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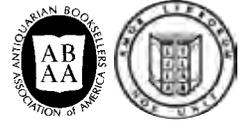
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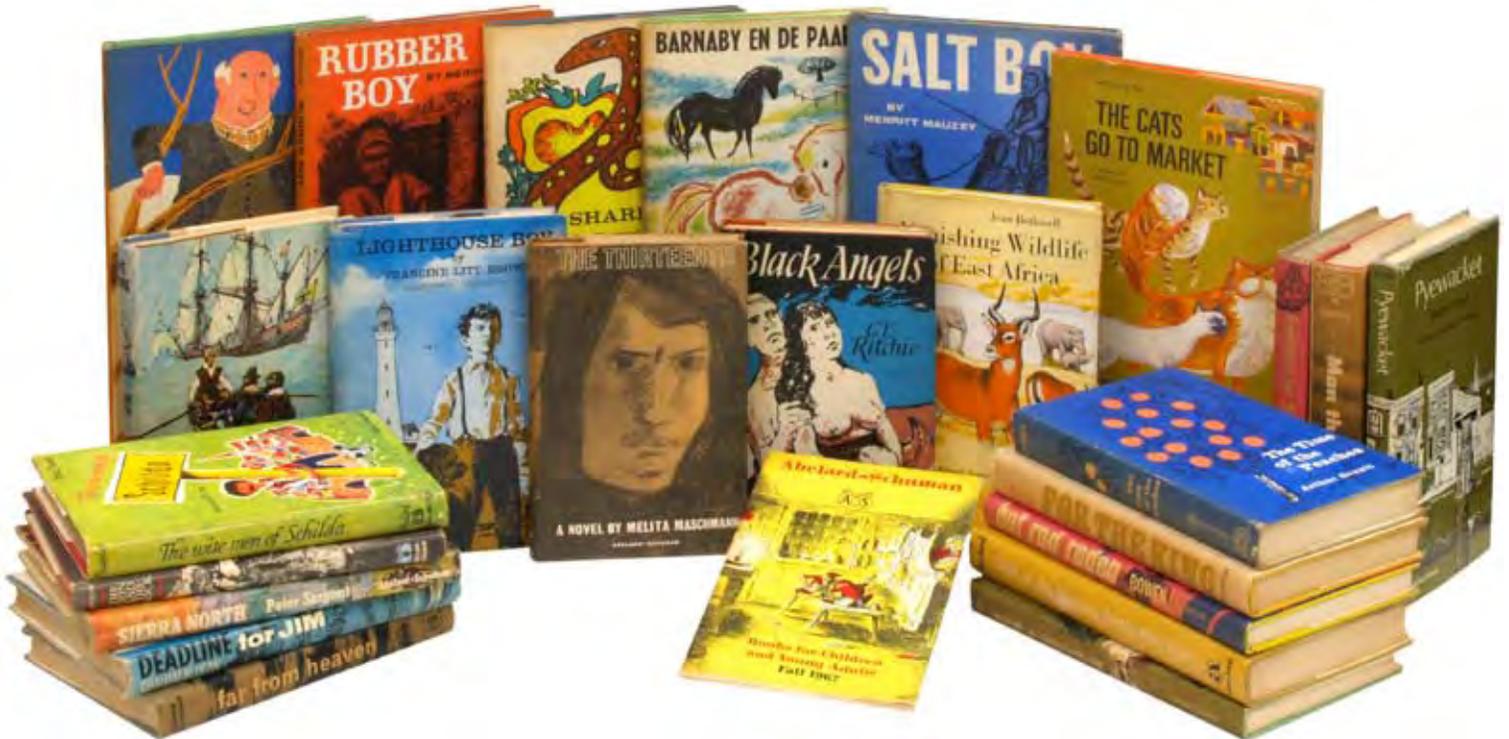
Images are not to scale. Dimensions of items, including artwork, are given width first. All books are returnable within ten days if returned in the same condition as sent. Books may be reserved by telephone, fax, or email. All items subject to prior sale. Payment should accompany order if you are unknown to us. Customers known to us will be invoiced with payment due in 30 days. Payment schedule may be adjusted for larger purchases. Institutions will be billed to meet their requirements. We accept checks, VISA, MASTERCARD, AMERICAN EXPRESS, DISCOVER, and PayPal. *Gift certificates available.*



Domestic orders from this catalog will be shipped *gratis* via UPS Ground or USPS Priority Mail; expedited and overseas orders will be sent at cost. All items insured. NJ residents please add 7% sales tax. Member ABAA, ILAB. *Artwork by Tom Bloom.*

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1 (Abelard-Schuman). A Collection of Children's & Young Adult books published by Abelard-Schuman (1956-1973). London, New York: Abelard-Schuman; Criterion Books 1956-1973. **\$6500**



A collection of 126 children's books, books for young adults, as well as some works for adults, published by Abelard-Schuman and their affiliate Criterion Books, from the private library of Lew and Frances Schwartz, the firm owners. They were published between 1956 and 1973, with most dating from the 1960s. Most are first editions, including many Advance Review copies, in good or very good condition, and all are in their original dustwrappers.

In its heyday Abelard-Schuman was a small but active quality firm owned by the husband-wife team of Lew and Frances Schwartz, with offices in London, New York and Toronto. Frances was a specialist in juvenile books, thus this became the specialty of the house, along with science-fiction and fantasy, mysteries, and historical surveys, aimed primarily at young adults, but also including some novels for adults. The firm also specialized in new and up and coming authors, the best known being Isaac Asimov, and illustrators such as Franz Josef Tripp, Michael Foreman, and others. In 1960 the firm purchased Criterion Books, which also specialized in young adult books.

Abelard-Schuman books tended to feature wry plot summaries and author/illustrator blurbs on the jackets, characterized by the need to balance traditional conventions with the growing "postmodern" sensibility in the 1960s. Examples in this collection include C.T. Ritchie's *Black Angels* (1959), an historical swashbuckling adventure republished by ACE paperbacks under the title, "Lady in Bondage," and *The Thirteenth* (1963) by the novelist Melita Maschmann: she "lived [her] formative years under the Third Reich, and was obliged to take part in the Nazi Youth Movement and Labour Service. With the end of the war...there came a reversal of her generation's values...she studied philosophy in an attempt to reorient herself, and gave expression to her new sense of values in her novels." The illustrations by F.J. Tripp (1962, 1967) and Gerald Rose (1966) share a similar vaguely ominous air in the style of Edward Gorey's ostensibly Victorian and Edwardian settings.

In a bid to branch out into the trade, the International Textbook Company (Intex) purchased Abelard-Schuman/Criterion, and several other houses (of which two titles are included in this collection). The venture was not profitable, and Intex itself was later purchased by T.Y. Crowell. Throughout it all the Abelard-Schuman imprint retained its prestige and earned its bread and butter principally through sales to libraries. Thus it is rare to find an Abelard-Schuman book without library markings, and as the survival rate of children's and young adult books is notoriously low in any event, this is an unusually nice collection. Some notable titles include *For The King* by Ronald Welch [pseudonym of Ronald Oliver Felton], *Pyewacket* by Rosemary Weir, *The Wise Man of Schilda* and *The Little Ghost* by Otfried Preussler (both illustrated by F.J. Tripp), and the novel *A Jack Is a King* Inscribed by the author Norman Keifetz to Abelard-Schuman publisher Lew Schwartz.

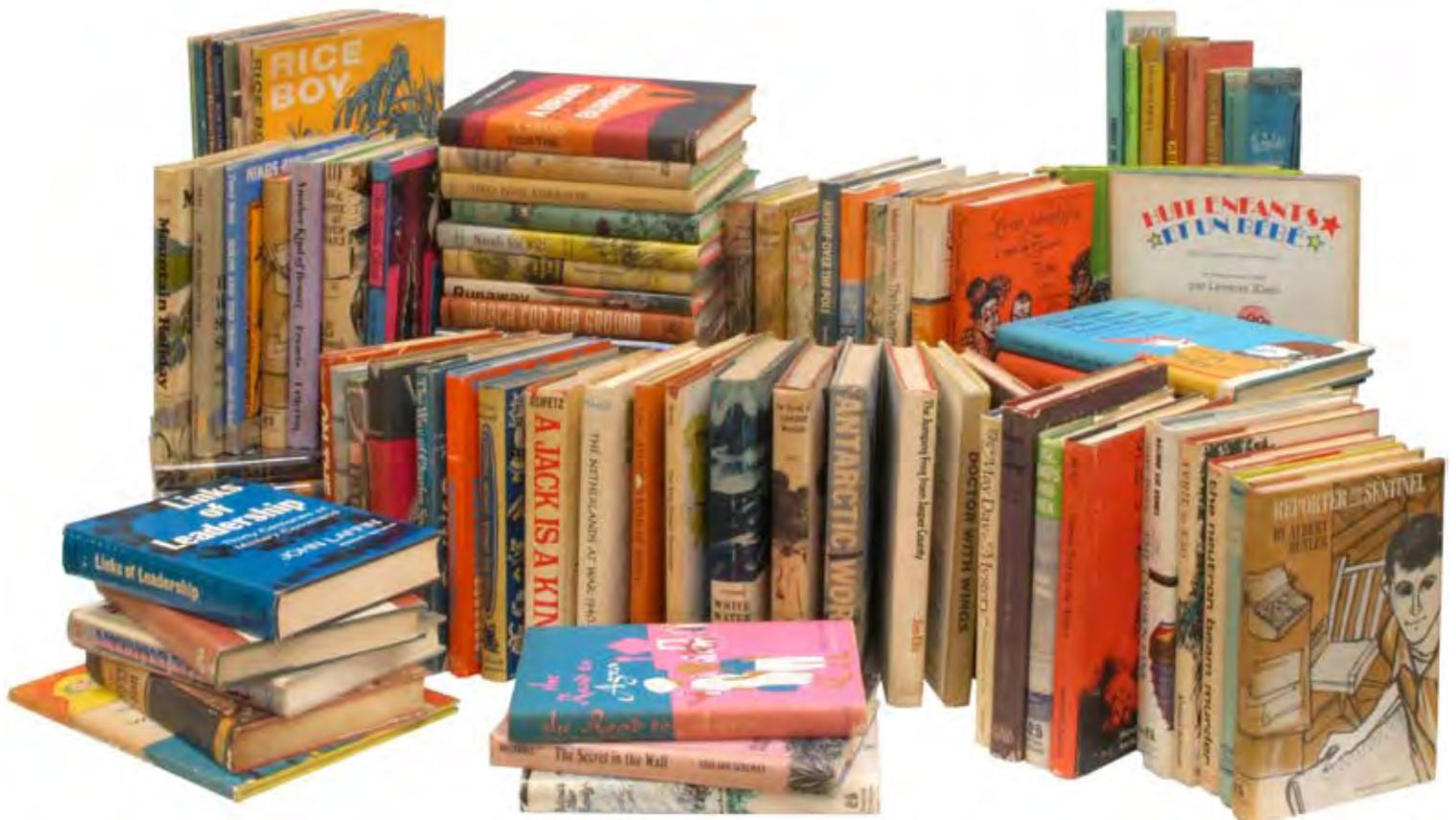
The collection contains the following books:

Children's and Young Adult Books

Abelard-Schuman. *Books for Children and Young Adults, Fall 1967*
ADAMSON, Gareth. *Old Man up a Tree*
ALDOUS, Allan. *Doctor with Wings*
ALLAN, Mabel Esther. *The Kraymer Mystery*
ALLAN, Mabel Esther. *The Wood Street Secret*
ALLAN, Mabel Esther. *The May Day Mystery*
AYARS, James Sterling. *Another Kind of Puppy*
BEALS, Carleton. *Stories Told by the Aztecs, Before the Spaniards Came* (2 copies)
BODEN, Hilda. *Two Lost Emeralds*
BOND, Gladys Baker. *A Head on Her Shoulders*
BOTHWELL, Jean. *Tree House at Seven Oaks*
BOTHWELL, Jean. *Vanishing Wildlife of East Africa*
BOTHWELL, Jean. *The Secret in the Wall*
BOURLIAGUET, Leonce. *The Giant Who Drank from His Shoe and Other Stories*
BOWEN, Robert Sidney. *Hot Rod Rodeo*
BOYD, Mildred. *Man Myth and Magic*
BRADY, Rita G. *Vida Prescott: Attorney*
BROWN, Francine Litt. *Lighthouse Boy*
BUCHANAN, William. *Dr. Anger's Island*
BUTLER, Albert. *Reporter for the Sentinel*
BUTLER, Albert. *Fast Flows the River*
CASS, Joan and William Stobbs. *The Cats Go to Market*
CHANDLER, Ruth Forbes. *Too Many Promises*

CHANDLER, Ruth Forbes. *Middle Island Mystery*
CHANDLER, Ruth Forbes. *Ladder To The Sky*
CHEESMAN, Evelyn. *Sealskins for Silk*
CHESSMAN, Ruth. *Bound for Freedom*
CLARKE, Pauline. *Hidden Gold*
CRIST, Eda and Richard. *The Secret of Turkeyfoot Mountain*
DAEM, Mary. *Lucky Lure at Arrow Point*
DAVIDSON, Andrew. *The Golden Lode*
DEAN, Graham M. *Deadline for Jim*
DELTON, Judy. *Two Is Company*
DICK, Trella Lamson. *Valiant Vanguard*
DICK, Trella Lamson. *The Island on the Border, A Civil War Story*
DUNNE, Mary Collins. *Reach Out, Ricardo* (2 copies)
EBERLE, Irmengarde. *Mountain Holiday*
ELLIS, Jim. *The Jumping Frog from Jasper County. Hoosier boy lands on Madison Avenue*
ERSKINE, Wilson Fiske. *Trap Pirates in Alaska*
EULLER, John. *Antarctic World*
EULLER, John. *Ice, Ships and Men*
EZO. *Avril*
FISHER, Aileen. *Runny Days, Sunny Days. Merry Verses with Silhouettes*
FRANCIS, Dorothy Brenner. *Another Kind of Beauty*
GOLDIN, Marilyn and Martha Clapp. *The Story of the Very Small Tree*
GRAMET, Charles. *Light and Sight*
GRIFFITH, Valeria Winkler. *Runaway*
HALL, Aylmer. *The Search for Lancelot's*

Sword
HOGG, Garry. *Airship over the Pole. The story of the Italia*
HOLDING, James. *The Sky-Eater and other South Sea Tales*
HOYT, Edwin P. *Leland Stanford*
KAY, Helen. *Henri's Hands for Pablo Picasso*
KILPATRICK, Sarah. *The Phoenix Hour*
KLEIN, Leonore. *Huit Enfants et un Bébé [Eight Children and One Baby]*
LAWSON, Don. *The Lion and the Rock*
MAUZEY, Merritt. *Rice Boy*
MAUZEY, Merritt. *Rubber Boy*
MAUZEY, Merritt. *Salt Boy*
MILLER, Luree. *Gurkhas and Ghosts*
NARAYN, Deane. *The Small Stradivari*
OLSEN, Aileen. *Bernadine and the Water Bucket*
OLSEN, Aileen. *Mafie and the Persian Pink Petunias*
PALAZZO, Tony. *Thai, Kao and Tone. An Elephant Story*
PENDER, Lydia. *Barnaby en de Paarden [Barnaby and the Horses]*
PENDER, Lydia. *Sharpur the Carpet Snake*
PENDER, Lydia. *Barnaby and the Horses*
PICARD, Barbara Leonie. *Lost John. A Young Outlaw in the Forest of Arden*
PILGRIM, Anne. *Selina's New Family*
PREUSSLER, Otfried. *The Wise Men of Schilda*
PREUSSLER, Otfried. *The Little Ghost*
PUMPHREY, George H. *Conquering the English Channel*
RADFORD, Ruby L. *Secret of Ocean House*
RECHER, Robert. *Rudi of the Mountains*



REID, Terry. *Nikos and the Ikon*
 RHODES, James. *The Way of Charles Speaks Soft*
 RICH, Elaine Sommers. *Hannah Elizabeth*
 RIEDMAN, Sarah R. *Let's Take a Trip to a Skyscraper*
 ROLT, L.T.C. *The Story of Brunel*
 RUTGERS van der LOEFF. *Great Day in Holland, The Skating Race*
 SARGENT, Peter. *Sierra North. Story of the Pioneering Days of the U.S. Forest Service*
 SAVITZ, Harriet May. *On the Move*
 SCHLEIN, Miriam. *Laurie's New Brother*
 SOMMERFELT, Aimee. *The Road to Agra*
 STOIBER, Rudolph M. *Secret of Channel Six*
 TREECE, Henry. *The Golden One*
 WEES, Frances Shelley. *Mystery in Newfoundland*
 WEIR, Rosemary. *Pyewacket*
 WEISS, Harvey. *The Expeditions of Willis Partridge*
 WEISS, Harvey. *The Very Private Treehouse*
 WELCH, Ronald. *For the King*
 WELCH, Ronald. *The Hawk*
 WHATELY, Rosaleen. *Sarah for Sally*

YOUNG, Bob and Jan. *Where Tomorrow?*
 ZAIDENBERG, Arthur. *How to Draw Ships and Trains, Cars and Airplanes*
 ZAIDENBERG, Arthur. *How to Draw Period Costumes*
 ZAIDENBERG, Arthur. *How to Draw the Wild West*
Adult Fiction and Non-Fiction
 BENET, Sula. *Festival Menus Round the World*
 BUCHANAN, William. *Eagles' Paradise*
 BUNCE, Frank. *Rehearsal for Murder*
 de la REGUERA, R.F. *Reach for the Ground*
 ERSKINE, Wilson Fiske. *White Water. An Alaskan Adventure.*
 FISHER, Edward. *Amazon Key, an island frolic*
 FISHER, Edward. *Love's Labour's Won. A Novel About Shakespeare's Lost Years*
 FORBES, J.R. *Man the Maker. A History of Technology and Engineering*
 GRANIT, Arthur. *The Time of the Peaches*
 GURNEY, Gene and Clare. *Unidentified Flying Objects*
 HORNER, Lance. *The Street of the Sun*
 HOYT, Edwin P. *The American Attitude*

HUGHES, Arthur. *A History of Cytology*
 KEIFETZ, Norman. *A Jack Is a King*
 KING, Terry Johnson. *The Neutron Beam Murder*
 LAFFIN, John. *Links of Leadership*
 LAWSON, Don. *A Brand for the Burning*
 MAASS, Walter B. *The Netherlands at War: 1940-1945*
 MAGALANER, Marvin. *Time of Apprenticeship. The Fiction of Young James Joyce*
 MALO, Vincent Gaspard. *And Why Not?*
 MASCHMANN, Melita. *The Thirteenth*
 MOORHOUSE, A.C. *The Triumph of the Alphabet, A History of Writing*
 POLISH, David. *The Eternal Dissent. A Search for Meaning in Jewish History*
 RAYFORD, Julian Lee. *Child of the Snapping Turtle Mike Fink*
 RAYMOND, Morrie. *Far from Heaven*
 RITCHIE, C.T. *Black Angels*
 WHELDON, John. *Machine Age Armies*
 WINT, Guy. *The Third Killer. Meditations on a Stroke*
 [BTC #345689]

2 (African American Medical Quackery). Edward Parker READ. Collection of Dr. Read's Cure-Alls Broadsheets. [Philadelphia: no publisher circa 1915]. \$2000

A collection of ephemera related to Dr. Edward Parker Read which includes 10 broadsheets of different sizes advertising various herbs, tonics, and products; two printed envelopes for dispensed medication; and the Eureka Perpetual Clock pamphlet published by Read with his photos and advertisement for his remedies throughout. He is credited with opening the “first drug store ever conducted by colored people in Petersburg VA” in 1889 and the first drug store owned by an African-American in Philadelphia a year later. Read was in reality an entrepreneur and not a doctor, who peddled cure-alls that claimed to aid everything from nervousness, constipation, and sleeplessness to colic, headaches, and blood purification, sold under different business names: East Indian Remedy Company, Powhatan Indian Herb Manufacturing Company, and Ever Ready Herb Remedy, to name but a few. He was quite successful in his time, eventually expanding his store to four locations, as well as opening the Eclectic Optical Institute. Along the way he helped establish the Readville section of Lawnside, New Jersey, acted as a judge in nearby Camden Country, and became the proprietor of the Cosmopolitan Educational Institute and Eureka Sanatorium, which he claimed was “The only Colored Institute of its kind.” The law finally caught up to Read in 1921 when he was sued by the Commonwealth of Pennsylvania and forced to admit that he was not a graduate of any medical school and had no certificate to practice medicine.



