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List 73 © 2012 Between the Covers Rare Books, Inc.

- 1 **(Architecture). [Richard KELLY].** *[Photo Album]: 56 Photographs Documenting English and Scottish Architecture.* (Edwards & Jones, 161 Regent Street) [circa 1880]. **\$950**



Oblong quarto, approximately 12" x 10". Bound by Edwards & Jones in contemporary full leather, with white moiré endleaves and the monogram "E.A.D." on the front cover, all edges gilt. The leather is dry, worn, and loose at the joints, thus fair only. With 56 silver gelatin, black and white photographs in very good condition, mounted on 29 cardboard leaves. Most measure between 8" x 5" and 9" x 7". All are identified with manuscript captions in a neat contemporary hand in the bottom margins. An elaborate album of famous castles, palaces, and abbeys; cottages, villages, and lochs; and notable buildings and streets in London, Chester, Edinburgh, and Glasgow. From the library of Richard Kelly, a noted American architect and lighting designer, with his name and New York address in pencil on the first blank board. Considered one of the most influential lighting designers of modern architecture, Kelly is best known for his work on the Seagram Building in New York, Philip Johnson's Four Seasons restaurant, and Johnson's Glass House in Connecticut. A beautiful collection of well-preserved late 19th Century photographs. [BTC #365185]



Octavo blank book. Unpaged, about 80 leaves used, with many items inserted, or affixed to leaves. Moderate wear, very good. A dream book and journal kept by the artist Helen Sadowski. Sadowski was educated at the Philadelphia College of Art but was later institutionalized at the Creedmoor Psychiatric Center in Queens, New York. Creedmoor featured



an artists' program called the Living Museum. Sadowski, who has exhibited at a Soho Gallery, was one of six artists profiled in Academy Award-winning documentarian Jessica Yu's 1998 film *The Living Museum*, which was nominated for a Sundance Grand Jury Prize. The artist has

illustrated the cloth covers of the book and embellished the interior with many accomplished drawings, collages, inserted illustrations, poetry, accounts of her dreams, medical prescriptions, and calligraphy. A fascinating and accomplished journal of outsider art that illustrates well the link between art and madness. [BTC #364895]

THE DOOR, I CAN SEE THE
ARM (WEARING A RAINCOAT) HOLDING
A SMALL OVERNIGHT BAG, I RUN TO
THE DOOR AND OPEN IT - IT IS
NOT HIM BUT A LOST STUDENT.
I AM DISAPPOINTED, BUT I NOTICE
THERE IS NO STREET OR HOUSES
BUT A LONG WINDING DRIVE WAY
BORDERED BY GREEN GRASS AND
HIGH HEDGES - IT IS STILL
RAINING HARD - IT IS SOME SORT OF WASTE
SOMEWHERE
IN THE DISTANCE THERE IS ONE
STANDING GREEK COLUMN, I CLOSE
THE DOOR GREATLY DISAPPOINTED
AND GO BACK TO MY WORKS, I
RUN TO CHECK THE WINDOWS
AND DOOR AGAIN - IT HAS STOPPED
RAINING - HAS GOTTEN COLD, I
LOOK OUT THE DOOR AND NOTICE
THE CITY STREET HAS RETURNED
IT IS GREY, THERE ARE
PEOPLE ON THE STREETS, KIDS
RUNNING ABOUT, I GIVE UP HOPE
AND EXPECTATION OF THE TERRIBLE
TELEPHONE CALLER'S VISIT TO "SEE
ME" I AM DEJECTED, DISAPPOINTED,
THEN I NOTICE THAT THE DOOR
AND WINDOWS DO NOT LOOK SAFE,
I MAKE A MENTAL NOTE TO MAKE
THEM MORE SECURE IN THE
FUTURE - PERHAPS BARBED
WIRE I SAY TO MYSELF.



3 (Architecture). Russell F. WHITEHEAD. *White Pine Monographs Business Correspondence* Archive. 1915-1953.

\$6500

The business files of Russell F. Whitehead (1884-1954), editor of *The White Pine Series of Architectural Monographs*, consisting of more than 500 pages of correspondence, mostly typed letters from 1915 to 1953, concerning this influential monograph's publication, including planning, production, promotion and distribution; along with over 100 letters from many of the top architects of the early part of the 20th Century, including Charles Donagh Maginnis, Bertram Goodhue, Cass Gilbert, Claude Bragdon, Clarence S. Stein, Horace Trumbauer, and C. C. Zantzing; and more than 200 additional pages of White Pine-related ephemera, subscription solicitations, and inventory records. Overall the collection is very good or better with some age-toning, scattered chipping, and moderate dampstaining to a portion of the collection but with little of the text affected.

The White Pine Series of Architectural Monographs was created by the White Pine Bureau, a trade organization of manufacturers from the northern Midwest, to encourage the use among architects of white pine as a building material. The group hired Whitehead, then editor of *The Brickbuilder*, who suggested a series of promotional brochures of early American buildings constructed with white pine, including quality photographs and detailed drawings. Publication of the free bi-monthly monographs commenced in 1914 with copies sent out to architects around the country to much praise. In 1924, the Bureau declined further involvement but member company Weyerhaeuser Forest Products stepped in with advertising, helping the monograph expand its coverage beyond only white pine buildings to include previously overlooked Southern structures of other types. The monograph was finally absorbed in 1932, becoming a department in the draughtsman magazine *Pencil Points*.

The influence and importance of *The White Pine Monograph* was due to its pioneering focus on historic American architecture. The photos and detailed drawings of its featured buildings were often the first studies of these structures outside of their region and, in the cases of many buildings that no longer exist, their only detailed documentation. The response by readers and libraries across the country to the monograph was immediate and overwhelmingly positive. Many of the letters in this collection are from those seeking not only to subscribe but also to fill gaps in their collections. This demonstrates the mounting interest in the country's architectural history and how the monograph helped stoke the fires of the nascent preservation movement of later years, most notably the Historic American Building Survey founded in 1933 and the National Registry of Historic Places in 1966.

Among the notable documents are: a copy of a lengthy memo detailing the creation and negotiation between the White Pine Bureau, Whitehead, and his then employers, Rogers and Manson Company,

concerning his editorship of the monograph and his ouster from *The Bricklayer*; various letters about production between Whitehead and Weyerhaeuser executives which detail the hiring of photographers Julian Buckley and Frank Chouteau Brown, monograph contributors, and what buildings to feature in future issues; a letter requesting permission to attend a weekly "consultation" lunch with the co-founder of *The New Republic* and Progressive Movement leader, Herbert Croly; and a group of letters from 1924 concerning the monograph's new expanded coverage in the wake of the Bureau's departure with detailed discussions of production costs, circulation figures, salaries, and profits.

Perhaps most interesting is a file containing more than 100 subscriber letters, mostly from architects across the country of both regional importance and national renown, providing praise of the monograph, giving comments on its annual competition, and personal messages intended for Whitehead who many considered a friend. Among the correspondents are Charles Donagh Maginnis and Bertram Goodhue, two leading American gothic and neo-gothic architects; Cass Gilbert, a skyscraper pioneer responsible for New York's

Woolworth building, as well as the U.S. Supreme Court building; Claude Bragdon, a progressive architect closely related with the Arts & Craft movement; Clarence S. Stein, an urban planner and proponent of the Garden City movement; Horace Trumbauer and C.C. Zantzing, the designers of the Philadelphia Museum of Art; Thomas R. Kimball, president of the American Institute of Architects; Fiske Kimball, a lead architect of the Monticello restoration; Elizabeth Ayer, an early female architect; Aymar Embury, II, a prolific New York architect who designed the skating rink in Central Park; William Adams Delano, the architect to New York's elite; as well as various regional architects of prominence such as Hobart Upjohn, Carl F. Gould, Martin Roche, Marcus T. Reynolds, John C. Harkness, and many more. [BTC #363126]

Memorandum of negotiations between the Rogers and Manson Company and George F. Linnear, Chairman of the White Pine Bureau, dated 1911, leading up to the seeming necessity of Mr. Russell F. Whitehead undertaking to carry out the agreement with the Rogers and Manson Company in person rather than as company business.

Very faithfully yours,
Julian Buckley

Yours truly,
Russell F. Whitehead

Yours very truly,
Cass Gilbert

Claude Bragdon



WESTERN UNION
TELEGRAM

WESTERN UNION
TELEGRAM

WESTERN UNION
TELEGRAM

RECEIVED 1946

Miss Pitt
KENNEDY

MONDAY 14
1946 - OCTOBER 1946
24



An archive of 38 unpublished volumes of stories, poetry, lecture notes, and family history from Edith Ella Baldwin, artist, craftswoman and feminist, that date from 1897-1920, including a novel about sex education for women, Paris diary excerpts which describe her visits with painter Mary Cassatt, as well as 65 pages of letters and over 40 typescript pages of copied journal entries from her aunt dating between 1848-1854. Over 3500 pages total. While much of Baldwin's writings cover the timeless themes of religion and love, several focus on contemporary topics such as early automobiles in society, anarchist and labor strikes, and the emerging women's rights struggle. Each volume is of arts-and-crafts style construction consisting of typescript or carbon pages, with corrections throughout, sewn into cloth boards with dyed red cloth covers stamped with gold lettering; two volumes are coarse burlap and one of corduroy. The sewn bindings are a bit loose or partially separated with minor fraying, soiling, and sunning, but are in remarkably nice shape with interior pages a touch toned and some scattered wear at the edges including small tears and chips, overall very good or better.

Baldwin was born in Worcester, Massachusetts on November 19, 1870 to Ellen L.T. Peckham and Charles Clinton Baldwin, the son of Reverend John Denison Baldwin, and was baptized at All Saint's Church in Worcester in November of 1888. She was an artist who produced paintings and miniatures, as well as a craftswoman and bookbinder. Her entry in *Representative Women of New England* says she studied at the Julian Academy in Paris and exhibited at the Society of American Artists in New York in 1898 and 1899, the Salon of the Champ de Mars in 1901, and in Worcester in 1903. She died on February 21, 1940.

These volumes represent over 20 years of work by Baldwin. We have found no indication that any were ever published, and in one volume are several rejection letters documenting her early – and possibly only – attempts at professional authorship. In a preface to the letters, which is tipped into one volume, she describes how a string of rejection letters prompted her to destroy all of her writing up until that time and how she later came to regret her actions: "I do not consider anything written

by me at all good from a literary standpoint. But that does not make it right for me to destroy anything any more. Some one else might possibly think differently some day for I have recorded life as I have seen it from the environment I happened to be placed in using imagination in some places, and in most places none."

With the destruction of those earlier writings, these volumes are likely all that exist of Baldwin's work. Each has been copy edited with corrections throughout along with several re-titled in pencil. Most volumes are accompanied by handwritten notes on the title page explaining whether they are fragments, unfinished stories or complete, how they "must not be changed," and how many are "the only copy in existence." Several of the stories also include handwritten introductions by Baldwin summarizing the action or presenting the theme.

As stated, many of the stories explore love and religion but several stand out from the rest. "The Automobile" is a short story written in 1907 that follows two women as they tour New England in their Pope Hartford automobile. *Antony the Foreigner*, an unfinished 1912 novel, concerns anarchists, labor strikes, worker unrest, and the suspicion of foreigners. But the most notable of the bunch is *Affairs at Farslope*, a 140-page novella about the goings on at a women's refuge for troubled young girls and how proper sex education could have prevented their misfortune. The story, written in 1911, predates the National Education Association's call for teacher training in sex education by a year, and America's first birth control clinic (Margaret Sanger's short-lived Brooklynn effort) by five years.

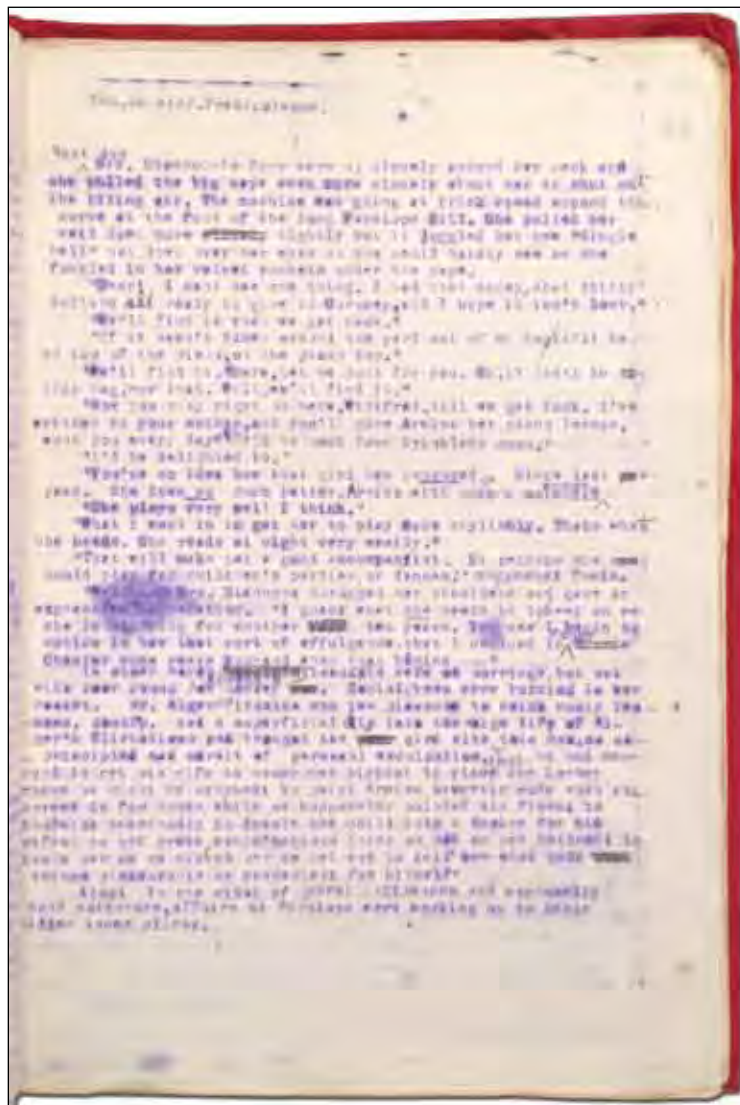
In addition to Baldwin's artistic endeavors, she collected and organized the lecture notes from several courses she took on various subjects: nursing, cooking, bookbinding, and others. She also made efforts to preserve her family history such as her aforementioned aunt's letters and journal; several of her grandfather's sermons; a poignant volume of juvenile stories, verse, and pictures from her younger sister, Rose, who died at age eleven; and selected excerpts from her own journal kept while studying art in Paris from 1889-1892.

