early 1900s, and a few Driftwind press postcard announcements and broadsheet advertisements. Among the magazines and books are a very few ex-library copies (all with light markings), else overall very good or better. The four early issues in birch bark wrappers are near fine, as are the many other issues custom bound in hand-colored wallpaper samples and other hand-decorated and printed paper covers. Many of the books and pamphlets are *Inscribed* by the authors. All are quite rare, having been hand-set and printed in limited editions, with various custom made coverings.



To A. L. Hewitt
from Walter J. Coates
dedicated to
"The fellowship of kindred minds"

A nearly complete collection of publications from one of the more ambitious amateur press publishers of the early 20th Century that would be very difficult to replicate. A complete and detailed list is available upon request. [BTC#393607]





Magazine. 19 individual issues from January 1932-December 1935 (including supplements), ranging in size from about 6" x 9" to 9" x 12", bound together in one folio volume. Contemporary dark green cloth with the title "Palestine" stamped in gold on the front board. Small nicks to the spine ends and corners, the front free endpaper is detached, a few intermittent issues are toned, very good. A very scarce run of this "Jewish Missionary Magazine" published by the Palestine Mission Board and its affiliated group: the Palestine Prayer Fellowship.

The magazine was edited by Armin A. Holzer, the son of a famous Canadian rabbi. He converted to Christianity, became an ordained Baptist minister, and founded both the Board and Fellowship. Headquartered in Seattle and Vancouver, both organizations were interdenominational and attracted the support of several leading American and Canadian Protestant ministers who also contributed to the magazine. Often billed as "Holzer the Hebrew" throughout the 1930s, Holzer spearheaded missionary campaigns and led evangelistic Bible conferences throughout the world. The first issue in the volume, printed at the Syrian Orphanage Press in Palestine, features Holzer's report on the establishment of the Palestine Faith Home "for Jewish converts and inquirers" in Jerusalem. When the magazine's title was shortened to *Palestine* in 1933, he reaffirmed his dedication "to the cause of Palestine's Evangelization and the evangelization of the Jews."

The run is notable not only for its accounts of missionary work and theology, but also for Holzer's articles on anti-Semitism, Hitler, and the Nazi conspiracy. These include early reports on: "Hitler's Storm Troopers" (June, 1933), and the many difficulties faced by missionaries in Germany: "The government is out and out anti-Jewish ... missionaries are exposed to all sorts of embarrassing situations. They are either labeled un-German or more or less traitors for endeavoring to help the Jews" (September, 1934). A list of all 19 issues, issued irregularly, is available. [BTC#378249]

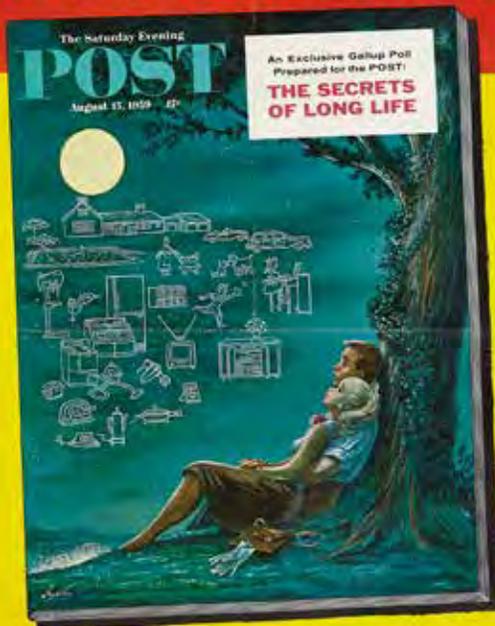
30 (Saturday Evening Post). (John FALTER, George HUGHES, John CLYMER, Constantin ALAJALOV, et al). 70 Large Broadsides or Posters for The Saturday Evening Post. [Philadelphia]: The Curtis Publishing Company 1951-1960. \$3500



A collection of 70 different broadsides or posters for *The Saturday Evening Post*. Each measuring 22" x 28". Overall near fine with some scattered bumps and small tears at the edges, with folds as issued. These broadsides were used at newsstands to promote the latest issue of the magazine with text above or below the enlarged image of that week's front cover usually touting one of the cover stories, but occasionally an interior article or a short story. The cover features the talents of a number of popular *Post* artists such as John Falter, George Hughes, John Clymer, Thornton Utz, Steven Dohanos, Amos Sewell, Constantin Alajalov, and others. They depict American life of the 1950s with a gentle mix of humor (teenage dating, fashion, popular music), social commentary (influence of television, expansion of the highway system, and women in the workplace), and illustrations of rural life. A wonderful collection of images of mid-century American life. [BTC#393201]



