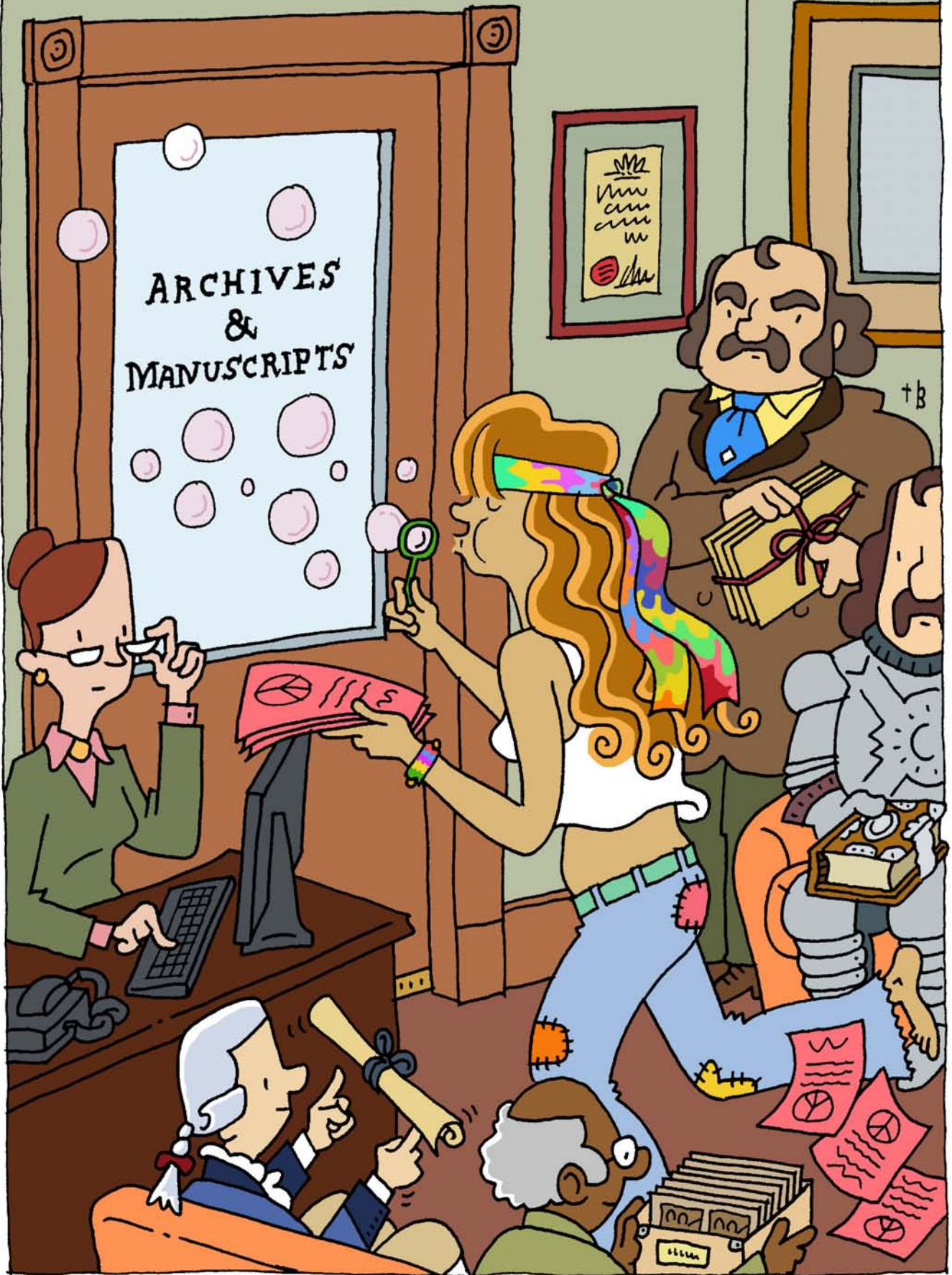


# Between the Covers



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*Cover by Tom Bloom.*

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## Archives and Manuscripts

### 1 **B. TRAVEN.** *A Collection of B. Traven Letters to Ruth Ford with Related Material Including Three Books.*

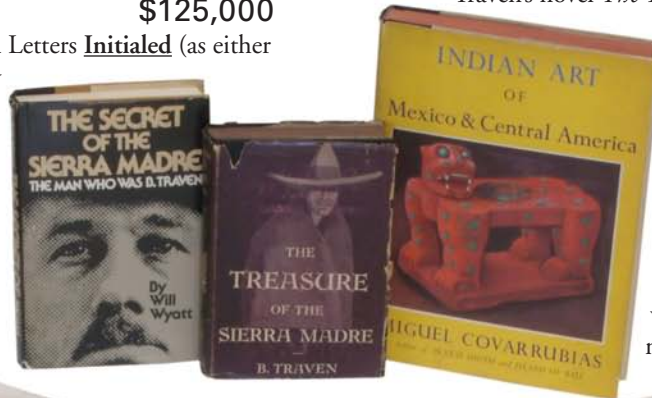
\$125,000

A magnificent archive consisting of 21 Typed Letters **Initialed** (as either "H." or "H.C.") from the elusive and fiercely private B. Traven, nearly all of the letters to the actress Ruth Ford, for whom he professes great love in many of the letters. Accompanied by three books, including a first American edition of *The Treasure of the Sierra Madre*, and assorted clippings. All of the letters **Initialed** by Traven as "H.C" or "H." as Hal Croves. Croves, one of several aliases used by Traven, was invented by the author in order to present himself as

Traven's literary agent, and used mostly in his interaction with legendary film director John Huston throughout the development and filming of

Traven's novel *The Treasure of the Sierra Madre*. The letters

start in early 1947 and end in 1961, but the majority of them were written during 1947 and correspond with the production of the classic film. Many include references to day-to-day events of the film's production. These are dense letters, nearly all being single space typed. The letters average more than 500 words each, and one letter is over 2000 words. All of the letters have folds from mailing but are otherwise fine with about half of them accompanied by the original postmarked envelopes.



The name B. Traven was itself a pseudonym of the mysterious author, best known for *The Treasure of the Sierra Madre*, *The Death Ship*, and *The Bridge in the Jungle*, all of which first appeared in German. He was known by various aliases throughout his life, including Ret Marut, Traven Torsvan, and Hal Croves, all now considered the same person. To this day, no one is sure of his origin or true cultural identity. Some speculate he was most likely German, but others say he was Swedish or the child of American immigrants, due to the many American expressions found throughout his work. This murky past has created ripe ground for speculators who have suggested he was at different times a seaman, an actor/director, or even the illegitimate son of Kaiser Wilhelm II. It is more likely, though not certain, that he was the editor of an anarchist journal who fled Germany to avoid incarceration. What is known is that he eventually settled in Mexico, where many of his books take place, and that he surfaced as Croves during the film production of *The Treasure of the Sierra Madre*.

Traven's work as a novelist continues to stand on its own merit to this day, but it is further enhanced by the timelessness of John Huston's classic 1948 film version of *The Treasure of the Sierra Madre*. Huston both directed and wrote the particularly faithful screenplay adaptation, and won an Academy Award for both efforts. Humphrey Bogart provides one of his most famous performances, opposite the director's father, Walter Huston, who also won an Oscar. The film routinely ranks high among surveys of classics of American cinema.

It was some time before the making of the film that Traven met and fell in love with Ruth Ford. The two corresponded with one another throughout 1947 but their relationship waned over the years. Croves continued to deny that he was Traven until his death in 1969, though most suspected otherwise. On the set of *The Treasure of the Sierra Madre*, for example, he would sometimes state B. Traven's intentions in the first person and then correct himself and switch to the third person, a ruse Huston, Humphrey Bogart, and others found both odd and comical. In 1990 his widow, Rosa Lujan, told the *The New York Times* that Croves confessed that he was indeed B. Traven and had feared extradition to Germany stemming from an event during the 1919 Munich uprising.

Ruth Ford was a beautiful model and actress, first in Orson Welles's Mercury Theatre, and later in films and theater, notably starring on Broadway in Jean Paul Sartre's *No Exit* in 1946, under the direction of John Huston (the last of five Broadway plays he directed). Her apartment in the Dakota became a salon for authors such as Tennessee Williams, Edward Albee, Terrence McNally, and Truman Capote. A chance encounter between Stephen Sondheim and Arthur Laurents in her Manhattan living room led to their collaboration, with her Dakota-neighbor Leonard Bernstein, on *West Side Story*. Similarly, she brought together Kay Thompson and Hilary Knight to create the celebrated stories of *Eloise*, the little girl who lived at the Ritz.

Ford is well known also for her long friendship with William Faulkner, which began with her dating his brother Dean in the early 1930s. Like Traven, Faulkner was openly smitten with Ford for many years. He wrote his experimental 1951 title *Requiem for a Nun*, a sequel to his early and controversial novel *Sanctuary*, with her in mind. He further declared, to the consternation of his agent and publisher, that it was her dramatic property (*Requiem for a Nun* was a mixture of stage play and novel). Stage production of the title stalled for years, partly because Faulkner's experimental drama did not lend itself to live theatre, and partly because the producers were unsure of Ford's suitability. Faulkner was adamant that it was her dramatic property, and in 1959 she adapted the play herself and starred in its London production opposite her second husband, Zachary Scott. Her stage

On arriving here I found a huge pile of letters to be answered or to be forgotten. You know sometimes the best thing you can do to keep your mind at ease is discarding certain letters in a way as though they and the persons who wrote them never existed in real life. You may do the same with this letter if you please. Be sure it wouldn't hurt me because I know

version received enthusiastic reviews in both London and New York, but did not fare so well with audiences and closed after a short run on Broadway. Ford continued to act on both stage and screen well into the 1980s. She passed away in 2009 at the age of 98.

#### The Letters:

1. A one-page Typed Letter **Initialed** (Acapulco, Gro., March 10, 1947) that mentions spending time with Ford and Peggy (possibly Peggy Le Boutillier, a New York fashion columnist), his desire to see Ford again, and of having his "mind on the picture [*The Treasure of the Sierra Madre*] we're about to do and there are still a few items not settled as to proper locations." The letter also includes an interesting comment, considering the shadowy background of Traven, about

addressing a large pile of mail: "You know sometimes the best thing you can do to keep your mind at ease is discarding certain letters in a way as though they and the person who wrote them never existed in real life."

2. A one-page Typed Letter **Initialed** (No place, March 15, 1947) with the mailing envelope. Traven makes reference to sending film director John Huston a letter "about some new locations he ought to look over before he makes his final decisions" gives advice to Ford, who had become sick. He tells her to start drinking lots of very hot boiled water and tequila, as much as she can stand, but adds with unintended humor: "I cured lots of people this way, it is a Traven recipe, no invention of mine."

3. A one-page Typed Letter **Initialed** (Acapulco, Gro., March 21, 1947) with the mailing envelope in which Traven says he was thinking of Ford, asks about her young daughter, Shelly (born in 1941), and comments that he watched the film *Circumstantial Evidence*, featuring Ford.

4. A one-page Typed Letter **Initialed** (San Jose Purua, Michoacán, Mexico, April 18, 1947) with a typed address at the top that reads, "Hal Croves, Warner Bros. Pictures Co., San Jose Purua, Zitacuaro, Michoacán, Mexico," along with the mailing envelope. This is the first letter written by Traven on location with the cast and crew of *The Treasure of the Sierra Madre*, a production that he stayed with throughout its entirety while in Mexico, under the guise of Croves. He says, "We are here now almost three weeks doing the picture I told you about. It is slow work owing to so many difficulties as you usually are bound to meet with outdoors and in a foreign county too. Of course everybody tries to co-operate, but anyway it is not the same as if you were doing a picture at the studio." He also apologizes to Ford for not saying hello to Huston, who had just directed her in *No Exit* several months before, because Huston's then wife, Evelyn Keyes, was present and Traven was wary "it might cause some unwelcomed comment or a sour gesture, at least from one party."

5. A one-page Typed Letter **Initialed** (No place, April 27, 1947) that includes several lengthy comments about the filming of *The Treasure of the Sierra Madre*, his belief that it will be a great picture, and many enthusiastic comments about Huston: "He is a great director, believe me,

before the discovery of the Americas. He is a great director, believe me, not only by himself, but that he listens to suggestions coming from me or others, and he not only listens to them any time no matter how busy he is, but executes them if he is convinced that they will make the picture better still. Of the ori-

not only by himself, but that he not only listens to suggestions coming from me or others, and he not only listens to them any time no matter how busy he is, but executes them if he is convinced

that they will make the picture better still." The letter ends with Traven asking Ford, "Did I ever tell you that I think I might love you? No? Never mind, Ruth."

6. This is the longest of the letters, a four-page Typed Letter **Initialed** (No place, May 1, 1947) with a lengthy discussion of jealousy, both Ford's, brought on by a letter Traven wrote to her friend Peggy, and Traven's own, due to her request to say hi to Huston and give him a hug. He also meditates on happiness in relation to man's need for money:

“Happiness is a very individual matter; some need money to be happy, others need still more money to be happy, others, as are most Indian peasants down here, need no money at all and they are happy as we think one can be happy only in paradise.” The letter also includes his lengthiest comments about *The Treasure of the Sierra Madre*, which include being eight days behind schedule, a reference to something bad that happened on set (but which he can't say in a letter) and Huston's excessive, in his opinion, drinking and lack of sleep. Despite it all, Traven

expresses his highest confidence in the director: “Whether he will get the Oscar of this I am not sure, but most certainly he will be a very close-up runner on this I'll bet my love for you.” He closes the letter by asking Ford not to put her name on the letters because a person from the studio saw her name on the last one and told people on the set. Incidentally, none of Traven's letters have a name, only the return address.

7. A one-page Typed Letter **Initialed** (No place, May 2, 1947) with the mailing envelope. A gushing love letter to Ford written on a day when filming had been cut short: “When I said Glorious Woman I meant it and still mean it, because that's exactly what you are. And believe me, Ruth, I yearn to see you, hear your voice, see your eyes when you talk of Shelly, and watch your movements which are so very graceful and which impressed me more than anything else the first the time I saw you.”

8. A one-page Typed Letter **Initialed** (No place, May 6, 1947) with the mailing envelope. A letter comforting Ford who did not, as of this letter, receive all those he had sent (all of which are included in this archive), and a brief mention of the rain holding up production.

9. The first of two letters sent to the aforementioned Peggy. A two-page Typed Letter **Initialed** (Los Angeles, June 18, 1947). Traven laments that he missed her recent return visit to Mexico, that he's now in Los Angeles to finish up filming in nearby Kernville, and that he will come to New York when production is finished.

10. A two-page Typed Letter **Initialed** (Los Angeles, June 18, 1947) with the mailing envelope and written on the same day as the letter to Peggy. A shorter letter covering the same topics but this one ends with flattering comments for Ford.

11. A one-page Typed Letter **Initialed** (New York, July 26, 1947) written on Hotel Stanford stationery with the mailing envelope. The letter describes how Traven finally made it to New York but missed Ford by a few days, as she was out of town for work: “You cannot imagine, Glorious, how terribly I felt when I failed to see you.”

12. A one-page Typed Letter **Initialed** (Acapulco, Gro, October 14, 1947) with the mailing envelope and brief typed note with a new address for Traven. The letter describes a second surprise visit to New York where he again missed seeing Ford due to her work in a new play in Boston, where he had just been, and a reference to an intimate moment from their past that found her in tears and crying on his shoulder.

13. The second of the two letters to Peggy. A one-page Typed Letter **Initialed** (Acapulco, Gro, October 15, 1947). A similar letter to the one sent to Ford a day earlier about missing Peggy on his visit to New York, her impending trip to Mexico, and how he missed Ford again a second time. He also mentions a possible job writing a screenplay, although our research did not turn up anything definitive as to what it may have been.

