

ARCHIVES
PART SIX



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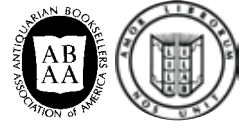
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List 70 © 2011 Between the Covers Rare Books, Inc.

1 (African-American Art). Rex GORELEIGH, Joseph Delaney, Nathan Huggins, Hughie Lee-Smith, Jacob Lawrence, Lois Mailou Jones, et al. *Correspondence and Photos of African-American Painters and Sculptures.* 1973-1992. \$3500

An archive of more than two dozen letters, photos, flyers and assorted ephemera collected by Princeton Professor John Willis (1938-2007) featuring many noted African-American painters, sculptors, writers, and educators, including Rex Goreleigh, Joseph Delaney, Nathan Huggins, Hughie Lee-Smith, Lois Mailou Jones, and Jacob Lawrence. The letters are near fine with folds from mailing, a few stray tears, and some light toning; the photos are fine; and the ephemera is else fine with some assorted wear.

Willis, a cousin of Nobel Prize winner Toni Morrison, joined Princeton in 1972 as the Director of African-American Studies with a focus on West African history and Islamic law. He was founder and editor of *Slavery and Abolition: A Journal of Comparative Studies*, advisor to the Cass Library of African Studies, and a fellow of the Morgan Library and Museum. A keen interest in art led him to organize and write the catalog for "Fragments of American Life," a Princeton University exhibition by seven African-American painters: Goreleigh, Delaney, Lee-Smith, Romare Bearden, Lois Mailou Jones, Jacob Lawrence, and Hale Woodruff.

Highlights of the collection include four letters from Goreleigh discussing exhibitions, past projects and a critique he received from fellow W.P.A. artist David Alfaro Siqueiros; four letters from Delaney writing about a recent show, mutual friend Lee-Smith, and an invitation to be a guest speaker; a photo of Willis with Hughie Lee-Smith and Jacob Lawrence, likely from the "Fragments" exhibition; and over 15 exhibition flyers and programs for various African-American art shows around the country, including those featuring Jones, Selma Burke, Palmer Hayden, Richard Barthe, and many others.

An interesting collection that documents the crossroads of the African-American academic and art worlds.

Letters:

1. TNS, 1p., [No place: circa 1964?], from Rex Goreleigh about a past show.
2. TLS, 1p., New York: September 19, 1973, from Nathan I. Huggins with mailing envelope. A quick letter asking Willis to resend his letter soliciting a contribution to the journal *Diaspora* which Huggins has misplaced. Included is a copy of the Willis letter asking for a contribution with lots of thoughtful suggestions for Huggins on topics mostly related to the *New Negro* 50 years later.
3. TLS, 1p., Princeton, New Jersey: February 15, 1974, from Goreleigh on his letterhead with mailing envelope. A letter sent along with a copy of a statement on Goreleigh's work by David Alfaro Siqueiros, which also recommends him for a mural project. The rest of the letter explains the origin of the statements, a lecture of Willis's he

attended, and a comment about a painting he made of Locke that he needs to fix.

4. ALS, 1p., [No place]: November 10, 1975, from Joseph Delaney with mailing envelope. A letter about a recent show he had, mutual friends, and pleasantries.
5. ANS, 1p., Washington DC: November 12, 1975, from W. Robert Johnston at the Smithsonian Institute with mailing envelope. A letter with an enclosed list of "Afro-American" artists in the National Collection of Fine Arts. The six-page list is included.
6. ALS, 1p., [No place]: February 4, 1976, from Delaney with mailing envelope. A nice letter of compliments on a presentation put together by Willis, and thanks for including him.
7. ALS, 1p., Cannes, France: April 12, 1976, from Céline M. Tabary with mailing envelope. A letter thanking Willis for sending an exhibition catalog which included a portrait of her by Lois Mailou Jones. Tabary entered Jones's painting in a 1940 competition under her own name because the competition excluded Negro artists. The painting won the competition.
8. ALS, 1p., [No place: May 2, 1976], from Delaney with mailing envelope. A letter to accept an invitation to be a guest speaker and some other pleasantries.
9. Card **Signed**, [No place: June 1976], from Goreleigh with mailing envelope. A thank you card thanking Willis and his wife for attending his "Dream Deferred" occasion. May 27-76."
10. Christmas Card **Signed**, [No place: December 1976], from Delaney with mailing envelope. A holiday greeting card.
11. ALS, 2pp., [No place: circa October 1980], from Goreleigh with mailing envelope. Thanks for sending some recent catalogs and a few comments on a new project he is working on in the Pine Barrens.
12. TLS, 1p., Cairo: October 31, 1992, from David G. Du Bois. A letter ordering Willis's book *Slaves and Slavery in Muslim Africa*.

Photos:

13. Three 3½" x 3½" photos: Rex Goreleigh and an unidentified woman; Bernarda Shahn and the same woman; and John Willis with Hughie Lee-Smith and Jacob Lawrence.

Periodicals:

14. *The Art Museum of Princeton University Newsletter*, Winter 1976. Includes an article on the "Fragments of American Life."
15. *The Institute for the Arts and the Humanities Newsletter*, Volume 1, Number 1. Spring-Summer 1975. (8)pp. Paper wrappers.
16. *Tuesday At Home*, a supplement to *The Philadelphia Sunday Bulletin*, December 1974. 16pp. Features a cover story on sculptor Elizabeth Catlett Mora.



Flyers:

- 17. *Aesop: A Discussion Group Presents "Black Workers: Participation, Needs, Alternatives."* Single sheet folded twice to form six pages. "Participating Humanists" include Michael Seawright, Ernest McKinney, Connie Woodruff, and Leonard Harris, with a poetry reading by Cleveland Christmas.
- 18. *Jay Moon.* 32mo. Single sheet folded once. A 1971 card promoting the artist's work.
- 19. *Third World Writers and Thinkers Symposium April 20th, 21st, 22nd, 23rd, 1976.* Stapled paper wrappers. A symposium hosted by the California State University at Sacramento.

Art Exhibition Brochures:

- 20. Cinque Gallery. 16mo. Folding card. A celebration of Lois Mailou Jones and Selma Burke.

- 21. Gross McCleaf Gallery Exhibition. 32mo. Humbert Howard exhibit with laid in color plate. Accompanied by letter with a press release.
- 22. Rainbow Sign Gallery Exhibition. Ten of various sizes from 24mo to octavo. The shows featured include: Leslie Kenneth Price, Yvonne Browne, David P. Bradford, Arthur Monroe (three copies), and Elaine S. Crossley, along with AfriCobra (an art cooperative), "30 Black Male Artists," and "Various Bay Area Black Photographers."
- 23. "Where We At" Black Women Artists Exhibition. Narrow oblong 48mo. Traveling exhibit that includes work by Lois Mailou Jones.
- 24. [Upper Montclair State University] Black Students Cooperative Union Bicentennial Exhibition. [Circa 1976?]. An exhibition with Richard Barthe, Palmer Hayden, and Joseph Delaney. [BTC #362593]



A collection of ephemera from the Brotherhood of Sleeping Car Porters, the first black lead labor union and precursor to the Civil Rights Movement, gathered by William Washington, secretary of Local No. 9 in San Antonio, Texas. The archive is composed of two early mimeograph letters concerning the BSCP; 10 photographs of BSCP workers and period trains from the late 1940s and 1950s; Pullman Company and BSCP regulation manuals; a porter's personal ledger book with train log, expenses, and tips for 1958 and 1959; various Pullman brochures from the 1930s to the 1960s; and 40 pages of paperwork including letters, disciplinary notices, disputes, and various railroad forms. Overall about near fine.

The BSCP was founded in 1925 after New York porters approached African-American labor organizer A. Phillip Randolph to help them create an independent all black workers union. The Pullman Company balked at the idea but Congress passed a federal law saying companies could not interfere with legitimate workers' attempts to unionize. The final victory came when the American Federation of Labor, which excluded blacks from membership, gave BSCP their official support. Many historians site the formation of the union and its leadership in the black community as the first tentative steps to what would develop into the Civil Rights Movement.

The materials preserved by Washington give insight into the workings of this union local along the Missouri Pacific Railroad line. It provides both a view from the national standpoint, with the letters from Nicholson and AFL President William Green discussing union jurisdiction in 1939, and the local level, with paperwork documenting day-to-day activities such as grievances, seniority concerns, incident reports, and union communications. An interesting archive from this first African-American labor union.

Books/Pamphlets:

1. Agreement Between The Pullman Company and Porters, Attendants,

Maids and Bus Boys in the Service of the Pullman Company... Revised Effective January 1, 1953. 24mo. 82pp. Stapled printed wrappers. Very good with ink owner name, wear to the wraps and a dampstain on the first and last few pages.

2. Agreement Between The Pullman Company and Employes [sic] in the Service of The Pullman Company in Its Repair Shops' Mechanical, Labor and Storeroom Non-Clerical Departments... Revised, Effective October 1, 1944. 24mo. 33pp. Stapled printed wrappers. Near fine plus with light wear.
3. Agreement Between The Pullman Company and The Pullman Car Employes [sic] Association of the Repair Shops... Effective December 1, 1934. 24mo. 15pp. Stapled printed wrapper. Very good with moderately rubbed wrappers.
4. "Go Pullman for 'Heart of Town' Convenience." Octavo. 23pp. Near fine with a vertical fold, likely from mailing. Color brochure detailing each type of compartment available.
5. Ledger book. Octavo. 140pp. Soft textured wrapper with gilt lettering. Very good with general wear. An individual union porter's ledger for 1958 and 1959 that includes a list of tips per day with occasional notes; trains ridden, with their arrival and departure times, room rents and food expenses; and assorted personal notes for hair clippers and clothing sizes. A pencil note in the inside wrap states, "a Pullman conductor who fixes radios." Laid in are three square wax paper envelopes printed with "The Pullman Co." and empty paper envelope inside.
6. "The Pullman Company Exhibit." Quarto. (20)pp. Very good in rubbed stapled wrappers. A Pullman brochure distributed at the 1940 World's Fair in New York.
7. "Pullman Progress." Oblong. 32mo. Single sheet folded to make 20 pages. Very good or better with bump to one corner, rubbing with a few creases. Color brochure showing the evolution of the train car from 1859-1937.

8. "The Pullman Company Exhibit." Quarto. (20)pp. Very good in rubbed stapled wrappers. A Pullman brochure distributed at the 1940 World's Fair in New York.
9. "Plan of Group Insurance for Employees [sic] of The Pullman Company." 16mo. 16pp. Very good in rubbed stapled wrappers.

Letters:

10. Mimeograph letter, 3pp, New York: June 16, 1939. Three loose sheets. About very good with folds from mailing with chips and tears at the edges and staple holes in corner. A letter sent by A. Phillip Randolph to sleeping car porter offices updating them on unionization efforts which include the American Federation of Labor instructing its unions to transfer train porter and porter brakemen members to the Brotherhood of Sleeping Car Porters; warning against joining local train workers' unions over the national organization so as not to dilute its power; and the reprinting of a letter from the AFL Secretary-Treasurer clearing up confusion over a jurisdiction matter.
11. Mimeograph letter, 1p., [No place]: April 10, 1939. A letter from AFL President William Green reporting that the executive council has accepted the Brotherhood of Sleeping Car Porters jurisdiction over "colored train porters."

Photographs:

12. 10 black and white photographs. All measuring 10" x 8".

Association of American Railroads: circa 1940s-1950s. Near fine plus with a bit of scattered wear at the extremities. Various shots both inside and outside of the Pullman cars, including the dining and bar cars, with several captioned on the back. Six photos depict black porters serving white passengers.

Paperwork/Forms:

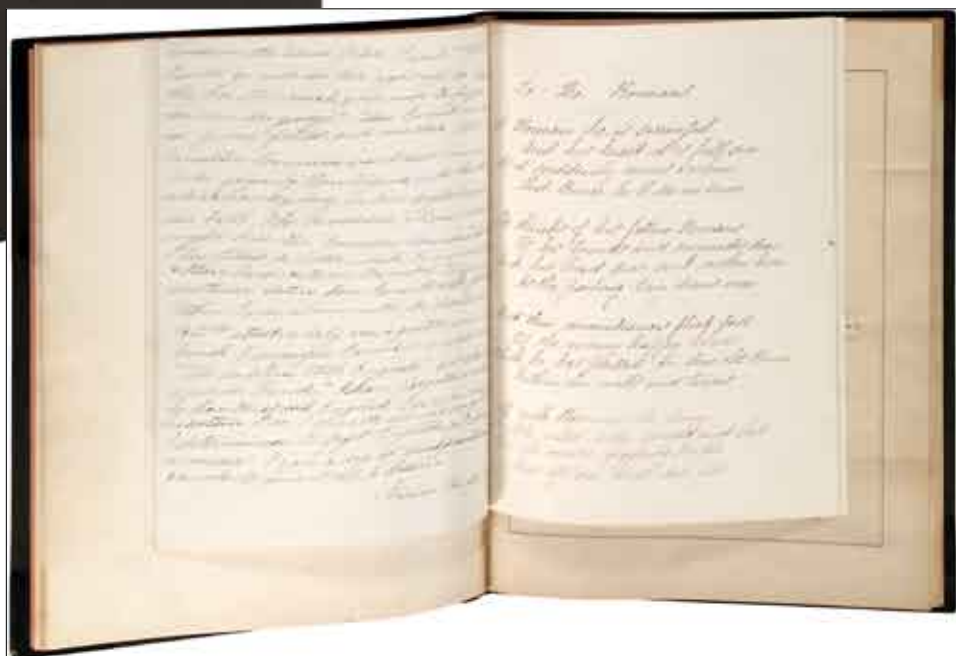
13. Missouri Pacific Railroad Report of Personal Injury Form. Folded, else fine. Barely legible carbon of the accident report form.
14. Monthly Financial Reports. Both loose and disbound sheets. Very good. More than a dozen reports from the late 1950s and early 1960s.
15. Office correspondence and internal forms. 40 pages, dated between 1952-1965. Single sheets, some stapled together. Generally very good or better with edgewear. Various correspondence sent to Washington concerning late dues, injuries, vacation, seniority, union rules, and incident reports. The everyday paperwork of the San Antonio chapter of BSCP.
16. Report of Illness – Furlough – Transfer – Leave of Absence. Quarto. Top bound with multicolored pages. Very good, rubbed with many sheets missing. Reports covering about half the book with dates listed between 1959-1964.
17. Union Dues Receipt. Single sheet dated December 6 1964. Folded once, else fine. [BTC #362513]

3 (Americana, Women). [Periodical and manuscript]: *The Pigtail*, 1871-1872. (New York): 1871-1872. **\$2250**

Folio. The complete run of *The Pigtail* (November 1871-May 1872), consisting of 12 four-page issues, bound together with a manuscript of 28 handwritten pages in self wraps, the front wrap illustrated with a watercolor drawing of three pigtails (the motif used to ornament the masthead of the printed periodical). The manuscript measures approximately 8" x 10"; the periodical approximately 9" x 12". Bound in fine contemporary dark green half morocco and cloth boards, gilt spine title, with a contemporary paper label on the front board bearing a handwritten title in ink: "Original copies of the 'Pigtail' magazine of Mrs. Groffett's (?) School, edited by Julia B. de Forest, 1870-1872." Both the manuscript and printed issues contain a miscellany of student wit: poems, short stories, dramatic pieces, &c., relating to their school life in New York, and their imaginary lives as ancient Romans. Most of the manuscript pieces are signed, and the printed pieces are signed with initials or a Latin

"persona." A well-preserved collection of smart,

imaginative student writings by a class of young girls studying Latin in a private New York City school. Also laid-in is a musical score in manuscript on a 9" x 12" sheet of paper. A unique manuscript of a very scarce periodical, handsomely bound in morocco. OCLC locates only one complete run of the periodical, in the Harris Collection of American Poetry & Plays at Brown University, and one incomplete run at the American Antiquarian Society. [BTC #354913]

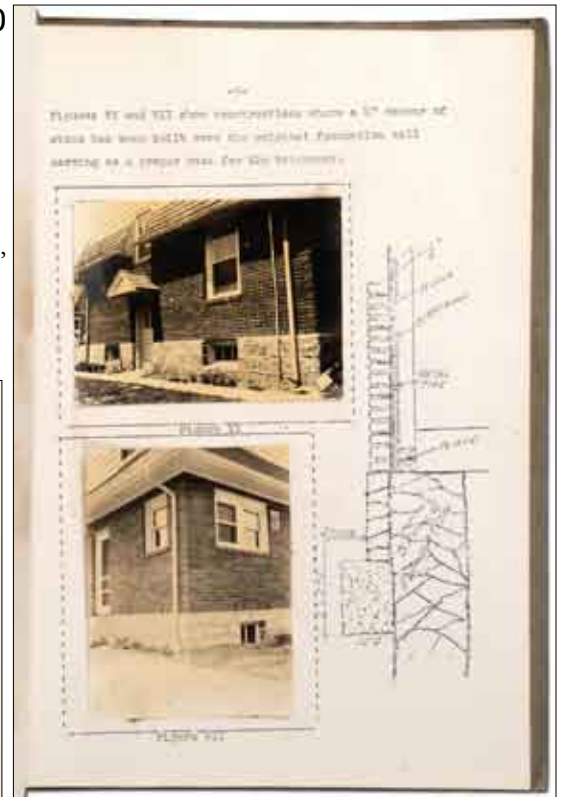


4 (Architecture). Converting Old Houses into New Brick Homes. Philadelphia: Brick Manufacturers Association 1931. \$500



First edition. 23, [1] leaves. Mimeograph leaves printed rectos only in unprinted bradbound folder. 27 inserted real photographs of houses, mostly in the suburbs of the Philadelphia metropolitan area including Haddonfield, Westmont, Haddon Heights, Drexel Hill, Pennsauken, etc. Glue used to insert the photos has offset a bit, else near fine.

A laboriously handmade



brochure, this is stated as "set # 42," presumably few were produced. Treatise on providing older clapboard sided homes with brick fronts. Scarce. [BTC #126011]



5 William E. BARINGER. [Manuscript]: Biography of Salmon P. Chase. circa 1940. \$350

Unpublished partial manuscript. Loose sheets attached by two staples and scattered pencil corrections, housed in Bobbs-Merrill mailing envelope. Near fine with wear to some sheets and a few oxidation marks. Chapters II, III and IV of Baringer's unpublished, and likely unfinished, manuscript on Chase, the Secretary of the Treasury under President Lincoln who was responsible for establishing the national banking system and later served as the Chief Justice of the Supreme Court. Also included, and of particular interest, is a two-page evaluation of the manuscript by the publisher. In it, he questions the writer's lack of detail and his organizational deficiencies:

Unfortunately most of my criticisms are on the destructive side; I know we want something better, but I am not sure how to get it. But we should make every effort to get an improved manuscript.