Gallup-Post Study
THE SECRET OF LONG LIFE



Special Research
by Dr. George Gallup and
The Saturday Evening Post

U.S. POSTAL INSPECTORS' BIGGEST CASE
"MAN HUNT"



THE SATURDAY EVENING
POST
 FEBRUARY 24, 1954 15¢

WHAT'S WRONG
WITH THE ARMY?
 By Joseph and Stewart Alsop



Read **"WHAT'S WRONG WITH THE ARMY?"**
By Joseph and Stewart Alsop

KEEP POSTED *Read*
"Another Roosevelt Makes His Pitch"





A complete run of the first series of this important and influential theosophy magazine published from 1936 until 1941, consisting of 66 issue. Digest size. Stapled wrappers. Color illustrations. Very slight age toning else fine with vivid color illustrations depicting religious motifs. After a chance meeting with a hiker who referred to himself as the Count of St. Germain during a visit to Mount Shasta, California in 1930, Guy Ballard, a mining engineer from Chicago, founded the "I AM Activity," a theosophical religious movement inspired by the teachings of H.P. Blavatsky and William Quan Judge. Ballard claimed that members, through his teachings, could become Ascended Masters like Germain and be allowed to enter heaven alive. Named for God's reply to Moses found in the Bible ("I am who I am"), the movement spread through lectures and word of mouth until the mid-1930s when they started publishing this magazine.

According to the verso of the front wrapper of each issue, "*Voice of the I Am* is the mouth-piece through which the Ascended Masters' Instruction can reach the students quickly, that the most powerful work possible for America and the world may be done by the students to release the greatest Light in the shortest time." These Ascended Masters being Mr. and Mrs. Guy W. Ballard and son, Donald who described

themselves as "an apolitical, spiritual and educational organization financed by contributions from its members," the donations were dubbed as "love gifts."

After Guy Ballard's death in 1939, of natural causes, the organization altered their messages from members being able to enter Heaven alive to "being able to rise to a higher level of heaven after one's death than the average person, and thus attaining the status of an Ascended Master, resulting from one's services during one's lifetime for the Ascended Masters." (An important change to ensure membership after the death of the leader negates the organization's mission statement.) By 1942, Edna and son, Donald, were charged with 18 separate charges of mail fraud, the case eventually reached the Supreme Court. The Ballard's lost the right to use the mail for their teachings until 1954, forcing Edna to record her lectures during her live performances. The Ascended Masters are considered among the forefathers of the New Age movement and are still active today.

OCLC locates no runs of the controversial and highly idiosyncratic periodical that derived from this equally idiosyncratic cult.
[BTC#393095]

“Come On, Girls, Let’s Go Bail Water”

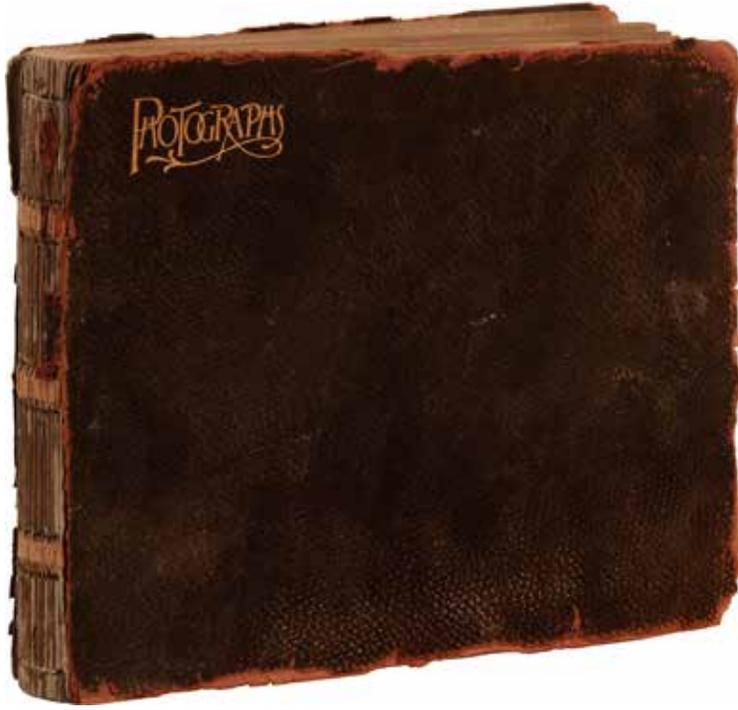
32 (Vietnam). [Ho Xuan Huong?]. [Archive]: A Collection of Six Vietnamese Silk Screen Posters.