All in all a remarkable collection of writing from an early New England feminist and her family that sheds light on the important and

progressive topics of her day.

Fiction and Poetry:

1. *One Day*. 1896. 7pp. A short piece, in which two young girls meet a man, presumably Christ in disguise.
2. *Benjamin Blood or The Days of Dora* [cover title: *Benjamin Blood*]. 1900. 300pp. Baldwin has crossed out the original title and written above it in pencil: *A Small Town Affair – A Narrative of the Nineties*. A lengthy novel, in the author's own words, "... I have very painstakingly attempted to portray a careful psychological study of life. With its theme in under [sic] threads of interference, uncertainty, and misunderstanding, I know it will be most appreciated by those to whom I hope to aid..."
3. *Chance or Change or Allegra's Love* [cover title: *Allegra's Love*]. 1900. 157pp. As summarized by the author herself: "This novel is intended for a picture of the powerful influences for construction or destruction of ideal by the one nearest to the center of home life – namely, the influence of wife or mother upon the ideal of her family."
4. *Flora or The Valley of Shadow*. 1901. 70pp. A young girl's coming of age story, sometimes presented in the form of a diary.
5. *Sisters Three*. 1903. 19pp. A story of three elderly sisters.
6. *Common Clay*. 1903-06. 156pp. A novel about the lives of ordinary people in small town New England.
7. *Meditations of Amanda*. 1905. 37pp. An unfinished story about a small group of women traveling as tourists around Massachusetts.
8. *David Sinclair or As Stars to Shine*. 1906-7. 157pp. A romance story about "the clash between the spirit and the flesh."
9. *The Automobile*. 1907. 31pp. A short story about two young women, cousins, who take off on a two-day journey across New England in a Pope Hartford automobile. The story includes various anecdotes on early motorized travel.
10. *Solomon Grey or Webs of Fate* [cover title: *Webs of Fate*]. 1907. 127pp. The adventures of Mary and Josie, sisters whose father is a clergyman.
11. *Children of Men*. 1908. 20pp. A tale of the Rev. Mr. Ormond, rector of a church.
12. *Jerusalem is Built as a City that is at Unity in Itself* [cover title: *Unity*]. 1909. 19pp. A short story of two women visiting Jerusalem.
13. *The Landmark, or Joshua Kingsley or The House of Doom* [cover title: *Joshua Kingsley*]. 1910. 86pp. A novel of small town society, gossip, and ways.
14. *Redwood or Leaven or The Pool*. 1910. 104pp. A lengthy novel of love with one of our favorite opening lines: "'Well, I declare,' ejaculated Mrs. Gay."
15. *Affairs at Farslope*. 1911. 140pp. A fictional account of "about 56000 words" arguing for better information and openness about sex



education. The story revolves around a women's refuge for troubled young girls, with talk of suffragettes, and one young girl seduced by a man afflicted with "the unmentionable disease" causing her child to be born blind. "Girls surely had a right to protection. Romance was all very well where a world was righteous and men saints, but the world was in spots as bad or worse than it had been; yes, worse perhaps, for the innocent suffered for wrong they had never committed, and the wicked escape and flourishes. ... The modern way of the nineteenth century which had taught and dwelt upon the spirit was only a half truth. Things had been taught that flesh and spirit were at war, and everything that went with flesh was shameful

and wicked. Lust, gluttony etc. were wrong, of course. ... But to teach that hunger, thirst, and other things were wicked in themselves was cowardly." An unpublished novel that sheds remarkable insight into women's views on sex at the turn of the century.

16. *Petronilla*. 1911. 145pp. A love story concerning an orphaned young girl.
17. *Roderick's Career*. 1911. 96pp. A romantic novel with a strong religious bent.
18. *Miscellaneous Song, Lyrics and Sonnets* [cover title: *Poems*]. 1911-1912. 93pp, + 50pp. A collection of more than 200 poems and sonnets on various themes.
19. *Antony the Foreigner*. 1912. 99pp. An unfinished piece about anarchists, labor strikes, worker unrest, and the suspicion of foreigners.
20. *Walter*. 1912. 94pp. An unfinished novel in three parts about religious realization following tragedy.
21. *Bella*. 1913. 86pp. An unfinished novel set behind the scenes of clergy politics.
22. *Miscellaneous*. 1913. [51]pp. A second collection of six unfinished fragments "for future stories."
23. *Autocracy*. 1915. [102]pp. Laid

in are 17 pages of holograph story notes on various size sheets. An unfinished novel, set against the upheaval of Europe during World War I, with religious overtones.

24. *Hills of Gold*. 1920. 158pp. An unfinished novel of small town life, ordinary people, and their daily trials.
25. *Miscellaneous*. [No date]. 99pp. Combined typescripts and holograph samplings of the author's writings in prose, poetry, and song. Includes a note that these works are duplicates of already type-written items. It appears this might have been rebound in burlap cloth by Baldwin with additional material and a second title page laid into the original cloth boards with cloth cover.

Non-Fiction:

26. *Art in Equestrianism* [cover title: *Equestrianism in the Nineties*]. 1897-1898. 19pp. Notes from a course as taught at the Dickel Academy in New York.
27. *Methods in Miniature Work or Memoranda for Miniature Painting*

- [cover title: *Memoranda for Miniatures*]. 1899. 12pp. Lessons in painting and miniature frames. Laid in are clippings from the *Miniature Frames* catalog of T.W. Adams & Co.
28. *Gilbert Dancing. Fancy Dancing* [cover title: *Gilbert Dancing*]. 1907-1908. 20pp. Polkas, polkas, and more polkas, "as taught by Miss Frances Healey."
29. *My Art Student Days in Paris* [cover title: *A Tale of Paris Art Days*]. 1911. 56pp. Excerpts from letters written by Baldwin and her sister while both were studying abroad in 1889-1892. They describe attending Académie Julian in Paris in great detail including their classes, instructors, fellow students, and city life. They also comment on the 1889 World's Fair, seeing Sandra Bernhardt's performance as Cleopatra, and having dinner with their aunt's friend, impressionist painter Mary Cassatt. Baldwin describes one evening: "We dined with the Cassatt's last Sunday evening ... Miss Cassatt and her mother talked incessantly and very interestingly. Old pa Cassatt, beside whom I was placed at dinner, was very gallant, but distressed because he was so exceedingly deaf. ... I think if I had to listen to them continually I should wish to become deaf, like pa Cassatt." Her sister adds that Cassatt was "an exceedingly clever woman, although a little eccentric. Her mother is a bright little old lady of seventy six and both mother and daughter say just the same thing in just the same voice and the effect is a little unusual."
30. *Bookbinding*. 1911-1912. 203pp. Extensive notes based on classes taught by Miss Elizabeth Maret at the School of the Worcester Art Museum. Handwritten on the title page are notes describing Miss Maret's background including her work with Elbert Hubbard's Roycrofters in New York State. A cross between the recorded narrative of the teacher and practical hints learned along the way.
31. *Attendant Nursing as Taught by Dr. Mary A. Charteris at Y.W.C.A. Worcester 1912-1913* [with] *A Course in Invalid Cooking as Taught by Mrs. Alice Belding at the Y.W.C.A. to E.E.B. 1913 - 1914*. Two volumes bound in one. 141, [18], 36pp. An interesting view on taking care of patients at home who today would no doubt be hospitalized. Both articles are based on notes taken by Baldwin at courses taught at the Y.W.C.A. in Worcester. A manuscript of questions and answers follows the nursing typescript and *Invalid Cooking* includes manuscript notes and a few drawings.
- Family Related:**
32. *The Literature of Rose Danielson Baldwin, Born Oct 22, 1882 Died Nov 8, 1893 (Granddaughter of Rev. John Denison Baldwin)*. 48, [75]pp. A poignant collection of juvenile stories and verse from Baldwin's little sister who died at the young age of 11. The book preserves her spelling and spacing "just as she wrote it." Four photographs of Rose are tipped in and one is laid in.
33. *A Book of Church Records The Gift of J.F. to the Church of Kellingley March 1st, 1795-6*. 1909. Folio. 18pp. A typescript of family genealogy records copied from the Book of Church Records,



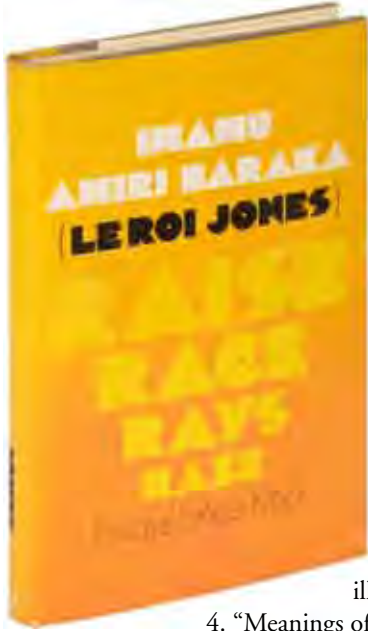
The only type written copy in existence must not be changed -

- Kellingley, dating between 1715-1740. This town was in Connecticut, and has since been re-named Putnam Heights.
34. *The Literature of Ellen Frances Baldwin. Who was b. Jan. 20th. 1833 and d. March 10th. 1854*. 1909. 173pp. A collection of writings by Baldwin's paternal aunt. These typescript pages were copied from her aunt's original writings which dated from 1848 to shortly before her death in 1854. They consist of 65 pages of personal letters, 41 pages of journal entries, an unfinished short story, and poems. Tipped in are two original photographs of the aunt and two original photographs of her sister, Mary Jane Baldwin, who died at the age of 14 years. The album is appended at the end by a 17-page compilation of *Some Letters from Albert Sutcliffe The Poet to John S. Baldwin*.
35. *Preface to the Journal of My Aunt Ellen Frances Baldwin*. November 1909. 16pp. An extensive, separately bound 16-page preface by Baldwin to her aunt's journal with her thoughts, reflections and additional information provided by family members with holograph notes on many pages and several versos.
36. *Sermons by The Honorable and The Reverend John De[nison Baldwin]* [with] *Letters of Rev. and Hon. John Denison Baldwin*. 1909. 57pp. + 7pp. A typed copy of selected sermons written by Baldwin's paternal grandfather, along with several personal letters, his will, and a small original photograph of the Reverend tipped in on the front pastedown. References in the letters and sermons place his preaching and family affairs in Connecticut, New Hampshire, and Cape Cod, Massachusetts.
37. *The Literature of Edith Ella Baldwin* [cover title: *Summary*]. 1913. [28]pp. An organized and circumspect index of her

writing (listing the title, word counts, and year written for each) along with an introduction titled, "The Three Periods of My Literary Output," in which she defines each period, her age at the time, and the type of writing she produced. While not all of the material noted in the index is found in the archive offered here, a substantial portion is present, the rest perhaps lost to the ravages of time or destroyed by her own hand as stated above. Also in this volume is a manuscript draft of the *Last Will and Testament of Edith Ella Baldwin*, in which she notes: "What I have written in fiction, verse, or instruction must not be destroyed. It is my earnest hope to have it found worthy of preservation for it represents the real work of my life." Laid into the volume are her baptismal certificate, several newspaper clippings, and a photograph of her dated September 26, 1911 with a note on the back that reads: "E.S.B. 1910 - age 39 years - last photograph taken."

38. *The Sayings of Our Lord Jesus Christ* [cover title: *Christ's Word*]. [No date]. 73pp. A compilation of the four gospels written out to "understand more clearly just what the words of the Messiah were here on Earth and the order in which they were once uttered to mankind." [BTC #352025]

5 **Amiri BARAKA [LeRoi JONES].** [*Manuscript*]: *Seven Typescripts from his book Raise Rage Rays Raze: Essays Since 1965.* (1966-1970). \$12,500



Seven typed manuscript essays Signed by Amiri Baraka [LeRoi Jones] that were collected in his book *Raise Rage Rays Raze*, along with a supplied first edition of the book. Each typescript is composed of single sheets attached with a paperclip or staple and together they total 44 pages in all. Light wear to the extremities and a few scattered spots to the pages, overall near fine. The book (*Raise Rage Rays Raze*, New York: Random House 1969) has the bookplate of an African-American writer and editor, else fine in near fine dustwrapper with some sunning along the spine.

This collection of seven typescripts represents nearly a third of the content of *Raise Rage Rays Raze*, which mixed new and previously published essays by the influential black writer. Each typescript essay in this collection includes numerous corrections and small revisions in Baraka's hand with notes to himself (or possibly his editor) about publication. All are Signed and dated on the first leaf in the late 1990s when we purchased them directly from the author; one is additionally Signed on the final leaf in the year of publication, 1966.

A compelling collection of essays by an influential social critic, written in the years immediately following passage of the Civil Rights Bill.

Includes original typescripts of:

1. "Poetry and Karma," 9pp.
2. "The Need for A Cultural Base to Civil Rites and Power Movements," 9pp.
3. "Black Art, Nationalism, Organization, Black Institutions," 5pp., blue sheets with an attached Xerox illustration.

4. "Meanings of Nationalism," 7pp.

5. "Negro Theater Pimps Get Big Off Nationalism," 4pp., written on Baraka's letterhead with a note.

6. "The Fire Must Be Permitted To Burn Full Up," 5pp.

