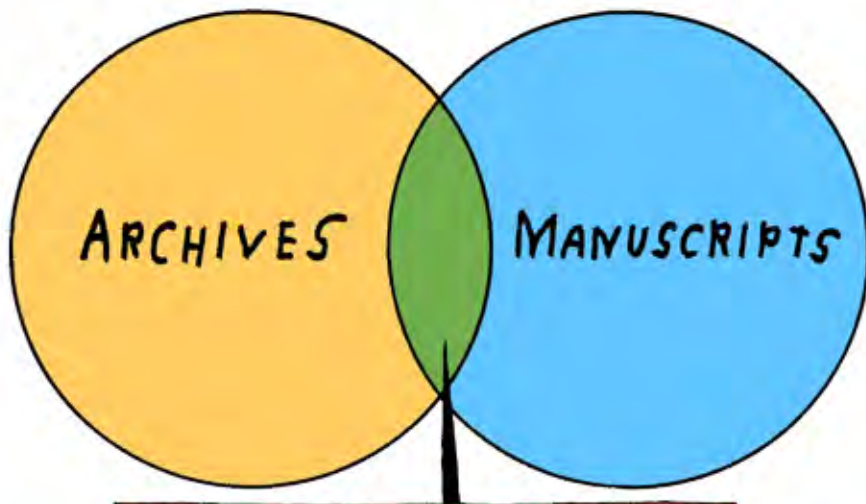


# BETWEEN THE COVERS #7



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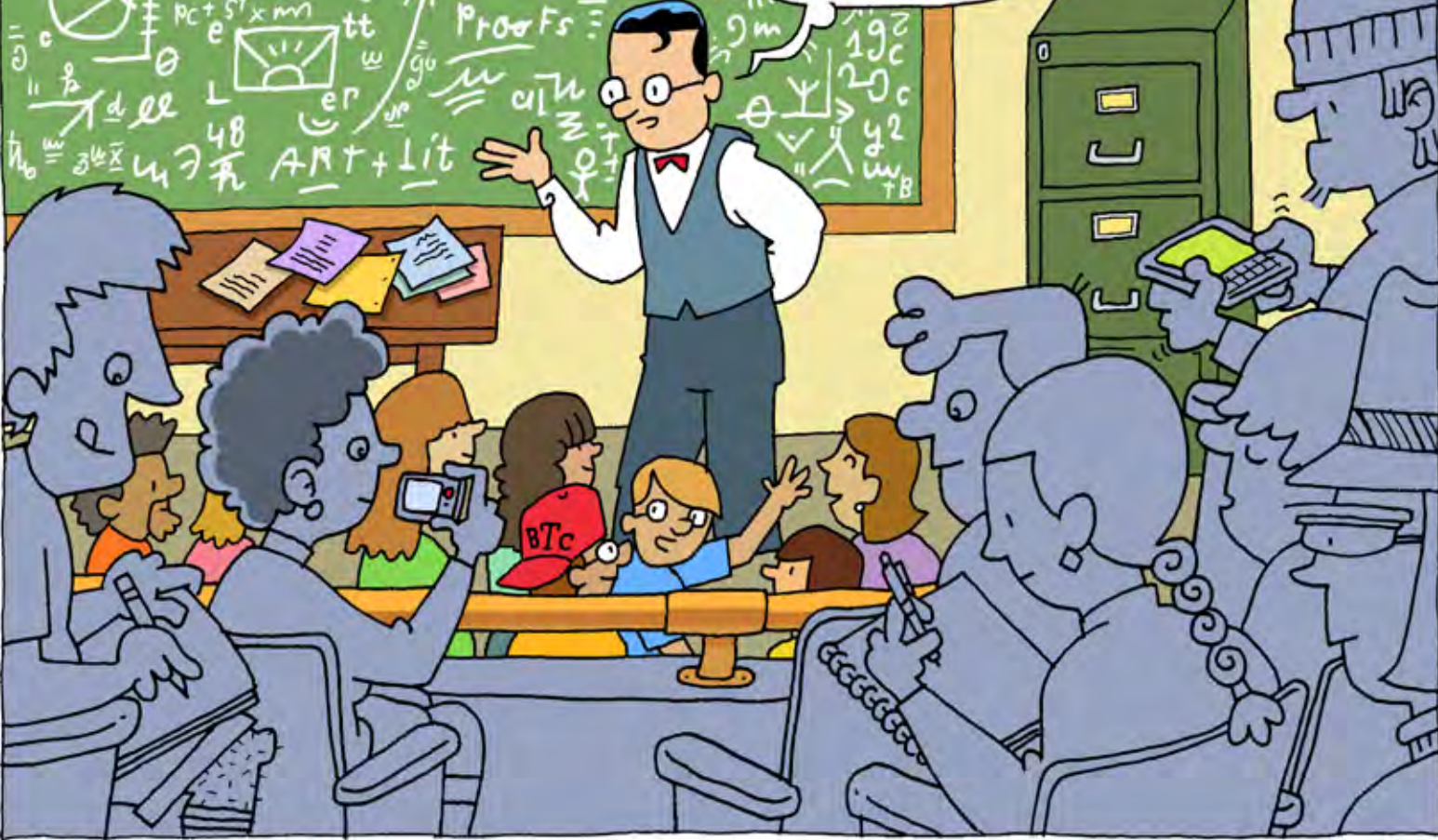
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### Terms of Sale

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

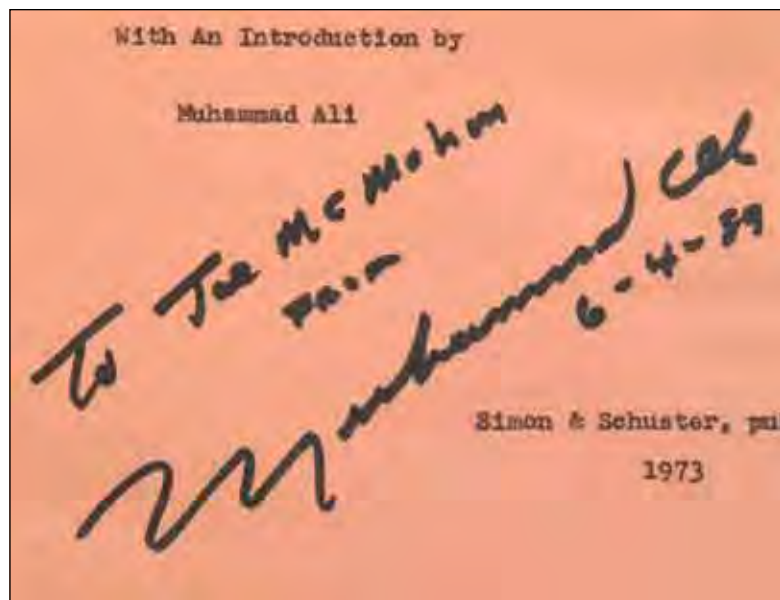
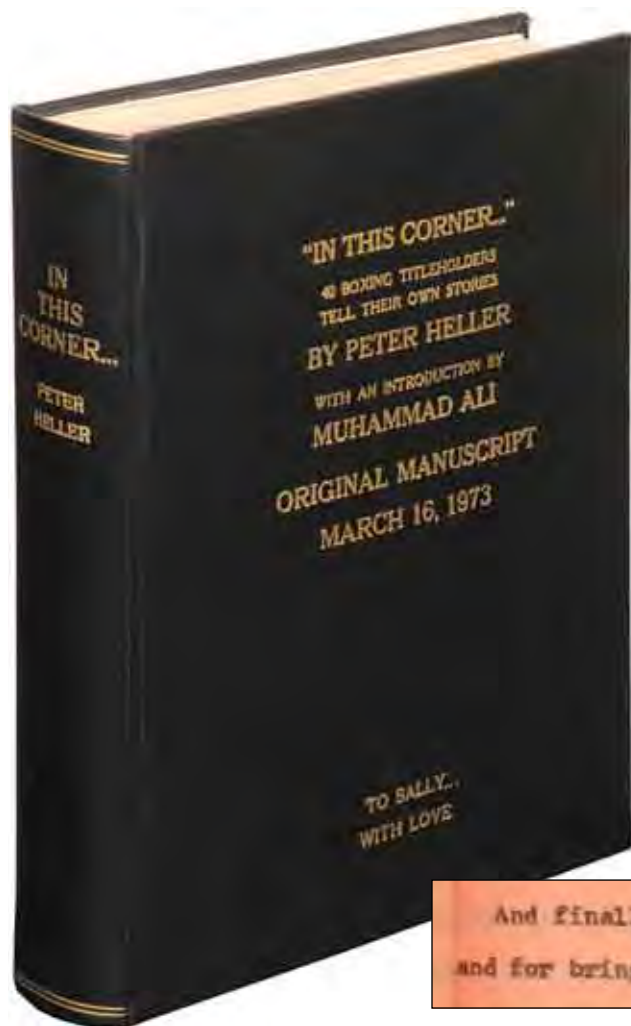
List 72 © 2012 Between the Covers Rare Books, Inc.

### *Manuscript in Presentation Binding Prepared for the Author's Girlfriend and Inscribed by Muhammad Ali*

**1 (Boxing). Peter HELLER.** [Manuscript]: *In This Corner: 40 Boxing Titleholders Tell Their Own Stories.*

[Published title]: *In This Corner: Forty World Champions Tell Their Stories.* New York: Simon & Schuster (1973).

\$4500



And finally, my thanks to Sally Drell, for coming into my life...  
and for bringing with her the title for this book.

Bound manuscript. Introduction by Muhammad Ali. Quarto. Unpaginated. Typed carbon copies on pink and yellow carbon paper. Contemporary full cloth stamped in gilt with the title and author and: "Original Manuscript. March 16, 1973. To Sally... With Love." Dampstain mostly visible only on the front fly, a single word also on the front fly, else very good or better. **Inscribed** on the title page at a later date: "To Joe McMahon from Muhammad Ali 6-4-89." The carbon manuscript displays corrections in type and some penciled corrections, including the addition of Sugar Ray Robinson to the contents and a typed-in addition of José Torres. A cursory comparison to the printed book reveals a multitude of changes from this manuscript version. Interviews with Jack Dempsey, Mickey Walker, Pete Herman, Gunboat Smith, Fidel LaBarba, Tommy Loughran, Jack Sharkey, Rocky Graziano, Jake LaMotta, Carmen Basilio, Joe Louis, Willie Pep, Henry Armstrong, Sugar Ray Robinson, José Torres, Emile Griffith, Floyd Patterson, Archie Moore, and several others. The recipient of the book was Sally Drell, who the author referred to in the acknowledgments: "And finally my thanks to Sally Drell, for coming into my life... and for bringing with her the title for this book." Joe McMahon is presumably a collector who sought out Ali at a later date. Regarded by many to be among the best books on boxing, this is a unique copy. [BTC #364462]

**2 (African-Americana, Art). Arna BONTEMPS, Joseph DELANEY, Aaron DOUGLAS, Rex GORELEIGH, Nat HUGGINS, Jacob LAWRENCE, Ishmael REED, Douglas Turner WARD, and John WILLIS. Original Recordings of the The Alain Locke Society and The Afro-American Society. 1973-1975. \$12,500**



An archive of original recordings of the meetings of two Princeton-based groups: The Alain Locke Society and The Afro-American Society, held between 1973-1975. Contains lectures and discussions with African-American artists and authors including Ishmael Reed, Aaron Douglas, Douglas Turner Ward, Rex Goreleigh, Arna Bontemps, Joseph Delaney, Jacob Lawrence, and Nat Huggins. The collection consists of 12 original half-inch magnetic tape reels with seven additional magnetic tape reel copies and accompanying cassette tape re-recordings of all 19 magnetic reels made at a later date. Fine.

The recordings preserve more than a dozen hours of nationally prominent and regionally important African-American artists and writers, several of whom were directly involved with the Harlem Renaissance, all speaking from their unique perspectives. Among the most well-known speakers are: Bontemps, the Harlem Renaissance poet and historian who speaks here less than two months before his death at age 70; Douglas, the illustrator and painter who contributed illustrations to the Harlem Renaissance magazines, *The Crisis* and *Opportunity*, and also founded the art department at Fisk University; Lawrence, the nationally recognized painter famous for his "Migration Series" for *Fortune* magazine published in the 1940s; Reed, the respected poet, essayist, and novelist who was a finalist for both the National Book Award and the Pulitzer Prize; and Ward, an actor, writer, and director who founded the Negro Ensemble Company theater group.

The recordings come from the collection of Professor John Willis, who founded and headed both societies (one likely a continuation of the other) while serving as Director of African-American Studies at Princeton University. Willis, a cousin of Nobel Prize-winner Toni Morrison, was also founder and editor of *Slavery and Abolition: A Journal of Comparative Studies*, advisor to the Cass Library of African Studies, a fellow of the Morgan Library and Museum, and a noted

collector of Africana and African-Americana. Willis leads each event from which the recordings were made, acting as lecturer in some instances and in others helping shape the conversation and guide the speakers and attendees through the question and answer sessions.

A wonderful collection of original recordings of leading African-American artists discussing important issues and events from the early and middle part of the 20th Century.

**Details:**

1. "Afro-American Lecture WWS – Bows 5 Monday, January 29, 1973 8 PM." A lecture on Locke given by John Willis.
2. "Afro-Am. 2/23/73 ... Nat Huggins (Lunch)."
3. "Afro-Am. 2/23/73 ... Nat Huggins (eve)."
4. "Afro-American Society 4/6/73 ... Arna Bontemps."
5. "Afro-Amer. – group Discussion 5/4/73 ... Douglas Turner Ward."
6. "Afro-Amer Lectures 6/1/73 Ishmael Reed."
7. "Afro-Amer Lectures 6/1/73 Ishmael Reed." [duplicate].
8. "Alain Locke Soc. 3/11/74 [Rex] Goreleigh."
9. "Alain Locke Soc. 3/11/74 [Rex] Goreleigh." [duplicate].
10. "Alain Locke Society - 4/19/74 Lee Smith." The speaker is not Smith, but rather a British art dealer who discusses African-American art and commerce.
11. "Alain Locke Society - 4/19/74 Lee Smith." [duplicate].
12. "Alain Locke Society - 4/19/74 Lee Smith." [duplicate].
13. "Alain Locke Society 6/7/74." Aaron Douglas's career is discussed.
14. "Alain Locke Society 6/7/74." [duplicate]
15. "Alain Locke Society 6/7/74." [duplicate]
16. "Alain Locke Society 5/31/75 Jacob Lawrence."
17. "Alain Locke Society 5/31/75 Jacob Lawrence." [duplicate]
18. "Goreleigh and Lee-Smith 8/75."
19. "Joseph Delaney 9/75." [BTC #364446]





A collection of photographs and ephemera of Bill Howell (1942-1975), African-American painter and photographer, New York gallery owner, and member of the Harlem Weusi art collective. The archive includes more than 40 personal photographs of Howell and his family, an **Inscribed** art print, various art gallery programs, newspaper and magazine clippings, and some ephemera related to the Howell family. Overall near fine with some toning to the various paper items and scattered wear to a few of the photographs.

Howell was born in Jefferson City, Tennessee, moved to Wilmington, Delaware during high school, and attended the Philadelphia Museum College of Art. He was a successful commercial artist working as art director for J.M. Fields department stores, *Black Theatre Magazine*, and the New Lafayette Theatre in Harlem. He was also the co-owner of the Pamoja Studio Gallery, along with fellow "soul owners" Bob Davis and Ollie Johnson. He was a founding member of the Weusi art collective, also based in Harlem, and took part in a number of black art exhibitions in the '60s and '70s at The Boston Museum of Fine Arts, The Brooklyn Museum, Columbia University, North Carolina University, Pratt Institute, and many others.

The 40 photographs contained in the archive include many candid images of Howell from early childhood in Tennessee to his high school years in Delaware with friends and family including his wife, Bonnie, and son, David. Additional images show him in his office at J.M. Fields with his print advertising pinned to the board behind him, him and his son at the Weusi Myumba Ya Sanaa Gallery in Harlem, and another of him at an exhibition in full 1970s fashion in stark contrast to a man in a three-piece suit.

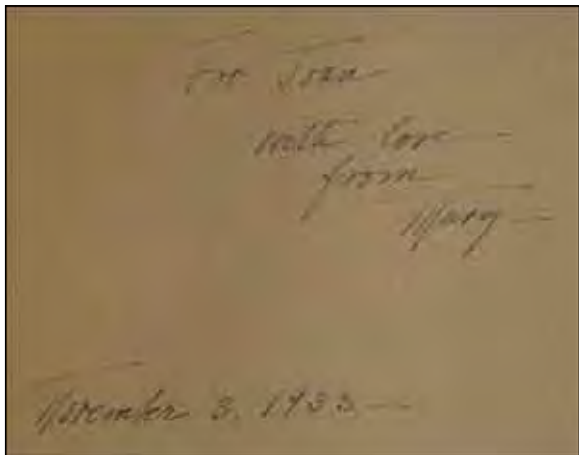
Additional ephemeral items include a business card for his Pamoja Gallery; flyers from several art shows he exhibited at in New York, as well as one for his one-man show, "Forget the Jones," held in Wilmington in 1973; the program for "The Expanded Photograph" exhibition which he designed; the flyer for his 1975 memorial service; and an art print **Inscribed**: "To Yvonne with Love Howell 74."

A comprehensive archive of photographs and ephemera related to an accomplished African-American artist who died before gaining greater recognition. [BTC #363213]

*The Dedication Copy*

*Extra-illustrated by the dedicatee and with the original painting for the Frontispiece*

4 (Children, Music). **Mary KENNEDY. Music by Deems TAYLOR. A Surprise to the Children.** Garden City: Doubleday, Doran 1933. \$5500



First edition. Seven color and thirteen monochrome illustrations and many small drawings in the text by J.H. Dowd. Four songs, with music by Deems Taylor. An extra copy of each dustwrapper flap tipped to the rear endpaper, corners a bit rubbed, and several of the black and white drawings have been colored in (more about this later), else a very good or better copy in a good dustwrapper with a large chip at the bottom of the spine. The Dedication Copy, Inscribed by Mary Kennedy (who was married to Deems Taylor) to their daughter: "For Joan with love from Mary. November 3, 1933." Additionally, on the dedication page, beneath the printed dedication which reads "For Joan," Kennedy has written: "written by her Mother and given to her with a heart full of devoted love." We can only assume that Joan, who would have been six at the time of publication, is responsible for the extra coloring in the text. The jacket text reveals that "their six-year-old daughter, Joan Taylor, suggested the title." [Accompanied by]: the original watercolor painting for the frontispiece illustration by J.H. Dowd, of two children floating far above land in a bubble. Matted to approximately 10" x 12½", framed and glazed. Unexamined out of the frame. While the frame and mat exhibit wear, the painting appears fine. Also with an 8" x 10" photograph of Kennedy laid in. [\[BTC #98924\]](#)



5 **(Kenneth CLARK).** *A Collection of 24 Books and Pamphlets Related to Brown vs. Board of Education.* 1947-1954. \$6500



A collection of 24 U.S. Supreme Court briefs and transcripts, as well as other books and ephemera, all related to the landmark Civil Rights Supreme Court case *Brown vs. Board of Education* which abolished segregation, from the personal library of Kenneth Clark, the noted African-American psychologist involved with the case. Very good or better with some toning and a bit of dampstaining along the topedges and spines of most volumes, affecting a couple of Clark's ownership Signatures, which appear on 20 of the collection's volumes. Clark was the lead expert for the case, helping to prepare briefs, recruit other social scientists, and, most importantly, was co-author of the famous "doll study." This study was a pillar of the case that showed the detrimental effect segregation had on black children, and was crucial to both the appeal process that helped the case reach the Supreme Court, as well as to the court's historic final ruling.