An interesting manuscript of this failed publishing venture from an author who went on to write several books on Lincoln, including *Lincoln's Rise to Power* (1937), *A House Dividing* (1945), *Lincoln's Vandalia* (1949), and *Lincoln Day by Day* 1960. [BTC #362522]



6 **F.N. BARRETT. 32 Photos and Clippings of a Trip to the Panama Canal. 1912.**

\$2500

A collection of 32 original photographs from F.N. Barrett, editor of *The American Grocer*, and 25 pages of clippings from a published article detailing his trip to the Panama Canal in early 1912. The collection is composed of 22 loose photographs, measuring 5½" x 3½"; seven panoramic photographs, measuring 10½" x 3½"; and 11 additional photographs, measuring 5½" x 3" and 4" x 3¼", tipped onto loose pages. All very good with some light wear. Also included are 25 pages of magazine clippings paralleling Barrett's journey, tipped onto stationery for The Grocery and Allied Trade Press of America, as well as one tiny tintype.

Barrett journeyed from New Orleans to Panama by way of Costa Rica with another business professional, a U.S. official referred to as "the Senator," and "the Deacon," who had a "predilection to study ethnology." The accompanying article describes the voyage; each stop, including the landscape, local residents, marketplaces (giving particular detail to the American goods found: Campbell's, Franco-American, Beech-Nut, etc.); and details of the Panama dig: number of men employed, soil and rock moved, and costs of the project. The photos were taken at many of the stops along the way, with images of Barrett and his fellow travelers; a coffee plantation; native peoples, including a "Hindoo Picture Maker" (or photographer); various buildings and ruins in Panama; and canal construction. A nice travelogue during the years of American expansion in the early part of the 20th Century, from an interesting perspective.

[BTC #350603]



Detail: The Hindoo Picture Maker

Male Poet Centerfolds!

7 **Charles BUKOWSKI, Joel Oppenheimer, et al. [Zine]: Koff – 1-3.** (New York): Consumptive Poets League 1977-1979.

\$2250



Full run of this zine edited by Maggie Dubris, Elinor Nauen, and Rachel Walling. Two issues octavo and one quarto. The first two issues are xeroxed sheets with saddle-stitched, stapled red construction paper wrappers, with the titles handwritten in magic marker on the fronts and issue number on the rear. The third issue has a silver paper cover sheet with the title painted on in maroon paint, this issue bound with three side stapled. The issues have a bit of wear to the extremities with a couple of tiny chips; issue three is also missing its final sheet, over all very good.

This poetry anthology was started in the basement of the Grassroots Bar on St. Mark's Place in New York with an almost entirely female staff lead by Dubris, Nauen, and Walling, a founding member and singer of the late '70s punk band, Harry's Secretary. All were members of The Consumptive Poet's Leagues, Lower East Side Chapter, a group tangentially connected to the New York School and which had a somewhat elegant logo that combined the TB double-bar cross with a fountain pen.

This zine is notable for turning the tables on men with each issue featuring a different male poet in the nude. The first two issues featured Paul Violi and Lewis Warsh respectively. But the magazine truly outdid itself with the third and final issue of the run, which featured a foldout calendar for 1979 that included nude images of Charles Bukowski, Joel Oppenheimer, Michael Lally, Bill Berkson, Bill Kushner, John Godfrey, Tom Carey, Simon Schuchat, Bob Rosenthal, Bob Holman, Simon Pettet, and a statue representing Korean poet, Kim Chi Ha. Additional text and art contributions

by Ted Arwulf, Amy Keston, Maria Mancini, Jeff Wright, Yuki Hartman, Bill Kushner, Bill Duckworth, Mike Slater, Linda Bohaman-Bellamy, Michele Manisoff, Pierre Reverdy, Steve Dunleavy, Chris Kadison, J.C. Wright, Chris Miller, Jim Moser, Douglas Messerli, David Herz, Gyorgyi Voros, Ron Kostar, and Susan Bresler. *OCLC* locates four copies of issue one, and two copies each of issues two and three. [BTC #347576]



8 **William S. BURROUGHS and John Giorno.** *A Collection of 25 Candid Photos of William S. Burroughs.* 1993. \$3000



An archive of 25 candid color photos of William S. Burroughs taken on September 5, 1993. The photos measure approximately 6" x 4". Fine. The photos include shots of Burroughs around his home in Lawrence, Kansas: by himself reading an art book, sprinkling food into an outdoor fish pond, and fiddling with a drum stick. There are also several group shots with Burroughs that include his business manager, James Grauerholz; poet and performance artist, John Giorno; and several other unidentified people. Giorno was a former companion of Andy Warhol and starred in his experimental 1965 film, *Sleep*. Giorno met Burroughs and Brion Gysin in the mid-1960s and was inspired by their cut-up and montage techniques. He later toured with Burroughs in the 1970s for a series of poetry readings and they remained lifelong friends. The stamp of his artist collective, "Giorno Poetry Systems," can be found on the verso of each picture. A pleasing collection of personal images of this legendary writer.

[BTC #346290]

9 **(Cereal Premiums for Children).** *Post Junior Detective Corps and the Melvin Purvis Junior G-Man Corps cereal premiums.* Battle Creek, Michigan: General Foods Corporation 1933-1936. \$650

An archive of Post Junior Detective Corps and the Melvin Purvis Junior G-Man Corps cereal premiums, including 10 pamphlets, seven metal badges and original mailing envelope, all issued to consumers of Post Toasties, a popular breakfast cereal. Stapled wrappers with pencil owner name, wear at the extremities, a couple with loose sheets; five pamphlets with punch holes and attached by two ring binders; and badges of gold and silver metal, each measuring approximately 1½" x 1½" and ranging from lightly to moderately rubbed.

Overall very good plus. The group is composed of "Junior G-Men" instructional booklets (with two duplicates); a casebook; a secret operations manual; promotional brochure of "swell prizes"; a form (apparently removed from another booklet) partially completed in pencil (and in earnest: "I

take this solemn pledge as part of my service to the corps and the ideals for which it stands"); and seven pin-back badges issued as youngsters moved up the ranks from "Detective" to "Captain." The color brochure illustrates other premiums available in exchange for box-tops, including toy pistols, whistles, and the granddaddy of premiums, the "G-Man Squad Gun" with "rat-tat-tat-tat" sounds and "flint and steel sparking device." A wonderful reminder of simpler times when children were encouraged to follow the exploits of the F.B.I. as it hunted down criminals such as John Dillinger, Baby Face Nelson, and Pretty Boy Floyd – and shot them dead. [BTC #354918]



A small collection of nine letters

between the openly homosexual poet Elisha Trammel "Tram" Combs and his friend Agnes Selkirk-Clark in 1958. The group consists of five retained carbon copies of Combs's letters, all curiously printed on the versos of bookseller lists except for one on the verso of an unmailed TLS, and four ALS from Selkirk-Clark. All fine, aside from where they have been folded for mailing.

Combs was a meteorologist and oil chemist who discovered poetry and transformed his

life after encouragement from Kenneth Rexroth, Lawrence Hart, and Josephine Miles. In 1951, he moved to St. Thomas to immerse himself in the arts and opened the book shop Tram Combs Books. Openly homosexual, he contributed to early gay magazines such as *Mattachine Review* and *One*, and was active in gay literary circles. Though not prolific, he was a respected poet whose first book of verse included introductions from both Rexroth and William Carlos Williams, who called Combs's writing "amazingly simple and altogether delightful."

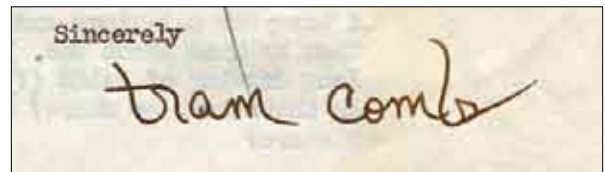
Combs's friend Selkirk-Clark was a landscape artist and a fellow of the American Society of Landscape Artists. She worked mostly in residential estates in Santa Barbara, New York, and Connecticut before retiring to the Caribbean permanently in the 1960s.

Agnes Selkirk-Clark Letters:

1. ALS, 2pp., Southport, Connecticut: July 27, 1958, aeropost self-mailer. Selkirk-Clark discusses various friends and the jobs she's doing in St. Croix at Grapetree.
2. ALS, 2pp., Southport, Connecticut: September 24, 1958, aeropost self-mailer. Gossip based around friends in St. Thomas and a burglary involving a mutual friend named Alfred.
3. ALS, 2pp., Southport, Connecticut: October 13, 1958, aeropost self-mailer. Selkirk-Clark is afraid she won't be able to get Alfred out of her apartment. She tells Combs he should go to Europe.
4. ALS, 6pp., Southport, Connecticut: November 23, 1958. Selkirk-Clark tells Combs that their mutual friend Harry Rennell was in a plane crash near Lisbon and assumed dead. A few people have asked Selkirk-Clark about visiting Combs in Saint Thomas, among them the literary critic and poet John Malcolm Brinnin. She mentions that the group together would be amusing. She says the "California poems are great," and mentions that Combs has had a profitable year.

Retained Carbons of Combs's Letters:

5. TL, 1p., San Francisco: July 17, 1958, printed on the back of a book list. Combs discusses Tony Bishop's gruesome death and Selkirk-Clark's plans to travel to San Francisco.
6. TL, 1p., San Francisco: August 8, 1958, printed on the back of a carbon of the poem, "States." Combs mentions William Carlos Williams, as Dr. Williams, "writing me up in his new book, *I Wanted to Write a Poem.*"



7. TL, 1p. San Francisco: October 15, 1958, printed on the verso of a poem, "Maggie, a bold - striped calico cat..." Combs writes about his "California poems." He showed them to a "young Buddhist" who thought a friend of his would publish them. They are a group of about "51 or 57" poems to be published as *Zen etc.* with an introduction by Selden Rodman and Ruth Fuller Sasald.
8. TL, 1p., San Francisco: November 26, 1958, printed on the verso of a book list. Combs writes that Brinnin has asked about Selkirk-Clark's address and where he could stay near her. He notes that the California poems will be published under the title *But Never Mind*. Combs had recently opened the winter series of readings for Poetry Los Angeles. He finishes the letter by relating that "the Russian equivalent of *Life* magazine carried a foot-long article on *Pilgrim's Terrace* and me."
9. TL, 1p., San Francisco: November 26, 1958, printed on the verso of a **Signed** letter to Mr. John Caughey, possibly an editor with Poetry Los Angeles. Combs writes a short note to "D," most likely his friend Dolores Corinne Clark. Basically the same letter written to Selkirk-Clark on the same day but with an additional anecdote of his trip to Tijuana after the reading where he offered to do a reading in "strippers clubs," which was turned down even after he offered to write poems for them. Also new is a mention that a USC radio station was going to broadcast his poems with jazz, spinning off of a trend in the LA area for music and poetry. [BTC #353916]

11 Henry Dingley COOLIDGE. [Manuscripts]: 11 One Act Plays.

\$2500

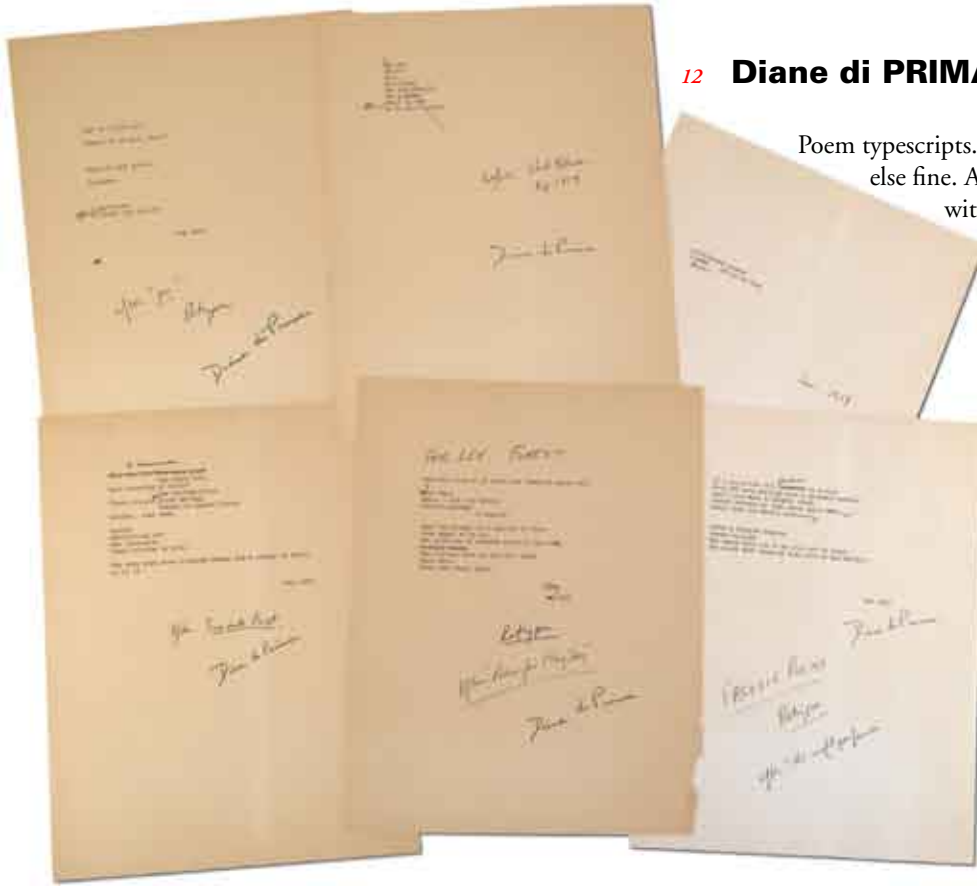
A collection of 11 unpublished playscripts by Henry Dingley Coolidge (1858-1922). The scripts are all individually bradbound in wrappers and laid into a tan cloth chemise. All are near fine with some wear at the extremities and a bit of toning, in a near fine lightly rubbed chemise. Coolidge, a direct descendant of *Mayflower* pilgrim William White, served as clerk for the Massachusetts Senate for 33 years. His interest in literary pursuits was well known, and noted in a senate resolution upon his sudden death in 1922, but during his lifetime he published just two books: *Manual for the Use of the General Court* and *Dead Reckoning: A Farce*. The one-act playscripts offered here are unpublished and were preserved by Coolidge's son, whose name and address are written on a paper label on the front pastedown of the chemise along with a list of titles. Though most of the plays are straightforward dramas and comedies, several venture into the supernatural, such as: *Mary, Be You a Witch?*, based on the Salem witch trails; *Haunted?*, a story on spiritual possession that ends tragically; and *The House of Fearsome Peril*, about a homicidal hypnotist. An interesting collection of unpublished plays from the turn of the century.

Playscripts:

1. *After Midnight*. Typescript. Quarto. 15pp. Bradbound green wrappers with paper label. A touch of wear and sunning, near fine. Hand corrections throughout and a drawn "stage plot" laid in. The tale of a wife's affair that results in her missing the final moments of her young daughter's life.
2. *Before the Battle*. Typescript. Quarto. 22pp. Bradbound in professional typing service wrappers. Moderate wear at the extremities with some toning, very good. Hand corrections throughout. A story of star-crossed lovers on the eve of the Revolutionary War – with a cameo by Paul Revere.
3. *The Brink of the Cataract*. Typescript. Quarto. 21pp. Bradbound in professional typing service wrappers. A bit of wear and some toning, very good plus. A few hand corrections. A suicidal thief turns hero for love, played against the backdrop of Niagara Falls
4. *For Him*. Typescript. Quarto. 17pp. Bradbound in professional typing service wrappers. A bit of wear and some toning, near fine. A few hand corrections. Love is preserved when a young wife commits a crime to save her husband.
5. *Haunted?* Typescript. Quarto. 12pp. Bradbound in professional typing service wrappers. A bit of wear and some toning, near fine. A few hand corrections. A story of spiritual possession that ends tragically.
6. *The House of Fearsome Peril*. Typescript. Quarto. 24pp. Bradbound wrappers. A bit of wear and some toning, near fine. A homicidal hypnotist causes trouble (as they usually do).
7. *Mary, Be You a Witch?* Typescript. Quarto. 32pp. Bradbound in professional typing service wrappers. Moderate wear at the extremities, very good plus. A few hand corrections. A tale based on the Salem witch trails.
8. *Murder Will Occasionally Out*. Typescript. Quarto. 32pp. Bradbound in professional typing service wrappers. A bit of wear, near fine. A few hand corrections and three loose alternate pages laid in at the rear. A



- morning-after farce in which two men try to reconstruct their drunken night of murder.
9. *My Emperor*. Typescript. Quarto. 19pp. Bradbound in professional typing service wrappers. Worn with some toning and spots, very good. A few hand corrections. The last days of an old soldier from Napoleon's army who yearns to see his commander one last time.
10. *A Professional Secret*. Typescript. Quarto. [30]pp. Bradbound in wrappers. Some wear at the extremities with a few chips and tears, very good plus. A play co-written by Walter H. Dugan, with Dugan's owner name and address, and with hand corrections throughout and a drawn "stage plot." The story of a man who must tell the woman he loves a secret that ends his chance at happiness.
11. *Shakespeare's Latest*. Typescript. Quarto. 12pp. Bradbound in professional typing service wrappers. Worn with some toning, very good plus. A few hand corrections. An amusing comedy sketch involving two actors from the theater entertaining William Shakespeare between set changes. [BTC #352609]



12 **Diane di PRIMA.** [Typescript]: *Six Poems.* 1959.

\$3500

Poem typescripts. Six single sheets, printed verso only. Some toning, else fine. A group of six typescripts, five **Signed** by di Prima, with corrections and notes as to where to place them in relation to other poems, we assume, within a poetry collection. Each poem is dated with the month and year starting with "Jan 1959" and ending with "Aug 1959." Only one is titled ("For Lee Forest") though a note on another references "Freddie Poems," a collection published in 1966 as *Poems for Freddie* and re-issued in 1974 as *Freddie Poems*. As near as we can tell, a group of unpublished early poems from this Beat Generation poet. [BTC #356028]

13 —. *For You: Poems 1957-1959.* [No place: no publisher circa 1970].

\$7500



Poem typescripts. 36 single sheets, printed verso only. Near fine with a small crease to the first sheet, scattered spots and some light rubbing, in a very good mailing envelope with moderate wear and some writing. A collection of 36 typescript poems **Inscribed** on the title page: "Typescript of an abandoned book project — some of these used in *Earthsong* Diane di Prima." This failed project was sent to Bob Wilson, owner of the Phoenix Bookshop, with a note that explains:

"Dear Bob — Deduct, for whatever nominal amt, from bill Love Di."