[No place]: Phong phú [?] [circa 1975].

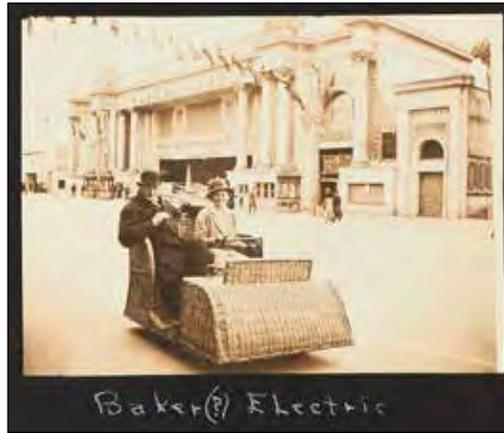
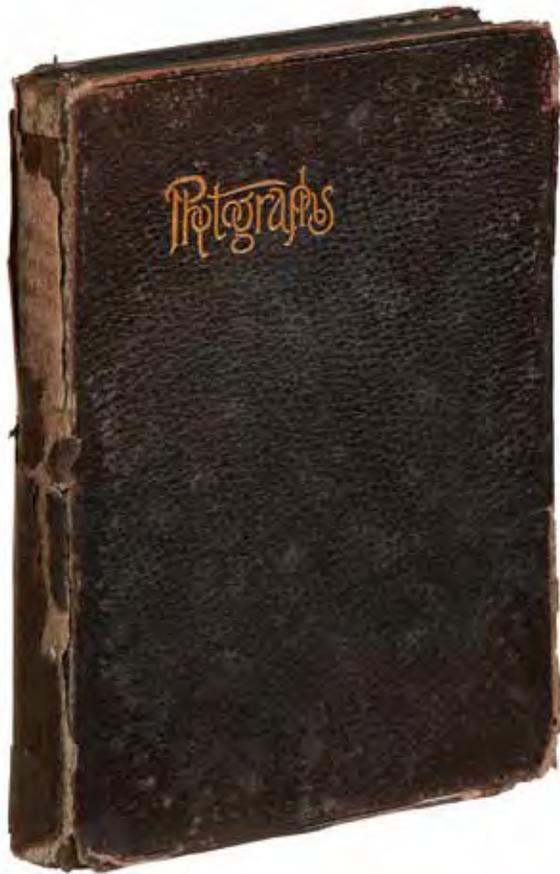
\$1800



Six original silk screen posters. Each measures about 15½" x 18½". Each is printed in six vibrant colors: purple, burgundy red, orange, blue, green, and gold. Very few short tears at some edges, and the upper margins a little uneven, else fine. A suite of compelling images of young women in traditional informal dress, four of which depict a woman being courted by a young man, and two that depict a pair of young women working together outside: one in a rice paddy field and one at the ocean. Each poster has two lines of text. Our Vietnamese is rusty, but the two lines of text appear to be proverbial couplets of folk wisdom pertaining to the agonies or follies of budding love, or from the erotic poetry of Ho Xuan Huong, a famous female Vietnamese poet from the late 18th and early 19th Centuries. In particular Huong’s poem “Bailing Water” closely reflects the poster depicting two women on a rocky coast maneuvering a bail between them with ropes, that they are dipping into the water of a river as it flows into the ocean. A rare set of mildly suggestive propaganda posters. [BTC#390336]