Clark was an important force in the anti-segregation movement and a champion of integration until his death in 2005. Born in the Panama Canal Zone in 1914 to American parents working there, he was a pioneer who holds the multiple distinctions of being the first African-American to receive a doctorate in psychology from Columbia University, the first to receive a full professorship at City College of New York, the first to be appointed to the New York State Board of Regents, and the first to be president of the American Psychological Society. He was also the author of *Dark Ghetto*, a 1965 study of black neighborhoods, which sociologist Robert K. Merton called "a landmark book."

Clark first made a name for himself with his "doll study," which he co-authored with his wife, Mamie, based on her master's thesis. In the study, Northern and Southern black children were shown identical white and black dolls. They were then asked for their opinion of each and to choose the one they preferred. The children from segregated schools often rejected the "bad" black doll and instead selected the "nice" white dolls. The Clarks concluded that their responses were based on internalized inferiority and self-hatred caused by discrimination and segregation.

It was an endorsement of this study's finding by a lower court, despite the court's rejection of the suit itself, which allowed *Brown vs. Board of Education* to reach the Supreme Court on appeal. The study was also referenced by Chief Justice Earl Warren in the court's opinion which abolished segregation: "To separate them [African-American children] from others of similar age and qualifications solely because of their race generates a feeling of inferiority as to their status in the community that may affect their hearts and minds in a way unlikely ever to be undone. The effect of this separation on their educational opportunities was well stated by a finding in the Kansas case by a court which nevertheless felt compelled to rule against the Negro plaintiffs[.]"

Since the ruling, criticism has sprung up concerning the case's central premise based on Clark's doll test and its more interpretive findings, which some would now label as social reform. Even some lawyers involved with the case laughed off the study upon first hearing of the approach, but chief counselor, and future Supreme Court Justice,

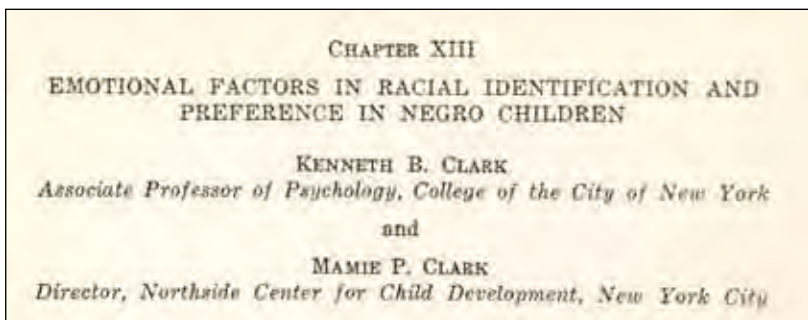
Thurgood Marshall knew Clark had documented something true: “When these tests were made, to me, they proved what I knew all along, that the average Negro had this complex that was built in as a result solely of segregation.”

The books in this collection represent Clark’s own copies of Supreme Court transcripts, appeals, briefs, and the landmark decision of *Brown vs. Board of Education*, along with other bundled cases, starting in 1947 and ending in 1954. Nearly all the volumes have Clark’s ownership **Signature** on the front wrap and many others are annotated with notes in his hand. Among them is a copy of a brief specially bound in gilt-lettered boards bearing his name and a preliminary copy of a brief in stapled leaves that he has corrected throughout. All in all a remarkable collection of documents from a vital voice in the struggle for Civil Rights whose works and writings were a crucial component in the fight for equality in the American education system.

**Details:**

1. *Transcript of Record. Supreme Court of the United States. October Term, 1947. No 87. Orsel McGhee and Minnie McGhee, his Wife, Petitioners, vs. Benjamin J. Sipes and Anna C. Sipes, James A. Coon, and Addie A. Coon, et al. On Writ of Certiorari to the Supreme Court of the State of Michigan. Petition of Certiorari filed May 10, 1947. Certiorari Granted June 23, 1947.* Octavo. 81pp., with 12pp. Photostat insert. Printed wrappers with some wear, very good plus. **Signed** by Clark on the front wrap.

2. *No. 25. In the Supreme Court of the United States. October Term, 1949. Elmer W. Henderson, Appellant v. The United States of America, Interstate Commerce Commission and Southern Railroad Company.* Octavo. 68pp. Printed wrappers. A bit worn with a few spots and sunning along the spine, very good. **Signed** by Clark on the upper cover but partially dampstained.



Clark has marked a paragraph on page 55 that quotes Gunnar Myrdal from *An American Dilemma*, and added a note in his hand “The white person must adjust himself consciously or unconsciously, to the hypocrisy of a double standard violating the American creed which he professes to follow.”

3. *Supreme Court of the United States. October Term, 1952. No. 191. Dorothy E. Davis, Bertha M. Davis and Inez D. Davis, et al., Appellants, vs. County School Board of Prince Edward County, Virginia, et al. Appeal from the United States District Court for the Southern District of Virginia.* Octavo. 635pp. Printed wrappers with front wrap detached, some general wear and a bit of light foxing to the page ends, about very good. **Signed** by Clark on the front wrap with scattered notations throughout.

4. *In The Supreme Court of the United States, October Term, 1952. No. 101. Harry Briggs, Jr., et al., vs. R.W. Elliot, Chairman, J.D. Carson, et al., Members of the Board of Trustees of School District No. 22, Clarendon County, S.C. et al.* Octavo. 31pp. Printed wrappers with some soiling and a touch of dampstaining along the spine, very good. **Signed** by Clark on the front wrap.

5. *Transcript of Record. Supreme Court of the United States. October Term, 1952, No. 101. Harry Briggs, Jr., et al., Appellants vs. R.W. Elliot, Chairman, J.D. Carson, et al., Members of Board of Trustees of School District No. 22, Clarendon County, S.C. et al. Appeal from the United States District Court for the Eastern District of South Carolina.* Octavo. 316pp., with fold-out photo-lithographs of school and schoolrooms inserted. Printed wrappers with some wear at the extremities, about near fine. **Signed** by Clark on the front wrap.

6. *In The Supreme Court of the United States, October Term, 1952. No 8. Oliver Brown, Mrs. Richard Lawton, Mrs. Sadie Emmanuel, et al., Appellants vs. Board of Education of Topeka, Shawnee County, Kansas, et al., Appellees. Brief on Behalf of the American Civil Liberties Union, American Jewish Committee, etc.* Octavo. 38pp. Printed wrappers detached but present with dampstaining along the spine, very good. **Signed** by Clark on the front wrap. Clark has additionally written “peaceful integration” and “J.S. pp. 16-26” next to his name, likely a note for his assistant, June Shagaloff.

7. *In The Supreme Court of the United States, October Term, 1952. No. 8. Oliver Brown, Mrs. Richard Lawton, Mrs. Sadie Emmanuel et al., Appellants vs. Board of Education of Topeka, Shawnee County, Kansas, et al. No. 101. Harry Briggs, Jr., et al., Appellants vs. R.W. Elliot, Chairman, J.D. Carson, et al., Members of the Board of Trustees of School District No. 22, Clarendon County, S.C., et al. No 191. Dorothy E. Davis, Bertha M. Davis and Inez D. Davis etc., et al., Appellants vs. County School Board of Prince Edward County, Virginia, et al. Appendix to Appellants’ Briefs. The Effects of Segregation and the Consequences of Desegregation: A Social Science Statement.* Octavo. 24pp. Printed wrappers with some dampstaining to the top edge and wear to the rear wrap. **Signed** by Clark on the front wrap.

8. — another copy. **Signed** by Clark on the front wrap and one interior paragraph noted in pencil.

9. *Transcript of Record. Supreme Court of the United States of America. October Term, 1952. No. 8. Oliver Brown, Mrs. Richard Lawton, Mrs.*

*Sadie Emmanuel, et al., Appellants, vs. Board of Education of Topeka, Shawnee County, Kansas, et al. Appeal from the United States District Court for the District of Kansas. Filed November 19, 1951. Probable Jurisdiction noted June 9, 1952.* Octavo. 254pp. Printed wrappers with touch of wear and light toning, near fine.

10. *Supreme Court of the United States. October Term, 1952. No. 448. Francis B. Gebhart, William B. Horner, Eugene H. Shallcross, Jesse Ohrum Small... et al, Petitioners v. Ethel Louise Belton, an Infant, by Her Guardian ad Litem, Ethel Louise Belton, Elbert James Crumpler, and Infant, by His Guardian ad Litem, Joseph Crumpler, Richard Leon Davis and John Terrell Davis, Infants by Their Guardian, ad Litem... Respondents. Francis B. Gebhart, William B. Horner, Eugene H. Shallcross... Members of the State Board of Education of the State of Delaware. . . et al, v. Shirley Barbara Bulah, an Infant, by Her Guardian ad Litem, Sarah Bulah, Fred Bulah and Sarah Bula, Respondents. Brief of Respondents and Appendix to Brief.* Octavo. 44pp. Printed wrappers toned along spine and dampstaining at top edge, very good plus. **Signed** by Clark on the front wrap.

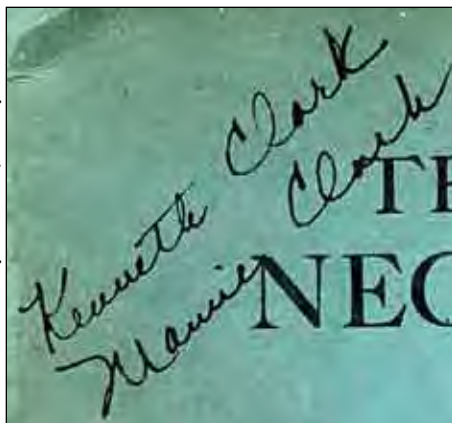
11. *Supreme Court of the United States. October Term, 1953. No. 2. Harry Briggs, Jr., et al., Appellants, —against— R.W. Elliot, Chairman, J.D. Carson et al., Members of Board of Trustees of School District No. 22, Clarendon County, S.C. et al., Appellees. Brief for Appellees on Reargument.* Octavo. xxx, 90, 70, 55, and 20pp. Printed wrappers sunned at the extremities. **Signed** by Clark on the front wrap.

12. *In The Supreme Court of the United States. No. 1. Oliver Brown, et al., Appellants, vs. Board of Education of Topeka, et al., Appellees. No. 2. Harry Briggs, Jr., et al., Appellants. vs. R.W. Elliot, et al., Appellees. No. 4. Dorothy E. Davis, et al., Appellants, vs. County School Board of Prince Edward County, Appellees. No. 10. Francis B. Gebhart, et al., Petitioners, vs. Ethel Louise Belton, et al., Respondents. ... Brief for Appellants in Nos. 1, 2, and 4 and for Respondents in No. 10 on Reargument.* Octavo. 235pp. Cloth boards with spine label rubbed



with light dampstaining along topedge, very good. A specially bound copy for Clark with his name and "School Segregation Brief" stamped in gilt on the cover. Includes a foreword by Arthur Spingarn, attorney for the NAACP.

13. — *another copy*. Paper wraps toned and dampstained along spine, very good plus. **Signed** by Clark on the front wrap.
14. *In The Supreme Court of the United States, October Term, 1953. No. 8* [overstamped with 1] *Oliver Brown, et al., Appellants, vs. Board of Education of Topeka et al., Appellees. No. 101* [overstamped with 2] *Harry Briggs, Jr., et al., Appellants, vs. R. W. Elliot, et al., Appellees. No. 191* [overstamped with 4] *Dorothy E. Davis, et al., Appellants, vs. County School Board of Prince Edward County, Appellees. No. 448* [overstamped with 10] *Francis B. Gebhart, et al., vs. Petitioners, Ethel Louise Belton, et al., Respondents. ... Brief for Appellants in Nos. 8, 101 and 191 and for Respondents in No. 448 on Reargument.* Octavo. 235pp. Printed wrappers. Very good plus with toned spine, dampstaining at the topedge and a square stamp in the upper right corner of the front: "Office - Supreme Court, U.S. Filed. Nov 16 1953. Harold B. Willey, Clerk." **Signed** by Clark on the front wrap.
15. *Nos. 1, 2, 4, 8, and 10. In the Supreme Court of the United States. October Term, 1953. Oliver Brown, et al., Appellants, v. Board of Education of Topeka, et al. No. 2. Harry Briggs, Jr., et al., Appellants, v. R.W. Elliot, et al. No. 4. Dorothy E. Davis, et al., Appellants v. County School Board of Prince Edward County, et al. No. 8. Spottswood Thomas Bolling, et al., Petitioners v. C. Melvin Sharpe, et al. No. 10. Francis B. Gebhart, et al., Petitioners, v. Ethel Louise Belton, et al. Supplemental Brief for the United States on Reargument.* Octavo. 188pp. Printed wrappers. A touch cocked, near fine. **Signed** by Clark on the front wrap.
16. *Nos. 1, 2, 4, 8, and 10. In the Supreme Court of the United States. October Term, 1953. Oliver Brown, et al., Appellants, v. Board of Education of Topeka, et al. No. 2. Harry Briggs, Jr., et al., Appellants, v. R.W. Elliot, et al. No. 4. Dorothy E. Davis, et al., Appellants v. County School Board of Prince Edward County, et al. No. 8. Spottswood Thomas Bolling, et al., Petitioners v. C. Melvin Sharpe, et al. No. 10. Francis B. Gebhart, et al., Petitioners, v. Ethel Louise Belton, et al. Appendix to the Supplemental Brief for the United States on Reargument.* Octavo. 393pp. Printed wrappers. A touch cocked and with a small tear, about near fine. **Signed** by Clark on the front wrap.
17. *In The Supreme Court of the United States. October Term, 1953. No. 10. Francis B. Gebhart, William B. Horner, Eugene H. Shallcross, Jesse Ohrum Small . . . et al, Petitioners v. Ethel Louise Belton, an Infant, by Her Guardian ad Litem, Ethel Louise Belton, Elbert James Crumpler, and Infant, by His Guardian ad Litem, Joseph Crumpler, Richard Leon Davis and John Terrell Davis, Infants by Their Guardian, ad Litem. . . Respondents. Francis B. Gebhart, William B. Horner, Eugene H. Shallcross. . . Members of the State Board of Education of the State of Delaware. . . et al, v. Shirley Barbara Bulah, an Infant, by Her Guardian ad Litem, Sarah Bulah, Fred Bulah and Sarah Bula, Respondents. Reply Brief for Petitioners on Reargument.* Octavo. 36pp. Printed wrappers with some dampstaining to the topedge, very good plus. **Signed** by Clark on the front wrap.
18. *Supreme Court of the United States. Nos. 1, 2, 4, and 10. October Term, 1953. . . [May 17, 1954] Mr. Chief Justice Warren delivered the opinion of the Court.* Octavo. 12pp. Paper wrappers with a touch of toning along the spine, else fine.
19. *Another copy*. Toned along the spine with a hint of foxing at the topedge, very good. **Signed** by Clark on the front wrap.
20. *In the Supreme Court of The United States. October Term, 1954. No*



1. *Oliver Brown, et al., Appellants, vs. Board of Education of Topeka, et al., Appellees. No. 2 Harry Briggs, Jr., et al., Appellants, vs. R. W. Elliot, et al., Appellees. No 3 Dorothy E. Davis, et al., Appellants, vs. County School Board of Prince Edward County, Virginia, et al., Appellees. No. 5 Francis B. Gebhart, et al., Petitioners, vs. Ethel Louise Belton, et al. Respondents. Brief for Appellants in Nos. 1, 2, and 3 and for Respondents in No. 5 on Further Reargument.* Octavo. 31pp. Printed wrappers toned along the spine and some damp spots along the topedge, very good. **Signed** by Clark on the front wrap.
21. — *same title*. Three sets of loose sheets, printed rectos only, stapled in the corner. Wear at the extremities of some sheets with some chips and tears, very good. Corrections in Clark's hand throughout the text, but missing the final page, the conclusion as found in the published document, possibly not completed at the time.
22. *In the Supreme Court of the United States. October Term, 1954. No. \_ \_ [blank]. Oliver Brown, et al., Appellants, v. Board of Education of Topeka, et al. Harry Briggs, Jr., et al., Appellants, v. R.W. Elliot, et al. Dorothy E. Davis, et al., Appellants, v. County School Board of Prince Edward County, Virginia, et al. Francis B. Gebhart, et al., Petitioners, v. Ethel Louise Belton, et al. Amicus Curiae Brief of the Attorney General of Florida.* Octavo. 243pp. Paper wrappers lightly soiled, near fine. **Signed** by Clark on the front wrap.
23. *In The Supreme Court of the United States. October Term, 1954. No. 20. James R. Ellis, as President of the Yonkers Committee for Peace, an unincorporated association, Petitioner, —against— William Dixon, et al., as members of the Board of Education of the City of Yonkers, etc., Respondents. On a Writ of Certiorari to the Appellate Division of the Supreme Court of the State of New York, Second Department. Brief of Petitioner. Emmanuel Redfield, Council for Petitioner.* Octavo. 47pp. Printed wrappers rubbed and with a touch of dampstaining at the crown, near fine. **Signed** by Clark on the front wrap.
24. *In The Supreme Court of the United States. October Term, 1957. No 91. National Association for the Advancement of Colored People, a Corporation, Petitioner, v. State of Alabama, ex rel. John Patterson, Attorney General, Respondent.* Octavo. 50pp. Printed wrappers dampstained along the spine, else near fine. Laid in is a mimeographed note from Robert L. Carter, NAACP general counsel, written on letterhead and stamped on the verso ("Received October 11, 1957") to say he is sending a copy of their latest brief.
25. *Journal of Negro Education — Volume XIX, No. 3, Summer, 1950. Washington DC: Howard University 1950.* Quarto. Printed wrappers. Toned and worn at the extremities, very good. Includes the Clarks' article, "Emotional Factors in Racial Identification and Reference in Negro Children." **Signed** by Clark (who has signed for Mamie as well).
- 26-39. Also included are 13 pamphlets and ephemera related to *Brown vs. The Board of Education* and the struggle for integration. **[BTC #348210]**





35 albumen snapshot photographs. Various sizes, all but three are approximately  $4\frac{3}{4}$ " x 4", the other three are larger. All are mounted on the rectos and versos of five detached "Kodak Photographs" album pages, presumably removed from an album. All are captioned and all seem to be from various locations in Colorado, except for one from Kansas City. One of the captioned photos is dated in 1890, the others are contemporary and almost certainly taken within weeks of that image. Some modest fading to the images, but all are clear and very good. The three larger images seem to be commercial and have printing in the plate. The other images seem to be personal snapshots and include Colorado Springs (five images of The Garden of the Gods); Denver (twenty-one images, including several of preparations for the visit of President Benjamin Harrison – including one of a well-dressed African-American man in front of the welcome sign); a few of people and private residences, and a particularly spooky image of the Glockner Sanitarium; Manitou (three images); and Georgetown and Clear Creek Canyon (one each). A nice grouping. [BTC #363873]

7 (Pat CONROY and Marjorie Kinnan RAWLINGS). Norman Berg Collection. 1947-1978. \$5000

A collection of items owned or directly related to longtime book agent Norman Berg, including an **Inscribed** copy of *The Great Santini* by Pat Conroy crediting Berg for taking the book's author photo; a framed photo of Berg **Inscribed** by Conroy; a framed poem by Marjorie Kinnan Rawlings **Inscribed** by Conroy; a copy of Berg's eulogy from *American Bookseller* written by Conroy and **Inscribed** by him; 20 pages of correspondence related to Berg's career; and a horrific photo from Nagasaki which hung in Berg's home office. The items are in various conditions (details below) but overall near fine.

