Manuscripts & Archives

Between the Covers
Manuscripts and Archives

   
   Typed manuscript. Single sheets typed rectos only, stapled in one corner. 9pp. Fine with a tiny tear to the second sheet and corrections throughout. A Bellamy-esque “Looking Backward” story by the humorist in which a man in 2018 tells his inquisitive grandson why nobody won the 1968 election, and how well the country got along without a President. Ace pokes fun at several social issues: young people lose interest in rioting when Congress makes it legal, gun control allows only for the hunting of gorillas – “that was the only gorilla warfare we had those four years,” etc. Ace is best known for the radio program he hosted with his wife Jane, “The Easy Aces” (1930-1945), which was inducted into the Radio Hall of Fame in 1990. In the Golden Age of television he became an Emmy-nominated comedy writer who provided material to Milton Berle and others. The manuscript contains several slight textual differences from the story as published in the October 21, 1967 issue of the magazine. [BTC #324453]


   Three studio portraits produced in Australia and New Zealand featuring Hosea Easton in the role of Uncle Tom produced for the theater production of *Uncle Tom’s Cabin* by the L.M. Bayless Dramatic Company in Australia and New Zealand in the late 1870s. Measuring 2” x 4”. Lightly rubbed with a few subtle spots, still near fine. These carte de visite come from the collection of Emma King, who played Little Eva in the traveling show and who is the subject of the *Inscription* found on one of the cards: “To the prettiest and dearest little girl in Australia, from her dark slave H. Easton.” Easton arrived in Australia in 1877 with the Charles B. Hicks Georgia Minstrels. He toured Australia and New Zealand with a stage production of this work, and remained in Australia until his death in 1910. He was perhaps most highly regarded as a banjo player, and was the teacher of renowned 19th Century Australian banjo virtuoso Bessie Clarke. [BTC #340857]
Robert William Chambers (1865-1933) was both an artist and writer, though he is better known for his novels than his art. Born in Brooklyn to wealthy parents, Chambers studied art in Paris, exhibiting at the Salon as early as 1889. Upon his return to New York, he made his living selling illustrations to magazines before devoting himself to writing full-time. His first book, In the Quarter, was published in 1894. His most famous work, The King in Yellow, an influential horror story collection, followed in 1895. Though Chambers wrote a few more books in the supernatural/horror genre, he made a successful career out of writing romantic and historical fiction. [BTC #98889]


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

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

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

Robert William Chambers (1865-1933) was both an artist and writer, though he is better known for his novels than his art. Born in Brooklyn to wealthy parents, Chambers studied art in Paris, exhibiting at the Salon as early as 1889. Upon his return to New York, he made his living selling illustrations to magazines before devoting himself to writing full-time. His first book, In the Quarter, was published in 1894. His most famous work, The King in Yellow, an influential horror story collection, followed in 1895. Though Chambers wrote a few more books in the supernatural/horror genre, he made a successful career out of writing romantic and historical fiction. [BTC #98889]
A collection of Two Autographed Letters Signed and seven Typed Letters Signed from screen legend James Cagney (1899-1986) to his close friend, artist Will Crawford (1869-1944), dating from 1926 to 1943. Also with two Signed letters (one typed and the other in holograph) from the actor's wife, Frances “Billie” Cagney; an original photo of all three; and an envelope addressed and illustrated by Crawford to Cagney. The letters have some toning due to age and a couple of oxidation spots but are in remarkably nice shape; on average they are near fine or better.

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

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

Consists of the following:

James Cagney Letters

1. ALS, 4pp., [No place: 1926]. A somewhat glum letter from before he was a star. In it he describes doing some vaudeville to “keep the wolf away,” and how he would like to “chuck it all. But it can’t be done.”

2. TLS, 1p., Beverly Hills, California: August 9, 1933. Explains why he hasn't been home to visit, that his latest film shoots for another six weeks, and that he will be in New York this fall but “don't mention that to anybody as I don't want to be bothered with publicity stunts and fan troubles.”

3. ALT, 6pp., [No place]: November 15, 1933. He describes a visit to see muckraking journalist and communist sympathizer Lincoln Steffens, his plan to get Steffens and Crawford together for dinner as soon as he finishes filming “this next bit of tripe,” and a few complaints about getting paid: “these bastards out here who pay out the checks find a way to keep me dangling … They steal my time – and my life. And what do I get — a fortune! Isn’t it awful!!!?”