7. "The Practice of the New Nationalism," 5pp. [BTC #343503]





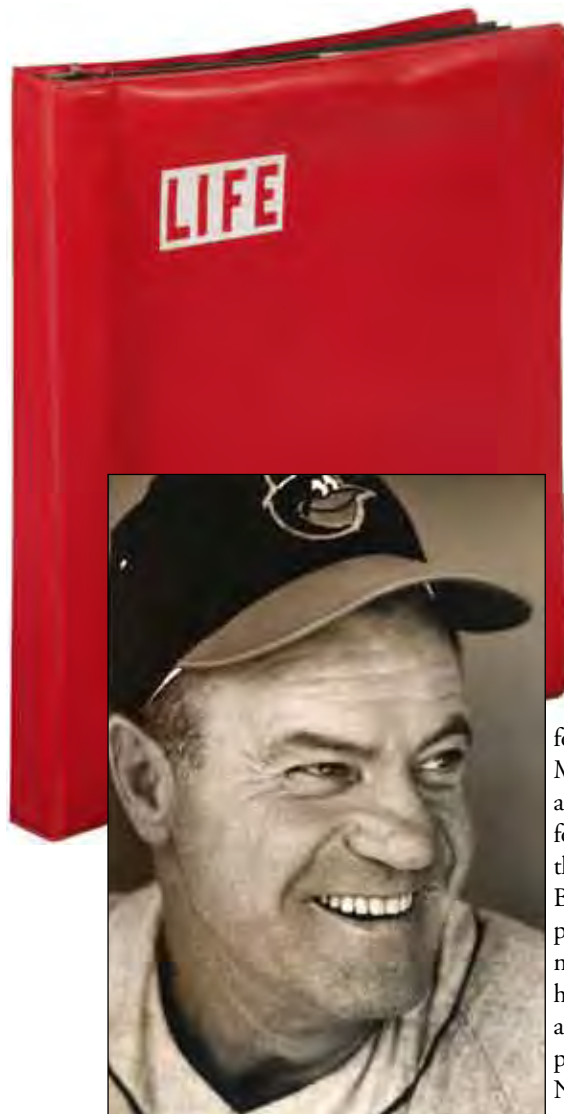
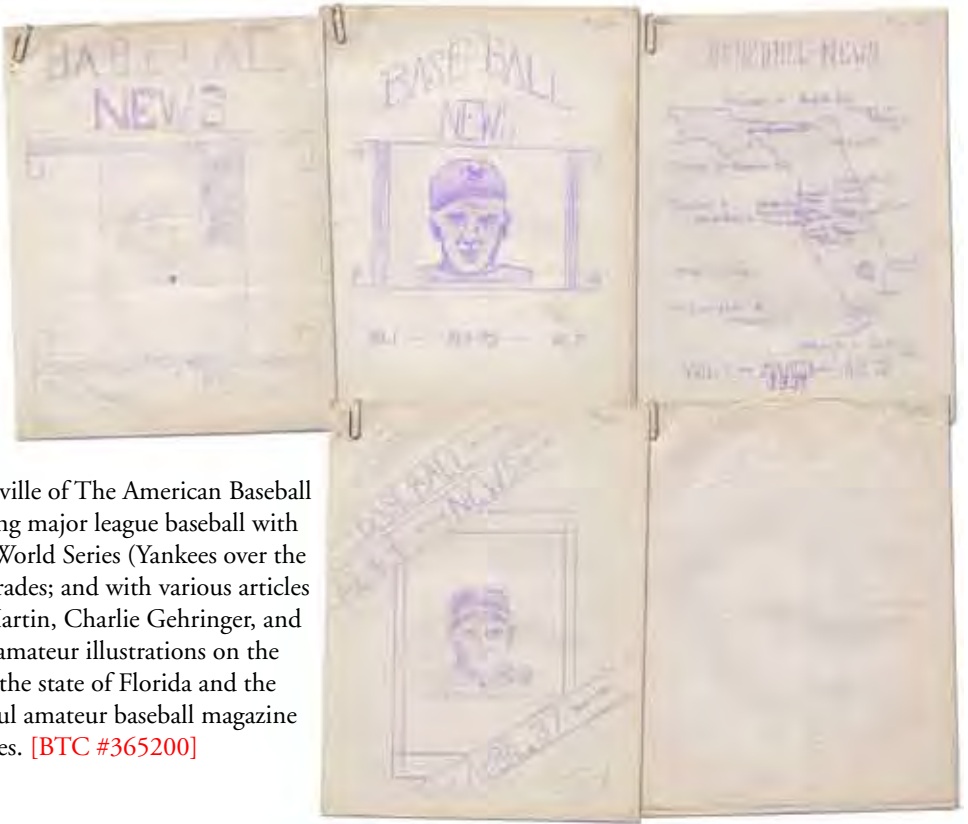
Oblong quarto. Linen-backed photographs cord bound into stamped leather wrappers. Thirty photographs, plus one fold-out in the rear consisting of three additional photos forming one complete landscape image. Two loose non-linen-backed photos with the manufacturer's stamp on the reverse have been laid in. Slight fading to the images but otherwise very near fine. A book illustrating the company's various auto-related products: tents, cots, cribs, and awnings. A few of the images are unintentionally funny including a squad of soldiers in a convertible riding along with fixed bayonets, and another of six policemen rather too-cozily cuddled up on a small cot. Scarce, and sort of wonderful. [BTC #364700]



7 (Baseball). Robert L. BATES and Charles B. DEUVILLE, Jr., edited by. *Baseball News* – No. 1-5. Hingham, Massachusetts: The American Baseball Association 1937. **\$2500**

Early baseball fanzine. Issues 1-5 (probably complete as issued). Quartos. Loose mimeographed sheets printed rectos only. The first three issues are five pages each; the fourth issue is six pages; and the final issue is four pages. Very good or better with light toning, some general wear with a chip at one corner, and oxidation marks from paper clips on the corners of a couple of issues. Likely a complete run of this rare baseball zine published in Hingham,

Massachusetts by Robert L. Bates and Charles B. Deuville of The American Baseball Association. Essentially a fan-made “magazine” covering major league baseball with reviews of the 1937 season (with stats) and the latest World Series (Yankees over the New York Giants); recaps of post-season awards and trades; and with various articles on players and coaches such as Dizzy Dean, Pepper Martin, Charlie Gehringer, and Luke Appling, to name a few. All issues but one have amateur illustrations on the covers; three with players and the third issue showing the state of Florida and the locations of various spring training camps. A wonderful amateur baseball magazine and possibly a unique survivor. *OCLC* locates no copies. [BTC #365200]



8 (Baseball). (Hank BAUER). *Original Photographs of Hank Bauer in Presentation Binder from Life Magazine.* **\$1750**

Folio. Spiral bound flexible red plastic *Life Magazine* wrappers. Binder is near fine with a little

light wear. Clear sheets enclosing fifteen fine, original black and white, or sepia-toned photographs of baseball player Hank Bauer when he was manager of the World Series-winning 1966 Baltimore Orioles. Each photo has the back mark of *Life Magazine*, and the name of the photographer. Ten are by Bob Gomel and are labeled for an article “Baseball - Hank Bauer,” the other five are by Jerry Brimacombe for an article “Sam McDowell.” Sizes of each

are approximately 8½" x 13". Apparently prepared for two different articles, we can only presume that they were given to Bauer in this presentation folder. Bauer is pictured alternately pensive, playful, and pugnacious, including a series of photos of him nose-to-nose with an equally unhappy umpire. The hardnosed Bauer had been a Marine hero in WWII and was also noted as one of Mickey Mantle’s preferred drinking partners when he played for the New York Yankees. [BTC #364875]





Plaster cast of William S. Burroughs's right hand with several accompanying photographs taken by Gerard Malanga of the casting process, Burroughs holding the finished hand, and of Gregory Corso. The unsigned hand is 5" x 2¾" x 7" with a rectangular base and is assembled from two separate molds of the front and back of Burroughs's hand which were then affixed together. Fine with a touch of toning from being handled. Accompanied by four original photographic prints of Burroughs holding the hand, each a different size: 13¾" x 11", 9¾" x 8", 7" x 5½", and 7" x 5". All are fine except one which has been cut down from a larger photo and has a somewhat ragged top and foredge, near fine. Also included is a long, narrow photo strip measuring 63" x 3½" with 36 separate images: twenty-four of Burroughs's hand being cast; four of Burroughs holding the hand (but different from the larger images); and eight of Gregory Corso, presumably present when the cast was made, sitting by a window. The strip is **Signed** on the verso: "Gerard Malanga '79" with "739" stamped nearby. Supposedly only two copies of the cast were made; the other is reportedly at the Beinecke Library at Yale. [BTC #364644]



10 (Children). Guy FRY. [Drawings]: Original illustrations for the book *Thirteen Ghostly Yarns*, edited by Elizabeth Hough Sechrist. \$3500

Thirteen drawings by Guy Fry. Pen and ink on gessoed illustration board. Very lightly soiled, with a few production notes and captions in the margins, just about fine. The drawings are in black and white, and each is protected by a paper sleeve. They are unsigned, but the title of the book and artist's name have been written in ink on one of the sleeves. The drawings depict various ghosts doing ghostly things. The complete suite of drawings for this book was originally published in Philadelphia by Roland Swain in 1932, and later reissued by Macrae Smith in 1942. [BTC #84550]



First Children's Writing of A.A. Milne

11 (Children). A.A. MILNE, G.K. CHESTERTON, Algernon BLACKWOOD, et al. *The Merry-Go-Round Magazine* (44 Issues). Oxford: Basil Blackwell 1923-1928. \$3800

Magazine. 44 issues, composing the complete run of volumes 1-3 and the partial run of volumes 4 and 5. Quarto. Stapled wrappers with two publisher-provided gilt chemises for Volume 2. Overall near fine with some wear at the extremities, a touch of toning along the spine, and some scattered tears and bumps, with near fine chemises with some toning and wear at the spine. A collection of issues of this British children's magazine founded by Rose Fyleman, which includes A.A. Milne's first foray into children's writing with the poem, "The Dormouse & The Doctor." Milne had at first passed on the offer to write for the new children's magazine but reconsidered, leading to his first book of children's verse the following year, *When We Were Very Young* (which included a poem with a character that would become known as Winnie-the-Pooh).

In addition to Milne, who graces the very first issue, the magazine published a host of other notable writers and illustrators, including G.K. Chesterton, Algernon

Blackwood, Eleanor Farjeon, Katherine

Tynan, Laurence Housman, Lady Cynthia

Asquith, Norman Hunter, Celia Bedford, Harry

Roundtree, and Paul Woodroffe, to name only a few. The

magazine used that talent to publish a delightful range of prose and poetry accompanied by numerous lush illustrations.

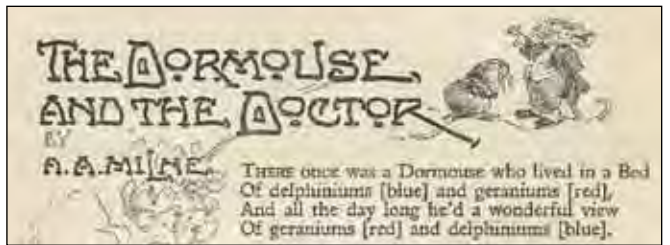
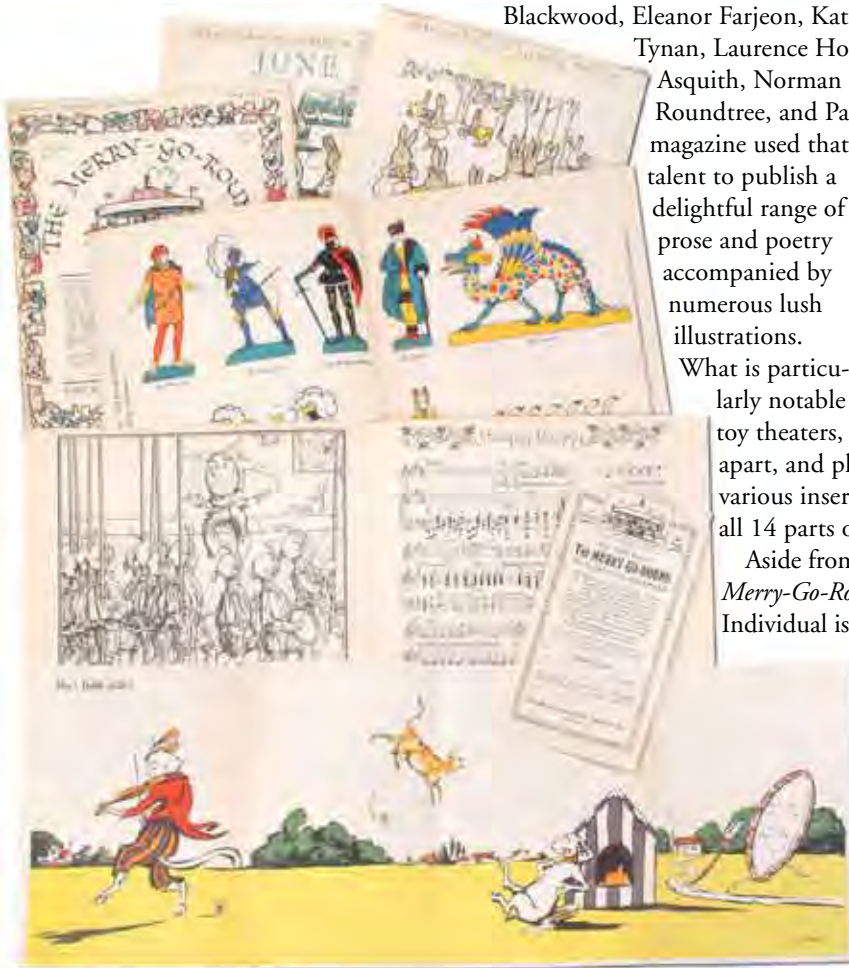
What is particu-

larly notable about this collection is that most issues still have their various toy theaters, scenery, and characters which were meant to be removed, cut apart, and played with by subscribers. In fact, all but one issue have their various inserts, calendars, friezes, music sheets, and stories intact, including all 14 parts of "The Hooded Crow" by J.R. Monsell.