Norman Berg was a book agent in the Southeast region for nearly 55 years, working first for Macmillan from 1924-1962 and then Houghton Mifflin from 1962-1978. During his career he worked closely with a number of noted authors including Pulitzer Prize-winners Margaret Mitchell, during publication of *Gone with the Wind*, and Marjorie Kinnan Rawlings, during publication of *The Yearling*. He also had a small publishing venture, Norman S. Berg books, which reprinted out of print books he deemed worthy of continued exposure, such as his favorite book, *Growth of the Soil* by Knut Hamsun, the source of his farm's name, Sellanraa.

While apparently a dependable, honest, and hardworking agent, he could also be a difficult man and the harshest of critics. Pat Conroy dedicated a chapter of *My Reading Life* to Berg and described him thus: 'Norman lacked any sense of frivolity or lightheartedness when the subject was either books or the writing life.' Conroy continues, 'He was a hard man who dismissed fools without conscience or regret. ... 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 Berg's nature he became a mentor and guiding force to Conroy, hosting him at his farm for a month during the final push to finish *The Great Santini*. The night the novel was completed Berg took the picture of Conroy that appears on the book's jacket, but never took credit for the photo. Conroy corrects the omission in this copy of *The Great Santini* with an **Inscription** on the half title: 'The picture of me on the back jacket was taken by Norman Berg on the night I finished writing *The Great Santini* at his home called Sellanraa. Norman refused to have a photo credit. This is his credit. Pat Conroy Feb 16, 2007.' Additionally **Signed** by Conroy on the title page. One of the author's best known books, and basis for the 1979 film starring Robert Duval in the title role.

A wonderful collection of items from this longtime book agent.

**Details:**

1. BERG, Norman. Over a dozen pages of letters, both original and mechanically reproduced, sent and received by Berg from publishers and sales representatives concerning Houghton Mifflin and N.S.B. related books. Most are very good or better with some toning and wear at the edges.
2. CONROY, Pat. *The Great Santini*. Boston: Houghton Mifflin Company 1976. First edition. Fine in near fine dustwrapper with a touch of wear at the corners and light foxing on the inside of the jacket, as found in most copies. **Signed** and **Inscribed** by Conroy.





3. —. Photocopy of an article from *American Bookseller* reporting Berg's death from a heart attack at the American Booksellers Association banquet in 1978 and the elegant, heartfelt and honest eulogy read by Conroy at an informal gathering of friends the following night. **Inscribed**: "Pat Conroy The eulogy I delivered for Norman Berg at Faith Brunson's home in Ansley Park."
4. —. Framed photograph of Berg, measuring 9" x 11". Fine. **Inscribed** on the back by Conroy: "Pat Conroy This picture was taken at Norman's house at Salanraa [sic]."
5. RAWLINGS, Marjorie Kinnan. "Apology to an Old House." A framed copy of this Rawlings poem, measuring 8½" x 10½". **Inscribed** on the back of the frame by Conroy: "This was a poem by Marjorie Kinnan Rawlings that Norman indicated she typed out for him. I cannot be certain of that, but that is my memory. It hung in his office with the Nagasaki photograph. Pat Conroy."
6. —. Matted photograph of a dog eating a dead child, measuring 11" x 9", with a typed label that reads: "NAGASAKI – Sept. 1945." The photo is a bit rubbed, has pin holes at the corners of the mat and wear to the extremities of the mat, very good. **Inscribed** on the back by Conroy: "This harrowing photograph hung in Norman Berg's office – one of the most horrifying reminders of the horrors of wars I've ever seen in my life. Pat Conroy." [BTC #351023]

The picture of me on the back jacket was taken by Norman Berg in the night I finished writing Mr. Great Sautons at his house called Bellvue. Norman refused to have a photo credit. Mine is his credit.

Pat Conroy  
Feb 16, 2007

Poem Done for the Occasion

My god my like people in prison, forced,  
want war to happen,  
over since seeing Jesus Christ as a child  
Arabs seemed the most forbidden  
All these dead foreign Indian men studied in their turbans  
the arab had meaner faces than the nazis  
and suddenly told us they did concrete things with their heads  
the arab as boyhood, this they taught me as I  
less than 15 years later I'm in Morocco  
invited to spend the day after Ramadan with a... muslim chief  
... of Bowles, Burroughs, they brought me,  
Allen, Kerouac, and Francis Bacon and Al Leary alone  
Under a tent we sat smoking, eating, smiling, kind, drink tea  
watching the 15 year old dancing boys  
and after, indeed I muttered under my breath  
having dropped catholicism, too undisciplined to abide by discipline,  
I lit up maybe perhaps, Islam, as I read the great book, and the  
suras, and bent my ass towards Jerusalem--In less than a week I realized  
my soul wasn't in it, so I became non-religious Gregory Corso  
When  
Once a rabbi asked me to convert, said I'd make a great Jew I said his  
look, the Jews have enough trouble without me being one... he laughed, then  
I whinnied him, but I'm a maker of Jews--what you mean? My wife, she's Jewish.  
this missyona boy made a full bodied healthy lovely Jewish primrose, an what  
Does it settle me? It settles you to miscegen. nothing--  
not even intermarriage? Jewish doubler asked me for a Jewish father

Gregory Corso

surstaying?  
all, comprende  
... stretching of jaws and near masses: I could have married  
myal Sepho, whose father, one patch eyed mosey, was perhaps all set  
to be king of Isreal; wow, thought I, if I marry his daughter, and he I die,  
then his daughter takes the throne, zand in a way I'd be king of the Jews  
---sounds far fetched but in my life favor fetching things: for sure  
case about--  
Examples: Darius, me, Jews again--in the Bible in Genesis, a shepher leaves  
or, the capital of Sumar, with his her lot and family; Many encyclopedias  
will tell you that Sumar, Ur, and its people the Sumarians, were... the  
smetic tribe thereabouts; shee father was an idol maker, he built great gods  
for the state, and priest chests, his son, Abe, hated these plaster gods,  
so one day he, shee, smashes all the statues when his old man was out,  
upon returning the old man asks who did this? and young shee points to the wall  
statue standing... that tall god there, he did it!  
the gods he demolished were called Anartz, Ishtar, Enlil, Enkidu,  
... of Isreal, the  
Tyria, Hittite, Hasmite, Israhel, all settled; the Sumarians one par with  
egypt in religion structure, created their own language, verbal and written, t  
they even invented a battery, a contact cylinder, able to conduct electric  
today it's land is called Iraq, first Sumar, then Chalda, then Akkadia, then Bab  
Babylon--the cradle of civilization, full circle, we are about to war ag ai  
against the first and oldest army on earth--

**8 Gregory CORSO. Poem Done for the Occasion. \$3500**

One quarto leaf, typed both sides, titled in ink at the beginning and corrected in ink and **Signed** by Corso on the second page. Folded, soiled, small nicks and tears, overall good or better. An apparently unpublished manuscript of a poem by Corso that displays numerous corrections and many typos. The poem seems to be about the possibility of the U.S. going to war with Iraq (the first time); a rumination about Arabs in general, about Jews and his dating Moshe Dayan's daughter: ("...whose father, one patch eyed mosey, was perhaps all set to be king of Isreal; wow, thought i, if i marry his daughter, and he i dies, then his daughter takes the throne, zand in a way I'd be king of the Jews."), and a reminiscence of being in Morocco smoking kief and watching young dancing boys with Paul Bowles, William S. Burroughs, Allen Ginsberg, Jack Kerouac, Francis Bacon, and Timothy Leary. The final line reads: "babylonh ---- the cradle of civilization, full circle, we are about to war against the first and oldest army on earth." We have tried to search numerous word combinations and could find nothing published that was remotely similar to this poem.

Corso was the youngest of the original group of Beat Poets. He produced an important and lasting body of work that, while sometimes overlooked, was praised by his contemporaries. Ginsberg called him a "poet's poet," and Kerouac, who cast him as the character Yuri Gregorovic in his novel *The Subterraneans*, called him a "poet of the very first magnitude in the history of English." Presumably unique. [BTC #364466]

## Typescript for “On a Note of Triumph”

9 **Norman CORWIN.** [Typescript]: *Norman Corwin Radio Typescript Archive.* [San Francisco / Los Angeles: 1945].

\$40,000

An amazing archive of 31 original radio typescripts by Norman Corwin (1910-2011), “the poet laureate of radio,” including the complete scripts from both seasons of “Columbia Presents Corwin,” as well as his masterpiece, “On a Note of Triumph,” broadcast on VE Day, May 8, 1945 and considered by many to be the greatest radio broadcast of all time. The typescripts are bound in three volumes: *Columbia Presents Corwin: Mar. 7, - Aug. 15 1944*, *Columbia Presents Corwin July 3 - Aug. 21 1945* and *Two for Everybody, Everywhere*. Quartos. [622]pp., [190]pp., and [142]pp. Cloth boards with gilt spine lettering and one with a gilt spine label. Overall near fine with a bit of rubbing; the largest volume (*Columbia Presents ... 1944*) has some additional spotting on the front board and the first story was at some time in the past neatly removed and then reattached with contemporary tape, which remains remarkably secure.

After working as a print journalist, Corwin began his career in radio in the mid 1930s and quickly established himself as a master of the medium. In 1938 CBS gave him his own show, *Norman Corwin's Words Without Pictures*, which was the first radio show to bear a creator's name and featured one of his most well-received stories, “The Plot to Overthrow Christmas.” Corwin continued writing for radio at an amazing pace throughout the 1940s, contributing a new story every week and winning numerous accolades along the way including a Peabody Award for “We Hold These Truths” (a radio special dedicated to the 150th anniversary of the Bill of Rights), and the Page One Award from the New York Newspaper Guild for creative literature on air. Later, he would capture an Emmy, a Golden Globe, and an Oscar nomination for his screenplay for the 1956 Vincent Van Gogh biopic, *Lust for Life*.

He was also the subject of the 2005 Academy Award-winning short documentary, *On a Note of Triumph: The Golden Age of Norman Corwin*.

This group of typescripts comes from the collection of Lou Ashworth (née Sawyer), whose owner name appears at the front of *Columbia Presents ... 1945*. Ashworth worked during the golden age of radio in a number of capacities from script editor and production assistant to director and producer, often with Corwin. In fact, she is featured in a vintage photo making changes to a script as Corwin and Orson Welles talk in the background. Her close professional association with Corwin accounts for both this collection's survival and the remarkably revealing nature of the typescripts, which document the numerous changes made to these stories as they moved through production with a literal rainbow's worth of colored pencil corrections and notations on nearly every page of the three volumes.

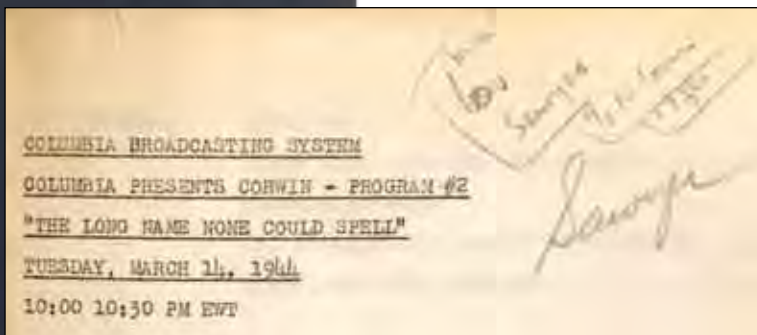
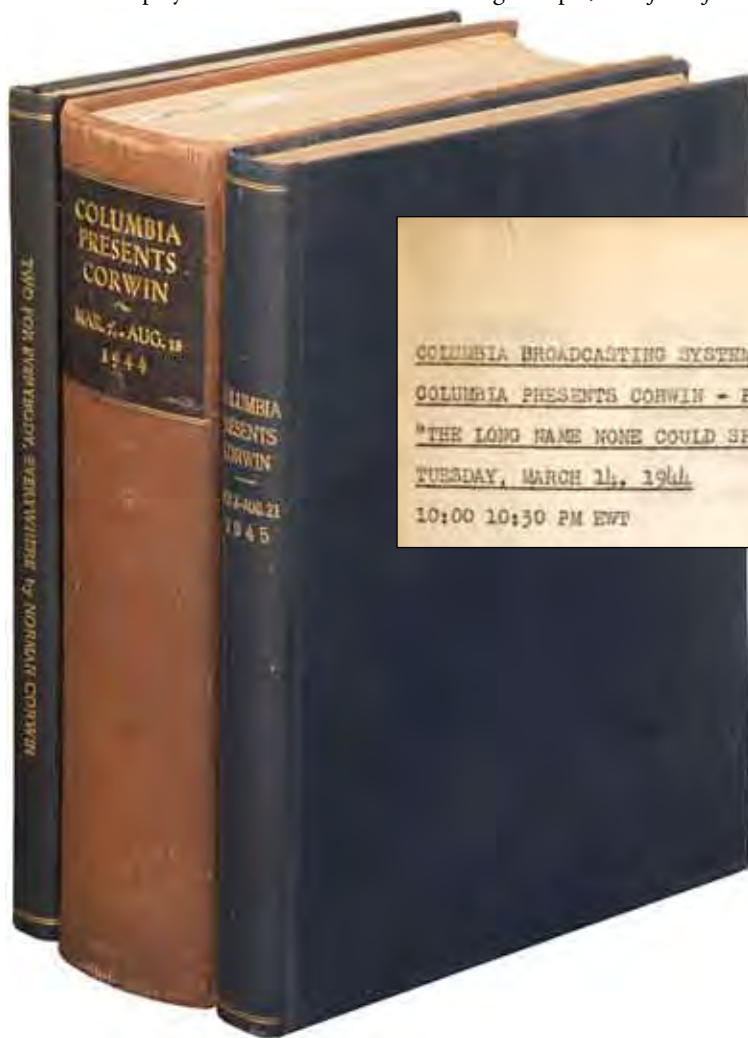
The 58-page typescript for “On a Note of Triumph” is bound into the volume curiously titled, *Two for Everybody, Everywhere*. Corwin had first been approached to produce a show to commemorate the end of fighting in Europe during the fall of 1944 but made little progress until reading Walt Whitman's poem, “Years of the Modern.” The piece was a commentary on the end of the Civil War and contained the line: “Never were such sharp questions ask'd as this day.” The line informed Corwin's approach to the program which developed into a series of questions to help make sense of the war, its impact on the world, and to raise expectations for the future. When word finally came of Germany's surrender in early spring, Corwin, already deep in rehearsal with Martin Gabel as narrator and Bernard Herrmann as composer, was ready to broadcast later that night. The show was produced at KNX in Los Angeles and aired by all four networks, attracting more than 60 million listeners – the most listened-to radio drama in U.S. history.

The response to “On a Note of Triumph” was universal praise, with a rebroadcast a week later along with its release as an album and a book, both of which quickly sold out. In a letter to Corwin, Carl Sandburg called the broadcast “one of the all-time great American poems.” Studs Terkel, who listened to it with a group of friends, called it, “The single greatest – and we use ‘greatest’ with its full meaning – radio program we ever heard.” Director Robert Altman, who said “anything I know about drama today comes more from Norman Corwin than anybody,” claimed he could recite 40% of “On a Note of Triumph” from memory and knew the program's final prayer “like

little children know The Lord's Prayer.”

The typescript for “On a Note of Triumph” is chocked full of corrections with not a single page devoid of edits or additions. Among the most interesting changes are various lines from the famous opening that have been deleted, as well as sizable portions of the final prayer not included in the broadcast, with some parts incorporated into the final text of the book and others never published. Also notable are mistaken references to the surrender date listed as May 9 and then corrected to read May 8; several “off stage” notes and announcements not included in the later printed versions, with one written on the verso of “U.S. Naval” stationery; and a crossed-out announcer's note revealing the program's original title, “Free Men Have Done It Again.”

Also bound into *Two for Everybody, Everywhere* is the typescript for “Word From the People,” a 60-minute show produced in San Francisco





and broadcast on April 24, 1945 on the eve of the United Nations Conference on International Organization, which resulted in the creation of the United Nations Charter. Among the notable guests to the show were Bette Davis, Carl Van Doren, Bruno Walter, Sir Alexander Fleming, Thomas Mann, Paul Robeson, and Carl Sandburg. This typescript includes scattered pencil, pen, and typed edits along with portions crossed out, running times, and revised pages inserted throughout.

The remaining two volumes contain the bulk of the collection's typescripts with 29 stories written and broadcast over two seasons of *Columbia Presents Corwin* from March 7 to August 15, 1944 and July 3 to August 21, 1945. With the exception of two short programs by Orson Welles, these two volumes contain the entire typescripts for both seasons of the show. *Columbia Presents Corwin* featured original stories written by Corwin along with his adaptations of several favorite authors including Carl Sandburg, Walt Whitman, and Thomas Wolfe. Providing voice talent for these shows were a bevy of top stars including Welles, Charles Laughton, Groucho Marx, Frederic March, Burl Ives, Glenn Ford, Raymond Massey, and many others.

These Columbia scripts, many of which are marked "Sawyer" on their first page, are littered with edits except for a few that were rebroadcasts and bear only scattered time notations. Among the most interesting from the two volumes: "Tel Aviv," which has many rewritten passages in Corwin's own hand; "You Can Dream, Inc.," with Corwin's name writ large on the first page (possibly in his hand); and "The Long Name None Could Spell," with a pencil note at the top that reads; "Miss Lou Sawyer c/o N. Corwin 17 Flr."

An exceptional collection of typescripts from the golden age of radio, including one of the greatest radio programs ever produced, by the premiere writer, director, and producer of a historic era in American broadcasting.