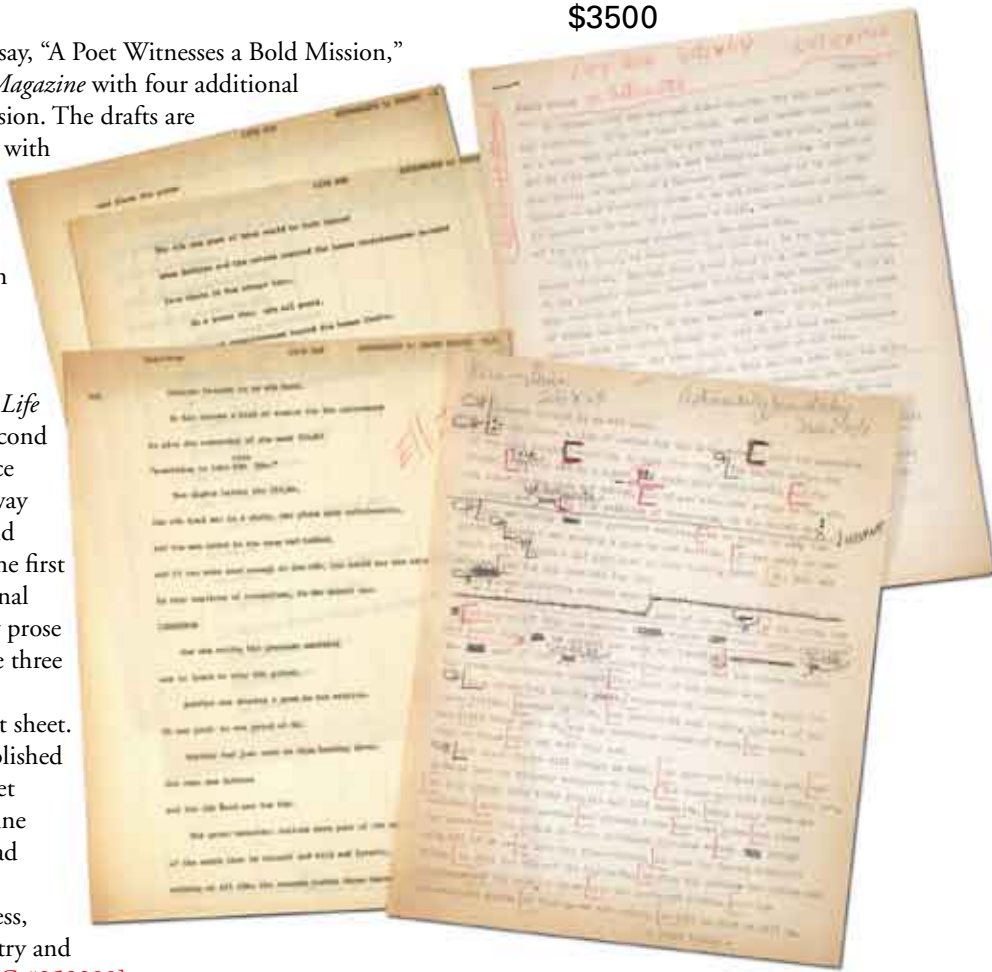
Of additional note is the manila envelope, postmarked "dec10'70," bearing the return address of *The Floating Bear* in San Francisco, which has been crossed out and di Prima's home address written in. An interesting item with a nice association. [BTC #351081]

14 James DICKEY. [Typescript]: "A Poet Witnesses a Bold Mission" [in] *Life Magazine*, November 1, 1968. (1968). **\$3500**

Three typescript drafts of James Dickey's poetic essay, "A Poet Witnesses a Bold Mission," published in the November 1, 1968 issue of *Life Magazine* with four additional paragraphs not included in the final published version. The drafts are composed of 1) three sheets, stapled at one corner with scattered corrections; 2) a single loose sheet with numerous editorial marks showing line breaks; and 3) three thin yellow sheets used in the production of the magazine. Overall near fine with the stapled sheets folded for mailing, the delicate yellow sheets showing some slight wear, and all lightly toned.

The first draft contains several ideas rejected by *Life* editors including two paragraphs written in the second person that try to connect the reader with the space program, which was at the time less than a year away from landing on the moon. The single sheet second draft is shorter and contains some passages from the first draft along with alterations and numerous additional line breaks, which effectively turned Dickey's lofty prose into free verse. This edited version reappears as the three loose yellow sheets bearing the last name of *Life* managing editor, Charles Elliott, in red on the first sheet.

Ultimately it was the prose version that was published in the magazine. Dickey had been named U.S. Poet Laureate in 1966 and it is possible that the magazine wanted Dickey to showcase his poetry, while he had insisted on writing in prose. A small collection of typescripts that offers a look into the editing process, showcasing the fluidity of the barrier between poetry and prose that Dickey's writing often exemplified. [BTC #353390]



15 (Pens and Printing). Henry FRANKENFIELD. *Hunt Manufacturing Print Archive.* Camden / Philadelphia: Hunt Manufacturing Co. [circa 1940s]. **\$750**

A collection of ephemera related to the Hunt Manufacturing Company and its Speedball Block Printing Press. Included are two woodblock prints of the press; a beautiful screenprint of a flower with a blonde flapper at the center; two stiff paper example sheets; and two promotional flyers for printmaking workshops; all contained in a later, tape bound folio folder with clear plastic front wrap. Overall about fine with only the thin paper woodblock prints showing some light wear and a couple of small tears at the edges.

All of the examples contained here were part of a demonstration workshop offered to customers by Hunt Manufacturing Vice President Henry Frankenfield. Hunt was founded in Camden, New Jersey in 1899 but scored its biggest success after developing a series of special nib ends for their pens in 1913 that aided in speedier sign lettering. Nicknamed "Speedball," the term stuck and was eventually adopted to describe all of the company's lettering pens and the block printing press, as shown in this collection. A charming demo kit by a pioneer company in small press printing and lettering. [BTC #333900]



A collection of 17 fanzines focused on Frederick Faust, a.k.a. Max Brand, including a complete four-issue run and partial three issue run of *The Fabulous Faust*, and the complete 10-issue run of *The Faust Collector*, along with other related ephemera. The first issue of *The Fabulous Faust* is a second edition which was limited to 50 copies, all others are first editions. Quartos except the first issue of *The Faust Collector* which is octavo. Stapled wrappers with *Fabulous Faust* partial set also bradbound, three issues in one. Overall very good or better with some minor wear at the corners and a few pulled staples; two issues of *The Fabulous Faust* have detached final sheets and one is also missing the second to last sheet.



The Fabulous Faust was the first fanzine devoted to Faust. It was published in four volumes starting in 1948, four years after his death. The zine was the work of avid pulp collector Darrell C. Richardson, who three years later published the first Faust bibliography, *Max Brand: The Man and His Work*. *The Fabulous Faust* was his initial effort to compile a complete list of works by Faust, one of America's most prolific writers. While the cover motif of each issue emphasized Faust's Western stories, the zine provided a thorough study of all aspects of his short fiction and poetry, along with both reprinted and original essays from casual collectors and serious researchers. The zine is particularly notable for having inserted and/or tipped in copies of Faust dustwrappers contemporary to the zine's publication. The issues here include those for the books *7 Trails* and *Gunman's Legacy*.

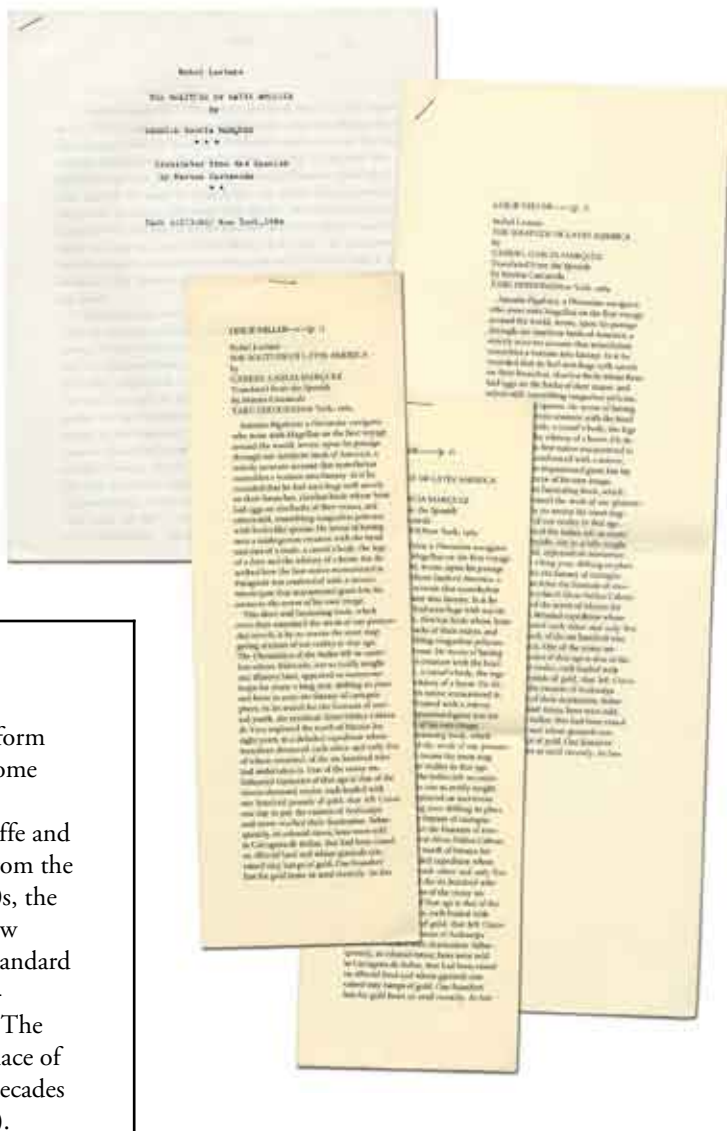
The Faust Collector was published for ten issues from 1969-1973, along with one supplemental issue. It was published quarterly except for the final issue, which was released after a two-year hiatus. The fanzine was encouraged by pulp writer Frank Gruber, who published a memoir

of his friendship with Faust in the first issue. The magazine included both reprints and original stories and poetry under Faust's various pseudonyms, much of it from the pulps of the 1920 and 1930s, along with some juvenilia.

Rounding out the collection is a group of related ephemera including lists of Faust's print appearances; several catalogs from Richardson, along with correspondence sent to a collector; copies of a letter from Faust and another from his literary agent, Brandt & Brandt; photocopies of Faust's first published story, "The King is Dead," from his high school annual; and a double-sided, publisher's promotional sheet for *Max Brand: The Man and His Work*.

A wonderful collection of amateur magazines showing the efforts made to organize, study, and catalog the varied writings of Faust following his death as a correspondent in World War II. OCLC locates one run of *The Fabulous Faust*, along with two other single issues; and no copies of *The Faust Collector*. [BTC #348214]

17 Gabriel GARCÍA MÁRQUEZ. [Nobel Prize Acceptance Speech]: *The Solitude of Latin America*. New York: Targ Editions 1984. **\$950**
 Mimeograph copy of Nobel Prize acceptance speech along with three long galleys: two 4" x 13" and one 6½" x 18½". Translated by Marina Castañeda. Seven stapled pages and three stapled galleys, all fine. A copy of García Márquez's speech given upon acceptance for the Nobel Prize for Literature on December 8, 1982. The text was prepared by Targ Edition for a signed limited edition, but was not published (allegedly the cancellation was related to the author's longstanding political issues with the United States). Aside from a dual-language offprint from the Nobel Foundation (one citation in *OCLC*, possibly an erroneous listing), the speech has never been published separately in English. [BTC #317096]



18 Langston HUGHES et al. Eight Karamu Theatre Programs. Cleveland: Karamu Theatre [circa 1932-1965]. **\$1250**
 Eight programs for productions at the Karamu Theatre, the oldest African-American theatre in the United States, founded in 1915. Five mimeographed and three letterpress programs. Single sheets folded once to form four pages. Octavos. Overall very good or better with light wear, one with some creasing from being folding and another with tape reinforced corners. The Cleveland theatre was established by Oberlin College graduates, Russell Jelliffe and Rowena Woodham, as a "settlement house" open to all races and religions from the community. As the population of African-Americans blossomed in the 1920s, the Jelliffe's defied the wishes of many existing residences by welcoming their new neighbors and adopting the arts as a source of common ground. The only standard for involvement was excellence, which made the theatre a haven for African-American writers, actors, and directors, as well as print makers and dancers. The theatre changed its name in 1941 to Karamu, a Swahili word meaning, "a place of enjoyment" (a very early example of the practice, not popular until several decades later, of incorporating African words directly into African-American culture).



Among the performances represented in this collection is the world premiere of Langston Hughes's play, *Little Ham*, which ran the week of March 24-29, 1936, and a program for an early performance of Hughes's *Joy to My Soul*. Both productions co-starred the actress Minnie Gentry, who later appeared on Broadway in *Lysistrata* with Sidney Poitier, in the films *Jungle Fever* and *School Daze*, and on television in *The Cosby Show* and *The Young and the Restless*. Her husband was a fellow Karamu performer, as is her great-grandson, the Oscar-nominated actor Terence Howard.

A nice collection of vintage programs from the oldest African-American theatre in the country.

Programs:

1. *Porgy* by Dorothy and DuBose Heyward. [1933].
2. *Peace on Earth* by George Sklar and Albert Maltz. [1936].
3. *Little Ham* by Langston Hughes ("Fifteenth Season"). [1936].
4. *Little Ham* by Hughes ("Seventeenth Season"). [1938].
5. *Joy to My Soul* by Hughes. [1939].
6. *Simply Heaven* by Hughes. 1959.
- 7-8. *Kiss Me Kate* by Cole Porter (two copies). [1965]. [BTC #354856]

19 (Italian History: Milan and Its Environs). *Significant Collections of Pamphlets, Books, and Broadsides Documenting the Local History of the Major Cities and Towns of Northern Italy.* \$65,000



An archive of 820 pamphlets, books, and broadsides that document the social and economic history of Milan and surrounding provinces of Lombardy in Northern Italy. The bulk of the collection dates from the 19th Century, from when Milan was the capital of the Kingdom of Italy under Napoleon Bonaparte, and the following nearly fifty-year period of Austrian political dominance under the Lombardo-Veneto Kingdom (better known to Italians as the “Risorgimento,” when the battle for independence was fought and unity finally achieved in 1870). Among the books in the collection are some rare 16th and 17th Century first editions in Latin and/or Italian. Many of the 18th and 19th Century pamphlets and historical broadsides are unrecorded, with almost a third having no other known copy located in the *Karlsruher Virtueller Katalog (KVK)* or *OCLC*; most of the others are scarce, with only one other copy located in Italy, or two or three copies in Italy, Germany, Britain, or France.

The collection documents the cities, towns, and communes in the provinces of Milan, Pavia, and Como. Bergamo, Brescia, and Cremona are also well represented, along with smaller sub-collections of materials relating to local spas or the production of “acqua minerali” throughout the region of Lombardy and elsewhere. Included are pamphlets on art and architecture, biography and genealogy, archeology and church history, canals and railroads, and science and literature. Many provide contemporary accounts of local festivals, important historical events, and notable persons who shaped the history of these small communities, and the natural resources which contributed to the local

economies. There is also much information describing the function of local governments, charitable institutions, hospitals, and schools.

The collection was created by Count Antonio Cavagna Sangiuliani Di Gualdana (1843-1913). He was a public official in Milan and a recognized authority on the local history of Lombardy and Piedmont. His entire collection of printed materials dating back to the 12th Century was acquired by the University of Illinois in the 1920s. These materials relating to Lombardy were de-accessioned by the library in the 1990s. Although every item has a small accession number, typically handwritten on the top edge of the front wrap, the great majority of these pamphlets were never cataloged; thus only a small minority have a library bookplate (when present either tipped-in along the top edge or only of the front pastedown for books, or the inside front wrap for pamphlets).

The collection is also notable for its large number of pamphlets and books preserved in their originally issued states. Most are untrimmed, in the original wrappers or paper-covered pasteboards. Many were printed on handmade laid or wove paper through the 1840s and '50s, with paper wrappers of various textures and colors. Most are first editions. A large number are illustrated with copper plate engravings, lithographs, or wood-engravings, and contain folding maps, architectural plates, and tables. As noted above, many are rare and most are unobtainable in the United States.

A separately published catalog with detailed descriptions of all 820 items is available. [BTC #348403]



Ten matted black and white photos. Measuring 11" x 14". Fine fresh photos in near fine mats with some toning, scattered wear at the corners, and ink dates (some written over existing pencil dates). All **Signed** by Jacobi on the mounts. A collection of photos of the wife and children of Milton Wolff, a social activist and the ninth commander of the Abraham Lincoln Brigade of North American volunteers who served during the Spanish Civil War. Jacobi, an émigré who fled Hitler's Germany, was a prolific photographer known for her portraiture of the most important people of her time including, to name just a few, Albert Einstein, Marc Chagall, Paul Robeson, Robert Frost, Eleanor Roosevelt, and the iconic photo of J.D. Salinger that appears on the first

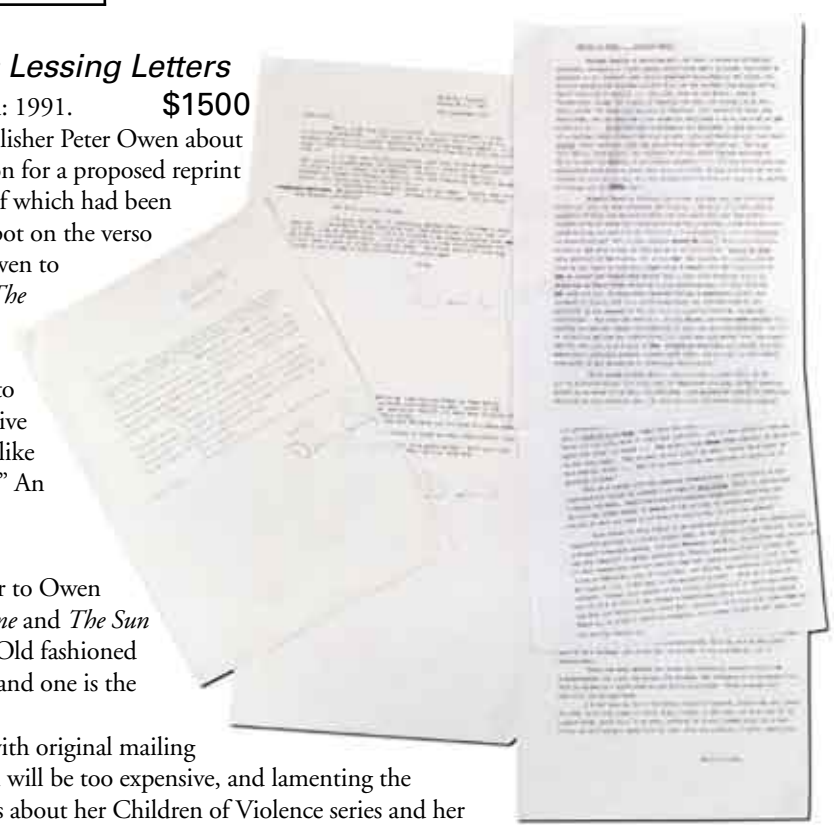
edition of *The Catcher in the Rye*. The portraits here were taken in late June of 1944 while Milton Wolff was overseas fighting in World War II. The pictures feature two shots of Anne Wolff; two of her daughter; five of her daughter and son; and one of all three together. Each a wonderful example of Jacobi's work as a photographer. [BTC #362525]

21 **Doris LESSING and Niccolo Tucci.** *Doris Lessing Letters and Typescript Concerning Niccolo Tucci.* London: 1991. \$1500

Three Typed Letters **Signed** by Noble Laureate Doris Lessing to publisher Peter Owen about writer Niccolo Tucci, along with her enclosed Typescript Introduction for a proposed reprint of Tucci's first novel, *Before My Time*. The letters and typescript, all of which had been folded for mailing, have some minor wear to the extremities and a spot on the verso of one letter, near fine. The letters concern Lessing's efforts to get Owen to reprint one of Tucci's novels, either *Before My Time* or *The Sun and The Moon*. In an attempt to hasten the publication Lessing provides an unsolicited typescript introduction for *Before My Time* which includes over a dozen corrections in her hand. Ultimately the effort to reprint Tucci, whom Lessing calls "a great writer," proved too expensive for Owen. Lessing then laments: "there is always money for rubbish like Jilly Cooper et al but not for the work that will appeal to minorities." An interesting group of letters of one author championing another.