Aside from Milne's poem, surprisingly little has been written about *The Merry-Go-Round*, despite the many other well-known contributors.

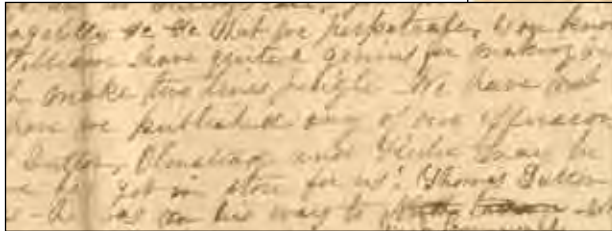
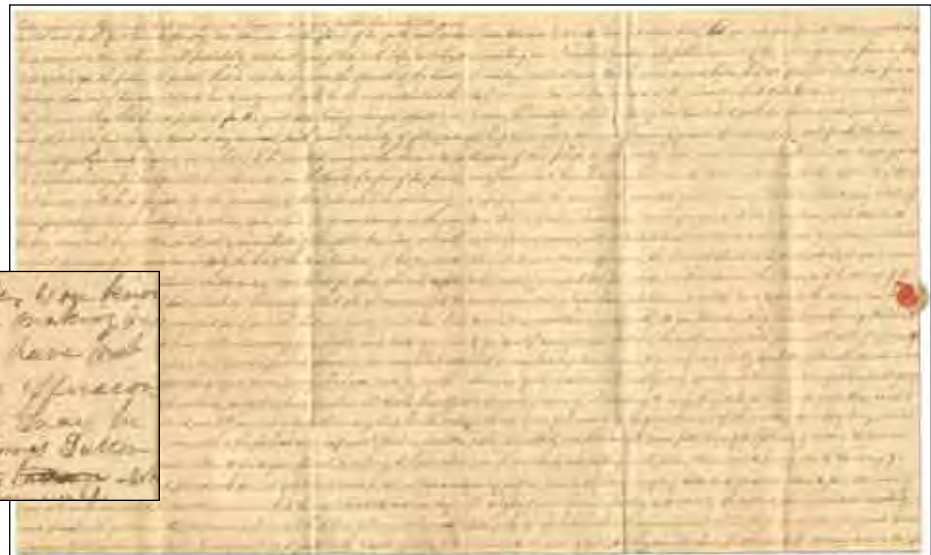
Individual issues of the magazine are scarce in the trade with partial sets occasionally available, though often of the later iteration of the magazine, *More Merry-Go-Round*, published from 1933-1941. OCLC locates no copies of this original run.

A forgotten gem of British children's magazine publishing with an important first contribution from one of the genre's most acclaimed writers. [BTC #352111]



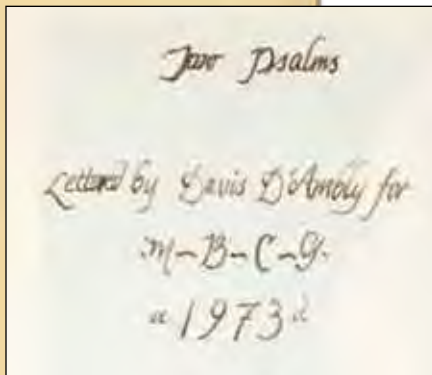
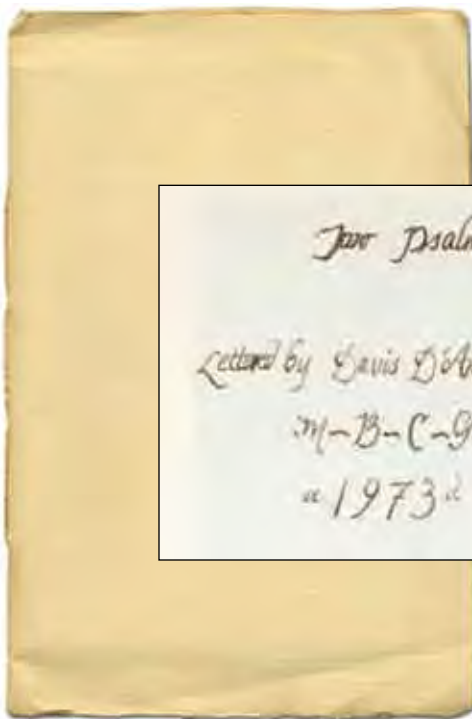
12 (Civil War). [William T. DUTTON]. Autographed Letter Signed. Bridgeport, Connecticut: April 20, 1843. **\$450**

One page letter. Single sheet, measuring 14¾" x 8¾". Folded several times for mailing, with a few tiny tears at the folds, near fine. A letter of nearly 2500 words sent to West Point Cadet William Thompson Dutton, later a Civil War colonel, by his cousin Mary. The long letter is in reply to one from Dutton and has writing on nearly every conceivable space, filling all the margins, even over the date and salutation. Included amongst the typical pleasantries about life in Bridgeport, news of friends, and memories of days past, is a section describing her father's visit to West Point to see Dutton and his positive impression of Dutton's roommates, particularly Charles Seaforth Stewart: "I think from accounts he must be a prodigy." Dutton and Stewart were members of the West Point Class of 1846, famous for having within its ranks many of the Civil War's most outstanding soldiers including George McClellan, "Stonewall" Jackson, and George Pickett. Stewart finished first in the class, and later served under McClellan during the war, but did not have a particularly distinguished military career. Dutton retired from military service to be a farmer and New York state legislator before returning to serve with the 98th Infantry during the Civil War. He died on July 4, 1862 from fever contracted after a battle during the Peninsula campaign, in which he lead 5,000 recruits against Jackson, one of his closest friends from West Point. [BTC #347338]



13 Davis D'AMBLY. Two Psalms. 1973. **\$350**

A handmade book created by D'Ambly, a Philadelphia-area artist specializing in liturgical design. Quarto. (18)pp. String sewn paper wrappers. Near fine with very light wear to the yapped edges and hand trimmed text block. **Signed** by D'Ambly. The book is comprised of Psalms 120 and 121 hand lettered with several accompanying original illustrations. OCLC locates no copies. Very likely unique and unpublished. [BTC #362520]



Including The Man in the High Castle Photo

14 (Philip K. DICK, Aldous HUXLEY, Henry MILLER, Ray BRADBURY, Kenneth PATCHEN, Lawrence FERLINGHETTI, Louis L'AMOUR, et al). Arthur KNIGHT. A Collection of Photo Negatives.

\$12,000



A collection of 119 photo negatives taken by Arthur Knight, along with all rights, of authors and screenwriters from the 1950s, including Aldous Huxley, Henry Miller, Ray Bradbury, Kenneth Patchen, Lawrence Ferlinghetti, Louis L'Amour, and Philip K. Dick, whose photo negative included here was used on the first edition jacket of his science-fiction classic, *The Man in the High Castle*. The negatives measure 4" x 5" and are housed in individual sleeves labeled by Knight. They are accompanied by twenty-seven 8" x 10" proof sheets showing four images each; six 3½" x 6" sheets with one image each; two 8" x 10" photos of Huxley; and five 8" x 10" photos of Patchen. Most of the proof sheets are marked in wax pencil and numbered; the proofs of Huxley and Patchen have Knight's stamp on the verso. Overall fine with about twenty of the negatives with holes punched through part of the image but not obscuring any of the faces.

Knight was a writer, editor, and photographer who became involved in the Beat and counterculture scene as a young man in Southern California. He became interested in photography as a teenager and used his close proximity and personal relationships with several authors to open doors to other potential subjects. As a result, his photos have appeared on or in more than 200 dustwrappers and magazines,

including several present in this collection. The most notable of the bunch is a photo negative of a young and clean shaven Philip K. Dick, which appeared as the author photo on the dustwrapper of the first edition of his 1965 Hugo Award-winning novel, *The Man in the High Castle*. An additional unpublished image of Dick from the same photo session is also included with this collection.

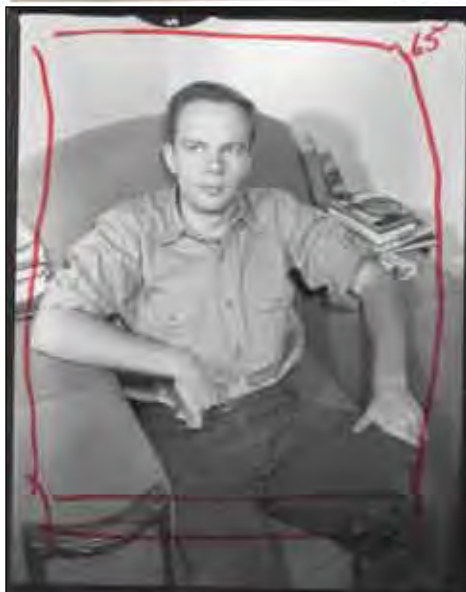
Knight has included an eight-page list of all the photo negatives with comments about various writers including his first impression, how they met, and the situation in which they were photographed. For example, Knight remembers shooting Dick in his shabby apartment and how quiet and particularly unassuming he was: "It was almost as if he weren't there (or I wasn't) when I shot this." He recounts that writer Kenneth Rexroth asked for Knight's ex-girlfriend's phone number right after the latter broke up with her. Knight also describes waiting to photograph Huxley while the author ate dinner ("almost tearing at a steak"), and that Henry Miller said the final photograph gave Huxley "character he didn't possess."

A wonderful collection of vintage photographic negatives, with their usage rights.

Negatives:

1. HUXLEY, Aldous
2. VAN VOGT, A.E.
3. BLACKBURN, Tom
4. ALLEN, Henry (who wrote as Will Henry and Clay Fisher)
5. ALLEN, Henry
6. ALLEN, Henry
7. WELLS, Lee and Will Cook
8. COOK, Will
9. BLACKBURN, Tom
10. BLACKBURN, Tom
11. COOK, Will
12. CUNNINGHAM, John
13. CUNNINGHAM, John
14. JENNINGS, John
15. PIERCE, Dick
16. FINNEY, Jack
17. ROSCOE, Mike
18. ROSCOE, Mike
19. ROSCOE, Mike
20. SNOW, Charles
21. JENNINGS, John
22. JENNINGS, John
23. BRADBURY, Ray
24. BRADBURY, Ray
25. MILLER, Henry
26. BRADBURY, Ray
(shown immediate right)
27. GEER, Andrew
28. GEER, Andrew
29. KYNE, Peter B.
30. KYNE, Peter B.
31. ROSE, Virgie E.
32. ROSE, Virgie E.
33. SHULMAN, Irving
34. SHULMAN, Irving
35. SHULMAN, Irving
36. TOMPKINS, Walker
37. TOMPKINS, Walker
38. CONRAD, Barnaby
39. CONRAD, Barnaby
40. CAEN, Herb
41. CAEN, Herb
42. CAEN, Herb
43. McCHESNEY, Mary (who wrote as Joe Rayter)
44. THOMPSON, Thomas, and family
45. McCHESNEY, Mary
46. CAEN, Herb
47. LOTT, Milton
48. LOTT, Milton
49. COOK, Will, L.P. Holmes, and Thomas Thompson
50. THOMPSON, Thomas and family
51. L'AMOUR, Louis
52. URIS, Leon
53. LIPMAN, Clayre and Michel
54. URIS, Leon
55. L'AMOUR, Louis
56. CHARTERIS, Leslie

57. PATCHEN, Kenneth
58. NORRIS, Kathleen
59. NORRIS, Kathleen
60. KUTTNER, Henry with his wife, C.L. Moore, also a writer
61. KUTTNER, Henry
62. Fictioneers Dinner (with William Campbell Gault and possibly Richard Matheson)
63. DICK, Philip K. (shown far right)



64. DICK, Philip K.
65. BURNETT, W.R.
66. PATCHEN, Kenneth
67. WEST, Jessamyn
68. HUXLEY, Aldous
69. WEST, Jessamyn
70. WEST, Jessamyn
71. WEST, Jessamyn
72. GRUBER, Frank
73. GAULT, William Campbell
74. GRUBER, Frank
75. GANN, Ernest K.
76. GANN, Ernest K.
77. GAULT, William Campbell
78. CHARTERIS, Leslie
79. MILLER, Henry

80. MILLER, Henry and Arthur Knight
81. WOLFE, Reese
82. GANN, Ernest K.
83. ACKERMAN, Forrest
84. CHASE, Borden
85. ELLISON, James Whitfield
86. FISHER, Steve
87. MARMUR, Jacland
88. TWIST, John
89. WILSON, Neal

90. WOLFE, Reese
91. REXROTH, Kenneth
92. MILLER, Henry and Eve
93. MARMUR, Jacland and wife
94. FERLINGHETTI, Lawrence
95. REXROTH, Kenneth and Marthe
96. BRADYBURY, Ray
97. L'AMOUR, Louis
98. MILLER, Henry and Eve
99. MILLER, Henry and Margaret Fisher
100. MILLER, Henry
101. MILLER, Henry
102. WEBB, Jack
103. WEBB, Jack
104. WEBB, Jack
105. BALLARD, Todhunter
106. BALLARD, Todhunter
107. STONE, Irving
108. STONE, Irving
109. MOODY, Ralph
110. Fictioneers Meeting (with William Campbell Gault and possibly Richard Matheson)
111. Fictioneers Meeting (Les Savage in middle)
112. MOODY, Ralph
113. MOODY, Ralph
114. VAN VOGT, A.E.