4. TLS, 2pp., Beverly Hills, California: June 11, 1935, written on Cagney's stationery. Some comments about doing some amateur wood carving, offering to return some antique guns he purchased from Crawford, and a mention of mutual friends, including blacklisted actor Vic Killian who was also from Free Acres.

5. TLS, 2pp., Beverly Hills, California: February 17, 1936, written on Cagney's stationery. A letter concerning some deceitful behavior involving the sale of his house in Free Acres, the profit of which was to be used to help pay some of Crawford's bills.

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

7. TLS, 1p., Beverly Hills, California: August 5, 1942, written on Cagney's stationery. A letter concerning some deceitful behavior involving the sale of his house in Free Acres, the profit of which was to be used to help pay some of Crawford's bills.

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

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

Frances “Billie” Cagney Letters
10. ALS, 2pp., Beverly Hill, California: May 8, 1934. Thanks Crawford for some carvings he did for Steffens and proposes he execute some carved panel for the Cagney’s house with images of Don Quixote, caricatures of some Hollywood stars, and possibly “Lenin and Trotsky.”
11. TLS, 1p., Hollywood, California: March 17, 1944, written on Cagney Productions stationery and with original mailing envelope. Sent to Helen Tomasetti, who was the caretaker to Crawford in his final days. A letter expressing their sorrow at his passing and an offer to buy any artwork he left behind to help her financially.

Miscellaneous
12. B&W photo, measuring 4½” x 2¾”, of James Cagney, his wife, Will Crawford and a “Mr. Franklin.” The identifying caption on the back of the photo also includes the ownership signature of Tomasetti.
13. Canceled envelope dated April 3, 1943 and addressed to Will Crawford.
14. Envelope from the Highland Hotel in Hollywood, California, addressed to Cagney with an illustration of a grave-digging fairy by Crawford. [BTC #338682]

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

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

Copy of typed manuscript. 16pp. Single sheets typed rectos only, with holographic corrections secured with a paperclip, fine. A short history of franchising and examination of contemporary economic possibilities and difficulties of franchising, which had existed for decades but grew considerably in the United States after the development of the U.S. Interstate Highway System. [BTC #324574]
Raymond CARVER. *Those Days* [with] *Long Galleys Corrected by Carver* [with] *Correspondence from Carver related to the Publication*. Elmwood: Raven Editions 1987. $12,500

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

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

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

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

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

Cheever's letterhead and with the mailing envelope. Cheever comments on a recent book, and adds that he would sign any books sent, but not TV transcripts, as they “have been forgotten.”

6. Typed Letter Signed, May 26, 1978. 1pp. Fine. Written on Cheever’s letterhead and with the mailing envelope. Cheever comments on a recent book, and adds that he would sign any books sent, but not TV transcripts, as they “have been forgotten.”

7. Typed Letter Signed, November 16, 1978. 1pp. About fine with a few tiny scattered spots on the edges. Written on Cheever’s letterhead. A brief letter stating he does not have any pictures of himself to send and Initialed “J.C.”

[BTC #325934]
Gregory CORSO. Collection of Correspondence Relating to the Publication of Gregory Corso’s The Happy Birthday of Death. 1959 - 1960. $10,000

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

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

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

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

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

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

Consists of the following:

Gregory Corso:
1. TLS, 1p., No place: [late June 1959]. First of two letters to Laughlin which originally contained a batch of poems (though not including with this letter) written while traveling in Europe and to be used after The Happy Birthday of Death was published.
2. TL, 1p., No place: [early July 1959]. Second of two letters to Laughlin which originally contained a batch of poems, along with comments about a play he was working on called Sarpedon, and having lunch with Peggy Guggenheim and Mark Rothko.
3. TLS, 1p., Munich: August 4, 1959, with mailing envelope with additional handwritten comments. A letter to Griselda Ohannessian at New Directions about the advertising campaign of his new book: “promotion has always fascinated me, i.e., the graduation of an idea, or scheme, or formulae, but evil is needed for sand can only be made into gold if the alchemist incorporates evil, dark, lucifer, etc.”
4. APcS, Venice: August 8, 1959. Short message sent to Erbe stating he is in Venice awaiting the proofs before leaving for Greece.
5. ALS, 2pp., No place: [August 1959], with mailing envelope on which Corso has drawn a cartoon. He asks New Directions to remove an old quote of Kerouac’s intended for the cover blurb, states that he is still waiting for the proofs, and provides three entirely different dedications for the book to three different dedicatees, the first two crossed out. The first intended dedicatee was Hope Savage, a friend and former girlfriend. The second intended dedication was to the poet V.R. Lang, who died in 1956. And the final handwritten dedication, used in the book, was “For Stanley Gould, who remains and keeps on going G.C.”
6. ALS, 2pp., Venice: September 1, 1959, with mailing envelope. A brief letter to Ned Erbe discussing his book but with the lower portion of the letter torn away. Accompanying...
the letter is a clipping from an Italian magazine, a tiny photo of Corso, and the negative from which the picture was produced; the entirety of which shows Corso, Alan Ansen, and an unidentified man and woman, likely Meg Munday, whom Corso was seeing at the time.