Oblong folio. Flexible leather over paper boards, stamped with "Photographs" in gilt on front wrap. Wear at the edges of the wrappers, spine mostly eroded away, but sound and internally about fine. Album contains approximately 175 captioned photographs of a trip by seven employees (named on the "title page," with Dick identified as photographer) of the Lee Higginson & Co. investment banking firm (of Boston, Chicago, and New York) to Montana and Washington state. The album seems to be something of a combination of a sightseeing tour and an inventory of properties that the firm either held or were interested in acquiring in the West. Higginson & Co., aligned with other firms like J.P. Morgan, took over and consolidated many small power generation companies in the West, forming The Montana Power Company. The photographs are very nicely composed and all identified, illustrate mines, powerhouses, railways, dams, and other industrial sites from Portland to Tacoma, Seattle, Butte, Billings, Rainbow and Crooked Falls on the Missouri River, Mad River, etc. Interspersed are many vernacular photos of local interest: a horse stampede in Bozeman, a futuristic "gasoline railway engine," an overturned and wrecked train, Native Americans, street cars, etc., but probably the majority are of commercial investment properties. A generous selection of images of power generation in the West.



Quarto album. Brown leather over flexible card covers with "Photographs" in gilt. 76 gelatin silver sepia-toned snapshot photographs. Uniformly sized at approximately 4" x 3". Most of the images are readably captioned in white, although there is some smudging and a few have worn away or are illegible. Some erosion to the leather on the spine, modest spotting on



the boards, very good; internally the images are very good or better. The album depicts a tour of California, and peripherally through the West. The journey commences in New Orleans with a photo of a well-dressed woman standing on the steps of a train caboose, progresses through Texas where it shows an encampment of U.S. soldiers at Alpine, Texas, continues onto "Squa[w]s at Yuma, Arizona," and reaches California, arriving at Los Angeles. The photographs jump around a bit geographically, and include a brief jaunt to Tijuana, Fairmount Park in Riverside, and showing two women posing before lemon, orange, and almond trees, a bird's-eye view of Pasadena from Mt. Lowe, as well as of the women bathing at the beach, playing billiards, and golfing. Additionally there are several images taken at the San Diego Exposition, including several of the women feeding pigeons from a wicker rolling cart, as well as a trip to Catalina Island. Additionally there are some motoring photos of the women working their way up to Carmel, with photos taken from and of the Carmel Tower, of giant redwoods, and of the Lick Observatory in San Jose, of Hearst Memorial Greek Theatre at Berkeley, and finally several taken of the Panama Pacific International Exposition in San Francisco (this time they are pictured in a Baker Electric Wicker rolling cart). The last few are of Barstow, Williams, Arizona, and the Grand Canyon, presumably on the return trip. As both the San Diego and Pan Pacific Expositions were held in 1915, we are reasonably confident of the 1915 attribution. A pleasing album with interesting and nicely composed images of a tour of California. [BTC#395830]

\$750

A 52 page scrapbook compiled by California native Katherine Shaw of her childhood and time at the prestigious Castilleja School for girls during her attendance in the 1920s. Included are 208 black and white or sepia-toned photographs of unusually good quality featuring girls involved in school activities ranging from performances to doll tea parties, as well as copious amount of personal objects and ephemera relating to her tenure at the school, all labeled. All items are very good or better with some age toning and slight curling. An excellent look at female education and life during this period.

Mary Ishbel Lockey opened the Castilleja School for girls for grades 6 to 12 in 1907 in an effort to "start a school that would offer girls a comprehensive, college preparatory education." Her motto for the institution contained what she referred to as the "five C's: conscience, courtesy, character, courage, and charity." The school utilized the California climate, particularly encouraging outdoor proceedings. Mounted in the volume are several photographs of the expansive six acre campus including images of horseback riding and exercising on the grounds.

Katherine Shaw began her courses there around 1920, in the process chronicling this period of her youth with an extensive scrapbook. Pictured

are girls participating in school events and performances involving elaborate costume dramas and numerous pictures of dolls with names like Margaret and Charlotte. This was obviously a very closely knit community where camaraderie was enhanced through fictional portrayals of famous battles and, as seen in the pages of the book, the occasional kiss.

Among the artifacts collected by Miss Shaw are various certificates for dances she learned and from whom they were learned, Christmas cards, and letters from home. A letter from a girlfriend back home reads, "yesterday we went up to the Mariposa Big Trees. I don't know whether you know who discovered these trees but I will tell you who he is. His name is Galen Clark and he discovered this grove 93 years ago." In response to a charitable contribution Shaw received a typed thank you note from David Starr Jordan cofounder of Stanford University saying, "Please accept my thanks on behalf of the starving Chinese for your very kind donation." Of particular note are the unusual number of physical objects preserved in the volume including bullet casings, doilies, doll shoes, and wooden objects such as miniature spoons.