115. ANDERSON, Poul
116. ANDERSON, Poul
117. ANDERSON, Poul
118. WILSON, Neal
119. Fictioneers Meeting (with possibly Richard Matheson) [BTC #326371]

25. *Mutiny on the Bounty*. 1962. Directed by Lewis Milestone and starring Marlon Brando, Trevor Howard, and Richard Harris.
26. *My Fair Lady*. 1964. Directed by George Cukor and starring Audrey Hepburn and Rex Harrison.
27. *Oliver!* 1968. Directed by Carol Reed and starring Ron Moody, Oliver Reed, and Mark Lester.
28. *Porgy and Bess*. 1959. Directed by Otto Preminger and starring Sidney Poitier, Dorothy Dandridge, Sammy Davis, Jr., and many others.
29. *Romeo and Juliet*. 1954. Directed by Renato Castellani and starring Laurence Harvey and Susan Shentall.
30. *The Sound of Music*. 1965. Directed by Robert Wise and starring Julie Andrews and Christopher Plummer.
31. *Star!* 1968. Directed by Robert Wise and starring Julie Andrews and Richard Crenna.
32. *Tallulah on the Road*. 1963. A program for the stage play *Here Today* starring Tallulah Bankhead.
33. *The Ten Commandments*. 1956. Directed by Cecil B. DeMille and starring Charlton Heston, Yul Brynner, Edward G. Robinson, and many others.
34. *This is Cinerama*. 1952. Debut Cinerama presentation, co-produced by Merian C. Cooper and directed in part by an uncredited Mike Todd, Jr.
35. *West Side Story*. 1961. Directed by Robert Wise and Jerome Robbins and starring Natalie Wood, Rita Moreno, and Richard Beymer. [BTC #348357]

16 (Film). (D.W. GRIFFITH, Mack SENNETT, and Thomas INCE). [Stock Book]: Triangle Distributing Corporation Preferred. New York: W.N. Perrin & Company [circa 1915]. **\$3000**



Film corporation stock book. Oblong octavo. Green boards with red canvas spine and gilt lettering. Wear to the extremities, staple holes on the front endpapers and light tidemarks, 45 of 50 stock certificates still attached along with the receipts of four others, very good plus. A stock book for the Triangle Distributing Corporation, the distribution arm of the Triangle Film Corporation, the first vertically integrated film production company, founded by D.W. Griffith, Mack Sennett, and Thomas Ince in 1915. The idea was that by producing feature-length films with the industry's premiere talent, including Mary Pickford, Lillian Gish, Roscoe "Fatty" Arbuckle, Douglas Fairbanks, Sr., and others, Triangle could charge more per picture. The studio produced several notable films but mismanagement and losses from Griffith's epic *Intolerance* doomed the venture by 1918. Accompanied by a copy of the book, *Dreams for Sale: The Rise and Fall of the Triangle Film Corporation* by Kalton C. Lahue. An interesting document from the nascent days of silent films. [BTC #346977]



17 (Film). [*Lobby Cards*]: *A Collection of Motion Picture Title Cards from the 1950s.* [No place: no publisher]

\$3200

1952-1960.

A collection of 25 decorative title cards for a range of motion pictures released between 1952 -1960. Each measures approximately 14" x 11". There is some wear to the extremities, a few scattered creases, and a bit of rubbing, but overall near fine with surprisingly bright colors. Each card has been screenprinted on the verso of a movie poster that was trimmed to match the dimensions of a typical lobby card. Movie theaters would occasionally commission local sign makers to produce lobby cards for display. The production symbols on many of the cards indicate they were created in the same years as the films they represent. Among the most notable titles in the collection are: *From Here to Eternity*, *Shane*, *Duel in the Sun*, *Stalag 17*, and *Gidget*. An attractive set of mid-century film memorabilia.

Complete list:

1. *Alias Jesse James* (1959) – Bob Hope, Rhonda Fleming, and Wendell Corey.
2. *Ask Any Girl* (1959) – David Niven, Shirley MacLaine, and Gig Young.
3. *Bad Day at Black Rock* (1955) – Spencer Tracy and Robert Ryan.
4. *The Big Operator* (1959) – Mickey Rooney, Steve Cochran, and Mamie Van Doren.
5. *Duel in the Sun* (1946, rerelease) – Jennifer Jones, Gregory Peck, and Joseph Cotten.
6. *The Five Pennies* (1959) – Danny Kaye, Barbara Bel Geddes, and Louis Armstrong.
7. *From Here to Eternity* (1953) – Burt Lancaster, Montgomery Clift, Deborah Kerr, Frank Sinatra, and Donna Reed.
8. *The Gene Krupa Story* (1959) – Sal Mineo, Susan Kohner, and James Darren (two copies).
9. *Gidget* (1959) – Sandra Dee, Cliff Robertson, James Darren, and Arthur O'Connell.
10. *Guns of the Timberland* (1960) – Alan Ladd, Jeanne Crain, Gilbert Roland, and Frankie Avalon.
11. *The Hangman* (1959) – Robert Taylor, Tina Louise, Fess Parker, and Jack Lord.
12. *The High and the Mighty* (1954) – John Wayne and Claire Trevor.
13. *The Horse Soldiers* (1959) – John Wayne and William Holden.
14. *It Happened to Jane* (1959) – Doris Day, Jack Lemmon, and Ernie Kovacs.
15. *Man of the West* (1958) – Gary Cooper, Julie London, and Lee J. Cobb
16. *Middle of the Night* (1959) – Kim Novak, Fredric March, and Lee Philips.
17. *New Frontier* (1939, re-release) – John Wayne.



18. *Room at the Top* (1959) – Laurence Harvey, Simone Signoret, and Heather Sears.
19. *The Rough, Tough West* (1952) – Charles Starrett and Smiley Burnette.
20. *Shane* (1953) – Alan Ladd, Jean Arthur, and Van Heflin.
21. *The Sheriff of Fractured Jaw* (1958) – Kenneth More and Jayne Mansfield.
22. *Stalag 17* (1953) – William Holden, Don Taylor, and Otto Preminger.
23. *Tom Thumb* (1958) – Russ Tamblyn, Alan Young, Terry-Thomas, and Peter Sellers.
24. *The Woman Eater* (1958) – George Coulouris and Vera Day.

[BTC #346279]

With Original Cover Photographs

18 Richard HELL and Tom VERLAINE as Theresa STERN. *Wanna Go Out?* (New York): Dot Books (1973).

\$10,000

First edition. Perfectbound wrappers. A little rubbed, very good or better. A collection of poems, purportedly by a young prostitute, but really jointly produced by Richard Hell and Tom Verlaine of the pioneer punk band Television. The photo of the author "Stern" were created by compositing photos of Hell and Verlaine in drag. **Inscribed** by Richard Hell as both Theresa Stern and Richard Hell at a later date: "Sept 28, 1993. For Alina, Our dreamboat xxx Theresa Stern & Richard Hell." The first book for both authors. Additionally, accompanied by a contact sheet of four original photographs that display the compositing process created by overlaying negatives. The sheet is overall approximately 8" x 10", consisting of four 4" x 5" photographs arranged in roughly equal-sized squares. A stain on the lower right photo, otherwise about fine. The photograph is unsigned by the photographer, although it is attributed in the book to Charlotte Deutsch. We can find no creditable mention of Deutsch that would connect her to the authors, and given the pseudonymous nature of the publication think that Deutsch may be a pseudonym as well. [\[BTC #364467\]](#)

the cheaper bars in New York and
Sept 28, 1993
for Alina
Our dreamboat
xxx
Theresa Stern
&
Richard
Hell



Contemporary Satires of Thomas Jefferson and Sally Hemings

19 (Thomas JEFFERSON). Joseph DENNIE (as Oliver Oldschool, Esq.) and John Quincy ADAMS.
"A Song; Supposed to have been written by the Sage of Monticello," [and five other poems in] The Port Folio, Enlarged (Volume 2: July, October-December, 1802). Philadelphia: Printed for The Editor & Elizabeth Dickens 1802. \$8000

Periodical. Folio. A collection of 17 weekly issues of *The Port Folio*, containing a complete series of six satirical poems directed against Thomas Jefferson, specifically concerning his relations with Sally Hemings. Each weekly issue consists of eight pages, untrimmed as originally published, and professionally sewn into four monthly sets of consecutive issues: July 3 - 31, October 2 - 30, November 6 - 27, and December 4 - 18. Over all browning and scattered foxing, good. Founded by Joseph Dennie and Asbury Dickens in Philadelphia in January 1801, and edited by Dennie, *The Port Folio* quickly became the most important magazine devoted to literature and politics in the United States. During the period of its greatest influence, from 1802 to 1805, Dennie had organized a distinguished circle of mostly pro-Federalist contributors known for their "liveliness, urbanity, and wit." The Republicans and Jefferson in particular were frequently attacked in its pages. Thus when James T. Callender first published the allegation that Jefferson had fathered several children by his slave Sally Hemings (in the September 1st issue of the *Richmond Recorder*), Dennie was quick to exploit and expand upon the charge in this famous series of satirical poems, the second of which we now know was written by John Quincy Adams:

1. "A Song; Supposed to have been written by the Sage of Monticello," (October 2, 1802, Issue No. 39, p.312). A nine-stanza song, set to the tune "Yankee Doodle" and reprinted from the *Boston Gazette*, with an introduction by Dennie.
2. "Horace, Book II, Ode 4. To Xanthia Phocesus. Imitated by Thomas Paine (Not the Boston Poet, but the sophist of Thetford,) and addressed to Thomas Jefferson." (October 30, 1802, Issue No. 43, p.344). An original contribution, in two columns, written by John Quincy Adams.
3. "Another Imitation of Horace, Book II, Ode 4. For The Port Folio. Addressed to a Certain Great Man." (October 30, 1802, Issue No. 43, p.344). An eight-stanza poem attributed to Dennie.
4. "A Philosophic Love-Song. To Sally."

(November 6, 1802, Issue No. 44, p.352). An eight-stanza poem with introduction, attributed to Dennie.

5. "Phyllis to Demo-Phoon" (December 4th, Issue No. 48, p.364). A two-column poem with introduction, attributed to Dennie.
6. Also included in this collection is an earlier important poem from the July 10th issue (which Callender reprinted alongside his September 1st piece): "Original Poetry. For The Port Folio." [Untitled, the first stanza begins], "Our massa Jeffeson he say," (July 10, 1802, Issue No. 27, p.216). An eight-stanza poem with introduction, attributed to Dennie. [\[BTC #364422\]](#)



A SONG
 SUPPOSED TO HAVE BEEN WRITTEN BY THE
 SAGE OF MONTICELLO.

OVID.

*Et eras jam prout colere Venul.
 and Syon place, though no birth be fit,
 Thy Yankee Doodle.*

OF all the dandies on the green,
 On mountain or in valley,
 Alas so leucious ne'er was seen
 As Monticellian Sally.

Yankee Doodle, who's the needle?
 What wife were had so handy?
 To breed a flock, of slaves for stock,
 A blackamoor's the dandy.

Search every town and city through,
 Search market, street and alley;
 No dame at dusk shall meet your view,
 So yielding us my Sally.

Yankee doodle, &c.

When press'd by loads of state affairs,
 I seek to sport and dally,
 The sweetest solace of my cares
 Is in the lap of Sally.

Yankee doodle, &c.

Let Yankee parsons preach their worst—
 Let every Whittier's rally!
 You men of morals! and be curs,
 You would snip like sharks for Sally.

Yankee doodle, &c.



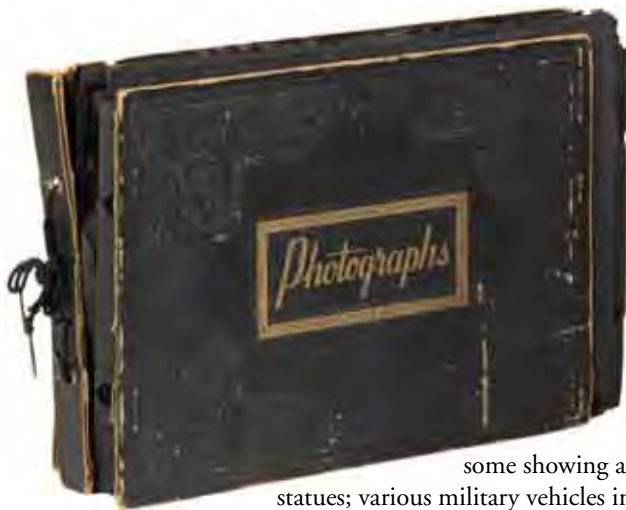
Oblong folio. Bradbound and string-tied black cardstock album with 114 mounted black and white photographs. Album measures 18" x 11½". Each photo is 6" x 4". One photo has been excised resulting in some slight damage to another, evidence that two others have fallen out, else the images are mostly fine, a few have minor wear. Covers are modestly worn. A substantive group of photos documenting the hippie zeitgeist. Includes images of hippies cavorting at an outdoor rock concert at the Baltimore City Fair in 1971, with shots of local rock bands on stage. Activities and views include wild free-form dancing, snakehandling, baby hippies in the mud, hippie chicks with see-through tops, drinking, frisbee gyrations, dirty and shirtless hippies, etc. Also includes images of a hip looking African-American, Clarence Mitchell III, a quasi-militant alternative candidate for mayor of

Baltimore in 1971. The Baltimore City Fair was an attempt to control political dynamics through public space/feel good vibology, an effort made by the city in reaction to the Civil Rights era and civil unrest. It was news enough to be covered by *The Nation* and written about by Calvin Trillin in *The New Yorker*. Also includes many photos of teens at another event, apparently a dance in a high school gym, where the activities are confined mostly to dancing, mugging for the camera, and light- to heavy-petting and making out. A wonderful window into the youth of the late hippie period. [BTC #365017]



21 (Korean War). [Photo Album]: 180 Korean War Photographs. 1953.