14. A one-page Typed Letter **Initialed** (No place, December 8, 1947). A particularly interesting letter concerning the Mexican boy that Huston and Keyes adopted after location shooting had ended. The official story is that Huston took a shine to the boy who hung around the set and

showed up in California with him in tow, much to his wife's surprise. Traven offers a different version of the story. He says the adoption was a planned publicity stunt to promote both their latest movies and the only real surprise from the wife came from the fact that she had “somebody else in mind, something hardly three years old and white” while what she

got was “of chocolate color.” Traven goes on to say that it was he that was asked by Huston to speak to the boy about being adopted, because the boy spoke no English. Traven writes that he confided in Huston that he was against

the adoption because he feared the boy would be spoiled and alienated in Hollywood. This upset Huston who “did not speak to me for three days, except of course what was absolutely necessary for the business we were in.”

15. A brief one-page Typed Letter **Initialed** (No place, December 22, 1947) thanking Ford for her letter and expressing his wish to see her and Shelly in Mexico someday.

16. A one-page Typed Letter **Initialed** (No place, December 24, 1948) written a year later thanking Ford for the handkerchief she sent him, along with comments about the lamentable state of Mexican and American films and a resigned comment about never having the money to bring her to Mexico.

17. A one-page Typed Letter **Initialed** (No place, December 21, 1950) with a note from an unknown hand (but probably Ford) that reads, “Hal Croves who was B. Traven.” A nice but somewhat somber letter saying that he hasn't heard from Ford in a very long time and had tried to visit, but was prevented from leaving by the Mexican government due to some bureaucratic nonsense. He says she is to expect some holiday sweets in the mail for Christmas and that “I have been thinking about you all the time and I cannot tell you how much I would like to sit by you and talk to you or listen to what you have to tell me ... I love you.”

18. A two-page Typed Letter **Initialed** (No place, November 15, 1951) with a note in another hand (probably Ford's) that reads, “(Bruno Traven).” A lengthy letter saying he would love to visit Ford in New York, and that he has been scouting locations for a Mexican-based film for which he has written a screenplay. It also includes a long discussion about a play he would like to write for her and the type of character she might play: “you may have been married, have been divorced, have perhaps aborted, may have fallen to gambling, in consequence of which you may have temporarily been a prostitute, a drunkard and served a stretch in the pen.” (Sounds to us like a great play.)

19. A one-page Typed Letter **Initialed** (No place, November 27, 1954) with a note from another hand (probably Ford's) that reads, “(B. Traven),” along with a mailing envelope. A very upbeat letter revealing Traven happy to find out Ford is finally in Mexico, even though she is now a married woman (she married Scott in 1952), and looking forward to seeing her and meeting her daughter. He also comments on the recently released Mexican film version of his book *The Rebellion of the Hanged*, and the struggle it was to complete.

20. A very brief one-page Typed Letter **Initialed** (No place, October 30, 1961) with a note in red pen in another hand. A brief letter accompanying a now lost clipping referencing an actor in the film version of Traven's *La Rosa Blanca*, the fourth film based on one of his novels.

21. A very brief one-page Typed Letter **Initialed** (No place, no date). A brief note to Ford referencing an article featuring Peggy.

#### Books:

TRAVEN, B. *The Treasure of the Sierra Madre*. New York: Alfred A. Knopf 1935. First American edition. A near fine, slightly cocked copy

tails in a letter. All I can tell is that J. is over-worked, always sleepy, and he for reasons which you, being an intelligent woman, will comprehend cannot get the full rest he badly needs. He gets nervous now and then and far as I can see drinks more than is good for him. Whether this is because of ~~xxx~~ his being overtired or because of mental worries I cannot say, however, I have got my ideas. The worst thing is

I love you.  
H.  
Hal Croves  
who was B. Traven

with some rubbing, in a fair dustwrapper with extensive chips and tears at the extremities. Signed by Ford on the free endpaper.

WYATT, Will. *The Secret of the Sierra Madre: The Man Who Was B. Traven*. Garden City, New York: Doubleday & Co. 1980. First edition. Some bumping to one corner and the spine ends, near fine in near fine dustwrapper with some wear to the spine ends and a few small tears.

Inscribed on the title page by film critic Rex Reed:

"For darling Ruth — No wonder B. Traven loved you — Everyone does! xx Rex Reed." Laid in are two newspaper clippings: a review for the book and an article about the reprinting of Traven's novels.

COVARRUBIAS, Miguel. *Indian Art of Mexico & Central America*. New York: Alfred A. Knopf 1957. First edition. Fine with paperclip indentation on free endpaper in near fine dustwrapper with light tanning to the spine and a few rubbed spots. Laid in is an index card that reads: [in Ford's hand] "To Ruth Ford from" followed by [in an unknown hand] "Compliments of H. Croves."



Also included in the archive: three envelopes, two postmarked Mexico 1947, and presumably from Traven, but with no corresponding letter; a blank envelope labeled "Letters from Traven"; an unsigned Christmas card and envelope printed in Spanish; a brief Signed letter to Ford from actress and writer, Ruth Marton, about seeing Huston on the set of *The Treasure of the Sierra Madre*; and four newspaper clippings, one featuring a letter about Traven, another with a news story about Latin America, and two articles about Traven's widow. One clipping reproduces a 1926 photograph of seven men in Mexico and Ford has circled Traven in red ink.

Any fresh material that offers insight into B. Traven, the 20th Century's most enigmatic and obstinately pseudonymous major author, is desirable. Anything signed by this fiercely private individual is of the utmost scarcity. This archive, combining both these elements in a wealth of unpublished writing by him about both his personal life and the filming of his most famous novel, provides an excellent foundation for additional scholarship and publication. [BTC #320723]

## 2 John BERENDT. [Manuscript]: *Midnight in the Garden of Good and Evil*. New York: The Author [1993].

\$7500

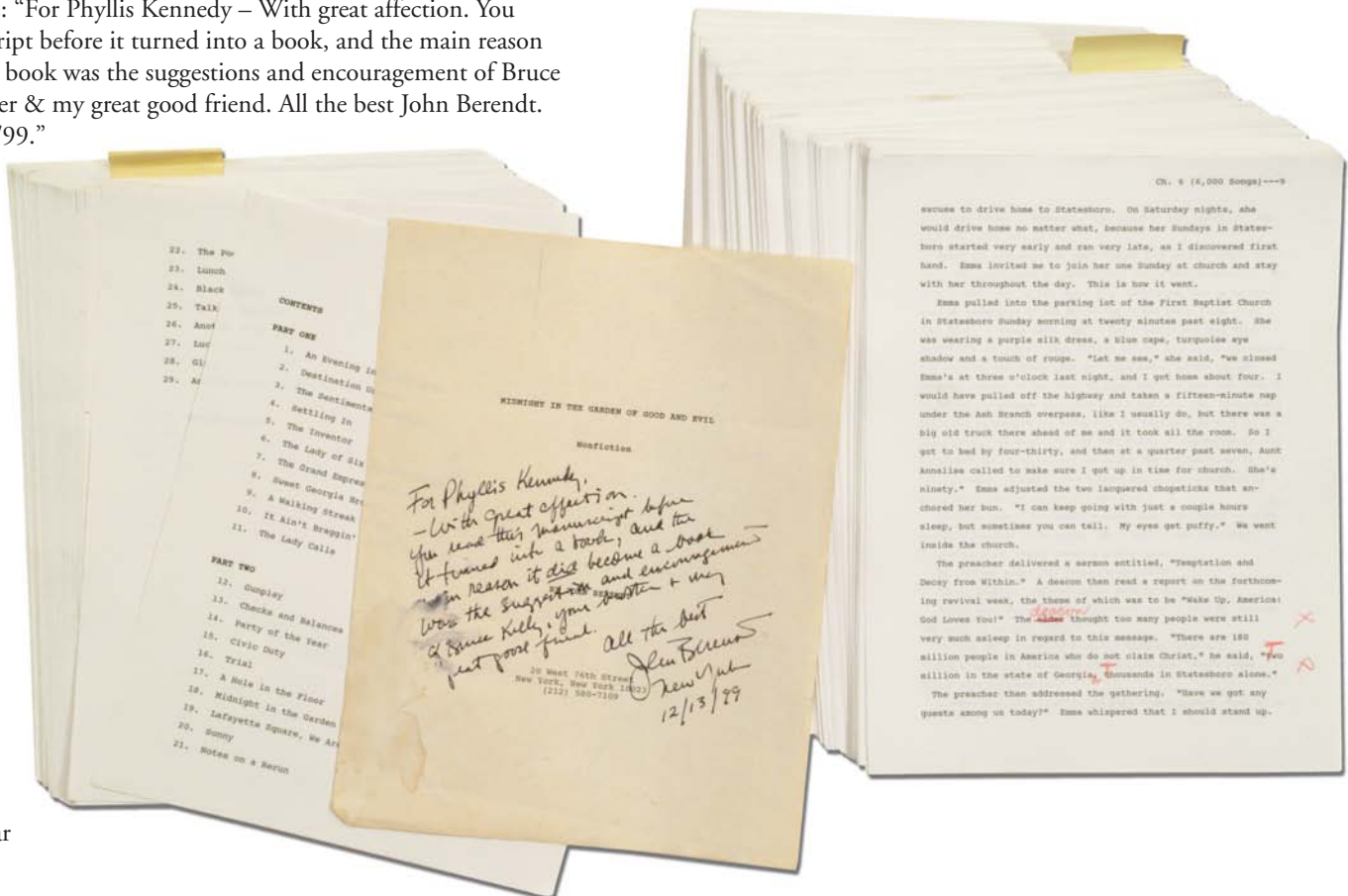
Unbound manuscript pages. 491 leaves, typed on rectos only. The title page has a modest stain, otherwise the pages are fine. Housed in a worn paper box with a note "J.B.'s Book" on the back. Several small corrections (typos, spelling) in the text in an unknown hand. There are many significant differences between this manuscript and the final published version, including different chapter headings, rewritten passages, name changes (to protect the innocent and avoid lawsuits), exclusion of some anecdotes, and differing accounts of the same event.

Inscribed by Berendt on the titlepage to the sister of his very close friend Bruce Kelly, a landscape architect who was responsible for designing many parts of New York's Central Park, most notably Strawberry Fields: "For Phyllis Kennedy – With great affection. You read this manuscript before it turned into a book, and the main reason it DID become a book was the suggestions and encouragement of Bruce Kelly, your brother & my great good friend. All the best John Berendt. New York 12/13/99."

In 1985 Berendt and Bruce Kelly co-edited, with others, *Rebuilding Central Park: A Management and Restoration Plan*. Reportedly, Kelly knew the Jim Williams story from his Georgia-resident sister, to whom this is inscribed, and suggested to Berendt that it would make an interesting story. Kelly died in 1993 at the age of 44, the year

before Berendt's bestseller was published. Berendt wrote an essay about Kelly for the book *Loss Within Loss*, edited by Edmund White, which commemorated the lives of artists, writers, and other creative people who died of AIDS.

The splendid nonfiction account of a celebrated crime in Savannah, Georgia, in which the author manages to capture the feel and character of the city and its residents. The basis for the 1997 Clint Eastwood-directed film with John Cusack, Kevin Spacey, and Jude Law. [BTC #97580]



*Australia Needs Women!*

**3 (Australia). A Small Archive of Manuscripts Pertaining to the Transportation of English Prisoners to New South Wales or Van Dieman's Land in Australia, 1828-1835. Including Lists of One Hundred and Fifteen Named Women and Thirty Named Men. \$10,000**

A small archive of ten documents related to the transportation of prisoners to Australia. These include manifests or lists of prisoners transported on two ships to New South Wales, as well as six different transportation orders for individual prisoners. Condition as described individually below, tears at the folds, but overall good, with all of the documents easily readable.

1. Manuscript document Signed (signature illegible) at Whitehall to John Clark empowering him to make a contract to transport the 306 offenders in the attached list to New South Wales (list not present). This refers to the voyage of the ship *Mary Ann*. One folio leaf watermarked with the figure of Britannia. Dated 2 July 1835. Small tears at the folds.

2. Manuscript document Signed. "A List of 30 Convict Lads embarked on board the ship 'Mary Ann' for New South Wales. Euryalus Hulk, Chatham 30th June 1835." Endorsed by J(ohn). Steadman, overseer of the hulk. One folio sheet with docket leaf. Tears at folds, fragile. A list of 30 lads offloaded from a convict hulk onto a transport ship showing the convicts' numbers, names, ages (mostly 14 or 15),

offense, where and when convicted, and sentences. Most of the lads were sentenced to two years, but some of the petty offenses drew harsh penalties; for instance, George Sawyer, 16, sentenced to life for stealing a plane; Thomas Head, 15, sentenced to life for housebreaking; Joseph Davies, 15, sentenced to fourteen years for stealing "Bones" (perhaps a grave robber or resurrection man?). As usual, book thieves get off more easily: both Samuel Dearn, 15, convicted of stealing 18 books and a pair of shoes; and Thomas James, 15, convicted of stealing eight books, are each sentenced to two years.

The *Euryalus* was a hulk moored in the Thames, where boys were housed until they could be transported to Australia at age 14 or 15. It was used specifically for housing young boys, and indeed was the first hulk "custom" fitted out for that purpose. The boys were taught tailoring, and made their own clothes and much of the clothing for the other convicts in the hulks. According to the Australian Convict Transportation Register, the *Mary Ann* departed for New South Wales on 6 July 1835.

3. Manuscript document Signed. "Contract for the Transportation of Offenders on the Ship *Diana*. Dated 14 December 1832. Two folio leaves, three pages. Tears at folds, one section of second page detached but present. Signed by Clark, Thomas Chapman, and Horatio Fuller, as Clark's clerk. Indenture between Clark, of the Sessions House in the City of London, and Chapman, contracting to transport female prisoners to Chapman for transportation to the New South Wales [see 4].

4. Manuscript document. "Ship *Diana*. The List or Schedule Mentioned and Referred to in and by the Annexed Indenture." Two bifolium and two single folio leaves, seven pages total.

Undated but the sentencing dates would indicate late in 1832. Tears and folds. A list 115 women showing names, where and when convicted and their sentences. Apparently women were in greater demand in Australia than unruly young boys, and none of the sentences are for less than seven years, and many are for fourteen years or Life [see 3]. *Diana* departed for New South Wales on 4 December 1832.

5. Six manuscript or partially printed documents. Tear at the folds, one section of one document detached but present, and an old paper repair to another.

Transportation orders for six different individual prisoners to New South Wales or Van Dieman's Land.

Different dates between 1828 and 1835. Each is an order of transportation that has been endorsed by a gaoler on one of the prison hulks (*Gannymede*, *Fortitude*, *Instutia*, etc.) on the Thames, with their brief remarks as to the character of the prisoner ("character indifferent, connexions bad, convicted before" reads one).