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


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

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

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


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

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

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


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

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


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

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


26. TSN, 1p., [No place: no date]. Short note asking to remove a poem from the book.

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

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

29. Two mailing envelopes from Greece (1959)

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

James Laughlin:


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


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

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

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

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

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


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


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


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

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

Edwin Erbe:


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


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

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


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

59. TL, 1p., (New York): November 11, 1959. Two carbons of a letter sent to Corso. Erbe requests the return of corrected proofs,
explains some new delays to production, and relates that he will soon send Corso a cover proof.


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


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


65. TL, 1p., (New York): March 16, 1960. Two copies of a letter sent to Corso. Brief note that he is forwarding a copy of a letter and that he is sending Corso another copy of his book. Erbe thanks Corso for picking up two copies of Naked Lunch for him and says that his book will soon be off the presses.


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

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

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


74. Note to Erbe from "glo"(?) requesting additional poems for publication.

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

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

Miscellaneous:


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


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

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

93. TNS, 1p., New York: September 7, 1960. Note from Fred Jordan at Evergreen Review that had accompanied seven Corso poems sent to New Directions though not included with this letter. [BTC #332793]

One bound ruled “blank book,” 20 x 16 cm, full contemporary calf wallet binding, consisting of 161 leaves or 322 (unnumbered) manuscript pages, with tables and diagrams in the author’s hand. Very good, the leather is rubbed and scuffed, soft and pliable. Autograph notebook, written in German, of Civil War Union Sergeant John Michel, Signed and dated 27 September, 1863, started soon after his release from the Army. With two distinct letterpress stationers’ labels, “R.C. Barclay, Binder, Stationer, and Blank Book Manufacturer,” on the front pastedown (which opens out into an accordion style pocket) and on the back pastedown. Lacks four leaves (possibly removed by Michel) with one detached leaf laid in.

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


Typed manuscript. 16pp. Single sheets typed rectos only, stapled at the corner with some wear to the corners, a spot on the first sheet and oxidation marks on the rear, near fine. The manuscript has extensive holograph corrections throughout, including a new title and two stapled yellow sheets replacing paragraphs. The harrowing account of a missionary woman in the turbulent period after Congo’s independence in 1960, later expanded by Hege into a full length book, We Two Alone. Hege’s co-missionary, Irene Ferrell was executed by Communist-trained terrorists and Hege barely escaped the same fate. [BTC #324565]
Sir Robert COTTON and William CAMDEN. *Manuscript Document, in an early 17th century hand concerning the knighting of Sir Edward Wingfield.* $1500

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


Typed manuscript. Loose leaves. Small quarto. Manuscript of the book along with the preliminary draft of the prelude, hand-drawn maps, notes, research, and publisher query letters. The original manuscript is 221 pages with authorial, editorial, and proofreading marks throughout, with several now loose, but formerly attached edits, still near fine. Included with the manuscript: the first version of the opening chapter with an attached Signed note from the author; several groupings of research material, including typed notes, photostats, and copies, each with an attached Signed note from the author; and original publisher's correspondence proposing the book to Davis, deciding the subject, and reaction to the submitted manuscript. All fine. Also two hand-drawn maps for the book in pencil, one is reinforced with a second blank sheet of the same paper and the other is tape repaired and attached to a cardboard backer, very good. The books details the Battle of Guilford Court House, a small but decisive battle in Greensboro, North Carolina during the Revolutionary War that forced the British to invade Virginia, helping undermine the British control of the South and leading Cornwallis to Yorktown and surrender. [BTC #322439]
Walter Jack DUNCAN. [Manuscript Book]: Suitable Reflections on a Pilgrim’s Progress from Bachelordom to What’s-to-come. A Serio-Ludicro Tragico-Comico Poem... Being a Faithful Account of Excruciating Sorrow and wherein is particularly shown how the spacious corridors, ante-rooms, back porch and pantry of Bachelor’s Hall became damp, moist & unpleasant, from the many divers tears that leaked from umbrella racks and cus-spitoons upon Charles Mac Rae’s Resignation. [Alternate title]: An Epithalamium for Bachelors: For Twenty Years a Household Remedy. [Cover title]: Needles and Pins, [Needles and Pins], Open the covers, And Trouble Begins. [No place: The Sign of the Stein 1902].

