



Manuscripts & Archives BETWEEN THE COVERS

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112 Nicholson Rd
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Cover by Tom Bloom.

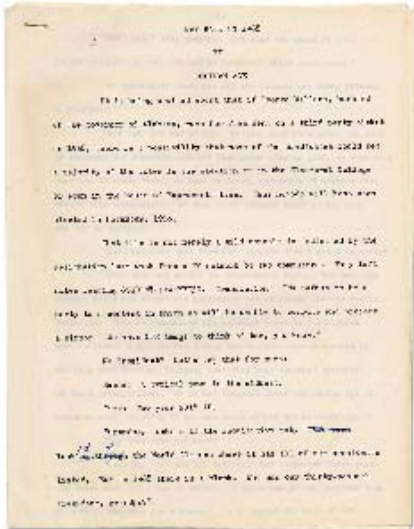


Manuscripts and Archives

1 Goodman ACE. [Manuscript]:
"Way Back in 1968" [published in]
The Saturday Review. \$500

Typed manuscript. Single sheets typed rectos only, stapled in one corner. 9pp. Fine with a tiny tear to the second sheet and corrections throughout. A Bellamy-esque "Looking Backward" story by the humorist in which a man in 2018 tells his inquisitive grandson why nobody won the 1968 election, and how well the country got along without a President. Ace pokes fun at several social issues: young people lose interest in rioting when Congress makes it legal, gun control allows only for the hunting of gorillas – "that was the only gorilla warfare we had those four years," etc. Ace is best known for the radio program he hosted with his wife Jane, "The Easy Aces" (1930-1945), which was inducted into the Radio Hall of Fame in 1990. In the Golden Age of television he became an Emmy-nominated comedy writer who provided material to Milton Berle and others. The manuscript contains several slight textual differences from the story as published in the October 21, 1967 issue of the magazine.

[BTC #324453]



2 (African-Americana). Hosea EASTON. Photos of Hosea Easton in Uncle Tom's Cabin. Australia: [circa 1878]. \$4750



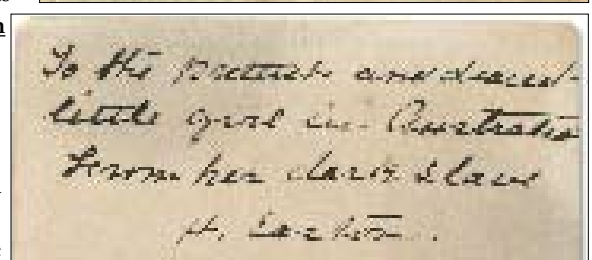
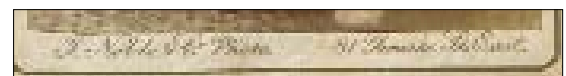
Three studio portraits produced in Australia and New Zealand featuring Hosea Easton in the role of Uncle Tom produced for the theater production of *Uncle Tom's Cabin* by the L.M. Bayless Dramatic Company in Australia and New Zealand in the late 1870s. Measuring 2" x 4". Lightly rubbed with a few subtle spots, still near fine. These carte de visite come from the collection of Emma King, who played Little Eva in the traveling show and who is the subject of the Inscription found on one of the cards:

"To the prettiest and dearest little girl in Australia, from her dark slave H. Easton."

Easton arrived in Australia in 1877 with the Charles B. Hicks Georgia Minstrels. He

toured Australia and New Zealand with a stage production of this work, and remained in Australia until his death in 1910. He was perhaps most highly regarded as a banjo player, and was the teacher of renowned 19th Century Australian banjo virtuoso Bessie Clarke.

[BTC #340857]

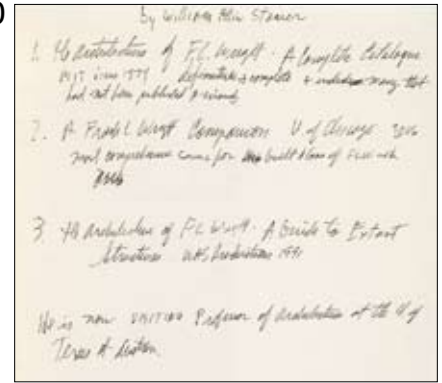




3 (Architecture). (Frank Lloyd WRIGHT). William Allin STORRER.

[Manuscript]: *The Michigan Architecture of Frank Lloyd Wright*. [No place: no publisher 1979]. **\$2500**

Tape bound copy of a manuscript in printed yellow wrappers. Quarto. (166)pp. Photo-mechanically reproduced leaves printed rectos only. Rubbed and scraped along the wrappers with a large chip on the front wrap. A copy of the manuscript for an unpublished study of Wright's Michigan work by a noted architectural scholar. The manuscript reveals corrections, additions, and notes throughout, along with maps, photos, and diagrams. Laid in is a contemporary note from an architect from Smith, Hinchman & Grylls stating the importance of the book and that it should be published. Storrer's book, *The Architecture of Frank Lloyd Wright: A Complete Catalogue*, is considered the authoritative volume on Wright-built work and established the "S" numbering system that identifies every structure created by the legendary architect. An unpublished book about Wright by one of the most acclaimed and influential authorities on his work. [BTC #324168]



4 (Art). Robert W. CHAMBERS. Sketchbook of original pencil drawings. (1885). **\$3000**

Oblong octavo. Quarter leather and cloth, in slipcase. Some wear to the spine, but still a very good copy in worn slipcase. There are about 45 sketches, many Initialed and dated by Chambers, who has Signed his full name to the first and last pages of the book. Chambers has sketched various subjects: ducks flying over swampland, figures (mostly women), portraits, and studies of other artwork.



Robert William Chambers (1865-1933) was both an artist and writer, though he is better known for his novels than his art. Born in Brooklyn to wealthy parents, Chambers studied art in Paris, exhibiting at the Salon as early

as 1889. Upon his return to New York, he made his living selling illustrations to magazines before devoting himself to writing full-time. His first book, *In the Quarter*, was published in 1894. His most famous work, *The King in Yellow*, an influential horror story collection, followed in 1895. Though Chambers wrote a few more books in the supernatural/horror genre, he made a successful career out of writing romantic and historical fiction. [BTC #98889]



5 **James CAGNEY.** *Nine James Cagney Letters to Artist Will Crawford, Totaling 19 Pages, with Original Photo and Drawing.* 1926-1943. **\$8500**



A collection of
Two Auto-
graphed
Letters
Signed
and
seven
Typed
Letters

Signed from screen legend James Cagney (1899-1986) to his close friend, artist Will Crawford (1869-1944), dating from 1926 to 1943. Also with two **Signed** letters (one typed and the other in holograph) from the actor's wife, Frances "Billie" Cagney; an original photo of all three; and an envelope addressed and illustrated by Crawford to Cagney. The letters have some toning due to age and a couple of oxidation spots but are in remarkably nice shape; on average they are near fine or better.

The Cagneys lived in the Free Acres artist colony in Berkeley Heights, New Jersey, as newlyweds in the 1920s. There they formed a bond with Crawford, an original Free Acres resident and career artist who illustrated a host of children's books and popular magazines, including *Puck*, *The Century*, *McClure's*, *Scribner's*, and *Redbook*. It was a relationship that lasted until Crawford's death in 1944.

The letters to Crawford stretch from Cagney's early years as a vaudevillian bit player to his emergence as one of the biggest stars of the silver screen. They demonstrate Cagney's close friendship with the older artist through his financial assistance to Crawford, visits from California, and even a special effort to arrange a meeting between Crawford and the noted journalist Lincoln Steffens. The letters reveals Cagney as a man who never forgot his friends or stopped giving to those for whom he cared and needed it most. A wonderful collection of letters that present a peek into the private life of a true Hollywood legend.

Consists of the following:

James Cagney Letters

1. ALS, 4pp., [No place: 1926]. A somewhat glum letter from before he was a star. In it he describes doing some vaudeville to "keep the wolf away," and how he would like to "chuck it all. But it can't be done."
2. TLS, 1p., Beverly Hills, California: August 9, 1933. Explains why he hasn't been home to visit, that his latest film shoots for another six weeks, and that he will be in New York this fall but "don't mention that to anybody as I don't want to be bothered with publicity stunts and fan troubles."
3. ALT, 6pp., [No place]: November 15, 1933. He describes a visit to

see muckraking journalist and communist sympathizer Lincoln Steffens, his plan to get Steffens and Crawford together for dinner as soon as he finishes filming "this next bit of tripe," and a few complaints about getting paid: "these bastards out here who pay out the checks find a way to keep me dangling ... They steal my time – and my life. And what do I get — a fortune! Isn't it awful!?!?"

4. TLS, 2pp., Beverly Hills, California: June 11, 1935, written on Cagney's stationery. Some comments about doing some amateur wood carving, offering to return some antique guns he purchased from Crawford, and a mention of mutual friends, including blacklisted actor Vic Killain who was also from Free Acres.
5. TLS, 2pp., Beverly Hills, California: February 17, 1936, written on Cagney's stationery. A letter concerning some deceitful behavior involving the sale of his house in Free Acres, the profit of which was to be used to help pay some of Crawford's bills.

6. TNS, 1p., Beverly Hills, California: September 16, 1941, written on Cagney's stationery. A quick note to say he received Crawford's letter and would get back to him soon.

7. TLS, 1p., Beverly Hills, California: August 5, 1942, written on Cagney's stationery. A short letter saying he is glad to hear Crawford is out of the hospital after a fall and that he will be visiting "unless the Government keeps me too occupied." Likely a reference to his USO efforts during WWII.

8. TLS, 1p., Beverly Hills, California: December 26, 1942, written on Cagney's stationery and with original mailing envelope. Cagney expressing his happiness at Crawford having a new place to live, some nostalgic reminiscences about watching snow fall at Free Acres, and a few comments about Christmas Day.

9. TLS, 1p., Beverly Hills, California: February 9, 1943, written on Cagney's stationery and with original mailing envelope. Mentions attending President Roosevelt's Birthday Ball in Washington with his wife, getting to work on his next film, and that he looks



forward to seeing Crawford sometime soon.

Frances "Billie" Cagney Letters

10. ALS, 2pp., Beverly Hill, California: May 8, 1934. Thanks Crawford for some carvings he did for Steffens and proposes he execute some carved panel for the Cagney's house with images of Don Quixote, caricatures of some Hollywood stars, and possibly "Lenin and Trotsky."

11. TLS, 1p., Hollywood, California: March 17, 1944, written on Cagney Productions stationery and with original mailing envelope. Sent to Helen Tomasetti, who was the caretaker to Crawford in

his final days. A letter expressing their sorrow at his passing and an offer to buy any artwork he left behind to help her financially.

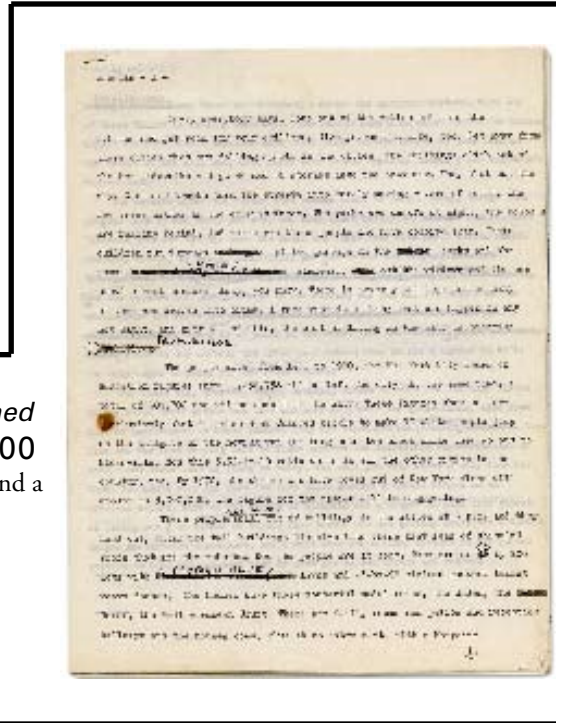
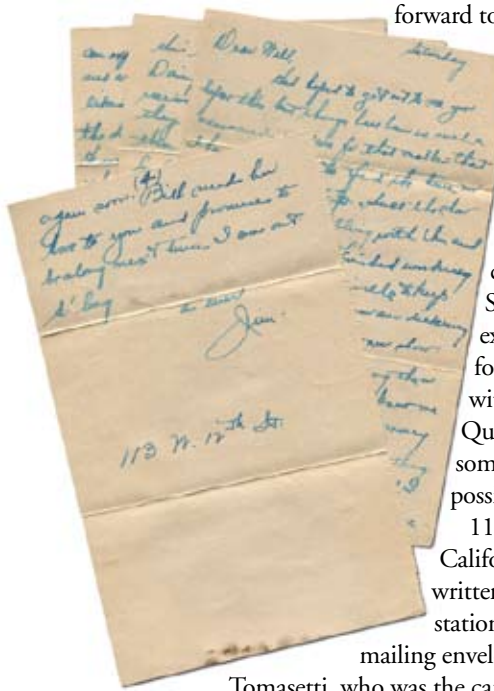
Miscellaneous

12. B&W photo, measuring 4 1/2" x 2 3/4", of James Cagney, his wife, Will Crawford and a "Mr. Franklin." The identifying caption on the back of the photo also includes the ownership signature of Tomasetti.

13. Canceled envelope dated April 3, 1943 and addressed to Will Crawford.

14. Envelope from the Highland Hotel in Hollywood, California, addressed to Cagney with an illustration of a grave-digging fairy by Crawford.

[BTC #338682]



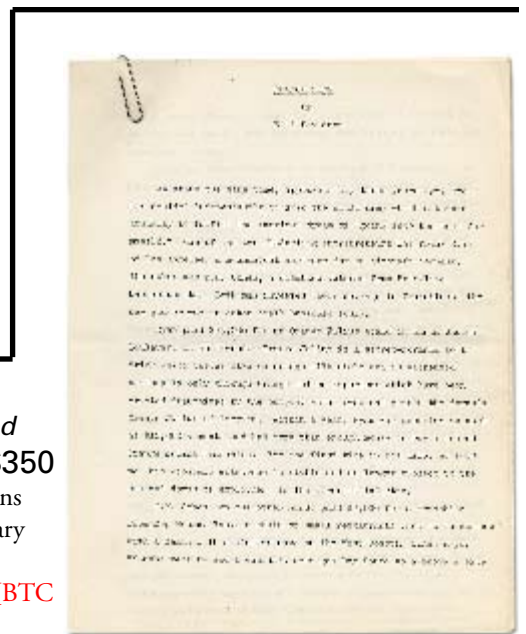
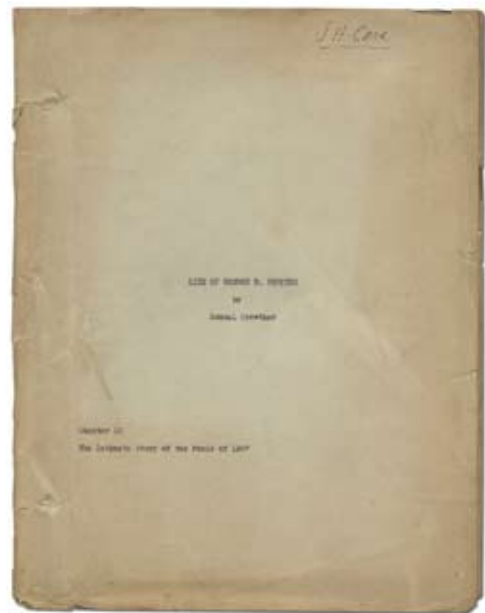
6 Jimmy BRESLIN. [Manuscript]: "I Hate the Suburbs" [published in] The Saturday Evening Post. 1966. \$1000

Typed manuscript. 15pp. Stapled leaves typed rectos only. Some tanning on the rear sheet and a spot on the front sheet else fine, with very numerous holograph corrections throughout. A humorous and insightful article about the differences between city and suburban living. Published in the September 24, 1966 issue of *The Saturday Evening Post*. [BTC #324579]

7 (Business). Samuel CROWTHER. [Manuscript] "The Intimate Story of the Panic of 1907" (Chapter 10 from Life of George W. Perkins).

[circa 1920). \$850

Manuscript. Bradbound octavo. 47pp. Printed paper wrapper. Moderate number of tears to the extremities of the toned wrappers, an ink name on the front wrap, and tears to the front wrap and first page where the brads have pulled through, very good. The typescript for the tenth chapter of an unpublished book on George W. Perkins, a partner at J.P. Morgan and organizer of Theodore Roosevelt's Progressive Party, and with the ownership Signature of J.H. Case, deputy director of the Federal Reserve Bank of New York. Interestingly, the entire typescript, except for a brief paragraph at the start, is a direct quote from Perkins. [BTC #338734]



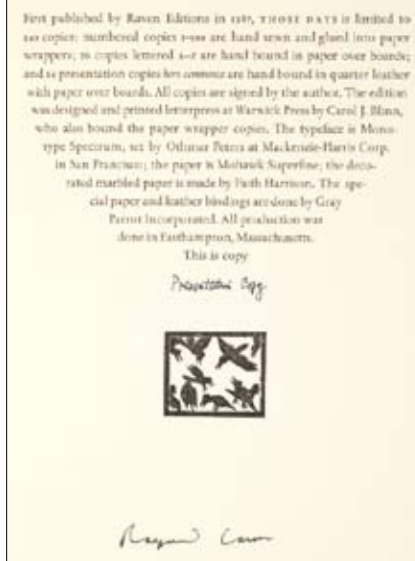
8 (Business). Bill DAVIDSON. [Manuscript]: "Franchising" [published in] The Saturday Evening Post. [circa 1964]. \$350

Copy of typed manuscript. 16pp. Single sheets typed rectos only, with holographic corrections secured with a paperclip, fine. A short history of franchising and examination of contemporary economic possibilities and difficulties of franchising, which had existed for decades but grew considerably in the United States after the development of the U.S. Interstate Highway System. [BTC #324574]

Presentation Copy Inscribed to the Publisher with Carver's Correspondence

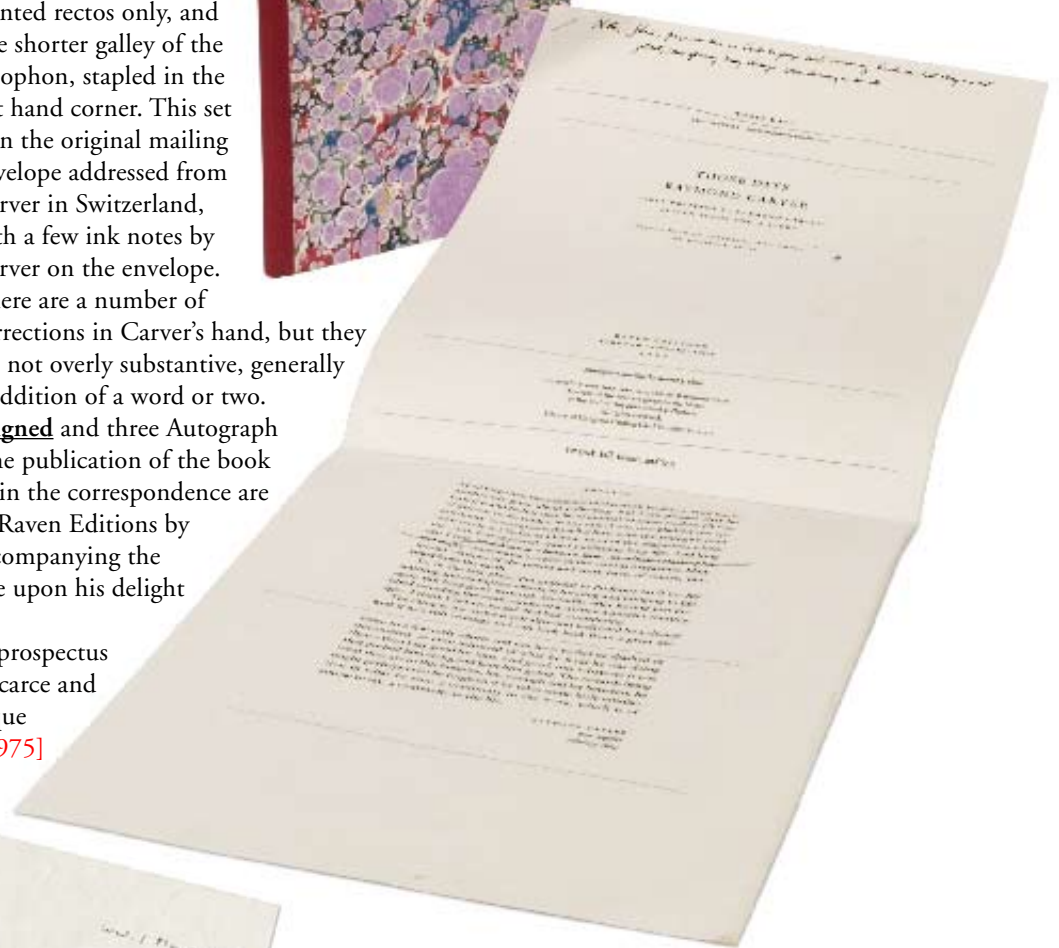
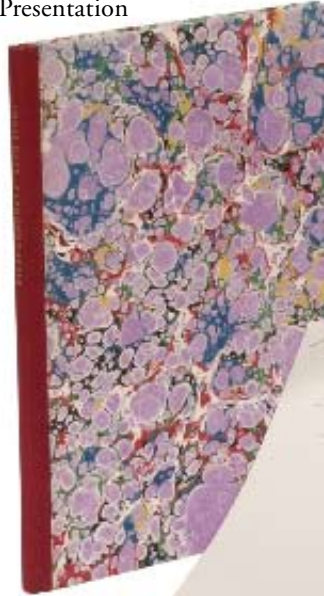
9 Raymond CARVER. *Those Days [with] Long Galleys Corrected by Carver [with] Correspondence from Carver related to the Publication.* Elmwood: Raven Editions 1987. \$12,500

First edition. Quarter red morocco and marbled papercovered boards. Designed and printed letterpress by Carol Blinn at the Warwick Press. Fine. A previously uncollected story and eleven poems. One of 14 Presentation Copies **Signed** by the author. This copy is additionally **Signed** on the title page, as well as **Inscribed** by Carver to the publisher, Kevin Rita: "For Kevin Rita, who knows how to make a book look



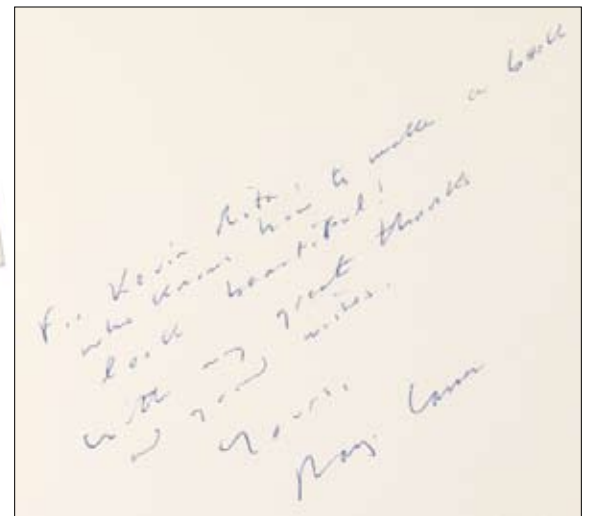
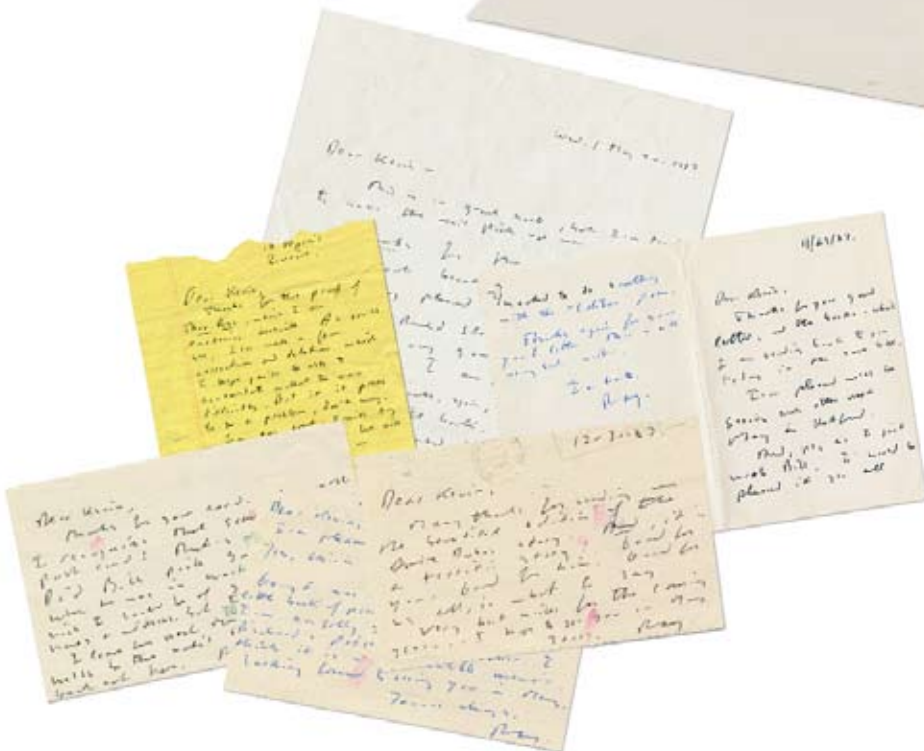
beautiful! With my great thanks and good wishes. Yours, Ray Carver."