A wealth of names and information about pioneer Australians, as well as evocative of the entire cruel system of transportation which nevertheless was the foundation of the nation. We rarely encounter manuscript documents related to Australian transportation, but then again we're not Australian. [BTC #299564]



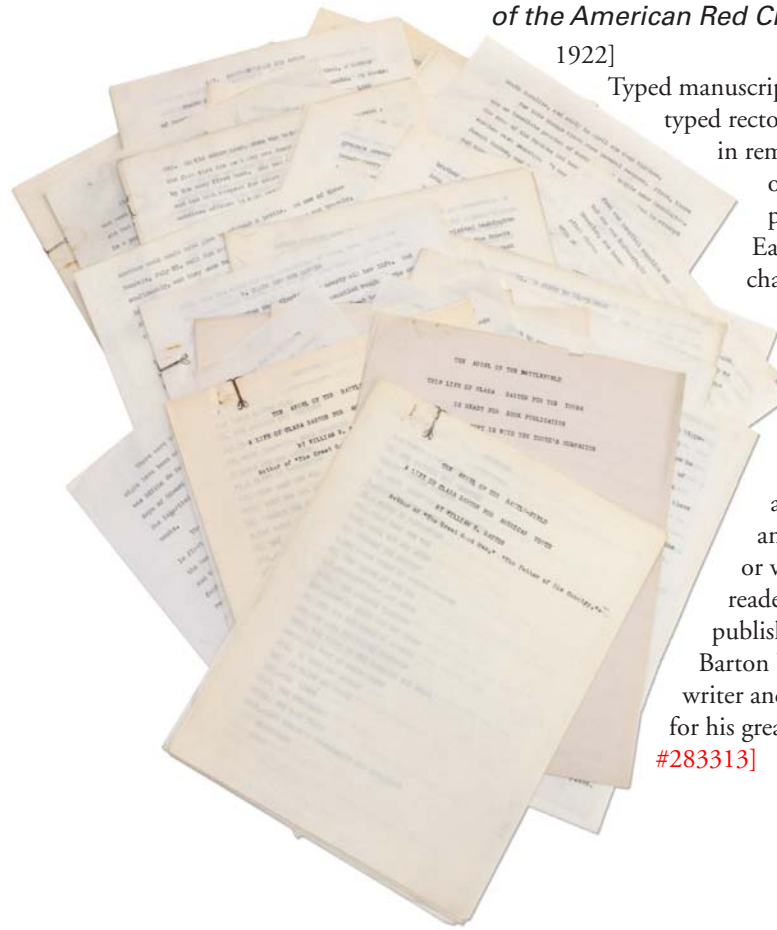
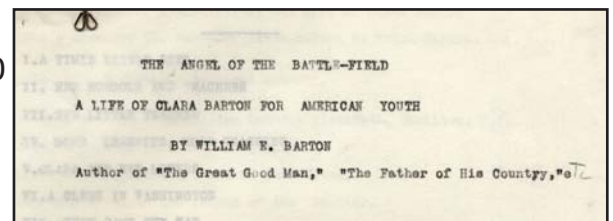
**4 Imamu Amiri BARAKA. [Manuscript]: Afrikan Revolution: A Poem.** Newark, New Jersey: Jihad Publishing Company 1973. **\$4500**

Autographed manuscript draft Signed. A long poem, published by Baraka's own publishing company, consisting of eight hand-numbered letter-size pages, tightly handwritten on rectos only. Corners creased, a couple of dozen corrections in both pen and pencil, most significantly excising the final three lines of the poem. Housed in a file folder with label handwritten by Baraka: "Afrikan Revolt' Handwritten & Book 73." With a first edition of the published book: stapled wrappers, 24mo. (4" x 5½"). Fine. Both the manuscript and book are Signed by Baraka on the same later date, when we purchased the manuscript directly from the poet. [BTC #93360]



**5 William Eleazar BARTON. (Clara Barton). [Manuscript]: The Angel of the Battlefield: A Life of Clara Barton for American Youth. [The Life of Clara Barton: Founder of the American Red Cross]. [circa 1922] \$2500**

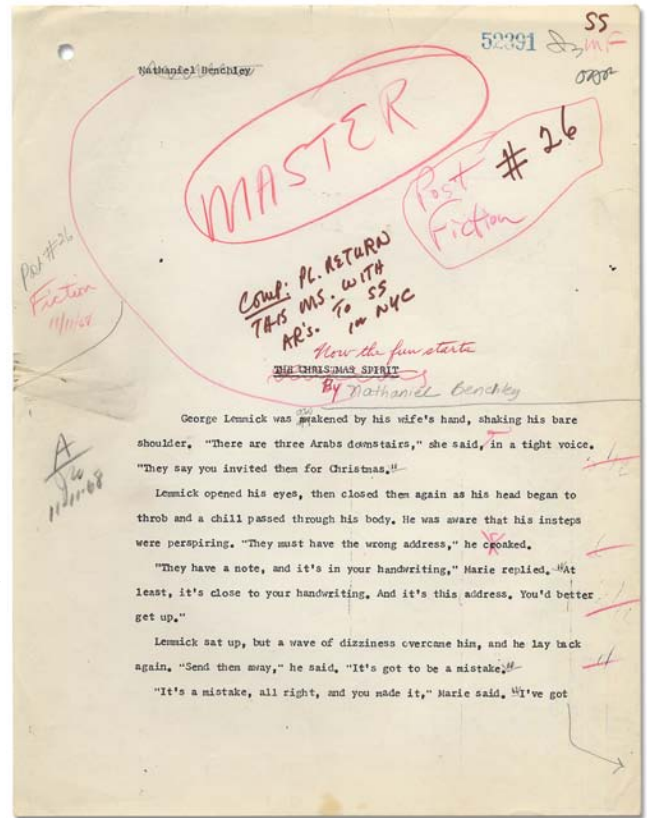
Typed manuscript. (9), 220pp., typed rectos only. Housed in remnants of an old typing paper box.



Each chapter has been paper-clipped together, separate from the other chapters. Near fine. Mostly carbon copies, preliminary pages a mixture of ribbon and carbon copies. Numerous pencil corrections, although a relatively finished draft. Houghton Mifflin published the two volume *The Life of Clara Barton: Founder of the American Red Cross* in 1922. This manuscript follows closely the organization of that book, but with substantial differences. We have been unable to determine whether this is an early draft of the published book, or a separate version for adolescents that was never published. Certainly the tone of this draft, and that of the published books do not differ markedly in the presentation or vocabulary, as it might if it were a "dumbed down" version for younger readers, tempting us to speculate that it is more likely to be an early draft of the published biography. William Barton (one source claims he was a cousin to Clara Barton but others state no relation), an Oak Park, IL pastor, was a prominent writer and lecturer on the life of Abraham Lincoln, and was particularly known for his great collection of Lincoln material, now at the University of Chicago. [BTC #283313]

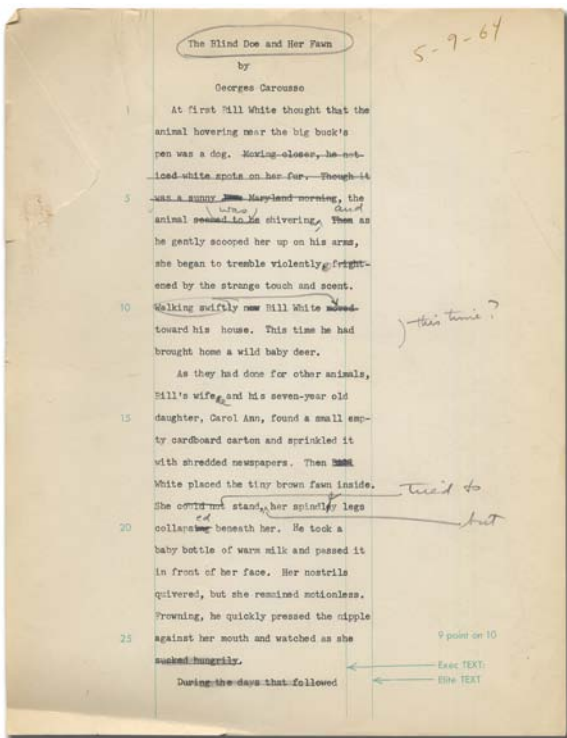
**6 Nathaniel BENCHLEY.** [Manuscript]: *The Christmas Spirit* [a.k.a.] *Now the Fun Starts*. 1968. \$1250

Twenty-one photocopied pages printed rectos only. Heavily copy edited in different colors of pencil with several reasonably substantial changes to the text, including the title, whether by the author himself or by an editor is not entirely clear. A humorous story about a businessman who commutes to Manhattan, drinks his way through the annual office Christmas party, and forgets that he invited three Arabs from the U.N. to Christmas dinner at his Red Bank, New Jersey home, where they promptly appear while he endures the resultant hangover. Ham is served. We received this particular manuscript in a batch of manuscripts from *The Saturday Evening Post* intended to be published in a November or early December issue of the *Post* in 1968. We have yet to discover any evidence that it was published, or if so, whether it was published under yet a third title. Nathaniel Benchley, the son of Robert Benchley and the father of Peter Benchley, is known for his comic novel, *The Off-Islanders*, also about unexpected visitors and the basis for the movie *The Russians Are Coming! The Russians Are Coming!* A very funny, and possibly unpublished period piece. [BTC #301670]



**7 George CAROUSSO.** [Manuscript]: *The Blind Doe and Her Faun*. [1964]. \$750

Six drafts plus additional materials for an article that was written for and appeared in the May 5, 1964 issue of *The Saturday Evening Post*. The drafts are various formats (mostly typed) and lengths of pages, respectively 10, 15, 5, 11, 7, and 9 pages. Each of the drafts is edited and corrected, most of them fairly extensively. Apparently a true and autobiographical story, but with the names of the participants changed. While deer hunting the author encounters a blind doe and her fawn. He takes them in tow, and through his employer, the deer is shipped to a specially trained veterinarian for an eye operation. Accompanied by over 50 pages of typed "interrogatories," probably from an editor or fact checker in order to better understand the story, though possible by the author in order to understand his own process. The accompanying material includes two snapshots of the deer. Caroussio was a public relations man for a brewery, and was a very prolific author in both non-fiction genres (especially sporting, hunting and fishing) and various genres of fiction including mysteries, horror, suspense, and outdoor adventure. His work appeared frequently in *The Saturday Evening Post* as well as in *Sports Illustrated*, *Outdoor Life*, *Dime Detective*, *Terror Tales*, *Alfred Hitchcock*, *Reader's Digest*, etc. Much of his work was anthologized. One of his stories, "The Weapon," was adapted for the screen by William Faulkner and Howard Hawks for their aborted WWII film, *Battle Cry*. [BTC #301492]





**8 Calvin COOLIDGE. An Extraordinary Manuscript Archive Relating to his Magazine Series "Enemies of the Republic." 1921. \$37,500**

A remarkable manuscript written while Coolidge was Vice-President, which includes 15 Signed letters and notes, along with an Inscribed photo. This three-part anti-Communist series appeared in *The Delineator* magazine in the summer of 1921. The components of the archive are in excellent condition, and housed in a custom quarter-morocco slipcase.

Much of this correspondence relates to the controversial subject matter, as well as to the baseless accusation that Coolidge had put his name on the work of a ghostwriter, the falseness of which is unequivocally proven by these manuscripts. The editor, Marie Meloney (Mrs. William Brown Meloney) was clearly outraged by these charges and wished to file suit, but Coolidge counseled otherwise: "I have had considerable experience in dealing with the public and am inclined to think that the way to deal with the situation you have reported is to ignore it entirely. Of course, you have the original evidence in your possession, so that you know I wrote these articles myself."

The famously frugal Coolidge used whatever stationery he had at hand: personal ("Calvin Coolidge / Northampton, Massachusetts"), the letterhead of the Governor of Massachusetts, as well as his official "Vice-President's Chamber, Washington" stationery. In a letter to Mrs. Meloney dated March 7, 1921, with which he submitted his manuscript, he wrote: "May I add that this is the first letter I have now written on

my official stationery." The women's colleges took exception to the sensational and exaggerated claims of Coolidge, who had come late to red-baiting, a hysteria which by this time was already declining.

The manuscript consists of the following:

1. *Reds in the Women's Colleges*. 35 pages; Coolidge's holograph in pencil, corrected by Coolidge and with an Autographed Note Signed on Senate letterhead: "Corrected as indicated and completed. Calvin Coolidge."
2. *Enemies of the Republic*. 34 pages; Coolidge's holograph in pencil; corrected.
3. *Woolves [sic] in Lamb's Clothing*. 28 pages; corrected and with his signed pencil instructions at the top of the first page.
4. Several additional pencil notes by Coolidge: eight Autograph Letters Signed, six Typed Letters Signed (some to the editor and some to her husband).
5. Numerous telegrams, secretarial letters, carbons and clippings.
6. An 8" x 10" photograph Inscribed by Coolidge to the editor's son. Some oxidation to the edges of the image.

A significant archive containing over 100 pages of manuscript by a future president of the United States on a controversial subject. [BTC #319785]





**9 Ethel M. DELL. A Collection of Novels Inscribed to Her Childhood Nurse.**

**\$3500**

A collection of twenty-one novels by Dell, nearly all **Inscribed** to her childhood nurse.

Ethel Mary Dell (1881-1939) was a popular romance novelist in the early part of the 20th Century. Born in 1881, in the London suburb of Streatham to a middle class English family, she led a quiet, ordinary life, being very shy and retiring in nature. Although introverted, she had a lively imagination and began writing stories, and getting them published in popular magazines, at a young age. Her first novel, *The Way of an Eagle*, was published in 1912 and was an immediate success. She continued writing popular romance novels until her death in 1939. Many of her works, including several here, were turned into silent films in the 1910s and 1920s.

Dell's extraordinary popularity can be difficult for today's readers to appreciate but her influence is reflected in the writings of several authors with whom they would be more familiar. For example, the monologues of James Joyce's character Gerty MacDowell in *Ulysses* are written in the style of Dell's novels. P.G. Wodehouse created a character in his famous Jeeves and Wooster series based on Dell: "Rosie M. Banks," and in a separate short story he also had a similar character named "Leila M. Pinkney." Both characters are authors of romance novels and explicitly based on Dell. The protagonist of George Orwell's *Keep the Aspidochelone Flying* frequently mentions Dell. In these instances both Orwell and Wodehouse were critical of Dell and exhibited the tendency of writers and artists of every age to disparage their contemporaries whose appeal was broader, and whose success was more commercial. Dell reportedly paid little heed to such attacks; she considered herself a storyteller first and foremost. Her aim was to entertain her readers, and this she accomplished. While her fame has long ago waned, her writing and its immense popularity are no less a reflection of her time than the relatively few works of her peers that are still read today.

Despite her lucrative writing career and its attendant fame, Dell remained almost pathologically shy. Few photographs were ever taken of her and she was never interviewed by the press. When she was forty, she married Lieutenant-Colonel Gerald Savage, who dedicated himself

to his wife's career and fiercely guarded her privacy. Because of these circumstances, signed books by Dell are rare. This set of her works, with their intimate association, is therefore highly unusual.

The twenty-one books in the collection range from 1915 to 1938. A few of the books are reprints, but most are English or American first editions, and most are **Inscribed** in the year of publication. The copies lack dustjackets, and are generally in near fine condition. Full condition details upon request. The collection includes:

- The Knave of Diamonds*. 1915 **Inscribed** early reprint.
- The Keeper of the Door*. 1916 early reprint.
- The Lamp in the Desert*. 1919 **Inscribed** first American edition.
- The Tidal Wave and Other Stories*. 1919 **Inscribed** first edition.
- The Top of the World*. 1920 **Inscribed** first edition.
- Rosa Mundi and Other Stories*. 1921 **Inscribed** first edition.
- The Obstacle Race*. 1921 **Inscribed** first edition.
- Charles Rex*. 1922 **Inscribed** first edition.
- The Odds, and Other Stories*. 1922 **Inscribed** first edition.
- Tetherstones*. 1923 **Inscribed** first American edition.
- The Unknown Quantity*. 1924 **Inscribed** first American edition.
- The Passer-By and Other Stories*. 1925 **Inscribed** first American edition.
- A Man Under Authority*. 1926 **Inscribed** first American edition.
- The Black Knight*. 1927 **Inscribed** second American printing.
- The House of Happiness and Other Stories*. 1927 **Inscribed** first American edition.
- Peggy By Request: The Love Story of Noel and Peggy from "The Keeper of the Door" Written by Request of Some of My Readers*. 1928 **Inscribed** first American edition.
- Dona Celestis*. 1933 **Inscribed** first American edition.
- The Prison Wall*. 1933 **Inscribed** first American edition.
- Where Three Roads Meet*. 1936 **Inscribed** first American edition.
- The Juice of The Pomegranate*. 1938 **Inscribed** first American edition.
- The Serpent in the Garden*. 1938 **Inscribed** first American edition.