The archive includes:

1. "Dr. Read's Eureka Invigorating Tonic." Broadsheet. Approximately $2\frac{1}{2}$ " x $5\frac{3}{4}$ ". Printed on one side. A bit of creasing, about near fine. "It is a good, dependable Medicine which makes the old folks feel good and young folks feel better."
2. "Powhatan Indian Herb Alternative Tonic Bitters." Broadsheet. Approximately $2\frac{1}{2}$ " x $5\frac{1}{2}$ ". Printed on one side. Single, light crease, near fine. Notes: "The muddy or dreggy appearance that sometimes appear [sic] in the bottle does not affect the medicine. Shake well and take: but we'll exchange it if preferred."
3. "Great Egyptian Tonic Alternative Herb Bitters." Broadsheet. Approximately $5\frac{1}{2}$ " x $2\frac{1}{4}$ ". Printed on one side. A bit of creasing, about near fine. Apparently it "Purifies the system and builds the constitution..."
4. "East Indian Remedy Co. Blood and System Tonic." Broadsheet. Approximately $2\frac{1}{2}$ " x $5\frac{1}{2}$ ". A touch of wear, near fine. Advertised as "Nature's Gift to India and India's Gift to the 'World'."
5. "East India Wonderful Magic Liniment." Broadsheet. Approximately $2\frac{1}{2}$ " x $4\frac{1}{2}$ ". Light crease, near fine. "Relieves pain like magic."
6. "Eureka Long Life Female Remedy." Broadsheet. Approximately $5\frac{1}{2}$ " x 3 ". Apparently with this tonic you can "keep the doctor away for a long time, if a tablespoon is taken 4 or 5 times a day."
7. "Devil-Chaser Hin-do Incense." Broadsheet. Approximately $5\frac{1}{2}$ " x $3\frac{1}{2}$ ". Miniscule tear and chip, about fine. Seems to imply devil worship through use of incense but we're probably reading it wrong.
8. "Mother's Shield Vegetable Compound." Broadsheet. Approximately $2\frac{1}{2}$ " x $5\frac{1}{2}$ ". Fine. Take this to "relieve the worst form where other female remedies and doctors fail."
9. "Young Youth Nerve and Body Tonic." Printed envelope.

Approximately 4 " x $4\frac{1}{4}$ ". Tanned with some wear, about near fine. The verso tells the story of "The Curious Lore of Drugs and Medicines Through The Ages."

10. "You Drink to Health." Printed envelope. Approximately $5\frac{1}{2}$ " x 3 ". Tanned, near fine. An herbal laxative with a contemporary penciled notation on the verso: "The lozenge tablets are made to dissolve in the intestinal tract." Let's hope.
11. "Peace and Goodwill Toward Mankind Ethiopian Anthem." Broadsheet. Printed stiff paper. Approximately 4 " x 6 ". A bit rub, near fine. A song by Read, the founder of The United Advance Beneficial Fraternal Order of Ethiopians.
12. "The Witness of Prophecy." Stiff card with printed foil on front. Approximately 5 " x $7\frac{1}{2}$ ". Moderately rubbed with crease and wear to the edge, about very good. "Eureka Apex Optimus Life Prosperity Chart."
13. "Universal Peace and Goodwill Toward Mankind (Anthem)." Broadsheet. Approximately $8\frac{1}{4}$ " x 11 ". Folded once, else fine. A five-verse song with text on the verso preaching peace and goodwill toward all and (wait for it) sponsored by "Divinum All-Heal Herbarium Remedium. Nature's Never-Fail Speed-Well. Panaceas for Human Ills."
14. Eureka Perpetual Calender. (Lawnside, New Jersey: Research Publishing Co., 1914[?]). Small quarto. (37)pp. Stapled wraps with illustrations. Split along spine with chips and wear to the extremities and page ends with tears and chips, good. A perpetual calendar and so much more, mostly a platform to expose the audience to the many companies, institutions, and businesses created by Read.

A nice archive of turn-of-the-century medical chicanery. None of the items found in *OCLC*. [BTC #334830]

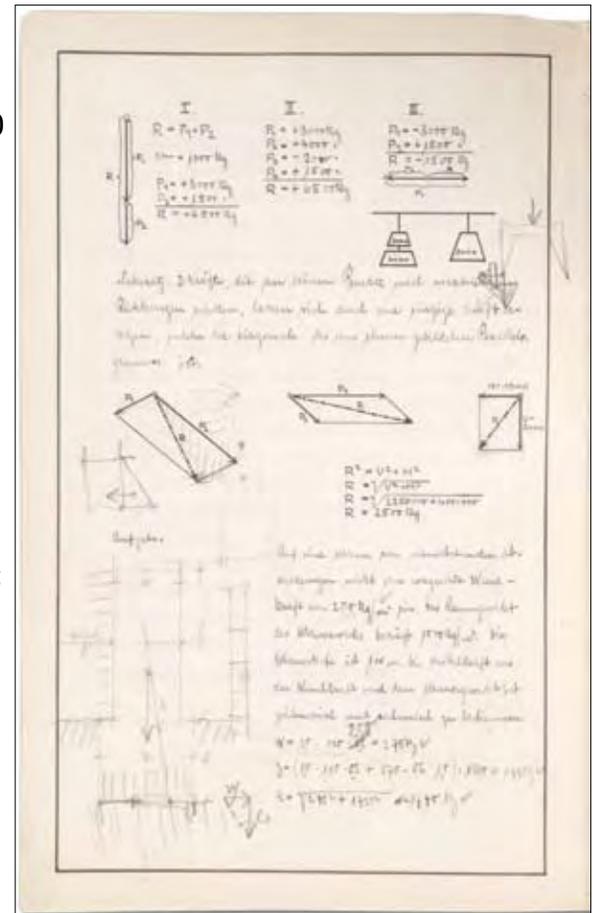
3 (Architecture). H. ROSENBERG. [Manuscript Notebook]:



Statik, WS, 1926. (Offenbach am Main): 1926. **\$350**

Folio notebook consisting of 36 pages of graph paper. Stapled wrappers with a handwritten label on the front wrap. Near fine with toning and light wear to the extremities. Manuscript text in German, with a handwritten title in neat letters on the first page: "Statik. WS, 1926; Techn, Lehranstalten Offenbach; IV, Bauklasse." A remarkable notebook with 34 full pages of explanatory notes, numerous diagrams, and mathematical formulas and calculations, neatly written in pen and pencil, by H. Rosenberg, relating to his study of "statics," or structural engineering and architecture at the Technische Lehranstalten in Offenbach, Germany. Founded in 1832, the Technische Lehranstalten Offenbach (now known as the Hochschule für Gestaltung), was an important technical institute devoted to the study of the industrial arts and

handicrafts. An impressive, well-executed document for the specialist. [BTC #340339]



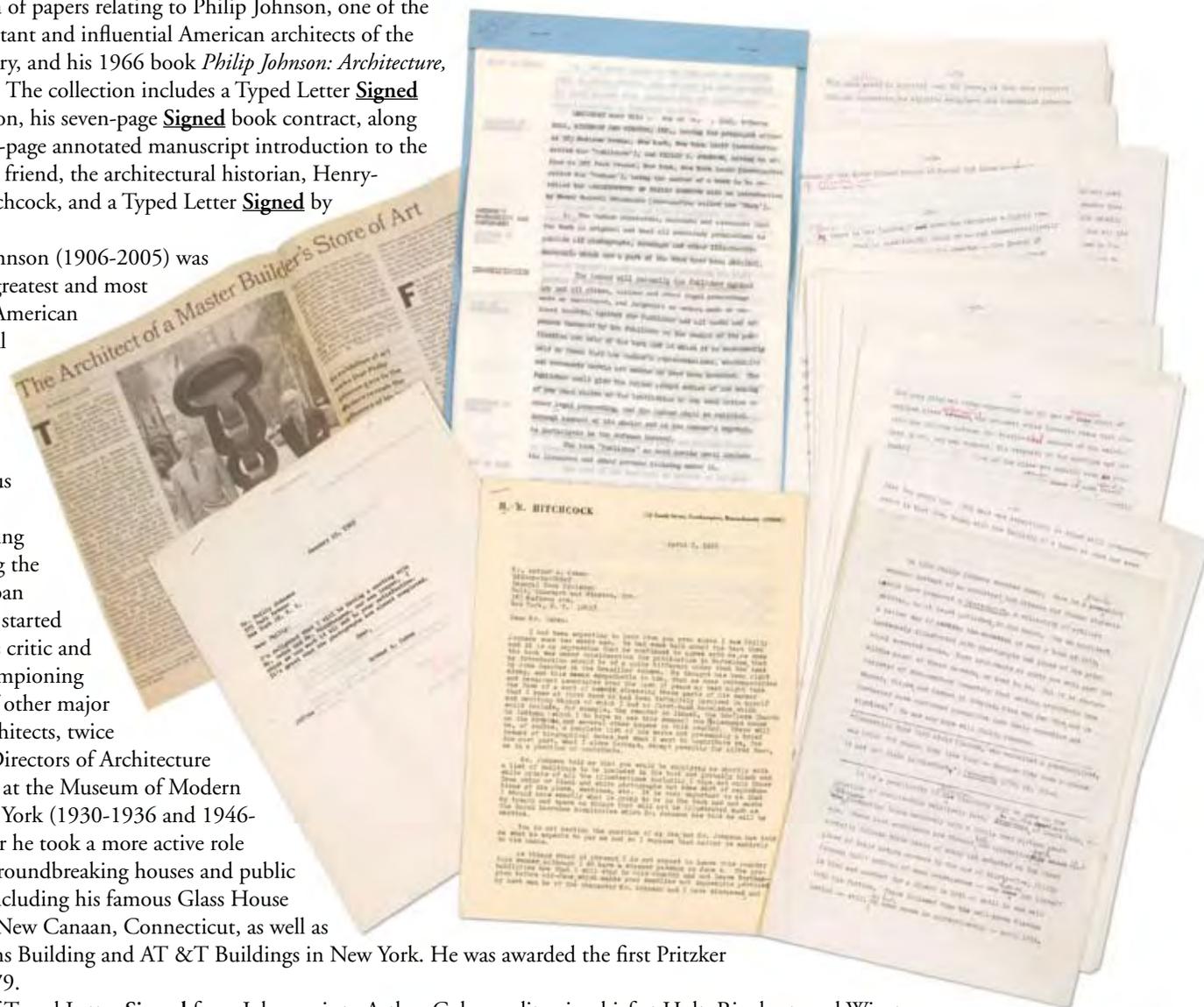
A collection of papers relating to Philip Johnson, one of the most important and influential American architects of the 20th Century, and his 1966 book *Philip Johnson: Architecture, 1949-1965*. The collection includes a Typed Letter **Signed** from Johnson, his seven-page **Signed** book contract, along with the 36-page annotated manuscript introduction to the book by his friend, the architectural historian, Henry-Russell Hitchcock, and a Typed Letter **Signed** by Hitchcock.

Philip Johnson (1906-2005) was one of the greatest and most important American architectural minds of the 20th Century and played an enormous role in both understanding and creating the modern urban skyline. He started his career as critic and curator championing the work of other major modern architects, twice serving as Directors of Architecture and Design at the Museum of Modern Art in New York (1930-1936 and 1946-1954). Later he took a more active role designing groundbreaking houses and public buildings including his famous Glass House resident in New Canaan, Connecticut, as well as the Seagrams Building and AT & T Buildings in New York. He was awarded the first Pritzker Prize in 1979.

The brief Typed Letter **Signed** from Johnson is to Arthur Cohen, editor-in-chief at Holt, Rinehart, and Winston, concerning book negotiations, and is accompanied by a typescript of Cohen's reply. The Typed Letter **Signed** from Hitchcock is also to Cohen. Hitchcock discusses his plan to detail the portions of Johnson's career that he witnessed first hand, specifically his and Johnson's mounting of their landmark 1932 exhibition entitled "The International Style," which introduced a generation of American architects to the new European approach toward design characterized by the use of glass and steel, emphasizing function and structure over ornamental decoration. All are near fine or better with the final page of the manuscript torn along the right margin. The archive contains:

1. TLS, 1p., New York: January 14, 1965. A letter from Johnson, and on his personal letterhead, to Cohen. A brief letter referring to his lawyer and his plans for new pictures to illustrate the book.
2. Typescript copy, 1p., New York: January 15, 1965. A copy of the reply Cohen sent to Johnson in which he agrees the lawyers will work everything out.
3. TLS, 2p., New York: April 7, 1965. Letter from Hitchcock, on his personal letterhead, to Cohen. Hitchcock explains his plans for the introduction and his intention to only relate events he was witness to. He mentions that he has discussed this idea with Johnson, requests copies of the images that will appear in the book, and writes of a plan to reprint his and Johnson's book, *The International Style*.
4. Book Contract. 7pp. Folded blue wrapper with stapled contract pages. **Signed** by Johnson ("Philip Johnson").
5. Introduction. 35pp. Single sheets with annotations throughout in red and black ink. Fine except for final sheet with moderate tears along right margin.
6. Newspaper clipping. 2pp. "The Architect of a Master Builder's Store of Art," by Martin Filler, from *The New York Times*, June 2, 1996.

A small but remarkable archive from one of the country's greatest architects. [BTC #340240]



Philip Johnson
Author

Yours sincerely,
H. R. Hitchcock

\$2500

A collection of letters and documents relating to the conviction and sentencing of John Russell to New South Wales (Australia) for a petty crime. Russell, the son of a bricklayer from Lambeth, fell into bad company and was sentenced to life for the theft of “a fruit pie and 2 dishes,” which he thought was part of a practical joke involving some new acquaintances. Included are two Autographed Letters Signed from Russell to his family while held aboard the convict hulk *Leviathan* awaiting transport, a handwritten petition to the British Secretary of the State for the Home Department pleading for leniency, and an Enquiry for a Convict letter notifying the family of Russell’s conviction and transportation on the convict ship *Recovery*. The documents are worn with soiling and tears at the folds but all are still clearly legible and complete, good. The archive contains:

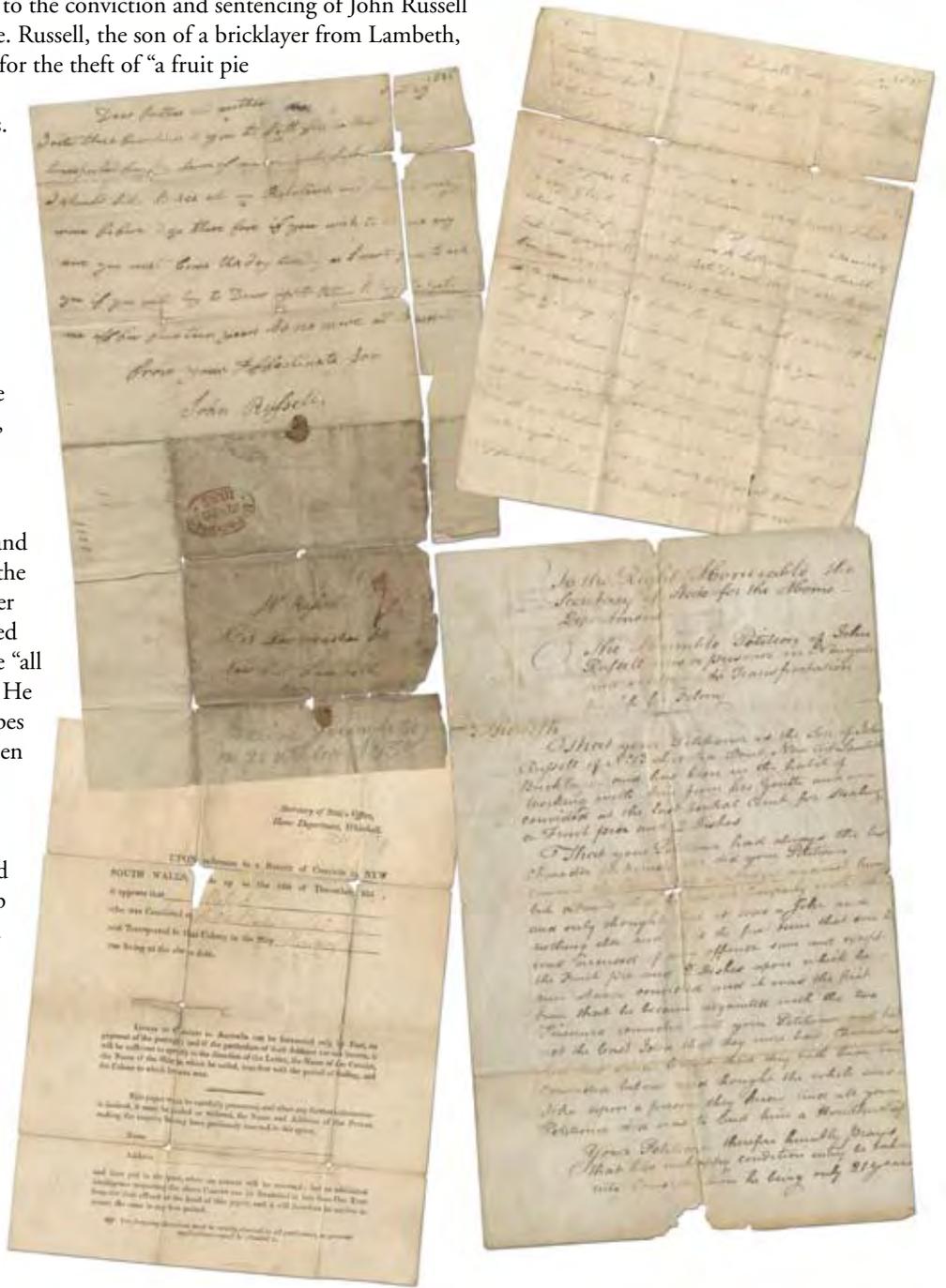
Autographed Letter Signed, 1p., Portsmouth Dock: September 29, 1835, sent from the *HMS Leviathan*. Single sheet measuring 6½" x 12½" and folded for mailing. Soiled with the right side of the letter detached but present. A heartbreaking letter from Russell informing his family that he received the sentence of life, and that he would like to see “all my relations and family once more before I go.” He requests the family draw up a petition in the hopes of reducing the terms to a more merciful “fourteen years.”

Autographed Letter Signed, 1p., Portsmouth Dock: October 11, 1835, sent from the *HMS Leviathan*. Single sheet measuring 14½" x 9" and folded for mailing. Worn and soiled with the top fourth of the letter detached but present. Russell asks about his family, and pleads with them to send a petition on his behalf immediately with the hope that his sentence will be lessened “as it is the first time I ever was convicted and as the crime is but very trifling.” Signed “Affectionate son John Russell, forget me not.”

Petition. Single sheet measuring 15½" x 12½" and folded for mailing. Moderate wear at the extremities with splitting at the folds, but still quite legible. A handwritten petition from the Russell family to “The Right Honourable Secretary of the State for the Home Department” on behalf of their son seeking leniency. The document outlines his clean record, the details of the petty crime of “a fruit pie and 2 dishes,” his mistaken company with unsavory characters, and his action which he believed was nothing but a practical joke. Surprisingly, an additionally note is included at the end by the Prosecutor also requesting mercy, which was never received.

Enquiry for a Convict form, 1p., Whitehall: February 26, 1839. Folded for mailing with some pieces detached at the folds and general soiling. A notification with blank spaced filled in notifying the family of Russell’s conviction with the date and location of the ruling along with name of the ship and how to correspond with him after his departure.