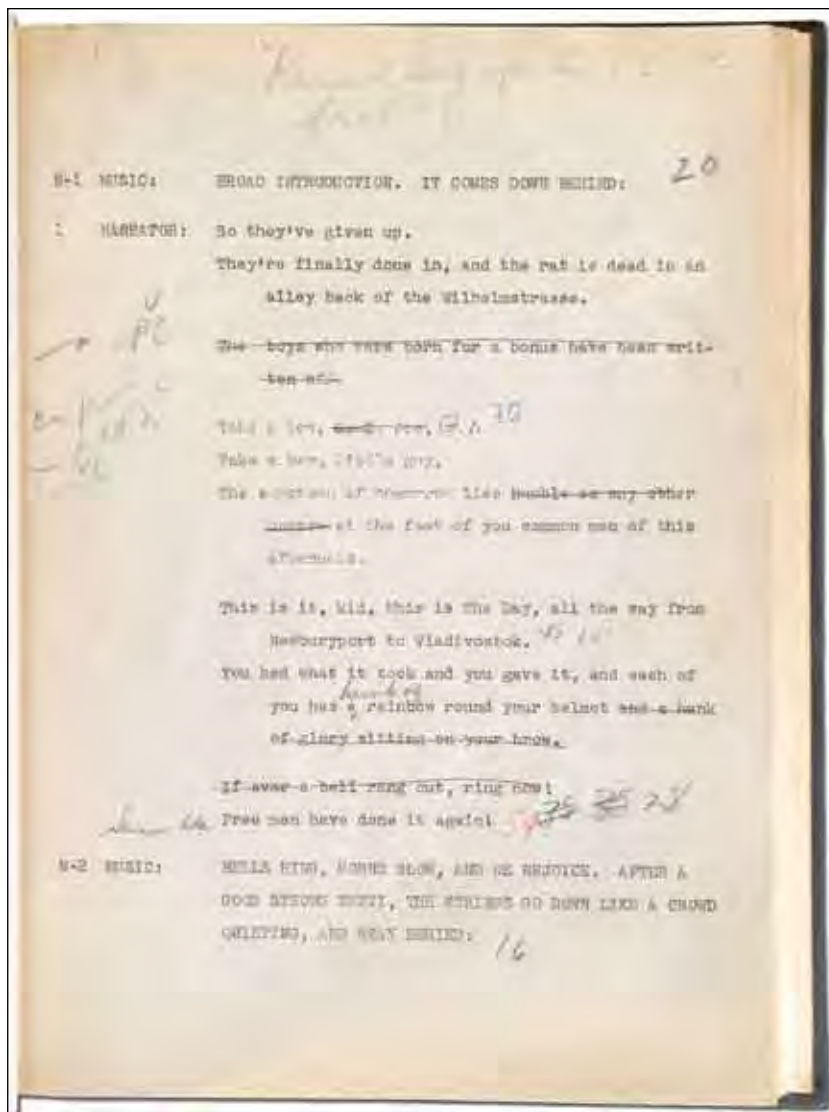
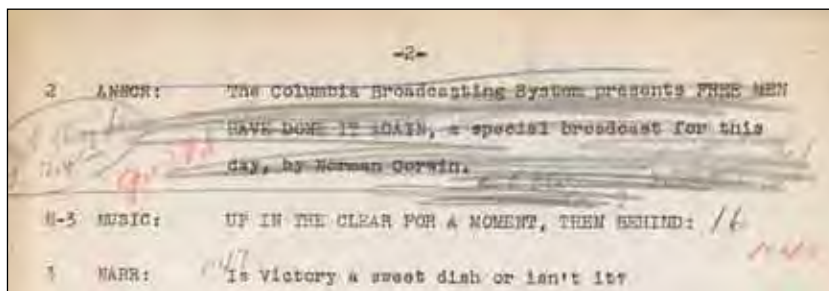
**Details:**

*Two for Everybody, Everywhere*

1. "Word from the People." 84pp.
2. "On a Note of Triumph." 58pp. *Columbia Presents Corwin: Mar. 7, - Aug. 15 1944:*
3. "Movie Primer." 35pp.
4. "The Long Name None Could Spell." 27pp. Includes a pencil note at the top of the first page: "Miss Lou Sawyer c/o N. Corwin 17 Flr."
5. "The Lonesome Train." 11pp. Starring Raymond Massey and Burl

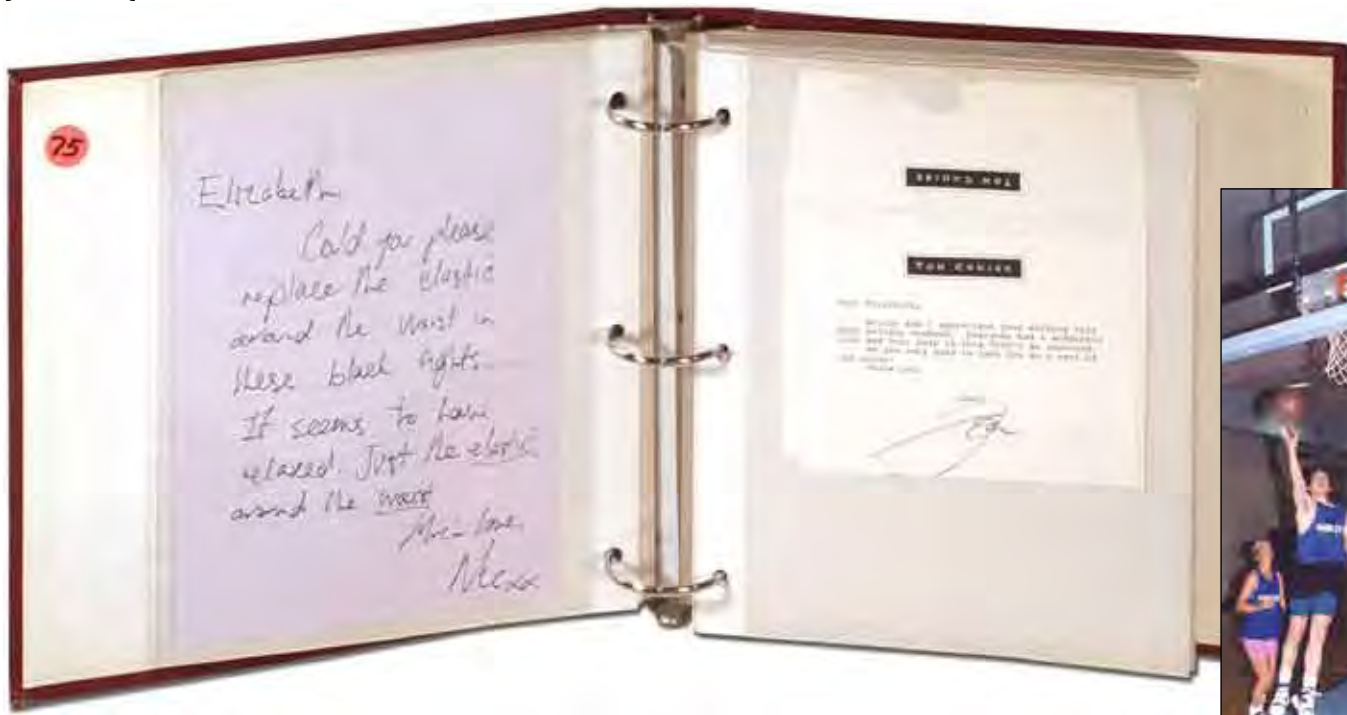
Ives.

6. "Savage Encounter." 30pp.
7. "The Odyssey of Runyon Jones." 32pp. No corrections.
8. "You Can Dream, Inc." 29pp. With Corwin's name handwritten on the first page of the story.
9. "Untitled." 21pp. Starring Frederic March.
10. "Dorie Got a Medal." 16pp.
11. "The Cliché Expert." 39pp. Few corrections.
12. "Cromer." 30pp.
13. "New York – A Tapestry for Radio." 23pp. Few corrections.
14. "Tel Aviv." 33pp. With many rewritten passages in pencil in Corwin's hand.



15. "Untitled." 26pp. Rebroadcast script, few corrections.
16. "An American Trilogy – Sandburg." 31pp. Starring Charles Laughton.
17. "[An American Trilogy –] Thomas Wolf." 19pp. Starring Laughton.
18. "[An American Trilogy –] Walt Whitman." 25pp. Starring Laughton.
19. "Home for the Fourth." 28pp. With various types of pages; mechanically reproduced, mimeograph, and several blank CBS expense report forms.
20. "The Moat Farm Murders." 32pp. Starring Laughton.
21. "El Capitan and the Corporal." 34pp.
22. "Pitch to Reluctant Buyers." 29pp. An adaptation by Jerome Lawrence and Robert E. Lee several years before their most famous collaborations, *Inherit the Wind* and *Auntie Mame*.
23. "A Very Fine Type Girl." 38pp.
24. "There Will Be Time Later." 34pp. *Columbia Presents Corwin July 3 - Aug. 21 1945:*
25. "Unity Fair." 23pp. Starring Groucho Marx.
26. "Daybreak." 22pp. Originally broadcast as "The Pilot" in the 1941 program *26 By Corwin*.
27. "The Undecided Molecule." 36pp.
28. "New York – A Tapestry for Radio." 24pp. A rebroadcast of the show from the previous season with Orson Welles as the new narrator.

29. "A Walk with Nick." 31pp.
30. "Savage Encounter." 22pp. A rebroadcast of the show from the previous season with Glenn Ford.
31. "Gumpert." 32pp. Starring Laughton. [BTC #196398]



Three-ring photo binder. 70 pp., with over half the pages unused. Textured padded boards with gilt trim. Fine. A scrapbook of actor Tom Cruise's 30th birthday basketball party from 1992 that includes 18 photos of various celebrities, including Cruise and his former wife, Oscar-winner Nicole Kidman, along with four Signed cards by Cruise and one Autographed Note Signed by Kidman. Among those pictured are Dustin Hoffman, John Travolta, Kelly Preston, Paula Abdul, Rob Reiner, Billy Crystal, Mary Steenburgen, Emilio Estevez, Anne Archer, and Dreamworks CEO, Jeffrey Katzenberg.

The collection was assembled by a personal assistant to Cruise and Kidman – many of the notes are personal in nature (generally thanking her for help), and also includes two from Cruise's mother. In addition, the scrapbook contains invitations to several basketball tournaments, including the event photographed here; an invitation for the cast and crew movie premiere of *Far and Away*, which co-starred Cruise and Kidman; and various other bits of ephemera related to the couple and their production companies.

A nice collection of candid photos and notes from one of Hollywood's legendary couples.

**Signed notes:**

1. Thank you card with Autographed Note Signed by Cruise ("Nic and Tom") on custom embossed "Tom and Nicole" stationery with envelope.

2. Birthday card with Autograph Note Signed by Cruise ("Nic and Tom").
3. Thank you card with Typed Note Signed by Cruise ("Nic and Tom").
4. Thank you card with Typed Note Signed by Cruise ("Tom") on his custom embossed stationery with matching envelope.
5. Autographed Note Signed by Kidman ("Nic") to an assistant concerning an errand.

**Cards and notes:**

6. Computer generated letter from Kidman and Cruise presenting a monetary bonus for a job well done.
7. Thank you card Signed by Cruise's mother, Mary Lee Mapother.
8. A second thank you card Signed by Cruise's mother.
9. Thank you card Signed by photographer Michael Doven.
10. Autograph note written by the assistant to Cruise concerning various errands, with an emphatic reply ("Thanks — you're the best!!!") likely written by Cruise below her signature.

**Ephemera:**

11. Round Ball playoffs invitation (1992).
12. Basketball birthday party invitation.
13. Cruise and Kidman Christmas party invitation.
14. *Far and Away* cast and crew screening invitation.
15. Other various related cards and ephemera. [BTC #348562]



**11 James T. FARRELL. *Collection of James T. Farrell Letters to Dr. Saul Rosenzweig.* 1954. \$850**

A collection of correspondence from James T. Farrell including two Typed Letters **Signed**; one Typed Letter; a 17-page typescript of a chapter from his book, *The Life Adventurous and Other Stories*; a 12-page offprint of his essay, "Some Observations on Traditions in America," from the magazine *Confluence*; and three carbon copies of letters sent to him by American philosopher and therapist Dr. Saul Rosenzweig. Farrell's correspondent, a friend and schoolmate of B.F. Skinner, is best known today as the inventor of the Rosenzweig Picture-Frustration Study, the latent hostility test featured in Stanley Kubrick's film *A Clockwork Orange*.

This group of letters was initiated by Rosenzweig, who inquired after a comment made by Farrell in a lecture he presented at The Washington University in St. Louis in early March 1954, where Rosenzweig was a professor. Farrell responded generously with comments about the philosopher George Herbert Mead and his influence on him; a clarification that the story, "The Philosophy of Life Adventure," was not based on Mead; copies of two of his articles that he thought might interest Rosenzweig; and the suggestion "we might get together for a long talk." Whether the two ever had that talk is unknown, but nevertheless an interesting collection of letters between two notable mid-century American intellectuals.



**Letters from Farrell:**

1. TLS, 1p., New York: March 19, 1954, with mailing envelope. A response to Rosenzweig's first letter **Signed** by Farrell with several ink corrections. Farrell states he did not meet Mead while attending The University of Chicago but was influenced by him later and cites several of Mead's articles. Farrell also reveals that his story, "The Philosophy of Life Adventure," is not based on Mead, though many people assume otherwise.
2. TNS, 1p., New York: April 8, 1954, with mailing envelope. A thank you letter for Rosenzweig's thank you letter.
3. TL, 1p., New York: April 13, 1954, with envelope. A signed secretarial letter Farrell composed while in London and had typed up in New York. A brief missive thanking Rosenzweig for his kind comments about his story and that he is looking forward to speaking with him the next time he's in St. Louis.

**Letters from Rosenzweig:**

4. TL, 1p., St. Louis: March 4, 1954. Carbon of a letter from Rosenzweig saying he enjoyed Farrell's talk from the day before and inquiring about an article he mentioned related to American

philosopher George Herbert Mead.

5. TL, 1p., [St. Louis]: April 2, 1954. Carbon of a letter from Rosenzweig thanking Farrell for his letter and the copies of two articles.
6. TL, 1p., [St. Louis]: April 13, 1954. Carbon of a letter from Rosenzweig with a few comments about Farrell's articles, and mentioning that he is looking forward to talking more with him in person.

**Articles:**

7. A typescript excerpt of the chapter, "The Philosopher," from Farrell's book, *The Life Adventurous and Other Stories*. Loose sheets attached with a paperclip with mailing envelope. 17pp. Fine except for a few scattered corrections, likely secretarial.
8. Offprint of Farrell's article "Some Observations on Tradition in America" from *Confluence II*, December 1953. Octavo. 12pp. Stapled wrappers. Stamped "Saul Rosenzweig" at the top of the front wrap along with a penciled date, else fine. A copy of Farrell's article sent to Rosenzweig with a couple of notations in the margins. **[BTC #343202]**



A collection of ephemera and photographs relating to Maurice J. Francill (1896-1974), "America's Radio Wizard," who traveled the country in the 1920s and 1930s giving exhibitions of his radio control technology on cars, trains, boats, and various industrial machinery. The group of items include more than a dozen photos of Francill's exhibitions, along with assorted broadsheets, flyers, handbills, press releases, and newspaper clippings concerning his traveling demonstrations.

Born Francis Cowgill just outside of Marion, Ohio, in 1896, Francill's early years were spent working for a local newspaper where he undoubtedly picked up a knack for publicity. He studied science as a teenager and later became an electrician as the age of radio technology blossomed. During the Depression he took his knowledge and developed a traveling exhibition displaying the wonders of radio control to the masses in fair grounds, exhibition halls, and theaters around the country. The act was apparently quite popular as the numerous newspaper accounts and crowd photographs document.

As clever as Francill was with technology, he appeared just as adept at marketing. He typically staged several demonstrations when his tour

reached a new town, giving free public displays to create interest and to promote his paid theater appearances. He also attracted additional revenue through advertising and sponsorship deals with local businesses and chambers of commerce. He would integrate their products or services into his show, controlling by radio commands their particular brand of car, milking machine, factory machinery, or whatever local technology they wanted. This combination of technological talent and entrepreneurship also gave him some genuine insights into radio technologies; in one newspaper account from 1927, Francill predicted that advances would lead to night vision, guided missiles, and television.

An interesting collection of material from a forgotten Depression-era performer notable for his innovative use of radio technology and marketing.

**Details:**

1. Mimeographed press release. Folio. Single sheets. Waviness from being rolled with one sheet showing wear at the extremities, otherwise all fine. A page of promotional copy touts the money making opportunities: "Maurice Francill 'America's Radio Wizard' is

Hear The Most Sensational Address  
Since Lincoln Spoke At Gettysburg



the answer to the carnival problem of today. ... Francill without question is the greatest open-air attraction in the world today." Thirty copies.

2. Pamphlet. Single sheet folded once. Octavo. Some wear, overall fine. Flyer for a show performed in the New London, Connecticut area that promotes the use of Ford cars in the exhibition.
3. RKO Proctor's Newark newsletter. Single sheet folded once to form two pages. Octavo. Fine. Includes a cover photo of Francill and a description of his show.
4. Broadsheet. Quarto. A few tears to the extremities and a couple of creases, near fine. A flyer for a show in Ephrata, Pennsylvania on October 25, 1934 that promises "3 Ford Cars Operated by Radio."
5. Pamphlet. Single sheet folded once to form four pages. Quarto. Moderately worn at the extremities with chips and tears, good plus. A flyer for a money-making talk given by Francill that is promoted as, "The Most Sensational Address Since Lincoln Spoke At Gettysburg."
6. Broadside. Measuring 11" x 17". A small hole with a bump to the corner, near fine. An undated poster touting his show.
7. Two Broadsheets. Quarto. Fine. Images of the large crowds attracted by Francill's exhibitions, likely to convince various towns and chambers of commerce of the exhibition's popularity.
8. Papier-mâché plate. Fine. Reproduction plate created by *The*

*Charlotte Observer*.

- 9 - 22. Thirteen 10" x 8" photos. One linen backed and one pasted on cardboard. Moderate wear to the extremities with chips, tears, and holes, generally about very good. Various photos of Francill at work with radio controlled devices, including an airplane, battleship, and boat, as well as him on the street with a crowd, performing on stage, tinkering with a device, and at home reading by the radio. One photo showing him with his 14-foot battleship is cropped and was likely framed or used as a publicity shot.

**Miscellaneous:**

Various early photo reproduced copies from newspaper articles about Francill. Holes along the left margin suggest they may have once been bound together. Most worn with fading in spots and wear at the extremities, very good. They include articles from *The Denver Post*, *The Pittsburgh Post-Gazette*, *The Minneapolis Journal*, *The Houston Chronicle*, and *The St. Louis Globe-Democrat*, to name but a few, all describing various appearances by Francill around the country.

[BTC #349803]

Sunday  
45 11 1949

Dear Arnold:

Thank you for your last, encouraging letter. Vincent & I have worked so hard this summer, with so many obstacles, you probably know they are playing an extra four weeks, hoping to do some something for the investors.