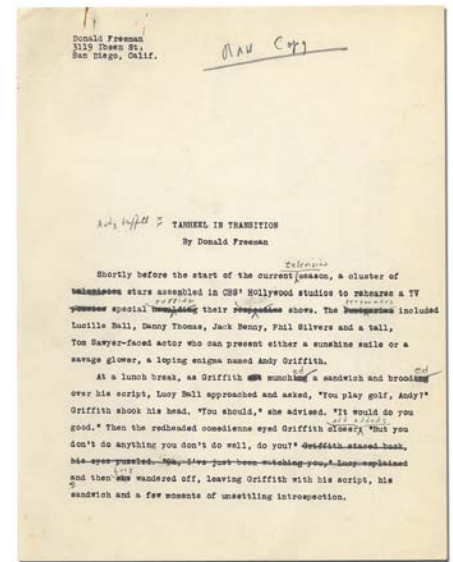
[BTC #98982]

**10 Donald FREEMAN.** [Manuscript]: *Andy Griffith: Tarheel in Transition.*

[1963].

\$500

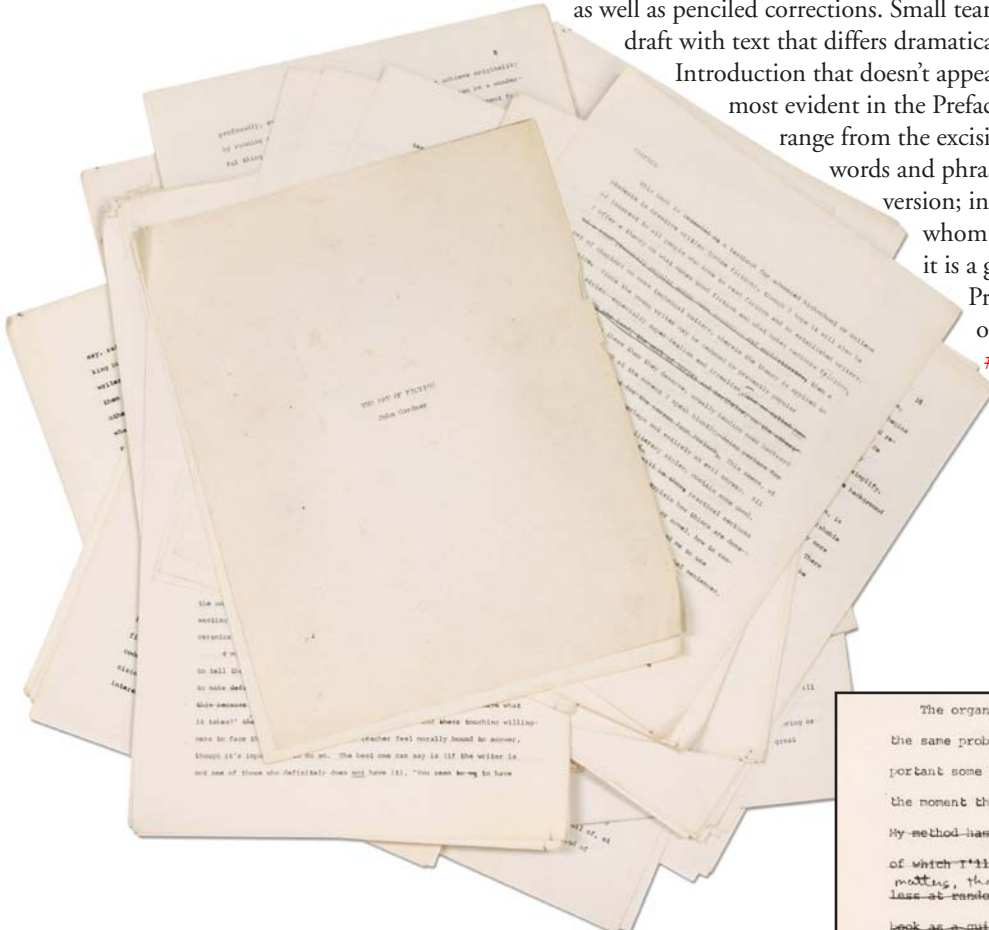
Typed manuscript. Ten quarto leaves, typed on rectos only. Probably a carbon, but we are not completely certain. Marked "Raw Copy" in pencil on first leaf. Very heavily edited, presumably by the author, as extensive changes have been made in the text, including some cutting-and-pasting. A biographical article about Griffith by Don Freeman, entertainment editor of *The San Diego Union*. This appeared as one of the featured articles in the January 25th, 1964 issue of *The Saturday Evening Post* under the title "I think I'm Gaining on Myself." It details Griffith's North Carolina upbringing, and his uneasy transition to Hollywood. At the time of the article, Griffith, who was born in Mt. Airy, North Carolina, was one of America's most popular television actors, nearing the middle of his nine-year run as Sheriff Andy Taylor on *The Andy Griffith Show*, set in idyllic Mayberry, N.C. [BTC #301487]



**11 John GARDNER.** [Manuscript]: *The Art of Fiction.* [1983].

\$6500

Manuscript draft of John Gardner's book. Quarto leaves, printed rectos only. 167 pp. Photocopied typescript (which exhibits some copy corrections) as well as penciled corrections. Small tears to the first leaf or two, else near fine. An early draft with text that differs dramatically from the published version, and includes an Introduction that doesn't appear in the published version. The penciled corrections, most evident in the Preface, but continuing in decreasing numbers throughout, range from the excision of sentences or paragraphs, to the inclusion of words and phrases. The dedication also differs from the printed version; in the manuscript it is to "Liz" (his second wife, whom he divorced before publication), while in the book it is a generic dedication to his creative writing students. Provenance available on request. A nice manuscript of one of the author's most influential books. [BTC #322368]



The organization of this book is very loose. Not every writer faces the same problems at the same time or in the same sequence, and however important some particular problem in fiction may be, it's of no importance at the moment the writer is wrestling heart and soul with some other problem. My method has been to begin with a general theory of fiction, a theory parts of which I'll later qualify almost out of existence, then to move more or less at random from one consideration to another, for the reader using the book as a guide to improving his writing, it should be useful to begin with the general theory, then turn to whatever most interests him. It may be that for the beginning writer the best way to make use of this book will be to read it straight through and then reread it. For the reader who is not a beginner, this book may be more harmful than beneficial. Too much information can be difficult. Nothing I say, let me emphasize, should be taken superstitiously. I've found it impossible to write without seeming to lay down hard and fast rules--which is why I begin with a disclaimer on rules. All true fiction is original--at best



**12 Lois Mailou JONES. Books from the Library of Lois Mailou Jones.**

**\$4000**

An archive of 36 books from the library of the African-American artist Lois Mailou Jones. Each book includes her ownership Signature, her bookplate, or gift Inscriptions from authors and artists to her and/or her husband, the noted artist Vergniaud Pierre-Noel. The collection includes books on a variety of subjects all relevant to her work including art history, Haitian and African culture, typography, design, and instructional books. Notable books from the collection include an Inscribed Exhibition Catalogue from the artist Alice Neel and two art instructional books published in Paris, possibly purchased during her fellowship in Paris or her many subsequent return trips. Other books in the collection are Inscribed to her from her peer art instructors or by Haitian intellectuals. Professor Jones was one of the premier African-American female visual artists. Book collectors may recognize her name from the numerous titles she illustrated for both adults and children. She was recognized by several universities with honorary degrees as both an exceptional artist and educator, and by President Jimmy Carter in 1980 for her outstanding achievement in the arts. Full condition details upon request. The archive includes:

- CRAIG, Edward Gordon. *On the Art of the Theatre*. 1912 second printing with Jones's ownership Signature.
- GAUTHIER, Joseph and Louis Capelle. *Traite de Composition*

- Decorative*. 1925 first edition with Jones's ownership Signature.
- BEST-MAUGARD, Adolfo. *A Method for Creative Design*. 1927 revised edition with Jones's bookplate.
- DAYOT, Armand. *Les Animaux vus par les Meilleurs Animaliers Realizations, Dessins, Etudes, etc. Volume 1 et 2*. 1930 edition with Jones's bookplates.
- MARTIN, H.C. *1000 Practical Show Card Layouts and Color Sketches*. 1930 second printing with Vergniaud Pierre-Noel's ownership Signature.
- Textile Design*. 1936 first edition with Jones's ownership Signature.
- FRIED, Leon and Joseph Hefter. *Graphic Design: A Library of Old and New Masters in the Graphic Arts*. 1936 third printing with Jones's bookplate.
- HOLME, C.G. (editor). *Lettering of Today*. 1937 first edition with Jones's bookplate.
- A Brief Account of the Composition and Permanence of Winsor and Newton's Artists' Oil and Water Colours Including some notes on Oils and Varnishes*. 1940 first edition with Jones's ownership Signature.
- BUCK, Pearl S. *China in Black and White*. 1944 first edition with Jones's bookplate.
- COOPER, Austin. *Making a Poster*. 1945 revised edition with Jones's

ownership **Signature**.  
 VREELAND, Alida. *Opportunities in Fashion*. 1946 first edition with Jones's ownership **Signature**.  
 CUTLER, Merrit. *Scratchboard Drawing*. 1949 first edition with Jones's ownership **Signature**.  
 SMITH, Janet. *A Manual of Design*. 1950 second printing with Jones's bookplate and ownership **Signature**.  
 GRAVES, Maitland. *The Art and Color of Design*. 1951 second edition with Jones's bookplate and ownership **Signature**.  
 ASHTON, Pearl F. *Everyone Can Paint Fabrics*. 1952 first edition with Jones's ownership **Signature**.  
 FORMAN, W.B. *Art of Far Lands*. 1958 first edition with Jones's bookplate.  
 MILES, Walter. *Designs for Craftsmen*. 1962 first edition with Jones's bookplate and ownership **Signature**.  
 BIEGELEISEN, J.I. *Art Director's Work Book of Type Faces*. 1963 first edition, **Inscribed** by Biegeleisen to Jones, and with her bookplate.  
 PELLE, Geraldine. *Art, Artists and Society: Origins of a Modern Dilemma, Painting in England and France, 1750-1850*. 1963 first edition with Jones's bookplate.  
 LONNROTH: Inga Mari (editor). *Kontur Swedish Design Annual*. 1965 first edition with Jones's bookplate and ownership **Signature**.  
 GAILLARD, Roger. *La Destinee de Carl Brouard*. 1966 first edition, **Inscribed** by Gaillard to Jones.  
 COLLET, Maurice (editor). *Publicite 13: Review of Advertising and Graphic Art in Switzerland*. 1966 first edition with Jones's ownership **Signature**.

PIQUION, Rene. *Apotheose*. 1967 first edition, **Inscribed** by Piquion to Jones.  
 CATICH, Edward M. *The Origin of the Serif: Brush Writing and Roman Letters*. 1968 first edition, **Inscribed** by Catich to Jones, and with her bookplate.  
 JUSTEMA, William. *The Pleasures of Pattern*. 1968 first edition with Jones's bookplate.  
 PARROTT, Fred J. *The Wind in a Sieve*. 1969 first edition with Jones's bookplate and ownership **Signature**.  
 TROWELL, Margaret. *African Design*. 1970 third edition with Jones's bookplate.  
 SPENCER, Herbert. *Pioneers of Modern Typography*. 1970 first American edition with Jones's bookplate.  
 LORCH, Adolf. *Modern Geometric Design*. 1971 first American edition with Jones's bookplate.  
 KANOUTE, Dembo. *Tradition Orale: Histoire De L'Afrique Authentique*. 1972 first edition, **Inscribed** by Kanoute to Vergniaud Pierre-Noel.  
 Alice Neel. 1975 first edition, nicely **Inscribed** by Neel to Jones, and with her bookplate.  
 PIQUION, Rene. *Ebene, Essai*. 1976 first edition, **Inscribed** by Piquion to Vergniaud Pierre-Noel.  
 COBLEY, Alan Gregor and Alvin Thompson (editors). *The African-Caribbean Connection: Historical and Cultural Perspectives*. 1990 first edition, with a gift inscription to Jones and her bookplate. [BTC #283549]

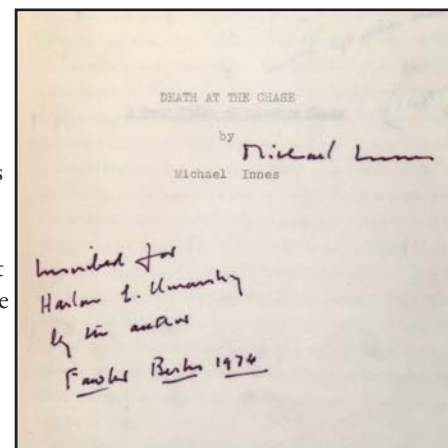
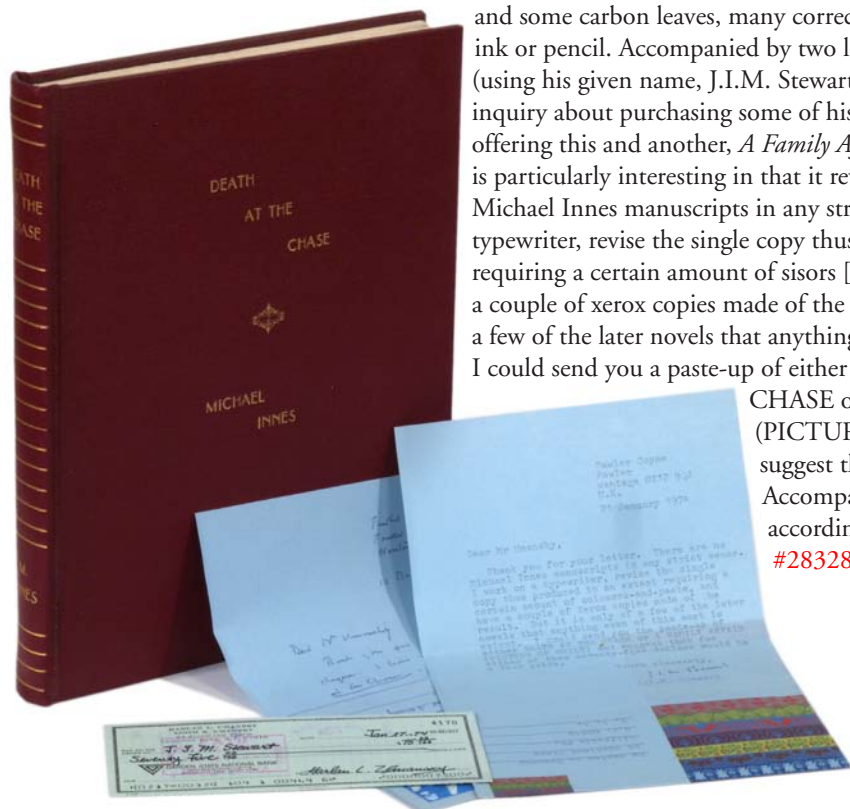
**13 Michael INNES. [Manuscript]: Death at the Chase. [1969].**

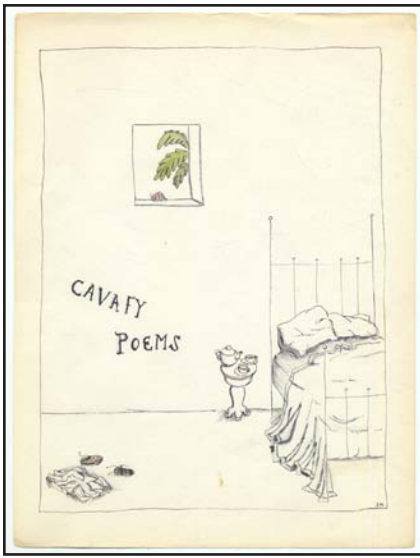
**\$3750**

Typed manuscript bound in red cloth. Folio. Fine. **Signed** by the author on the titlepage. Mostly ribbon, and some carbon leaves, many corrections in type, a few in ink or pencil. Accompanied by two letters from the author (using his given name, J.I.M. Stewart) responding to an inquiry about purchasing some of his manuscripts, and offering this and another, *A Family Affair*. One of the letters is particularly interesting in that it reveals: "There are no Michael Innes manuscripts in any strict sense. I work on a typewriter, revise the single copy thus produced to an extent requiring a certain amount of sisors [sic] and paste, and have a couple of xerox copies made of the result. But it is only of a few of the later novels that anything of this sort is extant. I could send you a paste-up of either DEATH AT THE

CHASE or A FAMILY AFFAIR (PICTURE OF GUILT) and suggest that for either of them seventy-five dollars would be a fair price."