Archive Details:

1. TLS, 1p., London: July 30, 1991, **Signed** "Doris Lessing." A letter to Owen lamenting the fact that Niccolo Tucci and his books *Before My Time* and *The Sun and The Moon* are out of print: "I think the man is a great writer. Old fashioned but why not? I simply can't understand some things that happen, and one is the neglect of these two books, this writer."
2. TLS, 1p., London: September 10, 1991, **Signed** "Doris L." and with original mailing envelope. A letter expressing disappointment that reprinting Tucci will be too expensive, and lamenting the unfairness of publishing (as quoted above). Lessing also comments about her Children of Violence series and her forthcoming book about Zimbabwe (likely *African Laughter*).
3. TLS, 1p., [No place: no date], **Signed** "Doris L." A brief letter calling Tucci a "great writer," and concerning her efforts to reprint his book, *Before My Time*.
4. Typescript Introduction, 3pp., with well over a dozen corrections in Lessing's tiny script. [BTC #339329]



22 **Jack LONDON. Collection of Letters and Photographs.** Oakland, California: 1901.

\$8500

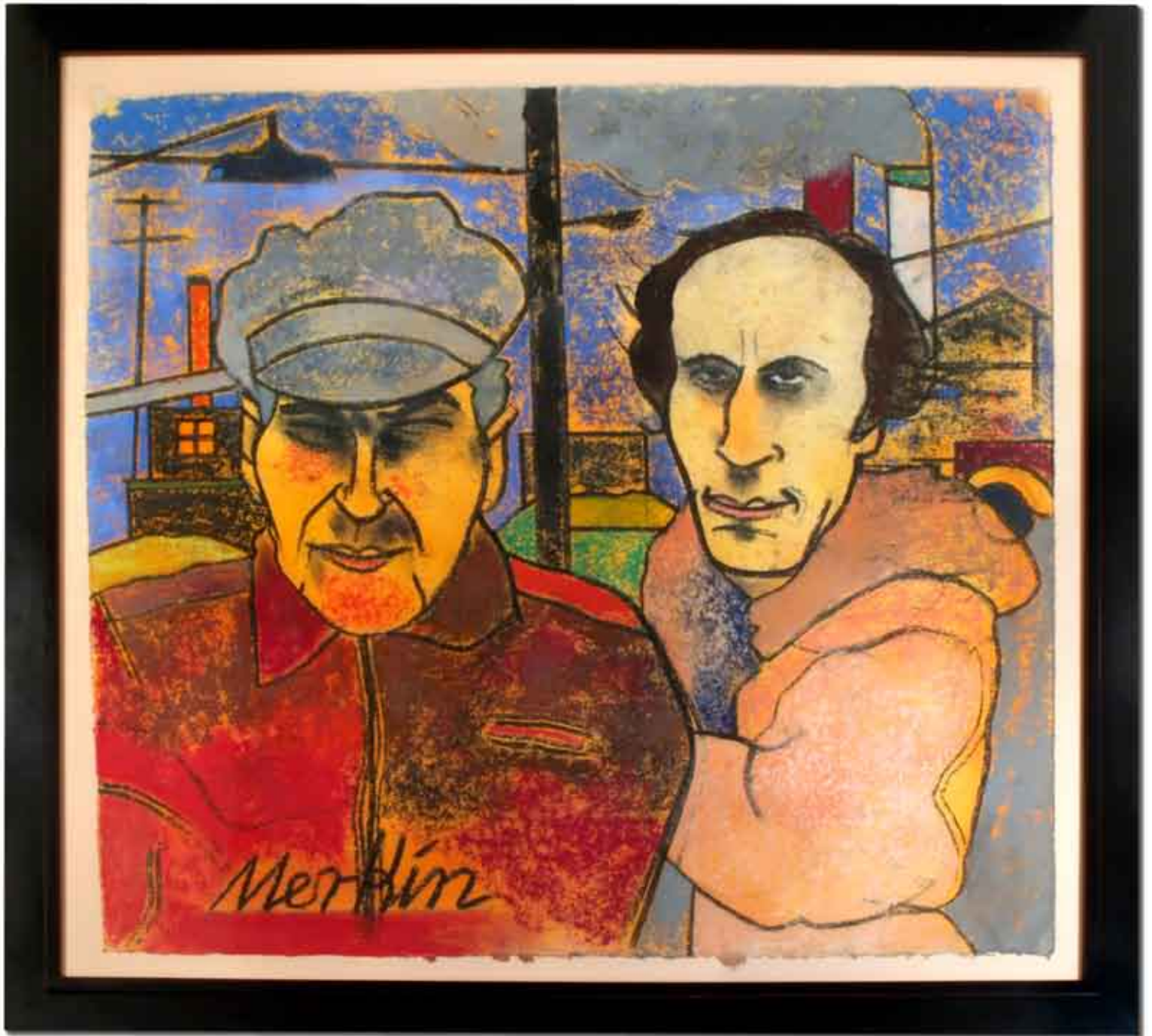
A collection of three early Typed Letters **Signed** from Jack London, along with eight personal photos of his family, home, and one of himself **Signed** on the mount (*illustrated at full size on the back cover*). The letters are all folded for mailing, else fine, and the photos are near fine with some general fading, and chipping to the corner of one. The letters, dated January, March, and April of 1901, were written to a woman who had inquired about his family name, which she shared. The letters include some background about his adopted father's family history (London was actually born, John Griffith Chaney); an anecdote about meeting another man named London after a lecture; and the birth of his first daughter, Joan, only two weeks before the first letter was written. Just as interesting are the photos, which are referenced several times in the letters. They include one of London, four of his daughter Joan, and three of his home. All were likely taken by London, who proclaims himself a "camera fiend" in one of the letters. The photo of London by himself, in short pants, sweater, and cap, with clasped hands, a cigarette in his mouth, and an impish smile, is particularly arresting. A small but significant collection of letters and photos of this noted American writer, which offers a peek into his early personal life before the break up of his first marriage and two years before his first major literary success. [BTC #348115]



23 **Richard MERKIN.** *Pastel portrait of Raymond Carver and Richard Ford.*

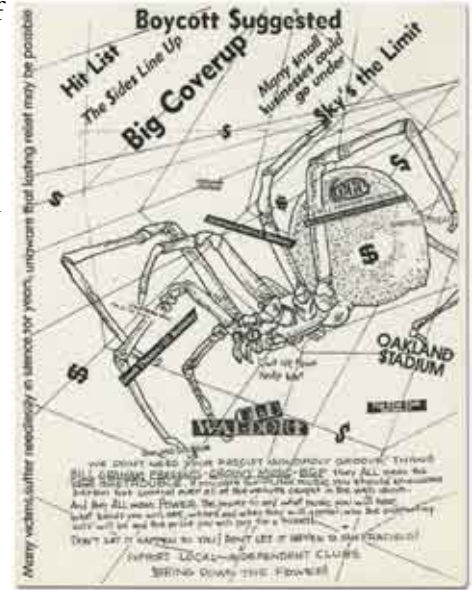
\$6000

Large pastel drawing of Raymond Carver and Richard Ford. Image size 33" x 30¼"; and has been framed and glazed to 39¼" x 36¾" in a black wooden frame. Fine. Excellent large portrait of the two allied authors. This image was used as the lead illustration in Ford's long profile of Carver, "Good Raymond," that appeared in the October 5, 1998 issue of *The New Yorker*. A finished portrait, the only variation in the published version of the artwork was that Merkin's signature was digitally moved slightly to one side. Merkin was a highly talented artist who was known for his wide variety of activities and interests: as a fashion horse and beau brummell who wrote a monthly column for *Gentleman's Quarterly*, as a noted collector of erotica, and as a scholarly student of early baseball. [BTC #331798]





Two flyers. Single sheet printed verso only. Fine. A pair of anti-Bill Graham flyers from 1981 distributed after Graham, who had organized a paid Clash show in Berkeley, threatened legal action when the New Youth Organization attempted to put on a “people’s” Clash show at a much lower cost. This drew the ire of Maximumrocknroll founder Tim Yohannon, who invited Graham to come on air for an interview. His ensuing verbal assault led to Graham storming out in anger. The first flyer advertises that appearance by Graham on the Maximumrocknroll radio show with Graham as an octopus clutching a casket labeled “sixties youth culture” as well as various music venues. The second flyer is a manifesto denouncing Graham and his production company, Bill Graham Presents, and urging a boycott. This time Graham is depicted as a spider clutching at various music venues. The flyer is unattributed, but due to its similar design, we believe it to have been inspired by the first flyer or to have also been produced by



Maximumrocknroll. Although Graham was one of rock music’s most important and influential promoters, helping the careers of numerous figures through his Fillmore venues and other activities, his business practices were often described as monopolistic. These two flyers illustrate that concern, and also demonstrate hardcore punk’s break with the hippie movement as clearly as any printed material we’ve seen. [BTC #355282]

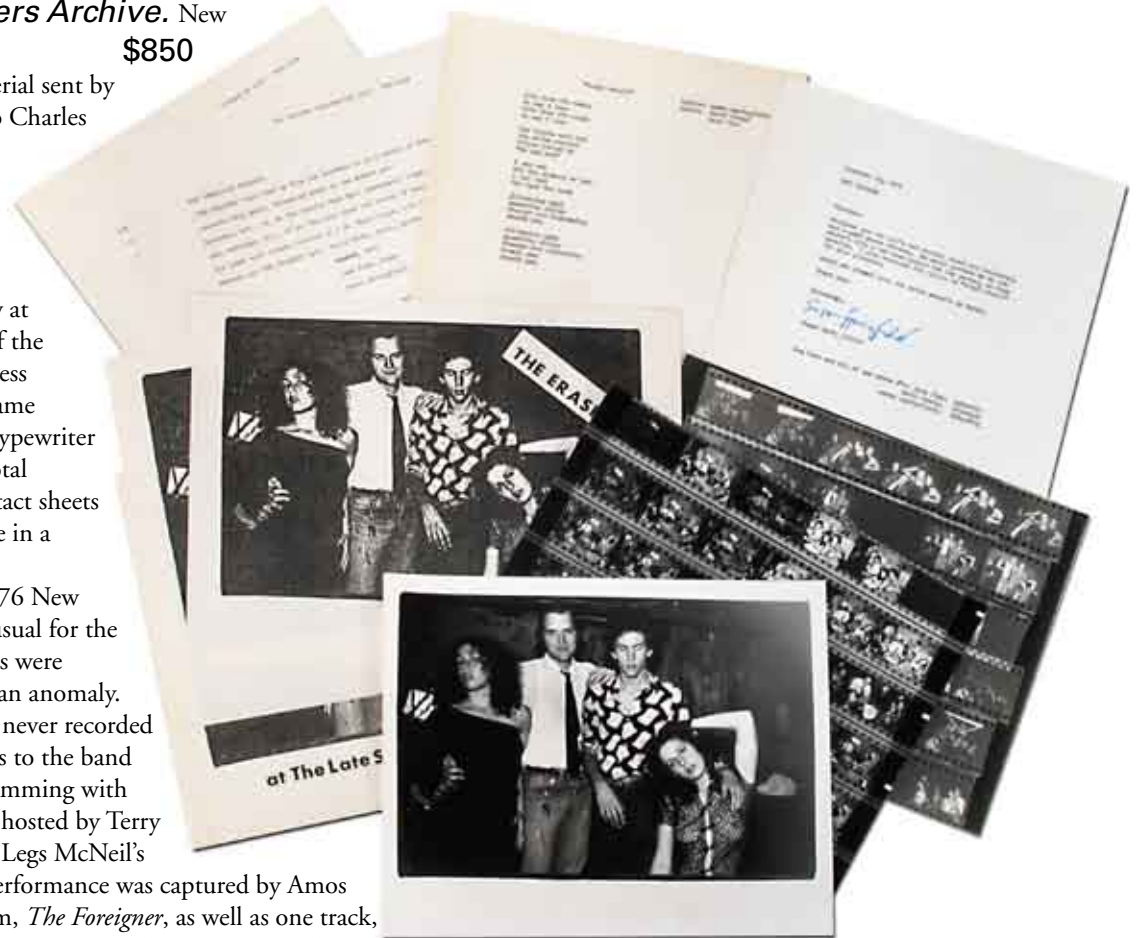
25 **(Music, Punk).** *Erasers Archive.* New York: 1976. \$850

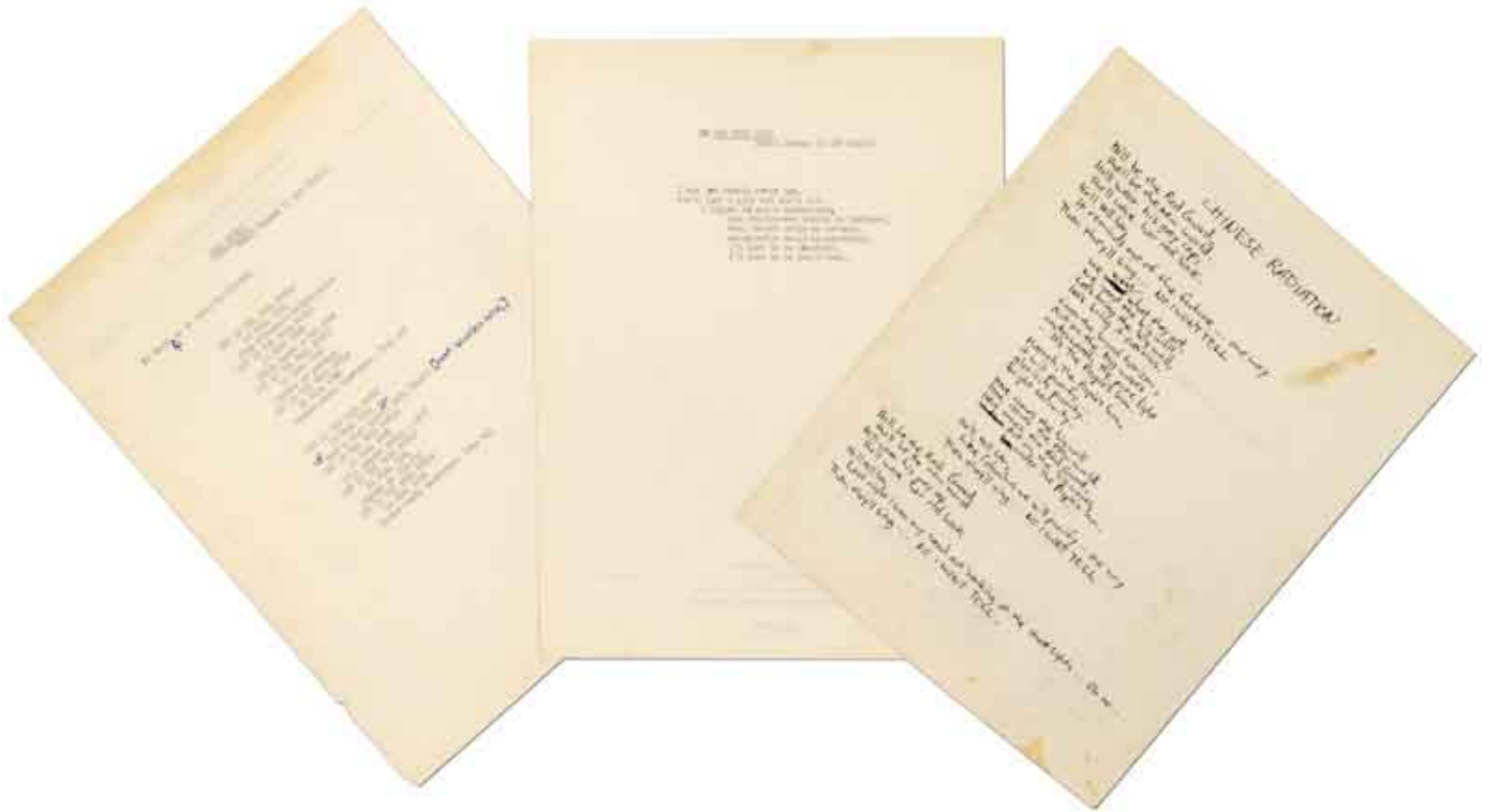
A small archive of promotional material sent by Erasers member Susan Springfield to Charles Ball at Ork Records in response to a request for band-related material. Included is a Typed Letter Signed from Springfield; an 8" x 10" black and white photo of the band from a 1976 performance at The Late Show at St. Mark’s Place; two Xerox copies of the same photograph; two copies of a press release, each with the bass player’s name crossed out in ink; a single sheet of typewriter paper with the lyrics to the song “Total Recall” typed by hand; and two contact sheets from an Erasers photo shoot. All fine in a contemporary Agfa envelope.