Do you know what Judith Evelyn's plans are for the ~~coming~~ coming season? I have a new play that I think might interest her. I would like you to read it & see what you think. I will be in N.Y.C. next Wed. or Thurs. I will bring it to you then.

Warmest regards -  
Horton

Sept. 6, 1949

Dear Arnold:

I did not get to have your last week on our mailing this one to you. I will be in the city week after next if you've had time to read it, we can talk about it, then.

The Festival has decided to close on Sept. 11<sup>th</sup> as the weather is getting very cold -

I hope you like the play -

Best -  
Horton

**13 Horton FOOTE. Two Letters from Horton Foote.** Washington DC: 1949.

**\$850**

Two Autographed Letters Signed from two-time Academy Award-winning screenwriter and playwright Horton Foote. Both fine except for two holes along the margins of each letter (affecting a total of three words) where they were placed in a binder. The letters are dated August 31, 1949, and September 6, 1949, shortly before Foote returned from Washington DC, where he ran an acting school with his wife and his friend, Vincent Donehue. The letters are addressed to "Arnold," likely L. Arnold Weisseberg, a theater lawyer with whom Foote had consulted in the past. In them he mentions the tough time had in running the school, his upcoming visit to New York, and his new play which he wants Weisseberg and actress Judith Evelyn to read. The unnamed play is *The Chase*, a smashing success that opened at The Playhouse Theater in 1952 with José Ferrer directing, and which signaled Foote's return to Broadway. An interesting pair of letters from one of America's premiere stage and film writers who was then on the verge of success. [BTC #341461]



A collection of more than 1500 pages of documents from the now defunct Masonic Welcome Lodge No. 453 of Philadelphia dated 1869-1890. Among the contents are more than 250 petitions for membership, which include petitioners' names, ages, occupations, and addresses; 20 years of annual summaries, committee reports, rents and dues, sundry bills, and lodge notices; papers related to member demerits, grievances, and resignations; pleas for charity from members and their families; various correspondence with members and other lodges, including a proposal for an organ for Norman Hall; and several Masonic books and assorted ephemera. All near fine or better and organized into neat stacks bound with string and descriptive notes.

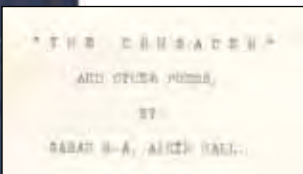
Welcome Lodge No. 453 met in the Norman Hall of Philadelphia's beautiful, immense, and iconic Masonic Temple immediately following its construction in 1873. The cache of documents outlines the lodge's weekly activities; the ebb and flow of membership, new petitioners and transferring members from other cities; and annual expenses and charity activities. Also included are a copy of *By-Laws of Corinthian "Chasseur" Commandery, No. 53, K.T. Stationed at Philadelphia* from 1875; two copies of *Extracts from the Ahiman Rezon* from 1870 and 1883; two copies of the program for the celebration of the 100th Anniversary of the Eastern Star Lodge No. 186; and a half dozen lodge business cards.

An interesting collection of Philadelphia-related Masonic documents from the center of American Masonic world of the 19th Century and also a gold mine of genealogical data related to the city's most prominent citizens who comprised Lodge No. 453's membership. [BTC #290323]



15 Sarah M-A. Aikin HALL. [Typescript]: *The Crusader and Other Poems*. [No place: no publisher circa 1890s]. \$1250

Typescript and carbon copy in two volumes. Each (73)pp. Both bound in three-quarter navy morocco with marbled boards and endpapers, gilt spine with raised bands and gilt edges. Near fine with some light scuffing to the extremities. A collection of unpublished poems by Sarah M-A. Aikin Hall, the wife of prominent American geologist and paleontologist James Hall (1811-1898). This collection includes poems very similar



in style, themes, and motifs to those of her only published book, *Phantasia*, issued by G.P. Putnam in 1849. While undated, a leaf in the ribbon typescript volume is watermarked "Crane's 1891." Mrs. Hall predeceased her husband, and it is possible that these volumes were prepared by him in tribute to her work and love of poetry; his *New York Times* obituary noted, "When Mrs. Hall died in Albany a few years ago her husband felt his loss keenly, and his buoyant manner changed." Among these poems is "Knight Toggenburg," featuring a character from a Schiller poem she translated for *Phantasia*. Another poem, "Stanzas," praises the poetic achievement and legacy of Frances S.L. Osgood after her death in 1850. Mrs. Hall was also a talented artist, contributing technical plates for several of her husband's geology and paleontology works. Not surprisingly, OCLC locates no copies. [BTC #355377]



16 (Hawaii). David L. GREGG and E[dmund] PILLET.

[Hawaii]: Order of the Day For the Celebration of the Fourth of July. [Honolulu?: no publisher] 1854.

\$8500

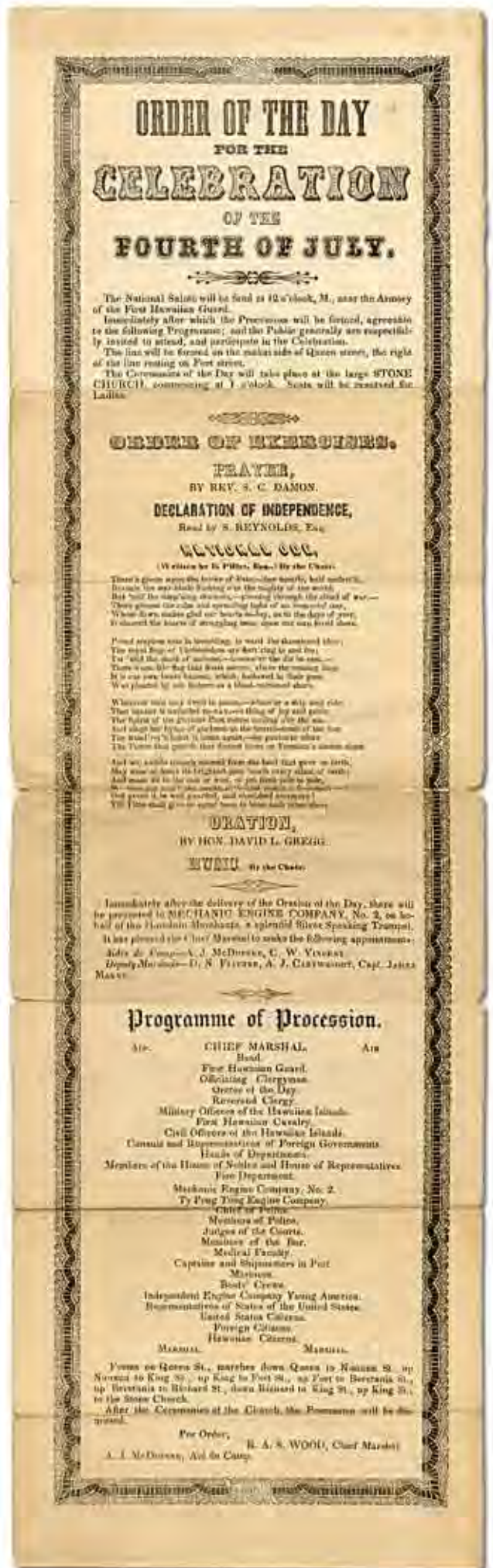
Narrow broadside, measuring 5 3/4" x 19 1/2". Ornamental border and various printer's devices. Former fold lines with one fold expertly strengthened and some light toning, very good or better. A fascinating broadside announcing with great pomp the celebration of the Fourth of July in Honolulu in 1854 - at the time British, French, and American interests vied with each other and such an elaborate celebration of one nation was likely to offend the others. This broadside underscores the ongoing sentiments of Manifest Destiny and the territorial expansion interests of the United States at the midway mark of the 19th Century.

Principal to the festivities was an oration by the Honorable David L. Gregg, who had been sent to the Hawaiian islands as a diplomat by President Franklin Pierce. Regarding the oration, in his diary Gregg wrote: "I do not anticipate that British or French residents will be much pleased with it. I had either to take strong American grounds without regard to any body's toes, or get up a set of wishy-washy, namby-pamby phrases to suit all parties, which I did not care to do." In his oration, which was published separately after this broadside, Gregg went so far as to mention the "prospect that a new star would soon be added to the constellation of States." Gregg wrote elsewhere that the purpose of his oration was to "arouse a national feeling among American citizens" on Oahu, and this was supplemented during the celebration by a recitation of the Declaration of Independence.

The broadside also prints a four stanza "National Ode," written for the occasion by Edmond Pillet. The poem uses the United States flag as an emblem of a calm freedom amid the wavering "royal flags of Christendom." Like Gregg's oration, the ode contrasts the fate and promise of America with that of other nations. It was republished in the Honolulu journal *The Friend*.

Other celebration activities detailed on the broadside include a procession by the First Hawaiian Guard, the Military and Civil Officers of the Hawaiian Islands, the First Hawaiian Cavalry, the Ty Pong Tong [Fire] Engine Company, and then, in an interesting pecking order: "United States Citizens. Foreign Citizens. Hawaiian Citizens." The Procession formed on Queen Street, marched down to Nuuanu Street, then to King Street, to Fort Street, to Beretania Street, to Richard Street, back on to King, and then to the Stone Church.

An attractive item documenting American involvement in Hawaii's identity. Not in OCLC, one copy of this broadside at the New York Historical Society. [BTC #362454]



17 James HILTON. Typed Letters Signed.

\$650

Four typed letters Signed, dated Dec. 4, 1944 through Jan. 25, 1945, to Margaret Cuthbert, the Director of Women's Programs at NBC in New York, regarding his participation in NBC's *Great Novels* radio program. In the course of the correspondence Cuthbert arranged for Hilton to introduce "Pickwick" and *Jane Eyre*. But in the final letter Hilton declines, explaining, "When \$100 was first offered I accepted... regarding the sum as a honorarium ... (my previous fee for a radio appearance... had been \$1750). As, however, you now seem to think \$100 is a little bit too much, it really does occur to me that \$75 is a little bit too little." A nice little archive of correspondence. [BTC #45986]

  
 Twentieth Century-Fox Film Corporation  
 Dec. 4th 1944

Miss Margaret Cuthbert  
 Director of Women's Programs  
 NBC  
 300 Building  
 Radio City  
 New York 20, N.Y.

Dear Miss Cuthbert:

My plans to come to New York have had to be changed, but I understand from Mr. Jennings Pierce that it will be quite all right if I do the "Pickwick" broadcast from Hollywood on December 23rd.

I should have answered earlier your letter of November 10th, but for expecting to be in more personal touch in New York; but now it occurs to me that I had better have a copy of J.D.E. Hyde's remarks on "Pickwick"; so as to avoid any possible duplication. Perhaps you could forward this to me, as Mr. Pierce is wanting a copy of my own remarks fairly soon.

With best wishes - and I hope my visit to New York is only postponed.

Yours sincerely,  
*James Hilton*  
 James Hilton

Twentieth-Century-Fox Studios,  
 Los Angeles, Calif.  
 December 15, 1944

Miss Margaret Cuthbert,  
 National Broadcasting Co., Inc.,  
 300 Bldg., Radio City,  
 New York 20, N. Y.

Dear Miss Cuthbert:

Thanks for your note of December 10th. I will do what you suggest by Pickwick material, as I have had a fraction over two minutes. I am afraid it will cover some dramatic material, but definitely 271 lines and I can not guarantee or insist on an exact copy.

If you do not deem my proposals as satisfactory to you, I would not mind making it.

Yours sincerely,  
*James Hilton*  
 James Hilton

1215 E. La Brea Ave.  
 Hollywood, Calif.  
 January 25, 1945

Miss Margaret Cuthbert,  
 National Broadcasting Co., Inc.,  
 300 Bldg., Radio City,  
 New York 20, N. Y.

Dear Miss Cuthbert:

Thanks for your note about the changes on your Great Novels program.

Perhaps, though, I had better excuse myself from a further appearance on it. When \$100 was first offered I accepted without a thought, regarding the sum as a honorarium and it was some a commercial matter (my previous fee for a radio appearance - sponsored of course, had been \$1750). As, however, you now seem to think \$100 is a little bit too much, it really does occur to me that \$75 is a little bit too little.

With best wishes,

Yours sincerely,  
*James Hilton*  
 James Hilton

Twentieth-Century-Fox,  
 Los Angeles, Calif.  
 December 23, 1944

Miss Margaret Cuthbert,  
 National Broadcasting Co., Inc.,  
 300 Bldg., Radio City,  
 New York 20, N. Y.

Dear Miss Cuthbert:

Thanks for your wire just received. I will be delighted to do the Jane Eyre broadcast on February 24th.

Yours sincerely,  
*James Hilton*  
 James Hilton



**18 (Labor History). John L. LEWIS.** [Small Archive]: *United Mine Workers of America Commission Signed by John L. Lewis to W.A. "Tony" Boyle, future president of the UMWA and convicted murderer of Joseph Yablonski, with related material.*

\$1500



A small archive of documents pertaining to the organized labor career of W.A. Boyle. One of America's great power-brokers during his long life, John L. Lewis became acting president of The United Mine Workers of America in 1919. He finally retired in 1960 and was succeeded by Thomas Anderson, himself quite elderly and in failing health. When Anderson died three years later William Anthony Boyle took over the UMWA. "Tough Tony" Boyle consolidated the powers of the union president and was involved in widespread corruption. In 1969 Pennsylvania union leader Joseph Yablonski created a credible challenge to Boyle but ultimately lost, and was murdered with his wife and daughter a few days after the election. Boyle was convicted of ordering the murder and died in prison in 1985. Hollywood revisited the crime in the 1986 HBO film *Act of Vengeance* with Wilford Brimley portraying Boyle and Charles Bronson as Yablonski.

**The archive contains:**

1. Commission **Signed** by John L. Lewis appointing W.A. Boyle as President of Provisional District 27, and dated 1 April 1950. Folded, else fine.
2. Commission appointing W.A. Boyle as Special Representative and dated 1 April 1950, but unsigned. Folded, else fine.
3. Mimeographed form letter signed in type by Lewis, asking for the return of old commissions and for other information. Folded, small tears, and a little brittle, good only.
4. Gas rationing card dated in 1945 for Boyle in Montana, where he began his labor career. Very good.
5. United Mine Workers of America document folder for the commissions. Fine. [BTC #83635]



Five bound volumes. Quartos. Three-quarter morocco with textured maroon boards, raised bands, and gilt spine lettering. About near fine, with rubbing at the extremities and some offsetting to the endpapers. The bound volumes contain 30 issues of this sporting magazine which began publication in 1882 as the *Wheelman* before changing its name to *Outing and the Wheelman: An Illustrated Monthly Magazine of Recreation*, then simply *Outing* until it ceased publication in 1923.

The magazine published a range of fiction and nonfiction related to the sporting life, covering many popular activities of the day such as hunting, fishing, equestrian, and boating, as well as emerging sports such as ice hockey, football, and aeronautics, often with accompanying photographs and illustrations. These volumes are no different with scores of vintage photographs of late 19th Century football teams and three early illustrations from Frederic Remington. Football in particular was rapidly gaining popularity at colleges across the country despite – or perhaps because of – its violent nature. Included within these pages are more than half a dozen articles by Walter Camp, the father of American football. While most feature the Ivy League teams of Yale, Harvard, Princeton, and others, one article focuses solely on West Coast teams including

Stanford and the University of California.

An interesting window into American sporting life at the turn of the century and the early development of football. [BTC #355721]













**21 (Music). San Francisco Bay Area Punk Flyers.** San Francisco: Circa 1980-1984.

**\$9500**

A collection of more than 250 flyers documenting the influential San Francisco Bay Area punk and art scene between 1981-1984, featuring a wide range of bands including U2, Siouxsie and The Banshees, The Circle Jerks, Social Distortion, Black Flag, and Bad Religion. These monotone flyers are all printed on standard 8½" x 11" sheets of various colors with several incorporating rubberstamped elements. Overall near fine or better with only scattered edgewear and light soiling.

This group of flyers comes from the collection of an art professor whose students were involved in the art and music scene of the early 1980s, and captures a moment in time that saw the rise of some of the biggest names in punk rock, many of whom are featured here in the early stages of their careers. Some of the more notable flyers in the collection document performances such as: Siouxsie and the Banshees opening for D.O.A.; Bad Religion, Circle Jerks, and Social Distortion appearing together at On Broadway the same week as Black Flag and the Subhumans; and a March 1981 gig featuring U2, a band "from Ireland" apparently, touring in support of their debut album, *Boy*.

The archive is also a valuable record of events and venues from the Bay Area, nearly all of which have disappeared. Some of the venues featured include better known punk clubs such as Mabuhay Gardens, On Broadway, and the Sound of Music; lesser known but equally important anarchist and art spaces like Club Foot, Tool & Die, and The Farm; and the infamous Target Video studio that produced some of the most influential show footage of the era.

The rise of punk music and the desire to produce art converged particularly well in the mild climate and relatively small geographical area of the Bay Area. As Marian Kester points out in *Street Art: The Punk Poster in San Francisco 1977-1982*, "there are a lot of artists here but Art is not taken seriously (i.e. San Francisco is not a major market for investment or speculation in the arts,) and many artists are thus willing to work for free. In New York any artist worthy of the name expects to be paid, thereby reducing poster to a minimum."

Free of the financial pressures of the larger art world, Bay Area poster artists forged a unique and immediately recognizable visual language built out of media appropriation, subversion, and humor, perhaps partially developed in dialogue with contemporary Bay Area noncommercial art movements such as mail art, Fluxus, and the Bay Area Dadaists.

Artists and bands were able to change the face of music promotion by using collage and "do-it-yourself" methods of flyer creation. Among the best known practitioners of these techniques was Dead Kennedy's artist Winston Smith, who used political figures, apocalyptic scenery, and slogans such as his "drunk with power" flyer included here. Also featured is the photographic art of Glen E. Friedman as seen on a 1983 On Broadway flyer of a screaming Keith Morris, frontman of both Black Flag and the Circle Jerks.

An important collection of early '80s punk and punk art ephemera from the influential San Francisco Bay Area scene.