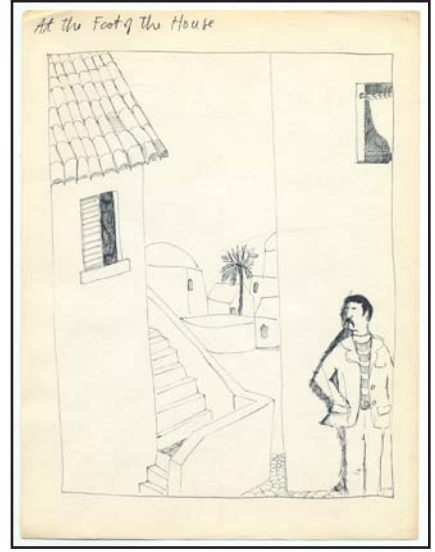
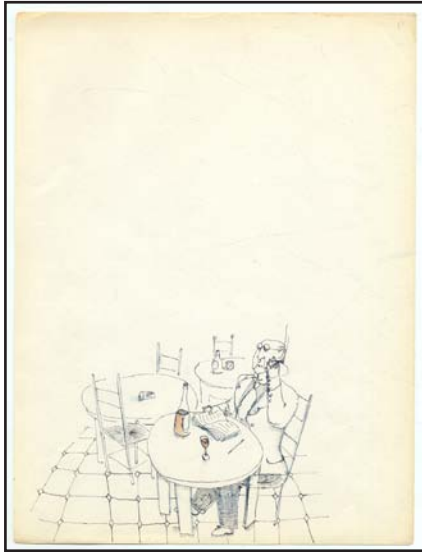
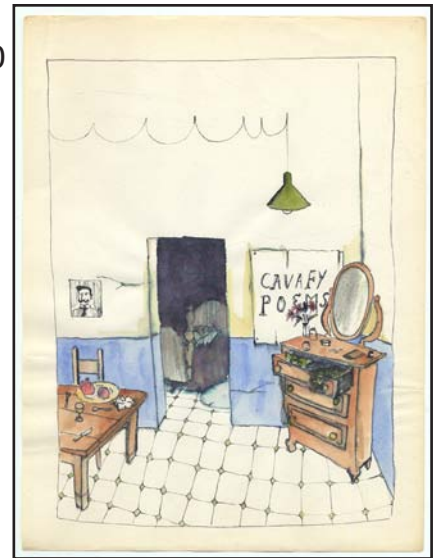
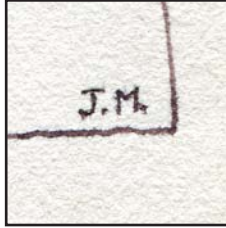
Accompanied by a canceled check **Signed** by Stewart for \$75. Thus, according to the author, one of very few of his existing manuscripts. [BTC #283280]





**14 James MARSHALL. [Original Drawings]: Cavafy Poems. (1971). \$3500**

Five original pen and ink and watercolor illustrations. One is Initialed, the others unsigned. Loose sheets, 9" x 12" each. Slight soiling, else fine. From a 1971 portfolio of drawings, at the very beginning of his career as a professional children's author/illustrator. Very nice. Marshall was a very prolific author and illustrator of children's books including the Caldecott Honor book *Goldilocks and the Three Bears*, *The Three Little Pigs*, and his popular *George and Martha* series. His friend Maurice Sendak remarked that Marshall, who died in 1992 at age 50, was "uncommercial to a fault." [BTC #315716]



*Book Manuscript Inscribed to Gary Snyder*

**15 Michael McClure. [Manuscript]: Jaguar Skies. 1975. \$4500**

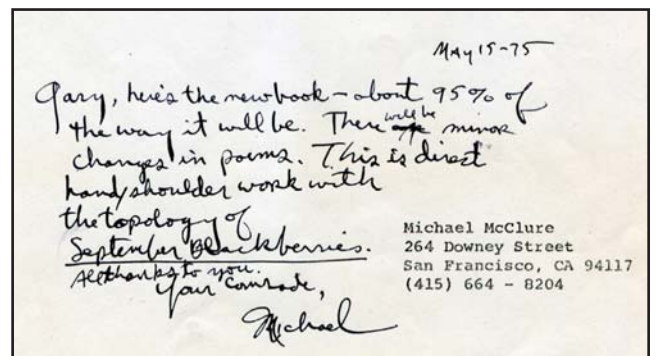
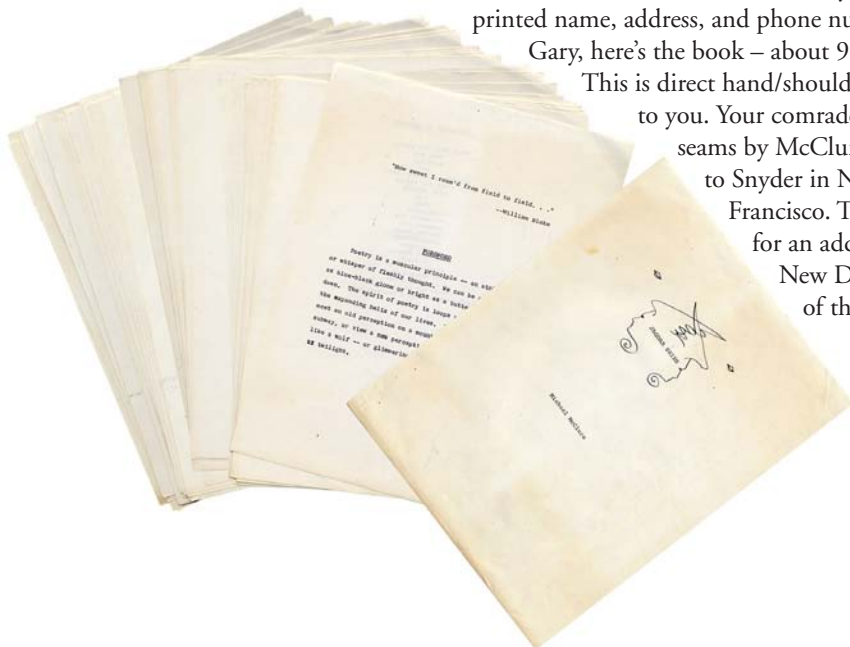
Manuscript. Photo-mechanically reproduced loose sheets in original mailing envelope. About fine, the envelope shows some modest wear, but is sound and intact. Loose sheets with a title with a hand-drawn decorative border by McClure of a double winged Apollo head. Cover sheet with his printed name, address, and phone number, Inscribed by McClure to Gary Snyder: "May 15 - 75.

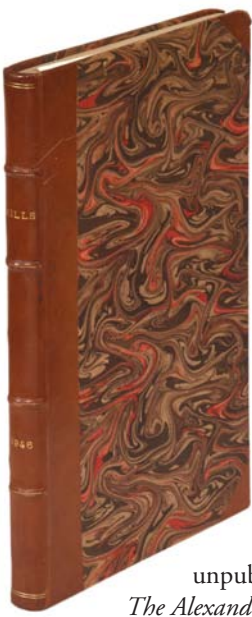
Gary, here's the book - about 95% of the way it will be. There will be minor changes in poems.

This is direct hand/shoulder work with the topology of September Blackberries. All thanks to you. Your comrade, Michael." The mailing envelope has been reinforced at the seams by McClure (the postmarkings are on the masking tape) and is addressed to Snyder in Nevada City, California, with McClure's return address in San Francisco. The printed sheets are essentially clean and reveal little work, except

for an added line in pencil on the last poem. The book was published by New Directions in the same year. A wonderful association between two

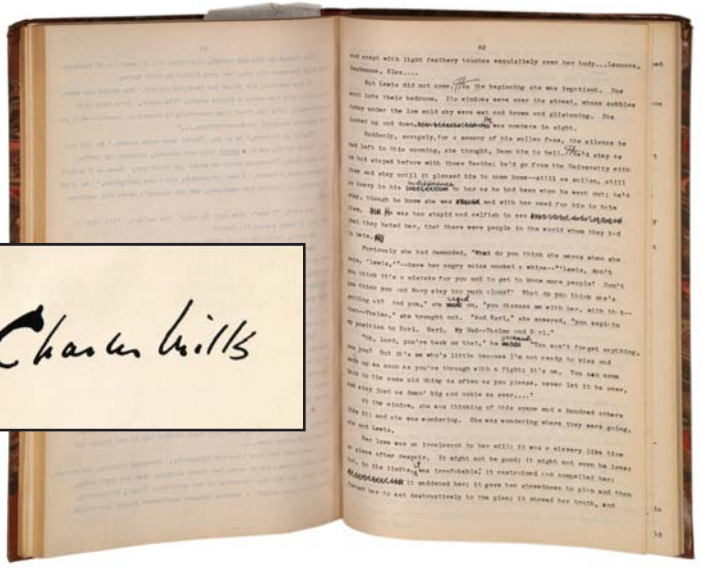
of the founding poets of the Beat Generation. [BTC #321553]





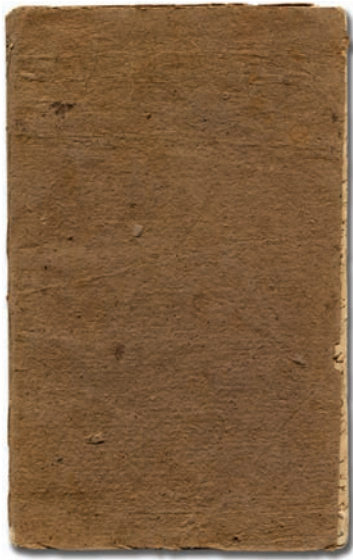
**16 Charles MILLS. Typed Manuscript, Corrected and Signed, of the Author's Unpublished Novel "The Enemy." 1946. \$2500**

Folio. Typed sheets, both ribbon and carbon bound in half calf and marbled papercovered boards. 118pp. Slight wear, near fine, possibly unfinished. Signed by the author on the front fly. An unpublished manuscript for a novel written in 1946. Like Mills's 1943 first published novel, *The Choice*, *The Enemy* is set in Italy. Mills was born in Griffin, Georgia and studied sporadically at the Universities of Virginia, North Carolina, and Florence (Italy), as well as at an Atlanta college. The manuscript shows numerous corrections, deletions, and additions on nearly every page, along with some cutting and pasting by the author. Apparently unpublished though both *The Choice* and his 1952 novel, *The Alexandrians*, were bestsellers. We do not know why this novel was not published. [BTC #283271]

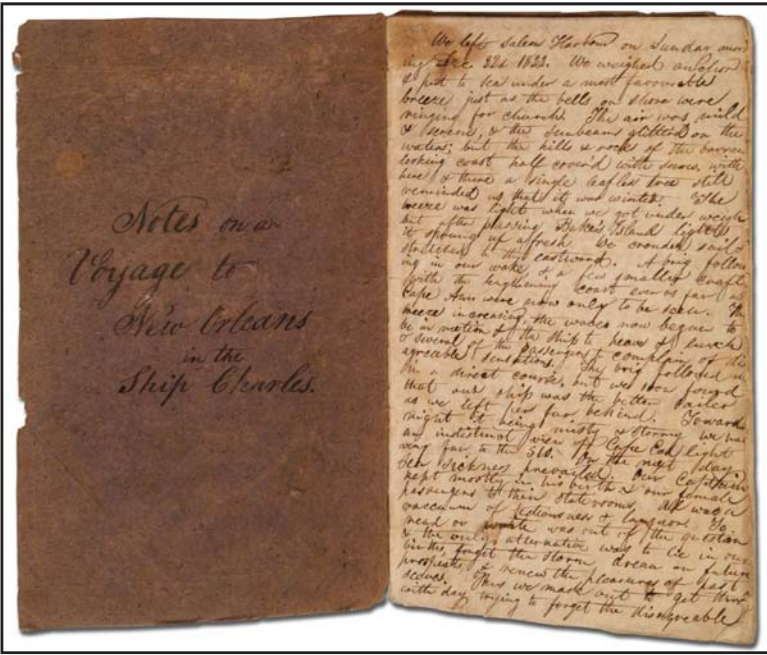


Charles Mills

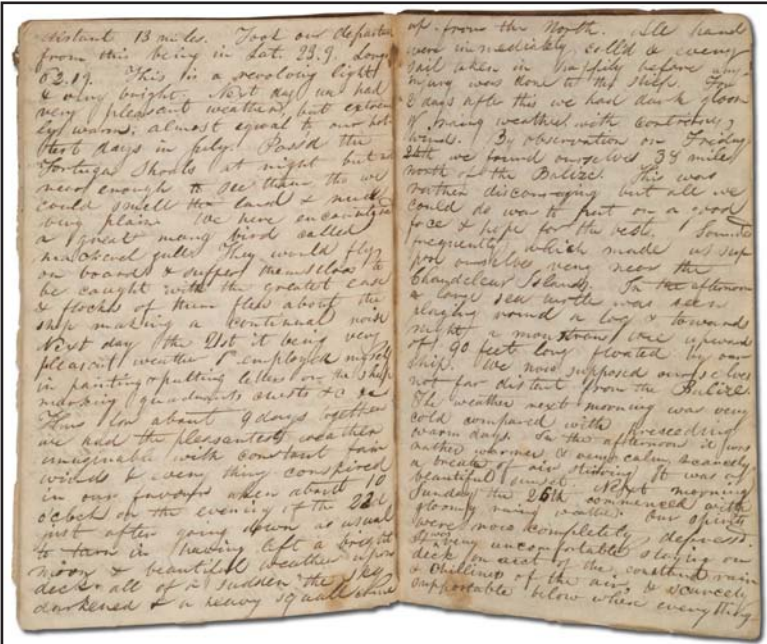
**17 1823 Manuscript Account of a Voyage to New Orleans (New Orleans). Manuscript Notes on a Voyage to New Orleans on the Ship Charles. 1823. \$5000**



Octavo. Unprinted tan wrappers. 32 manuscript pages. Text easily legible. Near fine, housed in a slightly worn, older cloth chemise and slipcase with a morocco spine label gilt (not shown in illustration). A literate and richly descriptive account of a journey to New Orleans, including the navigation of the Mississippi Delta. The ship *Charles*, out of Danvers, Massachusetts, departed Salem on 22 December 1823 with a crew of 20 and 9 passengers. The author, one of the passengers, writes in a colorful, almost



novelistic manner. After a very graphic description of leaving Salem, they entered the Gulf Stream, encountering a harsh gale over Christmas that drove the ship 600 miles off course. They sprung a leak, and all manned the pumps. Later they thought they were being pursued by pirates in the vicinity of Hole in the Wall in the Bahamas; the vessel in question turned out to be a British naval ship. The narrator recounts several encounters with merchant and naval vessels, passing north of Cuba, spotting the Morro Castle, sailing into the trades in convoy, arriving at Belize, and awaiting a fair wind to New Orleans along with a score of other vessels. After a week, the breeze was in their favor and they started the 120 mile journey to New Orleans. This portion of the journey takes up about a third of the diary and goes into great detail about life ashore: sightings of Indians in the woods, observations of rice plantations, slaves, overseers: "large droves of slaves at work planting sugar cane, etc. and their overseers standing by." The narrator recounts minutiae of shipboard life: what the crew were paid, how the pilot's rate was calculated, etc. They passed the Battle of New Orleans battleground, and spotted Andrew Jackson's house and General Peckenham's headquarters, before finally arriving at the city, hidden behind a levee. A richly detailed travelogue of approximately 10,000 easily readable words. [BTC #299237]



**\$22,000**

A massive archive of material from Philadelphia poet, critic and editor, Louis McKee, publisher of the literary magazines, *Painted Bride Quarterly* and *One Trick Pony*, that includes more than 6000 pages of correspondence from poets, writers, small press publishers, aspiring poets, and friends, along with the manuscripts for more than 550 poems and articles, some from Robert Creeley, William Heyen, William Stafford, and Marvin Bell, as well as hundreds of pages of materials related to the magazines, and the poetry scene of the 1970s, '80s, and '90s.