A sad archive, yet interesting source material that provides insight into the harsh treatment of criminals by the early 19th Century British legal system as reflected in works such as Charles Dicken’s *Great Expectations*, in which detention on and escape from convict hulks played a major part. [\[BTC #340874\]](#)



convicted at the last Central Court for Stealing
a Fruit pie and 2 Dishes

Sixteen handmade illustrated books, dated 1972-1981, from brothers Ludwig and George Wronkow, German-Jewish émigrés who worked as editors for the New York-based German-speaking newspaper *Aufbau*. Each book is written in German and profusely decorated with color drawings, tipped in photographs, canceled checks, embellished newspaper clippings, collages, and various found objects, such as pins, cut-up playing cards, miniature hats and electronics components, all illustrating stories, poems, and political commentary.

Ludwig and George were journalists who worked for the left-leaning Mosse publishing house in Berlin during the 1920s and 1930s, with Ludwig also contributing cartoons. With the rise of Hitler in 1933, they, like many Jews, fled Germany. They came first to Paris, where they worked in radio and newsprint before finally emigrating to the U.S. in 1938. Upon their arrival they

began writing for *Aufbau*, a German-Jewish newsletter that became the leading international anti-Nazi publication with contributions from many noted exiles such as Albert Einstein, Thomas Mann, and Stefan Zweig. In the year immediately after the war, the newspaper was the leading source for information on Jewish survivors. The brothers wrote for the newspaper for several decades, with Ludwig eventually becoming its editor-in-chief. He died in 1982 at age 80. George's late 1960s contributions to the Swiss paper *Die Tat* were collected in the 1969 book *Leben mit dem Hass* [*Live with the Hate*], and his autobiography, *Kleiner Mann In Groen Zeiten: Reportagen Eines Lebens* [*Little Man in Big Times: Reports of a Life*] was published posthumously in 2008. He died in 1989 at age 84.

Each book is an oblong quarto with spiral bindings, except for two with velvet wrappers and string tied pages. The page count varies but most average 24pp., some with blank versos. They average near fine with some wear to the extremities and nearly all with some loss or detached drawings, though this is minimal and usually the item is still present. Six of the book appear to be from Ludwig and the rest from George. Many of the stories feature a hat theme, which appears to be the annual birthday gift the brothers gave to one another. How these illustrated books factor into that annual gift isn't clear but several of the books contained Signed checks from one brother to the other for the price of a hat. A few of the most notable highlights from the books are a story about hats fleeing Europe from the Nazis, several pages concerning Nixon's impeachment, and the 1977 book from Ludwig which features not only especially well-illustrated drawings but a die-cut cover revealing a drawing found on the first page.

A delightfully quirky and beautiful set of gift books from two German-Jewish brothers who escaped the Nazis and devoted their lives to helping the scattered Jewish survivors of post-war Europe. [BTC #341471]



UND NEHM
SIE NICHT
MEHR GROßEN
GELN SIE INS
KLOSTER PÜTTEN



WILLT GIB MIR ALS TIP:
"VERNEHME DICH MAL WENN ES LIP"
UND FELDHER TÄGELN NICHT ZUSAMMEN
DU VIEL ZU KURZ MIT DICH KAMMEN



JEDE
TEILE IN
DESEM
MUTERLICH
NIEHT MEIN
EIGEN
NACHSCH
LERNUCH

AN EINEM
GUTEN
WENNICH
TIERKIND
ES HAT
JEDER
BRAVE KINDERLEIN KEIN
DOLL MIT AN WEINACHTADAMEN GLAUBE
ICH WÄRE DAS GEMER BESTAUBT

IN JEDEM
DEUTSCH
MERKRENNT
HIER
STEHT DIE
FRAU
DES
PRÄSIDENT

DU ST
FRAGEN
EINWICH
NOCH GEMERT
IM KIRCHEN
STRAß
SIE ZUM BUCH
DU KUNSTWERK
SO WIL KUCH
ZUM PLAT
SICH BE
DIESE KUNSTWERK SPRACH
GANZ GENIES MIT AN WICH

MINITRAUM Nr 2
SEIT IHM DAS HIRN SCHWAND
TRAGT ER
EIN STIRNBAND



Es erschien im ZWERTEN TRAUM

Vöze- und nöchtheit wie die Baum
Auf dem ständel will in Blüte
Wöte flüte nichtig als Hölz
Kleckenlöse und Hütelbambinos
Jökobinermützen und Porcalinos
Bäretze, Feze und angestulte Kölschen
Böngshüte und solche von Amateuren
Wären wir nicht die Hölterpracht
So hoch dort oben angebracht?
Damit kein Vötefugter sie nimmt
Aenn sie sind ausschließlich für Greiffen bestimmt
Für Zehrs, Malt- und sonstige Pferde
Wachsen die Hölz zu ebener Erde.
* * *
Und die Moral von dieser Geschichte?
Lass sie mich wissen
Ich weiss sie nicht.



Handwritten text at the bottom right of the page, partially obscured and difficult to read.



7 (Business). Mercantile Marine Insurance Rotating Officers Chart. [Boston: circa 1888]. **\$4500**

Framed chart of the officers of the Mercantile Marine Insurance Company in Boston, Massachusetts. The original wood frame measures approximately 11" x 13½" and houses an intricately hand-drawn pen and ink chart with slots for the names of various corporate officers. The acting directors slot at the top features a rotating wheel, open at the rear of the frame, to easily change names. The frame shows moderate chipping while the chart is somewhat soiled, with all but three of the slots containing the original names and the original backers and spacers made from a contemporary calendar contained under the chart in the rear, very good.

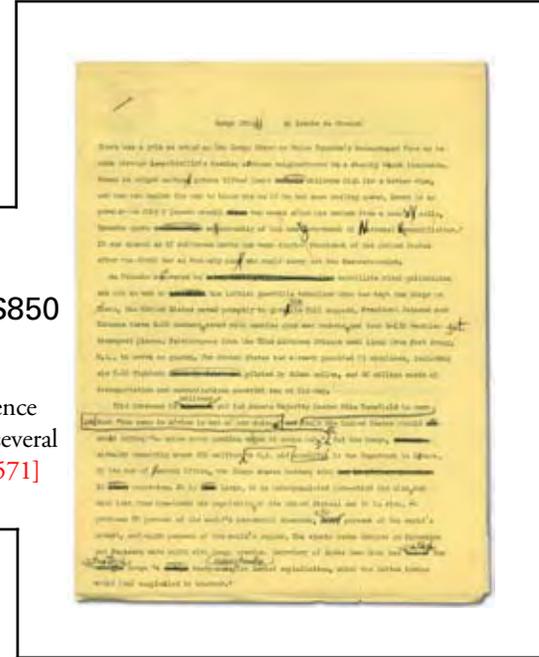
The business officers on the chart are George R. Rodgers, James Simpson, Thomas M. Devens, Israel G. Whitney, George Gushing, Benjamin F. Fuld, William G. Welds, James B. Bradley, Elijah Williams, B.F. Friend, Thomas K. Cummins, Gorham Rodgers, George R. Minot, and James G. Ficeman(?).

The Mercantile Marine Insurance Company was a firm established in 1823 and located on 58 State Street in Boston. Despite adding fire coverage to its business the year before the Great Boston Fire of 1872, it still managed to turn a tidy profit and continue doing business for more than a decade. It was one of only two such firms in Boston at the time to offer both marine and fire coverage. An interesting item of 19th Century business decor and utilitarianism. [BTC #339942]



8 (Canada). Photo Album of the Canadian Countryside. \$350

Oblong quarto. Flexible cloth blank album. Some erosion to the cloth, very good. Undated and uncaptioned, but circa 1910. Evidence from photographs that this is from the countryside of Quebec, possibly Green Lake, near Shawville. Contains 70 photographs of various sizes, ranging from approximately 3½" x 2½" to 5¼" x 3½". Some modest oxidation to the images, but mostly clear and very good or better. Most are of leisurely country scenes: horse back-riding and horse carts, a couple of automobiles (that could make it easier to date if one had the knowledge or inclination), chores, bathing, one of a woman shooting, and other bucolic pastimes. A pleasing album. [BTC #332100]



9 (Congo). Sanche De GRAMONT. [Manuscript]: "Congo Crisis" [published in] The Saturday Evening Post. [circa 1964]. \$850

Typed manuscript. 22pp. Single yellow sheets typed rectos only, stapled at the corner, fine. The manuscript has extensive holograph corrections throughout with several stapled sheets replacing and adding paragraphs. A account of the political and social unrest in the period after Congo's independence in 1960. The Geneva-born De Gramont, who was educated in France and the United States, wrote several books on both Gallic and African subjects, and won a 1961 Pulitzer Prize for reportage. [BTC #324571]

10 Ricardo CORTEZ. Ricardo Cortez's Own Scrapbook of Clippings of his Reviews and Appearances. 1923-1925. \$650

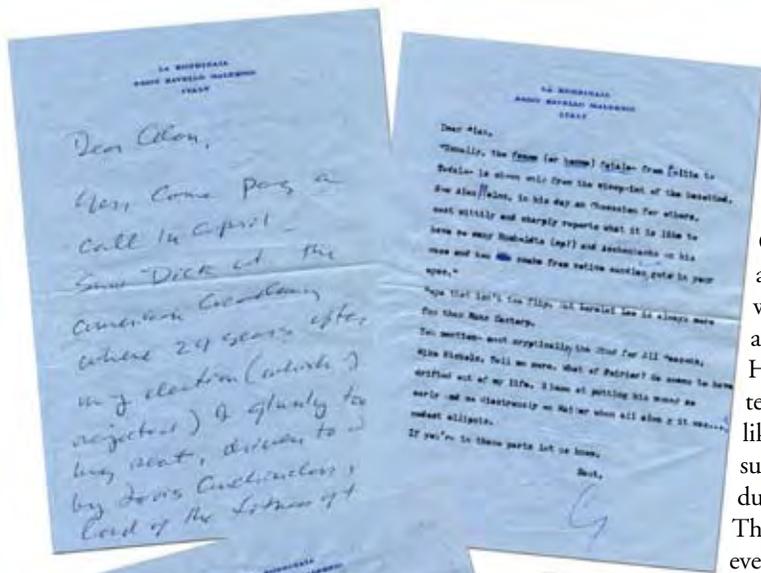


Scrapbook. Small quarto. 152pp. Quarter cloth ledger book. Moderately rubbed with a split at the spine, tape along the binding, library mark with deaccession stamp on inside pastedown, and loose interior pages, fair. A ledger book that has been converted into a scrapbook with clippings following the movie star Ricardo Cortez and 13 of his films from 1923-1925. The book is chock-full of tipped-in newspaper and magazine clippings, along with theater handouts and a small coming attractions poster. Most of the newspaper clippings are age-toned and fragile though the magazine clippings and handbills remain fairly bright and



supple. Cortez was a leading man of the silent film era who was promoted as the next Rudolph Valentino. While he never achieved Valentino's heartthrob status with the public, Cortez did appear alongside many of the most noted stars of the day including Gloria Swanson, Lon Chaney, Wallace Beery, and was the only actor to ever have top billing over Greta Garbo. Cortez's career began to slip with the advent of sound pictures but not before becoming the first actor to portray the role of Sam Spade in the original 1931 version of *The Maltese Falcon*. The scrapbook was obtained by a library which photocopied and discarded it. Films featured in scrapbook: *Children* *The Next Corner* with Lon Chaney

of Jazz (1923), (1924), *A Society Scandal* with Gloria Swanson (1924), *The Bedroom Window* (1924), *Feet of Clay* (1924), *City that Never Sleeps* (1924), *This Woman* (1924), *The Argentine Love* (1924), *The Swan* with Louise Dresser (1925), *The Spaniard* (1925), *Not so Long Ago* (1925), *In the Name of Love* (1925), and *The Pony Express* with Wallace Beery (1925). [BTC #339297]



11 Noël COWARD. Three Noël Coward Letters to Allan Helms. Ravello, Italy: 1965. **\$1500**

Two Autographed Letters Signed and one Typed Letter Signed (all Signed "C") from English author, actor, playwright, and singer Noël Coward to Allen Helms, former model and gay-issues author, along with an unsigned Christmas card featuring a color photo of Coward. All are written on the same blue stationery bearing Coward's Ravello letterhead along with accompanying handwritten envelopes, fine. The letters to Helms, whom Coward met in New York in 1955 while filming the CBS television special, *Together with Music*, discuss a book Helms would like to write about Coward, who gives his blessing – and a blurb – but suggests that Helms get to the task immediately due to his failing health due to diabetes (Coward ultimately died of heart failure early in 1973). The letters also include references to friends, famous acquaintances, and an evening at the American Academy where Coward claims "I've never seen so many power-house bores in my life." Details:

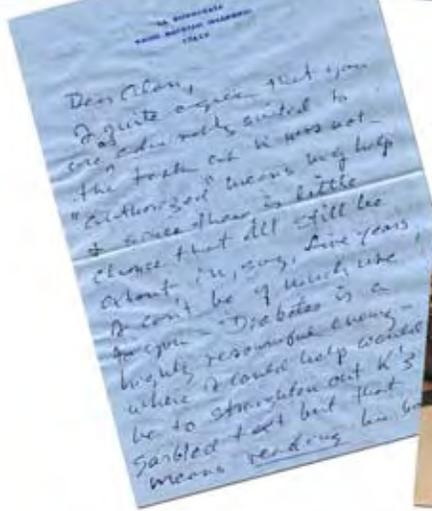
TLS, 1p., Ravello, Italy: no date, with handwritten envelope.

A letter that begins with a blurb for Helm's book comparing him to Humbert Humbert from *Lolita*, wonders if it's too flip, and references Mike Nichols and Norman Mailer.

ALS, 2pp., Ravello, Italy: no date, with handwritten envelope. Coward says he will help Helms with his book, mentions an unfinished book by "K" that might find useful in this pursuit, and to find a publisher immediately because "diabetes is a highly resourceful enemy."

ALS, 2pp., Ravello, Italy: no date, with handwritten envelope. Coward tells Helms to visit, that he was at the American Academy, and that "Dick" looked well and his voice was improved.

Charming, witty, and honest letters from this seminal personality and artist. [BTC #341396]



12 (Crime). Stanley R. KEITH. [Manuscript]: Tracking Down Metals.

Red Bank, N.J.: Stanley R. Keith [1936?]. **\$1250**

Manuscript. Quarto. Typed pages screw bound into card folder with typed title label. 30, [2] leaves typed (ribbon copy) rectos only, with 9 (including grisly crime scene) photographs at conclusion of text. A few corrections, photos captioned, modest wear, near fine. A study of metal evidence from bombs at bomb scenes, mostly connected to two bomb scenes in Wilkes-

Barre, Pennsylvania in 1936 by a New Jersey metallurgist. Perhaps most interesting are the final four pages which deal with the author's analysis, undertaken for the New Jersey Attorney General, of the nails in the ladder used by Bruno Hauptmann in the Lindbergh kidnapping that helped result in Hauptmann's conviction. Apparently the ladder used in the crime was made with nails from eight different nail dies, all of which were also present in a keg of nails, and in a garage built by Hauptmann. Unpublished and presumably unique. Coincidentally, the author's son, Colonel Quentin Keith, was an antiquarian bookseller. [BTC #343283]



13 EAKINS, Thomas, circle of. *Four Studies of a Male and Female Nude, circa 1885.* [Philadelphia: circa 1885]. **\$30,000**

A remarkable set of four original silver gelatin photographs (9 x 9 cm, shown at 95% actual size below). Consisting of two studies of a male nude, seated on a chair upon a table, and two studies of a female nude standing on a table. All four with the word "Lemly" in pencil on the rear. Slightly silvered at the edges, else near fine. These nude studies are of they type made by Thomas Eakins and students in his circle at the Pennsylvania Academy of the Fine Arts (PAFA) and the Art Students' League of Philadelphia in the mid-1880s. They were acquired from an estate in Camden County, New Jersey, which came with a bronze sculpture by Samuel Murray, a close friend and protégé of Eakins, and his assistant at the Art Students' League.

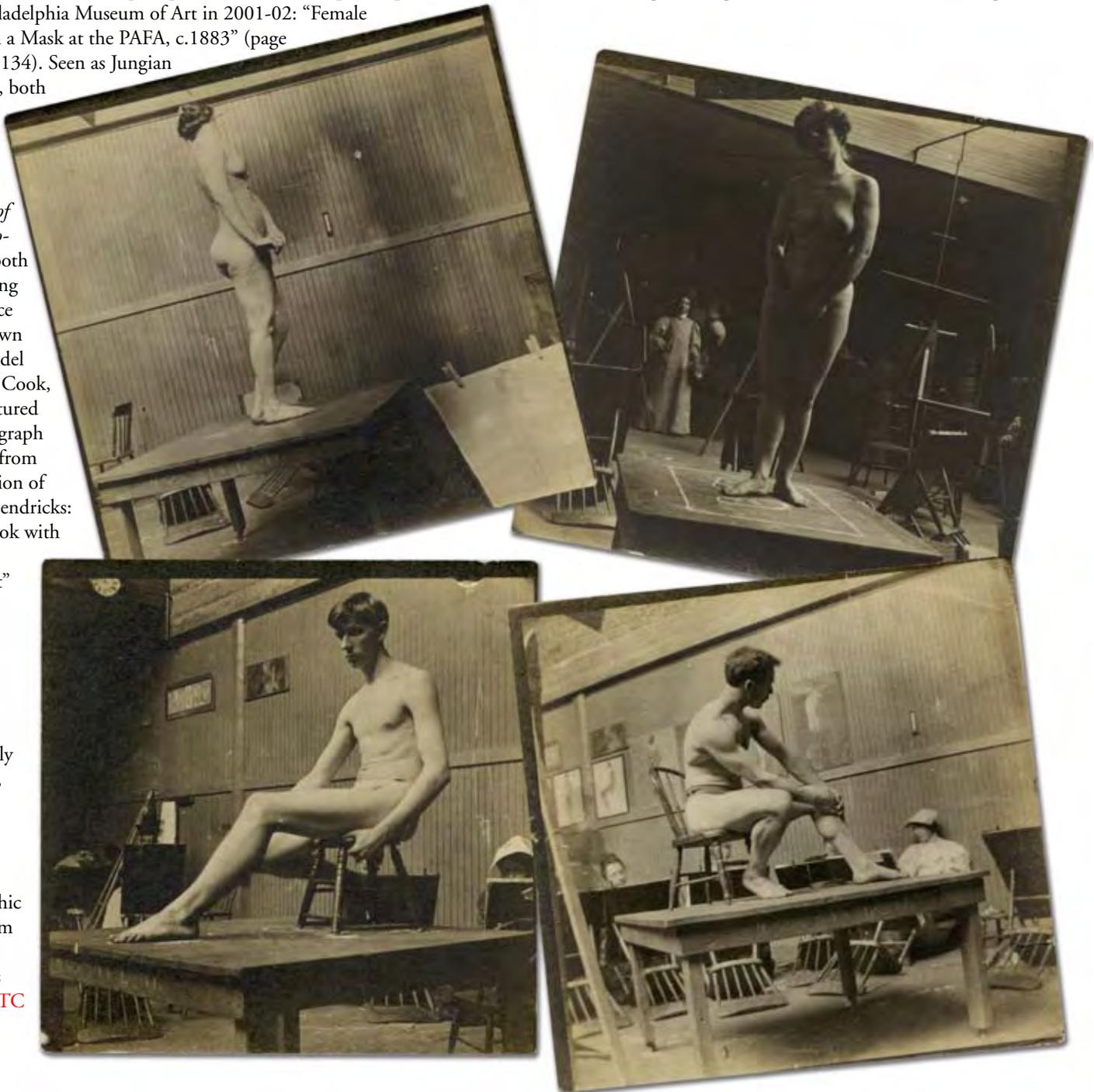
The photographer, whether Eakins himself or someone in his circle, cannot be determined with certainty, but the evidence points to Eakins. Gordon Hendricks, who organized the first exhibition of Eakins' photographs at the PAFA in 1969, provides two relevant clues. In the exhibition catalog he writes, "...how do we know the photographs in the exhibition are Eakins'? The answer is to be found in two areas: first, the provenance, and second, the quality and relevance. A number of the photographs were signed by the artist himself [most were not], and the overwhelming majority have come from his immediate family or from two pupils, Samuel Murray or Charles Bregler." These four photographs meet both conditions of quality and relevance, and the Samuel Murray provenance.