***A partial list of bands included:***

7 Seconds	Frightwig
Adolescents	Go-Gos
Agent Orange	Jars
Angry Samoans	Joan Jett
Anti-Nowhere League	Lenny Kaye
Black Flag	Meat Puppets
B-52's	Minor Threat
Bad Religion	Mutant
Boomtown Rats	Psychedelic Furs
Captain Beefheart	The Ramones
The Clash	Romeo Void
The Cramps	Siouxsie and the Banshees
Circle Jerks	Social Distortion
Crime	Subhumans
Dead Kennedys	Talking Heads
Debbie Harry	Target Video
Descendents	Toy Dolls
The Dickheads	U2
D.O.A.	The Violent Femmes
Echo and the Bunnymen	Waitresses
Exploited	Wall of Voodoo
English Beat	X
Flipper	XTC

[BTC #364284]



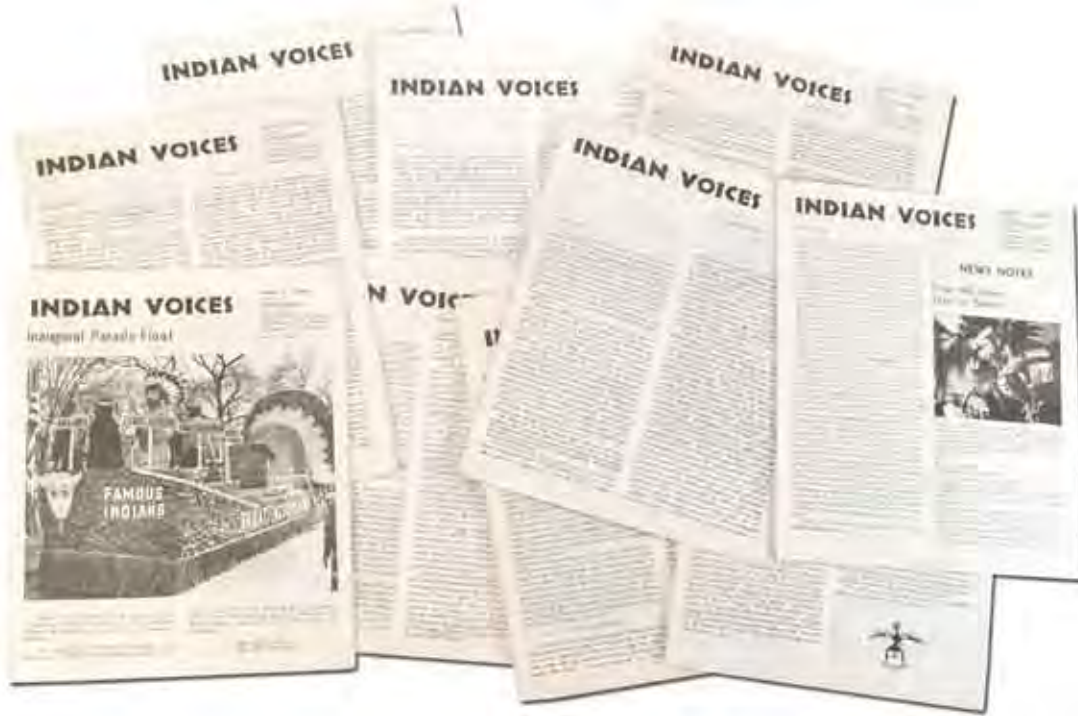
**22 (North Dakota). Seven Panoramic Photographs of a Parade in Fargo, North Dakota. \$1750**

Seven panoramic photographs (six unique, one is duplicated). Each is approximately 10¾" x 3½". Condition is just about fine. Undated and unsigned but circa 1915. One panorama depicts men in military or military style uniforms marching from the Fargo train station; another shows a downtown intersection with several easily identifiable shops and stores – one displaying a Marine Corps banner; another shows both paraders and spectators in wagons and early automobiles; and yet another shows a large parade ground with a host of spectators. The duplicated image is of a large, probably public building, awash in flags and bunting with a sizable crowd awaiting the parade. Nice and relatively early images in a panoramic format. [BTC #363787]



**23 (Magazines, Native Americana). Edited by Robert K. THOMAS and Clyde WARRIOR. Indian Voices - Ten Issues, 1964-1966.** Chicago: University of Chicago 1964-1966.

**\$850**



A collection of ten issues of this Native American magazine. All quartos. Stapled wrappers. Folded from being mailed with a subscriber's address on the last page and light wear at the extremities, overall near fine. A Pan-Indian monthly journal, published from 1963 to 1972 and co-edited by the Cherokee ethnologist Robert K. Thomas and Clyde Warrior, the Ponca Indian activist who died in 1968. Each issue includes a full page editorial by Thomas, followed by news of events in the American Indian community, original contributions from readers, political affairs, etc. This collection contains the issues from June 1964; February, April, and December 1965; and February-March, April-May, June, July, September, and November 1966. OCLC locates 23 examples of this magazine in microform but no physical copies. [BTC #354904]

Dear Sir I take this opportunity to write you  
 I have been to let you know how well as  
 I am doing I received your letter dated 25th  
 stating that you wished me to stop the papers  
 and send you a good Jackson paper I have been  
 obliged of procuring one until I can send it  
 to you I then enquired for the Jackson paper  
 paper they had they directed me to  
 of West Chester I found him for his paper for one year  
 he said he would send me that day you will find  
 on a good Jackson man I can tell you that I cannot  
 as to fashion my reasons are I cannot think him as  
 capable of filling the office as being out of  
 your own good demonstration paper printed in  
 Bridgeton please send me one and stop the other  
 I have a paper but on this date about 22 1/2 and  
 have paid a two cent toll for it I have three  
 horses and one boy I will when you write  
 to me I will send you a good paper I will  
 be bought for at Philadelphia and will the  
 fashion is going to be the spring time is due  
 at Cincinnati it has been understood  
 and the winter the paper was taken  
 to be as hard as they are at this time they will  
 to have your paper in a year in the state  
 me P. B. for the President of the Jackson  
 for the state to defend it

My respects to Mother and her family and to  
 let I would have been and please send me  
 let to send you for the late but I will  
 you my respects to Mr. G. and tell him  
 he will write me in the future I am at  
 I have nothing more at present but he will  
 please and I will give you my best  
 to all my loving friends yours with respect  
 Ephraim E. Sheppard Bridgeton  
 I have been thinking of writing  
 you a few lines hoping at the same time they  
 will find you in Bridgeton I am very much  
 left to know what subject to write you unless you  
 have something of Xenia or the good people  
 believe I have long since given you a description  
 of this town but as I cannot remember whether it  
 have or not I will now give you a short history  
 of it Xenia is a small inland town it is bounded on the  
 North by Calumet Woods and highly cultivated  
 Farm is also on the east and on the South is a  
 pleasant stream of water winding through a beautiful  
 landscape from the town being situated on a very  
 level piece of ground makes it a very pleasant  
 to inhabitants like the rest of the town is made up of  
 temperate people who are men of different  
 ranks and what of them are religious and  
 the moral in their habits and it is not to begin  
 to say something about commerce or the very long  
 a little about his children also most school boys  
 are two years older than the school is a very  
 school and what of the school is a very  
 according to the chance she had leaving the school  
 one school got from a year old I think the youngest  
 is not six months old all the length of the school  
 we heard from Charles Hornsby few weeks ago  
 I suppose he may be dead and I think of the  
 time past wearing the wool and a good deal  
 they have been children for good and those boys  
 I had know what were to write to you I tell you of  
 should like to see you in this town boundary but as  
 I cannot expect that will concern to go I will  
 not doubt upon that subject I shall now assume you  
 that but you thank as light of my letter as you will  
 that your letters display a disposition if a strong mind  
 you shall think so while you work so hard  
 about your old acquaintance being so near  
 I shall now conclude with regarding you to give my  
 sincere respects to Henry and his family I thought  
 he had long since forgotten as all he said as if you  
 was included in your last letter I shall now conclude  
 with subscribing myself  
 Ephraim E. Sheppard  
 I have read your letter and I will give you my best  
 Ruth P. Nieukirk

**24 (Ohio). Benjamin and Ruth P. NIEUKIRK. Three-Page Autograph Letter Signed from Xenia, Ohio discussing Andrew Jackson and Xenia. 1828.**

**\$500**

Written on three sides of a bi-folium leaf addressed to Ephraim E. Sheppard of Bridgeton, New Jersey, and dated February 24th, 1828. Folded as mailed. Some small tears, creases, and small stains, else very good. A letter each from Benjamin and Ruth, apparently a married couple living in Xenia. Both discuss the upcoming election and whether Jackson or Adams will win: the Nieukirks support Adams while apparently Sheppard is a Jackson man. Benjamin, evidently a shopkeeper, asks after fashions and mentions hats; Ruth mentions family and gives a brief history of Xenia and its inhabitants. The Nieukirks emigrated from New Jersey to Xenia. [BTC #322283]

**25 (Paper Samples). (Ben and Bernarda SHAHN).** [Archive]: *A Collection of 13 Paper Sample Books Imported and Stocked by Andrews, Nelson, Whitehead of New York.* Long Island City: (Andrews, Nelson, Whitehead circa 1960-1970). **\$750**

A collection of 13 paper sample books: "imported and stocked" by the firm Andrews, Nelson, Whitehead of New York (including one from Rembrandt Graphic Arts Co. in Rosemont, New Jersey), from the library of the artists Ben and Bernarda Shahn. Oblong octavos, measuring approximately 3½" x 7" and 3¾" x 9". All are very good or better, with the one from Rembrandt Graphic Arts annotated by Bernarda Shahn. From the Library of the artists Ben Shahn and Bernarda Bryson Shahn, with an estate label designed by their son, Jonathan Shahn, laid in. Ben Shahn, a leading American painter, and Bernarda Bryson Shahn were both noted printmakers. This reference collection contains examples of the various papers that they used for their prints and drawings. Most of the sample books date from the mid 1960s.

*The archive includes:*

1. Japanese Papers (15 samples)
2. Parchment Papers (10 samples)
3. Ingres d'Arches MBM (10 samples)
4. European Printing and Art Papers (30 samples)
5. European Printing, Art, and Parchment Papers (40 samples)
6. Handmade Millbourn Watercolor Paper (8 samples)
7. Printmaking Papers (20 samples)
- 8-9. Hakone Colored Tissue (2 copies, 30 samples each)
10. Fabriano Cover (100 and 200 Series, 60 samples)
11. Fabriano stocked in 30 Colors (100 and 200 Series, 30 samples)
12. A/N/W's Museum Mounting Board (7 samples)
13. Paper-Sample Book (Rembrandt Graphic Arts Co., 30 samples, many of which are monogrammed in ink at the lower right corner by Bernarda Shahn. [BTC #364041]



**26 Gary SNYDER.** [Manuscript]: *The Songs at Custer's Battlefield.* [Grass Valley, California: De Crepit Press 1976]. **\$450**

Manuscript. Single lined sheet, measuring 5" x 3". A bit of wear at one edge from having been removed from a pocket notepad, else fine. Three line holograph poem by Snyder in purple ink, accompanied by its printed version, a letterpress card issued as Holy Uncertainty #2, fine, Initialed by the poet under his name, and accompanied by a very good envelope with writing indicating its contents. [BTC #354672]





27 (Photography, Russia). ФОТ. ВАСИЛЬЕВА [Phot. Vasilieff]. [Photo Album]: НА ПАМЯТЬ О ВОЛГѢ [In Memory of the Volga]. Samara, [Russia]: (Phot. Vasilieff) [circa 1889]. \$2000



Photo Album. Oblong octavo. Measures approximately 7" x 4½", with a lithographic imprint of the studio "Phot. Vasilieff" printed in green on the rear board. Original cobalt blue beveled boards, gilt titles, with 18 original mounted photographs bound in an accordion fold. A bright, near fine copy. Each photograph with a Cyrillic caption printed in red and lightly annotated in ink by a contemporary hand with an English translation. Issued as a keepsake in Samara, Russia, a city situated at the confluence of the Volga and Samara rivers. The Samara's long and beautiful embankment and surrounding mountains have been celebrated for centuries. Included in this album from the late 1880s are many views of fishermen along the embankment, Alexander Bridge, the ancient mound "Kurgan Hill," and various prominent mountains. A handsome, well-preserved album of photographs from pre-Soviet Russia. [BTC #363375]



28 (Hunter S. THOMPSON). Herbert GOLD. [Typescript Review of]: *Hell's Angels* by Hunter S. Thompson. [circa 1966]. \$850

Typescript review of Hunter S. Thompson's first book, here mis-titled *The Hell's Angels*, by Beat novelist and critic Herbert Gold. Five letter size leaves, typed rectos only with Gold's address and ink and pencil corrections throughout. Folded from mailing with wear to the extremities and toning to the bottom halves of all pages, else very good. The review is positive, reportedly as were most at the time. Gold describes the book as "a comic nightmare, woven of several strands: accurate documentation of 'runs' and parties, ecstatic meditation on cycles and machinery, and a fitful litany for the injured souls of America." He specifically comments on the immersive nature of Thompson's reporting, noting that the work "has this quality of total immersion... touching at the various meaning of his adventure, singing goofy and horrifying rhapsodies of involvement." An interesting contemporary look at the book that brought Thompson a national audience. [BTC #353416]

Herbert Gold  
1051-A Broadway  
San Francisco, California





**29 (Pulp Art). Adult Pulp Cover Original Art.** [Circa early 1960s]. **\$1500**

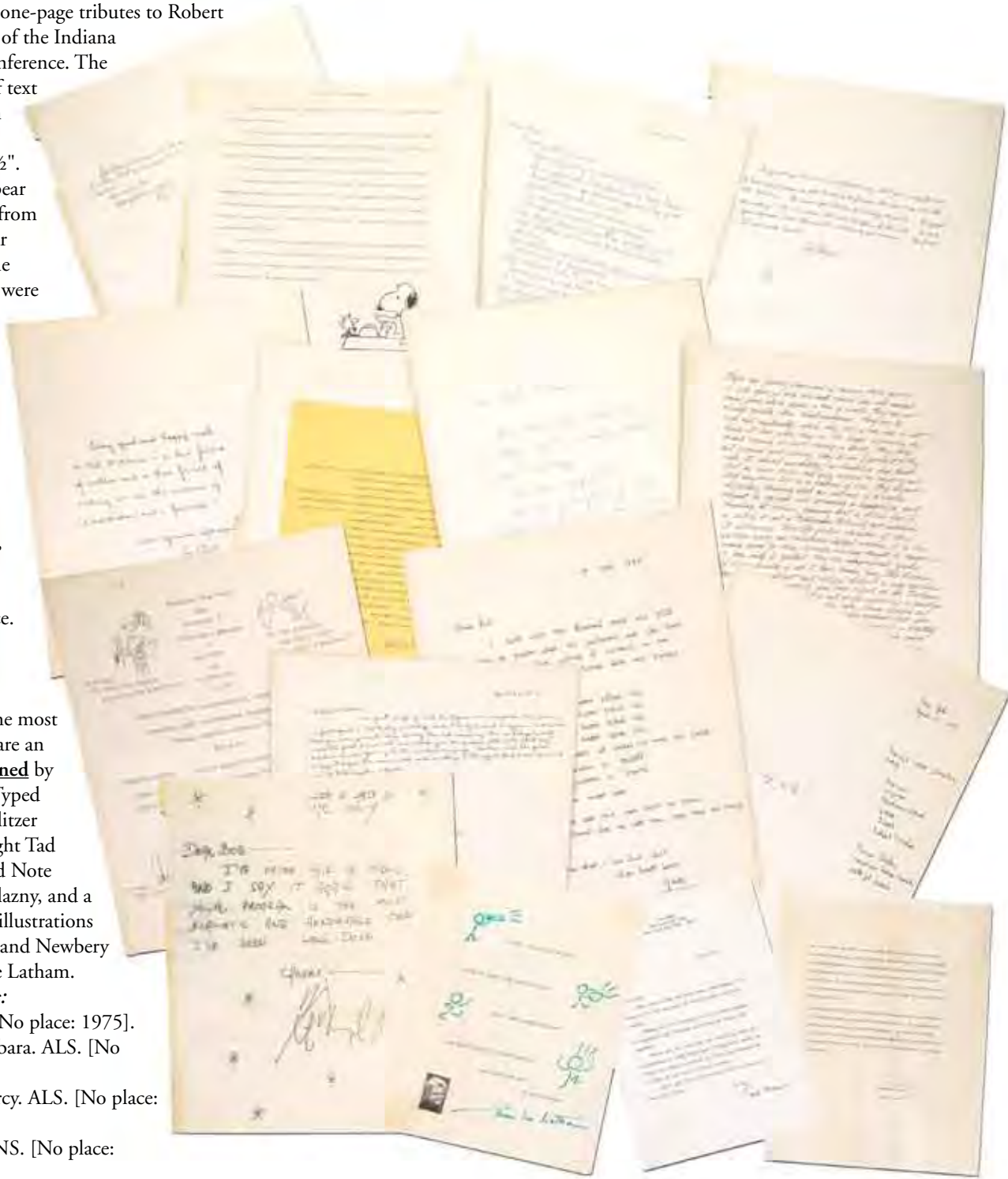
A collection of original artwork for several adult-oriented paperback pulp novels from the early 1960s, including six small color mockups, measuring 4" x 7", and four large preliminary pencil sketches, measuring 20"x 26". The sketches have an applied paper boarder secured with masking tape and are somewhat chipped along the edges, near fine, while the mockups have only the slightest touch of wear to a couple of corners, else fine. The art appears to be all from the same unknown artist with the preliminary sketches representing more detailed renditions of all but two of the color mock ups. The text on the mockups is not readable except for the titles and a few scattered words, likely as intended. Our research was not able to determine definitively whether these covers were ever published or if these are spec illustrations done by an artist to secure work. *The Exotic* by Carter Brown was published several times, the earliest being a 1961 Signet paperback, but neither it nor any of the other printings we examined matched the artwork found here. This is also the case for *The Night It Happened*, *Demon Lovers*, and *Big Blondes*. The remaining two titles illustrated here, *Wild Heat* and *Adorable Creatures*, could not be located at all. Likewise we were unable to identify with any publisher the crossed key logo found on all but one of the covers. Two of the titles, *Demon Lovers* and *Adorable Creatures*, are particularly notable for their obvious lesbian themes. An interesting group of titillating artwork from the golden age of the pulp paperback. [BTC #347492]



A collection of sixteen one-page tributes to Robert Mitchner, the founder of the Indiana University Writer's Conference. The tributes, in the form of text and sketches, are all on individual leaves, most measuring 10¾" x 14½". All but three pages appear to have been removed from a stapled binding. Wear to the left margin of the large pages where they were disbound, one page dampstained, and some glue residue to the verso of the three smaller pages along with some wear, very good or better. The tributes to Mitchner, dating from his retirement in 1975, are by writers, artists, and instructors who attended the conference. They vary from simple notes and letters of thanks to poems and illustrations. Among the most notable contributions are an Autographed Note Signed by Kurt Vonnegut, Jr., a Typed Letter Signed from Pulitzer Prize-winning playwright Tad Mosel, an Autographed Note Signed from Roger Zelazny, and a Typescript poem with illustrations from children's author and Newbery Medal winner Jean Lee Latham.