Located in Palo Alto, California, the school was the perfect place to house its 415 girls and allow them a diverse range of activities useful in preparing well-rounded young women for future endeavors.

Recently, in 2009, it was "named one of the Bay Area's Best Private Schools by San Jose Magazine." Noted alumnae include Olympic gold medalist, Amy Chow; actress and model Josie Maran; and Jefferson Airplane frontwoman Grace Slick.

The early 1920s were full of changes for women not least of all were the passing of the right to vote in 1920 and the introduction of the Equal Rights Amendment of 1923. Shaw's education would have occurred during the fruition of the growing feminist movement and an increase in women pursuing further education.

An unusual and full accumulation displaying the companionship and daily life of upper class female education and friendships in the 1920s.

[BTC#384094]





A collection of 70 letters from an Au Sable Forks, New York native named Sergeant Wilfred D. Carnes, to his family while he was serving in World War II from 1943 until 1945. All letters are very good with modest age-toning and small tears from opening. With several accompanying photographs and occasional hand drawn illustrations of sights visited by Carnes.

In 1943 Wilfred D. Carnes was sent to Camp Crowder, Missouri to train with the Signal Corps a year after it was fully recognized as part of the Army technical services. After a short time there he was moved to Lexington, Kentucky to continue classes at the Lexington Signal Depot. On July 9, 1943 he writes, "We have been processed and found out that we are here to continue school. I finished the test and repair course in Crowder Tuesday forenoon and got a shipping notice in the afternoon ... We are here to continue on in frequency modulation."

Upon finishing his courses he was sent to the Presidio in San Francisco to await shipping details. Carnes writes to his family on November 20, 1943, "for Pete's sake don't go to those war movies. They are only a bunch of propaganda to get the people fighting mad. Sometimes I think those who are pulling in the nice soft war job wages are the ones who ought to change places with the boys who are doing the fighting." His time in San Francisco, like so many other soldiers, was mainly spent waiting for orders. It left time for sightseeing and wandering around the city. "Today has been a beautiful, sunny day. Everything is green and nice, no signs of winter here. The bay was so clear and nice that we took a walk across the Golden Gate Bridge after dinner. We can see it from the post very well."

By January of 1944 Carnes was shipped off to Australia with the 3367th Signal Service. "I had quite a boat ride not too long ago and was seasick most of the time which was expected I suppose ... As we crossed the equator, we were initiated from 'pollywogs' which are ones who have never been over, to 'shellbacks,' those who previously crossed. The initiation was given by the old 'shellbacks.' They ended up clipping large gobs of hair off of us ... Sure looked funny for a while."

Their unit in Australia spent time digging holes, drinking milkshakes, and befriending local animals such as Susie, the wallaby. He writes of the news, "we can tune in on Japan and hear all of the latest news in English. They must get the news from different sources than us. They are a bunch of cheerful liars if you ask me."

The Australian campaign soon moved to Dutch New Guinea. In a letter dated July 1944 Carnes writes, "we looked at the remains of a Jap Zero. There wasn't much left but framework... They are built very light and have quite a powerful motor and no bullet proofing." He continues, "it is so peaceful and quite here that it is hard to believe that once this had to be taken from the japs." He isn't allowed to write about what they're working on, though in an August 1944 correspondence he says, "Our work has progressed nicely and now we find that we are near completion of our project. As I said before, this kind of work is very much to my liking. I'd like so much to tell you all about it... It is quite secretive."

The end of August found Carnes in the Admiralty Islands, which by 1944 had become a hub for Allied campaigns to jump off from. "My my but don't I get around lately? They used to say, 'Join the Navy and see the world.' It seems to me certain branches of the Army get around too." He spent the next few months island hopping from New Guinea to various other islands, and back to Australia. "We have been hanging around here for about two weeks now. Our equipment is here and we soon start to set it up. It will seem good to get busy and keep us from thinking too much. It makes time go by much faster to work."

The last of his duties took him to the Philippines in 1945. "Well we moved again since the last time I wrote. The natives are much more advanced and almost every one of them can speak or understand English. They do all the K.P. and like to hang around and help. They seem to do it just for the pleasure of it." The U.S. stayed there until the end of the war, which is when Carnes was discharged and sent home.