The studio and identity of the models is also uncertain. They were likely not taken at either the PAFA studios or the Art Students League in Philadelphia. But it is known that Eakins made photographic studies in the studio at his home on Mount Vernon Street, and in a studio at 1330 Chestnut Street, which he shared with Samuel Murray. However, the few published photographs from these two studios do not reveal enough of the interior background to make a positive identification.

The female nude could quite possibly be the same person pictured in the exhibition catalog for the great *Thomas Eakins* exhibition organized by the Philadelphia Museum of Art in 2001-02: "Female Nude with a Mask at the PAFA, c.1883" (page 179, plate 134). Seen as Jungian

archetypes, both bear an uncanny resemblance to the *Venus of Dolní Vestonice*, and both bear a strong resemblance to the known Eakins model Ms. Weda Cook, who is pictured in a photograph by Eakins from the collection of Gordon Hendricks: "Weda Cook with Academy plaster cast" (figure 40; 164) from the 1969 exhibition catalog.

A rare and possibly unique set, revealing a hitherto unknown series of photographic studies from the school of Thomas Eakins. [BTC #336511]



14 (Erotica). Irving Klaw (and other photographers); Bettie PAGE, Blaze STARR, Lily ST. CYR, Patti PAGET, Tempest STORM, and others models. Collection of vintage and later photographs of mail-order nudes, including bondage photos of Bettie Page. [circa 1910 - 1966]. \$950



A collection of photographs by Irving Klaw, the premier mail-order bondage and pornography photographer of his day, and other similar mail-order photographs. 72 photographs, mostly circa 1940s to early 1950s (about 41), several circa late 1950s to 1960s (about 22), and a few (9) from an earlier era, plus a couple of reproduced cheesecake photos. Many vintage and some later prints, primarily 4" x 5¼", the older photos are mostly in varying smaller formats. Most are fine or nearly so, a few have modest flaws. Included in the batch are photos from several bondage sessions with the notorious Bettie Page, plus others of the "nudie" variety, featuring Blaze Starr, Lily St. Cyr, Patti Paget, and Tempest Storm. [\[BTC #330767\]](#)





Original artwork. Measuring approximately 7" x 10". Gouache on stiff paper. Fine. A collection of 70 full-color drawings of women's summer apparel and swim wear from an unknown 1950s fashion designer likely used for either reference during production or for use in a fashion catalog. The majority of the images consist of the sketched outlines of women with their garments painted in gouache; most in great detail with stripes, fabric textures, and the popular step-and-repeat motifs of the times, such as sail boats, flowers, fish, etc. The clothing styles and one particular design featuring flags suggest a European fashion house, possibly in Austria or Monaco. A number of the drawings include background details, some in color, and one example is fully painted. Of additional note are an illustration of a woman modeling an early bikini and another showing a man in a two-piece swimsuit. All the paintings are skillfully done, though a slight variation in style suggests they may have been created by more than one artist. A beautiful collection of original, full-color fashion illustrations from mid-20th Century Europe. [BTC #341002]

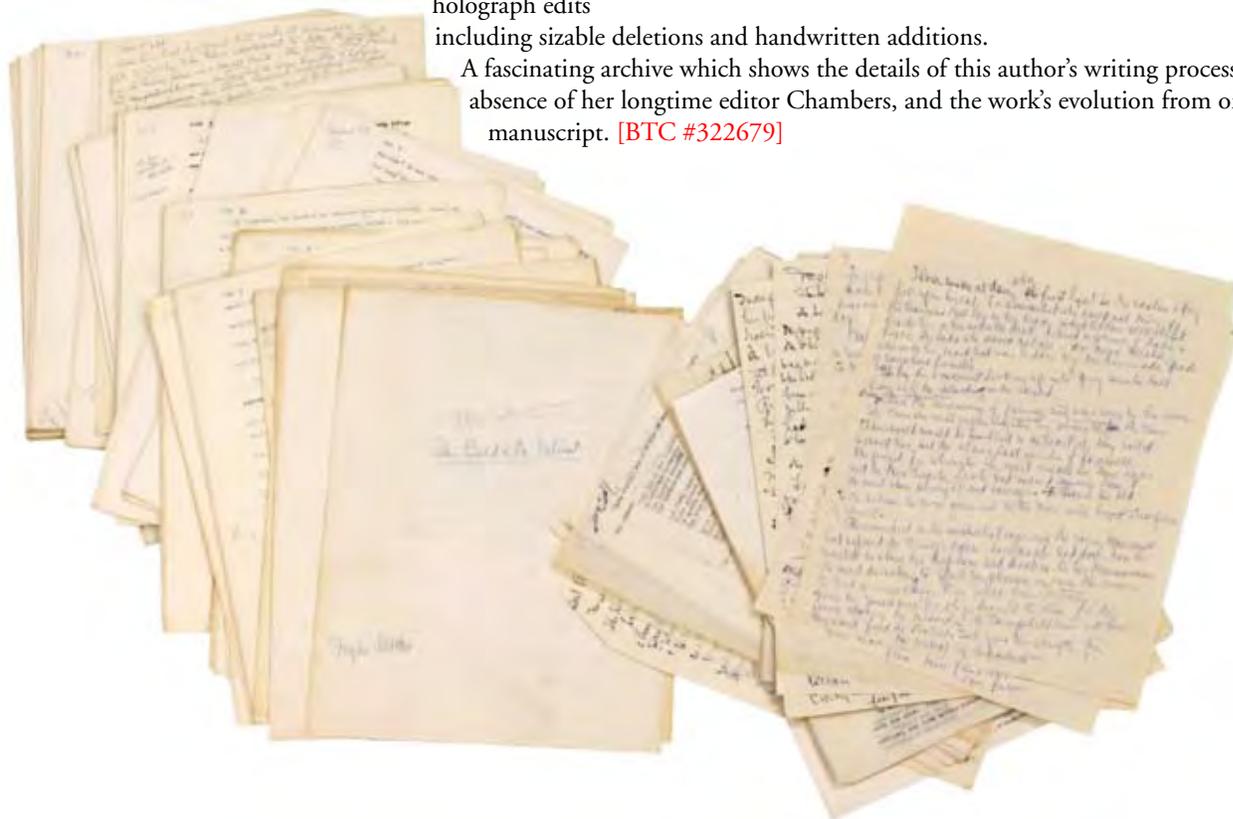


A collection of material related to the novel *The Scotswoman* including manuscripts and the long galleys housed in a handsome custom clamshell box. The eleventh of 16 books written by Fletcher and published in her lifetime, almost all through Bobbs-Merrill. Fletcher (1879-1969), was born in Alton, IL, and spent the first half of her adult life traveling widely with her husband, a mining engineer, through California and the Pacific Northwest. But most of her fiction was set in North Carolina, where her family was from and where she moved in 1941. Her popular Carolina Series of historical novels were noted for their meticulously researched accuracy and for bringing to light many little-known historical elements such as settlers of Oriental and Arabic origin. *The Scotswoman* marked a turning point in Fletcher's career as it was the first novel published after the retirement from Bobbs-Merrill of her longtime editor, David Laurance Chambers. This novel, set just before the American Revolution, involves the torn loyalties of Scottish immigrants from the Isle of Skye who support or oppose England's Hanoverian monarchy. At its center is the heroine Flora MacDonald, who once saved the life of Bonnie Prince Charlie before coming to North Carolina. MacDonald was a real historical figure and, as with most of Fletcher's works, events in the novel are based on fact. *The Scotswoman* was published by Bobbs-Merrill in 1954, and reprinted by Queen's House in 1978. The collection contains:

1. The author's first draft typescript **Signed** with holograph title page, with the original title crossed out (*The Bold & The Valiant*). Approximately 350 ribbon-typed leaves with holograph corrections, additions, and deletions, as well as numerous inserted holograph pages. Minute scattered soiling and creases, about fine.
2. 52 additional pages of corrections (both typed and holograph).
3. Publisher's long galleys. Approximately 375pp., 352 pages are numbered with additional inserts and expanded sections added. Slightly worn and about near fine, with extensive

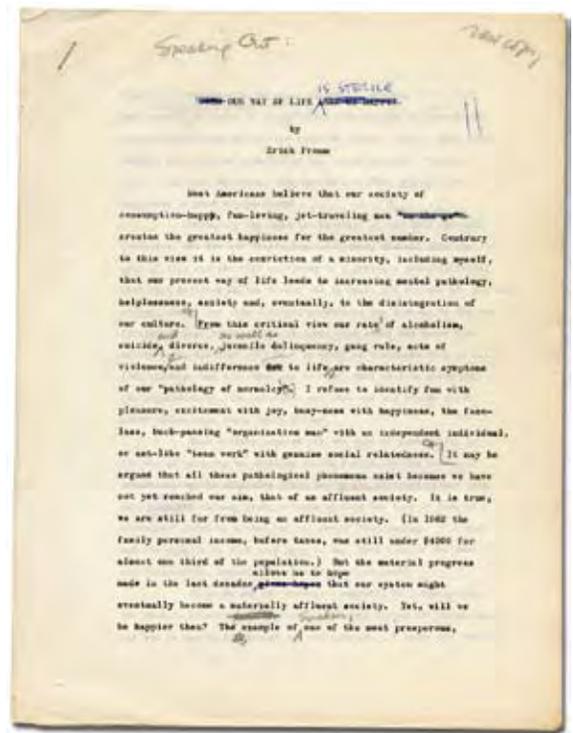
holograph edits including sizable deletions and handwritten additions.

A fascinating archive which shows the details of this author's writing process, particularly in the absence of her longtime editor Chambers, and the work's evolution from original to finished manuscript. [BTC #322679]



17 Erich FROMM. [Manuscript]: "Our Way of Life is Sterile"
[published in] *The Saturday Evening Post*. 1964. **\$950**

Typewritten manuscript. 9pp. Typed leaves printed rectos only, stapled at the corner with tiny nicks at the extremities, still fine. Holograph corrections throughout in ink and pencil with notation on first sheet that states: "raw copy." An essay which was eventually published in the July 25, 1964 issue of *The Saturday Evening Post* as "Our Way of Life Makes Us Miserable." The German-born Fromm was a social psychologist, humanistic philosopher, and Marxist. He published numerous works, first in German and later, after his emigration due to the rise of the Nazis, in English. Among his best known books were his seminal 1941 *The Fear of Freedom* and his 1956 best-seller *The Art of Loving*. [BTC #324624]



18 John GARDNER. *The John Gardner Collection of Nicholas Delbanco.* **\$25,000**



A group of 25 works by John Gardner from the collection of his friend and literary executor, the author Nicholas Delbanco.

Gardner and acclaimed novelist and critic Delbanco first forged a friendship when Delbanco hosted Gardner during a reading tour at Bennington College in 1974. Delbanco ended up hiring Gardner for the English Department at the College. They and their families began a close professional and personal relationship in which each of the authors strove to critique the other's works in private and promote them in public, Gardner touting Delbanco as "one of the country's best novelists." Each acknowledged the contribution of the other in developing both their theories of literature and for specific elements of their respective works, whether it be Delbanco using Gardner's title *Stillness* for one of his novels or Gardner using Delbanco's writing to help clarify the husband-wife relationship in one of his own works. Delbanco's home and family

became a refuge for both Gardner and his first wife during their messy divorce. Following Gardner's death in a 1982 motorcycle accident, Delbanco became Gardner's literary executor; editing and contributing an introduction to Gardner's posthumously published *Stillness and Shadows*. Delbanco's Francesca, to whom

the copy of *The King of Hummingbirds* is dedicated and some of the other books are inscribed (and who was formerly an occasional babysitting charge of Gardner's children), has herself published two well-received novels, *Ask Me Anything* and *Midnight in Manhattan*. A wonderful collection of interesting association copies that help detail an important literary friendship. The collection includes:

GARDNER, John and DUNLAP, Lennis. *The Forms of Fiction*. New York: Random House (1965). Later printing. Spine rubbed, very good, lacking the very scarce dustwrapper. Nicholas Delbanco's

copy, with his address sticker applied to the front pastedown.
GARDNER, John. *Papers on the Art and Age of Geoffrey Chaucer: Papers on language & literature, Volume III, Supplement, Summer 1967.*

Edwardsville, IL: Southern Illinois 1967. First edition. Light soiling and a couple of ink marks, else fine, issued without dustwrapper.

Inscribed by Gardner to Nicholas Delbanco and his wife. This volume contains a collection of essays on Chaucer edited by Gardner and Nicholas Joost, including an introduction and essay by Gardner.

GARDNER, John. *The Complete Works of the Gawain-Poet.* Chicago: University of Chicago (1967). Second printing. Fine in fine dustwrapper with edgewear to the corners. **Inscribed** by the author to Nicholas Delbanco and his wife. This translation of the Gawain-Poet into modern English, with a critical introduction, has always been among the most difficult of Gardner's books to find, inscribed even more so.

GARDNER, John. *The Wreckage of Agathon.* New York: Harper (1970). First paperback edition, second printing. Slight fading to spine else fine. Warmly **Inscribed** to Nicholas Delbanco and his wife. The author's second novel.

GARDNER, John. *Grendel.* New York: Alfred A. Knopf 1971. First edition. Fine in a spine-faded dustwrapper, that is otherwise fine.

Signed by Gardner on the front free endpaper, and dated by him on the day after Delbanco met Gardner, as recounted in his introduction to *Stillness and Shadows*. Gardner's best known novel, a retelling of the Beowulf story from the point of view of the monster.

GARDNER, John. *The Alliterative Morte Arthure: The Owl and the Nightingale and Five Other Middle English Poems.* Carbondale, IL: Southern Illinois University Press (1971). First edition. Fine in a very good plus dustwrapper with light wear to top edge. **Inscribed** by Gardner to novelist Nicholas Delbanco and his wife, noting: "Listen, These are not poems!"

GARDNER, John. *Jason and Medea.* New York: Alfred A. Knopf 1973. First edition. Fine in a very good plus, spine-faded dustwrapper. **Inscribed** by Gardner with an illustration. In Nicolas Delbanco's introduction to Gardner's posthumous book, *Stillness and Shadows*, Delbanco recounts their first meeting: "The last thing he handed me was a drawing of himself as a gnome, peeping out from the bushes with the block-letter legend, 'Should Nicholas require John Gardner, he can be reached at...'. His number and address in Illinois. I did require him, and he could be reached." This copy bears this same inscription, is dated the day after Delbanco met Gardner, and contains a drawing by Gardner, although of three flowers rather than a gnome, raising the possibility that this is the actual note from Gardner being referred to, with some of the details changed in the retelling. A fascinating souvenir of one of the more important friendships in contemporary American literature.

GARDNER, John. *The Sunlight Dialogues.* New York: Alfred A. Knopf 1973. Later printing. Fine in a very good dustwrapper. **Signed** by Gardner.

GARDNER, John. *Der Ruhe Störer [The Sunlight Dialogues].*

Hamburg: Rowolt (1977). First German edition. Fine in faded, but otherwise fine, dustwrapper.

Inscribed by Gardner to Nicholas Delbanco and his wife. A very uncommon edition, exceedingly so signed.

GARDNER, John.

Nickel Mountain. New York: Alfred A. Knopf 1973. First edition. Fine in near fine dustwrapper with the usual fading to the spine. **Signed** and dated by the author.

GARDNER, John. *The King's Indian: Stories and Tales.* New York: Alfred A. Knopf 1974. First edition. Fine in near fine dustwrapper with tanning to the spine. **Inscribed** to Nicholas Delbanco, with a full page of drawings by Gardner on the dedication page.

(Children). GARDNER, John. *Dragon, Dragon and Other Tales.* New York: Alfred A. Knopf (1975). First edition. Light sunning to the topedge, otherwise fine in a very near fine dustwrapper. **Inscribed** by Gardner. The scarcest of Gardner's regularly published children's books.

GARDNER, John. *The Construction of Christian Poetry in Old English.* Carbondale: Southern Illinois University Press (1975). First edition. Fine except for a small bump to the gutter of the front board, in a near fine, faded dustwrapper. **Inscribed** to Nicholas Delbanco and his wife.

(Children). GARDNER, John.

Gudgekin the Thistle Girl and Other Tales. New York: Alfred A. Knopf (1976). First edition. Illustrated by Michael Sporn. Fine in fine dustwrapper. **Signed** by Gardner. A children's book.

GARDNER, John. *The Life and Times of Chaucer.* New York: Alfred A. Knopf 1977. First edition. Fine in a sunned, very good dustwrapper. **Inscribed** by Gardner.

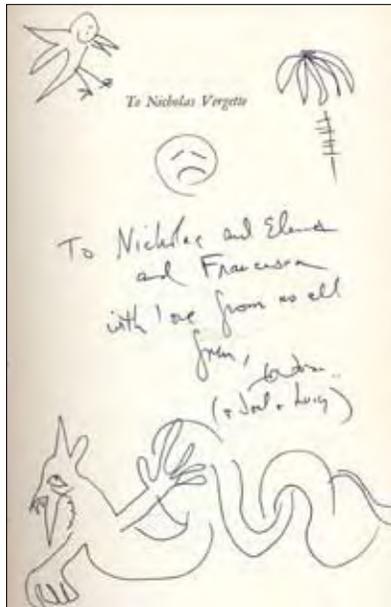
GARDNER, John. *October Light.* New York: Alfred A. Knopf 1977. First edition. Illustrated by Elaine Raphael and Don Bolognese. Fine in very good, sunned dustwrapper. **Inscribed** to novelist Nicholas Delbanco ("To Nick. A good man to steal characters from"). Gardner notes in the acknowledgements, "I have also borrowed some fictitious people from other people's novels, notably Judah Sherbrooke and his barenaked wife, who were originally invented by Nicholas Delbanco in a novel called, in the manuscript I've seen, *Possession*."

GARDNER, John. *In the Suicide Mountains.* New York: Alfred A. Knopf 1977. First edition. Fine in fine dustwrapper. **Inscribed** by Gardner. A children's book.