*The collection contains:*

1. APPEL, Bill. ALS. [No place: 1975].
2. BLAKSHORE, Barbara. ALS. [No place]: May 1975.
3. BOWLES, Paul Darcy. ALS. [No place: 1975].
4. BROOKS, John. ANS. [No place: 1975].
5. CHAIKIN, Miriam. New York: April, 29, 1975. Short Holograph Poem Signed.
6. CHUTE, BJ. ANS. [No place: 1975].
7. LATHAM, Jean Lee. Typescript Poem Signed with sketch and black and white photo.
8. MOSEL, Tad. ALS. New York: June 1975.
9. PERRY, Bernard. TLS. [No place]: May 1, 1975.
10. ROUECHE, Berton. TNS. [No place: 1975].
11. VONNEGUT, Kurt. ANS. New York: [1975]. Has some dampstaining affecting the left side and part of the signature.
12. WIGGAM, Lionel. ANS.
13. ZELAZNY, Roger. ANS. [No place: 1975].
- 14-16. Three unidentified ANS with text and cartoon illustrations. [BTC #337590]



A collection of material related to The Pennsylvania Railroad Company from the 1930 and '40s. Included are four manuals of diner cars and coaches with blueprints tipped in; internal company guidebooks for the various technical systems on trains; various equipment manuals including schematics; several train-related manufacturer brochures; classification reports from the New York Central System; locomotive tests with charts tipped in; blueprints for a locomotive and its systems; and railroad employee ephemera. Overall about near fine.

The Pennsylvania Railroad Company was not only the largest railroad in the United States but at one time the largest publicly traded corporation in the world, employing more than 250,000 people and with an operating budget that was sometimes larger than that of the U.S. Government. The line stretched 11,000 miles from New York to Illinois and Michigan. The company later merged with the New York Central in 1968 to form the Penn Central Corporation before filing for bankruptcy two years later.

An interesting collection of railroad-related documents from the days when trains ruled the transportation and freight industry.

#### Details:

1. *Specification for Five Diners For The Pennsylvania Railroad.* Philadelphia, Pennsylvania: Edwards G. Budd Manufacturing 1939. Bradbound folder. 47pp., with several tipped-in blueprints of the cars. Some writing on the front of the folder and pages tanned, near fine.
2. *Specification for Three Coaches For The Pennsylvania Railroad.* Philadelphia, Pennsylvania: Edwards G. Budd Manufacturing 1940. Bradbound folder. 31pp., with several tipped-in blueprints of the cars. Some writing on the front of the folder and pages tanned, near fine.
3. — *another copy.* Near fine.
4. *Specification for Twelve Coaches For The Pennsylvania Railroad.* Philadelphia, Pennsylvania: Edwards G. Budd Manufacturing 1939. Bradbound folder. 38pp., with several tipped-in blueprints of the cars. Some writing on the front of the folder and pages tanned, near fine.
5. *Damage Free Loader General Purpose Railroad Equipment Catalog.* Plymouth, Michigan: Evans Products Company. Bradbound folder. (21)pp., with 25 photos laid in. Some small tears to the page ends, near fine.
6. *The Pennsylvania Railroad G-10 Scrap Book.* [No place: no publisher]. Ruled pages with index letters stamped along the margin and additional blank pages in the rear. 200pp. Cloth covered mint green

boards. Boards slightly soiled with a punch hole to upper right corner, as issued, about fine.

7. *"HSC" Brake Equipment D-22-PTE Passenger Car Brake Equipment with Electro-Pneumatic Brake Speed Governor Control and "AP" Decelostat Equipment.* Wilmerding, Pennsylvania: Westinghouse Air Brake Company 1946. Bradbound folder with paper wraps. 37pp. Some oxidation to the brad and some wear with chips and tears to the paper wrap, very good or better.
8. *Timken Roller Bearings Co.: Rods — Piston — Crosshead.* [No place: no date]. Clasp-bound folder with three photos and blueprints, including a shot of the *Commodore Vanderbilt*, the first streamlined, high powered steam locomotive. Spots and wear to the paper wrapper with some light wear to the interior page ends, very good or better.
9. *The Pennsylvania Railroad General Notice No. 202-D.* [No place]: 1934. Quarter cloth boards. 87pp. Rubbed with spots, wear to spine and tanned pages, good or better.
10. *List of Occupational Classifications by I.C.C. Reporting Divisions.* Cleveland, Ohio: New York Central System 1936. Bradbound with stiff wraps. 70pp. Rubbed with creases and wear to the page ends, good.
11. *Instructions For the Government of Freight Agents.* Philadelphia, Pennsylvania: The Pennsylvania Railroad Company 1950. Screwbound folder with stiff cardboard boards. 139pp. Soiled with some writing on the front folder, about near fine.
12. *A.A.R. Passenger Locomotive Tests. Association of American Railroads Operations and Maintenance Department Mechanical Division.* [No place]: 1938. 47pp. Stapled wrappers. Lacking the rear wrap, soiled with chips and writing, good.

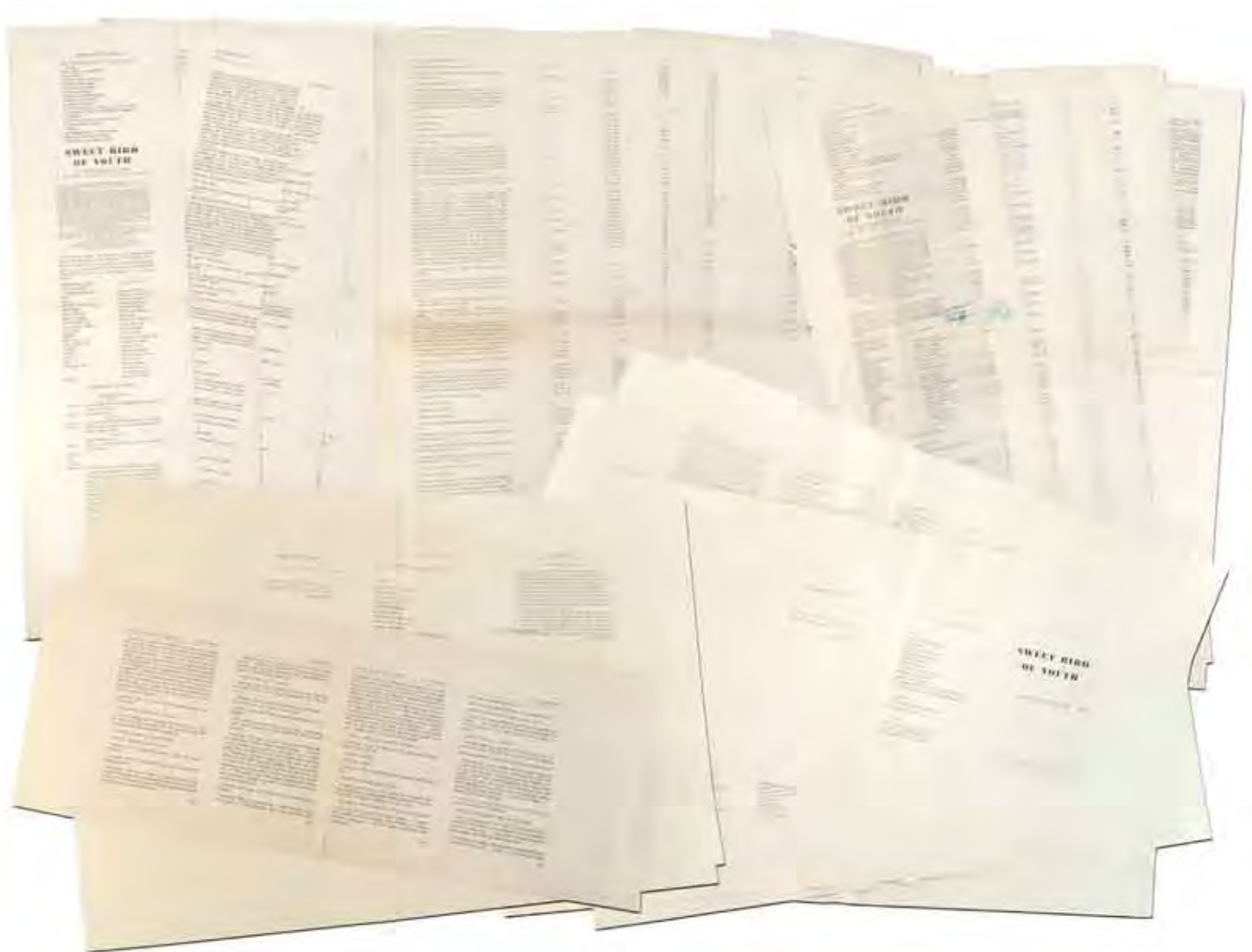
13. *Collection of Correspondence Related to Clark Equipment Company.* (Battle Creek, Michigan: 1933).

Bradbound with blank paper wrapper. A scrapbook of correspondence from company employees along with newspaper clippings, photos, and a blueprint and brochures for the Clark Autotram.





14. *MW & S Field Reporting Guide for Accounts Receivable*. Philadelphia, Pennsylvania: Penn Central Transportation Company 1975. 31pp. Stapled stiff wraps. Some scuffing to wraps, near fine.
15. *Railroads Now*. Washington, DC: Association of American Railroads [no date]. Stapled wrappers. 22pp. Some general wear, near fine.
16. *Penn Central: Alfred E. Perlman Yard*. 12pp. Scuffed wraps, near fine. Two copies.
17. *The Pennsylvania Railroad G-152-F*. Seven sets of quarter cloth and cardboard boards with paper label. Fine. Covers intended for use with bradbound documents.
18. *Blueprint*. Pennsylvania Rail Road 1938. Approximately 26" x 19". Fine. Application for Universal pump handle ratchet brake – unit 1995.
19. *Blueprint*. Association of American Railroads 1939. Approximately 36½" x 29". A touch of wear to the extremities, near fine. Preliminary design for the 4-4-4-6 Type Locomotive.
20. *Blueprint*. [Circa - 1948?]. Approximately 18" x 43½". Fine. Designs for the jet circulation.
21. *Pennsylvania Railroad Company Roll of Honor Certificate*. 1946. Measuring 11" x 8½".
22. *United States of America Railroad Retirement Board Certificate of Annuity*. 1947. Measuring 11" x 8½". [BTC #335228]



32 **Tennessee WILLIAMS.** [*Galleys and Page Proofs*]: *Sweet Bird of Youth*. [New York: New Directions 1959].

**\$3500**

Galleys and page proofs of the first edition. Oblong quartos and narrow folios. Loose sheets printed rectos only. A bit of wear to the edges of some sheets and a couple of small isolated dampstains, else fine. A complete and partial galley with two complete sets of page proofs – one printed on onion skin – as well as a third partial proof of the play used during production of the first edition published by New Directions. The galleys and proofs have a couple of corrections and scattered printer's notes. They are accompanied by an envelope addressed to New Directions with a note from Edwin Erbe, former publicity director for the publisher. The original Broadway production of Williams's play, about a gigolo and drifter who returns to his hometown as the traveling companion of a faded film star, was directed by Elia Kazan and starred Paul Newman and Geraldine Page. Scarce – it is likely that only a handful of copies were produced. [BTC #355963]



A collection of nearly 40 letters from the scandalous vaudevillian legend Eva Tanguay, including nine Autograph Letters **Signed**, 13 Typed Letters **Signed**, as well as six vintage photos of her in original stage costumes and with her cherished dog. Overall near fine with the letters folded from mailing, with a few scattered chips or tears and some oxidized staple marks, and the photographs with some light wear. The letters, sent to writer and former vaudeville performer Ethel Remington Hepburn, detail the latter years of Tanguay, the revolutionary American singer who helped push aside the prim and proper attitudes of Victorian audiences and dragged them into the free and easy era of the Jazz Age.

Tanguay was born in Quebec in 1878 and moved to Holyoke, Massachusetts when she was very young. She began performing to support her family at age eight following the death of her father and got her big break as the lead in the 1904 musical comedy, *The Sambo Girl*. The show included the song, "I Don't Care," which became her signature song with lyrics that summed up her reputation: "If I should get the mean and stony stare / And no one can faze me / By calling me crazy / 'Cause I don't care." The song became a huge hit and her ascent to everyone's favorite vaudevillian performer was rapid. Soon she had a string of hits (including the suggestively titled, "Go As Far As You Like, Kid" and "I Want Someone To Go Wild With Me") and a solo tour of America that paid at the height of her popularity \$3,500 a week, an

unheard of fee at the time and more than fellow performers Al Jolson, Harry Houdini, and Enrico Caruso.

Tanguay was also a shrewd promoter. In addition to dressing in elaborate and revealing costumes, such as her \$40 dress made from 4,000 pennies or her barely-there Dance of the Seven Veils costume which she claimed could fit "in my closed fist," she engineered false retirement announcements, tell-all magazine interviews, and off-stage scenes of outrageous behavior wherever she went. Among them was an arrest for stabbing a stagehand with a hat pin, theater vandalism, and a succession of divorces and affairs, included a rumored relationship with the black vaudeville star George Walker.

She was a touchstone for commentators of the day, such as the journalist George Ade who referred to Teddy Roosevelt as "the Eva Tanguay of politics," and Edward Bernays, the father of public relations, who called her "our first symbol of emergence from the Victorian age." Even mystic Aleister Crowley was smitten by her manic, otherworldly dancing and peculiar singing voice: "She is perpetual irritation without possibility of satisfaction, an Avatar of sex-insomnia. Solitude of the Soul, the Worm that dieth not; ah, me! She is the Vulture of Prometheus, and she is the Music of Mitylene. ... I could kill myself at this moment for the wild love of her."

Tanguay's popularity finally began to wane in the mid-1920s followed soon after by her financial ruin in the Great Crash of 1929,



where it was rumored she lost nearly \$2 million. She died in 1947 at the age of 68 after two decades of declining health that kept her out of the public's eye and often bedridden, despite many public quotes that her comeback was imminent. Today, she is slowly being rediscovered by historians as a revolutionary figure in modern culture who bridged the gap between the repressive Victorian age and the liberating Jazz Age of turn-of-the-century America.

The letters in this collection reveal a former star dealing with the harsh realities of poverty and various health issues that continually quashed her dreams of comeback. She writes of several attempts to revive public interest in her career through magazine articles and an unpublished biography before settling into the somber realization that her time on the stage has passed and implies that her sacrifice of career over family may have been a mistake. The letters offer unique insight into the solitary and torturous latter years of this one-time megastar of early 20th Century American popular culture and the price she paid for her happy-go-lucky reputation.

**Details:**

1. TL, 1p., Los Angeles: October 13, 1932.

Folded for mailing with an oxidized paperclip mark, else fine. Brief letter saying she just had six blood infusions and "can now walk and use my hands."

2. TLS, 2pp., Hot Springs, Arkansas: December 31, 1932. Folded for mailing with an oxidized paperclip and two-inch tear extending through both pages, very good plus. Letter describing some of her ailments, including "arthritis sickness," thoughts of returning to the stage, and publishing advice for Hepburn. Also contains an interesting comment about a book contract for her life story to be called, *Up and Down the Ladder*, which she was to start writing. She also mentions doing several magazine articles about her life giving several titles: "A Hundred Loves," "Is There a Jinx on Hollywood," and "Show Business When I Started and Now."

3. TLS, 1p., Chicago: February 17, 1933. Folded for mailing with an oxidized paperclip mark, else fine. Brief letter stating she is going to Minnesota for treatment. She mentions selling a story to a magazine and writing another about her relationships in which she intends to "show all the men abused me."

4. TLS, 4pp., Chicago: February 22, 1933. Folded for mailing with an oxidized paperclip, else fine. Much discussion of her ailments, possible cures (both scientific and outlandish), some news about her magazine writing, and this comment about Depression Era men: "The women seem to be the only ones working nowadays. My sisters [*sic*] husband has been out of work for two years. He sits home, expecting someone will send for him. If you notice the women go out and try to get work. I wish they would invent another animal different than man, it's time we had something new to look at."

5. TLS, 2pp., Chicago, March 29, 1933. Folded for mailing with a couple of chips at the bottom edge, near fine. General advice letter to Hepburn to dye her hair before she meets her potential new publisher and that she should make her kids get jobs, such as selling papers: "There's nothing so good for a young kid... It brings him in contact with different personalities and shows them how to battle the world."

6. TLS, 1p., Chicago: April 8, 1933. Folded for mailing with a couple of spots and an oxidized paperclip, near fine. Attached is a small



living death, and I know it, and if it were not for my little dog I would have ended it long ago. Anyhow the dog is a good excuse to still be alive. Lots of love, dear,

envelope with dried flower petals. She has recommended Hepburn to an interested publisher who will be contacting her and that she should be prepared.

7. TLS, 1p., Chicago: April 14, 1933. Folded for mailing, else fine. More advice on dyeing Hepburn's hair and a reference to what she looked like when they were both in *The Sambo Girl*.

8. TLS, 1p., Chicago: April 20, 1933. Folded for mailing, else fine. Brief letter saying she is traveling to New York.

9. Telegram, 1p., New York: April 24, 1933. Folded and toned, near fine. A message giving Hepburn her address in New York.

10. TLS, 2pp., Chicago: May 5, 1933. Folded for mailing with an oxidized paperclip, near fine. Mentions her upcoming surgery, meeting up with a vaudevillian friend from times past, and implores Hepburn to start writing.

11. TLS, 3pp., Chicago: May 16, 1933. Folded for mailing with an oxidized paperclip, near fine. Praise for her successful eye surgery, synopsis of a mystery story she has written, the mention of a vaudeville act playing in Chicago featuring George Burns and Gracie Allen ("that's real vaudeville"), and how she herself will soon have an act once her glasses arrive.

12. TLS, 2pp., Hollywood: July 27, 1933. Folded for mailing, near fine. Letter saying she is in California for a few months, that some unstated disagreement is forgotten, and that her arthritis has returned.

13. TLS, 1p., Hollywood: August 12, 1933. Folded several times for mailing, else near fine. A poignant letter in which she laments her troubles: "I was fifty-five the first of August ... Think of it. I cannot believe it. I can hardly walk again."

14. TLS, 1p., Hollywood: November 2, 1933. Folded for mailing, else near fine. Another somber letter about her health ending with a sad admission that "if it were not for my little dog I would have ended it long ago."

15. TLS, 1p., Hollywood: January 30, 1934. Folded for mailing and a tiny nick, near fine. Brief and sad letter saying she is returning to Chicago and that she has stopped writing because she was never paid by her agent for what she submitted.

16. TL, 1p., Hollywood: February 3, 1938. Folded for mailing, else fine. Letter to say her health has left her at the mercy of others.

17. TL, 1p., Hollywood: July 11, 1938. Folded for mailing, else fine. Laments her poor health and the dashed hope to rent a car to travel the country on a farewell tour visiting friends.

18. TL, 1p., Hollywood: June 18, 1940. Folded for mailing and wrinkled, very good. Brief letter asking for news and describing her poor health.

19. TL, 3pp., Hollywood: September 3, 1940. Folded for mailing, else fine. Topics include her dog, Hepburn's children, and several old friends: Mae West, Bette Davis, Sidney Toler, and Trixie Friganza, with whom she performed in 1902.

20. TL, 1p., Hollywood: July 18, 1941. Folded for mailing, else fine. Praise for Hepburn's writing and family success.

21. TL, 1p., Hollywood: August 26, 1941. Folded for mailing, else fine. More requests for news, and descriptions of her troubled health.

22. ALS, 2pp., Hollywood: August 30, [1941]. Folded from mailing and spots, very good plus. Some comments about moving too much

and about family.