\$650



Oblong octavo. (48)pp. String bound with stiff paper boards with seven additional leaves of larger and smaller sizes laid in. Good, with moderate wear to the boards, page ends with some tears and chips, and all leaves loose, photos are very good with some general wear and a dozen with scattered splash marks. A collection of more than 180 photos from a soldier serving with the 11th Marine, 1st Division, "K" Battery in the final months of the Korean War. Approximately 20 of the photos show the soldier at Camp Lejeune in North Carolina, in California, and with his family. The vast majority of the photos depict travel to and from Korea and service in country. Those images include shots of the countryside,

some showing ancient statues; various military vehicles including helicopters, jeeps, boats, and a convoy of trucks; soldiers patrolling with their weapons and in foxholes; views around camp showing various buildings, roads, mortars and soldiers in formation; and candid pictures of troops resting, reading, cutting their hair, playing ping pong, and doing laundry. A sizable collection of photos showing military life in the waning days of the Korean War. [BTC #365266]



22 (Magazine). **Jeanie BLACK and Ely RAMAN.** 8 x 10 Art Portfolio - September 1970. [New York: Jeanie Black and Ely Raman] September 1970. \$850

Artist publication. A collection of 11 sheets, all fine, housed in a toned folder splitting at several of the folds, very good. A portfolio magazine created by photographer Jeanie Black and Fluxus artist Ely Raman, published over nine issues between 1970-1972. This issue includes a sculpture-graphic of a Campbell Soup can, questionnaire, and drawing by Raman; a photoprint by Black; drawing by Vivian Browne; a coloring book page bomb by D. Capobianco; an anonymous three-page paper doll kit; an anonymous four word poem; and a dated letter soliciting funds (likely a last ditch effort to keep the publication going before it ended later that year). Asked many years later about the publication, Raman commented: "I realize that our historical consciousness (or self-consciousness?) was notably absent. The issues were not numbered or dated, the contributions often not properly identified (or footnoted) and we did not include serious (academic) verbiage identifying what we were doing in the context of art. Too busy making art to write or talk about it." The lack of documentation, the generic title, and the seeming randomness of each issue makes finding other copies of the publication difficult. While there are several sets at institutions, individual issues are quite scarce in the trade.



[BTC #343509]

23 (Magazine). (Larry EIGNER, Jerome ROTHENBERG, et al). Bruce ANDREWS and Charles BERNSTEIN, edited by. L=A=N=G=U=A=G=E [Complete Set]. New York: L=A=N=G=U=A=G=E 1978-1981. \$1250

Magazines. Complete set, 13 issues in 12, with three supplements, Table of Contents issue, and related ephemera. All stapled wrappers except Volume 4, which is perfectbound and published in conjunction with *Open Letter*. Also includes a pink pre-publication flyer for subscribers interested in an associated five-way publication, *Legend*. Near fine with some toning to the wraps and wear along the spines; Issue One starting to pull away from the staples, Issue Five has a small tear, and Issue Six has several spots on the rear wrap. The magazine that helped organize, and inspired the name for, a group of avant-garde and left-leaning poets who wanted to focus attention on the language of poetry to bring about new ways for the reader to interact with their work. Contributors include Larry Eigner, Jackson Mac Low, Jerome Rothenberg, Ray DiPalma, Tom Raworth, Steve McCaffery, P. Inman, Ron Silliman, and many others. A difficult magazine run to assemble. [BTC #347648]



24 (Magazine). (Charles OLSON, Charles SIMIC, Anselm HOLLO, John WEINERS, Ed Sanders, et al). AI GLOVER, edited by. North Country Medicine [Complete Run]. Canton, New York:

[Institute of Further Studies] 1971-1972. \$1200

Magazine. Complete run, issues 1-6, including Bulletins 1-3 and the Christmas 1971 issue. Quartos. Mimeographed leaves stapled. Overall about near fine with all folded from mailing with canceled stamps and scattered wear; Issue Four with a two-inch chip at the top edge affecting all leaves but none of the text, and Issue Six with pairs of pages married together by glue, as issued, now separated but complete. Issue Six limited to 200 copies. All but two issues of this scarce magazine are addressed and postmarked to Robert Duncan, with holograph notes to him from the editor in two issues.

The magazine was founded by Glover, who studied with Charles Olson at Buffalo University. He founded The Institute for Further Studies with John Clarke, Fred Wah, and Charles Butterick. The note to Duncan in Issue One humbly asks for a contribution and describes the magazine's goal to be "like *The Floating Bear* was, only with that slightly different stance indicated by this #1." The other note written on the verso of the first leaf of Issue Five alludes to an ongoing correspondence, and states: "your notes on Antlers in Scree perked me right up! Am right now scraping down deerskin – an 8 point buck."

The magazine combined historical, Native American, and anthropological texts, along with classical scholarship. Contributors include Olson, Clarke, Butterick, Charles Simic, Ian Clarke, Ron Caplan, Derryl White, Gladys McLeod, Harvey Brown, Bob Tourville, Hans Gustav Güterbock, Win Gaur, Virginia Price, Rich Carlson, Mike Crow, Anselm Hollo, Guy Berard, John Weiners, Ed Sanders, and Jacob Lititz. *OCLC* locates only five copies of the regular run of issues and bulletins, and only two copies of the Christmas issue. A genuinely scarce mimeo magazine with a wonderful association. [BTC #348117]



25 (Magazine). Mary Allen WHEDON, Marie R. EDWARDS, and Emma F. BATES, edited by. [Nine Issues of]: *Western Womanhood: A Journal Devoted to the Interest of Women.* Fargo, North Dakota: North Dakota Young Women's Christian Temperance Union 1896-1898. \$2750



A collection of nine issues of *Western Womanhood* published by the North Dakota Young Women's Christian Temperance Union. Quartos and folios. 16pp. and 8pp. Printed wrappers. Overall very good with some toning, general wear, and scattered tears at the extremities; one issue lacks its wraps. A periodical presenting the latest news and progress on the suffrage and temperance movements in North Dakota and across the country. In addition, the all-female staff also dispensed a steady diet of inspiring poetry, child rearing tips, education advice, and general knowledge articles. The magazine counted among its contributors the suffragette and medical doctor Cora Smith Eaton. A graduate of the Boston University School of Medicine, she became the first woman to practice medicine in North Dakota in 1892, and was also a founding member of The Mountaineers Club in 1906. An interesting run of a notable North Dakota women's magazine. Scarce. OCLC locates four complete runs.

Details:

1. May 1896 (Vol. 2, No. 11). Quarto. 16pp. Stapled wrappers. Good, lacking original wrap and some wear.
2. August 1896 (Vol. 3, No. 2). Quarto. 16pp. Stapled printed wrappers. Near fine with light wear.

3. April 1897 (Vol. 3, No. 9). Quarto. 16pp. String bound paper wrappers. Near fine with toning and some light wear.
4. May 1897 (Vol. 3, No. 10). Quarto. 16pp. Stapled wrappers. Very good with some wear and dampstaining at the top edge affecting most pages.
5. June 1897 (Vol. 3, No. 11). Quarto. 16pp. Stapled wrappers. About very good with rubbing, moderate wear to the wrappers, and tears at the foreedge.
6. July 1897 (Vol. 3, No. 12). Quarto. 16pp. Stapled wrappers. Very good with some toning and several diagonal creases.
7. September 1, 1897 (Vol. IV, No. 1). Folio. 8pp. Wrappers. Very good with toning, chipping at the extremities, and an ink subscriber address.
8. October 1, 1897 (Vol. IV, No. 3). Folio. 8p. Wrappers with uncut pages. Very good with toning, chipping at the extremities, and an ink address.
9. January 1898 (Vol. IV, No. 7). Folio. 12pp. Wrappers. Good with toning and erosion to the foreedge. [BTC #364999]

A collection of 11 Christmas cards from noted anthropologist Margaret Mead with five cards **Signed** and with holograph holiday greetings. The collection includes 10 original photographic prints, with one in color, and one printed card, many taken by friends and contributors to her work, such as visual anthropologist Paul Byers and cinematographer Richard Leiterman. The cards are generally fine with one bumped at the corner and another with a few scattered spots and a light crease. Four of the cards depict Mead's granddaughter, Sevanne "Vanni" Kassarjian, with one also showing her daughter, Mary Catherine Bateson (herself a well-respected anthropologist). Three other Christmas cards picture Mead with natives of New Guinea and Bali, often surrounded by children, with one lone color image of her being filmed on Manus Island for the 1968 documentary, *Margaret Mead's New Guinea Journal*. Other cards show artwork, a choir, and various children. A charming collection of Christmas cards from one of the world's most renowned anthropologists.



Details:

1. 1962. Photograph by Byers. Measuring 3¾" x 5". Two children watching television. **Signed** by Mead with a holiday greeting.
2. 1964. Photograph. Measuring 4¼" x 3½". Mead on Manus Island with native children. **Inscribed** by Mead with a holiday greeting.
3. 1967. Photograph by Leiterman. Measuring 7" x 3½". Color photo of Mead being filmed on Manus Island for the 1968 documentary, *Margaret Mead's New Guinea Journal*. **Signed** by her with a holiday greeting.
4. 1968. Photograph. Measuring 3½" x 7". Choir of boys singing at the Petralia Soprana commune in Italy.
5. 1969. Photograph. Measuring 3½" x 7". A stone sculpture by William K. Roberts.
6. 1970. Photograph. Measuring 6¼" x 3¼". Mead's granddaughter in a college classroom.
7. 1972. Photograph by Peter Gordon. Measuring 3" x 7". A baby in a sling.
8. 1973. Photograph. Measuring 6" x 3½". Mead's granddaughter holding cymbals. **Signed** by Mead with a holiday greeting.
9. 1975. Photograph by Robert Levin. Measuring 5½" x 3½". Photo of Margaret Mead and her granddaughter in Tehran. **Signed** by Mead with a holiday greeting.
10. 1976. Photograph by Polyxane Cobb. Measuring 5¾" x 3½". Mead with her daughter, Mary Catherine Bateson, and granddaughter.
11. 1977. Printed card. Measuring 5½" x 3½". Mead in Bali with children all around. **[BTC #354072]**

Patti Smith's First Record

27 (Music). Patti SMITH with Tom VERLAINE, Lenny KAYE, and Richard SOHL. [7" vinyl record]: *Hey Joe (Version) [and] Piss Factory*. [New York]: Mer Records 1974. \$4500



Original 7" vinyl 45 RPM record. Fine in modestly aged, about fine plain white sleeve as issued, in the original mailing envelope. **Signed** by Patti Smith on the white sleeve. Also included is a small, age-toned clipping from *The Village Voice* advertising a contemporary performance by Smith at Max's Kansas City, listing the book and record stores where this record could be purchased, and noting that it could be purchased directly for \$2.50 from Sunburst Industries. Patti Smith's first vinyl single, "Hey Joe" and "Piss Factory" on the B side, produced by Lenny Kaye for Robert Mapplethorpe. The record, mailer, and clipping are housed in (and easily removable from) an acrylic stand. An exceptionally uncommon record, the original mailer is rare. This copy is addressed to R.W. Bayley in Forest Knolls, California, with the return address of The WARTOKE Concern in New York (listing the same Broadway address as Sunburst Industries), and postmarked September 26, 1974. The

recipient, Roberta Bayley, is a photographer who created one of the most important photographic records of the punk scene as it germinated in New York City, and she was also the co-author (with Victor Bockris) of the first biography of Patti Smith (*Patti Smith*. New York: Simon & Schuster 1999). The clipping is pictured in the biography. Her iconic photographs (including the photo that graced the jacket of the first Ramones album) helped define the New York punk aesthetic. Her reminiscences in Leg McNeil and Gillian McCain's *Please Kill Me: The Uncensored Oral History of Punk*, possibly the best single volume source of the early history of punk, were central to the book.

[BTC #364445]

28 Alan MARLOWE. (Wallace BERMAN, Robert CREELEY, Kirby DOYLE, Robert HERMS, and Charles OLSON). Eight Vintage Photographs of American Authors. \$4500

Eight vintage prints of American authors by Alan Marlowe, apparently all taken in 1966. Black and white photographs, each approximately 8" x 10". Fine condition. All but one are captioned on the back attributing them to Alan Marlowe, whether in his hand or not is unknown. Housed in an envelope hand addressed by LeRoi Jones (Amiri Baraka) to Robert Wilson, postmarked in 1966. Jones was co-editor and publisher, along with Diane Di Prima (at the time Marlowe's wife), of the extremely influential literary zine *Floating Bear*. Di Prima and Jones were known to pay there debts to Wilson, who helped support the zine, with manuscripts and photographs that Wilson would sell at his Phoenix Bookshop. Accompanied by a 1967 invoice from Wilson, selling the photographs to a collector. The authors photographed are Wallace Berman, Robert Creeley (two identical images, but the print intonation is different), Kirby Doyle (two different images), Robert Herms (two prints from the same image, one is a close-up view), and Charles Olson. A very nice collection of vintage photographic images. [BTC #365205]



PHOTO BY
ALAN MARLOWE



29 (Music). (Jan KUBELÍK). Heinrich KAUTSCH. [Bronze Portrait Medallion]: Joanni Kubelik. 1910. \$350

Bronze portrait medallion. Measures approximately 2 1/8" x 2 7/8", mounted on a rose marble pedestal measuring approximately 5 1/8" x 4 1/8" (shown here actual size). Very good or better. A scarce Art Nouveau medallion by Heinrich Kautsch of Jan Kubelík, the celebrated Czech violinist and composer, and father of conductor Rafael Kubelík. [BTC #364976]

30 (Photography). [Photo Album]: 110 Photos of a Midwestern Farm Family. [Circa 1930s].

\$600



Oblong 12mo. (100)pp. String bound with flexible cloth boards with half the interior pages empty or unused. Very good with general rubbing to the edges and some fraying at the corners. A photo album of 110 black and white images, most approximately 4" x 3" with some larger



and smaller, of a Midwestern farming family with several photos labeled in ink at the margins.

The album includes numerous shots of the farmer, his wife and children, and other relations posing for the camera, at a wedding, playing croquet, and horsing around with children. A nearly equal number of the photographs show livestock, hay bales, farm hands working in the fields, potato harvesting, horse-drawn wagons, period automobiles, and three images of what looks to be Yosemite National Park, including one of Old Faithful during an eruption. An evocative portrait of family life in the Dust Bowl during the Depression. [BTC #365265]



31 (Photography). Helmut NEWTON as Helmut NEUSTAEDTER. Four Helmut Newton Photographs.