Accompanied by the long galley proofs of the edition. Nine leaves printed rectos only, and one shorter galley of the colophon, stapled in the left hand corner. This set is in the original mailing envelope addressed from Carver in Switzerland, with a few ink notes by Carver on the envelope. There are a number of corrections in Carver's hand, but they are not overly substantive, generally



the removal of a word or sentence and the addition of a word or two. Accompanied by three Autograph Letters **Signed** and three Autograph Postcards **Signed** by Carver to Rita about the publication of the book (one about returning the galleys). Included in the correspondence are comments about other books published by Raven Editions by Richard Ford and Andre Dubus; a letter accompanying the signed books which he is returning; and one upon his delight in receiving the books.

Also present are two galley sheets for the prospectus for the book. An unparalleled copy of this scarce and attractive production, accompanied by unique material related to publication. [BTC #340975]



10 (Censorship). [Manuscript document]: *L'assemblée de Seigneurs les Commis et Députés de Son altesse et de Ses Etats, du pays de Liège et Comté de Looz, 26 avril 1792* [The assembly of Lords and members of the Commission, Prince Bishop of the States, principality of Liège and the county of Loon, 26 April 1792]. **\$300**

Three signatures, 330 x 182mm., f. I = conjugate leaf. Manuscript document in French. Very good condition. An interesting survival, issued the year prior to France's annexation of Belgium in early 1793, the order refers first to the command of the Prince of 21 November 1786, renewed the previous year, that instructed customs officials to search luggage and coaches at entry into the territory and at the gates of the city, and if they found "papiers, Livres, Libelles, Brochures, ou feuilles," to order their handing over to the public censor. It likewise commands the officials not to release packages of books, paper, et cetera, nor allow them to be opened by merchants and booksellers, except under the inspection of the censor of books. [BTC #281626]



Cheever on Writing

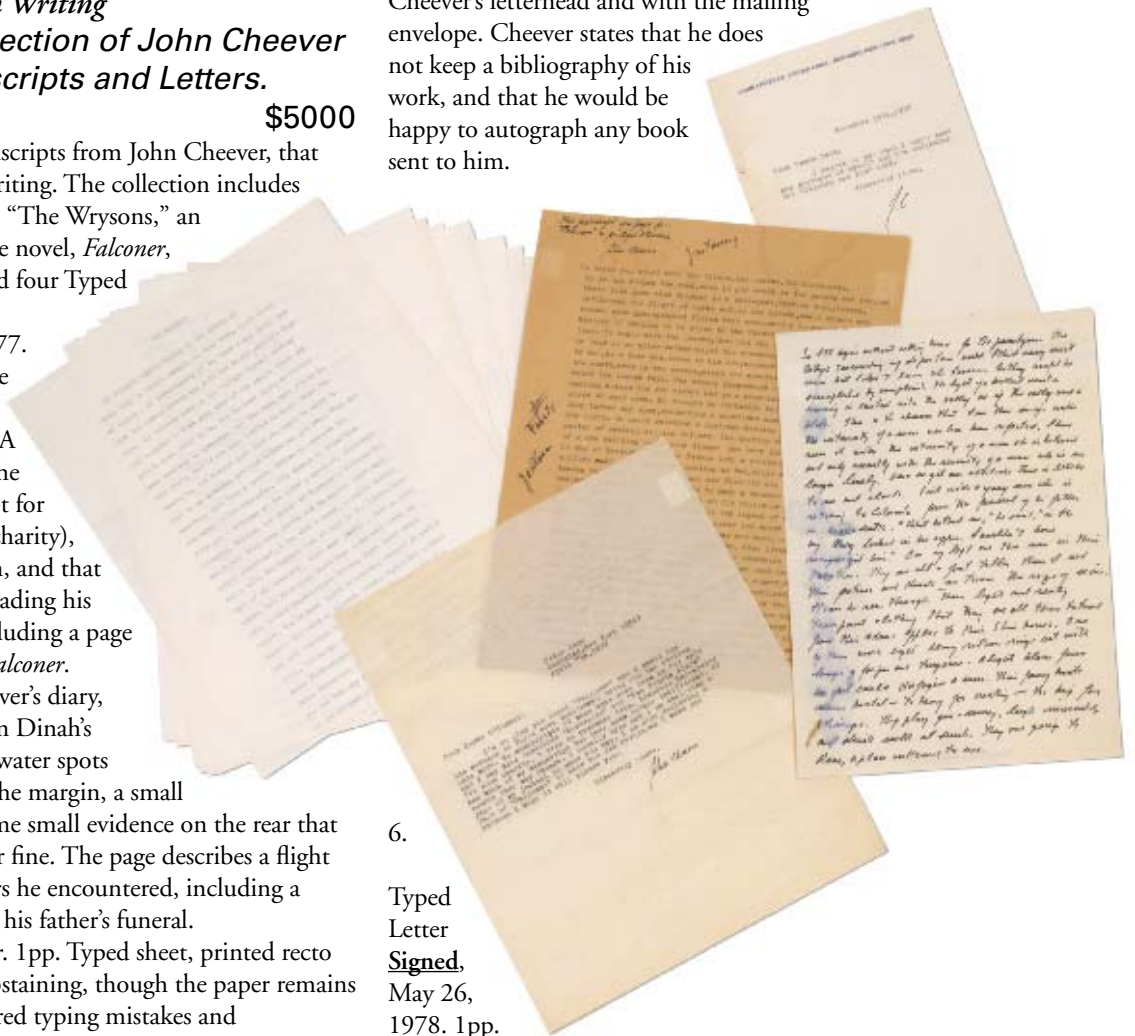
11 John CHEEVER. *Collection of John Cheever Writings Including Manuscripts and Letters.*

\$5000

A small collection of letters and manuscripts from John Cheever, that deal directly with the process of his writing. The collection includes a **Signed** Typescript of the short story, "The Wrysons," an **Inscribed** page of manuscript from the novel, *Falconer*, a handwritten page from his diary, and four Typed Letters **Signed**, as follows:

1. Typed **Signed** Letter, April 7, 1977. 1pp. Fine, but for some small evidence on the rear that it had once been mounted, with the mailing envelope. A signed letter to a collector explaining he has never sold any manuscripts (except for two he can remember he donated to charity), that he makes few corrections to them, and that all are typed due to the difficulty in reading his handwriting. As an example, he is including a page from his diary and a page from *The Falconer*.
2. An autographed page from Cheever's diary, written on the verso of letterhead from Dinah's Motor Hotel and Apartments. A few water spots affecting words along the left side of the margin, a small spot on the lower left margin, and some small evidence on the rear that it had once been mounted, about near fine. The page describes a flight from Massachusetts and the passengers he encountered, including a comment from a man returning from his father's funeral.
3. A manuscript page from *Falconer*. 1pp. Typed sheet, printed recto only. Slightly tanned with some dampstaining, though the paper remains remarkably supple. A couple of scattered typing mistakes and corrections. **Inscribed** on the top margin: "This first draft of a page from 'Falconer' is for Roger O'Connor. John Cheever."
4. "The Wrysons." 10pp. Typed sheets, printed rectos only. Fine. **Signed** on the last page. A story about a peculiar suburban couple keeping secrets from one another. Originally published in *The New Yorker* in 1958, and later reprinted in *The Stories of John Cheever*. Presumably, as there are no corrections evident, this is a clean copy or a fair copy.
5. Typed Letter **Signed**, February, 20th [1976]. 1pp. Fine. Written on

Cheever's letterhead and with the mailing envelope. Cheever states that he does not keep a bibliography of his work, and that he would be happy to autograph any book sent to him.



6. Typed Letter **Signed**, May 26, 1978. 1pp. Fine. Written on Cheever's letterhead and with the mailing envelope. Cheever comments on a recent book, and adds that he would sign any books sent, but not TV transcripts, as they "have been forgotten."
7. Typed Letter **Signed**, November 16, 1978. 1pp. About fine with a few tiny scattered spots on the edges. Written on Cheever's letterhead. A brief letter stating he does not have any pictures of himself to send and Initialed "J.C."

[BTC #325934]

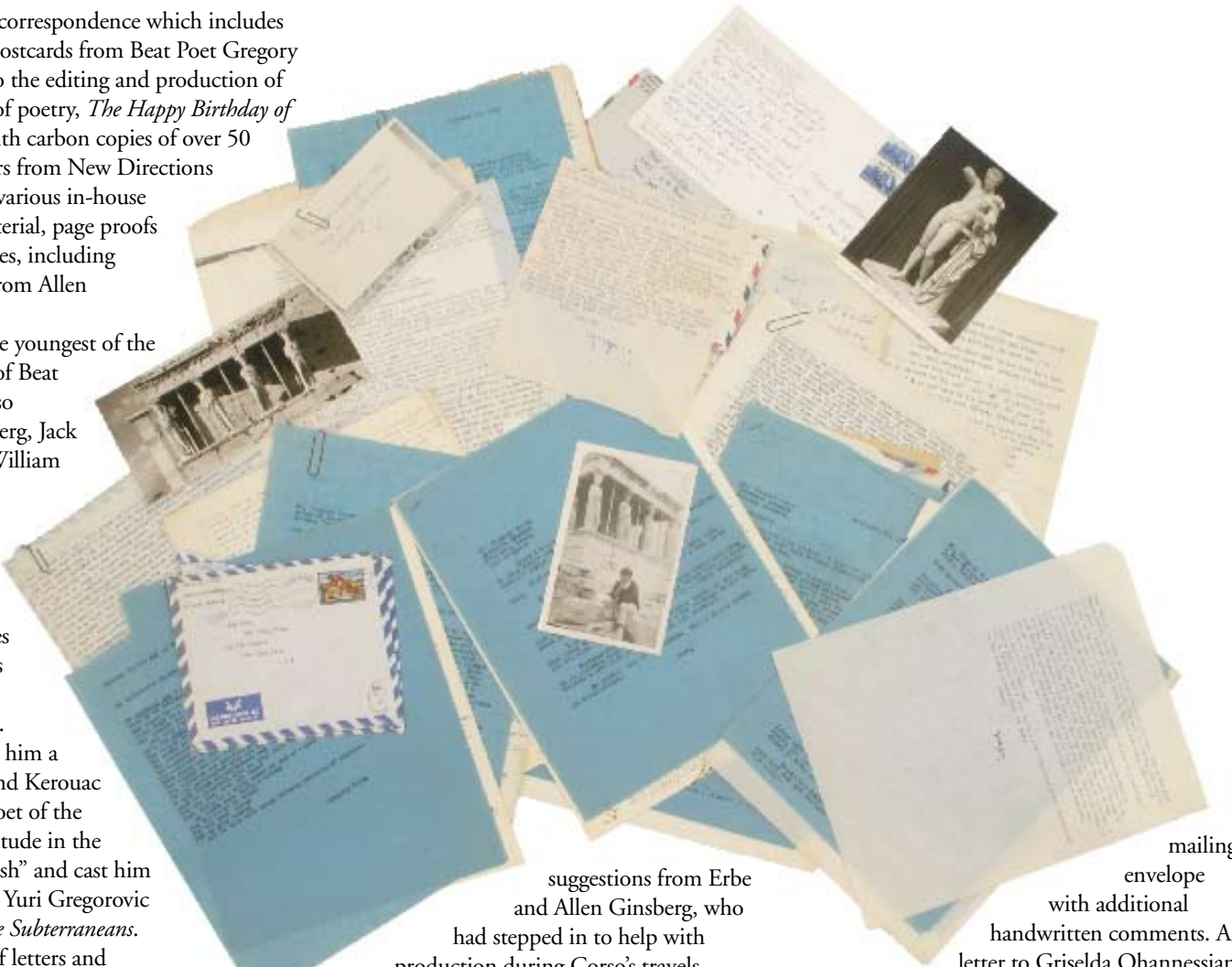
12 Gregory CORSO. Collection of Correspondence Relating to the Publication of Gregory Corso's *The Happy Birthday of Death*. 1959 - 1960. \$10,000

A collection of correspondence which includes 28 letters and postcards from Beat Poet Gregory Corso related to the editing and production of his third book of poetry, *The Happy Birthday of Death*, along with carbon copies of over 50 additional letters from New Directions staff, as well as various in-house production material, page proofs and editing notes, including contributions from Allen Ginsberg.

Corso was the youngest of the original group of Beat Poets, which also included Ginsberg, Jack Kerouac, and William Burroughs. He produced an important and lasting body of work that, while sometimes overlooked, was praised by his contemporaries. Ginsberg called him a "poet's poet," and Kerouac called him a "poet of the very first magnitude in the history of English" and cast him as the character Yuri Gregorovic in his novel *The Subterraneans*.

This group of letters and manuscripts, stretching from June 1959 to September 1960, covers the majority of the production period for *The Happy Birthday of Death*, which was prolonged due to problems with both the English printer, and Corso's travels in Europe during the same period. What makes this correspondence so notable is that it comes directly from New Directions's publicity director, Edwin Erbe, who maintained the files relating to production of Corso's book. Happily, in addition to Corso's own letters, the collection also contains the carbon copies of the letters sent to Corso by Publisher James Laughlin and Erbe throughout production, thus both sides of the correspondence are present.

While nearly all the letters contain some reference to editing and production, a few of the more notable examples are: Corso's request that a quote from Kerouac be removed from the back cover blurb and an excerpt from one of Corso's own letters to the publisher (which is included in this collection) be used in its place; Corso's initial interest in the promotion of his book, until an unfortunate incident with a *Life* magazine photographer changed his mind; and several pages of editorial questions and



suggestions from Erbe and Allen Ginsberg, who had stepped in to help with production during Corso's travels.

mailing envelope with additional handwritten comments. A letter to Griselda Ohannessian

Also included is a first printing of *The Happy Birthday of Death*; two postcards from Ginsberg and one from Lawrence Ferlinghetti, all related to the book; carbons of three Corso poems that had yet to be published; a copy of a contract with Fantasy Records; and assorted letters and notes related to production of the book.

This remarkable collection of original letters from Corso and his publisher provides a unique window into the development of a book and the give and take that occurs during its journey from manuscript to publication.

Consists of the following:

Gregory Corso:

1. TLS, 1p., No place: [late June 1959]. First of two letters to Laughlin which originally contained a batch of poems (though not including with this letter) written while traveling in Europe and to be used after *The Happy Birthday of Death* was published.
2. TL, 1p., No place: [early July 1959]. Second of two letters to Laughlin which originally contained a batch of poems, along with comments about a play he was working on called *Sarpedon*, and having lunch with Peggy Guggenheim and Mark Rothko.
3. TLS, 1p., Munich: August 4, 1959, with

at New Directions about the advertising campaign of his new book: "promotion has always fascinated me, i.e., the graduation of an idea, or scheme, or formulae, but evil is needed for sand can only be made into gold if the alchemist incorporates evil, dark, lucifer, etc."

4. APcS, Venice: August 8, 1959. Short message sent to Erbe stating he is in Venice awaiting the proofs before leaving for Greece.

5. ALS, 2pp., No place: [August 1959], with mailing envelope on which Corso has drawn a cartoon. He asks New Directions to remove an old quote of Kerouac's intended for the cover blurb, states that he is still waiting for the proofs, and provides three entirely different dedications for the book to three different dedicatees, the first two crossed out. The first intended dedicatee was Hope Savage, a friend and former girlfriend. The second intended dedication was to the poet V.R. Lang, who died in 1956. And the final handwritten dedication, used in the book, was "For Stanley Gould, who remains and keeps on going G.C."

6. ALS, 2pp., Venice: September 1, 1959, with mailing envelope. A brief letter to Ned Erbe discussing his book but with the lower portion of the letter torn away. Accompanying

the letter is a clipping from an Italian magazine, a tiny photo of Corso, and the negative from which the picture was produced; the entirety of which shows Corso, Alan Ansen, and an unidentified man and woman, likely Meg Munday, whom Corso was seeing at the time.

7. TLS, 1p., (Athens): [late September 1959]. Answer to a list of editing questions along with comments on individual editing choices and his enjoyment of the overall process.

8. TLS, 1p., (Athens): [late September 1959]. A brief letter about traveling in Europe and meeting up with De Kooning.

9. TLS, 2pp., [No place: September 1959]. A letter to Laughlin which is partially quoted on the book's cover blurb. Corso says he is still learning about poetry, wonders about Laughlin's passion for publishing, relates his disdain in selecting contributions for an anthology he's currently working on, and mentions his lunch with Edith Sitwell. A carbon copy of the first page of this letter is attached.

10. TLS, 1p., [Athens]: October 8, 1959. Heartfelt letter about a breakdown Corso had while being photographed for *Life* magazine, and how as a result he will not do any publicity for the new book.

11. TLS, 1p., [Athens]: October 8, 1959. A carbon of a letter sent to Ginsberg, with the faded letters penciled in Ginsberg's own hand so they can more easily be read. The letter describes how Corso nearly drank himself to death, saw Death, and the transformative effect it had on him. This letter was later printed in the book, *An Accidental Autobiography: The Selected Letters of Gregory Corso*.

12. TLS, 1p., (Athens): October 21, 1959. A letter to James Laughlin asking him to remove a poem from the book and some personal insights into his relationships with people.

13. TLS, 1p., (Athens): November 15, 1959. Upbeat letter talking about how great *Naked Lunch* is, that he lent his signed copy to Tennessee Williams, and how Erbe should borrow a copy from Ginsberg. Also some fun comments about appearing in a film as an extra at a costume ball, and going to dinner with the Greek Prime Minister's young wife while the Prime Minister was away.

14. ALS, 1p., (Athens); December 2, 1959. Letter to Erbe about visiting Delphi, hearing that some Beats were arrested in New York – though doubting they were real Beats – and an invitation for lunch once he returns.

15. ANS, Athens: [October] 1959. Note to say he is traveling to Greece.

16. APcS, Athens: [November] 1959. His annoyance on waiting for the proof in Athens during the best traveling season.

17. APcS, Athens: [November] 1959. More editing comments.

18. APcS, Athens: [November] 1959. Picture

postcard to Erbe featuring Corso sitting in front of the Parthenon. Corso marvels over Greece and complains about still not receiving the proofs.

19. Pc, [Athens: 1959]. A picture postcard featuring Corso sitting in front of the Parthenon and addressed to Allen Ginsberg but with no message. A note from Laughlin is paperclipped to the postcard.

20. TLS, 1p., Paris: [December] 1959. A short letter to Erbe about buying copies of *Naked Lunch* for him and how Erbe should send a check directly to William Burroughs. Corso also mentions the difficulties of writing a play.

21. TLS, 1p., Paris: February 11, 1960. A brief note about sending Erbe two copies of *Naked Lunch*, his attempt at writing prose, and being a millionaire.

22. APcS, Florence, Italy: [March] 1960. Some comments about his travels.

23. APcS, Florence, Italy: [March] 1960. Requests his book be sent to Colorado while he is in Europe and provides an address.

24. TL, 1p., Florence: March 21, 1960. Carbon of a letter sent to Laughlin praising the book's cover, an anecdote about showing it to some tourists, and meeting some mutual friends. This letter was later printed in the book, *An Accidental Autobiography: The Selected Letters of Gregory Corso*, as well as used on its rear cover.

25. ALS, 1p., (Germany: September 1960). A brief letter asking for a favor and thoughts on visiting East Berlin.

26. TSN, 1p., [No place: no date].

Short note asking to remove a poem from the book.

27. TL, 2pp., (New York): [no date]. Lengthy single-spaced letter sent to Laughlin thanking him for the book, describing past Christmas memories, the reason he doesn't take money for readings, how he has experienced a renewed love of poetry, and that he has just written his longest poem to date, "St. Francis."

28. ANS, 1p., (Milan): [no date]. Request for a book to be sent to a new address in Italy.

29. Two mailing envelopes from Greece (1959)

30. One mailing envelope from Greece (1959) and decorated with Corso art.

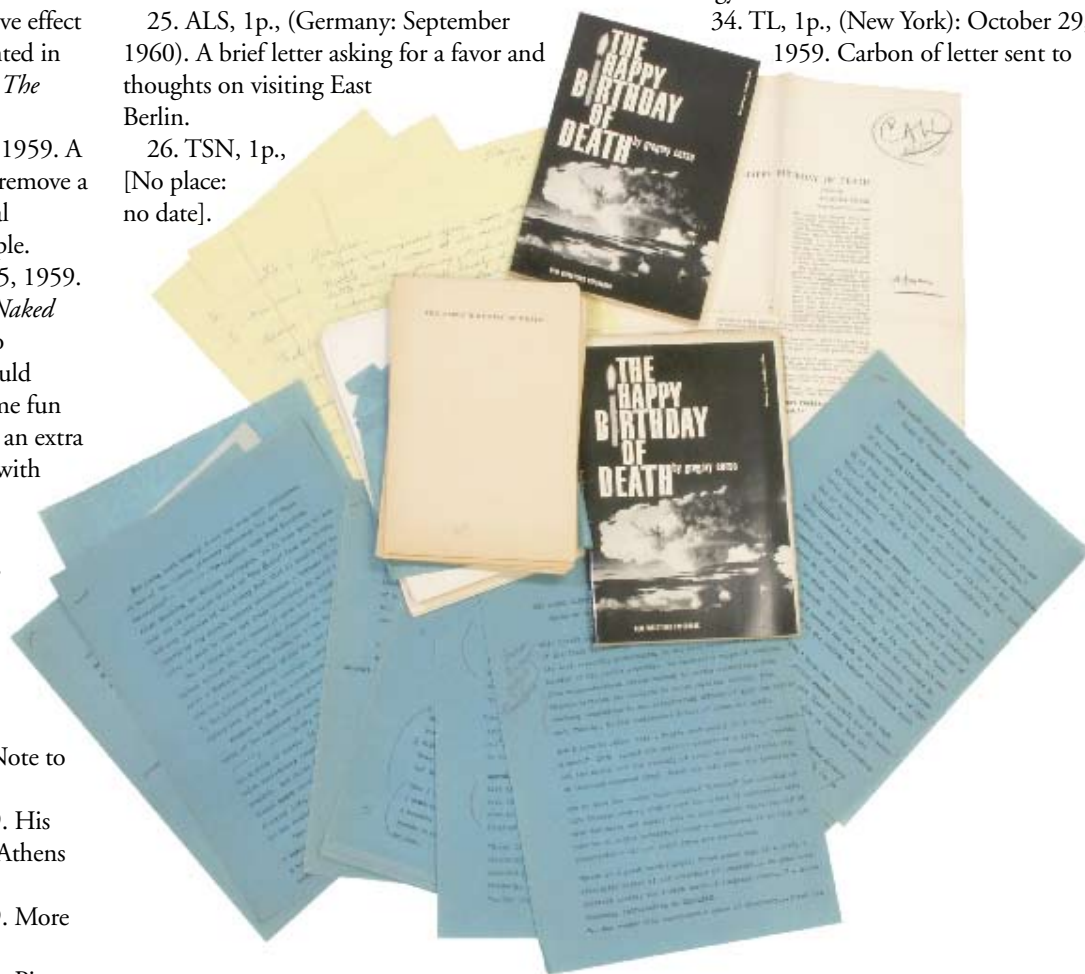
James Laughlin:

31. TL, 1p., (New York): July 31, 1959. Carbon of letter sent to Corso. Friendly letter discussing his upcoming trip to Europe and suggesting that Corso stop in to see a friend in Germany.