(Children). GARDNER, John. *The King of the Hummingbirds and Other Tales.* New York: Alfred A. Knopf (1977). First edition. Illustrated by Michael Sporn. Fine in fine dustwrapper with two spots on the front panel. The **Dedication Copy, Inscribed** to novelist Francesca Delbanco, daughter of Gardner's fellow author,

To Francesca and wee Fred

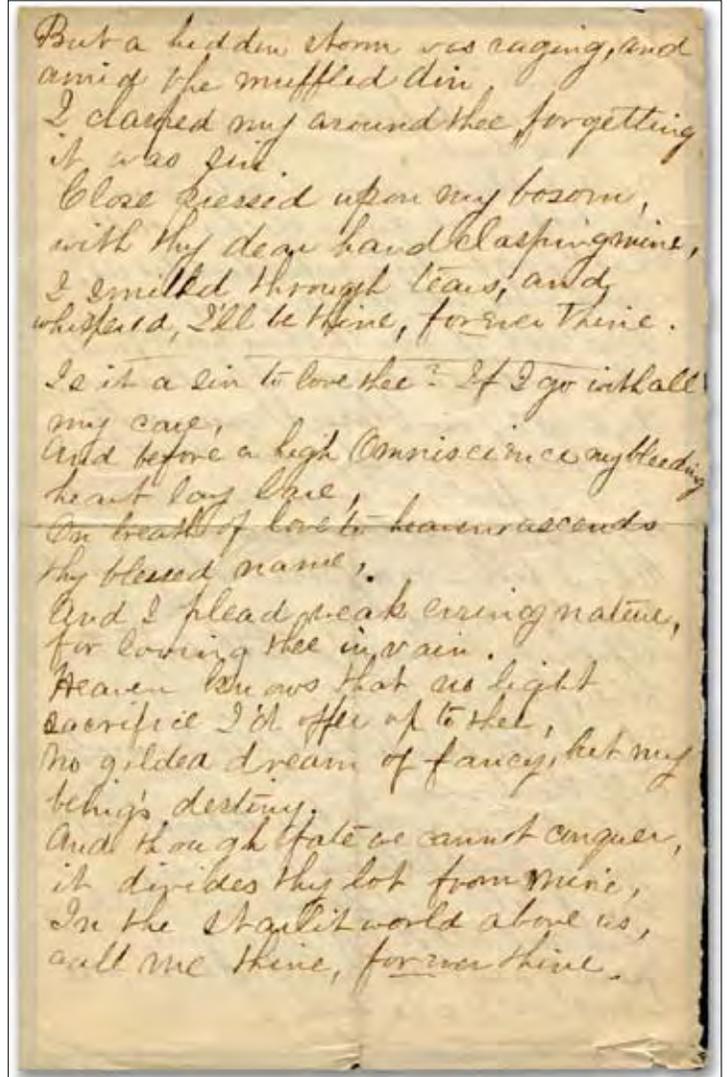
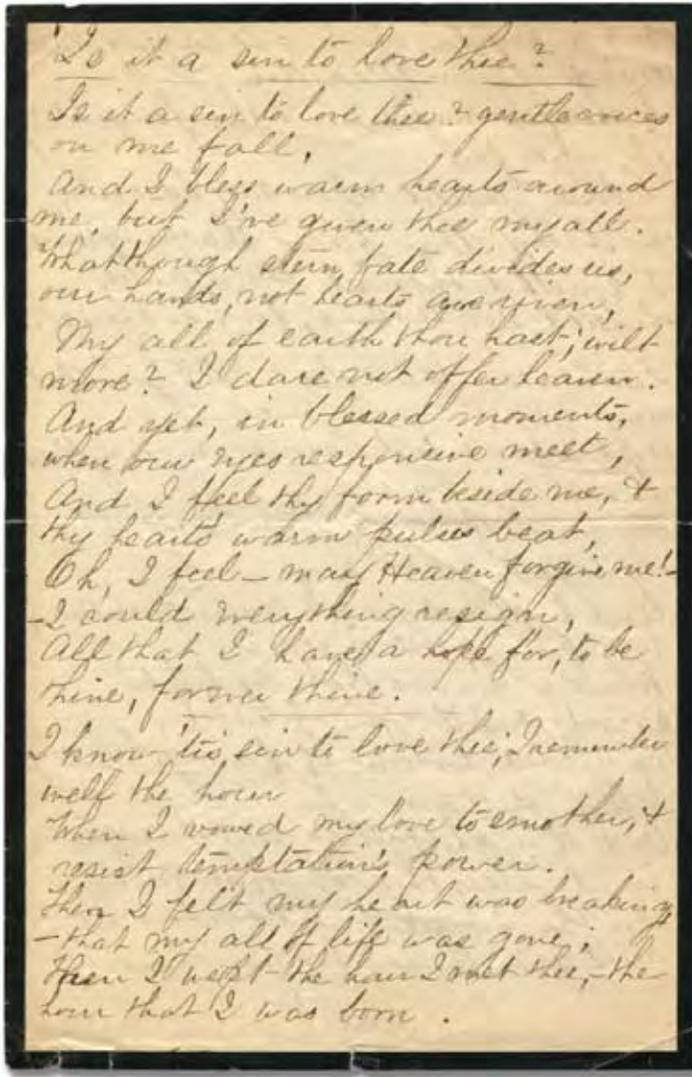
To Francesca
with love
John Gardner



To Nick -
with love and thanks
- among other things
for conversations
which helped shape
this book (all faults
have been mine, etc.)
May God send your
work with pleasure.
John

friend, and literary executor Nicholas Delbanco.
 (Children). GARDNER, John. *A Child's Bestiary*. New York: Alfred A. Knopf (1977). First edition. Additional poems by Lucy Gardner & Eugene Rudzewicz. Drawings by Lucy, Joel, Joan & John Gardner. Fine in fine dustwrapper. **Inscribed** by Gardner to the Delbanco family.
 GARDNER, John. *The Poetry of Chaucer*. Carbondale: Southern Illinois University Press (1977). First edition. Fine in near fine dustwrapper with some rubbing and crinkling to spine. Warmly **Inscribed** by the author. Scarce title.
 GARDNER, John. *On Moral Fiction*. New York: Basic Books (1978). First edition. Fine in near fine dustwrapper with minor fading to spine. Warmly **Inscribed** by Gardner to Nicholas Delbanco, "for conversations which helped shape this book."
 GARDNER, John. *Freddy's Book*. New York: Alfred A. Knopf 1980. First edition. Fine in near fine dustwrapper with some sunning. **Inscribed** to Nicholas Delbanco and his wife.
 GARDNER, John. *The Old Men*. Ann Arbor, MI: UMI 1982. Facsimile edition of John Gardner's doctoral thesis published in

1958, an original novel not subsequently published. Near fine. Set in the same terrain as *Nickel Mountain*, and displaying many of the themes and elements Gardner developed in his later works. Although not noted in this copy, from the collection of novelist Nicholas Delbano, Gardner's longtime friend and, eventually, literary executor.
 (GARDNER, John). *Program for Memorial Service for John Gardner*. Batavia, NY: [no publisher] 1982. Three sheets folded to make twelve pages. Light soiling and horizontally creased, otherwise fine. Program for the memorial service held for novelist John Gardner on September 19, 1982 at the First Presbyterian Church in Batavia New York, five days after his death in a motorcycle accident.
 GARDNER, John. *Photograph of John Gardner and Nicholas Delbanco*. [No date: no publisher 1982]. 5" by 7" photograph in fine condition. Image of John Gardner and Nicholas Delbanco sitting on the hood of a car next to Gardner's motorcycle. The time the photograph was taken is unknown, although the processing date on the recto is December, 1982, three months after Gardner's death in a motorcycle accident. [BTC #274382]



19 Bret HARTE. [Manuscript poem]: *Is it a sin to love thee?*

\$2500

Manuscript poem in the hand of Bret Harte. UNSIGNED. Two pages (using all of both sides of a single octavo leaf). Mourning stationery. 48 lines of poetry. Old folds, tiny tears at the folds, near fine. This poem doesn't appear in any of Harte's works, although we can find variants of the poem attributed to the prolific American author "Anonymous." [BTC #302596]



A collection of 12 Typed Letter **Signed** and one Autographed Letter **Signed** by world-renowned designer David Hicks at the height of his popularity (1967-1970), along with a hand drawn pencil mock-up by Hicks for his book, *David Hicks On Decoration*, and a flyer for his 1968 London exhibition. Aside from folds from when the letters were mailed, they are all fine with bold and clear signatures.

David Hicks was one of the most important interior designers of the late 20th Century. He turned English decorating on its head in the 1950s and 1960s with his trademark use of electrifying color combinations, and mixing antiques, modern furniture, and abstract paintings. He became the “in style” designer for the chic of the day, with clients such as Vidal Sassoon, Helena Rubinstein, and the Prince of Wales, whose apartment he designed at Buckingham Palace. His work was also featured in several films, notably Stanley Kubrick’s *A Clockwork Orange*. By the ’70s, Hicks became a brand name with his company making everything from wallpaper and fabrics to linens and carpets with location in over a dozen countries. Hicks designed for all manner of objects and even designed his own funeral casket before his death in 1998.

The correspondence included here is between Hicks and various editors from The Macmillan Company, including Richard Oldenburg,

James Wade, and Ray Roberts, from whose collection these letters

originate. The correspondence, several of which are on Hicks’s boldly designed red and gold letterhead, focus on details of the designer’s biography, which Macmillan published in 1969, and which became the last authoritative book on his work. Several of the letters are annotated in Hicks’s hand, and the first is accompanied by an original pencil maquette designed by Hicks for the lettered cover of the book, which he instructs to be printed in high gloss “shocking pink” on white. Rounding out the collection is a flyer from a 1968 London exhibition on his work and various newspaper and magazine clippings about his garden designs, design legacy, and family. The collection includes:

Letters to various Macmillan editors:

1. TLS, 1p., London: 3 July, 1967. Brief letter mentioning the enclosed design for the cover of his book to be printed in “shocking pink,” with original pencil line drawing of text cover designed.
2. TLS, 1p., London: 17 October, 1967. Letter thanking the editor for sending him two copies of a book and a plan for a lunch meeting, with a handwritten note at the bottom.
3. TLS, 1p., London: 10 January 1969. Letter thanking the editor for lunch, some comments about his biography and a request to meet with their sales director.
4. TLS, 1p., London: 10 April 1969. Letter about a lecture Hicks gave at a museum and a request for the editor



- to send a copy of his book to the head of the department store Bonwit Teller where he was hoping to place his line of products.
5. TLS, 1p., 11 April 1969. A request to send a few copies of his book to a charity event in Hawaii with a handwritten reply at the bottom of this letter from the editor, presumably to be typed up by a secretary.
 6. TLS, 1p., 24 April 1969. A letter thanking the editor for sending some complimentary books, and a few comments on the book's photographic rights.
 7. TLS, 1p., 12 May 1969. Brief letter to the editor thanking him for a letter.
 8. TLS, 2pp., 14 May 1969. A letter concerning the reprinting of his book, why the deal with Frewin [a publisher] went bad (they were more focused on his social life and impending wedding than his designs), and a few comments about business and a new company focused on industrial design.
 9. TLS, 1p., 2 July 1969. A brief letter to an editor about changing a lunch date.
 10. TLS, 1p., 21 August 1969. A letter that mentions Hicks's two new company directors and a request the editor bring them up to speed on his publishing ventures.
 11. TLS, 1p., 12 November 1969. Introductory letter to a new Macmillan editor.
 12. ALS, 2pp., 24 December [1969]. Letter with a few changes to his

latest book, along with comments about a business trip in which he will promote the book, his desire to inscribe some books for several magazine editors, and an explanation that he wrote this letter because his secretary is out Christmas shopping.

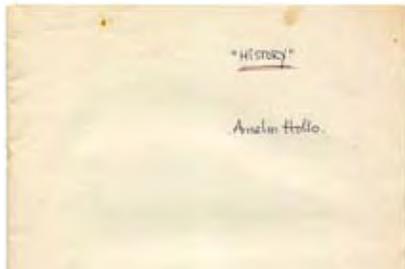
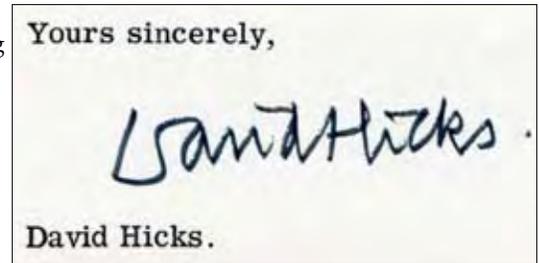
13. TNS, 1p., 17 February 1970. Brief note telling the editor his letter has been passed on to his lawyer.

Miscellaneous

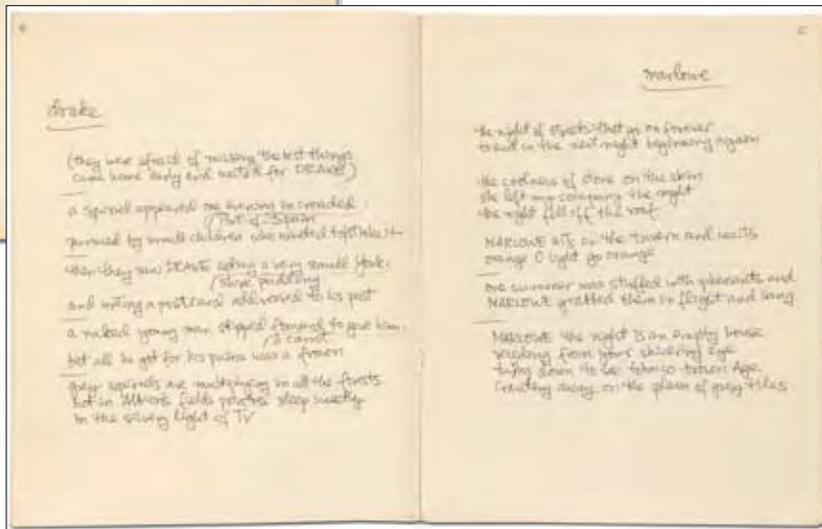
1. Exhibition flyer for "Designs for living and Projects for the theatre by David Hicks," held at the Wright / Hepburn / Webster Gallery in London, October 3-12, 1968.
2. Various magazine and newspaper clippings, including *The New York Times*, *The New York Magazine*, *W*, *The Sunday Telegraph*, etc., on Hicks, his designs, and his legacy.

A revealing collection of letters from one of the 20th Century's most influential designers displaying

his remarkable attention to detail, flair for networking, and keen business acumen. [BTC #340229]



21 Anselm HOLLO. [Manuscript]: History. [No place]: Matrix Press 1963. **\$1000**
 Autographed manuscript. Small quarto. 12pp. Stapled wrappers. A few spots on the front and rear wraps else fine. The original Autographed Manuscript Signed by the author's *History* pamphlet with a few scattered corrections. Accompanied by an unbound printer's copy of the pamphlet missing several poems, with an alternative cover. [BTC #322952]





22 (Industrial Design). Raymond LOEWY. Raymond Loewy Blueprints for The Pennsylvania Railroad.

New York: Raymond Loewy [circa 1940?].

\$15,000

A collection of 29 blueprints created for The Pennsylvania Railroad Company by Raymond Loewy, often called the father of industrial design. These blueprints of 13 state seals, 10 astrological signs, and six state birds were used to decorate the interior of the railroad's passenger cars. This group of blueprints is in remarkably good condition. Each has been folded several times for storage with some penciled notes on the margins giving additional information, such as "Solid White to be Gold." A few have some soiling to the rear or a bit of edge wear but most are fine. All but the astrologic prints are labeled "Raymond Fernand Loewy 589 Fifth Ave New York City" in the lower corner. Also included is a one-page diagram showing the interior of a car and placement of several of the designs.

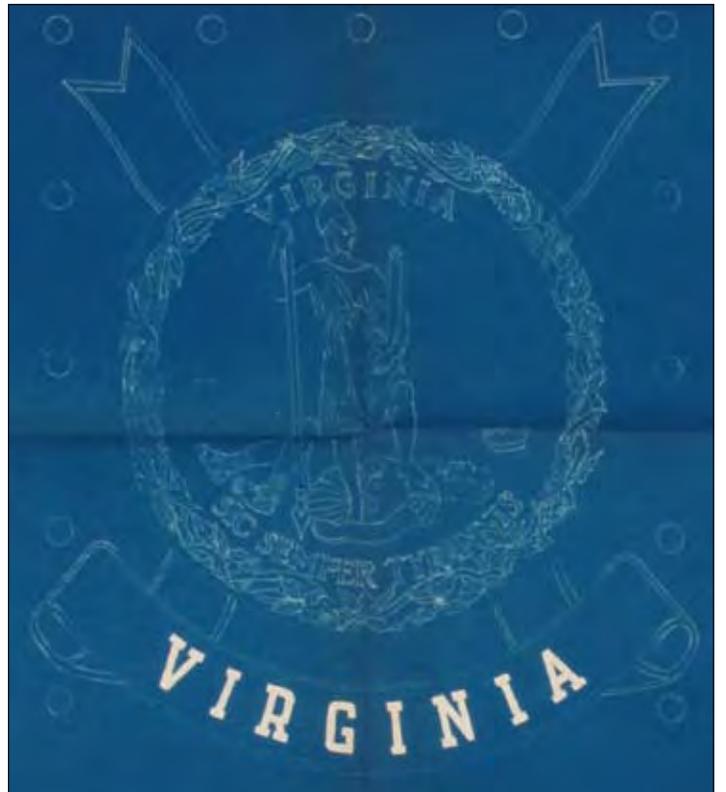
In the late 1930s Loewy began working with The Pennsylvania Railroad Company, at the time not only the largest railroad in the United States but the largest publicly traded corporation in the world. He designed several locomotives, most notably the S1 and T1, along with passenger car interiors, train stations, and advertising material. Loewy's success with the railroad helped propel him to national prominence, where he designed the Studebaker Starliner and Avanti, and several iconic corporate logos: Lucky Stripes, Shell Oil, and Greyhound Bus. Today Loewy is considered by many to be the most influential industrial designer of the 20th Century. Details:

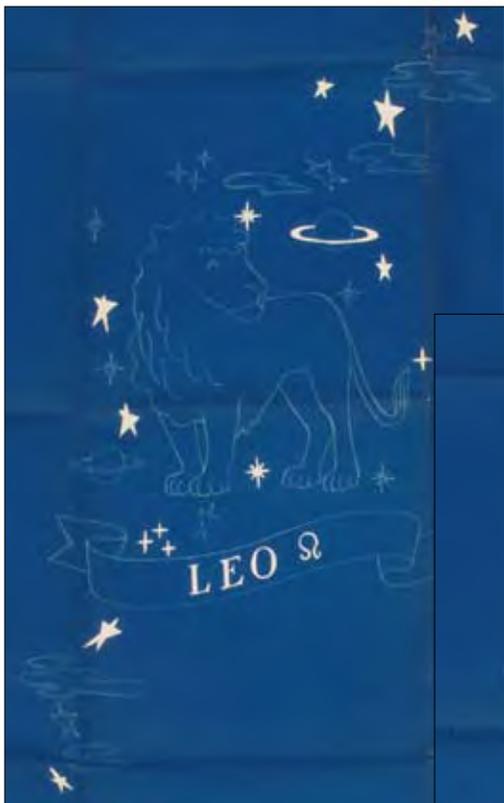
13 state seals, each measuring 28" x 30": Delaware, District of Columbia, Illinois, Indiana, Maryland, Michigan, Missouri, New Jersey, New York, Ohio, Pennsylvania, Virginia, and West Virginia.

A diagram showing the placement of seals within the cars.

6 state birds, each measuring 24" x 32½": District of Columbia Wood Thrush, Illinois Cardinal, Maryland Baltimore Oriole, New York Bluebird, Pennsylvania Ruffed Grouse, and Ohio House Wren.

10 astrological signs, each measuring 34" x 25½": Aquarius, Ares, Cancer, Gemini, Leo, Libra, Pisces, Sagittarius, Taurus, and Virgo. [BTC #335275]







Five Typed Letters **Signed** in German by Emil Lucka (1877-1941), the author best known for his book *Die drei Stufen der Erotick* [*The Three Stages of Love*], and an envelope addressed by and autographed in Lucka's hand. The letters have some folds and a few small tears, near fine. Accompanied by two Typed Letters **Signed**, one by a New York publisher and the other by a Columbia professor, as well as a Typed Note **Signed** by a Curtis Brown book agent.

Lucka was a prolific author, poet, and philosopher whose book *Die drei Stufen der Erotick* attempted to explain the history of love and sexual relationships through the ages, over three transformative stages. This collection of letters from 1926 and 1927 concern his efforts to find an American publisher for his book on human personality, *Grenzen Der Seele* [*The Limit of Soul*]. Supporting its publication are two TLS, one from Columbia professor Louise Brink, and Curtis Brown book agent Lida McCord. A third TLS from publisher Albert Boni disagrees, "I have had the Lucka book read by several people in the hopes that there be an impression more favorable than my own; but there seems to be a general agreement that the book is a typical German effort of taking a thoroughly impossible theory and bolstering it up by complicated pseudo-scientific terminology."

Only two of Lucka's book were translated into English and published during his lifetime; *Grenzen Der Seele* was not among them. The archive contains:

Lucka Letters

1. TLS, 1p. [No place]: 1 June 1926. Not translated.
2. TLS, 2pp. [No place]: 23 October 1926. Not translated.
3. TLS, 2pp. [No place]: 26 January 1927. Not translated.
4. TLS, 2pp. [No place]: 4 March 1927. Not translated.
5. TLS, 2pp. [No place]: 4 November 1927. Not translated.