A thorough look at the day to day of a soldier's life in an interesting theater of war. [BTC#390225]



A collection of 110 black and white and sepia toned photographs of Nazi soldiers from 1935 until about 1942. The images range in size from 2¼" to 3¾" x 5¼" with some captions on the verso in German. All pictures are near fine or better with some age toning, curling, and remnants from being affixed to a photo album at one point. The photographs depict members of the Wehrmacht engineering corps beginning in the mid-1930s and continuing through World War II. The scenes include soldiers cleaning weapons, marching through fields and town squares, and one captioned "metal working" where soldiers can be seen fixing bicycles.



The young men are pictured celebrating Christmas in 1937, posing at fancy dinners, dancing with children and playing cards, one of the men in this group has the ranking of Obergefreiter. Swastikas can be seen throughout along with a photo of one man's closet with a portrait of Adolf Hitler displayed in the center. The assemblage shows the military career of a Nazi soldier through the war covering training, military functions, battlefields, and down time. An extensive collection of 1930s and 1940s vernacular German war photography. [BTC#393870]





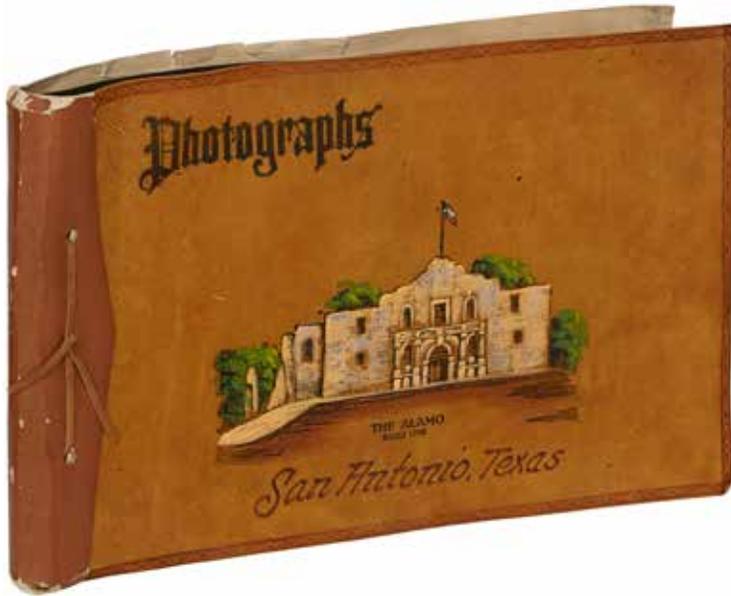


Oblong octavo. String-tied black cloth covered boards with "photos" stamped in gilt on the front board, measuring 5½" x 8½". An album containing 55 sepia toned photographs affixed to stiff black paper with captions. Most photos measure 2¾" x 4½" with a few smaller. Very good with occasional fading and some waviness. A collection of photographs from the 389th Port Battalion Transportation Corps stationed in Port Churchill, Manitoba, Canada during World War II. The corps was made up of enlisted men and a "small group of civilians experienced in cargo handling." Pictured throughout the book are soldiers working, various shots of the headquarters, and one captioned "winterizing." In one picture of natives the owner has dubbed them, "half breed Eskimos." There are also photographs of dog sleds, trains, and army vehicles being loaded up to go to other bases. Washed up on shore in one photograph is a white bellied whale and hung up on racks in another are deer and caribou. Towards the end of the photos are a few group pictures of the battalion and the mounted police. An important archive of the war effort; the port is Canada's only Arctic port and serves as a gateway to Asia. [BTC#393214]



39 **(World War II, Texas).** [Photo Album]: *World War II Snapshots San Antonio, Texas.* San Antonio, Texas: [circa 1940s].