32. TL, 1p., (New York): August 3, 1959. Carbon of letter sent to Corso. Brief note about the two groups of poems sent to him while Corso was traveling and whether, if needed, they should be used to fill out the *The Happy Birthday of Death*.

33. TL, 1p., (New York): August 11, 1959. Carbon of letter sent to Corso. Quick letter about how he should avoid duplicating the poems from his book in an upcoming anthology.

34. TL, 1p., (New York): October 29, 1959. Carbon of letter sent to



Corso. Laughlin sympathizes with Corso about an upsetting *Life* magazine photo shoot, apologizes for the book's delays, discusses royalties for anthologies, and says he will look into a Fantasy Records contract Corso signed to record his poems.

35. TL, 2pp., (New York): December 10, 1959. Carbon of a letter sent to Corso. Laughlin apologizes for not responding sooner, explains the book's delay, asks to use a poem originally meant for the book in the New Directions anthology, and states that he is glad Corso was able to spend some time with Tennessee Williams.

36. TL, 1p., (New York): December 28, 1959. Carbon of a letter sent to Corso. Talks about how much poets should get paid for their work, which is prompted by a skimpy offer from another anthology to use one of Corso's poems, and that there is still no response from Fantasy Records about his upcoming record.

37. ALS, 1p., Stowe, VT: January 4, 1960. Yellow legal paper. Letter to Erbe with the manuscript of the rear jacket blurb.

38. TL, 1p., (New York): February 16, 1960. Carbon of a letter sent to Corso. States his annoyance with the English printer, relief to hear that Corso is in better spirits since his last letter, and that he is smart to publish his new poems in magazines.

39. TL, 2pp., (New York): March 17, 1960. Carbon of a letter sent to Corso. Laughlin talks about travel, how he wishes he could be a patron as well as a publisher, and the print run of the book with how much Corso is due.

40. TL, 1p., (New York): May 18, 1960. Two carbons of a letter sent to Corso. He thanks Corso for getting him a copy of *Naked Lunch*, asks about a prose novel Corso is writing, and says that while his book is selling well, it's not being reviewed.

41. TL, 2pp., (New York): May 20, 1960. Carbon of a letter sent to Corso. A few comments about the possible publication of a book of prose, how New Directions will try to drum up interest in his book, its reaction so far, and about being labeled as strictly a Beat poet.

42. TL, 1p., (New York): July 21, 1960. Carbon of a letter sent to Corso. A few comments about Berlin, how book sales have slowed, and the details of a visit to see William Carlos Williams.

43. TL, 1p., (New York): July 29, 1960. Carbon of a letter sent to Corso. Laughlin discusses several writers he is publishing, visiting Europe, and that Corso should send along his newest poems.

44. TL, 1p., (New York): August 31, 1960. Carbon of a letter sent to Corso. A few comments about *Beatitude*, William Carlos Williams, and contributing to an English anthology.

45. TL, 1p., (New York): September 21, 1960. Carbon of a letter sent to Corso. Laughlin's advice and opinions on writing and refining poetry.

46. TL, 1p., (New York): October 17, 1960. Carbon of a letter sent to Corso. Proposes they write up a contract for a new book and asks about using a particular poem in his anthology.

47. ANS, 1p., [No place, no date]. Note to Erbe to send copy of Corso's book

to his new address in Florence.

48. AN, 1p., [No place, no date]. Note sent to Erbe asking which Corso poem should go in *New Directions* 17.

Edwin Erbe:

49. TL, 1p., (New York): July 30, 1959. Carbon of a letter sent to Corso. Introductory letter from Erbe praising his book and suggesting several paths to promote its release.

50. TL, 1p., (New York): August 21, 1959. Two carbons of a letter sent to Corso. Brief letter discussing the book's blurb, poem selection, and the possibility of Corso doing some readings as promotion.

51. TL, 1p., (New York): August 28, 1959. Two carbons of a letter sent to Corso. Erbe includes a new version of Corso's bio and suggests getting a picture for the rear of the book.

52. TL, 1p., (New York): September 1, 1959. Two carbons of a letter Erbe sent to Allen Ginsberg requesting copies of photos of Corso for use on the book's jacket.

53. TL, 2pp., (New York): September 4, 1959. Two carbons of a letter sent to Corso. Erbe thanks Corso for the picture he sent of himself but explains another must be used due to some ink spots on the negative; also some editing comments concerning the use of a Kerouac blurb.

54. TL, 1p., (New York): September 15, 1959. Two carbons of a letter sent to Corso. Comments about the lost proof and mentions a current film in which Corso appears, *Pull My Daisy*.

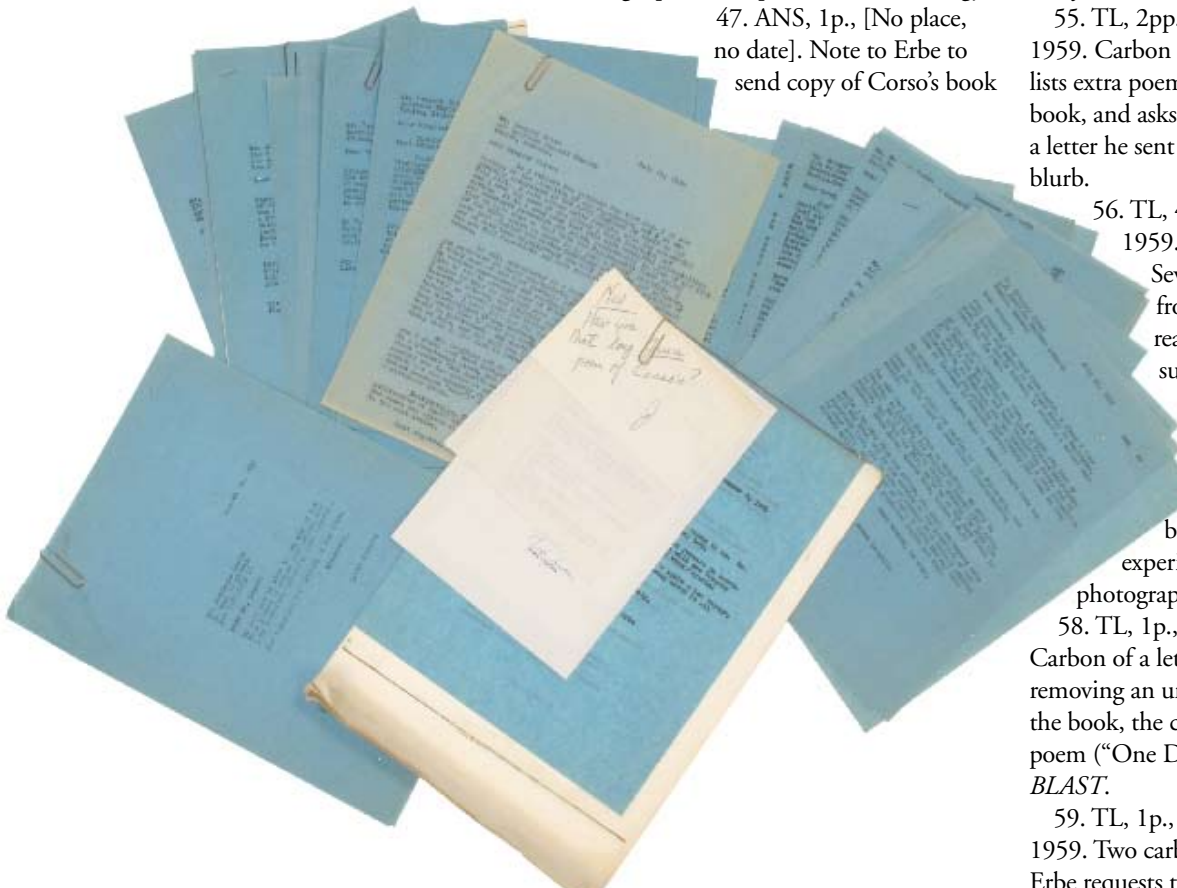
55. TL, 2pp., (New York): September 28, 1959. Carbon of a letter sent to Corso. Erbe lists extra poems to choose from to fill out the book, and asks whether he can use a quote from a letter he sent to the publisher for the rear blurb.

56. TL, 4pp., (New York): September 30, 1959. Carbon of a letter sent to Corso. Several pages of editing questions from Erbe and Ginsberg, who also read the proofs and offered his suggestions.

57. TL, 1p., (New York): October 13, 1959. Three carbon copies of a letter sent to Corso. Erbe comments on book production, the unfortunate experience Corso had with a *Life* photographer, and payment for a poem.

58. TL, 1p., (New York): October 30, 1959. Carbon of a letter sent to Corso. Erbe mentions removing an unwanted poem from the end of the book, the cover design, and that an unused poem ("One Day...") was sent to the magazine *BLAST*.

59. TL, 1p., (New York): November 11, 1959. Two carbons of a letter sent to Corso. Erbe requests the return of corrected proofs,



explains some new delays to production, and relates that he will soon send Corso a cover proof.

60. TL, 1p., (New York): November 24, 1959. Two carbons of a letter sent to Corso. More updates on the printing of the book and a comment about wanting to read *Naked Lunch*.

61. TL, 1p., (New York): December 9, 1959. Carbon of a letter sent to Corso. The reply to Corso's inquiry about some Beats that were arrested in New York, and confirmation of plans to meet for lunch once Corso returns from Greece.

62. TL, 1p., (New York): December 14, 1959. Two carbons of a letter sent to Corso. A request to get copies of *Naked Lunch*.

63. TL, 1p., (New York): January 6, 1959 [1960]. Two carbons of a letter sent to Corso. Erbe thanks Corso for picking up two copies of *Naked Lunch* for him and says that his book will soon be off the presses.

64. TL, 1p., (New York): February 29, 1960. Two carbons of a letter sent to Corso. Mentions yet more delays in production of the book, Corso's Longview Award, and thanks Corso for sending copies of *Naked Lunch*.

65. TL, 1p., (New York): March 16, 1960. Two copies of a letter sent to Corso. Brief note that he is forwarding a copy of a letter and that he is sending Corso another copy of his book.

66. TL, 1p., (New York): March 24, 1960. Two carbons of a letter sent to Corso. Briefly discusses the publicity push for the book.

67. TL, 2pp., (New York): March 25, 1960. Carbon of a letter sent to Lewis Nichols at *The New York Times*. A letter soliciting a review or article about Corso and his new book. Attached is a carbon of a Corso letter that Erbe excerpts.

68. TL, 1p., (New York): April 6, 1960. Two carbons of a letter sent to Corso. Erbe talks about the release of Corso's book and a passing mention of *Naked Lunch*.

69. TL, 1p., (New York): May 18, 1960. Two carbons of a letter sent to Corso, thanking him for getting a copy of *Naked Lunch* (delivered to him by Peter Orlovsky), and that his book is selling fairly well despite being a paperback.

70. TL, 1p., (New York): August 30, 1960. Carbon of a letter sent to Ginsberg. Inquiry about some poems by Corso that Ginsberg may have in his possession.

71. TNS, 1p., New York: September 8, 1960. Carbon of a letter sent to Fred Jordan at *Evergreen Review* thanking him for sending over seven Corso poems. Also includes several attached notes in various unknown hands.

72. TL, 1p., (New York): September 20, 1960. Carbon of a letter sent to Corso. Friendly letter about what New Directions is publishing, and trying to gather together some of Corso's poems that appear in various "little magazines."

73. TN, 1p., (New York): September 27, 1960. Carbon of a letter sent to Alfred Leslie.

Brief note requesting any Corso poems he may have.

74. Editing notes, 7pp. A single sheet with edits and notes in Erbe's hand.

Allen Ginsberg:

75. APcS, New York: (September 31, 1959). Reply to Erbe's request for a photo of Corso; recommends contacting *The Village Voice*.

76. Editing notes, 2pp. A single sheet of torn legal paper written on both sides with proposed edits to a Corso poem and notes in Ginsberg's hand.

77. TPcS, New York: (January 9, 1960). Short note saying that Corso signed with New Fantasy records.

Production Material:

78. Page proofs for *The Happy Birthday of Death*. Loose single sheets printed on rectos only. 87pp. Slight tanning, else fine. No corrections to poems but some printer/editor marks on the first few leaves and a few differences from the final book version: does not include the fold-out poem "Bomb"; "No Doubt What He Saw" incorrectly listed as "No Doubt What I Saw"; "All Life is a Rotary Club" is listed as "Poem"; and "Birthday's End" crossed out in the table of contents and not included in the page proofs.

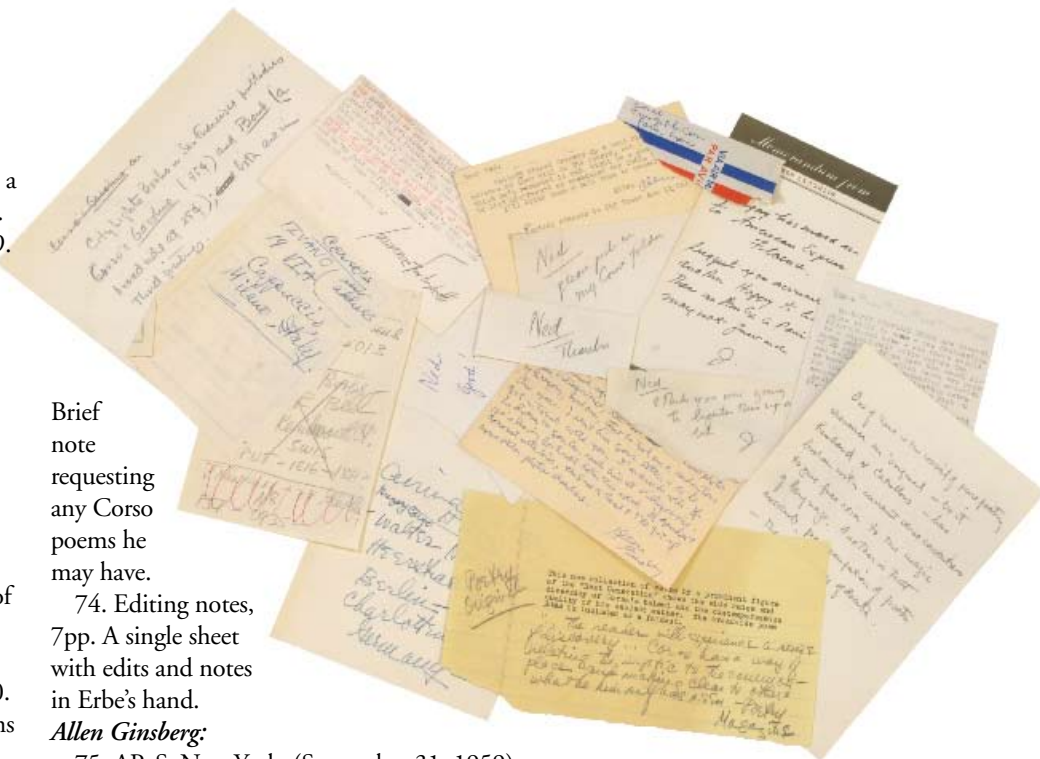
79. Later page proofs for *The Happy Birthday of Death*. Loose single sheets printed on rectos only on a brighter, calendared paper not used for the final book. (5)-91pp. Fine. No marks but with corrections incorporated from first proof.

80. Unbound folded and gathered signatures of *The Happy Birthday of Death* laid into the wraps; all poems present except for fold-out poem, "Bomb."

81. Rear blurb proof, two copies, one with a single correction.

82. Carbon draft of the Corso bio used inside the book, 1p.

83. Two TL, (1p. each) from Lynda Simmons at New Directions rejecting photos by Frederic Lewis and Ewing Galloway that were



considered for the book's cover.

84. Note to Erbe from "gjo" (?) requesting additional poems for publication.

85. Thirteen drafts of the book's rear cover blurb with various edits in an unknown hand, though likely in-house.

86. Typed note touting the book with a handwritten quote from *Poetry Magazine* underneath, presumably used for a press release.

Miscellaneous:

87. CORSO, Gregory. *The Happy Birthday of Death*. (New York): New Directions Books (1960). First edition, paperback original. Fine.

88. "One Day..." 1p., two carbon copies of a poem typescript sent to New Directions but not used in the book; later printed in *Beatitude* 15 (June 17, 1960).

89. "On Chessman's Crime," 1p., carbon of a poem typescript sent to New Directions but not used in the book; later printed in *Yugen* 7 (1961).

90. "Greece," 7pp., carbon of a poem typescript sent to New Directions but not used in the book; later printed in *New Departures* 3.3 (1960) and *Long Live Man* (New Directions, 1962).

91. TPcS from Lawrence Ferlinghetti, San Francisco: (January 8, 1960). Note about several Corso books still in print.

92. Copy of a signed Corso contract with Fantasy Records (June 22, 1959). Attached is a note from Laughlin stating "original is in the safe."

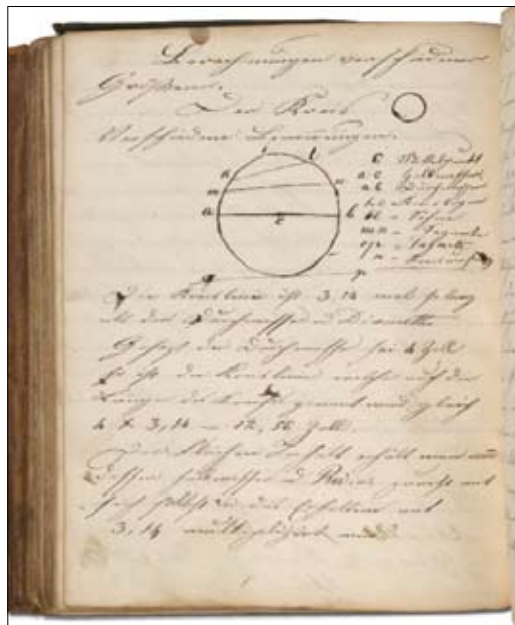
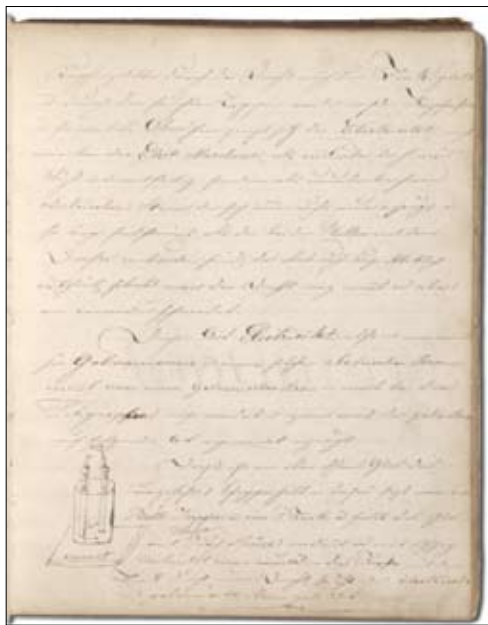
93. TNS, 1p., New York: September 7, 1960. Note from Fred Jordan at *Evergreen Review* that had accompanied seven Corso poems sent to New Directions though not included with this letter.

[BTC #332793]



13 (Civil War, Ciphers, Electricity). John MICHEL. Autograph Journal. [New York: no publisher 1863]. **\$1600**

One bound ruled "blank book," 20 x 16 cm, full contemporary calf wallet binding, consisting of 161 leaves or 322 (unnumbered) manuscript pages, with tables and diagrams in the



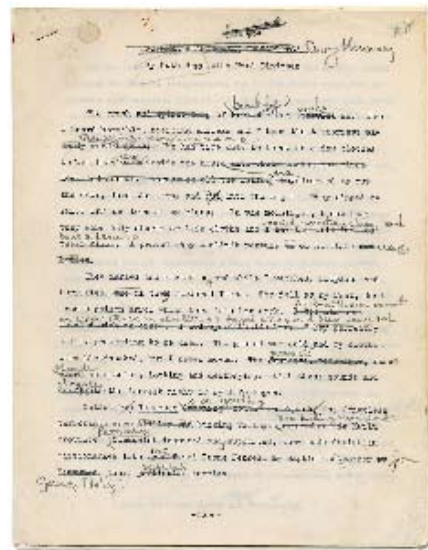
author's hand. Very good, the leather is rubbed and scuffed, soft and pliable. Autograph notebook, written in German, of Civil War Union Sergeant John Michel, **Signed** and dated 27 September, 1863, started soon after his release from the Army. With two distinct letterpress stationers' labels, "R.C. Barclay, Binder, Stationer, and Blank Book Manufacturer," on the front pastedown (which opens out into an accordion style pocket) and on the back pastedown. Lacks four leaves (possibly removed by Michel) with one detached leaf laid in.