String-tied wrappers in hand-painted canvas dustwrapper. 32mo. (5” x 4¾”). (16)pp. Light edgewear and rubbing, near fine in near fine dustwrapper with a modest stain on the rear panel. Artist’s engraved business card laid in with a manuscript presentation. A wonderful and wonderfully funny hand-lettered and hand-illustrated book by Walter Jack Duncan, celebrating Charles Mac Rae’s courtship of his fiancée, his dwindling days of bachelorhood, his impending marriage, and the horrifying spectre of babies, with just the right touch of sophomoric humor one would expect from a talented 21 year old in 1902. Every page is embellished or illustrated in a most pleasing manner reminiscent of W.W. Denslow. Walter Jack Duncan was a noted illustrator born in Indianapolis in 1881. He studied at the Art Students League in New York City with John H. Twachtman, and illustrated for the popular magazines of the period: The Century Magazine, Scribner’s, McClure’s, and Harper’s Monthly Magazine. He also served as an official artist with the A.E.F. during World War I and illustrated many books, including several by Christopher Morley. A lovely production, suitable for reprinting. [BTC #308423]
(Education). Bruno BETTELHEIM, M.D.
Typed manuscript. 16pp. Leaves typed rectos only, stapled in the corner with a few holograph corrections. Front sheet a trifle wrinkled at the staple and the last sheet loose from the staple, near fine. An article critical of fast-tracking gifted students by the internationally acclaimed child psychologist and scholar known for his views on autism and treatment of emotionally disturbed children. A somewhat controversial figure in the world of psychiatry, today Bettelheim (1903-1990) is perhaps best known to mainstream audiences through his popular and important 1976 analysis of fairy tales, The Uses of Enchantment, which won the U.S. Critic's Choice Prize for criticism and the National Book Award for contemporary thought. [BTC #324576]

19 James T. FARRELL. Autograph Poem Signed “Tendrement.” $350
Three legal size sheets written on rectos only. Signed at the top of the first sheet, dated 1961 at the end of the last sheet. Faint creases, staple holes (and in one leaf a staple), ink smudged in a few places, very good. An affectionate poem penned partially in French, to a French woman. Evidence of corrections and work, very good. [BTC #339284]

First edition, original setting typescript with numerous manuscript changes and corrections in both the author’s and editor’s hands. Fine, clean, and unstained (though heavily marked-up) sheets laid in a custom cloth clamshell case with a gilt-stamped leather title label. The Pulitzer Prize-winning author’s fifth novel, expanded from her short story “The Patriarch.” The preliminary sheets are filled with handwritten style and typographical notations; most pages of the novel itself bear handwritten textual changes including spelling corrections, altered phraseology, and the occasional deletion or reworking of entire paragraphs. [BTC #68511]
Manuscript. 39pp. Leaves of various sizes and weights both typed and handwritten by the author with numerous and significant holograph annotations throughout. Fine except for marks left from the oxidized staples on front and rear wrappers. Self-described on the first leaf by Hollo as: “Copy (type/manuscript) of first version of the collection THE MAN IN THE TREETOP HAT (Turret Books, London, 1967), originally intended for publication by Scorpion Press (Lowestoft) in 1965; with holograph annotations giving the additions and changes made, and containing drafts and manuscripts of the poems added to the first version, as well as minor corrections. Dated and Signed by the author in January of 1967 (the year the Finnish-born poet and translator moved to the United States). [BTC #316433]