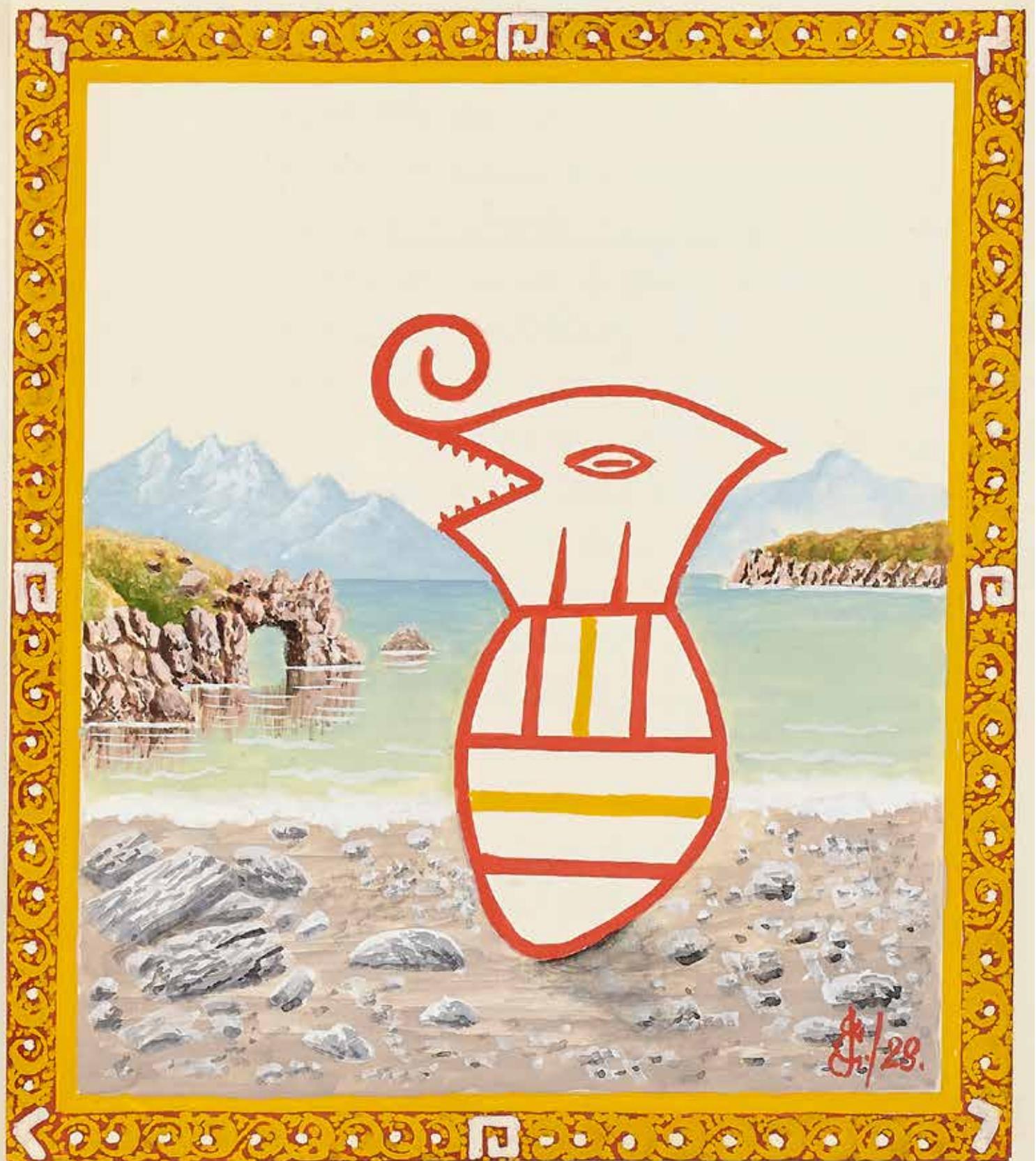
\$700



Oblong quarto. String-tied flexible brown suede with hand painted illustration of the Alamo with "Photographs, San Antonio, Texas" printed on the front cover measuring 9" x 13". A collection of 158 black and white photographs affixed to stiff black paper without captions. Photos measure from 2¾" x 4½" to 3½" x 5". Curling, tiny tears, and an abrasion on the spine end else very good. An unnamed World War II-era soldier's photo album full of pictures of camp life along with planes and a view of battle damaged towns. Although the album itself was purchased in San Antonio it is unlikely the majority of the pictures are from the area as there are numerous pictures of working in snow as well as what appear to be grizzly bears and various dogs that seem to be huskies. Among the photographs are pictures of bunks, men writing, haircuts, and training, complete with target practice. There are ten pictures of planes both flying and at rest with an occasional soldier smiling at the camera.

Towards the end of the album there are two pictures of a laboratory and a group of men working to construct a building. No doubt additional research would yield more details. An interesting album of wartime photographs. [BTC#393233]





8/28.

Lithyung Luthy.

Confidant and private secretary to the:-
Political High Monkey Monk.