John Michel served in the celebrated United Turner Rifles (the 20th New York Volunteer Infantry) from 1861 to 1863, a unit composed largely of German immigrants. He was mustered in as corporal and promoted sergeant in July, 1861, and mustered out on June 1, 1863. The journal consists of his study of the horoscope and related astrological observations, and of electricity and magnetism. Interspersed throughout the text are alphabets and number sequences with corresponding ciphers. Of particular interest are his diagrams of batteries and the electric telegraph, and other devices relating to electricity and magnetism. A fascinating, carefully written, and detailed manuscript. [BTC #335619]



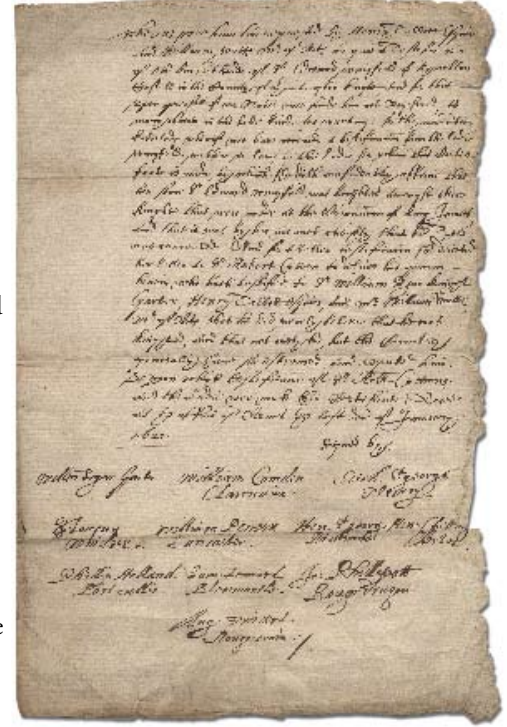
14 (Congo). Ruth HEGE and Bard LINDEMAN. [Manuscript]: "Four Days Among the Terrorists," retitled "Congo Missionary" [published in] The Saturday Evening Post. circa 1964. **\$950**

Typed manuscript. 16pp. Single sheets typed rectos only, stapled at the corner with some wear to the corners, a spot on the first sheet and oxidation marks on the rear, near fine. The manuscript has extensive holograph corrections throughout, including a new title and two stapled yellow sheets replacing paragraphs. The harrowing account of a missionary woman in the turbulent period after Congo's independence in 1960, later expanded by Hege into a full length book, *We Two Alone*. Hege's co-missionary, Irene Ferrell was executed by Communist-trained terrorists and Hege barely escaped the same fate. [BTC #324565]



15 Sir Robert COTTON and William CAMDEN. Manuscript Document, in an early 17th century hand concerning the knighting of Sir Edward Wingfield. \$1500

Folio (300 x 200 mm), one leaf with the conjugate leaf. A little dusty and frayed around the edges, blank lower portion of conjugate leaf torn, very good. A 1621 manuscript certificate concerning the knighting of Sir Edward Wingfield, that links the greatest scholar of the age, William Camden (the so-called father of English history and the author of *Britannia*) with the greatest collector of the age, Sir Robert Cotton, whose famous Cottonian Library became one of the three founding collections of the British Library. A manuscript document in ink that is a transcript of a certificate requested by Lady Wingfield to attest to the authenticity of Sir Edward Wingfield's knighthood, purportedly conferred at the Coronation of King James. Sir Robert Cotton was asked to "deliver his opinion," whereupon Cotton testified to the officials at the college of arms that Sir Edward had indeed been knighted at that time. The transcript makes clear that no fewer than eleven officers of the college then signed to confirm that "upon [the] Testification of Sr. Robt Cottons [sic] and the Ladie [Wingfield] wee make this Certificate . . . ye last daue of January 1621." Among the eleven who signed were William Segar, Garter King of Arms; and Augustine Vincent, Rouge Croix pursuivant; and the eminent scholar William Camden in his capacity as Clarenceux King of Arms. Since the Wingfields were important patrons of Cotton's, and Camden and Cotton were the closest of friends, it is unsurprising that Cotton was keen to vouch for the knighting of Sir Edward, and that Camden was keen to back up Cotton's testimony. It appears that no mention of this transcript, or any other documentation of the activities and connections it delineates, is present in any of the standard biographical accounts of Cotton or Camden, and that this assistance which Cotton provided the family of his patrons seems to have gone hitherto unnoticed. [BTC #281574]



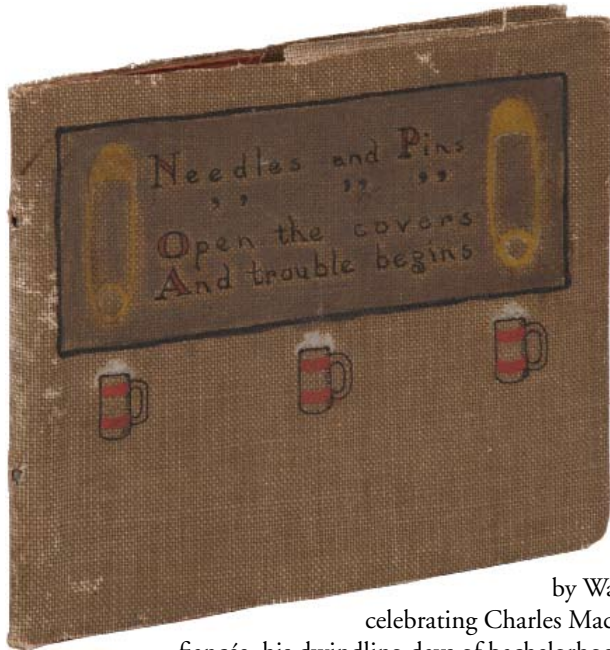
16 Burke DAVIS. [Manuscript]: The Cowpens – Guilford Courthouse Campaign. Philadelphia / New York: J.B. Lippincott Company (1962). \$1750



Typed manuscript. Loose leaves. Small quarto. Manuscript of the book along with the preliminary draft of the prelude, hand-drawn maps, notes, research, and publisher query letters. The original manuscript is 221 pages with authorial, editorial, and proofreading marks throughout, with several now loose, but formerly attached edits, still near fine. Included with the manuscript: the first version of the opening chapter with an attached Signed note from the author; several groupings of research material, including typed notes, photostats, and copies, each with an attached Signed note from the author; and original publisher's correspondence proposing the book to Davis, deciding the subject, and reaction to the submitted manuscript. All fine. Also two hand-drawn maps for the book in pencil, one is reinforced with a second blank sheet of the same paper and the other is tape repaired and attached to a cardboard backer, very good. The book details the Battle of Guilford Court House, a small but decisive battle in Greensboro, North Carolina during the Revolutionary War that forced the British to invade Virginia, helping undermine the British control of the South and leading Cornwallis to Yorktown and surrender. [BTC #322439]

17 Walter Jack DUNCAN. [Manuscript Book]: *Suitable Reflections on a Pilgrim's Progress from Bachelorhood to What's-to-come. A Serio-Ludicro Tragico-Comico Poem... Being a Faithful Account of Excruciating Sorrow and wherein is particularly shown how the spacious corridors, ante-rooms, back porch and pantry of Bachelor's Hall became damp, moist & unpleasant, from the many divers tears that leaked from umbrella racks and cus-spitoons upon Charles Mac Rae's Resignation.* [Alternate title]: *An Epithalamium for Bachelors: For Twenty Years a Household Remedy.* [Cover title]: *Needles and Pins, [Needles and Pins], Open the covers, And Trouble Begins.* [No place: The Sign of the Stein 1902].

\$4500

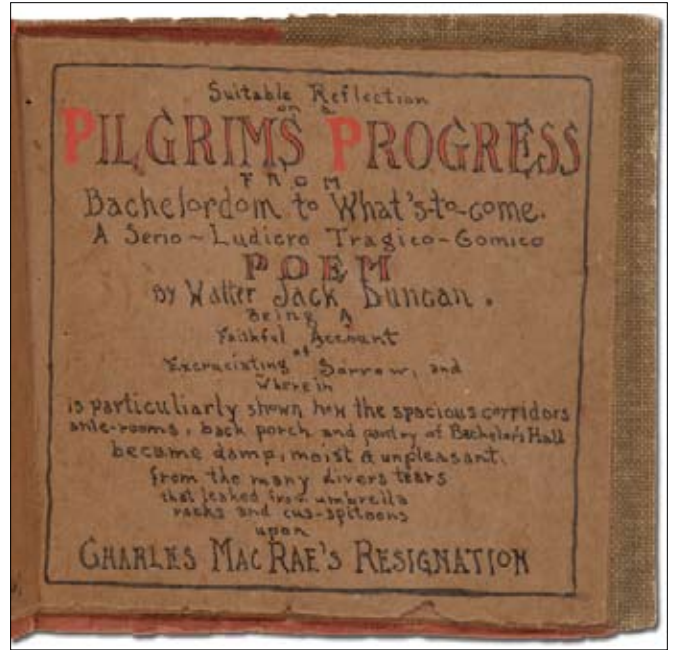


String-tied wrappers in hand-painted canvas dustwrapper. 32mo. (5" x 4¾"). (16)pp. Light edgewear and rubbing, near fine in near fine dustwrapper with a modest stain on the rear panel. Artist's engraved business card laid in with a manuscript presentation. A wonderful and wonderfully funny hand-lettered and hand-illustrated book

by Walter Jack Duncan, celebrating Charles Mac Rae's courtship of his fiancée, his dwindling days of bachelorhood, his impending

marriage, and the horrifying spectre of babies, with just the right touch of sophomoric humor one would expect from a talented 21 year old in 1902. Every page is embellished or illustrated in a most pleasing manner reminiscent of W.W. Denslow. Walter Jack Duncan was a noted illustrator born in Indianapolis in 1881. He studied at the Art Students League in New York City with John H. Twachtman, and illustrated for the popular magazines of the period: *The Century Magazine*, *Scribner's*, *McClure's*, and *Harper's Monthly Magazine*. He also served as an official artist with the A.E.F. during World War I and illustrated many books, including several by Christopher Morley. A lovely production, suitable for reprinting.

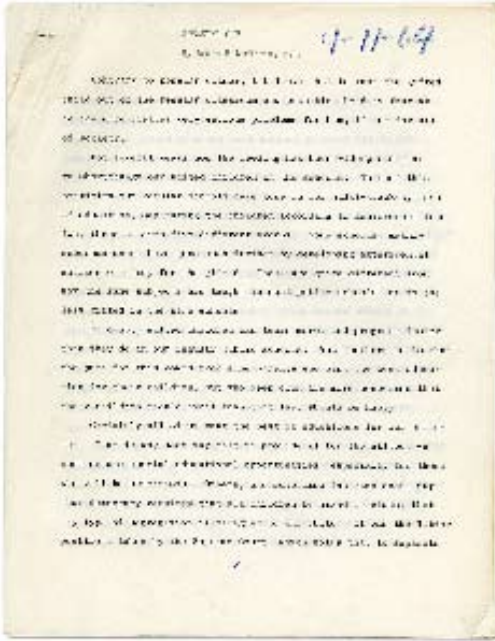
[BTC #308423]



18 (Education). Bruno BETTELHEIM, M.D.

[Manuscript]: "Speaking Out" [published in] *The Saturday Evening Post*. 1964.

\$1000



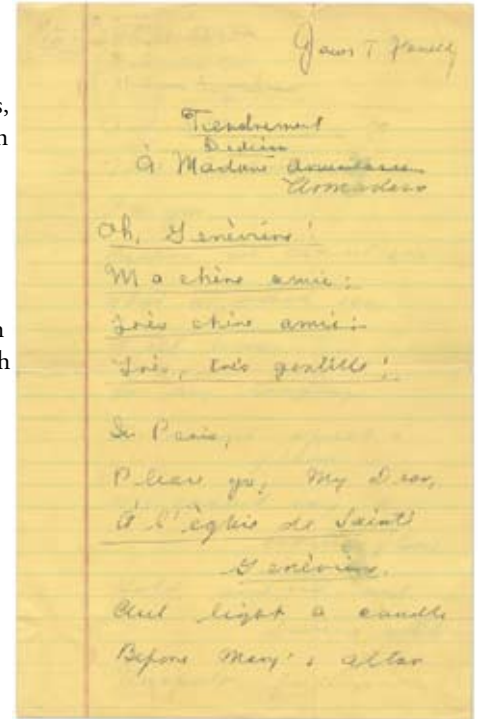
Typed manuscript. 16pp. Leaves typed rectos only, stapled in the corner with a few holograph corrections. Front sheet a trifle wrinkled at the staple and the last sheet loose from the staple, near fine. An article critical of fast-tracking gifted students by the internationally acclaimed child psychologist and scholar known for his views on autism and treatment of emotionally disturbed children. A somewhat

controversial figure in the world of psychiatry, today Bettelheim (1903-1990) is perhaps best known to mainstream audiences through his popular and important 1976 analysis of fairy tales, *The Uses of Enchantment*, which won the U.S. Critic's Choice Prize for criticism and the National Book Award for contemporary thought. [BTC #324576]

19 James T. FARRELL. Autograph Poem Signed "Tendrement."

\$350

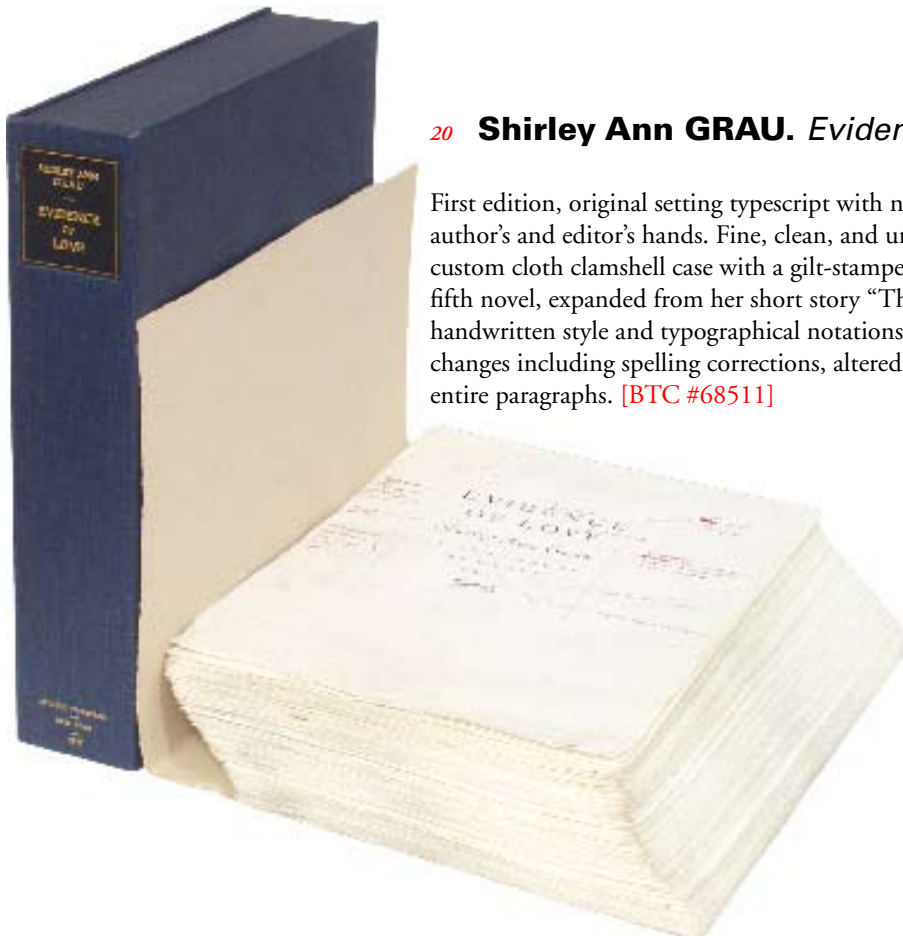
Three legal size sheets written on rectos only. Signed at the top of the first sheet, dated 1961 at the end of the last sheet. Faint creases, staple holes (and in one leaf a staple), ink smudged in a few places, very good. An affectionate poem penned partially in French, to a French woman. Evidence of corrections and work, very good. [BTC #339284]



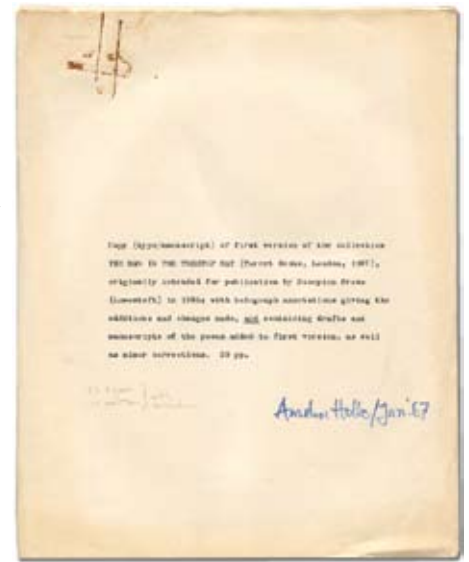
20 Shirley Ann GRAU. Evidence of Love. New York: Alfred A. Knopf 1977.

\$5000

First edition, original setting typescript with numerous manuscript changes and corrections in both the author's and editor's hands. Fine, clean, and unstained (though heavily marked-up) sheets laid in a custom cloth clamshell case with a gilt-stamped leather title label. The Pulitzer Prize-winning author's fifth novel, expanded from her short story "The Patriarch." The preliminary sheets are filled with handwritten style and typographical notations; most pages of the novel itself bear handwritten textual changes including spelling corrections, altered phraseology, and the occasional deletion or reworking of entire paragraphs. [BTC #68511]



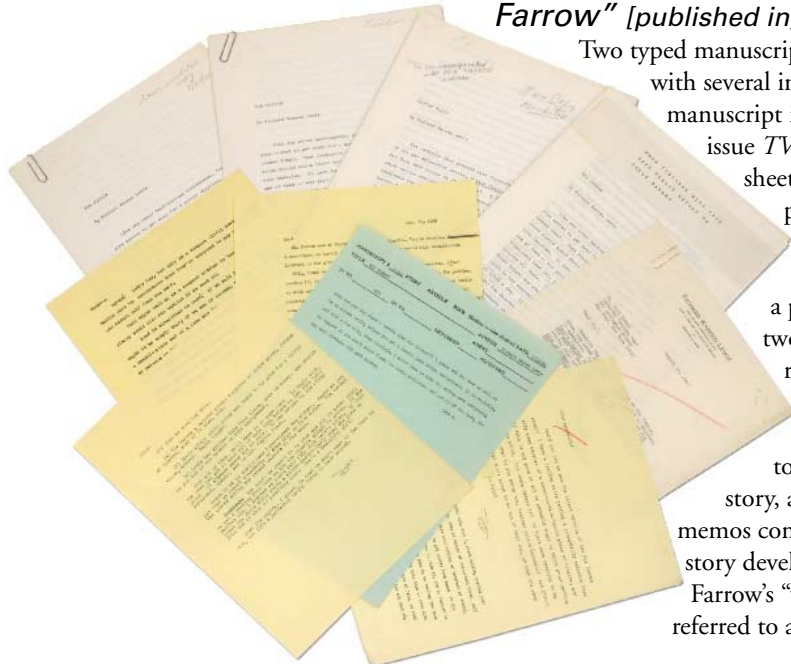
- 21 Anselm HOLLO.** *[Manuscript]: The Man in the Treetop Hat.* [London: Turret Books] 1968. **\$3500**
 Manuscript. 39pp. Leaves of various sizes and weights both typed and handwritten by the author with numerous and significant holograph annotations throughout. Fine except for marks left from the oxidized staples on front and rear wrappers. Self-described on the first leaf by Hollo as: "Copy (type/manuscript) of first version of the collection THE MAN IN THE TREETOP HAT (Turret Books, London, 1967), originally intended for publication by Scorpion Press (Lowestoft) in 1965; with holograph annotations giving the additions and changes made, and containing drafts and manuscripts of the poems added to the first version, as well as minor corrections. Dated and Signed by the author in January of 1967 (the year the Finnish-born poet and translator moved to the United States). [BTC #316433]



- 22 (James JOYCE).** *16 Snapshot Photographs of an early meeting of the James Joyce Society.* **\$400**
 Small black and white photos of an early, and possibly the first, meeting of the James Joyce Society meeting at the Gotham Book Mart. Approximately 4½" x 3¾". Fine. Most of the images are of Padraic Colum, a woman identified on the verso of a couple of images as "James Joyce's daughter in law," and a young man who bears a resemblance to J.P. Donleavy. A few ink notes on the verso of the photographs, noting this as a Society meeting in the "50s?", but the only printed production symbol ("J 1 47") inclines us to believe this may have been the first meeting of the Society in 1947. [BTC #328646]



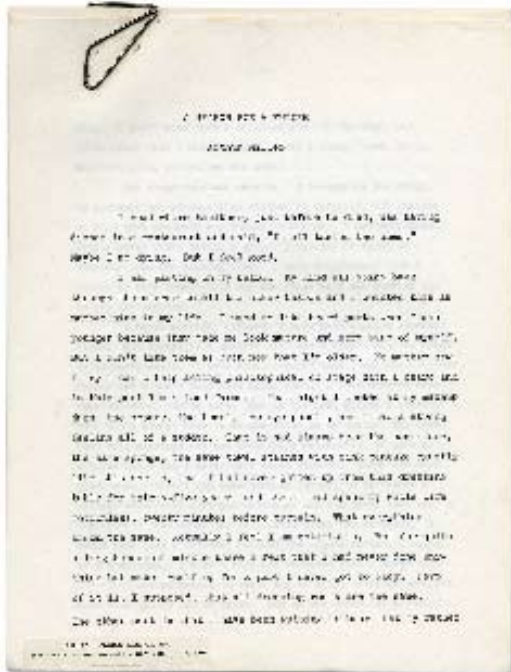
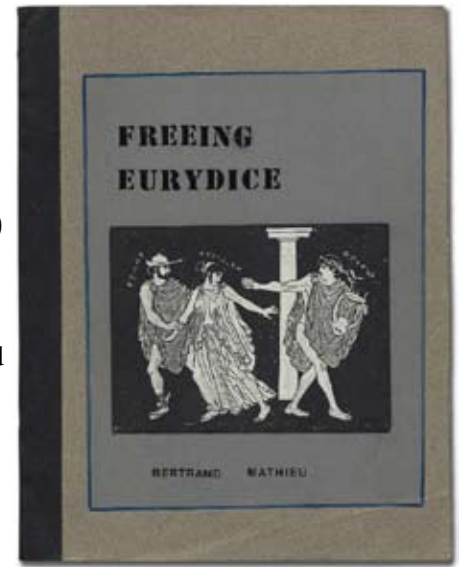
- 23 Richard Warren LEWIS.** *[Manuscript]: "[The Battle of] Peyton Place" [published in] TV Guide and "Mia Farrow" [published in] The Saturday Evening Post.* 1965. **\$650**



Two typed manuscripts about Mia Farrow and her breakout TV series, *Peyton Place*, along with several internal memos, and a Typed Letter Signed from the author. The first manuscript is titled "Peyton Place" but was published by the January 16, 1965 issue *TV Guide* as "The Battle of Peyton Place." It consists of 19 single typed sheets typed rectos only with a few scattered holograph corrections and a penciled notation, presumably by an editor, stating "Raw Copy Unedited." The second manuscript, titled "Mia Farrow," consists of twelve typed sheets typed rectos only with holograph corrections and a penciled note, stating "Raw unedited copy, 8/26/65," accompanied by two copies of the manuscript stapled at the corners. All fine. Our research could not determine if the second manuscript was ever published in its entirety but sections of it were certainly used in the *TV Guide* article. Included is a Typed Letter Signed from the author to a *Saturday Evening Post* editor noting revisions made to the Farrow story, and most interestingly, five pages of internal *Saturday Evening Post* memos commenting on the story, all fine. The memos provide a window into story development and the opinions of the editors on reader interest, the author, Farrow's "vapid personality," and her future husband, Frank Sinatra, who is referred to as "the old gash master." [BTC #324464]

24 **Bertrand MATHIEU.** *Freeing Eurydice.* New York: Apocryphile Press [circa 2006]. \$750

Manuscript. Quarto. Computer generated leaves bound in quarter canvas tape and gray construction paper covers with applied illustration and title. 839pp. Crease on front wrap, near fine. **Signed** by the author with a small epigraph in Greek. No obvious corrections in the text. Published as *Freeing Eurydice: A Neo-Gnostic Fairy Tale.* From Mathieu's personal papers. An epic novel by the self-described "Franco-Greek poet disguised as a New England college professor of American lit." [BTC #311925]

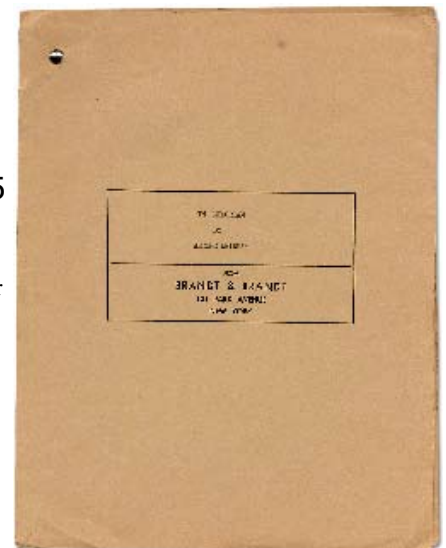


25 **Arthur MILLER.** [Manuscript]: "A Search for a Future" [published in] *The Saturday Evening Post.* 1966. \$2500

Typewritten manuscript. 21pp. Single typed sheets rectos only, ribbon copy, secured with a paperclip and a few specks of oxidation transferred to the front and rear wrap, and the sticker of Miller's literary agency on the bottom edge of the first sheet, fine. A short story of a son learning from his father that getting involved is more important than pretending that nothing matters. Originally published in the August 13, 1966 issue of *The Saturday Evening Post* and included in Miller's book of short stories, *I Don't Need You Anymore* published the following year. [BTC #324627]

26 (Mystery). **Jerome WEIDMAN.** [Manuscript]: "In Memoriam." 1967. \$475

Typed manuscript. 23pp. Bradbound leaves typed rectos only in Brandt & Brandt literary agency printed wrappers with light wear to the corners. Minor pencil corrections. A mystery short story which was published as "Good Man, Bad Man" in the July 1, 1967 issue of *The Saturday Evening Post* and later reprinted in *The Best American Mystery Stories of the Century* in 2000. Although better known for his novels of Jewish-American life, as well as his Pulitzer Prize-winning book for the musical *Fiorello!*, Weidman also wrote a few mystery novels and stories. [BTC #324608]



27 (Mystery). **Walter B. GIBSON.** (a.k.a. Maxwell GRANT). *A Collection of Scripts and Story Outlines by the Author of "The Shadow" Walter B. Gibson.*

\$9000



This collection includes a collection of story outlines and radio scripts from Walter B. Gibson, primarily known for stories featuring the pulp hero, The Shadow. The collection includes: Two Shadow story outlines, one from 1943 and another from 1980, which was Gibson's last Shadow story; 97 radio scripts from "Strange," a seemingly lost 15-minute program that Gibson hosted in 1955; an unproduced television proposal, "Mike Regan, Confidential Investigator," circa the mid 1950s; and two bookplates featuring a black and white image of The Shadow.