Autograph Envelope

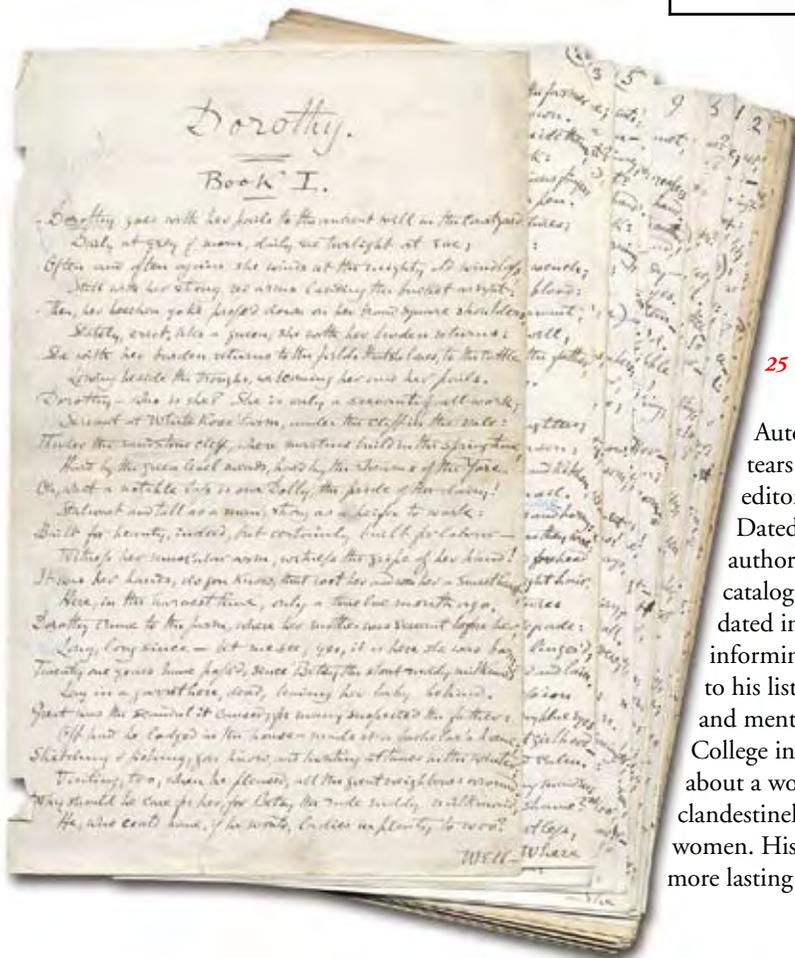
6. Envelope addressed to Helen E. Davis and **Signed** by Lucka, 1926

Additional Letters

7. TLS from Louise Brink to Houston Peterson, 1p. Astoria, New York: July 7, 1926. A letter asking a friend about helping to get Lucka's book published and an offer to meet for lunch.
8. TLS from Albert Boni to Helen E. Davis, 1p. New York: January 6, 1927. A rejection letter.
9. TNS from Lida McCord to Anna Eisenmenger, 1p. New York: February 18, 1927. A note inquiring about Lucka and whether his book *Grenzen Der Seele* was available in America. [BTC #339960]

24 Jacland MARMUR. [Manuscript]: "Thunder Money" [published in] *The Saturday Evening Post*. 1961. \$450

Typed manuscript and long unbound galley proofs. 18pp., and 7pp., with corrections throughout. The manuscript consists of separate sheets typed rectos only, brad-bound (with additional unused punch hole) with pen and pencil corrections throughout, including the original title ("Steam Schooner Skipper") crossed out. There are a few small tears to the first and last sheets, and a touch of oxidation from the paperclip on rear sheet, near fine. The long galley, stamped "Author's Revise," is fine with numerous corrections throughout including notes from the editor and **Signed** by the author with his initials eleven different times. A short story about a steam skipper being outsmarted by another captain before his wife saves the day. The Polish-born Marmur (1901-1970) came to the United States as a child, spent several years as a professional seaman, and then several decades writing naval fiction, some of which was adapted for film and television. [BTC #324444]



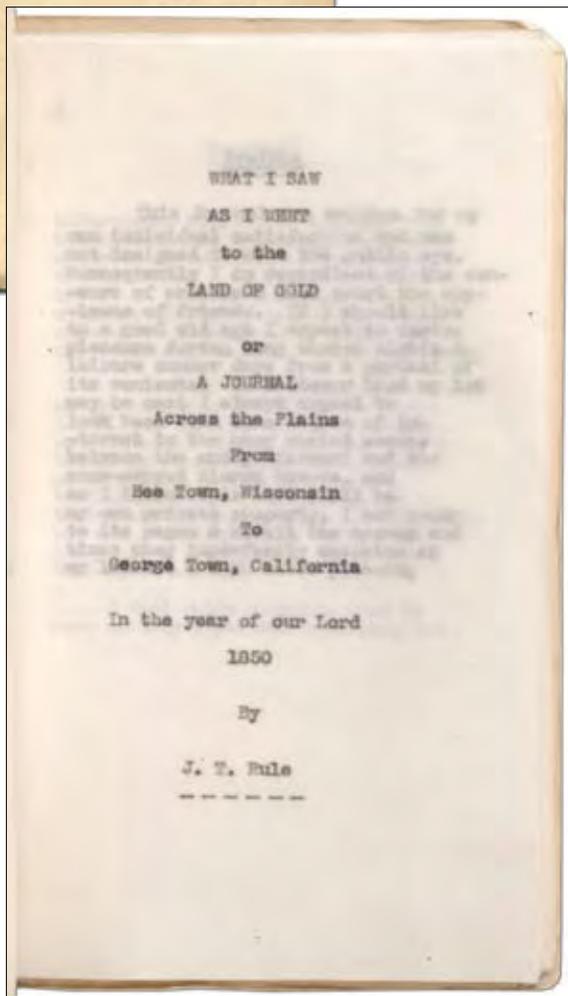
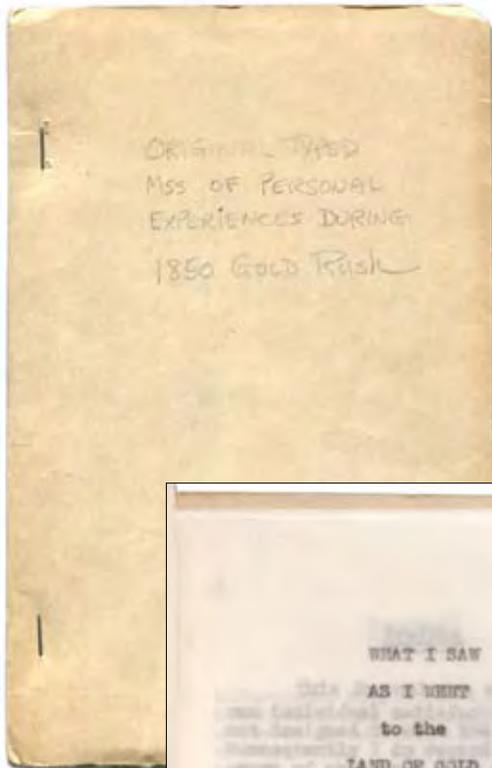
25 A[rthur]. J[ohn]. MUNBY. *Dorothy: A Poem.* \$7500

Autograph Manuscript. 78 folio leaves, written on the rectos only. Small tears at the extremities, some smudges, a few pencil corrections, mostly editorial in nature, near fine, housed in a cloth chemise and slipcase. Dated in pencil 14 March 1880. Laid in is a Typed Letter **Signed** from the author's great nephew, A.N.L. Munby, the compiler of the monumental catalog of the fantastic Sir Thomas Phillipps collection of manuscripts, dated in 1956 to an American bookseller, thanking the bookseller for informing him that he has three of Phillipps's manuscripts, which he will add to his lists, expressing interest that the dealer has his great-uncle's manuscript, and mentioning that the rest of A.J. Munby's manuscripts are at Trinity College in Cambridge. The author's finished and final draft of this epic poem about a working woman, a subject he apparently found fascinating, as he clandestinely married a maidservant while he continually interviewed working women. His diaries of these interviews are generally considered of equal or even more lasting value than his poetry. [BTC #83416]



Broadsheet. Approximately 27" x 41" with a contemporary 20" x 7" banner pinned to the lower edge. Folded with a few scattered tears to the extremities and at some of the folds, very good or better. The poster for a lost play from actor and dramatist Frank Ramsay Morris. He wrote several books, among them *The Ninety and Nine*, which was made into a silent film in 1922. A remarkably bright and fresh image of a beautiful woman turning her back on a distraught young man, who is likely the "thief" of the title. No mention of the play found online or in *OCLC*. Rare. [BTC #338288]

27 (Overland Narrative). **RULE, J.T.** *What I Saw as I Went to the Land of Gold or A Journal Across the Plains from Bee Town, Wisconsin to George Town, California In the Year of our Lord 1850.* \$6500



Typed carbon manuscript. 184 leaves typed rectos only, stapled into flexible unprinted manila covers. A reasonably literate and clear overland narrative, typed at a later date, detailing the daily account of John T. Rule, a farmer, miner and merchant born in Pike's County, Missouri. He was the son of Edwin Byram Rule, a veteran of the War of 1812, Kentucky state legislator, and justice of the peace for Pendleton County, Kentucky. The diary tracks J.T. Rule's progress from Bee Town, Wisconsin to the gold fields, mostly in company with other Wisconsin natives. By far the vast majority of the narrative is concerned with the journey from St. Joseph, Missouri to George Town, California at the northeast extremities of the gold fields. The original, as near as we can determine, has been lost.

In a preface written by the author, he states "This journal was written for my own individual satisfaction and was not designed to meet the public eye. Consequently I am regardless of the censure of critics & don't court the applause of friends. If I should live to a good old age I expect to derive pleasure during long winter nights & leisure summer days from a perusal of its contents. I always expect to look back with some degree of interest to the many varied scenes between the muddy Mississippi and the snow-capped Sierra Nevada..." and further, "To such of my CONFIDENTIAL friends as may happen to peruse these lines I will say that my object in going to California was to hunt for gold to better my condition in life, with perhaps some desire to increase my limited stock of knowledge by traveling for observations and pleasure, but not to bring myself before the public as a Journalist, nor to seek fame as an author."

The content of the journal implies that Rule had left Missouri to pursue life as a (not particularly successful) lead miner in Wisconsin, and determined along with some associates to apply the skills they had acquired in Wisconsin in the California Gold Fields. Rule left Bee Town on 20 March 1850 to first visit relatives in Pike County, Missouri, traveling down the Mississippi on the steamer *Wisconsin*, before meeting up with his company in St. Joseph to provision for the trip.

Rule's narrative gives details and mileage for nearly every settlement he passes through, enumerates his companions, gives details of his provisioning, and finally arrives in St. Joseph on 25 April, where he details the formation and make-up of the wagon train consisting of 30 wagons and 96 people (very few of whom were women - he mentions "there is two Dutch ladies from Davenport Iowa in our train"), naming many of them. Interestingly, and throughout the narrative, Rule details the almost changing configuration of the train as groups and individual wagons either fall behind, or, dissatisfied with the pace, forge on ahead of the train.

Rule was a close observer and in addition to mileage, he gives details of the depths and bottoms of river fords, of ferries, government forts, and trading outposts. He provides details of hunting, foraging for food and water, and especially, and seemingly most vital for survival, of fodder for the horses. His descriptions of the vast trains of immigrants and the effects they have on the land's resources is striking.

Rule's company traverses the old Mormon Trail across Nebraska, Wyoming, and Utah, stopping along at various locations along the way, such as Fort Kearney, North Platte, and Fort Laramie, and describing what he sees. "There is much interesting scenery on Platte, especially between Ash Hollow & Scotts Bluff," he writes. "The bluffs on our left are broken the man in perilous health before making off with three horses."

All along the way Rule describes the various stops and notable landmarks he encounters such as Soda Springs, Court House Rock, Chimney Rock, Saleratus Lake, and the Devil's Gate. But probably the most interesting parts of the narrative are when the company on more than a few occasions experience extreme hunger and thirst. Rule more than once refers to "seeing the elephant" a slang expression for experiencing more than one had hoped to see or experience.

When Rule finally arrives at George Town, he gives a detailed account of the town, albeit based on only a day's inhabitation. Apparently everything in town is expensive, with the exception of labor, because of the vast influx of penniless immigrants. Rule concludes by expressing himself eager to begin his mining, at which point he presumably lost interest in continuing his narrative. The narrative is

into a thousand picturesque & romantic shapes - presenting broken towers, ruined cities and other interesting grand & variegated natural scenery - hard to describe, but pleasing to the eye and amusing to the senses, but taken as a whole it is altogether the most sublime of any thing I have seen."

He mentions successive encounters with peaceful Shoshone Indians and others: "Passed 100 Sioux Indians sitting on the banks of the river. They were very friendly - every wagon made them present of crackers, or sugars, or something. I see a great many ponies among them. These untutored savages refuse money for their ponies & moccasins, but 'swap' readily and appear disposed to give any thing they have for tobacco or whiskey. Poor creatures." One encounter with a dangerous group of "Root-Digger" (presumably Yakima) Indians does not go as well, with one striking a member of Rule's party with an arrow, leaving

"North Platte"

...yab-of alexi and J'lei, stamggon
sawed and sal of al galsary lo caly
...galsary and al gods on walls
...llit' (unas dose wot' was a ye hew
...qu doidd nadi - s'ighn sa dcofoe li w
...sevit liti' qeafa haw astantum st
...swod sawrod add cunt nadi - J. J. d
...swast'
...lla awry of hedaiv affid a adid
...-valh and s'ibh hedaivsa saw l. . .
...niest and haided llet' - yab-of
...died wot' and no qaso of
...hain-of hawoon

"Ash Hollow"

...Movers Jenkins & Co. of Plattville, Wis.
or sugars, or something else. I see a
great many ponies among them. These
untutored savages refuse money for their
ponies & moccasins, but "swap" readily
for bread, sugar or most any thing to eat,
and appear disposed to give any thing they
have for tobacco or whiskey. Poor crea-
tures. We left the river for three
miles over a very bad, steep hill; just
before we got to Ash Hollow at the
mouth of which we camped in the
midst of Indians. River water & Good
wood. Some green spots of good grass
but it is generally dry & indifferent.

Moved 20 miles.
May 19
Laid by all day; but did not
rest much. A Cal. emigrant has no time
for idling. We grazed our horses; and
our wagon being too heavy for these sandy
roads, we left it and bo't another of

"North Platte"

arrangements, left the train to-day.
Our plan of grazing is to let the horses
feed, after we stop in the evening,
(guarded by a man from each mess) 'till
ten or 11 oclock at night - then hitch up
place sentinels and sleep 'till three
oclock A.M. - then turn the horses loose
to graze 'till after breakfast. Messrs
Garnicks & Hulla wished to graze all
night. I was attacked with the diar-
-rhea to-day - fell behind the train
and got to camp on the river bank
with very sore feet. Cooked to-night
with "chips." Grass a little better but
bad enough yet. Drove 18 miles.

May 18

Warm weather. Road getting some-
what sandy. Passed 100 Sioux Indians
sitting on the bank of the river. They
have a village on the opposite side
& are very friendly - every wagon made
them presents of crackers,

followed by a summary of the miles traversed between the various towns and river crossings.

The locations Rule enumerates include: Spencerburg, Paris, Salt River, Huntsville, Heytesville, Brunswick, Carrollton, Crooked River, Richmond, Plattburg, St. Joseph, Nodaway River Ferry at Hollister Mills, Iowa Point, Nemashaw River, Big Blue River, Little Blue, Valley of Little Blue, Great Platte River, Fort Kearney, South Platte, North Platte, Ash Hollow, Court House Rock, Chimney Rock, Scott Bluffs / Robadeux, Fort Laramie, Black Hills, Deer River, Willow Springs, Saleratus Lakes, Sweet Water River, Independence Rock, Devil's Gate, Strawberry Creek, South Pass to the Pacific Creek, Fork of Fort Hall & Salt Lakes Road, Little & Big Sandy Rivers, Green River, Bear River Mountains, Bear River, Smith's Fork, Soda Springs, Columbia River, Raft Rivers, Fort Hall Road, Goose Creek, Humboldt / Mary's River, and Carson River.

A particularly detailed and observant narrative for which we can find no printed or manuscript version. Bought from the effects of a relative, presumably that or a previous relative who inherited the manuscript had it transcribed (if we had to guess, we'd say in the 1920s or 1930s). Provenance on request. [BTC #344702]

28 (Photography). *Album of 36 Cabinet Cards from the Late 19th Century.* [circa 1890?].

\$250

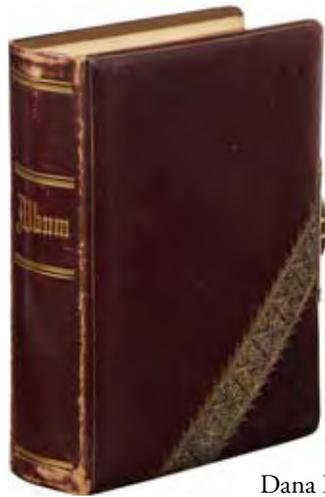


Photo album containing 36 cabinet cards. Measuring 7" x 8¼". Leatherette boards with dentelle strip and metal clasp, slightly rubbed, housing 36 cabinet cards in loose unbound pages, slightly age-toned, very good or better. The cabinet cards themselves are all near fine or better. While the people in the images remain unknown (except for one that is penciled "Lizzie" on the reverse), most were taken in New York City and half at the Fredericks' Knickerbocker Family Portrait Gallery on the corner of Broadway and 9th. Among the well-dressed adults are two young ladies, three young girls, three young boys, and two adorable toddlers. The photographers are identified as follows:

- Fredericks' Knickerbocker Family Portrait Gallery (770 Broadway Cor. 9th Street, New York)
- Jordan (229 Grenwich St., Cor. Barclay, New York)
- Aker (159 Sixth Avenue, New York)
- McCaffrey (S.W. Cor. 59th St. & 3rd Ave. New York)
- Dimmers (1018 Washington St. Hoboken New Jersey)

Dana Portraits Cor. 14th St. & 6th Ave New York)

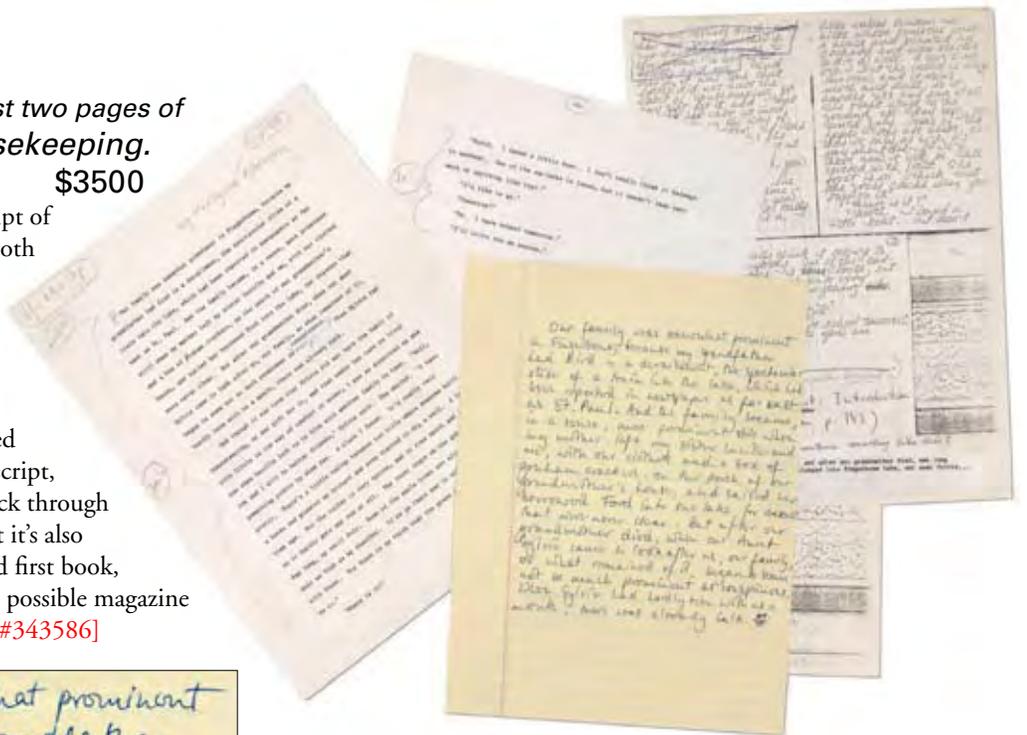
- Hoffer (De Pew Place, Nyack, New York)
 - E.W. Bogardus (349 Sixth Ave, New York)
 - Tanqueray (Corner 14th and 6th Ave., New York)
 - Grotecloss (46 West 14th Street, New York)
 - J.A. Williams 104 Main Street, Hackensack, New Jersey)
 - Bogardus (Nyack on the Hudson, New York)
- A handsome set of cabinet cards from the late 19th Century. [BTC #340047]