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

Two typed manuscripts about Mia Farrow and her breakout TV series, *Peyton Place*, along with several internal memos, and a Typed Letter Signed from the author. The first manuscript is titled “Peyton Place” but was published by the January 16, 1965 issue *TV Guide* as “The Battle of Peyton Place.” It consists of 19 single typed sheets typed rectos only with a few scattered holograph corrections and a penciled notation, presumably by an editor, stating “Raw Copy Unedited.” The second manuscript, titled “Mia Farrow,” consists of twelve typed sheets typed rectos only with holograph corrections and a penciled note, stating “Raw unedited copy, 8/26/65,” accompanied by two copies of the manuscript stapled at the corners. All fine. Our research could not determine if the second manuscript was ever published in its entirety but sections of it were certainly used in the *TV Guide* article. Included is a Typed Letter Signed from the author to a *Saturday Evening Post* editor noting revisions made to the Farrow story, and most interestingly, five pages of internal *Saturday Evening Post* memos commenting on the story, all fine. The memos provide a window into story development and the opinions of the editors on reader interest, the author, Farrow’s “vapid personality,” and her future husband, Frank Sinatra, who is referred to as “the old gash master.” [BTC #324464]
24 **Bertrand MATHIEU. Freeing Eurydice.** New York: Apocryphile Press [circa 2006]. $750

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

Typed manuscript. 23pp. Bradbound leaves typed rectos only in Brandt & Brandt literary agency printed wrappers with light wear to the corners. Minor pencil corrections. A mystery short story which was published as “Good Man, Bad Man” in the July 1, 1967 issue of The Saturday Evening Post and later reprinted in *The Best American Mystery Stories of the Century* in 2000. Although better known for his novels of Jewish-American life, as well as his Pulitzer Prize-winning book for the musical *Fiorello!*, Weidman also wrote a few mystery novels and stories. [BTC #324608]
This collection includes a collection of story outlines and radio scripts from Walter B. Gibson, primarily known for stories featuring the pulp hero, The Shadow. The collection includes: Two Shadow story outlines, one from 1943 and another from 1980, which was Gibson's last Shadow story; 97 radio scripts from “Strange,” a seemingly lost 15-minute program that Gibson hosted in 1955; an unproduced television proposal, “Mike Regan, Confidential Investigator,” circa the mid 1950s; and two bookplates featuring a black and white image of The Shadow.

Walter B. Gibson (1897-1985) was a professional magician and author, who often wrote under the name Maxwell Grant, and is credited with defining and popularizing the pulp hero, The Shadow. The character started as the narrator for the radio show, Detective Story Hour, but became so popular that he inspired his own magazine. Gibson was hired to write the pulp which he did with staggering frequency, producing 282 of the 325 Shadow pulp novels, starting with the character's debut in 1931 and ending in the late 1940s. Years later Gibson published three final Shadow novels, including what would be his last story, “The Blackmail Bay” in 1980. Gibson wrote for a wide
variety of publications and other mediums including television and film, but often as a ghost writer. Today he is primarily know for The Shadow, which spawned numerous imitators, Batman being the most notable.

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

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

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

4) Ninety-seven scripts for the “Strange” radio show. The scripts are all stapled sheets of 10 to 12 pages with some oxidation at the staple but otherwise fine. The radio show featured “true stories of the supernatural” and was hosted and narrated by Gibson. The show was based at WABC in New York City and ran every weekday between 7:30-7:45 p.m. from approximately May to October of 1955. Several scripts have a few holographic notations and corrections but most copies are clean. A penciled notation in one mentions Ryan De Koven in one of the lead roles. He was well known as the announcer for the popular radio show, Gangbuster, and later had a recurring role on Days of Our Lives. Another script lists Jackson Beck, longtime radio actor who portrayed Philo Vance from 1948-1950, voiced Bluto, Popeye’s nemesis, in over 300 cartoons; and was a founding member of the American Federation of Radio Artists.

Little is known about the show, with a deart of information online. The show is not listed in Dunning’s Encyclopedia of Old Time Radio and the Oldtime Radio Research Group, which lists hundreds of vintage radio shows, has no information except for the show’s title. Likely one-of-a-kind. The “Strange” Typescripts are as follows:

1. TS, 12pp., WABC & Network: (New York) May 31, 1955; last page notation reads: “_c, _/25/55, 4:30 pm.”
2. TS, 12pp., June 1, 1955; final page notation: blank
4. TS, 12pp., WABC & Network: (New York) June 7, 1955; last page notation: “ec-hlz, 6/6/55, 1:45 pm.”
19. TS, 10pp., WABC & Network: (New York) June 27, 1955; last page notation: “ec/hlz/sl, 6/24/55, 3:30 pm.” This script also includes handwritten corrections in an unknown hand along with a half sheet of paper stapled to page five replacing dialogue.
20. TS, 11pp., WABC & Network: (New York) June 28, 1955; last
The story you are about to hear is true, but --

(ECHO) STRAAAAANGE!