Walter B. Gibson (1897-1985) was a professional magician and author, who often wrote under the name Maxwell Grant, and is

credited with defining and popularizing the pulp hero, The Shadow. The character started as the narrator for the radio show, *Detective Story Hour*, but became so popular that he inspired his own magazine. Gibson was hired to write the pulp which he did with staggering frequency, producing 282 of the 325 Shadow pulp novels, starting with the character's debut in 1931 and ending in the late 1940s. Years later Gibson published three final Shadow novels, including what would be his last story, "The Blackmail Bay" in 1980. Gibson wrote for a wide

variety of publications and other mediums including television and film, but often as a ghost writer. Today he is primarily known for *The Shadow*, which spawned numerous imitators, Batman being the most notable.

1) Treatment for *The Shadow Magazine* story, "The Muggers Murders." [No place: 1943]. Seven typed sheets in good condition with heavy tanning and chipping at the perimeter, with a photocopy of the same manuscript, and a file folder labeled: "Shadow Synopsis: 'The Muggers' November 1943." This is a four-page manuscript treatment, which includes several brief character descriptions and a three-page synopsis broken down by chapter. The manuscript includes notes to the editor, explaining how, for instance, a particular scene will "produce a lot of action in the story," and that the unfinished ending will have a "powerful pay-off with a surprise finish." A great example of a *Shadow* script during the height of his popularity and from the character's best-known writer.

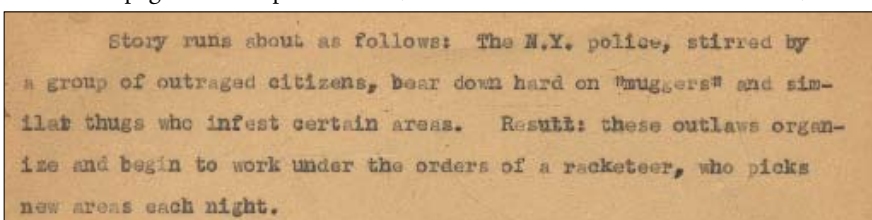
2) Treatment for *The Duende History of The Shadow Magazine* short story, "Blackmail Bay." [No place: 1980]. Six typed sheets with paper clip, numbered (1)-7 but missing page 6, near fine with some minor creasing in the corners, with a photocopy of the same manuscript, and file folder labeled: "Shadow Synopsis: 'Blackmail Bay' Copyright 1980." This is the partial manuscript treatment, with several small corrections in Gibson's hand, of his final *Shadow* story, which includes several brief character descriptions. Page six is missing and the story abruptly stops after page seven. There are several differences to the characters and events from the final published version. The treatment sheds light on Gibson's writing process with notes to himself, such as: "This [scene] simply establishes contacts, builds up suspects, &c./, which couldn't be done in a single instalment [*sic*]." and a comment about how switching the scenes to another character is good for conveying exposition without "overworking" her.

3) Television Proposal, "Mike Regan, Confidential Investigator," [No place: no date]. Sixteen typed sheets, very good plus, stapled at the corner with wear on the front and rear, with uneven tanning on front and rear wrap from something placed on top, and oxidation marks from a paperclip on the rear. Appears to be the revised version of a proposal to bring the radio show "Barry Craig, Confidential Investigator" to television with a new name for the title character. The script states that this version includes "suggestions and requests" made by William Gargan, who played the title role on radio for seven years, and was ready to continue in the role on television. Gargan was known to television audiences of the day as "Martin Kane, Private Eye," but is better known today for his portrayal of Ellery Queen in three feature films from 1942. Gargan's convincing portrayals of private investigators was likely due to his real-life job as one for several years, which included being shot once in the process. Talk about method acting...

4) Ninety-seven scripts for the "Strange" radio show. The scripts are all stapled sheets of 10 to 12 pages with some oxidation at the staple but otherwise fine. The radio show featured "true stories of the supernatural" and was hosted and narrated by Gibson. The show was based at WABC in New York City and ran every weekday between 7:30-7:45 p.m. from approximately May to October of 1955. Several

scripts have a few holographic notations and corrections but most copies are clean. A penciled notation in one mentions Ryan De Koven in one of the lead roles. He was well known as the announcer for the popular radio show, *Gangbuster*, and later had a recurring role on *Days of Our Lives*. Another script lists Jackson Beck, longtime radio actor who portrayed Philo Vance from 1948-1950, voiced Bluto, Popeye's nemesis, in over 300 cartoons; and was a founding member of the American Federation of Radio Artists.

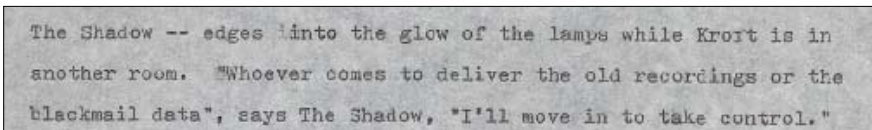
Little is known about the show, with a dearth of information online.



The show is not listed in Dunning's *Encyclopedia of Old Time Radio* and the Oldtime Radio Research Group, which lists hundreds of vintage radio shows, has no information except for the

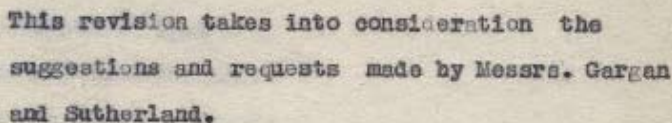
show's title. Likely one-of-a-kind. The "Strange" Typescripts are as follows:

1. TS, 12pp., WABC & Network: (New York) May 31, 1955; last page notation reads: "_C, _/25/55, 4:30 pm."
2. TS, 12pp., June 1, 1955; final page notation: blank
3. TS, 11pp., WABC & Network: (New York) June 6, 1955; last page notation: "hz-hlz, 6/3/55, 1:50 pm."
4. TS, 12pp., WABC & Network: (New York) June 7, 1955; last page notation: "ec-hlz, 6/6/55, 1:45 pm."
5. TS, 12pp., WABC & Network: (New York) June 8, 1955; last page notation: "fc ds, 6/6/55, 11:50 am."
6. TS, 13pp., WABC & Network: (New York) June 9, 1955; last page notation:



"Aldea, 6/7/55 8:50 PM."

7. TS, 12pp., WABC & Network: (New York) June 10, 1955; last page notation: "ls, 6/8/55, 6:43 PM."
8. TS, 11pp., WABC & Network: (New York) June 13, 1955; last page notation: "ls, 6/10/55, 5:18 PM."
9. TS, 10pp., WABC & Network: (New York) June 13, 1955; second copy is missing final page.
10. TS, 11pp., WABC & Network: (New York) June 14, 1955; last page notation: "ls, ep, 6/13/55, 4:42 PM."
11. TS, 12pp., WABC & Network: (New York) June 15, 1955; last page notation: "aek, 6/10/55, 6:35 pm."



12. TS, 12pp., WABC & Network: (New York) June 16, 1955; last page notation: "Aldea, 6/14/55, 6:45 PM."
13. TS, 11pp., WABC & Network: (New York) June 17, 1955; last page notation: "EC 6/15/55, 2:30 p.m."
14. TS, 11pp., WABC & Network: (New York) June 20, 1955; last page notation: "aek, 6/15/55, 7 pm."
15. TS, 12pp., WABC & Network: (New York) June 21, 1955; last page notation: "sl/hlz, Lenore, 6/20/55, 4:10 pm."
16. TS, 12pp., WABC & Network: (New York) June 22, 1955; last page notation: "aek, 6/16/55, pm."
17. TS, 12pp., WABC & Network: (New York) June 23, 1955; last page notation: "EP, HLZ, 6/22/55, 2:40 PM."
18. TS, 11pp., WABC & Network: (New York) June 24, 1955; last page notation: "aek, 6/22/55, 7:25pm."
19. TS, 10pp., WABC & Network: (New York) June 27, 1955; last page notation: "ec/hz/sl, 6/24/55, 3:30 pm." This script also includes handwritten corrections in an unknown hand along with a half sheet of paper stapled to page five replacing dialogue.
20. TS, 11pp., WABC & Network: (New York) June 28, 1955; last

page notation: "ALDEA, 6/27/55, 5:10 PM."

21. TS, 13pp., WABC & Network: (New York) June 29, 1955; last page notation: "Aldea, 6/23/55, 7:40 PM."

22. TS, 11pp., WABC & Network: (New York) June 30, 1955; last page notation: "ls/aek, 6/28/55, 9:05 pm."

23. TS, 11pp., WABC & Network: (New York) July 1, 1955; last page notation: "ls, 6/29/55, 7:06 PM."

24. TS, 11pp., WABC & Network: (New York) July 4, 1955; last page notation: "ALDEA, 6/29/55, 6:59 PM."

25. TS, 11pp., WABC & Network: (New York) July 5, 1955; last page notation: "aek, 6/28/55, 6:50 pm."

26. TS, 11pp., WABC & Network: (New York) July 6, 1955; last page notation: "aek, 7/5/55, 5 pm."

27. TS, 12pp., WABC & Network: (New York) July 7, 1955; last page notation: "EC, 7/6/55, 4:00PM."

28. TS, 12pp., WABC & Network: (New York) July 8, 1955; last page notation: "EC, 7/6/55, 3:45 p.m."

29. TS, 12pp., WABC & Network: (New York) July 11, 1955; last page notation: "sl-hz, 7/7/55, 3:00 pm."

30. TS, 12pp., WABC & Network: (New York) July 12, 1955; last page notation: "aek, 7/6/55, 7 pm."

31. TS, 11pp., WABC & Network: (New York) July 13, 1955; last page notation: "Lenore, 7/12/55, 7 pm."

32. TS, 13pp., WABC & Network: (New York) July 14, 1955; last page notation: "Aldea, 7/13/55 PM."

33. TS, 10pp., WABC & Network: (New York) July 15, 1955; last page notation: "EC, 7/13/55, 3:15 p.m."

34. TS, 13pp., WABC & Network: (New York) July 18, 1955; last page notation: "EC, 7/14/55, 3:15 p.m."

35. TS, 11pp., WABC & Network: (New York) July 19, 1955; last page notation: "EC-JS, 7/15/55, 3:00 p.m."

36. TS, 11pp., WABC & Network: (New York) July 20, 1955; last page notation: "aek, 7/18/55, 6:40 pm."

37. TS, 11pp., WABC & Network: (New York) July 21, 1955; last page notation: "ALDEA, 7/19/55, 6:25 PM."

38. TS, 10pp., WABC & Network: (New York) July 22, 1955; second-to-last page notation: "aek, 7/20/55, 6:20 pm."

39. TS, 11pp., WABC & Network: (New York) July 25, 1955; last page notation: "ls, 7/21/55, 6:45 PM."

40. TS, 12pp., WABC & Network: (New York) July 26, 1955; last page notation: "ep/aek, 7/22/55, 5 pm."

41. TS, 11pp., WABC & Network: (New York) July 27, 1955; last page notation: "fc/aek, 7/25/55, 4:45 pm."

42. TS, 11pp., WABC & Network: (New York) July 28, 1955; last page notation: "AEK-ALDEA, 7/26/55, 5:40 PM."

43. TS, 11pp., WABC & Network: (New York) July 29, 1955; last page notation: "EP/FC, 7/27/55, 11:55 am."

44. TS, 11pp., WABC & Network: (New York) August 1, 1955; last page notation: "EC-, 7/28/55, 3:30 p.m."

45. TS, 12pp., WABC & Network: (New York) August 2, 1955; last page notation: "lj/aek, 7/28/55, 10:20 pm."

46. TS, 11pp., WABC & Network: (New York) August 3, 1955; last page notation: "LENORE- Aldea, 7/28/55, 6:10 PM."

47. TS, 11pp., WABC & Network: (New York) August 4, 1955; last page notation: "aek, 8/2/55, 5:50 pm."

48. TS, 11pp., WABC & Network: (New York) August 5, 1955; last page notation: "aek, 8/3/55, 4:45 PM."

49. TS, 10pp., WABC & Network: (New York) August 8, 1955; last page notation: "ep, gvs, 8/4/55, 3:15 PM."

The story you are about to hear is true, but --
(ECHO) STRAAAAAANGE!

50. TS, 11pp., WABC & Network: (New York) August 9, 1955; last page notation: "aek, 8/4/55, 8:15 pm."

51. TS, 11pp., WABC & Network: (New York) August 10, 1955; last page notation: "aek, 8/5/55, 7:30 pm."

52. TS, 11pp., WABC & Network: (New York) August 11, 1955; last page notation: "Edna C, 8/9/55, 3:45 pm."

53. TS, 11pp., WABC & Network: (New York) August 12, 1955; last page notation: "aldea & libby, 8/9/55, 5:45 PM."

54. TS, 10pp., WABC & Network: (New York) August 15, 1955; last page notation: "Aldea, 8/10/55, 6:10 PM." A penciled notation

(JIGGLING TELEPHONE)
Operator ... Operator
(JIGGLING TELEPHONE)
Operator! ... Operator!....

mentions the cast included Ryan De Koven, best known as the announcer for radio show, "Gangbuster" and a recurring role on TV's "Days of Our Lives."

55. TS, 10pp., WABC & Network: (New York) August 16, 1955; last page notation: "EC: EK, 8/11/55, 4:55 p.m."

56. TS, 10pp., WABC & Network: (New York) August 17, 1955; last page notation: "aek, 8/15/55, 6:10 pm."

57. TS, 10pp., WABC & Network: (New York) August 18, 1955; last page notation: "aek, 8/16/55, 5:20 pm."

58. TS, 10pp., WABC & Network: (New York) August 19, 1955; last page notation: "aek, 8/17/55, 5 PM."

59. TS, 32pp., WABC & Network: (New York) August 22, 1955; last page notation: "Aldea, 8/18/55, 7:10 PM." Two first pages, one with corrections and one revised, a few notations throughout the script and

The phone is dead, Doctor.

several actors' names listed on the final page: Drex Hines, director; Jackson Beck (a long-time radio actor who portrayed Philo Vance from 1948-1950; Popeye's nemesis, Bluto, in over 300 cartoons; and was a founding member of the American Federation of Radio Artists), Athena Lord, and Charles Woods.

60. TS, 10pp., WABC & Network: (New York) August 23, 1955; last page notation: "aek, 8/18/55, 9:25 pm."

61. TS, 11pp., WABC & Network: (New York) August 24, 1955; last page notation: "cc-hz, 8/22/55, 3:10 pm."

62. TS, 11pp., WABC & Network: (New York) August 25, 1955; last page notation: "ds/js, 8/22/55, 3:15 PM."

But we must get you to a hospital, Mrs. Cartwright.

63. TS, 10pp., WABC & Network: (New York) August 26, 1955; last page notation: blank.

64. TS, 11pp., WABC & Network: (New York) August 29, 1955; last page notation: "aek, 8/23/55, 6:20 pm."

65. TS, 10pp., WABC & Network: (New York) August 30, 1955; last page notation: blank.

66. TS, 10pp., WABC & Network: (New York) August 31, 1955; last page notation: "aek, 8/29/55, 5:55 pm."

67. TS, 11pp., WABC & Network: (New York) September 1, 1955; last page notation: "aek, 8/30/55, 6:15 pm."

It's too late, doctor ... Too late.

68. TS, 11pp., WABC & Network: (New York) September 2, 1955; last page notation: "ep/ek, 8/31/55, 3:25 pm."

69. TS, 12pp., WABC & Network: (New York) September 5, 1955; last page notation: "EC:HZ, 9/1/55, 3:45 p.m."

70. TS, 12pp., WABC & Network: (New York) September 6, 1955; last page notation: "Aldea, 9/1/55, 10:15 PM."

71. TS, 13pp., WABC & Network: (New York) September 7, 1955;

last page notation: "Henia, Aldea, 9/6/55, 5:10 PM."

72. TS, 12pp., WABC & Network: (New York) September 8, 1955; last page notation: "lj/aek, 6/9/55, 7:10 pm."

73. TS, 11pp., WABC & Network: (New York) September 9, 1955; last page notation: "ec/lj, 9/7/55, 5:05 pm."

74. TS, 11pp., WABC & Network: (New York) September 12, 1955; last page notation: "ls, 9/7/55, 6:35 PM."

75. TS, 12pp., WABC & Network: (New York) September 13, 1955; last page notation: "ALDEA/LIBBY, 9/7/55, 9:21 PM."

76. TS, 11pp., WABC & Network: (New York) September 14, 1955; last page notation: "LIBBY-ALDEA, 9/12/55, 6:30 PM."

77. TS, 11pp., WABC & Network: (New York) September 15, 1955; last page notation: "Aldea, 9/13/55, 8:40 PM."

78. TS, 11pp., WABC & Network: (New York) September 16, 1955; last page notation: "ALDEA, 9-15-55, 5:30 PM."

79. TS, 12pp., WABC & Network: (New York) September 19, 1955; last page notation: "Aldea, 9-15-55, 10:45 PM."

80. TS, 12pp., WABC & Network: (New York) September 21, 1955; last page notation: "pB:EC, 9/21/55, 3:45 p.m."

81. TS, 10pp., WABC & Network: (New York) September 22, 1955; missing final page.

82. TS, 12pp., WABC & Network: (New York) September 23, 1955; last page notation: "EP/Aldea, 9/219/55, 7:00 PM."

83. TS, 10pp., WABC & Network: (New York) September 26, 1955; last page notation: "ls, 9/22/55, 7:12 PM."

84. TS, 12pp., WABC & Network: (New York) September 27, 1955; last page notation: "pb, 9/23/55, 11:55 AM."

85. TS, 11pp., WABC & Network: (New York) September 30, 1955; last page notation: "ALDEA, 9/27/55, 5:10 PM."

86. TS, 10pp., WABC & Network: (New York) October 3, 1955; last

page notation: "aek, 9/26/55, 5:10 pm."

87. TS, 11pp., WABC & Network: (New York) October 5, 1955; last page notation: blank

88. TS, 10pp., WABC & Network: (New York) October 6, 1955; last page notation: "aek, 10/5/55, 8:45 pm."

89. TS, 12pp., WABC & Network: (New York) October 7, 1955; last page notation: "ec-hz, 10/6/55, 3:30 pm."

90. TS, 12pp., WABC & Network: (New York) October 10, 1955; last page notation: "EP/LJ, 10/6/55, 8:45 pm."

91. TS, 11pp., WABC & Network: (New York) October 11, 1955; last page notation: "aek, 10/7/55, 5:15 pm."

92. TS, 11pp., WABC & Network: (New York) October 12, 1955; last page notation: "Aldea, 10/7/55, 6:30 PM."

93. TS, 11pp., WABC & Network: (New York) October 13, 1955; last page notation: "aek, 10/7/55, 9 pm."

94. TS, 11pp., WABC & Network: (New York) October 17, 1955; last page notation: "Aldea, 10-10-55, 7:10."

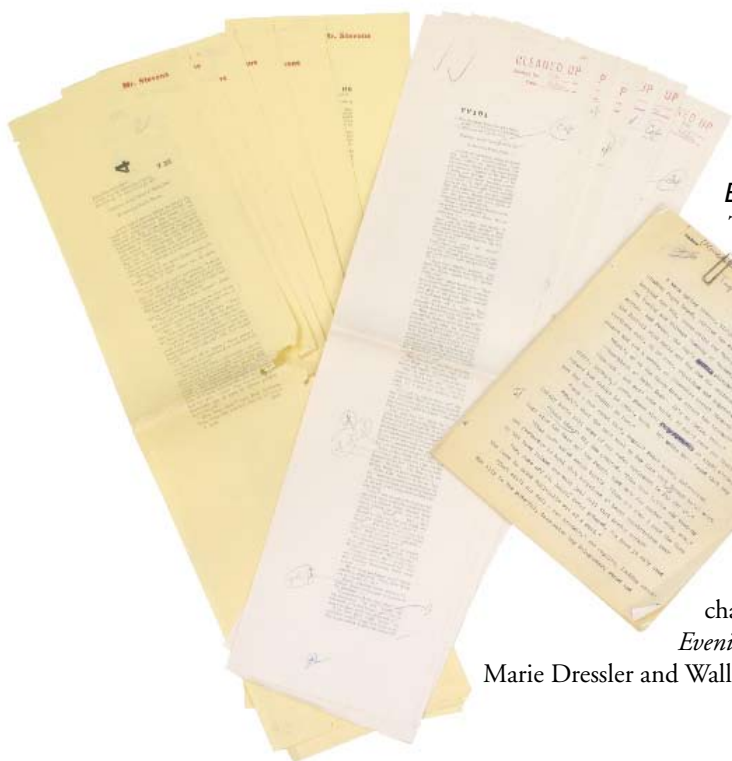
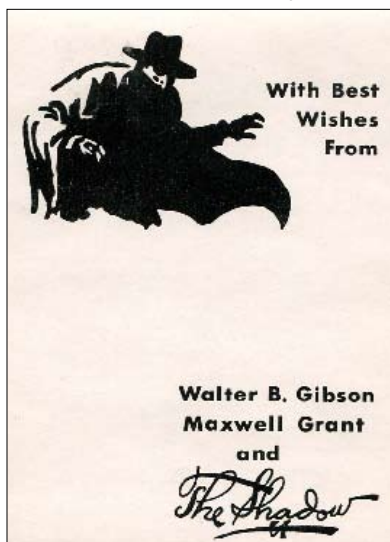
95. TS, 11pp., WABC & Network: (New York) October 18, 1955; last page notation: "ls, 10/10/55, 8:35 PM."

96. TS, 11pp., WABC & Network: (New York) October 24, 1955; last page notation: "pb, 10/15/55, 2:50 PM."

97. TS, 12pp., WABC & Network: (New York) October 25, 1955; last page notation: "ECurry, 10/14/55, 12:45 p.m." There is a second copy of the final page which notes: "This has been the last presentation of STRANGE, with Walter Gibson."

A magnificent radio and pulp archive with interesting Shadow material and a wealth of information about an otherwise apparently "lost" radio serial.

[BTC #321826]



28 Norman Reilly RAINE. [Manuscript]: "Tugboat Annie Takes It With Her" [published in] *The Saturday Evening Post*. 1960. **\$3500**

Typed manuscript, with two sets of the long unbound galleys, one on yellow paper and one on white paper. 38pp., 15pp., and 15pp. The novelette manuscript copy consists of single yellow sheets typed rectos only, attached by paperclip with some wear to the extremities and oxidation from the paperclip on the first and last sheets with corrections throughout, near fine. The white galleys are folded once and stamped "Cleaned Up" with a few scattered editorial corrections, fine. The yellow galleys are also folded once with a moderate chip on the first sheet and stamped "Mr. Stevens," near fine. Raine was a prolific screenwriter whose movies included *The Adventures of Robin Hood*, *Captain Kidd*, and *The Life of Emile Zola*, for which he won an Oscar. In the 1930s he created the character of Tugboat Annie and wrote a series of her stories for *The Saturday Evening Post*. Three Tugboat Annie movies were made, the first in 1933 starring Marie Dressler and Wallace Beery. [BTC #324462]

An archive of documents originating from the Camburn family of New Jersey, from the 1820s to the 1950s. 46 separate items, mostly business-related: deeds, official court documents, property maps, wills, and inventories of personal possessions. Some documents are a bit worn, splitting along folds and with some tape-mends, but, overall, the collection is in fine condition. The main person involved in this narrative of family property is Daniel Camburn (or Campburn, as spelled in some documents). The properties which were bought or sold are mostly in Monmouth County, New Jersey.

1. Hand-written contract documenting sale of land by Amos Burdsall to Joseph Camburn, June 1820.

2. Document with New Jersey state seal, stating that Daniel Camburn granted administration rights of Joseph Camburn's estate to J. Peter C. Vanderhof. March 1831.

3. Order for the sale of real estate, Monmouth Orphan's Court, July 1831. Sale of property of Joseph Camburn.

4. Deed, documenting sale of land by Daniel Camburn to John Cramer (?), October 6, 1838.

5. Bill for labor and services by Daniel Camburn and family, February 1840.

6. 2 small ledger books with notes by Joseph Camburn related to finances. 1840s.

7. Map, hand-drawn in pen with notes, **Signed** by Silas A. Crane D.S., November 30th, 1840. Possibly Crane was a surveyor. 1 sheet folded paper.