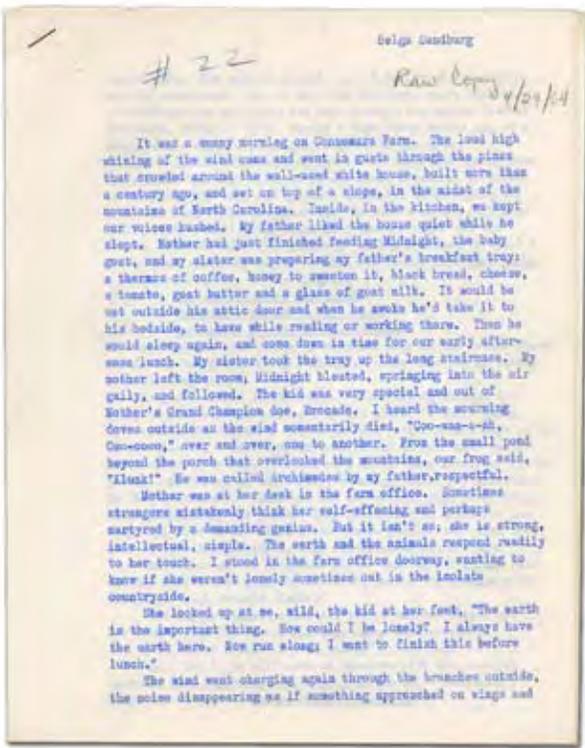
29 **Marilynne ROBINSON.** [First two pages of *Typed Manuscript Signed from*]: *Housekeeping.*

\$3500

The first two typewritten pages of the manuscript of *Housekeeping* Signed by Robinson, displaying both authorial and editorial corrections; along with Robinson's handwritten manuscript of the complete first paragraph of *Housekeeping*; along with a photocopied sheet of manuscript fragments for the opening (greatly altered from the finished version) with typed alterations taped to the photocopied sheet of the working manuscript, although even one section of that has been struck through in holograph. If this sounds confusing, it is; but it's also a manuscript fragment of the author's acclaimed first book, possibly prepared for either the publisher or for possible magazine publication that didn't come to fruition. [BTC #343586]



Our family was somewhat prominent in Fingerbone, because my grandfather had died in a derailment, the spectacular slide of a train into the lake, which had been reported in newspapers as far east as St. Paul. And the family became,



30 Helga SANDBURG. [Manuscript]: "Visit with Sandburg at Sunset" [published in] *The Saturday Evening Post*. 1964.

\$450

Typed manuscript. Mimeographed sheets typed rectos only, stapled at the corner. 8pp., six-pages of text and two of layout descriptions. Fine except for a small tear and crease to the final sheet, with penciled notation on the first sheet: "Raw Copy 4/29/64." Text of an article that appeared in *The Saturday Evening Post* on June 6, 1964. The author, who has published several books, is the daughter of poet and historian Carl Sandburg and niece of photographer Edward Steichen. [BTC #324443]

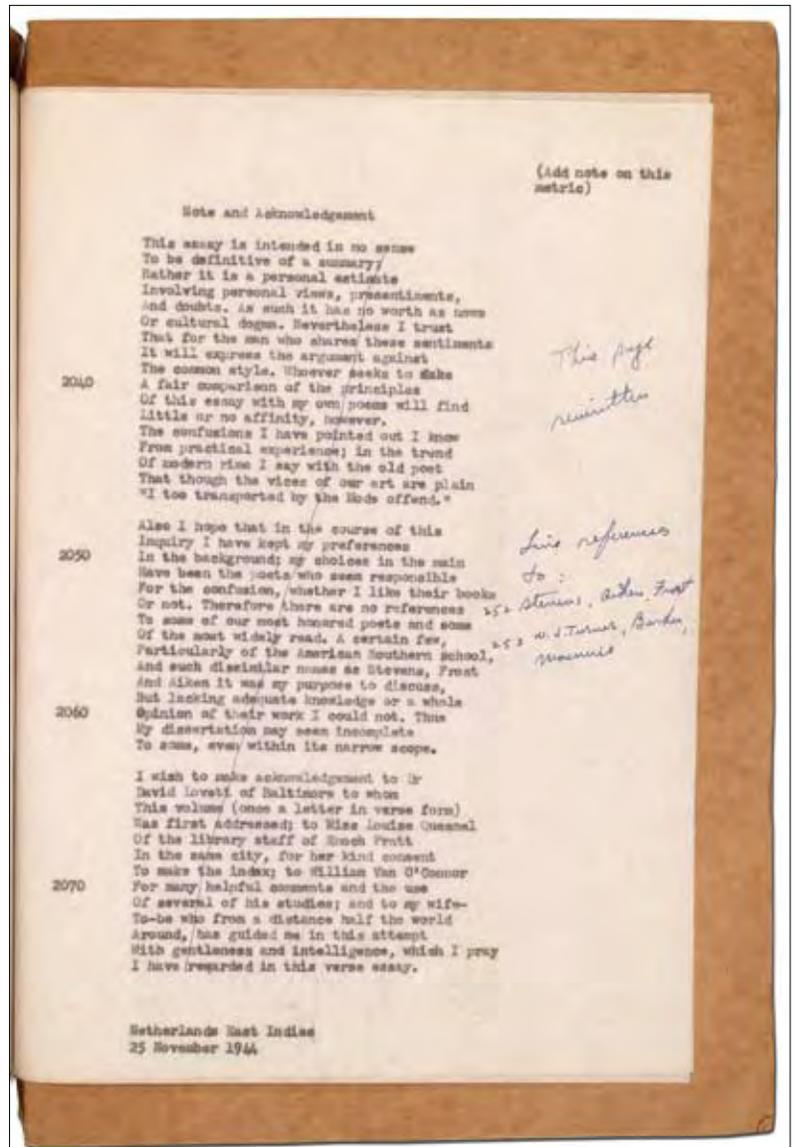


31 Karl SHAPIRO.

[Manuscript]: *Essay on Rime.* \$7500

Typed manuscript. Quarto. (46)pp. Leaves typed on rectos only and housed

in a contemporary folder. Fine. An original manuscript of Shapiro's 1945 long poem on formal verse, *Essay on Rime*, written the same year he was awarded the Pulitzer Prize for his collection of war poems, *V-Letter and Other Poems*. The manuscript has a few pencil corrections by Shapiro's friend, poet James B. Gilritz, who was sent the manuscript to read. It also contains the original unpublished version of the acknowledgment page cross out and with an ink note from Shapiro sharing it has been rewritten, along with a few notes as to what was added. Shapiro's meditation on the death of formalism and a critique of modern criticism. [BTC #339362]





32 (Switzerland). Family Album with Photos of Switzerland.

(Switzerland: 1927, 1928).

\$300



Photo album. Measuring 8½" x 5½". (20)pp. Padded leather boards string bound with original tassels. Wear to the extremities but internally fine with original textured tissue paper photo guards, very good or better. A collection of nearly 50 black and white photos of various size, half of which are of the members of the Erbe family playing cards, swimming, and mugging for the camera. The other half are images of Switzerland, specifically Lucerne and Zurich, along with various statuary, ports and buildings, including the Castle of Ouchy and the Montreux Palace Hotel. From the estate of Ned Erbe, publicity director at New Directions. [BTC #340279]

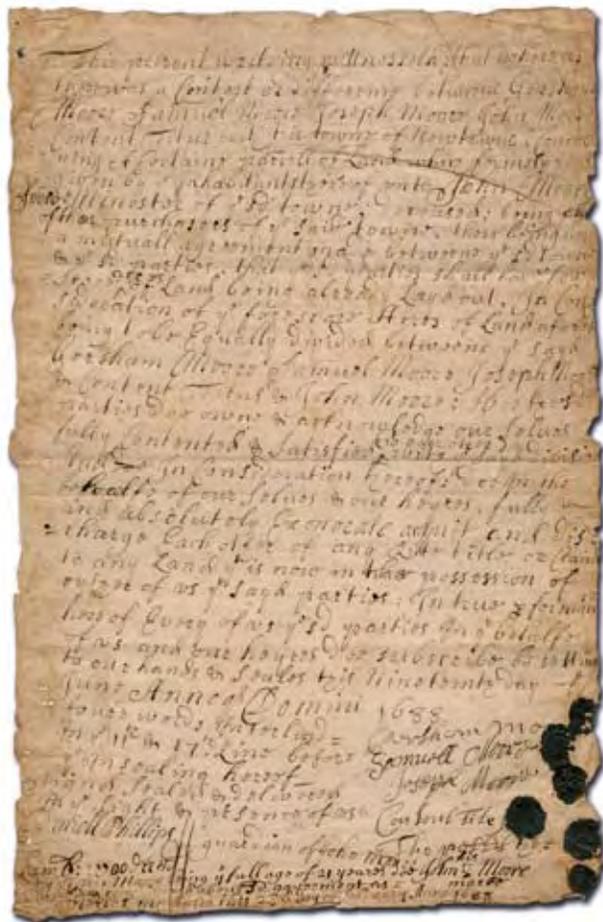
17th Century Long Island Document

33 Content TITUS; Moore Family of Newtown[e], Long Island, New York. Manuscript

document and indenture, June 19, 1688, Newtown, Queens County, Long Island, New York, an Agreement between Gorsham Moore, Samuel Moore, Joseph Moore, John Moore and Content Titus. **\$1850**

Manuscript Document Signed. One page, edges untrimmed. 12¼" x 8". Newtown, Queens County, Long Island, New York. June 19, 1688. Document Signed by Gorsham Moore, Samuel Moore, Joseph Moore, Content Titus, etc. with their black wax seals. Also signed and affirmed by Lambert Woodhull and Daniell Phillips, clerk. Verso with slightly over ten lines of text docketed by Daniell Phillips, signed again by Samuel Moore and Content Titus. Old fold lines, small paper defects, else very good to near fine. Content Titus (1643-1730) was one of the first three elders of the First Presbyterian Church of Newtown (one of the oldest churches in Queens) and a prominent citizen of this Long Island community. On several occasions Titus was sent to the island of Jamaica to protest a tax forced upon Newtown. Titus lived first in Oyster Bay, then Huntington,

and then moved to Newtown in 1672 where he purportedly married Rev. John Moore's daughter, Elizabeth Moore. This colonial New York manuscript document shows Content Titus as purchaser of a portion of land once owned by Rev. John Moore, and shows the four sons of the reverend, his heirs, as recipients of an award of property previously held by their father. The agreement also shows that all five men were to receive equal lot shares. A very nice 17th Century American document pertaining to Newtown [a.k.a. New Town and Newtowne] Long Island, and some of its earlier illustrious citizens. [BTC #331829]



A collection of over 60 letters and postcards totaling over 140 pages from American poet Dunstan Thompson to his friend and poet, Coman Leavenworth. Thompson has been called the gayest poet of World War II, as well as the best Catholic poet of the latter half of the 20th Century, and a major influence on James Dickey's development as a poet. The letters stretch from the last year of World War II, where both men served in the military, until the early 1970s. They are particularly notable in how they show Thompson's evolution from socialite of English literary society, particularly among homosexual circles, to that of devoted and pious follower of the Catholic Church. The correspondence is in fine condition with many of the letters accompanied by their original mailing envelopes. Also included are several Christmas cards, three copies of letters sent to Thompson from Leavenworth, and a French twenty Franc note apparently Signed by the great surrealist painter René Magritte.

Dunstan Thompson (1918-1975) was a rising young poet when he began co-editing the New York literary magazine *Vice Versa* in 1940. The magazine was cut short when he joined the Army two years later. Thompson published several books of poems before and after the war, as well as several novels between 1943 and 1951, but published only poetry sporadically thereafter. He was a leading homosexual poet who frequently and openly used the term "gay" in its modern sense long before most others adopted the word, or were aware of its alternative. He lived with author Philip Trower for over 20 years after the war, but his rededication to Catholicism during the mid-1950s began a radical lifestyle transformation that lead him away

from both his literary circles and his relationship with Trower. These letters illustrate his complete devotion to the tenets and practices of the Catholic Church through long and lengthy discussions, often in answer to Leavenworth's questions or comments, on everything from art in relation to God, the importance of daily prayer, the importance of conversion, and how he had finally found peace. Thompson continued to write, though was rarely published, until his death in 1975.

Coman Leavenworth (died 2007) was a poet and aspiring playwright who worked for the Museum of Modern Art (MoMA) in New York and later at Columbia University. He met Thompson during the war, and what seems to have begun as a failed relationship matured over time into a close friendship and lifelong correspondence. The two men formed a bond over their shared deep love for poetry, first as mentor and student, then later, as their lives progressed, as commiserating unpublished poets. Leavenworth's continual bouts with depression and loneliness lead Thompson to suggest spirituality to him through Catholicism which he discusses at great length in many of his letters.

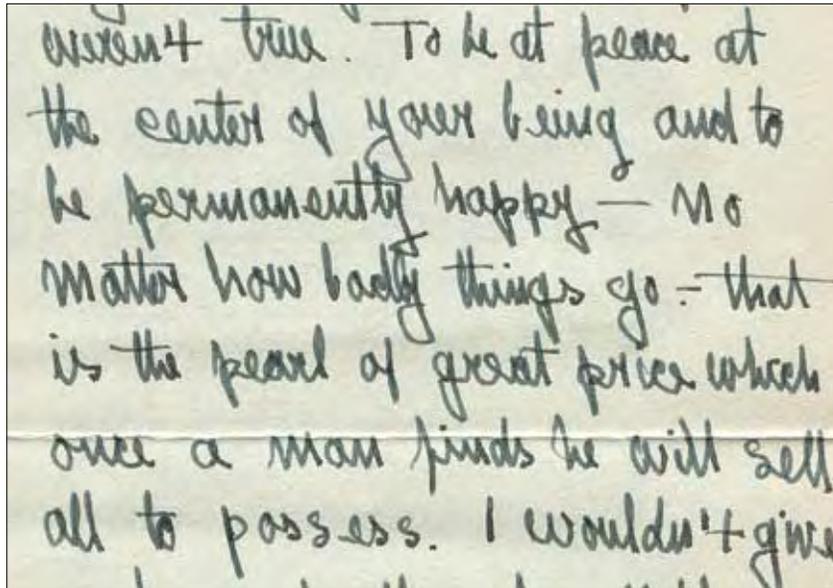
Dunstan Thompson Letters:

1. Typed Letter Signed, 1p., London: February 26, 1945. Written on U.S. Office of War Information letterhead. He talks about a "stormy" previous meeting with Leavenworth and that he had "behaved badly."
2. TLS, 1p., [No place]: March 12, 1945. Mentions his father's death and meeting with Leavenworth to see some of his poetry.
3. TLS, 1p., London: March 31, 1945. Written on U.S. Office of War Information letterhead. Jokes that after Stephen Spender's first book, Christopher Isherwood should have killed Spender.
4. TLS, 1p., [No place]:



July 26, 1945 (with some writing on verso). Discusses a party hosted by actor John Gielgud, Thompson's depression over missing Philip Trower, and that the poems sent by Leavenworth would best be left "in your notebook." The letter is accompanied by a blank check from Leavenworth.

5. TLS, 1p., [No place]: August 25, 1945. Discussion about helping Leavenworth with a military transfer.
6. TLS, 1p., London: October 16, 1945. Thompson makes reference to a possible discharge the following year and comments on a picture sent by Leavenworth.
7. Autographed Postcard **Signed**, Paris; November 13, 1945. Mentions missing Leavenworth's visit and how he should contact two of his close friends in New York.
8. TLS, 2pp., New York: December 1, 1945. A very amusing letter discussing Leavenworth's entrée into the literary scene of New York via Thompson and references several enclosed letters of introduction (only one of which is present). Thompson describes, with humor, each acquaintance, the potential pitfalls to avoid when meeting them, and ways to impress. They include Frederic Prokosch, writer and noted translator ("he insists outrageously that he is not what he is. 'Tell me, do you think I should get married?' I just giggle at him"), and Pulitzer Prize-winning poet, Marya Zaturenska and her husband, Horace Gregory ("they hate everyone. ...Marya is a vain woman, oftentimes hysterical, who insists on being center stage"). Thompson warns Leavenworth, "Sooner or later — the sooner the better, you will find out for yourself the safety in staying out of the jungle. The beasts may be tame at cocktails, even tame in bed, but there is no trusting them." He closes by swearing Leavenworth to secrecy concerning this letter. It's a wonderfully frank peek behind the public curtain. This letter is accompanied by the original letter of introduction addressed to Gregory, which suggests Leavenworth might have been scared off of attempting to use it by Thompson's description of the couple.
9. TLS, 2pp., Cairo: February 11, 1946. One sheet with writing on both sides with one holograph paragraph. A letter thanking Leavenworth for a gift of books.
10. TLS, 1p., New York: June 30, 1946. Brief comments about buying a jacket before a trip.
11. TLS, 1p., New York: September 10, 1946. A goodbye letter with an apology about a "late unpleasantness — all, as always, my fault."
12. TLS, 2pp., Cairo: November 20, 1946, single sheet typed on both sides. He talks about some recent poor behavior in New York and his travels in the Middle East, including being awoken by a bombing.
13. TLS, 2pp., London: April 23, 1947, single sheet typed on both sides. Thompson praises Leavenworth's recently published poem and gossips about various friends, including Spender who continues to "agonize over his long-distance love affair with Henri Hell."
14. TLS, 2pp., London: September 14, 1947. Discussion of Hart



existent tree. To be at peace at the center of your being and to be permanently happy — no matter how badly things go — that is the pearl of great price which once a man finds he will sell all to possess. I wouldn't give

Crane's "Emblems of Conduct" and Samuel Greenberg's life and verse.