1936 [and circa 1970s].

\$7500

An archive of four self-portrait photographs of Helmut Newton, all shot by Newton with a timer. Two are vintage prints, measuring 4" x 3¼" and 7" x 8¼", and two later prints, both measuring 7" x 9¼".



The later prints are fine, while the smaller vintage print is near fine with a tiny spot near the bottom edge, and the large vintage print is moderately creased, very good. All are **Signed**; two with his given name ("Helmut Neustaedter") and two with his professional name.

The first and most important photograph is the small vintage print taken of Newton with three girlfriends poolside at Halensee, Germany in 1935.

The photograph was developed by Newton and given to one of the girls (though we do not know which), and either Newton or the girl wrote the names of each person in the photograph ("Helmi," Xenia, Anni, and Ellen) in white ink directly onto the photograph. Newton's holograph ink **Signature** is on the verso, and reads: "Bad Halensee, Berlin / Helmut Neustaedter / 1936." The same photograph appears at the beginning of the



Helmut Neustaedter.

first chapter of Newton's autobiography, *Part One: The Biography*. The large vintage print shows Newton playing chess with a friend, circa 1936, with "HELMUT" written faintly in holograph ink in the lower margin, and is **Signed** on the verso: "Helmut Neustaedter."



The two later prints, circa 1970s, are both of Newton as a young newspaper photographer. One is the famous image from 1937 of the photographer in his tweed coat and fedora, camera and lights at the ready, and has Newton's ink **Signature** on the verso: "Helmut Newton / 1937." The other, also from 1937, shows a smiling Newton, sans fedora, standing in front of posters of famous news photographers, and is **Signed** by Newton on the verso: "Helmut / 1937."

Newton's signature has always been scarce outside of limited editions, and early vintage photographs of him, let alone one with any historical significance, are rare. A wonderful collection of early and personal photos of this legendary 20th Century photographer. [BTC #365282]

32 (Photography). Max WALDMAN.

[Two Photographs]: Natalia Makarova and Mikhail Baryshnikov. New York: Max Waldman [circa 1974]. **\$3000**

Two original gelatin silver photographs by Max Waldman, measuring approximately 7½" x 9½", mounted on black boards. Printed [i.e., developed] at Max Waldman's studio at 21 West 17th Street by Eric Ennis. Each with two small typed and ink-stamped labels on the back. Though undated, these two striking photographs of ballet stars Natalia Makarova and Mikhail Baryshnikov were likely taken only months after Baryshnikov's defection from the Soviet Union on June 29, 1974. Makarova, who had defected in 1970 and was prima ballerina at the American Ballet Theatre, arranged his American debut on July 27. Dancing the lead roles in Théophile Gautier's *Giselle* at New York's Lincoln Center, the two gave a legendary performance. Soon afterward, they agreed to pose before Waldman's camera. These photographs show Makarova and Baryshnikov dancing excerpts from that performance.

[BTC #364952]





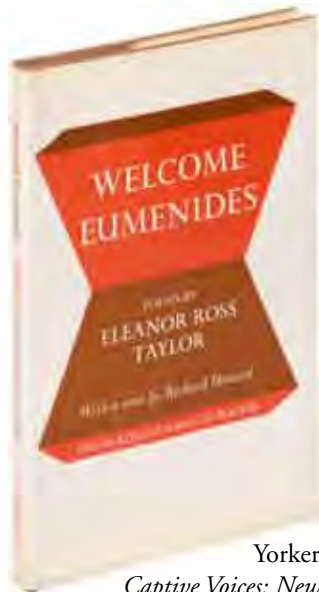
Small thick quarto, approximately 5½" x 6¾". Contemporary full morocco, both boards with an elaborate design in deep relief, brass clasps with etched designs, gilt turn-ins, all edges gilt, printed moiré endleaves. Very good with moderate rubbing. A nicely made album of family portraits, containing 27 original albumen photographs laid into the slots. Most are identified with small captions in pencil (two empty slots are also captioned). Moderate fading to some photographs, scattered soiling and tears to the margins, five photos have partially shifted in their slots, overall good or better. The photographs document the life and family of William Zay, a German-born immigrant and photographer from Mansfield, Ohio, from the Civil War through 1890. They include a portrait of the young Zay in uniform, when he served in the 99th Ohio Volunteer Infantry (he was promoted to first lieutenant in 1864), and later portraits of Zay, his wife Flora, and their children (Nellie and Clara). Also included are portraits of Zay's brother Frederick (an artist and photographer who worked in partnership with William), and related family. After the Civil War, Zay became a successful photographer, and it is likely that this album was made at or for his studio. A unique piece of Midwestern Americana. [BTC #365087]

Author's Copy

34 Eleanor Ross TAYLOR. *Welcome Eumenides*.

New York: George Braziller (1972). \$1000
 First edition, hardcover issue. With a note by Richard Howard. Some of the

poems on the contents page are ticked off in pencil by the author, else fine in fine dustwrapper. From the library of the author, the National Book Award-nominated poet Eleanor Ross Taylor and her husband, the Pulitzer Prize-winning author Peter Taylor. The hardcover issue is uncommon. [With] Two typewritten poem manuscripts by Eleanor Ross Taylor: 1) "The Painted Bridge," one typed page, heavily hand-corrected; and 2) "The Going Away of Young People September 1, 1975," two pages typed on the rectos of different letter size printed forms (one addressed to Mrs. Peter Taylor), heavily hand-corrected (including deleting a significant part of the poem), and noted at the top "To New Yorker Sept. 12 '75." Both poems appeared in *Captive Voices: New and Selected Poems, 1960-2008*. Two nice, working manuscript poems. [BTC #364769]



A collection of 50 WPA Federal Theatre Project photographs. Each is 8" x 10" black and white but for one that is slightly smaller and sepia toned. There are 41 different images with nine duplicates. All but a couple have the back stamped "Please Credit WPA Federal Theatre Project Photos," or a similar variant of that message. Almost all are formal portraits of actors, some of them obviously of the quirky character variety, and a few are of theater scenes. Condition overall is near fine or better with a very few having creases or small tears. Only one of the actors is identified, Clifford Dempsey, whose 1937 photo has an attached caption stating he is portraying "the judge in *The Trial of Dr. Beck*, the WPA Federal Theatre courtroom drama now current at Maxine Elliott's Theatre." This and other bits of information gleaned from the photos suggests these are of a Broadway-based group of actors. An appealing group of photos of WPA actors from the 1930s. [BTC #365596]





A collection of more than 50 letters, notes, and ephemera dated between 1932-1975 from the private files of Katherine Gauss Jackson and her father, Christian Gauss. Nearly all are near fine or better. The correspondents include a number of noted figures in American literature, politics, and academia including: a **Signed** Christmas card from Thomas Wolfe, as well as a four-page Autograph Letter **Signed** in which he refers to his “brawl with Max [Perkins]”; two Typed Letters **Signed** from Margaret Mitchell, one of which mentions her exhaustion from doing research for *Gone with the Wind*; a Typed Letter **Signed** from Eleanor Roosevelt discussing her thoughts on interstate migration prompted by her reading *The Grapes of Wrath*; two Autograph Notes **Signed** from illustrator Robert Osborn, with an **Inscribed** cartoon; and four Autograph Letters **Signed** from Edmund Wilson, related to the publication of *The Papers of Christian Gauss*, along with numerous other correspondence.

Gauss was a literary critic and the third dean of Princeton College, from 1925-1946. Though he published very little, he was very influential to a generation of graduates, most notably Wilson and F. Scott Fitzgerald, both of whom became lifelong friends of their former

teacher. Jackson, while not as influential, was herself an accomplished and well-known editor at *Scribner's Magazine*, working with legendary editor Max Perkins, and later at *Harper's Magazine*, where she wrote the “Books in Brief” column from 1944-1969. The position placed her in contact with many of the most prominent writers and scholars of the day, many of whom she befriended.

One of those friends was Wolfe, who wrote her a heartfelt letter from France in March of 1935, included in this archive. In it he describes a restless night in Paris in which he “was in a bad state” and “could get no sleep [so] I walked the streets all night long until it seemed I had lost the secret of sleep.” He also requests information from the young editor about his forthcoming book (*Of Time and the River*) so he can “continue the brawl with Max [Perkins] on more even terms when I come back.” He continues, stating that he has had no news from home but for “two cables and a letter from Max — but for his sake, and for Scribner's, and for my cure, and because I don't want to disappoint all of you whose generous belief and good wishes mean so much to me — I hope and pray to God it has gone well.” The friendship hit a road bump the following year after some unsolicited advice from Jackson to

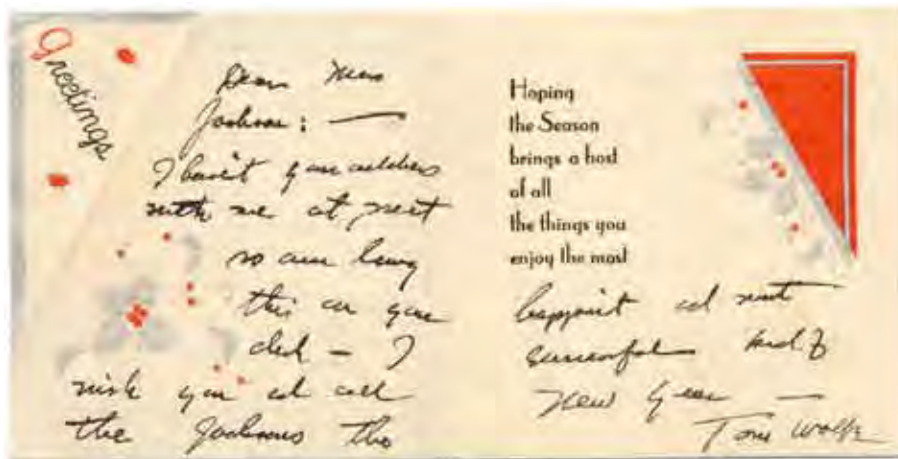
Wolfe caused a fuss that needed soothing from Perkins, as detailed in a carbon copy of a letter sent by Jackson to her parents included here.

A portion of the correspondence references the production of *The Papers of Christian Gauss*, published in 1957, which Jackson helped co-edit with Hiram Hadyn, and includes a copy of Jackson's typescript provided. The pair received special assistance from Wilson, who provided portions of his personal correspondence with Gauss as well as his knowledge to help clarify events and references. Several of Wilson's letters to Jackson mention this work. Also of note is a carbon of a contentious and defensive letter sent to Wilson by Hadyn addressing numerous concerns Wilson had with the book, the most grievous being the accidental erasure of all of Gauss's penciled corrections in the original letters. Apparently none of the excuses from Hadyn satisfied Wilson, who referred to him in a letter to Jackson as "an oaf" who "ought to be carefully watched."

The archive is rounded out by a file of correspondence related to Gauss being honored as a Knight of the Legion of Honor of France in 1936. Among the papers is the original telegram notifying him of his selection, official documents, and more than a dozen letters of congratulations from friends and fellow academics from around the country. Also included are various pamphlets written by Gauss or in honor of his career, a handful of letters related to his never-published autobiography, and a sepia tone photograph of Gauss as a young boy with his family in front of their bakery in Ann Arbor, Michigan.

Letters:

1. ADAMS, James Truslow. TLS. 1p., Southport, Connecticut: June 10, 1932. Folded from mailing, else fine. A letter to Jackson from this historian who won the Pulitzer Prize for *The Founding of New England*, agreeing to review any book "on American or English history of sufficient importance for me to want to keep in my library."
2. —. TLS. 1p., Southport, Connecticut: June 18, 1932. Folded from mailing, else fine. A letter to Jackson clearing up some confusion about a book review and a few comments about his next book.
3. BURT, Struthers. ALS. 4pp., Southern Pines, North Carolina: February 5, 1942. Folded from mailing, else fine. A long, gushing letter to Jackson thanking her for a positive review of his book, *Along These Streets*.
4. DeVOTO, Bernard. ALS. 1p., Cambridge: October



10, 1941. Folded from mailing, else fine. A letter thanking Jackson for her positive comments about his regular column in *Harper's Magazine*, "The Easy Chair."

5. —. ALS. 4pp., Cambridge: January 14, 1949. Folded from mailing, else fine. A letter thanking Jackson for inviting him to a "wonderful" party.
6. —. ALS. 2pp., Cambridge: January 30 [no year]. Folded from mailing, else fine. A letter thanking her for a positive word about his (unspecified) book in *Publishers Weekly*.
7. FINESCHIBER, William H., Jr. TNS. 1p., New York: December 5, 1935. Folded for mailing and attached at the corner to the carbon of Gauss's response, else fine. A letter to Gauss from this future vice president of the Motion Picture Association of America congratulating him on being awarded the Knight of the Legion of Honor of France.
8. HAYDN, Hiram. Carbon of a TL. 3pp., [No place]: October 3, 1956. Folded from mailing, else fine. A contentious, defensive, and

densely packed letter sent to Wilson addressing numerous concerns and corrections to an early version of *The Papers of Christian Gauss* he had been sent. Likely the source of Wilson's comment in the October 20, 1956 letter (included in this collection, see below) in which he calls Haydn "an oaf."

9. HUXLEY, Aldous. TNS. 1p., Los Angeles: March 25, 1955. Folded from mailing, else fine. Humorous note about some changes made to the third installment of the short novel, *The Genius and the Goddess*: "Heavens! I never knew that Peter Russell was called Alicia. Please change the name to Virginia in the magazine and, if possible, have it changed in the proofs for the book — and make her blonde." Includes a carbon of the original letter sent by Jackson that prompted this response.
10. JACKSON, Katherine Gauss. Carbon of a TL. 3pp., [No place]: January 3, 1936. A letter sent by Jackson to her parents about an incident with Tom

Wolfe, in which after dinner and drinks with him, she told him it was not prudent to publish stories in magazines as opposed to books. This created a stir with editor Maxwell Perkins, who later had to settle Wolfe's ruffled feathers and have a talk with Jackson.