8. Hand-written agreement of sale of land by Mary Rutherford to Daniel Camburn, 1842. Concerns property in Monmouth County, NJ.

9. 1 page of notes referring to property dimensions by "Brunley," Register, Feb. 26, 1842.

10. Inventory of the goods of Mary Chamberlain, comprised and appraised by George Spear and George Collins, February 19th, 1844.

11. 1 will of John Rutherford naming Mary Rutherford as Executrix, 1848. Lodi, Bergen Co., NJ.

12. Map of Cedar Run, with notes. **Signed** by Silas A. Crane, April 28, 1848.

13. Statement by witness Walter Rutherford, regarding sale of land by Mary Rutherford to Daniel Campburn. June 26, 1848.

14. Deed, documenting sale of land by Francis Brinley (Perth Amboy) to Daniel Campburn (Uniontown), December 20, 1849.

15. "Report of Commissioners and [?] Claim from Benjamin Oliphant to Mary Lawson." 1850.

16. Deed, documenting sale of land by Joseph Camburn to Henry Camburn, May 4, 1853.

17. Deed, Francis W. Brinly to Daniel Campburn, January 10, 1855.

18. ALS, 2 pp., Burr Mill, August 24, 1862, from Rebeca A. Thomas to Mrs. J(?) Camburn.

19. ALS, 4 pp., Heightstown, Feb. 17, 1864, from Mary [Rutherford?] to her cousin.

20. 1 small ledger book with notes by Joseph Camburn related to finances. 1870s.

21. Deed, documenting division of the property of Daniel Camburn (deceased) and sale thereof to James Anderson, Garrison Camburn, and Joseph Camburn. September 27, 1873.

22. List of payments made from estate of Daniel Camburn, April 1874.

23. Document with New Jersey state seal, stating that Joseph and G[arrison] Camburn granted administration rights to John Guliato of Ann Camburn's estate. March 1875.

24. 2 small books of inventory of the personal property of Ann Camburn. 1875-1877.

25. 1 small ledger book with notes by Joseph Camburn related to finances. 1880s

26. Copy of list of payments from estate of Ann Camburn (?), Sept. 8, 1882.

27. Receipt of payment by G.W. Potter from Joseph Camburn for the settlement of the estate of Ann Camburn, September 2, 1883.

28. Map, with notes. November 10, 1885.

29. Map of the Brinley Survey, on folded lined paper, June 26, 1899. With embossed stamp, "Croton."

30. Report of sale of Joseph Camburn, Sr. real estate, November 24, 1906.

31. Insurance receipt book. With entries from 1949-1951.

32. Map, hand-drawn in pencil with notes, 1 sheet folded lined paper.



33. 1 sheet of notes, possibly of property dimensions.
34. 1 ALS, 2 pp., undated, unsigned and unfinished (a draft?) to Mary [Rutherford?].
35. 1 blank pre-printed Fair Haven Hotel washing list.
36. Map, hand-drawn in pen on 1 sheet folded lined paper.
37. Map, hand-drawn in pencil, 1 sheet folded lined paper, notes on verso.
38. Hand-drawn map in pen. Folded lined paper. Faint, small embossed stamp in one corner (public notary?).
39. 1 page survey map of property.
40. List of goods of Daniel Camburn, with monetary value. One sheet folded into fourths.

41. Map, hand-drawn on folded line paper. "Map of Land South East of Wells Mills."
42. "Map of Land Around Wm. Camburn place". Hand-drawn map with notes on verso.
43. Map of property Cedar Run, with notes.
44. Map, hand-drawn on folded lined paper. One side with blue pen lines. Embossed stamp.
45. "Maps of lands around Wm Camburn place." Hand-drawn map on single folded sheet.
46. Large map of "land around John Morey place."
[BTC #99115]

30 (Frank SINATRA). *A Collection of 64 Photographs of a Frank Sinatra Performance with related artists.* **\$1250**

A collection of 64 professional quality black and white photographs on double thickness photographic paper of a gala performance by Frank Sinatra with supporting artists. Fine. No markings except for penciled numbers on the verso. Sinatra, featured in 40 of the photos with 19 unique images and 21 duplicates, is mostly in full crooner mode, with a few of him addressing the audience. Among the other artists in the performance are Nancy Sinatra, Martha and the Vandellas, Steve and Edie, Alan King, Shecky Green, Trini Lopez, The Fifth Dimension, and a couple that we can't easily identify. [BTC #302437]



31 (Photography). **H.T. COWLING, photographs by.** *Tour of Inspection Reclamation Projects and National Parks: Committee of Appropriations 64th Congress 1915.* [Washington: no publisher] 1915. \$10,000



First edition. Oblong quarto. Approximately 15½" x 11". 65pp. Screw bound, limp leather embossed and with 112 tipped-in original photographs by H.T. Cowling, chief photographer for the U.S. Reclamation Service. Good plus with moderate rubbing, dampstains and some scattered chips with damage to the head of one screw. The first two interior pages are loose but the rest are secure. The photos are in fine condition except for two cyanotypes which have degraded. This book was prepared for the Appropriations Committee of the 64th Congress to document a trip made by Secretary of the Interior, Franklin Knight Lane, as illustrated by a map in the rear of the book that reads, "Principal Irrigation Projects, Eleventh Annual Report, U.S. Reclamation Service" with a line tracing his path by railroad. The photos cover a host of U.S.R.S. projects in Texas, New Mexico, Arizona, Nevada, California, Oregon, Washington, Idaho, Utah, Colorado, Nebraska, Wyoming, Montana, and North Dakota.

As expected, many of the photos show the various projects put in place by the U.S.R.S. such as the Roosevelt Dam, Colorado River Siphon, Truckee-Carson Project, as well as many still under construction at the time of this tour: Elephant Butte Dam, Rio Grande Project, Main Tieton Canal, Arrowrock Dam, Grand River Diversion Dam, and Fisher Canal. The book also features many strikingly beautiful images of the Western American landscape, such as a sunset over the Colorado River; Lake Ewauna, just below Klamath Falls; views of the Yakima Valley in Washington; and the Grinnel Mountain and Glacier in Glacier National Park.

Cowling also snapped photos of the towns visited along the way, including: El Paso, Texas, from a hilltop view looking down Mesa Boulevard with Suarez in the distance; a Fourth of July parade in downtown Yuma, Arizona; the then newly opened San Marco Hotel in Chandler, Arizona, now on the National Registry of Historic Places; as well as farmers, day laborers, and Native Americans, including a family of Blackfeet outside their teepee and a group of Sioux at the Poplar River Labor Camp.



List of photos:

Franklin Knight Lane – 1

New Mexico/Texas

Rio Grande Project – 5

Arizona

Salt River Project – 6 (+1 Cyanotype)

Yuma Project – 6

Nevada

Truckee-Carson Project – 5

California

Orland Project – 2

Oregon

Klamath Project – 3

Umatilla Project - 4

Washington

Yakima Project – 5

Idaho

Boise Project – 6

Minidoka Project – 6

Utah

Strawberry Valley Project – 2

Colorado

Uncompahgre Valley Project – 8

Grand Valley Project – 5

Nebraska

North Platte Project – 2

Wyoming

Shoshone Project – 8 (+1)

Montana

Sun River Project – 5

St. Mary Storage – 12

Blackfeet Project – 8 (including Native American Family)

Milk River Project – 4

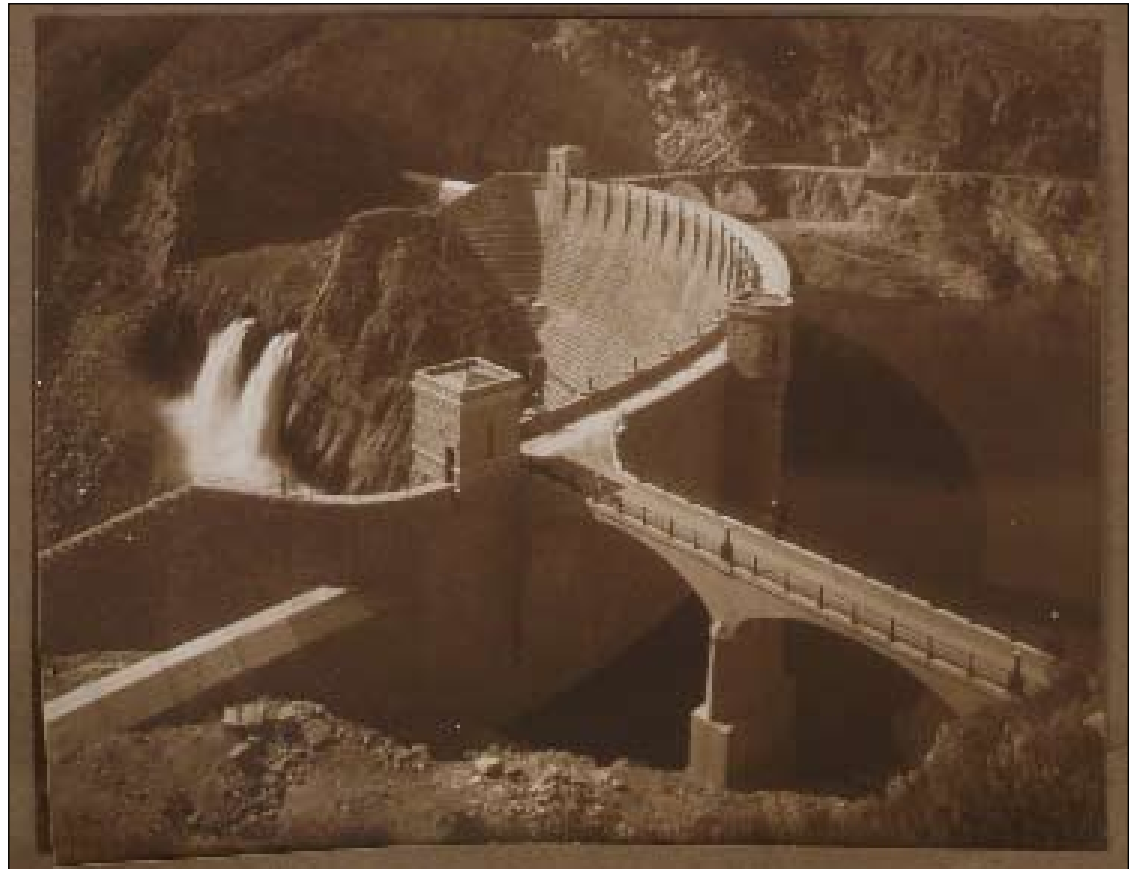
Fort Peck Project – 4 (N. Americans farmers)

North Dakota

N.D., Pumping Project – 3

An interesting and possibly unique collection of photos of the Western United States at the height of America's efforts to tame its mighty frontier.

[BTC #322803]



The Definitive Copy

32 Rossiter JOHNSON, James Howard BRIDGE and Clinton SCOLLARD, edited by. *The Second Book of the Authors Club Liber Scriptorum* [with] *A Collection of Manuscripts and Galley Proofs of The Second Book of the Authors Club Liber Scriptorum*. New York: The Authors Club 1921. **\$25,000**

The complete collection of manuscripts and galley proofs of *The Second Book of the Authors Club Liber Scriptorum* along with a near fine copy of the book, #2 of 251 copies. All but one of the 129 manuscripts are present with various corrections and additions including author Signatures on nearly half, including four Signatures not in the book, plus a manuscript originally included but removed before publication. One or more versions of the printer's galleys for 116 of the 129 contributions with corrections and printer's notes. Also included is a contemporary oversized quarter leather clamshell box with gilt spine label that housed the manuscripts and galleys.

First edition. Folio. Morocco grained cloth gilt, beveled edges, marbled endpapers, and untrimmed pages. Near fine with light wear to the extremities, joints lightly rubbed and two tiny bookseller stickers on the rear endpapers ("Philotheos K. Ferney Fine and Rare Books"). The Authors Club of New York was organized in 1882 as a club for noted persons and authors, such as Andrew Carnegie, Samuel Clemens, Frank Stockton, and John Hay. *The First Book of the Authors Club Liber Scriptorum* was published in 1891 to raise money for a permanent home for the social club. This second volume was conceived

to celebrate the 25th anniversary of the first volume but publication was delayed due to World War I. When finally published in 1921, it contained 129 stories, poems, and essays in a limited edition of 251 copies and was Signed by each author at his contribution. Contributors include: Irving Bacheller, George Washington Cable, George Wharton Edwards, John Erskine, Franklin Henry Giddings, George Bird Grinnell, Rossiter Johnson, John Uri Lloyd, Brander Matthews, George Barr McCutcheon, Albert Payson Terhune, Carl Van Doren, and Henry van Dyke. As noted in the table of contents and errata slip, not all of the authors were able to sign this volume: eight died before the presses had finished so facsimiles were used for Joseph Alexander Altsheler, Julius Chambers, William Henry McElroy, Charles Augustus Stoddard, Stephen Henry Thayer, Calvin Thomas, James Terry White, and William Young; two had gone blind, James Thompson Bixby and Richard Rodgers Bowker, and could no longer sign their name consistently; one contributor was off traveling, Frank Crane; and one was ill, William Ordway Partridge.

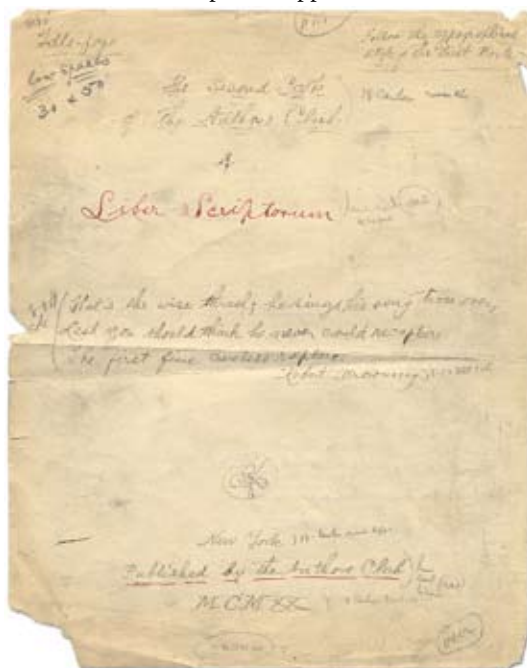
This copy of *The Second Book of the Authors Club Liber Scriptorum* is exceptional because it is accompanied by all but one of the manuscripts from the contributing authors, along with the majority of the galley proofs. The Henry van Dyke manuscript is missing but included is Francis Whiting Halsey's manuscript, "Mulberry and a Book," which is included in the manuscript of the table of contents but was not included in the published book, likely due to the author's death in late 1919. The typed and autographed manuscripts range from small octavo to folio and are in various conditions, averaging very good or better. Many of them have some light to moderate tanning, tears or chipping, most likely due to years of storage in a contemporary clamshell box, also included. Nearly all the manuscripts (including the title page, table of contents and preface) contain minor to major corrections and additions, as well as



notes to the printer and are held together with paperclips or pins with some minor oxidation. Many of the manuscripts are also **Signed** by their contributors, most notably Bixby, Bowker, White, and Young, who did not ultimately sign the published book. In addition to these manuscripts, the galley proofs of all but 13 of the contributions are included as well. They vary greatly in size, with many cut down from long galleys, probably for easier editing and storage. Nearly all are stamped, "The Plimpton Press, Duplicate Proofs," with some scattered chips and tears, along with editing marks and notes for the printer, about near fine. A one of a kind collection.

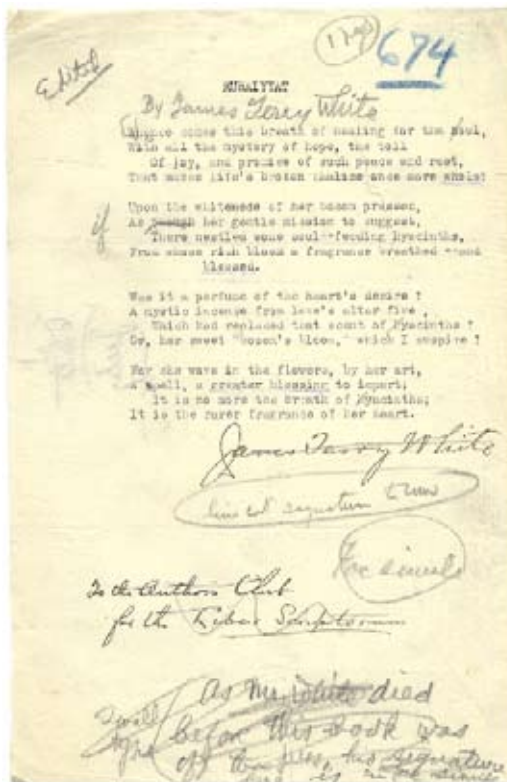
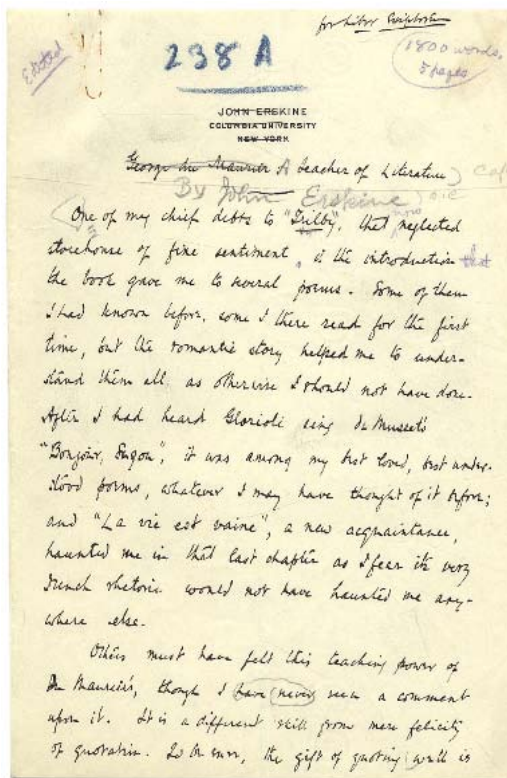
Full Manuscript List:

- Title page. 1pp. AM.
- Preface. 4pp. AM
- Table of Contents. 25pp. AM
- 1. ALLEN, Charles Dexter. "Book-Plate Enthusiasm." 6pp. TM.
- 2. ALLEN, Lyman Whitney. "Themis." 1pp. TMS.
- 3. ALTSHELTER, Joseph Alexander. "In the Gallery." 13pp. TM.
- 4. AURINGER, Obadiah Cyrus. "The Quest of the Lamp." 15pp. AMS.
- 5. BACHELLER, Irving. "The Unhappy Shoat." 1pp. TM.
- 6. BEERS, Henry Augustin. "Original Gum." 50pp. AMS.
- 7. BENJAMIN, Marcus. "Museum Experiences." 10pp. TM.
- 8. BISHOP, William Henry. "Breath of Pines." 2pp. AMS.
- 9. BIXBY, James Thompson. "What the White Birch Whispered." 2pp. TMS. **Signed** by Bixby, who went blind before he could sign the book. The signature is compete but is written on the very edge of the second page in a fold.
- 10. BJÖRKMAN, Edwin. "The Utopian." 9pp. TM.
- 11. BOSTWICK, Arthur Elmore. "Public Libraries and National Service." 14pp. TMS.
- 12. BOWKER, Richard Rodgers. "The Garden of Rest." 1pp. TMS. **Signed** by Bowker, who went blind before he could sign the book.
- 13. BRIDGE, James Howard. "Recollections of Herbert Spencer." 24pp. AMS.
- 14. BROWN, William Adams. "Night in the Woods." 1pp. TM.
- 15. BRYAN, George Sands. "The Credit Entry." 2pp. TMS.
- 16. CABLE, George Washington. "Malvina — Song and Melody." 4pp. TM.
- 17. CHAMBERS, Julius. "The Regeneration of Stampalia." 16pp. TM.
- 18. CHAMBERS, Robert William. "Part of the Game." 3pp. TWS.
- 19. CHENEY, John Vance. "Children of Earth." 1pp. TMS.
- 20. CHURCH, Samuel Harden. "Here Passed the Hun." 1pp. TM.
- 21. CLARK, Joseph J.C. "The Song of Geronimo." 7pp. TMS.
- 22. COHEN, Julius Henry. "The Lawyer of Tomorrow." 2pp. TMS.
- 23. COLE, George Watson. "Roman Poppies." 1pp. TMS.
- 24. COLTON, Arthur Willis. "Vergil to the Authors Club." 6pp. AMS.
- 25. CRANE, Frank. "The Pleasures of Madness." 8 pp. TM.
- 26. DAWSON, Miles Menander. "The Cold."



- 3pp. TM.
- 27. DAY, Richard Edwin. "Extremes." 2pp. TMS.
- 28. DELLENBAUGH, Fredrick Samuel. "Running the Sockdologer." 6pp. TMS.
- 29. DICKINSON, Charles Monroe. "The Greatest Miracle." 2pp. TM.
- 30. DICKSON, Frederick Stoeber. "Flash-Lights on the Eighteenth Century." 5pp. TM.
- 31. DODGE, Walter Phelps. "The House of Stuart." 2 pp. TMS.
- 32. DONAHOE, Daniel Joseph. "The Song of Love Renewed." 1pp. TM.
- 33. DRAPER, John William. "On the Great War." 5pp. TMS.
- 34. EDWARDS, George Wharton. "The Story-Teller of Marken." 10pp. TM.
- 35. EGAN, Maurice Francis. "Of Swinburne." 1pp. TM.
- 36. ERSKINE, John. "A Teacher of Literature." 12pp. AMS.
- 37. GIDDINGS, Franklin Henry. "Moronia." 5pp. TM.
- 38. GOODWIN, Wilder. "C'est la Guerre." 3pp. TMS.
- 39. GOBETT, Ernest. "An Australian Heroine." 6pp. TM.
- 40. GREENE, Homer. "To a New Woman." 1pp. TMS.
- 41. GRIFFIN, Solomon Bulkley. "Morning in the Open." 1pp. AM.
- 42. GRINNELL, George Bird. "Water-Crawler's Taking-Off." 12pp. TM.
- 43. GUITERMAN, Arthur. "Talifer." 2pp. TM.
- 44. HAMILTON, Clayton. "Orpheus and Eurydice." 15pp. TM.
- 45. HARDY, Arthur Sherburne. "Coquette." 1pp. AM.
- 46. HASKINS, Henry Stanley. "My Son." 1pp. AM.
- 47. HEATON, John Langdon. "In France." 1pp. AM.
- 48. HELLMANN, George Sidney. "The Way it Ended." 19pp. TMS.
- 49. HENDERSON, Ernest Norton. "When Life Grows Gray." 3pp. AMS.
- 50. HENRY, Stuart. "How I Became an Author." 5pp. AM.
- 51. HEPBURN, A. Barton. "A Vacation." 2pp. TM.
- 52. HILL, David Jayne. "A Vision of the World." 13pp. AM.
- 53. HOLLAND, William J. "A Captain of Industry." 7pp. cut from a book with corrections and additions.
- 54. HOLLIDAY, Robert Cortes. "The King's Head Inn, and the Coach Venture." 6pp. TM.
- 55. HOLT, Hamilton. "My French Sergeant-Major." 5pp. TMS.
- 56. HOLT, Henry. "Psychical Research." 25pp. TM.
- 57. HORNE, Herman Harrell. "My Philosophy." 5pp. AMS.
- 58. ILES, George. "Electric Empire." 3pp. TMS.
- 59. INGERSOLL, Ernest. "An Allegory of Fearful Improvement." 9pp. TM.
- 60. JACKSON, F.J. Foakes. "Some English Settlers in America." 2pp. AMS.
- 61. JENKS, Tudor. "In the Art Museum." 1pp. AMS.
- 62. JEWETT, John Howard. "Too Late." 1pp. AMS.
- 63. JOHNSON, Rossiter. "A Literary Guide of the Future." 10pp. AMS.