McKee is a respected and important figure in the Philadelphia poetry community. Not only has McKee been publishing continuously since the 1970s, while teaching English at Father Judge High School in Philadelphia, he has also been instrumental in introducing, promoting, and supporting the careers of many other poets, particularly those “outside the mainstream,” such as Etheridge Knight and John Paul Minarik (both poets who began in prison). He was able to do so as the editor of the *Painted Bride Quarterly* and *One Trick Pony*, while also operating a small press called the Banshee Press.

During his many years in the world of contemporary American poetry and small press publishing, McKee met and worked with many poets. His voluminous collection of correspondence includes letters from such well-known poets as Charles Bukowski, Stephen Berg, Stephen Dunn, Richard Eberhart, Donald Hall, Daniel Hoffman, David Ignatow, and Toby Olson, along with those previously mentioned.

The most intimate and substantial correspondence in the archive are from those poets with whom McKee was close personal friends. Among those represented here by extensive correspondences are: Philip Dacey, Sean Thomas Dougherty, Greg Geleta, Etheridge Knight, Al Masarik, Ann Menebroker, John Paul Minarek, and Lynne Savitt.

In his role as editor of the *Painted Bride Quarterly* and *One Trick Pony*, McKee received submissions from both published and aspiring poets. His collection of these original manuscripts is of great importance to those interested in the creative process in modern poetry. Among those

poets who sent McKee their works are Frank Allen, Billy Collins, Dacey, Dougherty, Dunn, Geleta, Heyen, Knight, Masarik, Menebroker, Minarek, Savitt, Hal Sirowitz, Gerald Stern, and A.D. Winans.

Among the voluminous correspondence and original manuscripts are several files of materials directly related to his work as an editor at the *Painted*

*Bride Quarterly* and *One Trick Pony*. One of these files is a collection of material used in the issue of *Painted Bride Quarterly* dedicated to the poet John Logan, and is comprised of more than 75 pages of letters from the issue's contributors, as well as over 70 pages of manuscripts, along with mock-ups of the issue, photocopies, research material, and McKee's notes. McKee conceived of the idea for this special issue and followed it through by soliciting the contributions himself. The archive contains typescript submissions for this issue from Marvin Bell (“To Logan in the Grave”), Robert Creeley (“For J.L.”), Robert Hass (“Not Even The Dreamer: John Logan, 1923-87”), William Stafford (“By the Chapel”), and others.

Another file holds nearly 90 **Signed** permission slips to allow the reprint of poems for the 20th anniversary issue of *Painted Bride Quarterly* published in 1993. Many of the slips include messages from the poets or are accompanied by notes or letters to McKee. Among the contributors to the anniversary issue, and who provided **Signed** slips, are John Ashbery, Robert Bly, Creeley, Heyen, Toby Olson, and Anne Waldman.

Also scattered throughout the vast correspondence are various small press brochures, pamphlets, broadsides, and flyers for poetry readings. Some of these were sent to McKee directly, while others were included with submissions or, in the case of some broadsides and flyers, the medium upon which the correspondence or poems were written. Pieces of ephemera such as these, linked directly to a writer, press, or location, are uncommon survivors and provide fascinating historical context to published material.







There is also a small amount of original artwork to be found in the archive in the form of photographs and drawings, some of which were submitted to McKee for projects related to *Painted Bride Quarterly* or *One Trick Pony*. Among these are photographs by Robin Hiteshow and Mark Kurtz, and original drawings by Lawrence Oberc and Debora Meltz, who illustrated McKee's book, *River Architecture*. Additional original artwork, not intended for submission, includes several humorous pen sketch self-portraits by Bukowski written on the margins of his letters, and a large Bukowski drawing from 1979 that occupies an entire sheet of paper and depicts him under

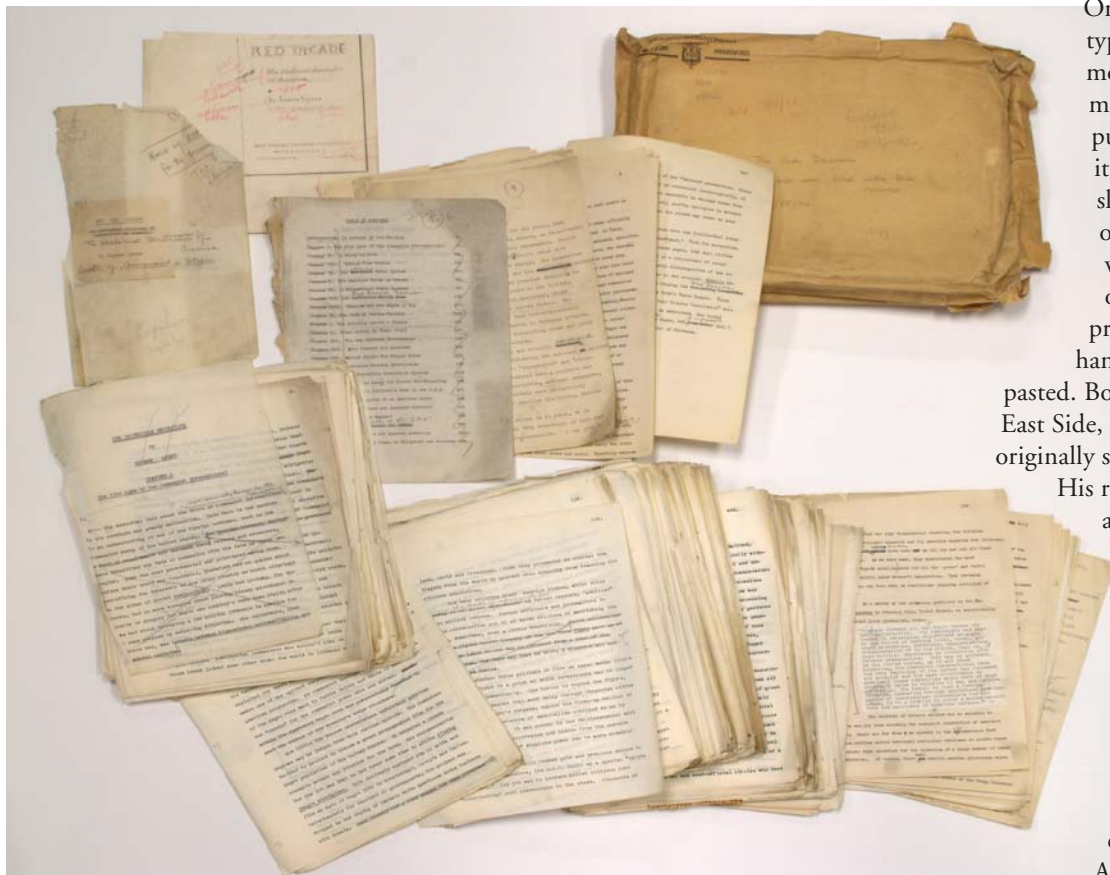
a tree with a dog. There is also a hand-drawn greeting card from David Morice.

Louis McKee's archive, as with his career, demonstrates his deep love of poetry. To anyone interested in the American poetry scene of the past few decades, this collection of letters and typescripts offers a mosaic view of that scene, as well as insights into the world of small press publishing, the development of poets, and the attendant triumphs and frustrations involved in both.

A detailed inventory of the archive, itself more than 100 pages in length, is available upon request. [BTC #94176]



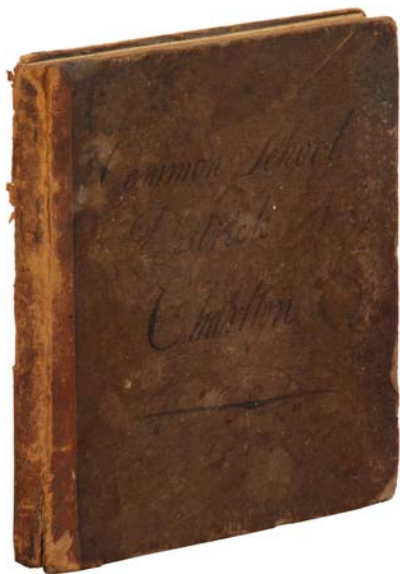
**19 Eugene LYONS.** [Manuscript]: *The Red Decade: The Stalinist Penetration of America.* [1940]. \$3850



Original typed manuscript. (2), 611 pp., typed rectos only, plus hand-drawn mock-up of the titlepage. Housed in old manila envelope from the book's eventual publisher, Bobbs-Merrill, who released it in 1941. The edges of several of the slightly irregular sized leaves are worn, but overall very good, the envelope is well-worn. Mixed ribbon and carbon copies, on several different types of paper, but primarily ribbon copies, and extensively hand-corrected, with sections cut-and-pasted. Born in Belarus, but raised on New York's East Side, Lyons was an American journalist originally sympathetic to the Communist Party.

His reporting on the Sacco and Vanzetti affair, and his subsequent book on the subject, *The Life and Death of Sacco and Vanzetti*, were considered important sources on the case. His tenure in the USSR from 1928 until 1934, where he worked for both UPI and Tass, resulted in him being highly critical of the Stalinist regime, which he expressed in *Assignment in Utopia* (1937). This book explores the influence of the CPUSA, or American Communist Party, on American society. Everything one would want in a

manuscript with ample evidence of the author's creative process. [BTC #283314]

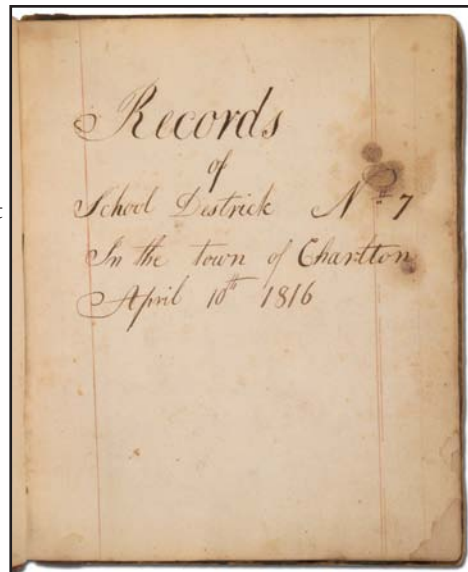


**20 (New York).** [Manuscript Journal]: *Records of School District No. 7 in the Town of Charlton. April 10th 1816.* \$500

Manuscript journal of the proceedings of a school district in Saratoga County, New York. Square octavo. Quarter calf and papercovered boards. Approximately 150 pages, of which about 125 have been used.

Tears at the joints, some stains in the text, evidence of two leaves partially torn away, a good and readable journal. An account of the school district covering the years from 1816 to 1854, composed in various hands, including that of Edward Taylor, brother of John W. Taylor, a longtime legislator and twice Speaker of the U.S. House of Representatives, and other notable pioneers of the area. Charlton was crested in 1792, out of the town of Ballston. It was originally called New Freehold because so many of its settlers were from Freehold, New Jersey.

[BTC #312610]



*Zappa, Ginsberg, Nude Hippie Chicks, etc.*

**21 (Photography).** *A Collection of 81 Different 1960s Counter Culture Photographs.*

\$3500

A collection of mostly counterculture related photographs circa 1969 by a little-known young Baltimore photographer. A few are signed with a Baltimore address. 81 prints. All but one are in black and white. A small crease to the corner of one image, a few small spots on another, and light foxing on a few of the cardboard mounts, but condition is generally fine.

The images break down into the following groups:

1. Thirty-seven large images mounted on oversize cardboard prepared for an exhibition. Subjects include nude hippie chicks (some with body paint), an Allen Ginsberg poetry reading, bikers, a couple of variations on a cemetery, and an outdoor concert (possibly Woodstock).

2. Thirteen larger unmounted images, subjects include nude hippie

chicks (still more with body paint), pot smokers, and rock and roll and bluegrass bands.

3. Thirteen smaller images mounted on cardboard for exhibition, all of Frank Zappa and his band.

4. Eighteen smaller images, unmounted, subjects include nude hippie chicks (yet still more with body paint, apparently there was a sale), rock bands, and Sikhs. Anecdotally, we understand that the photographer later decided to adopt a Sikh philosophy and lifestyle. Not overly distinguished as fine art photography, but a reasonably serious, interesting, and pleasingly typical collection of photographs devoted overwhelmingly to counter cultural subjects. [BTC #283360]



22 (Photography). Ed GILSON. *Collection of Original Photographs of the San Francisco Earthquake of 1906.* \$4500

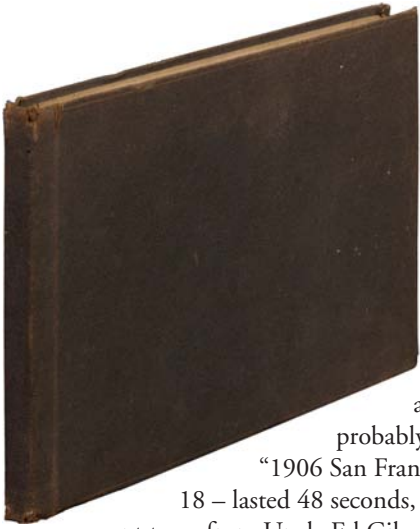


Photo album of original photographs of San Francisco after the earthquake of 1906. Oblong octavo. Cloth. Contains 23 photographs, either black and white or silverprints, each either 7" x 5" or 5" x 4", all tipped-into a blank photo album. Most of the photographs are in fine condition, in the slightly worn album. Written in an unknown, probably later hand on the first page:

"1906 San Francisco, Calif. earthquake, April 18 – lasted 48 seconds, 700 lives lost! These pictures sent to us from Uncle Ed Gilson that lived in Calif." Although

we found near contemporary records of a San Francisco county clerk with this name, we could determine nothing of substance about Gilson. The images show the aftermath of the earthquake which destroyed a vast portion of the city. There are pictures of ruined buildings, torn up streets, and refugee camps. The 1906 San Francisco Earthquake, measuring 7.9 on the Richter scale, was one of the worst natural disasters in U.S. history, both as a result of the strong quake and even more the ensuing four days of fires which destroyed large portions of the city. The number of casualties was actually several thousands, although at the time city officials reported only 375 deaths (in the age before Federal aid it was more important to put up a good front and keep real estate prices high). Much of the city was rebuilt from the ground up and these photos convey both the scale of the destruction and the pluckiness of the survivors, who in several images, calmly observe the ruins of their city.

[BTC #99195]



**23 (Photography). Solomon HODES.** [Portfolio]: *Photographic Sketches by Hodes.* [Los Angeles: Solomon Hodes circa 1929-30?].

**\$3200**

Modern portfolio, with 30 loosely inserted mounted images and a mounted hand-lettered titlepage ("Photographic Sketches by Hodes"). Affixed to the titlepage is the cover of a small photographic periodical, *The Developer of the Los Angeles Camera Club*, dated in 1928, with a clipping, presumably from this issue, mentioning Hodes in an account of a photography expedition of the Club to Malibu Lake. The images vary in size, but are all relatively large, most being approximately 7½" x 9½".

Most are captioned below the image, a couple are captioned within the image. The images show a fair amount of talent, and the subjects are various: bewitching costumed or semi-costumed women, bucolic

landscapes, prosaic studies of gnarled older gentlemen, buildings and cityscapes, etc. All are very much of the period. We can find little about Hodes, beyond the bare mention of his existence and that he was born in Russia in 1880 and immigrated to the U.S. around 1916. Our best guess is that these are silver-gelatin prints.