15. Christmas Card **Signed**, [No place]: December 1947.
16. TLS, 3pp., London: July 17, 1949, notes that he's finished a new book, likely *The Phoenix in the Desert*, and more gossip about friends.
17. TLS, 3pp., London: August 23, 1950. Apologizes for not writing in a year, encourages Leavenworth to publish a book of poetry, and says he has given up being friends with writers: "Apart from friends who write, I do not want writers for friends. Their interests, I think, are too narrow. Who really cares what A said about B in the pages of C? I certainly don't."
18. TLS, 1p., [No place]: March 6, 1952. A quick letter of thanks for some books.
19. ALS, 2pp., [No place]: December 16, 1954. A single sheet written on both sides. Brief letter about clean living — but still smoking.
20. ALS, 10pp., [No place]: circa December 14, 1955. Five single sheets with writing on both sides. Some pleasantries quickly give way to a plea by Thompson for Leavenworth to explore Catholicism. He says that the church (along with gardening) has given him a level of peace he's not known before: "To be at peace at the center of your being and to be permanently happy — no matter how badly things go — that is the pearl of great price which once a man finds he will sell all to possess."
21. TLS, 5pp., Cley-Next-The-Sea: March 3, 1956. A letter full of talk concerning Catholicism and references to books and pamphlets he has sent to Leavenworth. Thompson carefully and thoughtfully works through a series of points made by Leavenworth in one of his letters, concerning: art, art in relation to God, the use of reason, prayer, conversion, and God's loving kindness.
22. ALS, 4pp., Cley-Next-The-Sea: August 10, 1956. Two leaves written on both sides. A follow up letter referencing the books he sent.
23. ALS, 4pp., Cley-Next-The-Sea: December 17, 1956. Two leaves written on both sides. A holiday greeting that mentions world events and the passing of Thompson's mother six weeks before.
24. TLS, 3pp., Cley-Next-The-Sea: June 21, 1957. Some comments about his work habits, and God's forgiveness.
25. TLS, 6pp., Cley-Next-The-Sea: March 7, 1958. Includes lengthy passages on the importance of faith, prayer, and suffering.
26. ALS, 2pp., Cley-Next-The-Sea: April 16, 1958. Single leaf written on both sides. Brief letter about the fire at the MoMA, where Leavenworth worked at the time.
27. ALS, 10pp., Cley-Next-The-Sea: December 11, 1958. Lengthy letter discussing God's abiding love, and his continued spiritual devotion.
28. TLS, 4pp., Cley-Next-The-Sea: February 13, 1959. Thompson suggests several ways to lift Leavenworth's spirits: charity through donations or prayer, visiting St. Dominic's Church in New York, and writing new poetry.
29. AL (unsigned), 1p., Cley-Next-The-Sea: February 18, 1959. A

- quick note apologizing for not signing his last letter.
30. ALS, 1p., Cley-Next-The-Sea: October 29, 1959. A message telling Leavenworth to write him soon, about anything.
 31. TLS, 2pp., Cley-Next-The-Sea: November 9, 1959. Sending condolences given on the passing of Leavenworth's father, his residual anger and guilt due to it, and inviting him to visit.
 32. ANS, 1p., Cley-Next-The-Sea: November 17, 1959. A brief note about St. Colman's Cathedral.
 33. Autographed Postcard **Signed**, Cambridge; November 28, 1959. Commenting on his visit to Cambridge.
 34. TLS, 3pp., Cley-Next-The-Sea: February 18, 1960. Giving thanks for a recent Christmas package, and explains the Catholic view on birth control: "sex has been designed by Him for the purpose of bringing new lives into existence...What is forbidden is anything that frustrates the natural purpose of sex." It's a powerful statement that Thompson has taken to heart.
 35. ALS, 1p., Cley-Next-The-Sea: July 22, 1960. A brief note referring to a formerly enclosed, but now missing, pamphlet.
 36. TLS, 2pp., Cley-Next-The-Sea: December 11, 1960. Some comments about the Church of England and the Catholic Church are followed by a mysterious reference to Hart Crane. He tells Leavenworth: "I am interested to hear that you keep remembrances of Hart Crane. Do you know about mine? There, Coman, is ground enough for the most expensive trip over here to find out what I have and to persuade me — at the most expensive restaurant in London — to will them into your custody at Columbia. I shan't tell you what they are except in person. They were the original — so long delayed — cause of the poem I have written about him in my new book."
 37. ALS, 5pp., Cley-Next-The-Sea: December 31, 1960. Thanks for a gift and more encouragement for Leavenworth to seek out publication for his poetry.
 38. TLS, 2pp., Cley-Next-The-Sea: June 23, 1962. Apologizing for not writing sooner, comments on visiting friends, and his new book, *The Empty Room*.
 39. TLS, 1p., Cley-Next-The-Sea: February 14, 1963. Thanks for a gift and comments about an upcoming visit.
 40. TLS, 2pp., Cley-Next-The-Sea: December 11, 1963. Telling Leavenworth not to worry that he is being snubbed by some mutual friends.
 41. TLS, 1p., [No place]: May 2, 1964. Another thank you for a gift, and expressing his joy at having a poem published in *The Paris Review*.
 42. TLS, 2pp., [No place]: June 29, 1964. A letter of encouragement to Leavenworth.
 43. TLS, 4pp., [No place]: October 8, 1964. Commiserating with Leavenworth over rejections from a publisher, and the importance that religion has played in his life: "I know that I could not manage life without religion. It is the rock, and I cling to it.
 44. TLS, 4pp., [No place]: November 28, 1966. A mediation on God answering prayers, and God's love.
 45. Autograph Postcard **Signed**, Kent: August 2, 1967. A brief note about a visit to see friends.
 46. TLS, 3pp., [No place]: September 4, 1967, secured with a staple. Thompson tries to resolve Leavenworth's suffering by encouraging him to turn to Catholicism which he says "gives a meaning to suffering, so that one does not feel that it is all a waste, and provides a deep source of happiness which nothings can touch," and how his return to the faith is "the greatest blessing I have ever received in my life."
 47. Autograph Postcard **Signed**, Isle of Wight: September 15, 1967. A brief note on a postcard with a photo of Tennyson's house, Ferringford.
 48. Autograph Postcard **Signed**, Cambridge: October 13, 1967. A brief reminiscence about a past lecture he gave.
 49. Autograph Postcard **Signed**, Cambridge: November 29, 1967. A brief note about a visit.
 50. Christmas Card **Signed**, [No place: circa December] 1967.
 51. TLS, 5pp., [No place]: May 24, 1968. Commenting about his poor health, how he finds happiness in doing God's will, and the importance of speaking to God through prayer.
 52. TLS, 2pp., [No place]: February 26, 1969. An episodic letter in which he refers to a new novel about the Army, mentions friends, asks about New York, comments on Nixon's visit to England, and the changes at Cambridge.
 53. TLS, 2pp., [No place]: August 15, 1970. Assorted comments about recent visits from friends and an invitation for a visit.
 54. TLS, 2pp., [No place]: October 5, 1971. Lamenting that he's had no visits from America, discusses his latest sculpture, and wonders if recent staff cuts at the MoMA were due to a failing market for modern art.
 55. TLS, 2pp., [No place]: July 22, 1972. Giving thanks to Leavenworth for his many letters, and updates on friends.
 56. ALS, 2pp., [No place]: December 1, 1972. A single sheet with writing on both sides. A brief letter thanking him for still writing and that he thinks of him daily.
 57. Autograph Postcard **Signed**, Oxford: [No date]. A brief note mentioning his poor health.
 58. Autograph Postcard **Signed**, Cambridge: [No date]. Notes that he is feeling better and doing some writing.
 59. Christmas Card **Signed**, [No place: no date].
- Coman Leavenworth Letters**
60. TL, 2pp., [No place]: January 12, 1964. Retained carbon copy of letter sent to Thompson. Gives thanks for Thompson's gift, apologies for his lack of faith, and the failure to get one of his books published.
 61. TL, 2pp., [No place]: June 25, 1964. Retained copy of letter sent to Thompson. Requests they curb gift giving at Christmas due to the commercialization of the holiday, how he's giving up the hope to have his poetry published, and how in America the "negroes are getting out of hand — pricked on by a communist goad."
 62. TL, 2pp., New York: April 8, 1973. Retained copy of letter sent to Thompson. Mentions the death of his brother, who he described as a troubled man, his own trouble as an introvert, and the admittance that he hears voices: "not the voices that St. John heard, but the kind of accusing voices that Virginia Woolf heard in her last days. Sometimes they are real — I have something about me that suggests to the man in the street that I am a frekk [sic] — but other times I image them — a chorus in my ears."
- Miscellaneous**
63. Typed Postcard, postmarked October 13, 1946. Note from a friend, a songwriter, about getting published.
 64. French 20 Franc Note. With a handwritten **Inscription**, likely by the surrealist René Magritte: "For C. L. — with the regards of the engraver, Bon chance, René." Leavenworth lived in New York and worked for MoMA, where Magritte had several exhibits over the years. [\[BTC #323987\]](#)

35 (Vampires). Steven MOORE. [Manuscript and Publishers' Proof]: *The Vampire in Verse: An Anthology*.



[New York]: Dracula Press (1985). \$1500

Steven Moore's annotated manuscript and corrected publisher's proof, including his letter to the publisher. The manuscript consists of 166 numbered pages, **Signed** by Moore in ink on the title page. About three quarters of the pages are typed, with the balance consisting of numbered photocopied sheets integrated into the paginated manuscript. Moore's annotations and edits are in blue and red pencil. The publisher's corrected proof consists of 196 text pages plus the front and back covers, also **Signed** by Moore in ink on the title page, with his annotations and corrections in red pencil. A one page Typed Letter **Signed** by Moore to the publisher, with four typed pages of additional material "to the printer," is laid in. All material fine.

Steven Moore (b. 1951) is an author, literary critic, and a leading authority on the novels of William Gaddis. The Steven Moore Collection of William Gaddis materials is at the Harry Ransom Humanities Research Center at the University of Texas, and the first volume of his history of the novel, *The Novel: An Alternative History* was recently published by Continuum Books in April 2010. In the early 1980s his interest in vampire literature led to this compilation of "vampire poetry," which earned him popular acclaim. Although it was published by the Count Dracula Fan Club, Moore was careful to avoid "all light verse" as that had already been done by the Society. Instead, he selected works from about fifty poets who have fallen under the "spell of the Vampire," ranging from established poets like Goethe, Byron, Keats, Baudelaire, Kipling, and Yeats, to many contemporary poets. There is some strong stuff here, containing much sublimated sex and violence, all of

which is neatly explained in Moore's introduction and copious notes. OK, we know vampires are kind of a tough sell these days... [BTC #335320]

36 (Wrestling). Marvin MERCER, Joe SWINICK, and Rory WAYNE. *1950s Wrestling Photos Featuring Marvin Mercer*. [circa 1950].

\$350

A collection of eight duplicate paper halftone plates and two photos, with nearly 40 copies of each, of three wrestlers of the late 1940s and early 1950s. The plates are cardboard with a bit of wear to the extremities but none affecting the half tone image, near fine.

Three of the plates are stapled at the top, two come with a folded paper flyer touting the wrestler depicted, Marvin "Atomic" Mercer, though only one of the two flyers is attached. The black and white photos, featuring now-forgotten wrestlers Joe "Poland's Pride of the Mat" Swinick and Rory "The Hoosier Hurricane" Wayne, come with 38 and 43 copies of each image. They are somewhat curled at the extremities, near fine.

Mercer was a star of the East Coast wrestling circuit in the late

1940s and early 1950s. *Ripley's Believe It or Not* dubbed him "The Atomic Wonder" due to his "unequalled [sic] speed, unsurpassed scientific ability [?] and unparalleled aerial strategy," according to the flyer attached to the plate. The aerial strategy referred to was

Mercer's trademark move, "The Atomic Thrust," a kick performed with both feet which would end with him

"landing on his feet and not his buttocks as in the ordinary [sic] drop-kick." Despite such skill and acclaim,

Mercer is best remembered for a mixed contests with Cuban boxer

Omelio Agramonteheld in 1952 who he defeated in five rounds. Which is a

lot more than can be said about fellow wrestlers Swinick and Wayne, of which nothing could be found.



[BTC #340290]

37 **Franz WRIGHT. *A Collection of Franz Wright Poems and Letters to a Fellow Poet.*** 1985-1992.

\$10,000

A collection of 36 Typescript and Holograph Poems from Pulitzer Prize-winning poet Franz Wright, with nearly half of the poems Signed or Inscribed, along with five Autographed and Typed Letters Signed to a fellow poet.

Wright, the son of poet James Wright, won the Pulitzer Prize in 2004 for his book, *Walking to Martha's Vineyard*, matching his father who won the prize in the same category in 1972, and making them the only father and son to accomplish this feat. The poems in this collection were written between 1985 and 1992 during which time Franz Wright published several books. A great many of these poems were published in those books but appear here in an earlier form with alternate verses and different titles. Several of the poems could not be identified and may be unpublished.

The accompanying letters sent to his correspondent are surprisingly genial and optimistic considering Wright's tendency toward darker themes in his work. In them, he encourages his correspondent's writing, speaks about his own love of poetry, comments on one of his father's poems, and talks about his recently established sobriety. Nearly all the poems and letters are in near fine or better condition though a few have a bit of wear to their extremities. The collection includes:

Letters

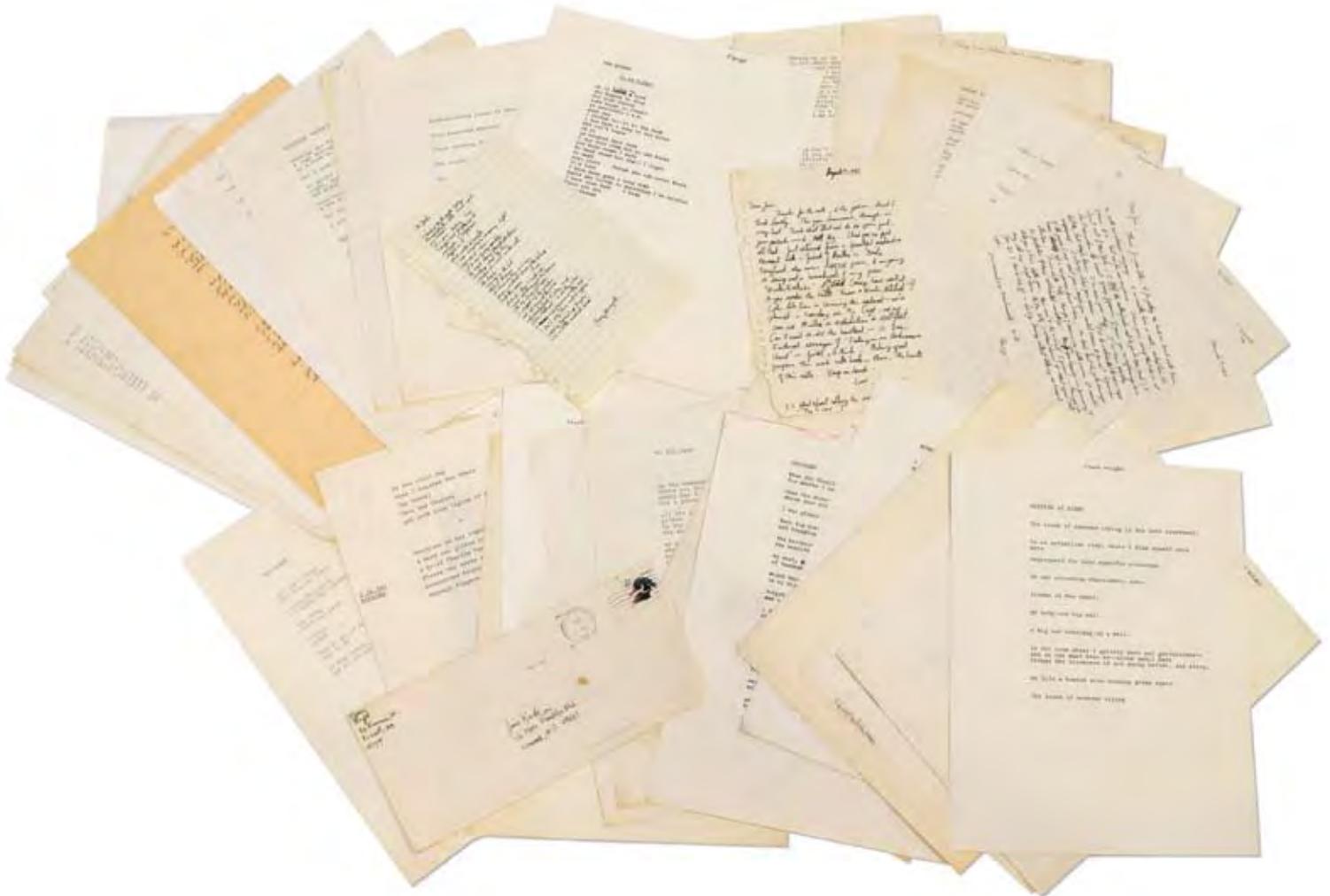
1. ALS, 1p., [No place]: August 28, 1985. Mentions a poem he sent ("[Winter Entries] From a Winter Notebook"), a poem he's enclosing ("Entry in an Unknown Hand"), going to see Martha McCollough's exhibition, and that he is "making great progress this week with book..."
2. ALS, 1p., [No place]: December 7, 1985. Comments about

improvements in his correspondent's poems and offers sympathy for the latter's not getting a response from Charles Simic and Allan Tate for an anthology he's assembling.

3. APCs, [No place]: November 5, 1986. An invitation for his correspondent to come to New England for a reading at Emerson College.
4. ALS, 2pp., [No place]: November 2, 1989. Some comments about being sober for two months: "feel pretty good — much less fearful & happy to accept what support I can get, in the form of AA & psychiatry," and also the transforming effect it had on his longtime companion and collaborator, the artist Martha McCollough.
5. TLS, 2pp., [No place]: December 5, 1992. A jam-packed letter revolving around his correspondent's impending fatherhood. The letter begins with a few lines from Wright's father's poem, "Father"; an anecdote about an inscription from his father, "Dear Franz: Keep your pecker up! / Love Dad"; his own poem, "The Gratitude"; a pep talk about his correspondent being a great guy and future dad; comments about how poetry allows one to "say things impossible to say. In fact, you sometimes end up saying far more than you ever realize"; and a plea to his correspondent's wife that Wright is "not ALWAYS the lunatic adulterer or manic writing award recipient." Also a brief note in Wright's hand at the bottom of the page mentions the arrival of his latest book, *The Night World and the Word Night*.

Poems:

6. "After Rimbaud," typescript, 1p.
7. "A Day Comes," typescript, 1p., with two corrections.
8. "A Day Comes," typescript, 1p., with one correction.
9. "Daylight worn thin..." typescript, 1p.
10. "[Coordinates] Waking up at an improbable hour..." typescript, 1p., Inscribed with a brief note.



11. "Entry in an Unknown Hand," typescript, 1p., the earliest version.
12. "Entry in an Unknown Hand," typescript, 1p., early and notably shorter version.
13. "Entry in an Unknown Hand," typescript, 2pp., with two holograph notes on both pages, one **Signed**.
14. "Going North to Winter," typescript, 1p.
15. "How did I get here?...", typescript, 1p., **Signed**.
16. "I," typescript, 1p.
17. "I keep strange hours...", typescript, 1p., **Signed**.
18. "Midnight Postscript," typescript, 1p., **Signed**.
19. "My Work," typescript, 1p.
20. "Midnight," typescript, 1p.
21. "[North Country Entries] North Country Notes," typescript, 1p., **Inscribed**.
22. "Revelation," typescript, 1p.
23. "Sorrow," typescript, 1p.
24. "The Spider," holograph poem, 1p., **Signed**.
25. "The Street," typescript, 1p., **Signed** with two corrections.
26. "The Talk," holograph, 1p., **Signed** with a note: "Don't care what anyone thinks about his poem – it's what I wanted –."
27. "To My Hawk," typescript, 1p.
28. "To The Hawk," typed, 1p., **Inscribed**.
29. "3 in the morning," typescript, 1p.
30. "The Two," typescript, 1p., with one correction.
31. "[Untitled] Whether I grow old...", typescript, 1p.
32. "Untitled: When you finally left...", typescript, 1p.
33. "Untitled: Will I always be eleven...", and "The Hawk," typescript, 1p.
34. "The Voice," typescript, 1p.
35. "Walk at Night," typescript, 1p.
36. "[Writing at Night] The Sound," holograph poem, 1p., **Inscribed**.
37. "Writing at Night," typescript, 1p.
38. "[Winter Entries] From a Winter Notebook," typescript, 1p., **Inscribed**.
39. "Winter Entries," typescript, 1p.
40. "[The World] Mood-altering cloud...", typescript, 1p., **Signed**.
41. "The Words," typescript, 1p., with note dated July 25, 1986, thanking the recipient for a recent letter.

Misc.:

42. Mailing envelope, dated December 1992, addressed to his correspondent in Wright's hand.
43. Typescript of a Rainer Maria Rilke poem ("Who can say, when I go to a window...") translated by Wright.

A remarkable collection of poetry and letters from this Pulitzer Prize-winning poet, giving new insight into his life, his relationships, and his writing process. **[BTC #339160]**

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