64. JORDAN, William George. "The Psychology of Cold Feet." 8pp. TM.
65. de KAY, Charles. "The Outrecuidance of Man." 26pp. AMS.
66. KENNAN, George. "The Drone of the Bagpipe." 10pp. TMS.
67. KENNARD, Joseph Spencer. "Meglio a Cusi." 9pp. TMS.
68. KENYON, James Benjamin. "Diana's Bathing-Place." 1pp. TMS.
69. KING, David Bennett. "The College Master." 4pp. TM.
70. KREHBIEL, Henry Edward. "Merci Tout." 1pp. AMS.
71. KUNZ, George Frederick. "When Nicholas II was Czarevitch." 6pp. TM.
72. LLOYD, John Uri. "The Storm on the Desert." 3pp. TM. Attached is a letter from a bookseller dated 2/9/38.
73. LUDLOW, James Meeker. "Old-Time Boarding-School Sports." 5pp. TM.
74. McCRACKAN, William Denison. "After-Glow on the Riviera." 13pp. ATM.
75. McCUTCHEON, George Bar. "How I Retired From the Stage." 19pp. TM.
76. McELROY, William Henry. "The Embarrassed Shark." 4pp. TM.
77. MacLEAN, Charles Fraser. "The Surrender of an Emperor." 14pp. TM.
78. McPHERSON, Logan Grant. "A Possible Play." 6pp. TM.
79. MARBURG, Theodore. "On the Edge of the Great Adventure." 3pp. TM.
80. MARTYN, Wyndham. "The Fleeting Years." 4pp. TM.
81. MATTHEWS, Brander. "Letters to Living Authors." 12pp. AMS.
82. MILLER, Marion Mills. "The Tribal God." 6pp. TMS.
83. MITCHELL, Edward Page. "The Nantucket Whaling Story." 10pp. AMS.
84. MOFFETT, Cleveland. "Let Us Suppose." 3pp. TM.
85. MORSE, James Herbert. "The Crow." 3pp. TMS.
86. MOSES, Montrose J. "Mrs. Vanderwater of East Street." 9pp. AMS.
87. MUNROE, James Phinney. "Four Etchings." 4pp. TM.
88. NASON, Arthur Huntington. "That Blessed Dog." 4pp. TMS.
89. PALLEN, Condé Benoist. "Three-Score Years or More." 2pp. TMS.
90. PARTRIDGE, William Ordway. "Two Sonnets." 1pp. TM.
91. PECK, Samuel Minturn. "Servitude." 1pp. TMS.
92. PENFIELD, Frederic Courtland. "Searching Darkest Russia for a Mislaid Savant." 13pp. TM.
93. PEPE, Edward. "Our Sons of the Service Flag." 1pp. TM.
94. PICKERING, William Henry. "The Moon." 3pp. TMS.
95. PULTZER, Ralph. "Class." 1pp. TMS.
96. PUTNAM, George Haven. "A Declaration of Interdependence." 5pp. TMS.
97. RAYMOND, George Lansing. "Notions from a Note-Book." 5pp. TM.



98. RIHANI, Ameen. "Monseigneur." 6pp. TMS.
99. ROGERS, Lebbeus Harding. "Waiting." 1pp. TM.
100. ROOD, Henry. "A Honeymoon Enchantment." 18pp. TM.
101. RUSSELL, Charles Edward. "Verdun — 1916." 2pp. TMS.
102. SCOLLARD, Clinton. "After Calvary." 2pp. TMS.
103. SEAMAN, Louis Livingston. "Prophetic Cablegrams and Letters." Two TMs: 18pp. TM and 16pp. TM (but missing 1 or 2 pages).
104. SEITZ, Don C. "The Yoshiwara." 1pp. TM.
105. SHAW, Albert. "The Peculiar Powers of Education." 5pp. TM.
106. SLOSSON, Edwin Emery. "Formative Philology." 9pp. TM.
107. SLOSSON, Preston William. "The Land of Holy Forest." 4pp. TM. Attached is a letter from a bookseller dated 2/8/38.
108. STAFFORD, Wendell Phillips. "Aureola." 1pp. TMS.
109. STODDARD, Charles Augustus. "A Journalistic Crisis." 7pp. TM.
110. STODDARD, Francis Hobey. "As it Seems to Me." 11pp. AMS.
111. STRAUS, Oscar Solomon. "If Not a League of Nations, Then What?" 8pp. TMS.
112. TEALL, Gardner. "Literature and Lavinia." 7pp. TMS.
113. TERHUNE, Albert Payson. "De Senectute." 4pp. TM.
114. THAYER, Stephen Henry. "Two Sonnets." 2pp. TM.
115. THOMAS, Calvin. "To the German Emperor." 1pp. AM.
116. THOMPSON, Charles Lemuel. "The Strength of the Hills." 5pp. TM.
117. VAN DOREN, Carl. "August in Illinois." 1pp. TM.
118. VAN DYKE, John Charles. "Change." 4pp. TM.
119. VIZETELLY, Frank Horace. "Kisses." 5pp. TM.
120. WALSH, Thomas. "The Friend of El Greco." 14pp. TMS.
121. WHICHER, George Meason. "Three Sonnets From Italy." 4pp. TM.
122. WHITE, James Terry. "Rubaiyat." 1pp. TMS. **Signed** by White, who died before publication of the book.
123. WHITE, Michael Alfred Edwin. "The Morn's Morn." 7pp. TM.
124. WHITING, Charles Goodrich. "Mirabel Darke." 10pp. TM.
125. WILLIAMS, Francis Howard. "To an Old Pal." 1pp. Page cut from a book with corrections, **Signed**.
126. WOOD, John Seymour. "Terpsichore in the Vieux Carré." 27pp. TMS. One page missing from the manuscript.
127. WRIGHT, Richardson Little. "Around the Corner." 4pp. TM.
128. YOUNG, William. "Ave, Maria!?" 1pp. TMS. **Signed** by Young who died before publication of the book.

A collection of 11 Singer books, nearly

all Inscribed to *The New*

Yorker editor

Rachel

MacKenzie.

MacKenzie

(1910-1980)

replaced

Katherine White

as the fiction

editor at *The*

New Yorker on

the recom-

mendation of

May Sarton.

During her

tenure at the

magazine, Mac-

Kenzie was noted for

her nurturing and

editing of, among others, Sarton,

Muriel Spark, Philip Roth, and especially Isaac

Bashevis Singer. MacKenzie's enthusiasm led to the magazine devoting

an entire issue to Spark's *The Prime of Miss Jean Brodie*. However, the

magazine wouldn't publish *Goodbye, Columbus* as she recommended

because William Shawn was too squeamish over the

more "frank" aspects of the novella.

In *Master of Dreams: A Memoir of Isaac Bashevis*

Singer, Singer's assistant of 12 years and later editor,

Dvorah Telushkin, remembers watching

MacKenzie work with Singer by reading each story

out loud to him, line by line, and how she would

sometimes request stronger endings to his stories.

At MacKenzie's memorial in 1980, Singer revealed

that, "Whenever I write something, my first

question is, would Rachel have liked it? What faults

and defects would she have found in it? To many of

her writers, she will remain the measure of what is good and wrong in all

their literary endeavors." Singer later dedicated a special edition of his

collected stories to MacKenzie, calling her "a literary leader in the best

sense of the word."

The eleven books are from 1955-1978 and range from fine to very

good condition. All but one are first editions and American printings.

Each is lovingly Inscribed to MacKenzie by Singer, except one which is

Inscribed by Singer to MacKenzie's niece. In addition to the books, a

brief Typed Letter Signed from Singer's literary agent Robert Lescher to

MacKenzie is included.

The collection includes:

1. *Satan in Goray*. New York: Noonday Press 1955. First American edition. Illustrated by Ira Moskowitz. Sunning to the top of the boards and spine, near fine in near fine dustwrapper toned at the extremities, along with some small tears and chips, particularly at the spine ends. Inscribed to Rachel MacKenzie.

2. *Gimpel the Fool and Other Stories*. New York: Farrar, Straus & Giroux (1966). Ninth edition. Rubbing to the spine ends else fine in a price-clipped, near fine dustwrapper lightly soiled with wear to the spine. Inscribed to Rachel MacKenzie.

3. *In My Father's Court*. New York: Farrar, Straus and Giroux (1966). First edition. Sunning to the topedge and a bumped corner, near fine in very good, glossy dustwrapper, rubbed and with a bumped corner and a tear to the front panel. Inscribed to Rachel MacKenzie.

4. *Zlateh The Goat and Other Stories*. New York: Harper & Row 1966.



First edition. Illustrated by Maurice Sendak.

Faint toning to the gilt decorated boards else fine in a

price-clipped, very good plus dustwrapper that is rubbed along spine

with chips and tears at the extremities. Inscribed to Rachel MacKenzie.

5. *Short Fridays and Other Stories*. London: Secker & Warburg (1967).

First English edition. Fine with a touch of spotting to topedge in a very

good, glossy dustwrapper with a moderate chip on rear panel and wear

to the extremities. Inscribed to Rachel MacKenzie.

6. *When Shlemiel Went to Warsaw & Other Stories*.

New York: Farrar, Straus and Giroux (1968). First

edition. Sunning to topedge and spots on the page

ends, near fine in near fine dustwrapper with wear

to the extremities. Inscribed to Rachel MacKenzie.

7. *A Friend of Kafka*. New York: Farrar, Straus &

Giroux (1970). First edition. A touch of sunning to

the board edges else fine in a lightly soiled else fine

dustwrapper. Inscribed to Rachel MacKenzie.

8. *The Fools of Chelm and Their History*. New

York, NY: Farrar, Straus and Giroux (1973). First

edition. Illustrated by Uri Shulevitz. Fine with a touch of sunning to the

topedge in near fine dustwrapper with sunning and light scrapes to the

spine. Inscribed to Rachel MacKenzie.

9. *Passions and Other Stories*. New York: Farrar Straus Giroux (1975).

First edition. Top of boards sunned and some toning to the page ends,

near fine in near fine dustwrapper. Inscribed to Rachel MacKenzie.

10. *Shosha*. New York: Farrar, Straus and Giroux (1978). First edition.

Fine with just a touch of sunning to topedge, in a very lightly rubbed,

fine dustwrapper. Inscribed to the niece of Rachel MacKenzie, the

book's editor (mentioned in the Author's Note).

11. *A Young Man in Search of Love*. Garden City, NY: Doubleday

1978. First edition. Paintings and drawings by Raphael Soyer.

Dustwrapper rubbed. Topedge toned else fine in a very good plus

dustwrapper, tanned and with several tears at the crown. Inscribed to

Rachel MacKenzie: "To Rachel a Book I wish you would have edited -

with love and admiration Isaac May 29 1978."

12. LESCHER, Robert. *Typed Letter Signed*. New York: (No

publisher) 1976. Letter. 5½" x 7½" Typed Letter Signed folded twice for

mailing with oxidation mark from the staple else fine. A brief letter from

Isaac Bashevis Singer's literary agent, Robert Lescher, to Rachel

MacKenzie. The letter is printed on Lescher letterhead and signed

"Bob." It mentions a recent story of Singer's published in *Atlantic*

Monthly and is attached by paperclip to a stapled photocopy of the story.

[BTC #319368]

To Rachel
with love and
admiration
Isaac



A collection of nearly 50 letters and other ephemera relating to Edith, Osbert, and Sacherevell Sitwell, whom *The New York Times* called “the first family of British literature,” who spearheaded the avant-garde movement during the 1920s, and who organized the exhibition that introduced Picasso and Modigliani to the British public. The collection stretches from 1957-1969 and includes letters by and to Edith, Osbert, and Sacherevell, as well as photo postcards, pictures, and assorted ephemera in overall fine condition.

Edith Sitwell (1887-1964) was the oldest of the siblings and a renowned poet and critic in her day. Unmarried throughout her life, she dedicated herself to artistic pursuits including writing and reciting poetry. In the 1920s, she championed the modernist movement and strived against conservatism. She also gained additional fame late in life from the publication of two volumes on the life of Queen Elizabeth I. She remained a strong supporter of other artists both young and old. While lampooned during her later years for her affected style of dress and over-the-top recital theatrics, she is considered an important poet of the first half of the 20th Century.

Osbert Sitwell (1892-1969), the middle child of the Sitwell family, published several books of poetry during his life as well as a five volume autobiography of his father. Both he and Edith were popular socialites, and close friends of the Queen. He was a member of the Royal Society of Literature and named a Companion of Letters. He spent much of his later life in Italy with David Horner, his life-long lover and companion, at his estate, Castello Di Montegufoni.

Sacherevell Sitwell (1897-1988) was the youngest of the three Sitwell children and a writer of 50 volumes of poetry and 40 more on music, art, architecture, and travel.

Letters from Edith Sitwell

1. ALS, 2pp., No place: 2 February 1957, to Messrs William Heinemann requesting a magazine subscription (with accompanying Signed check) and requesting copies of an article that were never sent.
2. AN, 3pp., (London): 13 October 1959, three drafts of a note to Sir Compton Mackenzie, the Scottish writer and founder of the Scottish National Party, commenting about reciting poetry to audiences and competing with world-famous artists such as the “Dagenham Girl Pipers or Mr. Liberace.”
3. ALS, 1pp., (London): 15 October 1959, thanking Mrs. Carlberg for her kind letter.
4. ALS, 2pp., (London): 27 October 1959, to Mrs. Carlberg about her health and four articles she must write for *The Observer*.
5. ALS, 1pp., Sheffield, 17 November 1959, to an American with an amusing and mysterious message: “Madam, Is it likely! Who do you think I am, Edith Sitwell D.B.E.”
6. AL, 1pp., No place: no date, to an unknown person commenting on Dylan Thomas’s place as a great poet and Americans’ appreciation of poets: “The Americans are incapable of such vulgarity. They do not treat poets as if they are apes at the zoo...”

7. ANS, 1pp., Sheffield, no date, sent to Anthony Thwaite, English poet and writer, teasing him that she is not sure who he is but nevertheless "you had better behave yourself."

8. ANS, 1pp., No place: no date, brief note wishing Compton Mackenzie best wishes.

9. AMs, 1pp., No place: no date, notes for a recital.

10. AMs 1pp., bifolium, (No place; no date), a holograph poem, "La Bell Bona Roba."

Letters to Edith Sitwell

11. ALS, 2pp., Rome: 11 January 1957, from Pavel Tchelitchev, a Russian-born painter, discussing his recent hospitalization in Rome. He pleads for Edith not to get upset, how right she was to become Catholic, his worries about how a weakened heart will affect his painting: "I don't know how I will work, how I will produce my work," and a despairing reason why it has happened: "Edith, Edith, I probably offended Heaven and therefore I was punished." Edith, who never married, was in love with Tchelitchev and never got over him. According to *The Last Years of a Rebel: A Memoir of Edith Sitwell*, written by her longtime secretary Elizabeth Salter: "There can be no doubt ... that Edith was in love with him. Their friendship was a compromise which the artist in her recognized as inevitable but the woman in her rejected and continued to reject until his death in 1957." Tchelitchev died less than seven months later.

12. ALS, 1pp., Switzerland: 26 June 1959, from Winifred Bryher discussing her latest book and her memoirs, a visit to see H.D., and details concerning a reading Edith is having the following week.

13. ALS, 2pp., Fremantle: 28 September 1959, from English novelist Pamela Hansford Johnson, thanking Sitwell for a glowing letter about her last book and with a long passage about receiving negative letters

14. ALS, 2pp., Edinburgh: October 15, 1959, from Compton Mackenzie, a semi-humorous letter about an interview mishap that he feared would upset Edith, hence the letter.

15. ALS, 1pp., Greenwich: 26 October 1959, from Jill Day-Lewis, wife of Cecil Day-Lewis, thanking her for a great dinner party and a mention of her own party which the Dame missed that included her children (among them the young Daniel Day-Lewis), running around singing.

16. ALS, 1pp., from Bryher discussing a book she hopes to publish and that if Edith should suddenly see her in person, not to be surprised because she is in town.

17. TNS, 1pp., London: 28 October 1959, from author Graham Greene, a brief note thanking her for lunch and **Signed** "Graham."

18. ANS, 1pp., London: No date - "Saturday," from Greene, a short but sweet note thanking Edith for a present she sent him.

19. ALS, 1pp., London: no date, from Greene that mentions him walking 60 miles along Hadrian's Wall in the wind and rain while trying to figure out its details.

20. ALS, 1pp., Saco, ME: August 5, 1965, request from a dying school

teacher for a handwritten poem and signed photo. It is virtually identical to a letter sent to Osbert the following year.

21. ANS, 1 pp., No place: no date, from Cyril Connelly, critic and intellectual, saying he can't make her party.

Speech given by Sacheverell Sitwell

22. Speech on behalf of his brother Osbert accepting the Companion of Letters Award given by the Royal Society of Literature Companion of Letters, No place: 19 July 1967, holograph acceptance speech in

Sacheverell Sitwell's own hand given on behalf of Osbert who was living in Italy and sick: "I fear he will not often come to England again. He is an invalid and finds it very difficult to write, which is a tragic situation for him." He mentions this is the second time he has had to accept such an award, having previously accepted one on behalf of Edith, when she was ill. He also comments how unusual it was to have three successful writers in the same family.

Note from Osbert Sitwell

23. AN, 2pp., No place: no date (circa 1958?), two typed notices for a book that references the republication of one of his books and with holographic thank you to the editors on the recto of the second.

Letters to Osbert Sitwell

24. ANS, 1pp., No place: 29 June 1955, from W. Somerset Maugham, and **Signed** "Willie," inviting Osbert to lunch with him and David Low, "Not the caricaturist;

the Gibbonian."

25. ALS, 1pp., (New York): June 9 1964, from Allen T—, a musician who wrote about a recent article mentioning Edith.

26. ALS, 1pp. Minnesota: December 14 1964, from Isabella Gardner Tate, wife of American poet Allen Tate, a long, very sweet letter

expressing her sympathies upon Edith's death and how much she will miss her.

27. ALS, 1pp., Greenwich: 14 December 1964, from Jill Day-Lewis, wife of Cecil Day-Lewis expressing her sympathy at the death of Edith, "She was in the good company of Wilfred Owen, T.S. Eliot and Edwin Muir."

28. ALS, 1pp., Greenwich: 16 December 1964, from Cecil Day-Lewis expressing his sympathy at the death of Edith, and his affection for her as both a woman and a poet.

29. ALS, 1pp., Greenwich: 4 February 1965, from Jill Day-Lewis explaining that she is resending, along with this letter, Cecil's returned sympathy letter for Edith's death.

30. ALS, 1pp., London: December 6 1965, from Alvarez Gascoigne(?) a birthday note congratulating him on moving to Italy because England is "more & more difficult for us septuagenarians to live in. Personally, I feel rather like a man from Mars!"

31. ALS, 1pp., Saco, ME: May 31, 1966, request from a purportedly dying school teacher for a handwritten note and signed photo of Osbert. The letter is virtually identical to a letter sent to Edith in August of the previous year

32. ALS, 1pp., Cambridge: January 29 1969, from E.M. Forster, signed "Morgan," about the difficulty he is having writing (he was then 90 years old) and thanking Osbert for remembering him: "I sit in my

KING'S COLLEGE CAMBRIDGE
Cambridge 1955 Jan. 29

Dear Osbert

Yes, I got that letter, and it was handed to me by a student - or a student just in my table - saying 'Well then here it is; I will not get to time to accept it. But I was much more pleased that you remembered me.' I write so badly that I had better stop. Here I sit in my chair but not in a welcome room at King's and here is a friend who remembers me at Monteaperti. I was given such lovely times

29 June 1955

My dear Osbert

Could you lunch with me here on Wed the 6th or 13th at 1 o'clock? If not, will you suggest a day? David Low is coming; he met you once here with me. Not the caricaturist; the Gibbonian.

Yours ever
Willie

29 June 1955

GARRICK CLUB,
W.C.2.

My dear Osbert

Could you lunch with me here on Wed the 6th or 13th at 1 o'clock? If not, will you suggest a day? David Low is coming; he met you once here with me. Not the caricaturist; the Gibbonian.

Yours ever
Willie

dim but not unwelcome room at King's [College] and here is a friend who remembers me at Montegufoni. I was given such lovely times there."

33. AL, 1pp., Chelsea: December 6, from Dame Sybil Thorndike, wife of Sir Lewis Casson, a gushing letter about performing Osbert's poems:

"The ecstasy we are having reading you aloud ... I have real joy reading your poetry."

34. ANS, 1pp., London: 2 January 1968 (but note states received December 1 1965) from London bookseller Ifan Kryle Fletcher giving condolences upon the death of a mutual friend.

Letters to Osbert from Winifred Bryher.

Seventeen letters in this collection are from Winifred Bryher, English historical novelist and a long-time friend of the Sitwells. Bryher was an interesting woman; an heiress to a major shipping fortune and a lesbian who had a life-long relationship with H.D., but who also took and shared other lovers with her, including her first husband, the writer Robert McAlmon and her second husband, the painter Kenneth Macpherson. The correspondence from her to Osbert and Edith begins in 1959 and continues until 1968, well after Edith's death. The letters talk about various topics including Edith; remembrances of times past at Renishaw Hall, the Sitwell's childhood home; H.D. and her daughter, Perdita; the heart attack and recovery of Macpherson; a conflict with the English Society of Authors, as well as a host of everyday concerns.

35. TLS, 1pp., Switzerland: 13 February 1965, concerning the weather.

36. TLS, 1pp., Switzerland: 30 September 1965, regarding Perdita, a trip to America and the publication of Edith's memoir.

37. TLS, 1pp., Switzerland: 10 November 1966, Perdita's visit and her new book.

38. TLS, 1pp., Switzerland: 4 December 1966, concerning the weather.

39. TLS, 1pp., Switzerland: 8 December 1966, about the Arts Council grants being picked by publishers.

40. TLS, 1pp., Switzerland: 19 December 1966, again the weather.

41. TLS, 1pp., Switzerland: 22 December 1966, still more about the weather.

42. TLS, 1pp., Switzerland: 15 February 1967, concerns Kenneth Macpherson's heart attack in India.

43. TLS, 1pp., Switzerland: 6 March 1967, comments about her new book.

44. TLS, 1pp., Switzerland: 30 May 1967, about visiting Kenneth Macpherson and Osbert.

45. TLS, 1pp., Switzerland: 3 December 1967, visiting England, seeing Perdita and the bad economy.

46. TLS, 1pp., Switzerland: 28 December 1967, discussing a visit, his health and times past.

47. TLS, 1pp., Switzerland: 27 May 1968, explaining she can't come to Italy this year.

48. TLS, 1pp., Switzerland: 4 December 1968, discussing the return of a loan during the war

49. TLS, 1pp., Switzerland: 22 December 1968, assorted pleasantries and a thanks for returning the loan.

Miscellaneous

50. French manuscript page titled, "For Paul Claudel: Art Poétique."

51. Five calling cards of "Sir Osbert Sitwell, Renishaw Hall Nr Sheffield," approximately 3½" x 1½"

52. Three Invitations from Lady Ida Sitwell, approximately 4½" x 3½", that read: "Lady Ida Sitwell at Home, Castello Di Montegufoni, Wednesday 21, May, 4 - 7.30..."

53. Fifteen real photo picture postcards, measuring approximately 5½" x 3½", that consist of four of Renishaw Hall's exterior; three of a room that is likely inside Renishaw Hall; three of a woman sitting in a chair (likely a Sitwell family member); one of two men with great mustaches, in rain gear and seated in chairs; one of the exterior of Castello

di Montegufoni, Osbert's Italian country estate; and three of the estate's grotto.

54. Black and white reproduction of the painting, "Sir George Sitwell, Lady Ida Sitwell and Family," by John Singer Sargent mounted on cardboard printed to read, "with Sir George Sitwell's Compliments."