The Erasers were staples of the 1976 New York punk scene and something unusual for the time in that the majority of members were women, making them somewhat of an anomaly. They quickly faded away when they never recorded an LP. Still, several notable references to the band exist including a mention of them jamming with Iggy Pop at a New York house party hosted by Terry Ork, co-founder of Ork Records, in Legs McNeil’s book, *Please Kill Me*. Also a single performance was captured by Amos Poe in his No Wave independent film, *The Foreigner*, as well as one track, “(It Was So) Funny (That Song They Hear),” which appeared on the ROIR collection, “The Great New York Singles Scene.”

The letter to Ball is dated December 22, 1976 and mentions the photos; the press releases, which tout two appearances from October, including The Late Show performance, and the desire to shoot a new band photo with their new bass player; also each member’s phone number is listed (though we did not try them to see if they are still available for gigs). The contact sheets reproduce 68 shots of the band in various album cover-like poses, with the female members in various states of undress.

A great archive of a lost female-dominated band from the golden age of the ’70s New York punk scene. [BTC #355262]





26 (Music). David THOMAS. Three Manuscript Songs for Pere Ubu ("Chinese Radiation," "Real World," and "One Four Nine"). **\$2500**

Three octavo leaves, each with a different song by David Thomas for the Cleveland proto-punk band Pere Ubu. The first song, "Chinese Radiation," is completely handwritten by Thomas (but unsigned), displays a few small corrections, and differs substantially from the recorded version. The second song, "Real World," is typewritten with small holograph corrections by Thomas, including the direction "[insert: senseless noise]." The third is a brief typed manuscript for "Drinking Wine Spodyody" but is here entitled "One Four Nine" with no holograph corrections. (Pere Ubu was noted for appropriating known song titles for their original compositions; this is apparently an early version before the "finished title" was appropriated.) Some folds and small stains on "Chinese Radiation" thus very good, the other two about fine. All three songs are on the verso of the stationery of the Pressler-Weissinger Co., a Cleveland electronics company co-owned by Roy Pressler. Pressler's daughter Charlotte was a central figure in the Cleveland punk scene whose eloquent exposition of the scene, printed in the 3a issue of *CLE* (Cleveland's long-running underground music magazine) is one of the best contemporary pieces on Cleveland Punk. Unique documentation of early work from what some consider one of the great avant-garde rock bands. [BTC #343594]

27 **Earl J. NEFF and Harvey Q. Brown.** [Original Art and Proof for]: *The Enchanted Castle*. Boston: Barry Humphries 1951. \$3500

Original pencil and gouache artwork accompanied by two cover proof sheets and a first edition of the book. The art, which measures 20" x 26", is painted directly onto an illustration board with the spine panel painted separately and applied to the board. Near fine plus with a few rubbed spots, tape remnants, and ink marks. The two color cover proofs are near fine with a few creases, and the book is fine in near fine dustwrapper with a bit of wear at the extremities and some sunning to the spine.

Neff (1902-1993) was a painter, muralist, illustrator, and printmaker who worked with the Treasury Relief Art Project and briefly served as Director of the Federal Arts Project in Cleveland in 1937. In addition to working as a commercial artist and book illustrator, he gained some national recognition as chairman of the Cleveland Ufology Project lecturing on UFO phenomenon and exposing fraud when he found it.

While Neff is not credited on the published dustwrapper, as he is on

the original art, the rear flap copy is entirely (and strangely) devoted to "The Decorative Jacket" with four paragraphs describing the joint effort made by the writer and artist to develop a compelling cover concept. The text explains that the illustration depicts the battle between good and evil as shown by "Satan's insidious attack on the vulnerable castle, supported by his host of red demons conjured up from the shadows" and "the Good Fairy's valiant defense, aided by her kindly elves born of the bright sunshine and blue sky" which have "identical counterparts in the flesh-and-blood characters of the modern mansion of the actual story."


The art for an obscure but interesting book from an equally obscure but interesting artist, representing a much closer collaboration than is usually found between author and jacket illustrator. *OCLC* locates no copies of this book. [BTC #333897]



Manuscript Indenture Signed by Bennet Bard, made for Anthony Woodward, "Cloath Dresser," on one sheet of laid paper measuring approximately 12 1/4" x 15" unfolded. Dated October 6, 1740. Signed by two witnesses: James Johnston and John Bunting. Sets forth the terms and conditions of Woodward's three-year indenture to Bennet Bard, Esq., of the City of Burlington, in the Western Division of the Province of New Jersey. A few tiny tears to the corner folds, short sections of the horizontal creases have been neatly reinforced with Japanese paper on the blank verso, very good.

A Colonial era document from the noted Bard family of New Jersey and New York. Bennet Bard, the eldest son of Huguenot immigrants, inherited and acquired extensive tracts of land in Burlington county. As detailed in this document, Anthony Woodward entered into a three year contract "in Consideration of the Rents, Covenants, Conditions & Agreements herein Ascertained" to live and work at a saw mill on one of these tracts. Little else is recorded about Woodward. Bennet Bard served as Sheriff of nearby Hunterdon county in 1736, but he was removed from office after being found guilty of "divers notorious Barratrys Extortions and other malversions in his Office, and of Cruelly and unjustly Using and Abusing the Prisoners in his Custody." In 1745 and 1750 respectively, Bennet published notices in the *Pennsylvania Gazette* and *New York Gazette*, offering rewards for a "run away Mulatto Spanish Slave, named George," and run away "Irish Servant Man named, Peter Garagan." Clearly not one of the more beloved Bards (his younger brother John and his son Samuel were both celebrated physicians), but a notable Colonial personage nonetheless. *New Jersey Colonial Documents* pp. 532-33. [BTC #351733]

This Indenture made the sixth day of October one Thousand Seven Hundred & forty
 Between Anthony Woodward of the County of Burlington in the Western Division of the
 Province of New Jersey Cloath Dresser of the one part, and Bennet Bard of the Province
 of New Jersey Esq^r on the other part, Witnesseth, that the said Anthony Woodward for
 and in Consideration of the Rents, Covenants, Conditions & Agreements herein after
 Contained, have Demitted, Sold & to Farm, Let, and by these presents doth Assign, Sell, and
 to Farm, Let, into the P^r Bennet Bard his heirs Executors Administrators & Assigns by each part
 of the Saw mill Built in partnership by the P^r Anthony Woodward & Edmund Beale in the
 County of Monmouth in the Western Division of the Province of P^r New Jersey at a place
 Called Suckees with all the stenciles, Saws, Stables, and Every other of what nature so ever
 Belonging to the said part of the P^r Mill, with free Liberty to get, make, or buy any
 Saw, or Sawmill, or other Tools, or other things necessary or convenient for the use
 in the Sawmill or other Land Belonging thereto and for the other part the P^r Anthony
 Woodward Reserving to himself Liberty of passing and Repaling to the P^r Sawmill for the getting
 of Stenciles, as he may have Occasion, so that he do not Interfere with getting of Loggs
 P^r to have & to hold all and singular the hereby granted premises unto the P^r
 Bennet Bard his heirs Executors Administrators & Assigns from the Date hereof for & during
 the Term of three years ending & Belonging to the P^r Anthony Woodward his heirs
 Executors Administrators or Assigns Sixteen Shillings foot of Good Merchantable Cedar Inch
 Board at the P^r Saw mill yearly & Every year thereafter to pay one Thousand Three Hundred
 Thirty & three foot, at the End of Every month During the P^r Term of three years, all the
 P^r Bennet Bard for himself his heirs Executors Administrators & Assigns doth promise & Grant, that
 and Intencely hereby granted in Repair at his own Exp^{ts} and Charge During the P^r Term, and
 promise and Grant to aid with the P^r Anthony Woodward his heirs Executors Administrators
 and Assigns and all other of the Premises hereby granted or assigned as the P^r Anthony
 Woodward shall think fit, and the P^r Anthony Woodward for himself his heirs Executors Administrators
 and Assigns doth promise and Grant to aid with the P^r Bennet Bard his heirs
 Executors Administrators & Assigns by these presents that by and since the Rents, Covenants and
 a covenants herein Contained & on his parts to be Done & performed, shall & may During
 the P^r Term quietly peaceably have hold, occupy & Enjoy all & Every of the hereby granted
 premises without the said part Trouble, Molestation, Interruption, or Eviction of him
 the P^r Anthony Woodward his heirs Executors or Administrators of all & Every other person or
 persons whatsoever Claiming by them or under him the P^r Anthony Woodward his
 Estate or Title, in Witness whereof the parties above mentioned have Interchangably
 here into set their hands & Seals the day & year above written

Signed Sealed & Delivered
 In presence of J. S. 

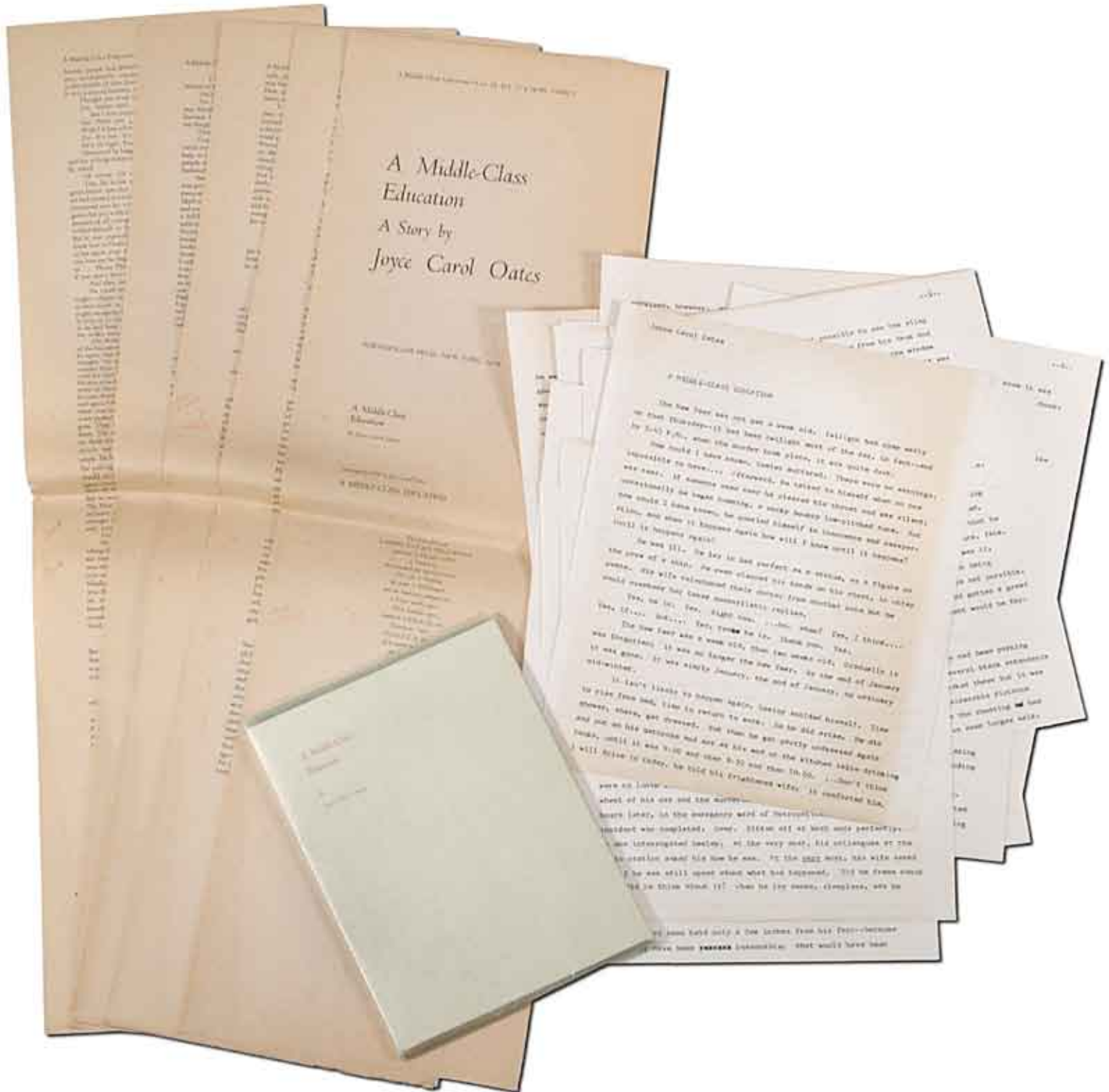
James Johnston
 John Bunting

Bennet Bard

29 **Joyce Carol OATES.** *[Manuscript and Galleys]: A Middle-Class Education.* New York: Albondocani Press 1980.

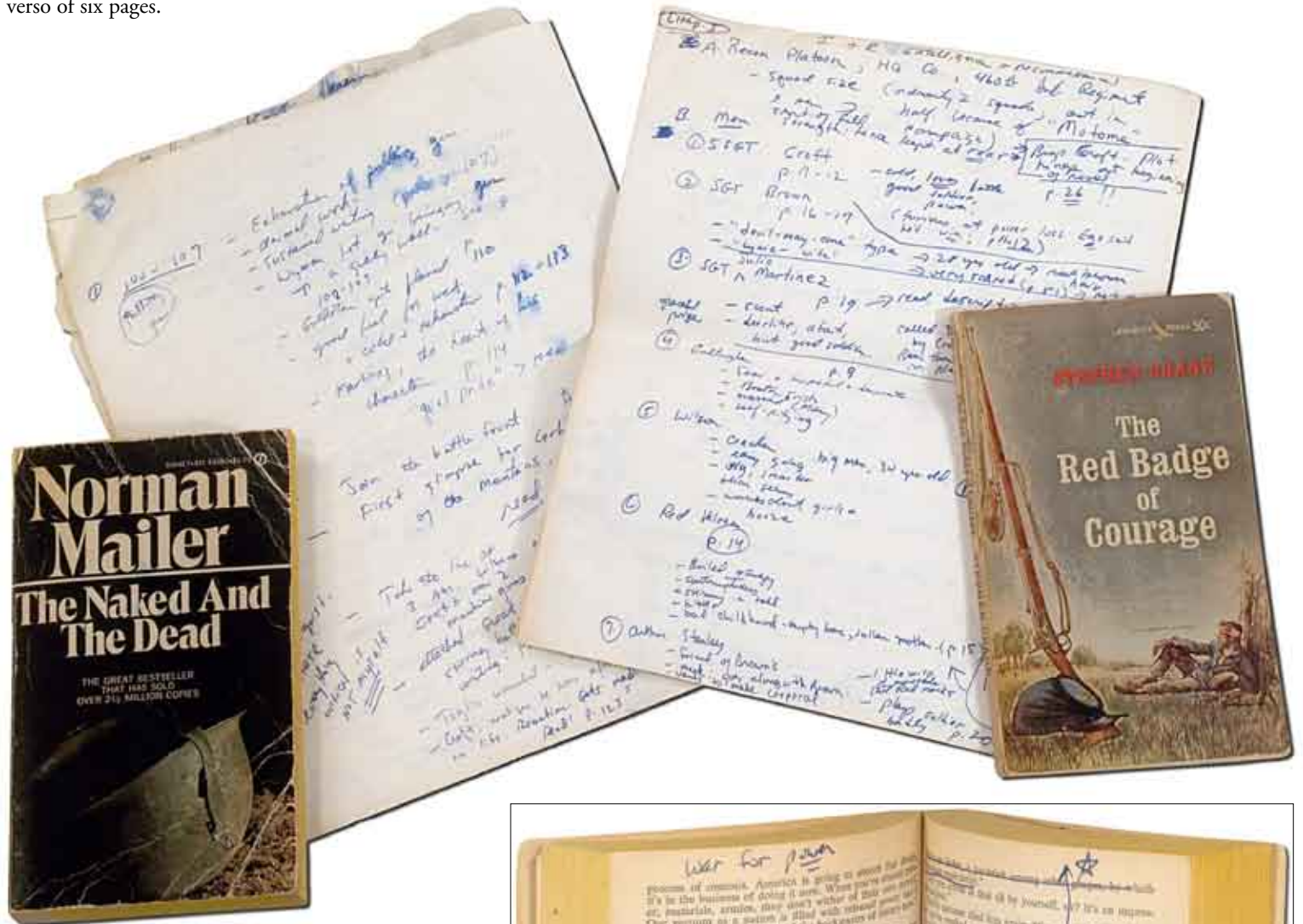
\$950

Long galleys, unbound sheets and manuscript copy. All fine. The long galleys folded once with red printer's notations throughout; the unbound sheets wrapped in green wax paper; and the manuscript copy with a few scattered corrections. Published as a limited edition of 300 copies. [BTC #354143]



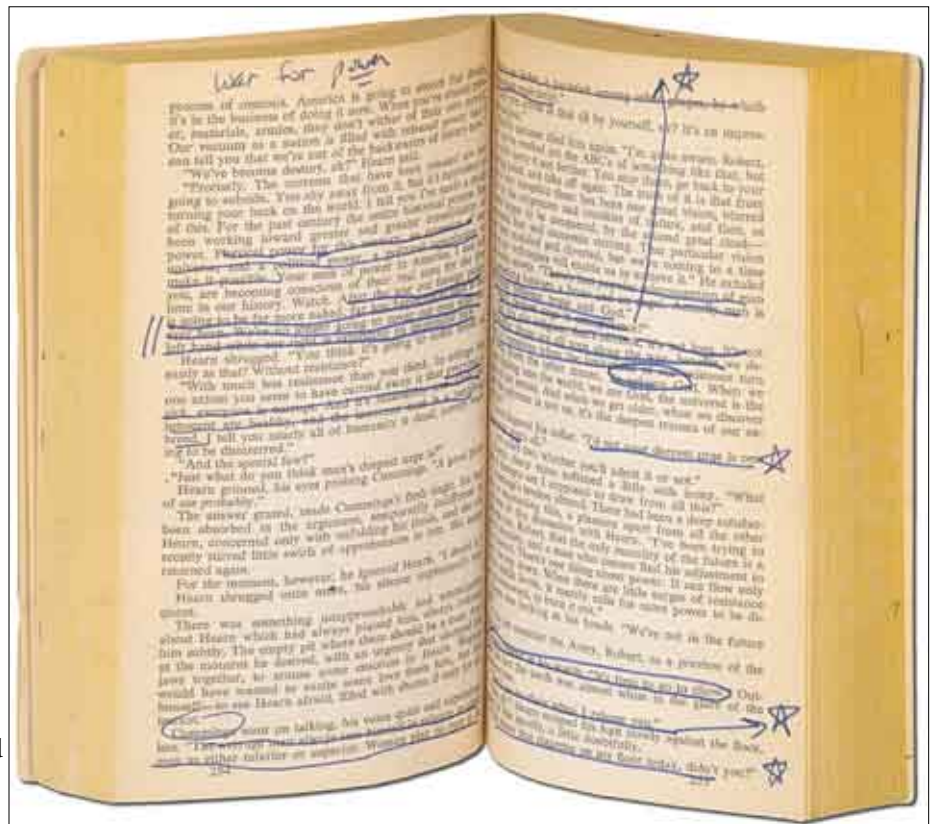
30 Tim O'BRIEN. (Stephen Crane and Norman Mailer). [Tim O'Brien's annotated copies of]: *The Red Badge of Courage* [and] *The Naked and The Dead* [with] Holograph Outline and Typescript Fragments. New York: Airmont Books / Signet Books 1962 / [1972?]. \$4500

Reprint editions. Octavos. Worn and toned with scattered creases and nicks, very good. Along with 12 single sheets stapled in two groups, one of seven pages and one of five pages, with moderate wear, toning, and some minor dampstaining affecting a few scattered notations, very good. Tim O'Brien's reading copies of *The Red Badge of Courage* by Stephen Crane and *The Naked and The Dead* by Norman Mailer, both extensively annotated by O'Brien, along with a holograph outline of *The Naked and the Dead* with typescript fragments from an undetermined story on the verso of six pages.