11. LEWIS, Sinclair. ALS. 2pp., South Pomfret, Vermont: June 17, 1935. Folded from mailing, else

fine. A pleasant letter to Jackson commenting on an enclosed story he wrote (likely for *Scribner's Magazine*) in Jamaica "between swims, + glances @ the Duke of Kent + wife." Lewis also notes that he is finishing up a book to be published in early autumn (probably referring to *It Can't Happen Here*).

12. MacLENNAN, Hugh. TLS. 1p., Montreal: April 7, 1959. Folded from mailing, else fine. A letter to Jackson thanking her for a positive review of his book, *The Watch that Ends the Night*, which won the Canadian Governors General Award.

13. —. ALS. 1p., Montreal: April 22, 1959. Folded from mailing, else fine. A letter to Jackson discussing how much money he was given for the movie rights to *The Watch that Ends the Night* (which was never filmed), and dealing with publishers.

14. MITCHELL, Margaret. TLS. 1p., Atlanta, Georgia: October 8, 1936, on her personal stationery. Folded from mailing, else fine. A letter to Jackson written three months after publication of *Gone with the Wind* and **Signed** "Margaret Mitchell Marsh (Mrs. John R. Marsh)." In the letter, Mitchell apologizes for not being able to send *Scribner's Magazine* her best books list because she has been too busy the past year doing research for her book.

"Usually I read enormously but during the past year I have read nothing at all except reference books. I put in six months on reference books, in order to have four references instead of two for the historical statements in my book. I put in months correcting type script and more months proof reading. Some times I worked twenty hours a day. This was not very good for my eyes and I have been unable to read anything except the largest headlines since last June."

15. —. TLS. 1p., Atlanta, Georgia: January 23, 1937, on her personal stationery. Folded from mailing with paperclip marks on verso, else fine. A thank you note for Gauss's compliments in a recent issue of *Scribner's Magazine*.

16. NEILSON, William Allan. TLS. 1p., Falls Village, Connecticut: May 15, 1941, with carbon. Folded from mailing, else fine. A letter to Gauss from the former Dean of Smith College declining his request that Neilson supervise a Phi Beta Kappa survey.

17. OSBORN, Robert. ANS. 3pp., Salisbury, Connecticut: [no date]. Folded from mailing, else fine. A letter to Jackson written horizontally in large letters asking her to select one of his illustrations "back from *Esquire*" and with an accompanying illustration of a man holding a drink and **Inscribed**: "Kay, a lovely letter, when the

drawings come back I'll see if there is one for you Love Bob." 18. —, ANS. 1p., [No place; no date]. Folded from mailing, else fine. A very brief note written in two colors to Russell Lynes thanking him for copies of a book.

19. PRITCHETT, V.S. ALS. 1p., London: [?] 1967. Folded from mailing, else fine. A letter to Jackson commenting that he is happy she liked his book, *The Cab at the Door*, and that he is becoming re-acclimated with England after a stint teaching in New England.

20. —. ALS. 2pp., London: April 7, 1969, with mailing envelope. Folded from mailing with a chip in the upper left corner, near fine. A letter to Jackson thanking her for the kind words about a recent story he wrote, and adding that he will be teaching a course at Columbia University the following February.

21. ROOSEVELT, Eleanor. TLS. 1p., Washington [DC]: September 3, 1939, on White House stationery. Folded from mailing, else fine. A letter to Jackson in reference to the Council on Interstate Migration and in particular that she has been turning the issue over in her head ever since reading *The Grapes of Wrath*.

22. STREET, Julian. TLS. 1p., New York: June 30, 1935. Folded from mailing, else fine. A letter to Jackson discussing edits to an article he has written.

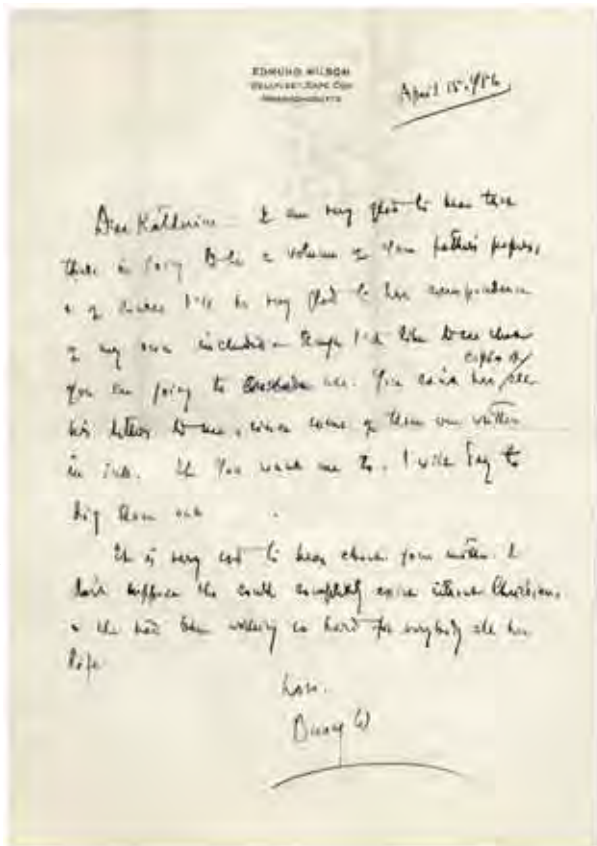
23. STOUT, Rex. TNS. 1p., Brewster, New York: April 17, 1975. Folded from mailing, else fine. A mysterious and despairing letter sent to Jackson six months before his death explaining that he is so glad she "got out safely and ... no one bombed you," and that "today there is so much bad news from all directions, completely bad."

24. STUART, Jesse. TLS. 1p., Fullerton, Kentucky: January 29, 1935. Folded from mailing, else fine. A letter to Jackson explaining the story behind a poem for use in her "Behind the Scenes" column in *Scribner's Magazine*.

25. —. ALS. 2pp., Taylor, Kentucky: February 11, 1937. Folded from mailing with a few nicks, near fine. A letter to Jackson describing a recent flood in Kentucky, his inability to write or use the phone, and meeting the author and editor Jo Chamberlain.

26. —. ALS. 2pp., Taylor, Kentucky: May 7, 1937. Folded from mailing with a few nicks, near fine. A warm letter to Jackson expressing how much he enjoyed meeting her family, particularly her father, and that he hopes his forthcoming book of poetry, *Album of Destiny*, will quiet critics who said he does not have any poetry to write: "That makes me mad. That riles me. Who has the

right to say such? I'll show them!" 27. TAPPIN, John L. TLS. 1p., Tripoli, Libya: January 31, 1957.



Folded from mailing, else fine. A letter to Jean Ennis, director of publicity for Random House, thanking him for a copy of *The Papers of Christian Gauss*. Tappin was the first ambassador to Libya.

28. —. TLS. 1p., Tripoli, Libya: April 29, 1957. Folded from mailing, else fine. A letter of thanks for sending her a copy of the book which he will read “as soon as there is the slightest break in the tension here in the Middle East.” (Our guess is he’s still waiting.)
29. WILLKIE, Wendell L., TNS. 1p., New York: June 22, 1942. Folded from mailing with a chip along the right edge, near fine. A letter to Jackson from this noted lawyer and 1940 Republican presidential nominee requesting the proofs for his *Saturday Evening Post* article.
30. —. TNS. 1p., New York: June 29, 1942. Folded from mailing with a chip along the right edge, near fine. A letter to Jackson thanking her for a letter.
31. —. TNS. 1p., New York: October 7, 1943. Folded from mailing with a chip along the right edge, near fine. A letter to Jackson stating that he cannot discuss “the subject you mentioned” but would address the topic “in my future public talks.” A carbon of Jackson’s original response letter is attached in which she reveals the mystery subject: free enterprise.
32. —. TNS. New York: October 20, 1943. Folded from mailing with a chip along the right edge and pencil marks around the date and in the margin, near fine. A letter to Jackson declining a radio appearance for the United Church Campaign, for which he was a sponsor, due to scheduling conflicts.
33. WILSON, Edmund. ALS (signed “Bunny”). 1p., Cambridge: April 28, 1947. Folded from mailing, else fine. A letter to Jackson stating that he is sorry to hear about her husband’s death, along with some comments about Harvard, where his son was attending school.
34. —. ALS (signed “Bunny”). 1p., Cape Cod: April 15, 1956, on his personal stationery. Folded from mailing, else fine. A letter to Jackson expressing his interest in the book that would become *The Papers of Christian Gauss*, his pledge to help provide correspondence, and condolences over her mother’s illness.
35. —. ANS. 1p., Talcottville, New York: June 28, 1956, on his personal stationery. Folded from mailing, else fine. A letter to Jackson saying he was shocked to hear about her brother’s death, and commenting on her mother’s death.
36. —. ANS. 2pp., Cape Cod: October 20, 1956. Folded from mailing, else fine. A letter to Jackson in which he is glad to hear the book is being delayed because, according to Wilson, her co-editor Hiram Hadyn “is an oaf & ought to be carefully watched.” Also a mention of Christian’s son’s death.
37. WOLFE, Thomas. ALS. 4pp., London: March 29, 1935, with mailing envelope. Folded from mailing, else fine. A letter to Jackson about his travels in Paris where he “was in a bad state” and “could get no sleep [so] I walked the streets all night long until it seemed I had lost the secret of sleep.” He explains that he has felt better since arriving in England and that next he’s off to Denmark and then Russia. Also contains a request for information from home so he can “continue the brawl with Max [Perkins] on more even terms when I come back” and that he has had no news from home but for “two

cables and a letter from Max — but for his sake, and for Scribner’s, and for my cure, and because I don’t want to disappoint all of you

whose generous belief and good wishes mean so much to me – I hope and pray to God it has gone well.”

38. —. Printed Christmas Card with ANS. [No date]. Fine. **Inscribed**: “Dear Mrs. Jackson: — I haven’t your address with me at present so am leaving this on your desk – I wish you and all the Jacksons the happiest and the most successful kind of New Year — Tom Wolfe.”

Miscellaneous Letters:

39. Two letters sent to Gauss, one from Princeton Press and the other a TLS from Charles Scribner, concerning the publication of his proposed but never published autobiography. Also the carbons of two Gauss typed letters sent to Haydn concerning who will handle his book’s publication.
40. Over a dozen letters of congratulations sent to Gauss for being honored with the Knight of the Legion of Honor of France. Among them are a telegraph from the French Consul General, a letter from the Conseil D’Administration for the Legion, an official invitation from the society, and a host of correspondence from various academics, editors, authors, and friends.



Also included are the many carbon replies from Gauss.

41. Various letters, carbons, and press clippings related to Russell Lynes, along with the page proofs for *Guests or How to Survive Hospitality*; the dustwrapper for his book, *The Taste Makers*, with the typescripts of the book’s press release; and correspondence. Jackson appears to have been something of a go between for Lynes and various editors.
42. Four letters from Frederick L. Allen, editor at *Harper’s Magazine*, employing Jackson as a book reviewer at the magazine. With two carbons from her asking for employment.

Pamphlets:

43. [GAUSS, Christian] *The American Scholar*. Richmond, VA: Phi Beta Kappa 1948. Paper wrappers. Toned with the usual wear to the yapped edges, very good. A magazine with a special article on Gauss.
44. (—) *PMLA: Publications of The Modern Language Association of America – Volume LX 1945*. Printed wrappers. Fine. Reprint of a previously published Gauss article, “More Humane Letters.”
45. —. *The Standard of Living of the Educated Man*. Carlisle, Pennsylvania: Dickinson College [no date]. A reprint of an address given on the 50th anniversary of the Alpha Chapter, Phi Beta Kappa at Dickinson College.

Miscellaneous:

46. [GAUSS, Christian] Photograph of the Gauss family store. Measuring 4½" x 7½" with 8" x 10" mat. Faded slightly with a chip to the corner of the mat, very good. A photo of the “C. Gauss” bakery, in Ann Arbor, Michigan.
47. Carbon typescript of the foreword to *The Papers of Christian Gauss* by Jackson, along with letters of congratulations on the book from academics and friends, and various press clippings concerning the book.
48. VAN WINKLE, Cortlandt. “A Note Concerning The Thirteenth Century.” June 1912. Loose typed sheets stapled. **Inscribed** to Gauss on the front wrap. [BTC #350385]

37 Tennessee WILLIAMS, David SUSSKIND, Jack LEMMON, Anthony QUINN, Brendan BEHAN, Celeste HOLM, and George DEVINE. [Transcript]: *Open End with David Susskind*

"Backstage on Broadway" November 13, 1960. New York: U.S. Tele-Service Corporation 1960.

\$1200



Mimeograph sheets. 39pp. Sheets attached with two paperclips. A touch of wear to the first two sheets, else fine. Original transcript from Susskind's television show *Open End* (a precursor to *The David Susskind Show*) which, as its name suggests, continued until the guests had nothing left to talk about. Sadly, only a handful of episodes of the show still exist as most were captured on video tape and subsequently recorded over at a later time.

This appears to be one of those lost episodes which focused on Broadway and featured guests Tennessee Williams, Jack Lemmon, Anthony Quinn, Brendan Behan, Celeste Holm, and George Devine. Unlike the famous episode the following year in which Williams passed out in Quinn's lap, the playwright remains coherent throughout, answering lengthy

questions about writing, working with directors, and why writers shouldn't direct. Other guests offer their assessments of the state of drama from their standpoint as actors, and Behan performs the song "Richard's Cough Lag," which lampoons *Lady Chatterley*, *Lolita*, and *Whistler's Mother*. From the collection of Edwin Erbe, former publicity director for New Directions. OCLC locates only one other copy. [BTC #353013]



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Detail of item 9