1. "20th Century Sphinx" 7¾" x 9½"
2. "Crown of Glory" 7¼" x 9½"
3. "It's Snowing" 7½" x 9½"
4. "My fo..." [caption torn] 7½" x 9¼"
5. "Dawn of Adolescence" 9½" x 7¼"
6. "Sweet Sixteen" 7½" x 9½"
7. "Artists on Location" 9½" x 7¼"
8. "FALL" 7¼" x 9¼"

9. "VESPER" 7¼" x 9¼"
10. "SPRING" 7¼" x 9½"
11. "Three Musketeers (Adventure Bound)" 7¼" x 9½"
12. "Still Life (Carolers)" 9½" x 7¼"
13. "REPENTANT" 7½" x 9½"
14. "RETROSPECTION" 7¼" x 9¼"
15. "Slave Girl" 7¼" x 9¼"
16. "CAUTION" 7½" x 9½"
17. "Joie de Vivere" 7½" x 9½"
18. "Longevity (5 score years and ten)" 7¼" x 9½"
19. "Grass Shadows" 9½" x 7½"
20. "Hiker at Rest" 7½" x 9½"
21. "The hollow Tree" 7¼" x 9½"
22. "CIRCE" 7¼" x 9"
23. "Skeleton" 7¼" x 9½"
24. "Symphony in JUNK" 7½" x 9½"
25. "REFUGEE" 7¼" x 9"
26. "Ruggedness" 7¼" x 9¼"
27. "City Chore" 7¼" x 9¼"
28. "Day-Dreams" 9¼" x 7½"
29. "NORMANDY" 9½" x 7½"
30. "Reflected Beauty" 9¼" x 7¼"

[BTC #304924]



**24 (Photography) Charles Melville SHIPMAN. Original Typed Manuscript of a Journey to Florida. With Two Photo Albums.**

Illustrated by the Author with 192 Original Hand-Tinted Photographs. 1916.

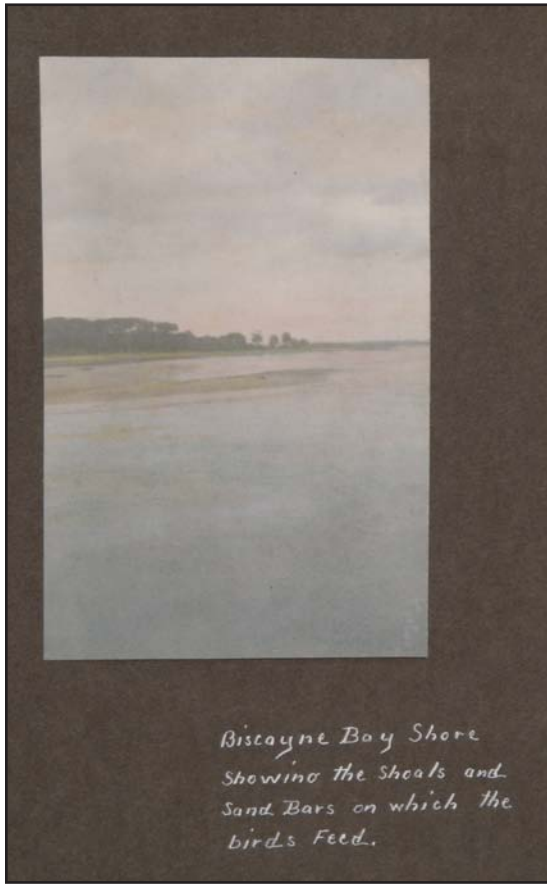
\$9500

Two volumes. Typed manuscript illustrated with 192 original hand-tinted photographs. Mounted in limp suede scrapbooks. First volume is a quarto, the second is a folio. The suede on the first volume is worn and a bit powdery, good only, the contents are fine. Second volume is externally near fine, internally fine.

Charles Melville Shipman was a naturalist with a particular interest in plant and bird life. He was a keen observer and documented his observations with photographs. He was born in 1874 in New York City, but spent summers on a farm in Morristown, New Jersey, where he developed his interest in nature. This interest was further encouraged by contact with Frank Chapman, Henry Fairfield Osborn, Theodore Roosevelt, John Burroughs, and Louis Agassiz Fuertes. He was also a member of the Brooklyn Camera Club and won national and international awards for his photographs. He was trained as a chemist and moved to Ohio where he founded a chemical manufacturing company, retiring in 1924, and devoting the rest of his life to studying, photographing, and lecturing about nature. His pioneering study of the Bald Eagle, *The American Bald Eagle of Northern Ohio: Nest Life Observations 1926-1930*, was published by the Cleveland Museum of Natural History with Shipman's illustrations, based on his journals, in 2001.

First volume: Quarto. 1908. Mimeographed or other photomechanically produced account of a journey to Florida. Pages of the manuscript account are interspersed with 85 hand-tinted photographs, mostly two to the page, and mostly 3" x 3" with a few smaller or larger. The first photos show a New York tugboat, and there are several photos of Charleston, but the vast majority show scenes in Florida. The first are of St. Augustine and the old fort, and a few are of Jacksonville, but most deal with more rustic and natural scenes: sawmill, water hyacinth, palms, pictures of the St. John's River, woods, etc. Each photo is captioned, and many have pen and ink embellishments of appropriate subjects (flamingoes, orchids, palm trees, etc.) on the pages on which the photos are mounted. The manuscript begins a bit abruptly, leading one to imagine that there might have been another page, or even another album documenting the beginnings of the trip, although the fact that the pictures jump immediately from New York to Charleston, with no apparent gaps, might lead one to the opposite conclusion as well. The last few photos are of Washington, DC and the Delaware Bay.

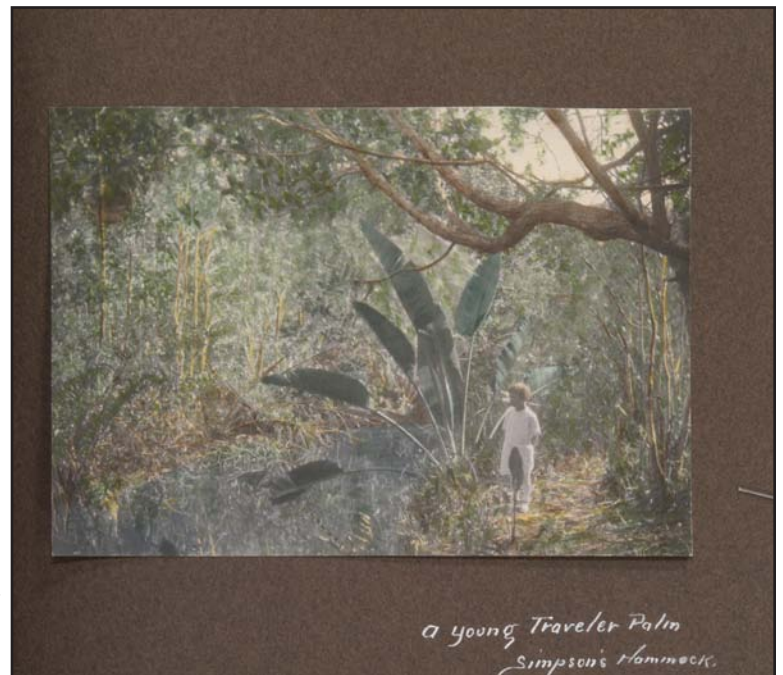
Second volume: Folio. 1916. Album from a later trip with 107 hand-tinted photos. Each photo is captioned and varies in size, mostly larger than the previous album, with the largest around 5" x 7". A remarkable album with much more detail than is permitted in the smaller images in the previous volume. Some



images incorporating families or houses, but the majority are dedicated to detailed natural subjects: birds, fish, alligators, mosses, grasses, orchids and other flowers and trees, as well as a number of images of Seminole Indians.

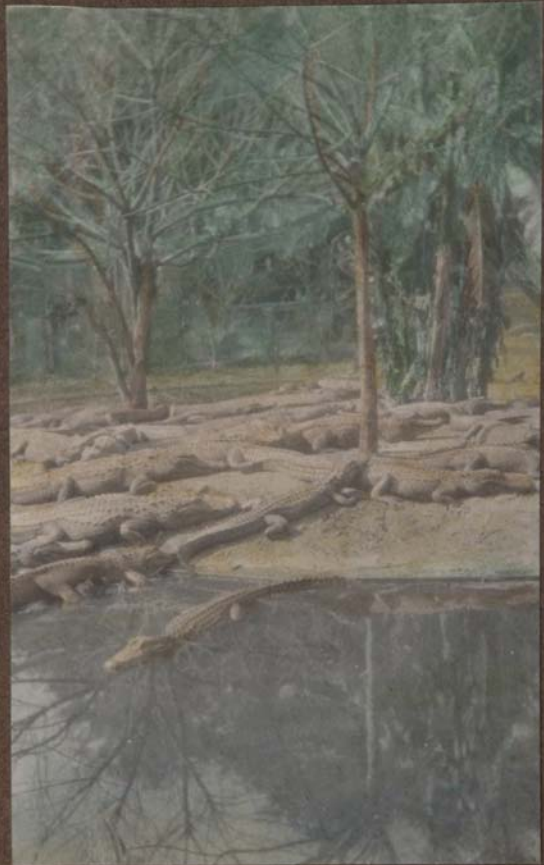
All of the images are interesting and attractive, but in the second album, at their best, the artistry of the photographs and the applied tinting is arresting, and quite possibly suited for exhibition or publication. Accompanied by a copy of *The American Eagle of Northern Ohio*. [BTC

#299624]





The women wear all the  
Brass beads they can get  
on their neck.



alligators.



One of the Tillandsia's  
on the trunk.

A good example of a  
Manorve - showing  
the method of anchoring  
itself in the shore mud.



**25 (Photography, Automobiles).** [Caption Title]: *Ford Armando*. B. Aires:

Ford Armando 1953. \$2750  
Double spiral-bound in full leather with applied engraved silver presentation label (marked "900" and "Industria Argentina") pierced with a small silk braided ribbon. [60]pp., of photographic images. No text. Some modest wear to the leather boards, silver label tarnished, small marks on a couple images, but overall near fine. Silver presentation label reads: "To Arthur J. Wieland as a Souvenir of the Inauguration of the Agency Ford Armando. June 30th, 1953. B. Aires, R.Argentina."



The photos are of exceptional quality, and depict the ceremonies surrounding the opening of the car dealership, the notables and gathered crowds (which we are reasonably certain include Argentina's then-President Juan Peron), the physical agency, the cars and buses, etc. Wieland was vice president of Ford International at the time, and was largely responsible for the growth of Ford in South America, particularly in Argentina and Brazil. [BTC #302424]



**26 (Pornography).** *Friendly Neighbors Postcard Set*. [1931].

\$1500

Modern binder containing 15 sexually explicit postcards from the 1931 stag film *Friendly Neighbors*. An about fine black binder holding thick cardboard sheets with two mounted clear envelopes per page containing the postcards with a small internal repair to

the binding with tape and staples. The postcards, each featuring a black and white image from the film, are fine except for a few slightly rounded corners. The first page of the book has a neatly handwritten description of the book, its contents, and relates the Hollywood legend that one of the women featured is Thelma Todd, a.k.a. "The Ice Cream Blonde," who appeared in several Laurel and Hardy and Marx Brothers films. Hours of exhaustive research on early stag films could not substantiate the claims, and we are rather skeptical, but we vow to keep looking. Additional interior photos available to those brazen enough to request them. [BTC #314614]



*We know it when we see it*

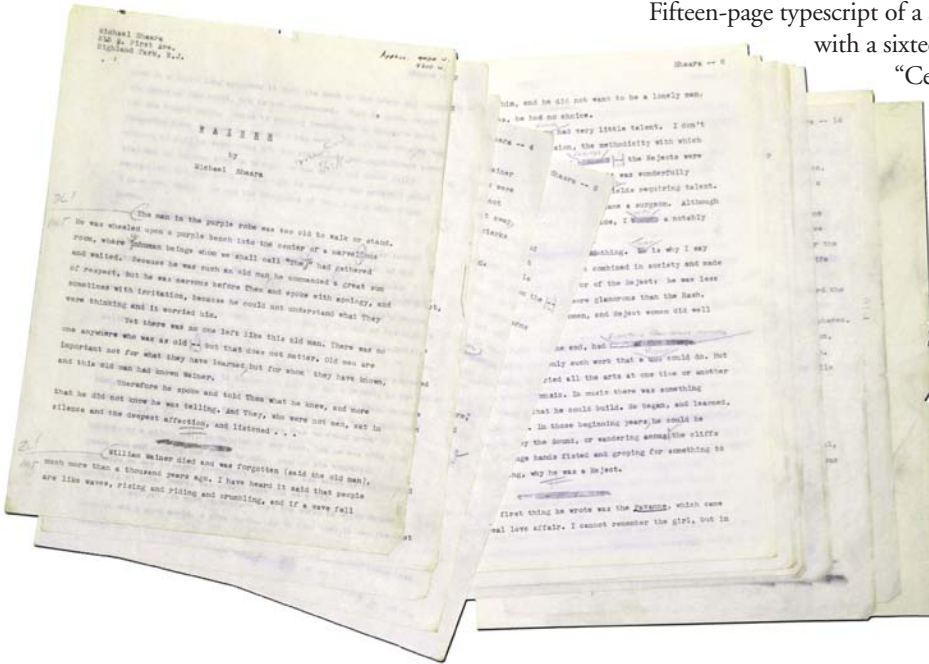


27 Michael SHAARA. [Original Manuscript]: *Wainer*. (1952).

\$4500

Fifteen-page typescript of a story submitted to the science-fiction magazine *Galaxy*, with a sixteenth page that consists of a story blurb by Shaara:

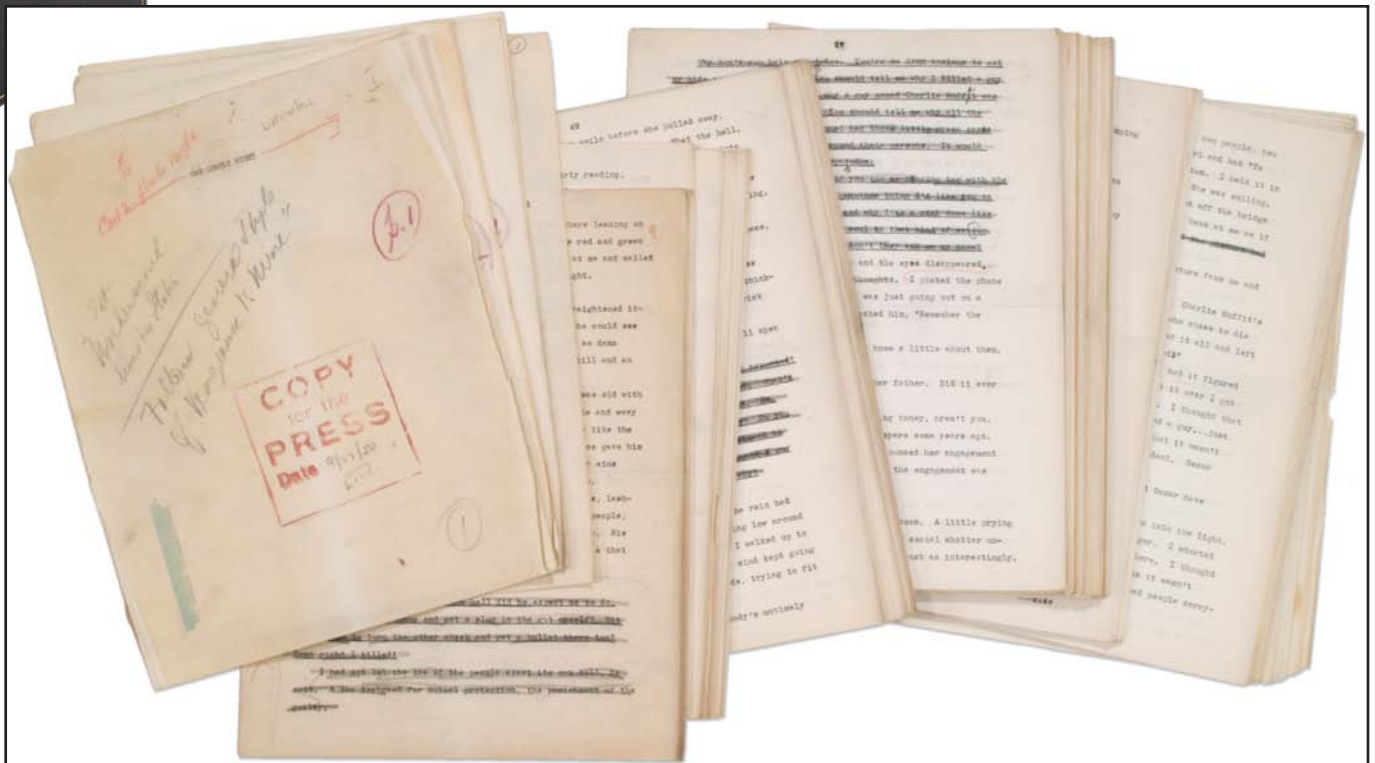
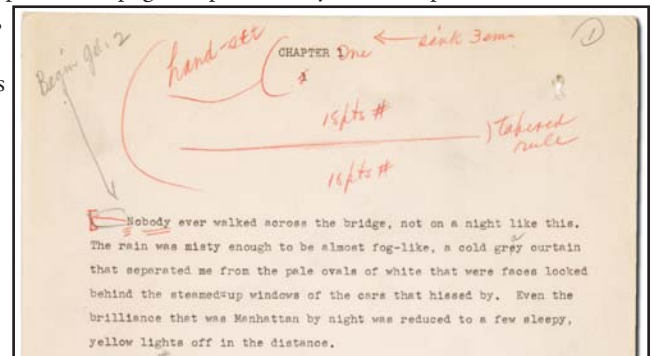
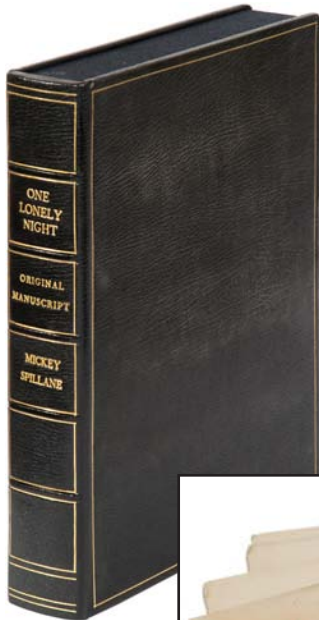
"Certainly, life has a meaning / though sometimes it takes a lifetime to learn what it is." The first page bears Shaara's Highland Park, New Jersey address, and is dated in pencil, "9/23/52." The text, about 4300 words, has been edited in an unknown hand. The story appeared in the April 1954 issue, and was by our count his fourth appearance in *Galaxy* (after "Orphans of the Void," in June 1952; "Soldier Boy," in July 1953; and "The Book," in November 1953). The pages have been lightly folded in quarters and bear a small puncture in the upper right quadrant, partially affecting about a dozen letters throughout. Other light wear, but overall near fine. Before Shaara won the Pulitzer Prize in 1975 for his historical novel *The Killer Angels*, he wrote science-fiction. We have seen very few examples of manuscript material by him appear on the market. [BTC #96347]



28 Mickey SPILLANE. [Manuscript]: *One Lonely Night*.

\$15,000

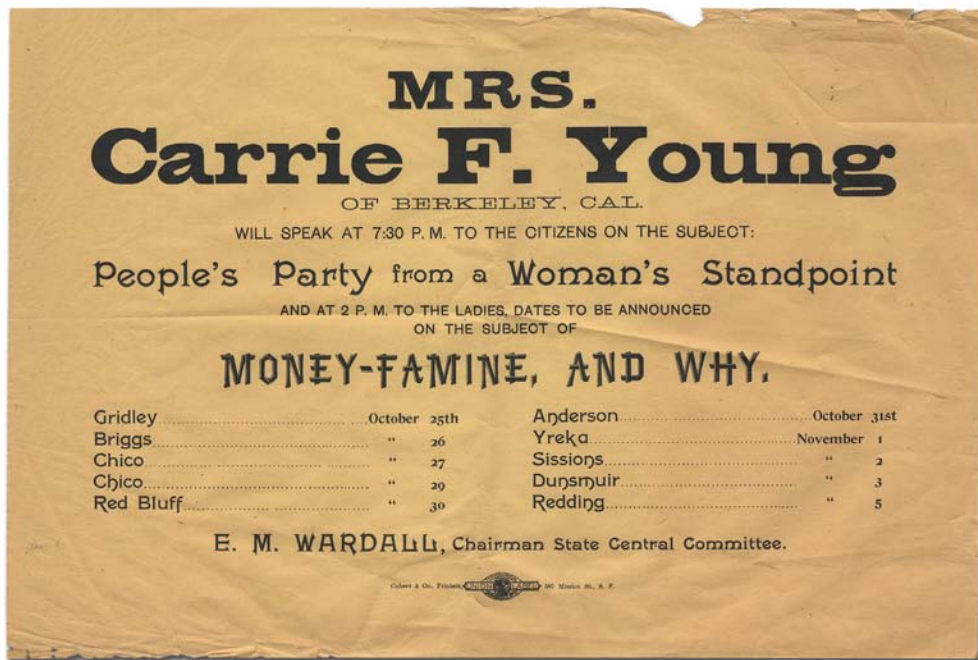
Original manuscript of the fourth Mike Hammer novel. 253 typed paginated printed rectos only, with 246 pages of text (paged 1-240), with six additional pages inserted, plus seven pages of preliminary matter. Spillane's deletions are substantial, his changes and corrections are numerous, on nearly every page, and are virtually all in his hand (there are a few copy editor's or typesetter's corrections as well). Signed twice by the author and dated 27 September 1950 (the novel was published in 1951). Near fine, the top sheet, as usual, exhibiting the most wear. Hammer finds a ring of Commies and kills them by the score (literally, at one point dispatching 40 by machine gun!). Housed in a full morocco clamshell case. [BTC #277306]



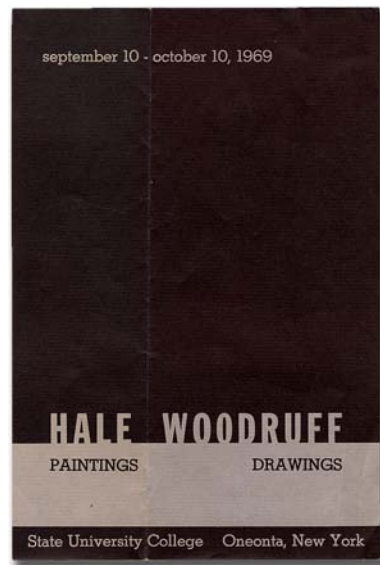
**29 (Women). (Carrie F. YOUNG).** [Broadside]: Mrs. Carrie F. Young of Berkeley, Cal. Will Speak to the Citizens on the Subject: People's Party from a Woman's Standpoint and at 2 P.M. to the Ladies, Dates to be Announced on the Subject of Money-Famine, and Why. S[an]. F[rancisco].: Cubery & Co., Printers [1892].

\$2500

Broadside. Printed on yellow paper. Approximately 12" x 18". Small tears and a few modest nicks mostly along the upper margin, with one longer tear, none of them affecting any text. The broadside provides a schedule of Young's lectures in various places in Northern California: Yreka, Chico, Briggs, Dunsmuir, Redding, Sissions (now Mount Shasta), and others. Printed on thin paper, very good and something of a surprising survivor. Carrie F. Young, a Berkeley resident, was a medical doctor and active lecturer on various subjects in California and the Pacific Northwest from around 1870 through the late 1890s. She was the editor of the *Woman's Pacific Coast Journal* from 1870-1872, and often lectured on physiological and health reform, and while embracing temperance, was apparently a sore disappointment to the more religious of the temperance crusaders who wished to count her among their membership without success. She was at least in one instance accused of links to spiritualism. She advocated for women's suffrage in her lectures as early as 1872. The People's Party was a reformist populist third party that enjoyed some successes in California in the second half of the 19th Century. OCLC locates a single copy, at UC Berkeley. [BTC #300021]



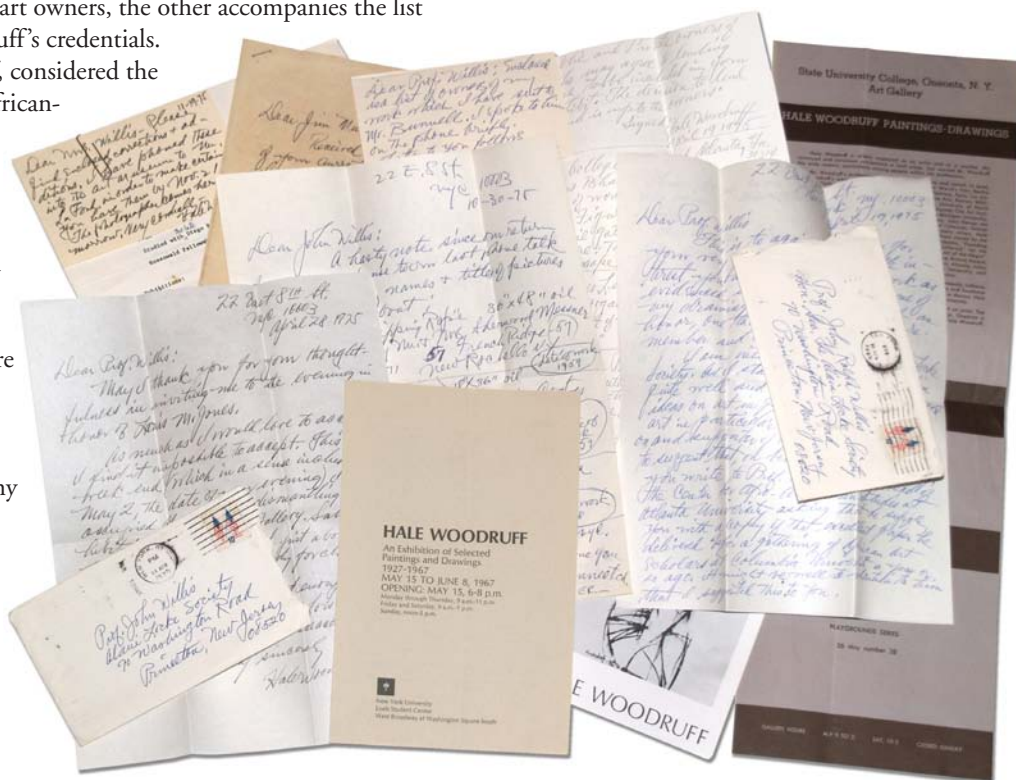
**30 (Art). Hale WOODRUFF.** Small archive of material by and about Hale Woodruff. \$750



An archive of ten items as follows: three Autograph Letters Signed ("Hale Woodruff") totaling five closely written pages, two with envelopes, all dated 1975; two autograph postcards Signed; a list of his works and their owners (photocopied), apparently used to organize an exhibition; a list of the artist's credentials with his holographed and Initialed annotations; and three invitations to, or announcements of, his exhibitions (1967, 1969 and 1975). The letters and cards, all to a Princeton University professor, deal with Woodruff's interest in joining a black artist's group, his regretful declining of attending a celebration for Lois Mailou Jones because of a conflict with a show, and the professor's purchase of one of his drawings. One of the postcards accompanies the list of art owners, the other accompanies the list of Woodruff's credentials.

Woodruff, considered the leading African-American muralist, was born in Cairo, Illinois, in 1900. He studied at

several distinguished American institutions before studying with Diego Rivera in Mexico and then H.O. Tanner in Paris. His long career included numerous exhibitions and several major murals (such as his striking murals of the *Amistad* mutiny and trial at Alabama's Taladega College), as well as lengthy positions teaching art, first at Atlanta University and later at New York University. A nice archive of Woodruff material, uncommon on the market. [BTC #20864]



**31 (World War One Archive).** *Archive of World War One Correspondence between Robert C. Clay and Elizabeth Bissell Clay, with related materials.*

\$4500

A correspondence that includes about 460 letters of wartime vintage, together totaling over 2000 pages, plus more than 100 other related letters. The core of the correspondence includes over 200 letters, cards, and telegrams from Robert C. Clay while in military service during WWI to his wife, Elizabeth Bissell Roberts Clay, and about 260 letters from Elizabeth B. Clay to Robert C. Clay. Robert C. Clay, from the Chestnut Hill section of Philadelphia, joined the Philadelphia First City Troop in 1916 as a private, trained at Fort Meade in Maryland, and attended officer training school at Niagara Falls, New York. He then received artillery training at Fort Sill, Oklahoma, and Camp Stewart in El Paso, Texas. He was eventually sent to France as a captain in the 312th Field Artillery, 79th Division. Although the correspondence includes a handful of cards and telegrams, by far the vast majority of it consists of handwritten, multiple-page letters, all but a few of which retain their original envelopes. Most of the correspondence is sequential and cohesive, although some of the letters from France, which Clay took the trouble to number, are lacking.

The correspondence is dense and detailed, and includes much about personal and family matters, about Clay's experiences in training, especially his artillery training in Oklahoma and Texas, and is rife with

rumors and speculation about war news. One letter even includes a cut-out stencil that, when fit over the letter, reveals information about the artillery gearing up for a big push in northern France. His letters in France describe training, casualties to friends and acquaintances, war rumors, the Armistice, the Spanish flu epidemic, and the state of the people in France and Germany after the war. Apparently the 312th was preparing to go to the front when the Armistice was declared so Clay reports with both regret and relief that he didn't experience combat firsthand. Accompanied by over 100 other letters addressed to Elizabeth B. Clay, not of wartime vintage and mostly from between 1911-1915, from various correspondents (Clay himself, her girlfriends, and her rejected suitors), and largely dealing with her courtship of and by Clay.

As a postscript, it seems that Clay apparently suffered a continuing problem with alcohol after the war, taking the cure on more than one occasion. The non-war correspondence culminates in an extraordinary 44-page letter written in 1927 by Elizabeth Clay to a lawyer or family adviser detailing Clay's continuing problems with alcohol, going into considerable detail about his affair with the family's young German housemaid, his threats of suicide with a gun, Mrs. Clay's efforts to send the maid back to Germany, and Clay's abandonment of her for the maid. This frank and fascinating primary resource of American life before, during, and after the Great War is particularly interesting because, unlike many collections of letters, it contains both sides of the correspondence.

[BTC #84426]



Enclosed find two clippings  
I'm sure interest you.  
Lic. Carillo, our friend of the Truman visit is  
over the weekend with Diego Rivera and Lombardo.  
He told me that the American Theatre had fi-  
nally to fold up with an immense deficit.  
The clipping in Spanish is really interesting.  
In one part, the second paragraph, it says: Doesn't  
it make you laugh? How many (Mexican) snobs when they  
had visited N.Y. they told us that they had seen this  
and that Broadway success, but now when we can have  
right in Mexico City the same shows with a better  
cast and better presented we see the American The-  
atre an empty house.  
We are working very hard down here. During the  
week you get practically no time even to take a  
deep breath. J. wants to make the greatest picture  
that ever was and I do whatever I can to encourage  
him. He accepts most of the suggestions I make and  
he thinks some of them extremely good. You see, Ruth,  
I really want him to make an outstanding picture  
and see his name on top. The Mexican crew adores  
him and give him so much extra time that they are  
permanently at odds with their Union. He gets all  
the co-operation he asks for and more still. Some  
of the natives, just peasant men and women, have  
turned out great actors such as you never see any-  
where in any picture. You'll be surprised, Ruth dear,  
when you see the picture. Course, it costs already  
three millions. But we have mobs of three hundred  
men, women, children. I suggested to bring in pre-co-  
lombian music, played by Indians who play Tarascan  
music, using only a flute and a drum, just as they did  
before the discovery of the Americas. He is a great  
director, believe me, not only by himself, but that he  
listens to suggestions coming from me or others, and  
he not only listens to them any time no matter how  
busy he is, but executes them if he is convinced that  
they will make the picture better still. Of the ori-  
ginal script not much is left as it always happens  
you know.