The Red Badge of Courage, which O'Brien credits as an influence on his book, *The Things They Carried*, includes notes on the inside front wrap and numerous others in the margins pointing out important events and the narrator's journey from coward to hero. *The Naked and the Dead* is likewise annotated but more so, with some pages literally covered top to bottom with underlining, stars, and marginalia. This study of the text is carried over onto the stapled sheets which outline the first half of the novel in O'Brien's own hand. Six pages of these notes are written on the verso of typescript fragments, including three full pages of text that describe a doctor treating patients and two different versions of the doctor's conversation with a colonel. All of these fragments include the topic of nuclear war, a popular subject of O'Brien's work, most notably in his 1985 book, *The Nuclear Age*.

A small archive of exceptional associative value – the premiere novelist of the Vietnam War's heavily annotated copies of what are arguably the two most important American war novels ever written. [BTC #349816]



Dear Mrs Anderson:-

All this time I have wanted to write you of my deep sorrow over your great misfortune, which is in some degree that of us all. - Indeed of all America, at least. I only learned today where you were, from Stanley Young. I would have gone down to Marion if I had learned what was planned soon enough to arrange for it. He said you had written me from South America. I never got the letter. I'm deeply grateful though that I once saw Sherwood in his home and with you there. that

March 28th 1941

MAXWELL EVARTS PERKINS
227 FIFTH AVENUE
NEW YORK

always be a proud happy memory. I do
ed your Mother too, & appreciated your
kindness. Sherwood was not only a great
but a great human character, & beloved
you who knew him. Everyone speaks
in that way. I don't suppose I can
of help to you but to sure I shall
respond if you had occasion to
me.

With sincerely yours
Maxwell Perkins

MAXWELL EVARTS PERKINS
227 FIFTH AVENUE
NEW YORK

31 **Maxwell E. PERKINS.**
Four Letters from Maxwell
Perkins to Sherwood
Anderson's Widow.

\$6500

One two-page Autograph Letter Signed
and three Typed Letters Signed
from legendary editor Max Perkins to Sherwood
Anderson's widow, Eleanor Anderson,
dated 1941-1946. Overall near fine with
folds from being mailed, a small stain on
the first page of the autograph letter, and
a spot of glue remnant and a tear on the
second page of one typed letter. The
letters offer condolence and later discuss
contracts, correspondence, and other
material related to Sherwood Anderson.
Letters:

1. ALS, 2pp., New York: March 28, 1941, on Perkin's personal stationery. A heartfelt letter of condolence sent three weeks after Sherwood's death, explaining that he only received word that day, that he cherished the memory of his visit to the Anderson's home, and that Sherwood remained a beloved literary figure.
2. TLS, 1p., New York: December 4, 1944, on Scribner's stationery. Perkin's response to a request for copies of Sherwood's contracts.
3. TLS, 1p. New York: August 1, 1945, on Scribner's stationery. A letter thanking Eleanor for giving him a Thomas Wolfe letter that was sent to Sherwood, commenting: "One of the very best letters I have had, - one of the most revealing."
4. TLS, 2pp., New York: May 3, 1946, on Scribner's stationery. A request to quote from two of Sherwood's letters sent to him for use in the book, *Making Many Books* by Roger Burlingame, published to commemorate Scribner's centennial. [BTC #50745]

CHARLES SCRIBNER'S SONS
PUBLISHERS
227 FIFTH AVENUE, NEW YORK

Dec. 4, 1944

Dear Mrs. Anderson:
I was mighty glad to hear from you again, and to hear about you. I am sending herewith copies of our three contracts with Sherwood, and I am trying hard to get a copy of the laws of the magazine you wanted.

I hope some day you will turn up in Charlie's again.

Ever sincerely yours,
Maxwell Perkins

To Mrs. Sherwood Anderson

LEE SCRIBNER'S SONS
PUBLISHERS
227 FIFTH AVENUE, NEW YORK, N.Y.

Aug. 1, 1945

Dear Mrs. Anderson:
I was ever so glad to hear from you about the letter to Sherwood. One of the very best letters I have had, - one of the most revealing. I hope you see the book, and I am visiting you in London. I will send you your envelope when the letter comes so it will not get lost in the postmark. I hope I'll have the book to send you Charlie's sweet little son.

Dear sincerely yours,
Maxwell Perkins

Mrs. Sherwood Anderson

CHARLES SCRIBNER'S SONS
PUBLISHERS
227 FIFTH AVENUE, NEW YORK, N.Y.

May 3, 1946

Dear Mrs. Anderson:
I was ever so glad to hear from you about the letter to Sherwood. One of the very best letters I have had, - one of the most revealing. I hope you see the book, and I am visiting you in London. I will send you your envelope when the letter comes so it will not get lost in the postmark. I hope I'll have the book to send you Charlie's sweet little son.



A 1947 L.C. Smith 20-gauge featherweight shotgun formerly owned by Marjorie Kinnan Rawlings and custom engraved with scenes from her Pulitzer Prize-winning novel, *The Yearling*. The gun was given to her by book agent, Norman S. Berg, and then owned by Pat Conroy, author of *The Great Santini*, *Lords of Discipline*, and *The Prince of Tides*. It is accompanied by a photo of the engraver working on the gun with Rawlings's initials on the trigger guard clearly visible; a photo **Inscribed** by Conroy of he and Berg at the agent's farm where he first saw the gun; and a two-page Autograph Letter **Signed** from Conroy explaining the provenance of the shotgun, including Berg's romantic feelings for Rawlings, and Berg's involvement in the writing of *The Great Santini*, which played a key role in Conroy's eventual ownership of the gun.

The gun features 26" side-by-side double barrels and double trigger with full sidelocks, extractors, and straight grip stock made from checkered walnut. The gun is notably custom engraved with three scenes from *The Yearling*: the left sidelock depicts Slewfoot the bear attacking the Baxter family with their valiant dogs defending them; the right sidelock shows Jody, his mother, and Flag the deer in a field; and the floorplate pictures a close-up of a smiling Jody with Flag. It is **Signed** on the water table by engraver, Enrique Borgheresi, with an additional note stating the gun was "Engraved for N.S. Berg." The gun has only light general wear but both barrels were likely cut down from 28" or 30" at Rawlings's instruction (see below). The gun is near fine, or in gun terms, very good.

Rawlings's 1938 novel *The Yearling* struck an immediate chord with readers and critics moved by the story of a poor Florida boy who must ultimately sacrifice his pet deer for the sake of his family. The book won the 1939 Pulitzer Prize and was turned into an Oscar-nominated 1946 film starring Gregory Peck, Jane Wyman, and Claude Jarman, Jr., who won a special Academy Award as Jody Baxter. In admiration for her success with the novel, she was given the shotgun by Berg, her book agent and close friend. While a beautiful gun and quite suitable for Rawlings, a sportswoman who enjoyed both hunting and fishing, it was nevertheless a morbid

gift given the novel's heartbreaking ending. Likely for that reason she returned the gun to Berg not long after "with pity for your

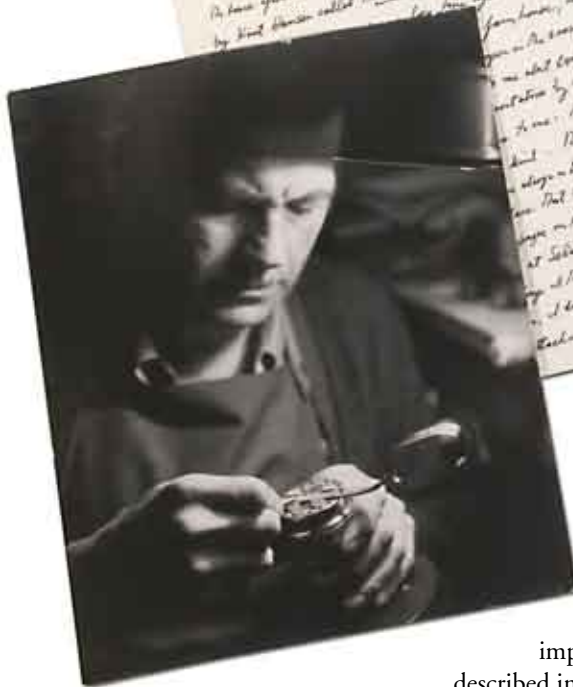
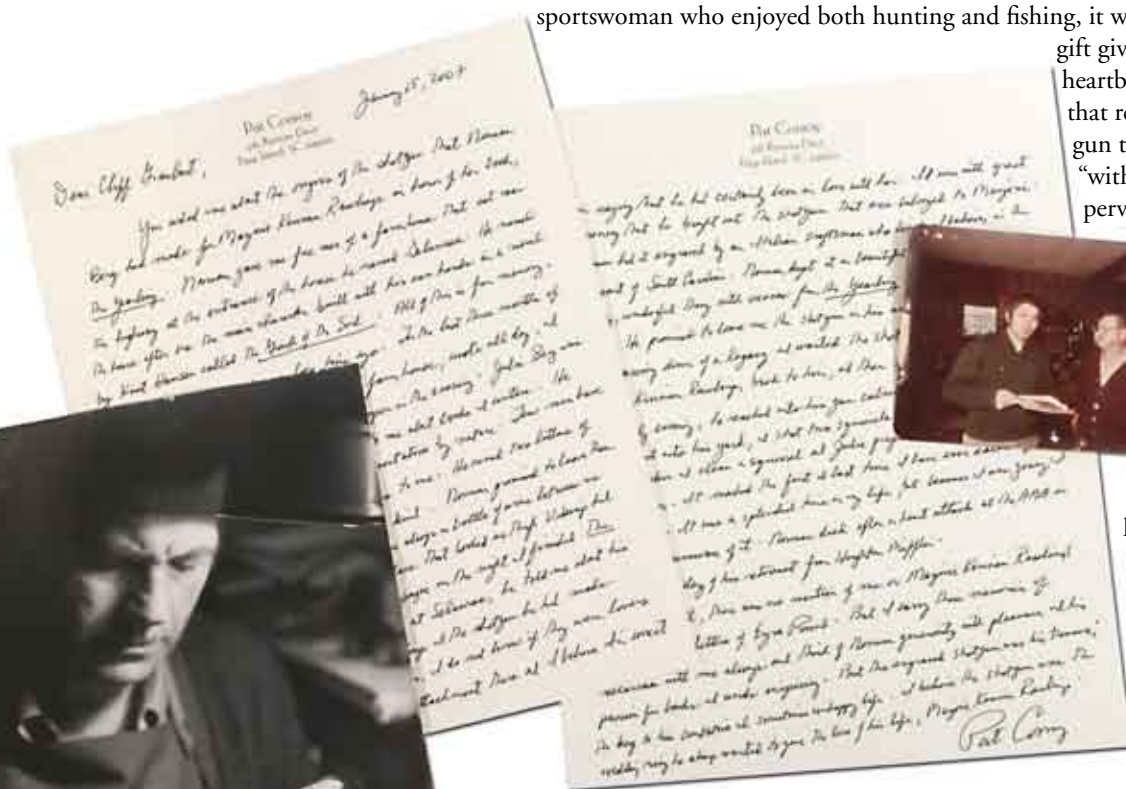
perverseness," she tells him in a December 9, 1946 letter published in *Selected Letters of Marjorie Kinnan Rawlings*. "It is a bitch of a shotgun, as you

have found," she continues. "I had it cut down for me, and perhaps, you could add another rubber pad. You are MORE than welcome to it."

Berg was a successful book agent for over 50

years who worked with many top Southern writers, including Margaret Mitchell, but had a reputation as a difficult man who dwelt on man's darker aspects. "Norman lacked any sense of frivolity or lightheartedness when the subject was either books or the writing life," explains Conroy in his book, *My Reading Life*, which dedicates a chapter to Berg. "Though he worshiped writers, he could not keep from trying to break their tender spirit and mold them into artists worthy of his dark

imprimatur." Despite that dark nature, Berg was a mentor and guiding force to Conroy. As described in the ALS, Conroy finished his novel *The Great Santini* at Berg's farm, and it was there the





accompanying inscribed photograph of the two was taken. During his stay the men hunted squirrel with the Yearling shotgun, which was first introduced to Conroy “with great ceremony.” That same night Berg told the story of the gun and confessed to Conroy that Rawlings was the true love of his life and how she suffered under his unrelenting criticism of her work. Berg died suddenly two years later at the American Booksellers Association banquet on the day of his retirement from Houghton Mifflin, with Conroy acquiring the gun soon after.

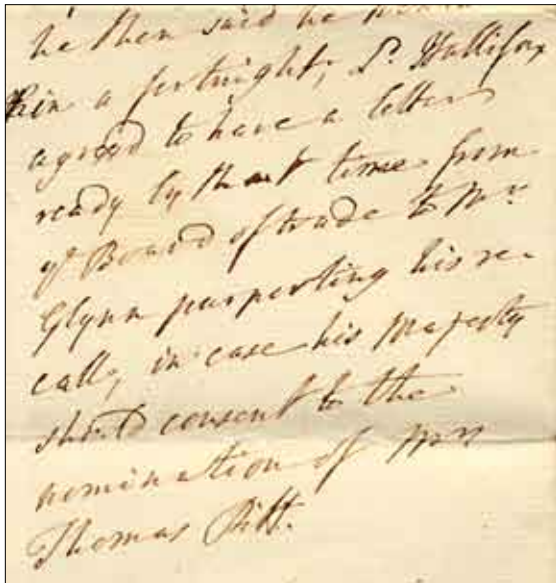
A wonderful custom engraved shotgun, with accompanying material, owned by two notable Southern writers and directly related to the much-beloved, Pulitzer Prize-winning novel, *The Yearling*. [BTC #362519]

33 (South Carolina, James Glen, Royal Governor, 1738-1756). Henry PELHAM, George Montagu-Dunk (Second Earl of Halifax), Thomas Pitt (of Boconnoc). [Colonial Period Manuscript]: "Copy of the Memorandum about South Carolina [and] Mr. Thomas Pitt." [circa 1754]. \$1500

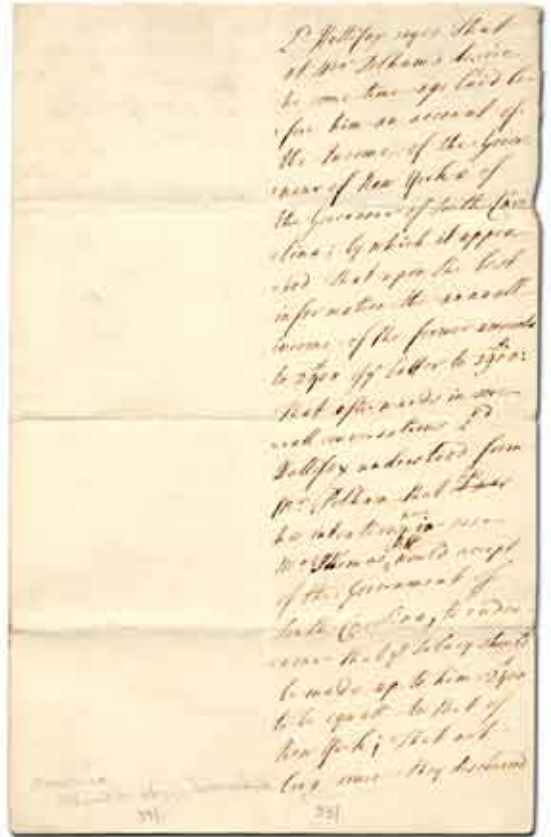
Manuscript in three columns, hand-titled: "Copy of the Memorandum about South Carolina [and] Mr. Thomas Pitt," dated "March 28," and with, presumably, the copyist or author's name "Dupplin." One full sheet of laid paper measuring approximately 15" x 12" (unfolded).