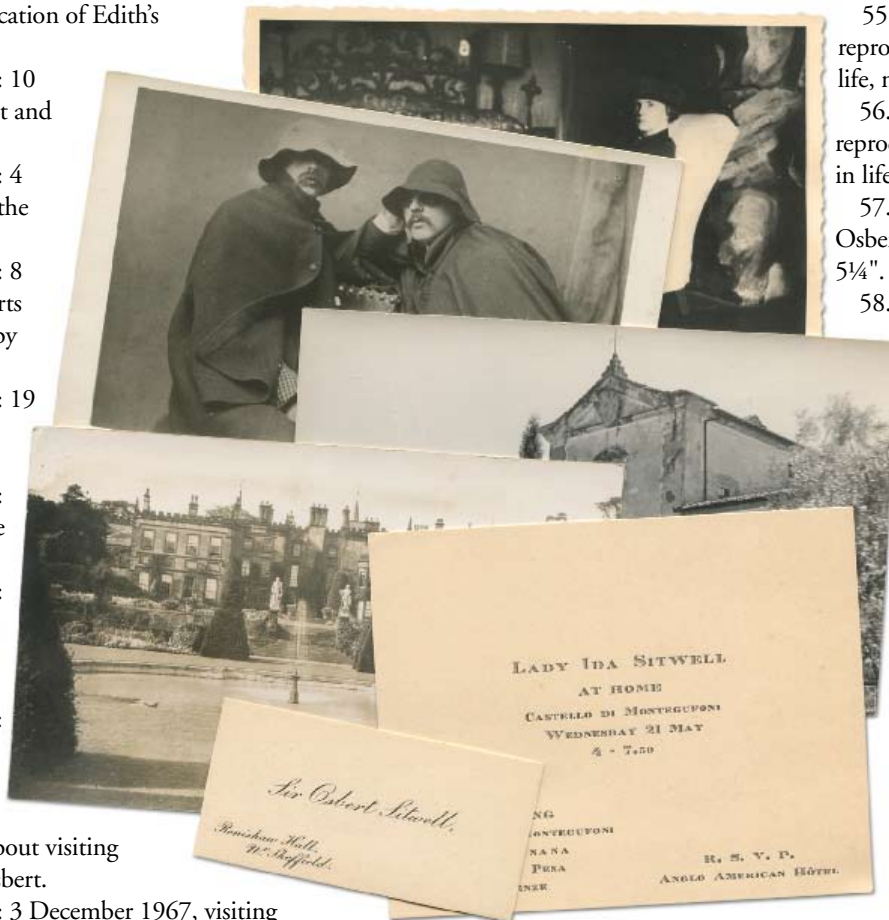
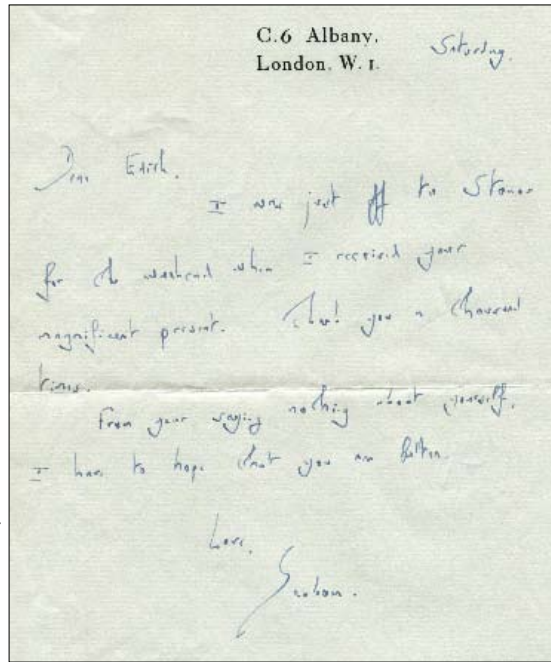
55. Black and white photo reproduction of Edith Sitwell later in life, measuring 5" x 7".

56. Black and white photo reproduction of Osbert Sitwell later in life, measuring 5" x 7".

57. Black and white photo of Osbert Sitwell, measuring 4¼" x 5¼".

58. Black and white photo of Osbert Sitwell, measuring 1½" x 2½".

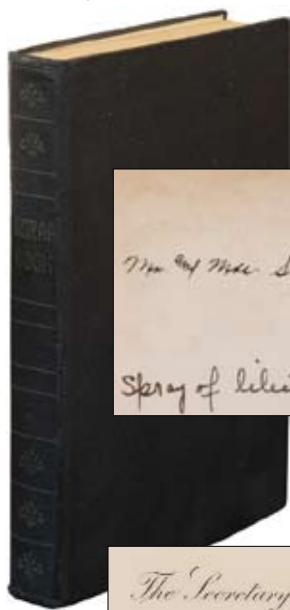
[BTC #321486]



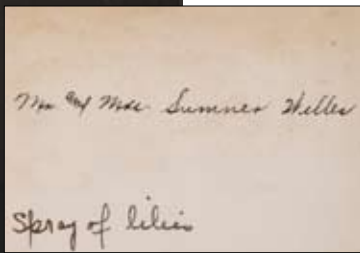
35 (U.S. Diplomacy). Robert S. Reynolds HITT. *Family Scrapbook.*

Washington, DC: 1938.

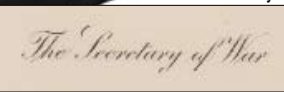
\$500



Cloth. Octavo. Near fine with light edgewear. A scrapbook containing condolence cards, telegrams, and newspaper articles received by the family upon the death of Hitt.



Hitt was a U.S. diplomat from 1901-1914 with posts in Berlin and Rome; he was Minister to Panama from 1909-1910 and Guatemala from 1910-1913. Includes sympathy cards from Sumner Wells, Secretary of War Harry Hines



Woodring, Congressman Hamilton Fish, and many others. [BTC #325330]

37 Maggie Jeanne WADELTON. [Original Manuscript]: *Gillian Benedict.* [circa 1947].

\$4500

Two drafts of the original manuscript. First draft: 348pp. Final draft: 334pp. The first draft is heavily corrected, both copy edited, and edited for content, presumably by the author; the second draft is clean with only minor corrections in pencil,



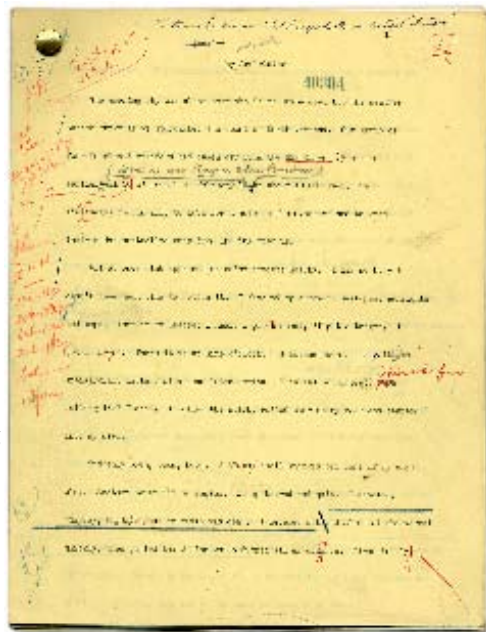
Basis for Two Werner Herzog Films

36 (Vietnam). Dieter DENGLER [and Trevor

Armbrister]. [Manuscript]: "Vietnam Exclusive: I Escaped From a Red Prison" [published in] *The Saturday Evening Post.* 1966.

\$5000

Typed manuscript. 64pp. Bradbound leaves of white and yellow typed rectos only, complete but with the last two sheets out of order (we could switch them, but this is how it came to us). The sheets have a touch of wear to the edges and a few spots throughout but are still fine with very extensive holographic corrections and additions. A harrowing account of German-American Dieter Dengler's escape from a Laos prison camp, ghostwritten by Trevor Armbrister, a contributing editor for *The*



Saturday Evening Post and the ghostwriter of Gerald Ford's memoir, *A Time to Heal*. The story, originally published in the December 3, 1966 issue of the *Post*, became the basis for two movies by the noted German director, Werner Herzog: the excellent 1997 documentary, *Little Dieter Needs to Fly*, and the 2006 dramatization of Dengler's escape, *Rescue Dawn*, starring Christian Bale as Dengler. [BTC #324587]

although it retains the author's original title *Gillian Benedict*. Housed in folders and worn Bobbs-Merrill manila envelopes, the pages are mostly clean (with the exception of the corrections) and near fine or better. A romance novel about a woman living in London, desperately battling alcoholism, and spanning the time between the two World Wars. Wadelton was an Irish woman who moved to the U.S. at age twelve, and published four books, including at least two that were autobiographical *The Book of Maggie Owen* (1941) and *Maggie No Doubt* (1943); the Gothic ghost story *Sarah Mandrake* (1946); and *Gay, Wild and Free* (1949), which seems to be an autobiographical novel, all of them published by Bobbs-Merrill. One of the envelopes bears a pencil notation *Gay, Wild and Free*, but a comparison with the text of that novel indicates this is an entirely different work. It may be unpublished. In any event a little known novel by a published woman writer. [BTC #283332]

A collection of 60 letters and notes sent between 1952 and 1984 by famous names of the day to G. Scott Wright, Jr., the editor of *The Palette*, a small newsletter published by the Connecticut Arts Association in the 1960s. The letters, most of which are signed, are in response to requests from Wright, a teacher at Weston High School in Weston, Connecticut, for voluntary contributions to his modest and perpetually underfunded periodical. The responses he received are interesting and illuminating, and cover a wide swathe of celebrity from political leaders to authors and artists to scientists and doctors.

Included are 69 carbon copies of the typed letters sent by Wright. Recipients include: Dr. Stringfellow Barr, Thomas Hart Benton, Dr. Ralph Bunche, Bruce Catton, Sir Winston Churchill, Arthur Compton, Dr. James B. Conant, Alistair Cooke, Norman Cousins, Peter DeVries, R. Buckminster Fuller, Dr. A. Whitney Griswold, John Hersey, Sidney Hertzberg, Robert M. Hutchins, John F. Kennedy, Gyorgy Kepes, Charles Laughton, Max Lerner, Henry Luce, Russell Lynes, Dr. Jacques Maritain, Edward R. Murrow, Richard Neutra, Richard Nixon, Eliot Noyes, Dr. Brian O'Doherty, Admiral Hyman G. Rickover, Lord Bertrand Russell, Eero Saarinen, Ben Shahn, Dr. Barlow Shapley, Sir Osbert Sitwell, William Steig, Adlai Stevenson, Arthur H. Sulzberger, and Henry Wallace.

Responses received to Wright's request for a contribution, as well as other letters from Wright's archive. (+ = different thread of correspondence):

1. +ALBERS, Josef, Chairman of the Department of Design, Yale University. TLS, 1p., June 11, 1952. Grants Wright extra credits for the project.

2. ALPERT, Jon, NBC News. ALS, 2pp., no date. Thanks Wright for a letter.

3. BARR, Stringfellow. ANS (on Wright's TLS), August 16, 1960, with envelope. Declined.

4. +BARTH, John. TNS, 1p., January 24, 1977. "Why, thank you, sir."

5. BENTON, Thomas Hart. ALS, 1p., September 14, 1960. Declined.

6. +BRUBACHER, John S., Professor of Higher Education, University of Michigan. TLS, 1p., March 23, 1961. Personal letter.

7. BUNCHE, Ralph J., Under Secretary, United Nations.

TNS, 1p., September 9, 1960. Declined.

8. CATTON, Bruce, *American Heritage*. TLS, 1p., August 31, 1960. Declined.

9. COMPTON, Arthur H. TNS, 1p., September 30, 1960. Enclosed essay to be published: "Atoms, Electricity, and the Quest for the Best," mimeographed typescript, 14pp.

10. [CONANT, James B.] TNS, 1p., September 2, 1960, from Conant's secretary, declining.

11. COOKE, Alistair. TNS, 1p., September 12, 1960. Declined.

12. +COPLAND, Aaron. TNS, 1p., October 14, 1977. Thanks Wright for letter.

13. COUSINS, Norman, *Saturday Review*. TNS, 1p., August 10, 1960. Agrees to contribute. TNS, 1p., August 17, 1960. Has to postpone contribution. TLS, 1p., December 5, 1960. Apologizes for being unable to contribute, when he previously stated he would.

14. +CUOMO, Mario. ANS, 1p., September 25, 1984, with envelope. Thanks Wright for gift.

15. +DAY, R. TPCS, May 10, 1977. Thanks Wright for letter.

16. DeVRIES, Peter. TLS, 1p., August 26, 1960. "If my thoughts on the subject could conceivably be gathered into a unity even remotely resembling that required by an article I'd be happy to send them (or it) to you for *The Palette*. But in these days of chaos and flux, in matters educational, I am in the position of a poor citizen desperately in need of enlightenment, rather than one capable of supplying it. In other words, I should be reading *The Palette*, not writing for it."

17. +FOTOFILI, Kalanivalu, assistant to the King of Tonga. TNS, 1p., January 19, 1972. Acknowledges receipt of letter.

18. +FRASER, George MacDonald. TLS, 1p., September 1, 1978.

"This is what your mother would probably call a thank-you-letter for a thank-you-letter-a thank-thank-you letter, in fact, or to put it in mathematical terms, thanks squared." Fraser goes on to discuss the origins of his Flashman character, disputing that an acquaintance of Wright's was involved, as the acquaintance had suggested.

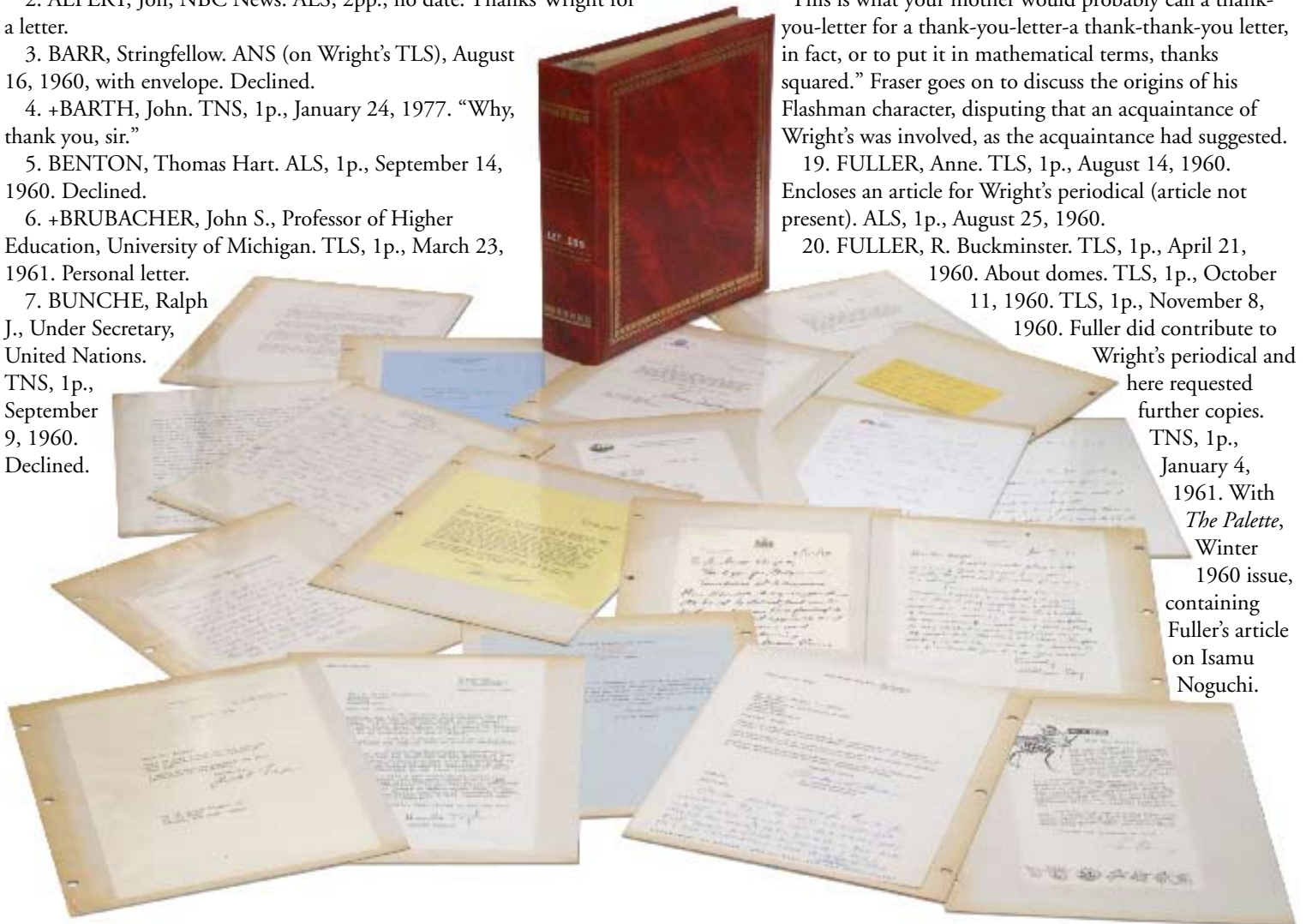
19. FULLER, Anne. TLS, 1p., August 14, 1960. Encloses an article for Wright's periodical (article not present). ALS, 1p., August 25, 1960.

20. FULLER, R. Buckminster. TLS, 1p., April 21, 1960. About domes. TLS, 1p., October 11, 1960. TLS, 1p., November 8,

1960. Fuller did contribute to Wright's periodical and

here requested further copies.

TNS, 1p., January 4, 1961. With *The Palette*, Winter 1960 issue, containing Fuller's article on Isamu Noguchi.



21. +GOOCH, Stan. TLS, 1p., December 12, 1975. Thanks Wright for his letter.

22. [GRISWOLD, Dr. A. Whitney] TNS, 1p., August 12, 1960, from Griswold's secretary, declining.

23. HERSEY, John. ANS, 1p., August 12, 1960. Declined.

24. HERTZBERG, Sidney. TLS, 1p., August 16, 1960. Declined.

25. HUTCHINS, Robert M. TNS, 1p., August 29, 1960. Request he be asked later for a contribution. TLS, 1p., December 1, 1960. Declined. TNS, 1p., December 13, 1960. Declined.

26. [KENNEDY, John F.] TNS, 1p., November 4, 1960, from John Anderson, Assistant News Director, Democratic National Committee, responding for then Senator Kennedy, agrees to contribute. Untitled statement by John F. Kennedy, original typescript, 1p. Kennedy expresses the crucial role the arts play in American life and the importance of not succumbing to complacency but rather striving forward "in bold anticipation of the future." The statement was written while Kennedy was still a Senator and provided to Wright four days before the Presidential election, but not printed in *The Palette* until after Kennedy had become President. With *The Palette*, Late Winter 1961, in which the President's statement appears.

27. KEPES, Gyorgy, Professor of Visual Design, MIT. TLS, August 15, 1960. Requested further information. TLS, 1p., December 13, 1960. Declined.

28. KLEIN, Herbert G., Special Assistant to Vice President Richard Nixon. TLS, 1p., September 10, 1960. Declined.

29. +KOESTLER, Arthur. TN signed in type, 1p., October 6, 1979. "Thank you kindly. But don't let's exaggerate."

30. [LAUGHTON, Charles] TNS, 1p., September 9, 1960, from Laughton's secretary, declining.

31. LERNER, Max, *New York Post*. TLS, 1p., September 9, 1960. Declined.

32. +LESLIE, Beth [?] TLS, 2pp., no date. Personal letter with references to a mutual project.

33. [LUCE, Henry R.] TNS, 1p., August 29, 1960, from Luce's secretary, declining.

34. LYNES, Russell, *Harper's Magazine*. TNS, 1p., August 19, 1960. Declined. TNS, 1p., August 25, 1960. Declined.

35. +MANNIX, Daniel P. TLS, no date. Thanks Wright for the latter's kind words about his 1967 children's book, *The Fox and the Hound*. Mannix was a highly eclectic author of both fiction and non-fiction (often on sensational topics such as torture and human oddities). *The Fox and the Hound* was the basis for the 1981 Disney animated film of the same name. With photocopy of Mannix's obituary.

36. [MARITAIN, Dr. Jacques] TLS, 1p., August 16, 1960, from Maritain's lawyer, declining. TLS, 1p., August 25, 1960, from Maritain's assistant, declining.

37. +MONSARRAT, Nicholas. TLS, 1p., May 21, 1978. Thanks Wright for his letter.

38. MURROW, Edward R. TNS, 1p., August 29, 1960. Declined.

39. NEUTRA, Diane. TLS, 1p., September 27, 1960. Permission for Wright to publish an article. With "Is There An Abstract Approach Left in an Age of Observation?" by Richard J. Neutra, mimeographed typescript, 4 pp., with corrections in unknown hand.

40. NEUTRA, Richard J. TLS, 1p., September 16, 1960. Includes an article (not present). TLS, 1p., December 8, 1960, from Dorothy Serulnic for Richard Neutra, requesting extra copies of the magazine.

41. +NIXON, Richard. TLS, 1p., July 20, 1979. On Nixon's La Casa Pacifica stationery. Thanks Wright for a letter.

42. NOYES, Eliot. TLS, 1p., September 7, 1960. Declined.

43. O'DOHERTY, Brian. TLS, 1p., January 18, 1961. Declined.

44. +O'N[?], Frank [?] TLS, 1p., December 18, 1976. Thanks Wright for a letter.

45. RICKOVER, H.G., United States Atomic Energy Commission. TNS, 1p., August 31, 1960. Declined.

46. +ROCKEFELLER, Nelson A. TNS, 1p., January 12, 1977. Thanks Wright for a letter.

47. RUSSELL, Bertrand. TLS, 1p., August 27, 1960, from his secretary, declining. TLS, 1p., September 6, 1960. Suggests Wright get in contact with his publishers to reprint an essay of his on education.

48. SAARINEN, Eero. TLS, 1p., August 22, 1960. Declined.

49. SHAHN, Ben. TLS, 1p., August 20, 1960. Declined.

50. SHAPLEY, Harlow, Harvard College Observatory. ANS, no date. Declined.

51. [SITWELL, Sir Osbert] TNS, 1p., August 27, 1960, from L. Andrade, secretary to Sir Osbert Sitwell. Declined.

52. +SMITH, Dennis. ALS, 1p., November 30, 1976. Thanks Wright for book.

53. STEIG, William. ALS, 1p., January 7, 1961. "I can only say that I'm a commercial artist, an extremely lazy one, and that I drag myself to a drawing board or a desk only under the stimulus of economic necessity. I have no impulse to express myself in words & I have nothing to say which has not been said by much better thinkers & writers. Therefore writing an article would be burdensome to me & useless to you and to your readers."

54. STEVENSON, Adlai E. TLS, 1p., August 18, 1960. Declined.

55. STRATTON, J.A., President of MIT. TLS, 1p., August 26, 1960. Encloses article.

56. [SULZBERGER, Arthur H.] TNS, 1p., August 24, 1960, from Ivan Veit for Sulzberger, declining.

57. TAYLOR, Harold. TLS, 1p., August 29, 1960. Offers an article.

58. WALLACE, H.A. TLS, 1p., August 16, 1960. "My only knowledge of art is in plant breeding. Therefore I cannot comply with your request. I am too busy working on my gladioli and strawberries."

59. +WILFRED, Thomas, Art Institute of Light. TLS, 1p., February 9, 1954. About lighting. With pamphlet.

60. +WILSON, Sloan.

TNS, 1p., December 3, 1977. "Thank you for your good letter. Arriving, as it did, in the midst of a stack of bills, it brightened a dark December day. In my shy, modest way, I showed it to my wife and my 13-year-old daughter, who immediately looked at me with new respect and appreciation - I think."

[BTC #99210]

A healthy, free, diversified, growing people lives in its arts fully as in other aspects of its society -- economic, political, moral or spiritual.

Hence today, as we seek a stronger, healthier, more vital America -- the new birth of a people who traditionally have sought new frontiers, conquered them and gone on in search of more -- so may we now to express ourselves more fully in the arts.

But a nation which devotes its sole reverence to the past, which is satisfied with itself as it is, which forgets the youthfulness that once challenged the frontiers -- is not a growing, healthy nation. It is not one that looks to the future with anticipation and the joy of battle. It is a nation of stagnation and decline. It is a nation that in the end abandons freedom for slavery, in one form or another.

We are faced as a people today with a choice -- blind reverence for the past or bold anticipation of the future -- complacency or achievement -- creeping mediocrity or a new greatness.

We see the challenge at all hands -- at home, abroad. I feel we must move out to meet it now. History may not give us opportunity to choose again.

MR. JOHN F. KENNEDY
President of the United States, has most generously given the PALETTE a statement about the future of America and its people.

JOHN F. KENNEDY

7-10-78

July 20, 1978

Dear Mr. Wright:

This is just a note to tell you how much I appreciate your letter of June 4th.

I also would be grateful for your appreciation of *Light*.

Sincerely,
Sloan Wilson



Detail from item 17