23. ALS, 2pp., [No place: circa Fall 1941]. Folded for mailing with an oxidized paperclip, else fine. Note to saying she is in New York and will be visiting Hepburn in the near future.

24. TL, 1p., [No place: circa early 1942]. Folded for mailing, near fine. A request to send dog food to her poor and blind brother in Pennsylvania, memories of her recent visit, and thoughts about love.

25. TL, 1p., [No place: circa early 1942]. Folded for mailing, near fine. Mentions seeing Hepburn, her health, a blackout in California due to threats of attack by the Japanese, and memories from when they were young.

26. TL, 1p., [Hollywood]: June 29, 1942. Folded for mailing, near fine. A nice letter about Hepburn's son, Courtney, stopping in for a visit at the height of her despair and how it cheered her.

27. TN, 1p., Hollywood: May 9, 1942. Folded for mailing, else fine. Explains she was bedridden for weeks and a desire to move back East.

28. TL, 1p., Hollywood: May 13, 1942. Folded for mailing, else fine. Health issues are mentioned, along with a Mother's Day telegram she sent to Hepburn (which is included).

29. TL, 2pp., Hollywood: October 16, 1942. Folded for mailing, else fine. Some words about her son's latest visit.

30. TL, 2pp., Hollywood: January 20, 1943. Folded for mailing, else fine. Sobering letter about her life and how lucky Hepburn is to have her family. Also some comments about working women: "Everybody's in defense plants here. You can't tell the women from the men the way they dress and walk. The next generation won't know their mothers ever wore skirts."

31. AL, 1p., in another person's hand, [Hollywood]: July 23, 1945. Folded for mailing, else fine. A note to say Tanguay has Bright's disease and a request for pictures.

**The following letters are undated:**

32. ALS, 1p., [Hollywood: no date]. Folded for mailing, near fine. Brief note saying she's been too sick to write.

33. ALS, 4pp., New York: [no date]. Folded for mailing and with scattered ink stains, very good. Letter about visiting friends, one of whom was robbed.

34. TL from Eva and typed by Claire, 1p., Philadelphia: [no date]. Folded for mailing and some wear, near fine. Urgent request to come to Philadelphia's Fox Theater to visit them.

35. ALS in pencil and ink, 2pp., New York: [no date]. Folded for



mailing with ink on second page bleeding, very good. Some comments about leaving New York for home and about a mutual friend.

36. ALS, 1p., New York: January 22. Folded for mailing with some wear, near fine. Letter written on Hotel Breslin stationery. A few lines about a card she had sent.

37. ANS, 1p., [No place]: July 8. Folded for mailing and with a spot, near fine. The address of "our boys" in San Pedro, California.

38. TL, 1p., Hollywood: [no date]. Folded for mailing, else fine. Letter explaining that she's been very sick and asking for news.

**Letters on Tanguay's behalf:**

39. TL from Harry R. Rosendal, 1p., Chicago: May 13, 1933. Folded for mailing with an oxidized paperclip mark, near fine. Letter from Tanguay's friend describing her eye surgery in gruesome detail.

40. AL, 1p., in another person's hand, [Hollywood]: May 8, 1945. Folded for mailing, near fine. A note to say Tanguay is very sick.

41. TLS from Clair, 2pp., both sides of a quarto sheet, [No date: circa 1945]. Folded for mailing, else fine. A copy of a letter originally sent to Tanguay and Hepburn's mutual friend, Claire, with the request it be forwarded to Hepburn. In it Tanguay writes that her Bright's disease is cured and she is feeling better, that she signed a contract to do a book, and that an Associated Press article about her was written. A cheerful letter.

**Tanguay photos:**

42. Black and white photo. Measuring 10" x 8". Worn at the extremities with pin holes, tape remnants on the rear, and a chip at one corner, very good. A headshot with an elaborate chandelier-

like hat.

43. Black and white photo. Measuring 10" x 8". Worn at the extremities with pin holes, tape remnants on the rear, and a chip at one corner, very good. A headshot with an elaborate peacock hat.

44. Black and white photo. Measuring 5½" x 10". Some wear at the corners and pin holes, else near fine. In a revealing embroidered stage costume.

45. Black and white photo. Measuring 4"x 6½". Fine. With her cherished dog.

46. Black and white photo. Measuring 3¼" x 6". Fine. In a feathered stage costume.

47. Black and white photo. Measuring 3¼" x 6". Fine. In a short dress and hat. [BTC #348539]



**34 (World War I). Emil GÖRLING (?). A Collection of Photographs and Postcards from a German soldier in the 3rd Landwehr Division Documenting the 1918 Spring Offensive in Northern France. 1916-1918. \$850**

A collection of 14 original silver gelatin photographs and 4 printed postcards (measuring approximately 3½" x 5½") from a German soldier in the 3rd Landwehr Division, documenting the 1918 Spring Offensive in Northern France. The Spring Offensive, also known as the Kaiserschlacht (Kaiser's Battle) and Ludendorff Offensive, was a series of four separate German attacks along the Western Front from March through July. Although it marked the deepest German advances since 1914, the military was unable to move supplies and reinforcements forward fast enough to maintain their advance. By late April the threat of a German breakthrough had passed, and the Allies launched their counter-offensive in August, which led to the collapse of the Hindenburg line and the capitulation of the German Empire in November.

Most of the photographs were taken during the Noyon campaign, from April through August, and most have manuscript captions, short descriptions, or correspondence by a German infantry soldier named Emil. He was a member of the *Aufräumungs-Arbeit* (translates literally as the "clean-up" crew) in the 3rd Landwehr Division. They document the unit at work on the battlefields between the towns of Noyon and Lassigny (a village approximately 25 miles west of Noyon). Other photographs are of devastated cathedrals and street scenes. Also included are photographs of the unit or other groups of men at leisure or on retreat, most likely in Lorraine. They were intended to be used as postcards, but only two were posted, presumably to Emil's family (the recipient was Ewald Görling in Hamburg). Most have manuscript notes in Emil's hand (only three are blank), consisting of captions, single sentences, or paragraphs in ink or pencil. All are very good with some rubbing and light scattered soiling to the versos.

**Photographs:**

1. Members of the unit celebrating Christmas: "Blessed Christmas 1916." The verso with a MS note. Addressed to Görling, but not posted.
2. Four soldiers in a ruined bunker. The verso with a MS note. Posted to: "Ewald Görling, Hamburg, Wenden Street 158, no. 3." From "Dourges, [France] November 11, 1917."
3. Battlefield near Noyon. Members of the unit and other soldiers at work in a devastated open trench: dead trees, dead horses, and one dead soldier. Caption in pencil at the top edge, with another caption on the verso in ink.
4. Battlefield near Noyon. Members of the unit and other officers, posing in a devastated open trench cleared of debris. Caption in pencil at the top edge, with another caption on the verso in ink.
5. Battlefield near Noyon. Soldiers clearing a road in a devastated open field: dead trees, dead horses, ruined wagons. Caption in pencil at the top edge, with another caption on the verso in ink.
6. Battlefield near Noyon. A unit member or officer in a ruined building. Caption in pencil at the top edge, with another caption on the verso in ink.
7. A column of unit members and soldiers passing through a devastated village. Caption in pencil at the top edge, with another caption on the verso in ink.
8. A bombed cathedral in Noyon (April, 1918).
9. A street in Thiaucourt, Lorraine (August, 1918).
10. The interior of a bombed cathedral, the verso with a long MS note in pencil (no date).
11. Members of the unit and officers posing alongside a column of packed wagons in a mountain region, presumably Lorraine. The



- verso with a short caption in pencil.
12. Members of the unit and officers posing in front of a camp [Lager], presumably in Lorraine. The verso with a short caption in ink.
13. Members of an elite unit (Turks?) in the Alps, presumably Lorraine. The verso with a short caption in pencil.
14. A discreet group of five uniformed men, one of whom is seated with an accordion.

**Postcards:**

15. "Brotfabrik Baranowitschi," the verso with a MS note in ink. Posted to "Familie Görling" (Postmark: "der 3. Landw.-Div., 5.12.16").
16. "Thiaucourt - Totalansicht," the verso with a MS note in ink.
17. "Berlin. Altes Museum mit Denkmal Friedrich Wilhelm III."
18. Front: "Monument am Predil." [BTC #345730]



A substantial archive containing over 40 typescript poems and “commentaries” from John Hall Wheelock (1886-1978), poet and longtime editor at Charles Scribner’s Sons. The typescripts are spread over 100 pages with 20 Signed, along with three early poems dated 1903, 1905, and 1913. Loose sheets, typed rectos only, as well as one holograph poem written on both sides of a leaf, all contained in a spring binder. Near fine or better with only a touch of wear to some of the sheets.

Wheelock attended Harvard and published his first work, *Verse by Two Undergraduates*, with Van Wyck Brooks during his freshman year. He graduated in 1908 and joined Charles Scribner’s and Sons two years later, ultimately working with many noted authors including F. Scott Fitzgerald and Thomas Wolfe. Upon Max Perkins’s death in 1947 he became senior editor, championing many young poets including James Dickey, Louis Simpson, and Louise Bogan. Wheelock himself was an award-winning poet who received the Bollingen Prize in 1962, the Signet Society Medal from Harvard in 1965, and the Gold Medal from the Poetry Society of America in 1972. He died at age 92.

The poems and essays in this collection are a combination of originals and typed copies, with many annotated in Wheelock’s older and shakier, though remarkably legible, hand. The notebook includes a holograph table of contents listing each title and, where pertinent, parenthetical notes: “two copies of each,” “duplicate,” or “revised version.” Additionally, many of the typescripts are noted as to where they were originally published, if at all, with some accompanied by a “commentary” explaining the work’s origin. For example, following the poem titled “The Letter” he writes: “A letter received during a mood of

depression precipitated this poem. I had been grappling with the feeling of it for several days; this event provided the necessary symbol, and the poem then rapidly took shape.”

Among the most interesting items in the notebook is a seemingly innocuous poem written on internal Scribner’s letterhead about the “boys” of the educational division that comes with a memo from Vice President Wade Woodward, Jr. (father of Oscar-winning actress, Joanne Woodward), explaining that the poem would not “ever appear in print, or type, or be reproduced again by anyone . . . ever.” Also of note are three typescript poems and one manuscript poem written between 1903-1913. The date of each is noted by Wheelock and that each is “Juvenilia, not included in any book of author’s.” The poem, “Sonnet. To a Picture,” is of particular importance because it was “written in the summer of 1903, to a portrait of Phyllis de Kay, now my wife.” Wheelock married de Kay, daughter of the poet and art critic Charles de Kay, in 1940. He references the poem in his biography, *The Last Romance*.

The notebook also contains the typescript for the lecture, “The Two Knowledges: An Essay on a Certain Resistance,” delivered by Wheelock at the Library of Congress on January 27, 1958 under the auspices of the Gertrude Clarke Whittall Poetry and Lecture Fund. In it he discusses lyric poetry and the functions of poets and scientists. The 20-page typescript is housed between two blue sheets with edits, deletions, and holograph additions.

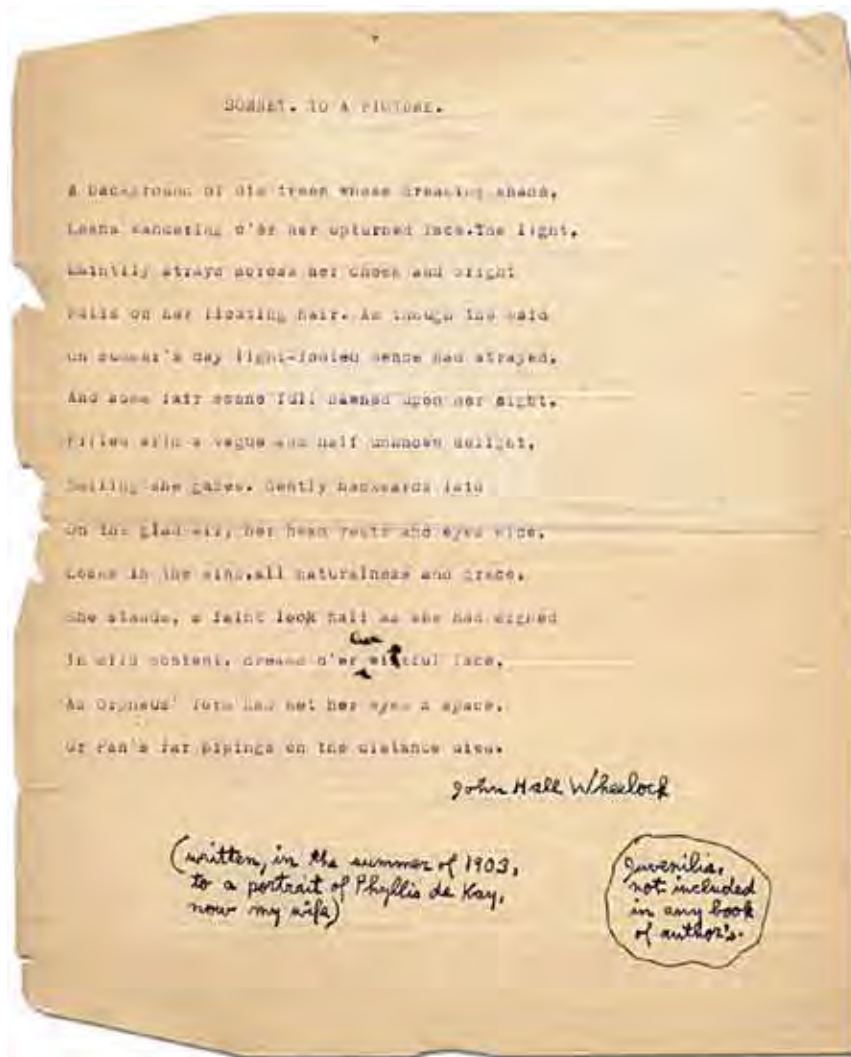
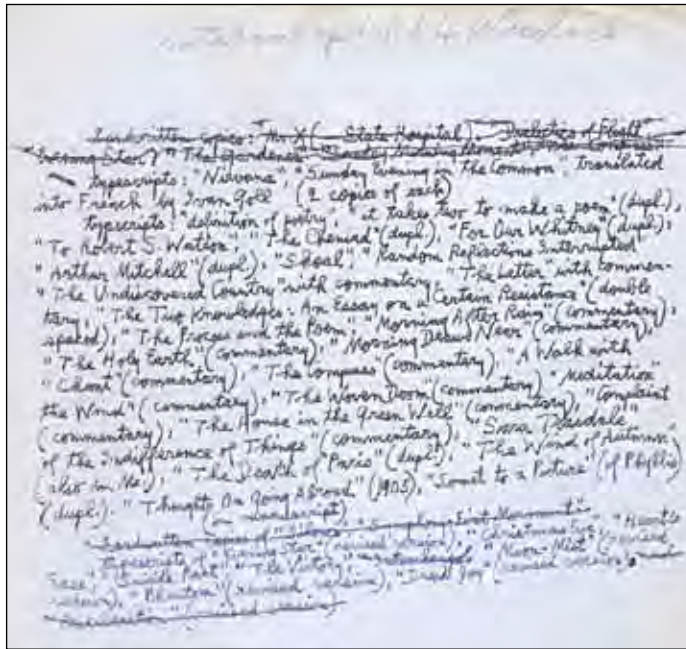
An extensive archive of both published and never before seen typescripts from this underappreciated American poet.



**Details:**

Table of Contents, 1p., **Signed** and written in Wheelock's hand.

1. "Nirvana," 1p., **Signed** with a note.
2. —, 1p., another copy.
3. "Samedi Soir au Domaine [Sunday Evening in the Common]," 1p., written in French and **Signed** with a note.
4. —, 1p., another copy.
5. "El Dorlor," 1p.
6. "definition of poetry," 1p.
7. "It Takes Two to Make a Poem," 1p.
8. "To Robert S. Watson," 1p.
9. "The Cheniad," 2pp.
10. "A Tribute in Verse to Scribner's Educational Boys," 2pp., with "A Note from Charles Scribner's Sons," 1p., January 12, 1955, stating the poem will never be printed anywhere.
11. "For Our Whitney," 1p.
12. —, 1p., another copy.
13. "1902-1954," 1p.
14. —, 1p., another copy, with a pencil note.
15. "Skoal," 1p., **Signed**.
16. "Random Reflections Interrupted," 1p.
17. "The Undiscovered Country," 1p., **Signed** by Wheelock with corrections and a note.
18. "The Letter," 1p., **Signed** with corrections and a note.
19. "The Two Knowledges: An Essay on a Certain Resistance," 22pp., with corrections.
20. "The Process and the Poem," 2pp., **Signed**. A commentary.
21. "Morning After Rain," 2pp., **Signed** with corrections. A commentary.
22. "This Holy Earth," 2pp., **Signed** with one correction. A commentary.
23. "Morning Draws Near," 2pp., **Signed**. A commentary.
24. "Chant," 2pp., **Signed** with corrections. A commentary.
25. "The Compass," 2pp., **Signed** with corrections. A commentary.
26. "A Walk with the Wind," 2pp., **Signed**. A commentary.
27. "The Woven Doom," 2pp., **Signed** with corrections. A commentary.
28. "Meditation," 2pp., **Signed** with corrections. A commentary.
29. "The House in the Green Well," 3pp., **Signed**. A commentary.
30. "Complaint of the Indifference of Things," 2pp., **Signed**. A commentary.



31. "Sara Teasdale," 4pp. A commentary.
32. "The Death of Paris," 5pp., **Signed** with a note in Wheelock's hand: "Juvenilia, not included in any book of author's ... written during the summer of 1905." [Possibly typed in 1913; see #34]
33. —, 5pp., another copy.
34. "The Wind of Autumn," 3pp., **Signed** but then crossed out with corrections and "Omit" in pencil along with additional notes in Wheelock's hand also crossed out: "Juvenilia, not included in any book of author's ... written during the winter of 1904-05. This copy was typed in 1913."
35. "Thoughts on Going Abroad," 2pp., holograph poem written on both sides of single sheet. **Signed** with a note on the verso: "Juvenilia, not included in any book of author's" and "written during the summer of 1903."
36. "Sonnet. To a Picture," 1p., **Signed** with a note: "written in the summer of 1903, to a portrait of Phyllis de Kay, now my wife," and "Juvenilia, not included in any book of author's."
37. "Evening-Star," 1p., with a note.
38. —, 1p., another copy with a note.
39. "Christmas Eve," 1p., with a note.
40. —, 1p., another copy with a note.
41. "Heart's-Ease," 1p.
42. —, 1p., another copy.
43. "Suicide Pact," 1p.
44. —, 1p., another copy.
45. "The Victory," 1p., with a note.
46. —, 1p., another copy with a note.
47. "Dread Joy," 1p., with a note.
48. —, 1p., another copy with a note.
49. "Moon-Mist," 1p., with a note.
50. —, 1p., another copy with a note.
51. "Phantom," 1p., with a note.
52. —, 1p., another copy with a note. [BTC #362455]



The **GEEKS**



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MUSIC

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PUNKS!