The Memorandum can be accurately dated to about 1754, when James Glen was the Royal Governor of South Carolina. According to a historical study by Walter Stitt Robinson in 1996: "Glen was almost replaced as early as 1754 when the Earl of Halifax [President of the Board of Trade] had to yield some of the prerogatives of the Board of Trade's control over the colonies to domestic politics as instigated by Prime Minister Henry Pelham. The prime minister worked out a political arrangement with Thomas Pitt [Member of Parliament for Okehampton and Old Sarum] whereby, in exchange for his support to the government in several areas including Old Sarum, [Pitt] would become governor of South Carolina at the salary of £2,400, a figure much larger than Glen and his predecessors had received. Halifax yielded to Pelham's plan and had already drawn up a letter for Glen's recall at the time of Pelham's death [Henry Pelham died on 6 March 1754]. Pitt finally preferred an annual contribution of £1,000 from the government, thus temporarily saving Glen's position." Robinson's account is corroborated by this Memorandum outlining Pelham's plan, written shortly before the letter "drawn up" by Halifax. A full transcript, as best as we can discern, reads as follows:

Copy of the Memorandum about South Carolina [and?] Mr. Thomas Pitt:



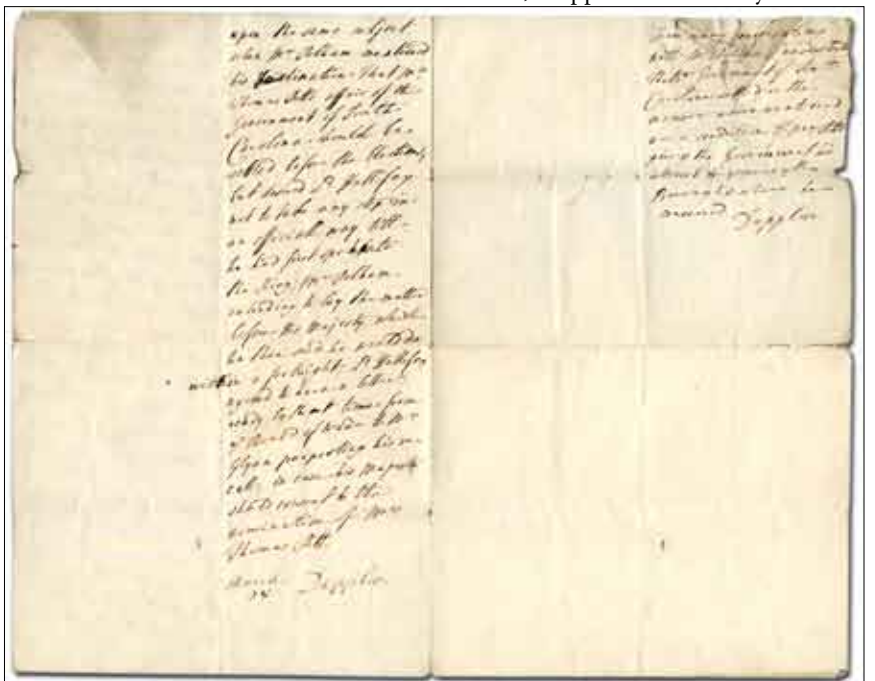
L. Halifax says That at Mr. Pelham's desire he some time ago laid before him an account of the Income of the Governour of New York as of the Governour of South Carolina; by which it appeared That upon the best information the annuall income of the former amounts to £2400 (of the latter to £1900: That afterwards in severall conversations L. Halifax understood from Mr. Pelham that his intentions were in case Mr. Thomas Pitt would accept of the Government of South Carolina, to endeavor that [—?] Salary should be made up to him £2400 to be equal to that of New York; That not long since they discoursed upon the same subject when Mr. Pelham mentioned his inclination that Mr. Thomas Pitt's affair of the Government of South Carolina should be settled before the Elections, but desired L. Halifax not to take any step in an official way till he had first spoken to the thing; Mr. Pelham intending to lay the matter before His Majesty, which he then said he would do within a fortnight; L. Halifax agreed to have a letter ready by that time from the Board of trade & Mr. Glynn purporting his recall, in case his Majesty should consent to the nomination of Mr. Thomas Pitt. / March 28, Dupplin / From many



conversations with Mr. Pelham I understood that Government of South Carolina [—?] in the manner above mentioned was a condition of Mr. Pitts giving the Government his interest in acceptable [—?] where he is concerned. / Dupplin.

Walter Robinson also notes that Governor Glen learned of Pelham's plan, "and consequently was aware of the uncertainty of his office during the remainder of his tenure to 1756." (Robinson: *James Glen: From Scottish Provost to Royal Governor of South Carolina*, p. 108).

To this day Glen, the longest serving governor of any of the original thirteen colonies, enjoys a reputation as one of the best colonial governors, thanks in part to his stated concern for the rights of the people. He also looked after his own interests – he was appointed in 1738 but did not arrive in the colony for five years because of a dispute over his salary. Not surprisingly these stances put him at odds with the direct interests of both the British Crown and British Board of Trade. This primary document demonstrates the conflict and power struggles present as the colonies moved toward local government, and ultimately self government. [BTC #351849]



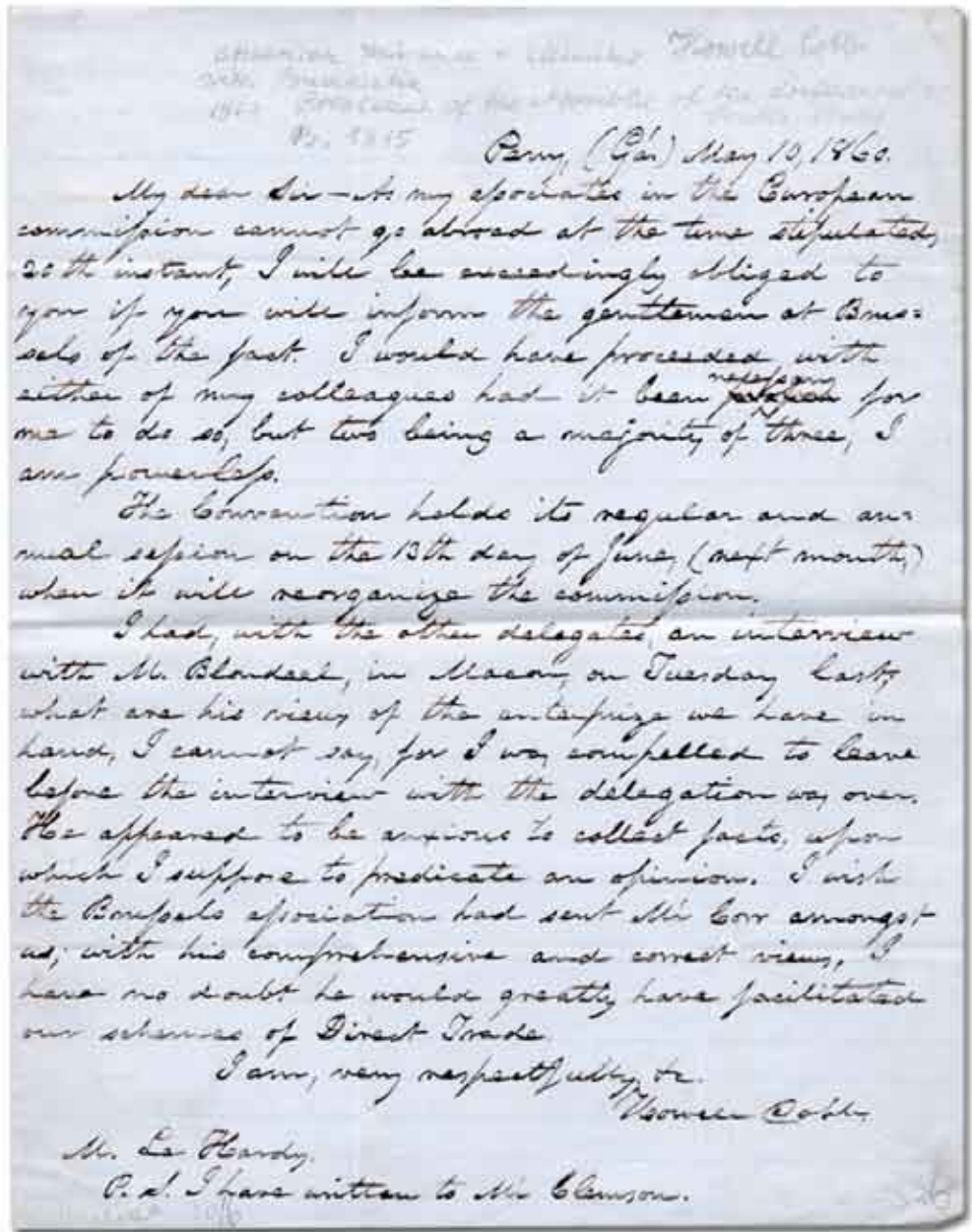
Autograph Letter Signed from Georgia Representative and U.S. Treasury Secretary Howell Cobb to Eugene le Hardy, the Belgian Minister Plenipotentiary, on light blue laid paper. Measures approximately 8" x 10", folded in half. Dated May 10, 1860. Posted from Perry, Georgia to Washington, DC. The postal stamp or post mark neatly clipped, else fine with light creasing from when the sheet was folded for the post and sealed with wax. The small red wax seal is extant. An important letter relating to the Southern Direct Trade movement, written shortly before Howell Cobb formally ceased to be a Unionist and became a leader of the Secession movement.

Cobb is best known today as one of the founders of the Confederate States of America. In 1860 he was a man of considerable fame and reputation, known by his peers as a shrewd Jacksonian Democrat and a favorite of President Buchanan, with ambitions for the presidency. In response to Northern obstructions on the Southern economy throughout the 1850s, Cobb and other Southern leaders formed a commission to establish "direct trade" relations with foreign nations. Since Belgium was an important consumer of Southern cotton with close commercial ties to the Southern states, in April 1860 the commission decided to send an official delegation to Brussels in order to negotiate a direct line of trade between Belgium and the American South. The delegation was under the direction of Cobb, and it included Joseph Barbier, an official commissioner from Tennessee, and the Belgian engineer Eugene le Hardy, the recipient of this letter. In full:

"My dear Sir—As my associates in the European commission cannot go abroad at the time stipulated, 20th instant, I will be exceedingly obliged to you if you will inform the gentlemen at Brussels of the fact. I would have proceeded with either of my colleagues had it been necessary for me to do so, but two being a majority of three, I am powerless. / The Convention holds its regular and annual session on the 13th day of June, (next month,) when it will reorganize the commission. / I had, with the other delegates, an interview with M. Bloudael, in Macon, on Tuesday last; what are his views of the enterprize [sic] we have in hand, I cannot say, for I was compelled to leave before the interview with the delegation was over. He appeared to be anxious to collect facts, upon which I suppose to predicate an opinion. I wish the Brussels association had sent Mr. Corr amongst us; with his comprehensive and correct views, I have no doubt he would greatly have facilitated our schemes of Direct Trade. / I am, very respectfully, &c. / Howell Cobb / M. Le Hardy. / P.S. I have written to Mr. Clemson."

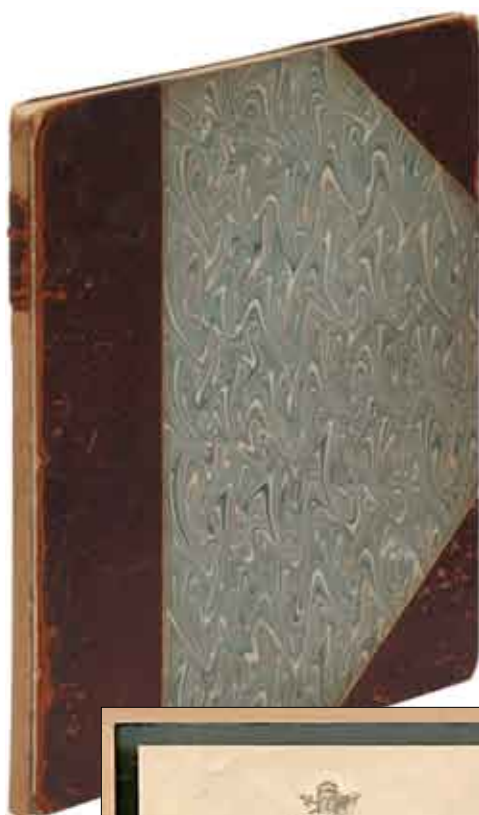
Cobb's delegation arrived in Belgium in July 1860 and successfully negotiated an agreement with the Compagnie Belge-Américaine, a new company formed to trade exclusively with the American South. This of course further strained relations between the North and the South, as indicated by Cobb in his report to the President: "there will necessarily arise out of the establishment of Direct Trade with Continental Europe, very important political complications."

After resigning as Secretary of Treasury in December 1860, Cobb became President of the convention of the seceded states that drafted a constitution for the new Confederacy, and served as Speaker and President of the Confederate Provisional Congress. When war broke out he resigned to join the Confederate Army as Colonel of the 16th Georgia Infantry, and later became a major general. After the war Cobb resumed his law practice and refused to participate in public affairs until he received a Presidential pardon, which came in 1868. He died of a heart attack later that year.



35 (Theatrical autographs). Sarah BERNHARDT. A Collection of Prints, Playbills, and an Autograph Letter Signed.

\$1650



Bound portfolio. Quarto. Contemporary three quarter dark red morocco and green marbled boards, marbled endpapers, top edge gilt. A unique album of portrait prints and related memorabilia, documenting Sarah Bernhardt's celebrated American tours of the 1880s and 1890s. The collection includes many original prints, published prints, ephemera, and one autograph letter Signed. The smaller prints, playbill clippings, and the Autograph Letter and envelope are neatly inlaid or mounted on 9½" x 12" sheets of wove paper. The contemporary binding is clean, but both boards are detached and the spine back is lacking. Many of the internal sheets are also detached, but all 29 items originally bound in the album are near fine, with toning to some sheets of paper used for mounting. Among the prints are several fine and uncommon portraits, including original etchings by Louise Abbéma, Eugene Abot, C.A. Worrall, and two other unidentified printmakers. The album contains:

1. Autograph Letter Signed by Bernhardt with envelope. In French on Sarah Bernhardt's stationery (engraved with her monogram and logo: "quand meme"). The letter (3¾" x 5") is difficult to read because of her handwriting, but there is no mistaking her signature. The envelope is addressed in her hand to: "Monsieur Louis Vallot, 25 W. 48th Street, City." Both are inlaid on one sheet of wove paper.

Portrait Etchings & Related Prints:

2. Published etching. "Salon de 1879, Portrait de Mademoiselle Sarah Bernhardt." Engraved by Champollion after Jules Bastien Lepage.
 3. Original portrait etching. Engraved by "[?] et Luce." Inlaid on wove paper.
 4. Published portrait. "Medaillon Salon de 1876, Sarah Bernhardt par Louise Abbéma." Heliograph by P. Dujardin. Inlaid on

wove paper.
 5. Cliché Walery photogravure portrait. "Sarah Bernhardt, Role de Mistress Clarckson dans l'Etrangere." Mounted on wove paper.
 6. Published portrait etching. Engraved by R. de Los Rios after Jules Bastien Lepage. Mounted on thick wove paper.
 7. Original portrait etching. Signed: "Louise Abbéma, 1879."

8. Original portrait

etching. "Sarah Bernhardt," by Eugene Abot (Paris: Edmond Sagot).

9. Original portrait etching. "Sarah Bernhardt, Comedie Francaise." Printed on laid paper and inlaid on wove paper.
 10. Hand-colored print. "La Tosca, Sarah Bernhardt: 2nd Costume."
 11. Hand-colored print. "La Tosca, Sarah Bernhardt: 3rd Costume."
 12. Hand-colored print. "La Tosca, Sarah Bernhardt: 4th Costume."
 13. Published etching. "Salon de 1876, Portrait de Mademoiselle Sarah Bernhardt." Engraved by Louis Monzies.
 14. Original portrait etching. "La Vie Artistique," signed "Lucien [?]."
 15. Hand-colored print. "Jeanne D'Arc - Me Sarah Bernhardt: 1st and 2nd tableaux."
 16. Hand-colored print. "Jeanne D'Arc - Me Sarah Bernhardt: 3rd tableaux."
 17. Hand-colored print. "Jeanne D'Arc - Me Sarah Bernhardt: 4th tableaux."
 18. Published portrait. "La Tosca (premier acte)." Color wood-engraving by Jan van Beers. Inlaid on wove paper.
 19. Published portrait (folded). "La Tosca (acte 1, scene 2)." Color line-block by Georges Clairin. Inlaid on wove paper.
 20. Color portrait lithograph. Unpublished, unsigned. Inlaid on wove paper.
 21. Original portrait etching and drypoint by C.A. Worrall. Printed on India paper mounted on a thin sheet of cardboard.



Playbill clippings:

22. Booth's Theatre (NYC). Playbill clipping for Bernhardt's premiere American appearance (Monday, November 8, 1880) in *Adrienne Lecouvreur*. Inlaid on wove paper.
23. Abbey's Theatre. Playbill clipping (week beginning January 27, 1896): *Adrienne Lecouvreur*. Inlaid on wove paper.
24. Abbey's Theatre. Playbill clipping (week beginning January 27, 1896): *La Dame aux Camelias*. Inlaid on wove paper.
25. Abbey's Theatre. Playbill clipping (week beginning February 3,

- 1896): *La Tosca*. Inlaid on wove paper.
26. Abbey's Theatre. Playbill clipping (week beginning February 10, 1896): *Gismonda*. Inlaid on wove paper.
27. Abbey's Theatre. Playbill clipping (week beginning February 10, 1896): *Magda*. Inlaid on wove paper.
28. Abbey's Theatre (NYC). Playbill clipping (week beginning February 17, 1896): *Fedora*. Inlaid on wove paper.
29. Abbey's Theatre (NYC). Playbill clipping (week beginning February 17, 1896): *Phedre*. Inlaid on wove paper. [BTC #341939]





An archive of material pertaining to the Utah Territorial Insane Asylum (later the Utah State Hospital) from its founding in 1885 to the early 1950s, including more than 250 pages of contracts, reports and ledger books; nearly a dozen original photographs; and 70 photograph reprints from the 1920s and '30s depicting the asylum, its patients and its employees. Among the highlights are six matted photographs of patients from the 1920s; three ledger books detailing patient parole and discharge information; a handwritten annual report that provides a holistic description of the facility in 1896; and a contract bearing an early **Signature** of Reed Smoot, whose senate candidacy as a Mormon was at the center of a national discussion of religious freedom a decade later. Overall the collection is near fine.

The Utah Territorial Hospital was founded in 1885 in Provo, Utah Territory. Now part of a large municipal area, Provo was then a town of about 3500. Its founding can be considered somewhat unlikely for the time period. Only three decades before, Brigham Young himself had explicitly discouraged the practice of medicine as being contrary to God's will. However, at this time other mental hospitals were beginning to spring up west of the Mississippi River, in Texas, Kansas, and elsewhere.

Still, according to Charles McKay, one of the hospital's directors in the middle of the 20th Century, in an article he wrote for *Utah Historical Quarterly* in 1955, local need for a facility to take care of and make some attempt at treating victims of mental illness had become manifest. The territorial legislature provisioned for a hospital that would allow for the "safe-keeping of insane persons" in 1880. The facility was designed by architect John H. Burton, while the grounds and landscaping were designed by Joseph Don Carlos Young (son of the late Brigham), who would ultimately design the iconic Salt Lake temple in 1895 under the title of Church Architect.

Although centering on the asylum, the archive also documents the surrounding small community of Provo. Among the families listed in the ledger books are notable Mormon surnames such as Young and Huntsman. There are references in the 1896 reports to Abraham O. Smoot, former mayor of Salt Lake City and Provo, who was an early Mormon pioneer.

From a mental health perspective, the matted photographs here are truly exceptional, dating probably no later than about 1930. Though they predate his work by half a century, these pictures evoke the western portraits of Richard Avedon, being plain portraits of people standing as they would in their daily lives. While the connection is not made explicit, the context suggests that the subjects are descendants of Mormon pioneers. Several patients are quite elderly and some of the individuals photographed were perhaps involved in the original Mormon Exodus of the mid-18th Century.

The ledger books draw attention to the reasons that the asylum allowed for discharge, parole, or vacation, and how they referenced death. There is little reference to medicine until the ledger book from the 1950s, when the cause of death was more precisely referenced. The hospital still used restraining techniques as late as the 1930s, when other hospitals were trying (comparatively) more progressive methods. At the time of the asylum's founding, Utah was truly the frontier, and an overwhelmingly conservative, Latter-Day-Saint (Mormon) community. The archive presents a conservative hospital, utilized more as a prison than a treatment facility.

A wonderful look into an unusual area of the American frontier and the early days of the mental health system in a region that was not highly affected by the influence of Dorothea Dix or other progressive mental health advocates. A complex and fascinating archive.

Contracts:

1. *Contract copy*. Three bradbound folio sheets. About fine with a few tiny scattered tears and folded from storage. A contract for the purchase and installation of a telephone system at the Provo asylum dated June 23, 1894. This contract copy **Signed** by A.A. Moulton, John B. Milner, Reed Smoot and Walter R. Pike. Moulton was the telephone contractor, while Milner, Smoot, and Pike represented the Committee Territorial Insane Asylum. Milner was a Provo attorney and Pike was the English-born operator of the asylum. Smoot would be elected the second Senator of Utah in 1902, though he would not be seated for six years. Smoot was appointed in 1900 as one of the Twelve Apostles of the Church of Jesus Christ of Latter-Day Saints, which had only outlawed polygamy two years before. There were widespread allegations that the church still recognized plural marriages, and Smoot's high ecclesiastical position made his candidacy contentious. This was national news during the first decade of the 20th Century, calling directly into question the separation of church and state and the rights of religious minorities. Smoot would eventually be allowed to serve, and would do so until his death in 1941. This example represents a fairly early signature, six years before his appointment to the Quorum of the Twelve Apostles and eight years before his historic Senate candidacy.
2. *Contract duplicate*. Three folio sheets stapled at the top. Near fine with oxidation to the staples and folded from storage. A contract between the city of Provo and the asylum to deliver water dated February 15th, 1892. **Signed** by John Edge Booth, the mayor of Provo, and others.

Reports:

3. *Cash paid to the treasurer*. Twelve folio sheets. About fine with a slightly uneven left edge where it was removed from a ledger. One sheet for each month from December 1895 through November 1896.
4. *Contingent Cash*. Twelve folio sheets. Near fine with a few scattered staple holes and slightly uneven left edge where it was removed from

a ledger. One sheet for each month from December 1895 through November 1896, summing up the asylum's cash balance each month, accounting for smaller expenses, including laundry and food.

5. *Current expenses*. Twelve folio sheets. Near fine with a few scattered staple holes and slightly uneven left edge where it was removed from a ledger. One sheet for each month from December 1895 through November 1896, summing up the asylum's expenses.
6. *Movement of patients*. Twelve folio sheets. About fine with a slightly uneven left edge where it was removed from a ledger. One sheet for each month from December 1895 through November 1896. Charts regarding a tally of patients who were admitted, were currently undergoing treatment, and who died.
7. *Salaries for Employees*. Fifteen folio sheets. About fine with a slightly uneven left edge where it was removed from a ledger. A full list of employees, and their occupations and salaries for each payment period from December 1895 through November 1896, as well as a payroll statement from May 1894.
8. *Survey of State Hospital Mental Defectives*. 23 sheets stapled at the corner. Good with moderate chips and tears at the extremities and the first sheet loose. A comprehensive analysis of the patients of the hospital in about 1933 by Mark K. Allen prepared for a new administration. Includes descriptions of both children and adults, their various afflictions, and their IQs.

Books:

9. *Checkbook*. Octavo. (250)pp. Good with boards present but loose and cut down. What appears to have once been an oblong checkbook that had its boards cut down to that of a standard octavo housing only the check stubs. Contains 500 stubs, each **Signed** by W.R. Pike, the asylum's operator, and dated from August 20th, 1885 through February 20th, 1887 with a note for each expense.
10. *Parole book*. Half-morocco maroon with textured boards. Octavo. 22pp. Near fine with some general wear and the first three pages removed. A register of patients who were "paroled" from July 1, 1933 through September 1935 with notes concerning their name, length



of stay, and into whose care they were released.

11. *Discharge book*. Half-morocco with textured boards. Folio. 152pp. Very good with moderate wear at the extremities and repaired hinges. A register of discharged and deceased patients from July 1926 through September 1944, with a brief reason for their discharge or death: "Recovered," "Eloped," "Suicide," "Accidental Drowning," etc.
12. *Trial Visit*. Quarter-morocco with patterned cloth boards. Quarto. 152pp. Good or better with moderate wear at the extremities, first few pages removed and repaired hinges starting. List of patients and the dates of their home visits dated from October 1953 to December 1957.
13. *Twelfth Annual Report of the Medical Superintendent of the State Insane Asylum*. Top bound quarto. 37pp. A handwritten report, titled on the first page, to the asylum's Board of Commissioners, summarizing the general condition of the asylum and its expenses.

Matted Photographs:

14. Photo measuring 10" x 8" and matted on black cardboard. Fine with light wear to the mat. Five women, presumably patients, smiling somewhat eerily at the camera.
15. Photo measuring 10" x 8" and matted on black cardboard. Near fine with light wear to the mat and some toning to corner of the photo. Five men, presumably patients, looking at the camera, some smiling.
16. Photo measuring 10" x 8" and matted on black cardboard. Near fine with some bowing, and with a dampstain on the mat but the photo unaffected. Four children and a woman, all of whom appear to be patients, with all in motion except the woman looking at the camera.
17. Photo measuring 10" x 8" and matted on black cardboard. Near fine with some lightly scuffing to the photo. Three children who appear to be more severely afflicted by mental illness, with two attending nurses.
18. Photo measuring 8" x 10" and matted on black cardboard. Near fine with a touch of dampstaining to the mat and a spot of toning at one corner. Two men, one looking directly at the camera, the other looking curiously at the man.
19. Photo measuring 8" x 10" and matted on black cardboard. Near fine with a touch of dampstaining to the mat, with the photo unaffected. Four women dressed in traditional prairie dresses.

Framed Photographs:

20. Photo in black frame with silver trim measuring 10" x 8" with a "Provo Paint & Glass Co." label on the rear. Near fine with a scuff to one corner of the frame. Depicts seven men and two women, likely administrators of the insane asylum.
21. Photo in black frame with silver trim measuring 10" x 8" with a "1926 Season" label on the front glass and a "Provo Paint & Glass Co." label on the rear. Very good with a large chip in the glass and the rear backing torn and dampstained, but the photo unaffected.
22. Photograph of a man by a cornfield holding his hat on a stick above his head to indicate the height of the stalks.

Loose Photographs:

23. Collection of 68 photos, measuring 10" x 8", circa 1926. Fine. A comprehensive photographic record of the asylum and its facilities as they existed on the frontier in the early 20th Century. The images include an example of nearly every part of the facility including patient rooms, medical facilities, dining halls, administrative offices, laundry, power plant, dairy, theater, and the Utah countryside, probably right around the asylum in Provo, whose population was just over 10,000 in the 1920s.



Negatives:

24. Twenty negatives in original "DuPont Defender" photographic box with paper label marked "Employee Negatives." There are six complete sheets and 20 cut down into various sizes with typically six images to a sheet. Near fine with light scuffing and some with pin holes to the corners from mounting.

Miscellaneous:

25. Copper photographic plate mounted on a wood block measuring 6 $\frac{3}{4}$ " x 4 $\frac{1}{4}$ ". Near fine with a single spot on the middle of the plate, possibly removable, and with a label remnant on the rear. A photographic plate of the framed image of seven men and two women.
26. Printing plate mounted on a wood block measuring 4 $\frac{3}{4}$ " x 4". Fine. It depicts a "Comparative graph and table showing average daily per-capita cost. Administration, population, and number of patients receiving care and treatment at the Utah State Hospital by biennial periods."
27. Flattened box lid from "M.S. Seed Dry Plate Co., St. Louis, Mo.," likely used to house the photographic wood block plate. [BTC #354887]

Photocopied manuscript. Consisting of 360 loose sheets and two sets of stapled sheets of three and six pages. All slightly toned, else fine in worn typewriter paper box. The photocopied manuscript of Vonnegut's first draft of his self-illustrated novel, with its original ending and photocopied changes, along with the edited six-page preface and three-page published ending. **Inscribed** on the first sheet by Vonnegut, and additionally **Signed** at the start of Chapter One.

The manuscript shows numerous differences from the published text and drawings, with several of the author's illustrations later omitted, many redrawn for publication, and a few bearing placeholders ("insert Christmas card"). One of the most noticeable changes is a large demon head drawing in this manuscript, which in the final published book was

reduced to an illustration within another illustration, on the back of a biker jacket. Another notable illustration change is a large drawing of a worm on a hook, later omitted entirely, and with accompanying changes to the text in which it was referred.

Regarding the two endings, Vonnegut later commented that he was having each chapter delivered by courier to his publisher's office around the corner from his townhouse. After the last chapter was delivered the courier, who had read the manuscript with each installment, returned to tell him the last chapter did not feel right. Vonnegut agreed and rewrote the ending. So it goes... [BTC #348554]





pictorial letter sheets, transmittal envelopes, dated January 16, 1918 - December 20, 1919. Danley served as a private with the

Signal Corps in the 309th Infantry, 78th Division. His draft

registration card shows him

residing in Groveville, New Jersey as a clerk, his year of birth as 1892. At some point, Danley was wounded by a shell from "one of the Huns Wiss [Whiz] Bangs" and recuperated in a Paris hospital.

The contents of Danley's letters are newsy and chatty. He writes of President Wilson visiting the men; of being in large houses in England that were "formerly occupied by wealthy people [who had] to move owing to the fact the Airships were bombarding [them]"; of a soldier's life in Paris; rumors of military assignments; and a soldier's attire: "No doubt you have read in the papers about the A.E.F. having long trousers instead of the knee breeches, well they are a fright, another one of Johnny Bull's kicks to get Uncle Sam to adopt his uniform, but it certainly looks rotten. Our style of coats are too short for the trousers, and they ... make a fellow feel like a fool. They gave us those Monkey hats ... it wouldn't surprise me if we would be issued canes pretty soon, so as to keep us from having our hands in our pockets..."

His August 4th, 1918 letter, written "Somewhere in France," reads in part: "Well this is still the life. New things happen all the time. The latest news I know of. Jerry's Planes came over a few nights ago about a mile from us and done a little damage to a church and a barn about a mile from where we are. We were up looking for him. The only thing we could see was where the lights crossed indicating his position, but for every bomb he drops, there are 10 in return so he isn't making much progress in that respect..."

On September 4th, 1918, Danley wrote home of an interesting account of a captured German officer. He illustrates a doughboy's perception of the Germans and their belief in God: "Old Fritz is on the

An archive of World War I correspondence from four soldiers and sailors, all residents of New Jersey, to their mutual friends, Nathaniel Pettit Joy and his wife, of Groveville, Mercer County. The 60 letters are written in pencil and ink in clean and legible writing, with some letters faded in various passages, and including many of the original mailing envelopes. They are all somewhat age-toned and show scattered wear, including tears and separation at some folds and intersections, but overall very good or better.

The correspondence comes from Raymond "Bud" Danley and William "Bill" Inman, both privates in the 309th Infantry Regiment, 78th Division; A.C. "Griff" Griffiths, aboard the newly commissioned *USS Arizona*; and "Edwin," a cousin to Joy's wife, aboard the *USS Siboney*. These local New Jersey men were either once in Joy's employ or shared a friendship with him in the small town of Groveville. Joy, who was born in 1874, was listed as a weaver in a cotton mill according to the 1910 census records and by 1918 established himself as a storekeeper. His military record shows he registered for the draft that same year at the age of forty-four, but it appears that Joy never enlisted, either due to his age or the ending of the war. As repeatedly expressed in their correspondence, the powerful bond that these four men collectively felt for Joy is notable. A nice collection of primary material from enlisted men of the Great War.

Details by correspondent:

1. Private Raymond "Bud" Danley, 309th Infantry Regiment, 78th Division, to Pettit Joy. Fifteen octavo handwritten letters, some on

run... You speak about their religion. They haven't any. If they have I don't know how many divisions the all mighty has for those that are trying to do right. I don't think I would care to spend eternity with such people who are driving this war in Germany. We were told by our own captain (and by the way he had no occasion to tell us anything only what was official) that the people of Germany were led to believe that there was no hereafter. The earth was their last resting place. An officer of their German army was captured and went to one of our Allies chaplains and wanted to know what the difference was between the two men, himself and the chaplain. Once he had been a local exhorter in the church and said that he had been driven to believe that man was nothing more than an animal in different nature. This is no paper talk. I heard this myself and also heard the chaplain say that he himself was the man that the German asked."

As the Armistice neared, Danley boasted of victory: "I have seen a number of German Prisoners and all that I have seen seem to be content to be prisoners in the hands of US Boys ... Well we got good news from our Captain this morning that Germany was willing to accept Wilson's Peace terms. Better had if they know when running is good. Our Boys go so fast our artillery can't keep up with them. You just be sure we fellows over here are more than anxious to do double duty when men like yourself ask us. But woe unto those shipyard scapegoats..."

By December 20, 1918, Danley had recovered from his shell injury and was back in active service, writing: "... [T]he towns we are staying in are nothing to speak of, all show the affect of the war... I haven't saved any souvenirs from the Battle Fields except my wounds so I won't be able to give you anything along that line."

On February 23, 1919, Danley wrote from Epoisses, France: "Say Pet, do the people back Home, or the News Papers know that the 78 Division was in the war? I haven't seen a thing where we got any credit for being up at the front, even the papers over here forget what we lost, close to 800 men. Although it isn't always paper talk that counts, we who have been over here know. Why worry, we get plenty of Bully Beef ... I saw the lines with the write up about the 311th Infantry or Jersey Boys as it was headed. I guess some of the 30th are only wedges, or replacements..."

Danley's final letters speculate on his outfit's return to the States; tender patriotic thoughts; offer some baseball content; comment on Wilson politics; tell of hopes for employment and success upon his return to civilian life; and circulate rumors of the future of Camp Dix in New Jersey.

2. Private William "Bill" Inman, 309th Infantry Regiment, 78th Division, to Pettit Joy. Thirty-two octavo handwritten letters, some on pictorial letter sheets, transmittal envelopes, dated April 9, 1918 to April 13, 1919. Inman's correspondence begins with his deployment to Fort Dix, New Jersey. Inman's second letter suggests that he enlisted with Private Danley (see above) and he writes frequently of Danley. Inman's letters are filled with vim and vigor to fight the Germans and nostalgia for home life in Grovesville, New Jersey. Inman wrote from Fort Dix until his outfit shipped to France in August of 1918. His early letters refer wistfully to home life: "I wished that I was coming down to the shop tonight and have a game with the boys. Well Pettit just wait until we get old Kaiser and kill the rest of them dam [sic] Germans and then I will be with you for I came over here to fight and that is what I am going to do..."

By November 1st, 1918, Inman got his chance to fight: "Pettit I had a close call two nights ago. A big shell struck right in front of me and went off tearing the trees out of the ground and I didn't get a scratch. Some luck. What do you say they say if a shell has your address on it you are going to get it? Well that one had my address all right but I wasn't home ... Pettit I guess I know what war is now for I have been to the front for some time and have saw it all, some things that I never want to see again. Well I guess old Kise [Kaiser] is getting all he wants

now..."

By December 22nd, 1918, Inman was working in the Army post office and sending his friend in New Jersey bad jokes and a homemade knife made by a Canadian soldier. His letters describe camp life, gossip, and boxing and baseball news; include newspaper clippings reprinting praise from Pershing for bravery of the 78th and other divisions; and are nostalgic of hometown baseball games. In one of his last letters to Joy, Inman wrote from Epoisses, France that he would be returning home soon: "I will be with you for the 4th July, and Pettit if I am it sure will be the greatest 4th that I ever spent for just think where I was last July and what I had to face after that. But I am glad that I saw what I did. The only thing I want now is that trip across that little pond..."

3. A.C. "Griff" Griffiths to Pettit Joy. Eight octavo handwritten letters, some pictorial letter sheets, transmittal envelopes, written on board the *USS Arizona*, 1918. "Griff" writes of Navy life, the dangers of the flu, comrades who have died, and of the war in a breezy manner: "I think the Turks pull[ed] off a good stunt when they quit, don't you? ... Say if this darn ship don't come to the yards soon it will fall apart for repairs..." One letter written from Portland, England states: "I am over to meet the President and will escort him to France and then some say we will be on our way for home sweet home and some say we will see Italy..."

The battleship *USS Arizona* was used as a gunnery training ship and guarded America's coastline from Virginia to New York. Shortly after the armistice of November 11, 1918, the *Arizona* sped to the Isle of Portland, England to carry President Woodrow Wilson to the Paris Peace Conference. The dreadnaught served in the presidential honor escort to Brest, France on December 13, 1918.

4. "Edwin" to his Cousin Mary (Nathaniel Joy's wife). Four octavo handwritten letters written on board the *USS Siboney*, 1918-1919. The *Siboney* was a troop transport ship that was requisitioned from the Ward Line and Cuba Mail Steamship Company. Four letters from Edwin to Mary Joy. In part: "I have been across six times now and it is getting rather monotonous as we have had no submarine excitement during the last two trips ... An epidemic of influenza broke out on our last trip and hence we were quite busy. Over five hundred cases developed before we landed the troops at Brest. Thirty seven soldiers and four sailors died ... We had to bury two soldiers at sea due to the lack of embalming fluid. That is something that is very seldom done in the Navy today: Hence we may never have another military burial at sea and I hope we never do. I helped embalm nearly all of the victims which was another new experience for me..."

Another letter states: "When we were two days out in the war zone, we sighted five empty lifeboats. We brought one aboard and found that it belonged to the *Pres. Lincoln* which was torpedoed May 31st, I swiped a souvenir from it. After that... we picked up two lifeboats containing forty-six men. They belonged to the British *S.S. Dwinsk* which was torpedoed Tuesday June 18th, six hundred miles off New York. She was formerly a Russian ship and was taken over by the English government to carry troops across. She was almost as large as the *Siboney* but only carried one hundred and forty eight in her crew and only had one four inch gun, while we carry a crew of three hundred and sixty and four five inch guns. If they tackle us they won't get away without a fight anyway..."

5. The archive also contains thirteen pictorial postcards, mainly from Paris, with correspondence; three real photo postcards; five field service postcards; one snapshot photograph of soldiers; a map from a newspaper, annotated in ink, showing the A.E.F. Meuse-Argonne Offensive; and a six-page letter referring in part to Raymond Danley (see above), from a soldier serving as a guard in a Russian prisoner of war camp, describing his delightful time there and various items, etc. [BTC #276481]



*Yours truly,
Jack London.*

Detail from item #22, shown actual size