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

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

The phone is dead, Doctor.
last page notation: “Henia, Aldea, 9/6/55, 5:10 PM.”
72. TS, 12pp., WABC & Network: (New York) September 8, 1955; last page notation: “lj/ae, 6/6/55, 7:10 pm.”
73. TS, 11pp., WABC & Network: (New York) September 9, 1955; last page notation: “ec/lj, 9/7/55, 5:05 pm.”
74. TS, 11pp., WABC & Network: (New York) September 12, 1955; last page notation: “ls, 9/7/55, 6.35 PM.”
75. TS, 12pp., WABC & Network: (New York) September 13, 1955; last page notation: “ALDEA/LIBBY, 9/7/55, 9:21 PM.”
76. TS, 11pp., WABC & Network: (New York) September 14, 1955; last page notation: “LIBBY-ALDEA, 9/7/55, 6:30 PM.”
77. TS, 11pp., WABC & Network: (New York) September 15, 1955; last page notation: “Aldea, 9/13/55, 8:40 PM.”
80. TS, 12pp., WABC & Network: (New York) September 21, 1955; last page notation: “pB:EC, 9/21/55, 3:45 p.m.”
81. TS, 10pp., WABC & Network: (New York) September 22, 1955; missing final page.
82. TS, 12pp., WABC & Network: (New York) September 23, 1955; last page notation: “EP/Aldea, 9/219/55, 7:00 PM.”
83. TS, 10pp., WABC & Network: (New York) September 26, 1955; last page notation: “ls, 9/22/55, 7:12 PM.”
86. TS, 10pp., WABC & Network: (New York) October 3, 1955; last page notation: “aek, 9/26/55, 5:10 pm.”
87. TS, 11pp., WABC & Network: (New York) October 5, 1955; last page notation: blank
88. TS, 10pp., WABC & Network: (New York) October 6, 1955; last page notation: “aek, 10/5/55, 8:45 pm.”
89. TS, 12pp., WABC & Network: (New York) October 7, 1955; last page notation: “ec-hz, 10/6/55, 3:30 pm.”
92. TS, 11pp., WABC & Network: (New York) October 12, 1955; last page notation: “Aldea, 10/7/55, 6:30 PM.”
93. TS, 11pp., WABC & Network: (New York) October 13, 1955; last page notation: “aek, 10/7/55, 9 pm.”
95. TS, 11pp., WABC & Network: (New York) October 18, 1955; last page notation: “ls, 10/10/55, 8:35 PM.”
96. TS, 11pp., WABC & Network: (New York) October 24, 1955; last page notation: “pb, 10/15/55, 2:50 PM.”
97. TS, 12pp., WABC & Network: (New York) October 25, 1955; last page notation: “ECurry, 10/14/55, 12:45 p.m.” There is a second copy of the final page which notes: “This has been the last presentation of STRANGE, with Walter Gibson.”
A magnificent radio and pulp archive with interesting Shadow material and a wealth of information about an otherwise apparently “lost” radio serial.

[ BTC #321826]

Typed manuscript, with two sets of the long unbound galleys, one on yellow paper and one on white paper. 38pp., 15pp., and 15pp. The novelette manuscript copy consists of single yellow sheets typed rectos only, attached by paperclip with some wear to the extremities and oxidation from the paperclip on the first and last sheets with corrections throughout, near fine. The white galleys are folded once and stamped “Cleaned Up” with a few scattered editorial corrections, fine. The yellow galleys are also folded once with a moderate chip on the first sheet and stamped “Mr. Stevens,” near fine. Raine was a prolific screenwriter whose movies included The Adventures of Robin Hood, Captain Kidd, and The Life of Emile Zola, for which he won an Oscar. In the 1930s he created the character of Tugboat Annie and wrote a series of her stories for The Saturday Evening Post. Three Tugboat Annie movies were made, the first in 1933 starring Marie Dressler and Wallace Beery. [BTC #324462]
An archive of documents originating from the Camburn family of New Jersey, from the 1820s to the 1950s. 46 separate items, mostly business-related: deeds, official court documents, property maps, wills, and inventories of personal possessions. Some documents are a bit worn, splitting along folds and with some tape-mends, but, overall, the collection is in fine condition. The main person involved in this narrative of family property is Daniel Camburn (or Camburn, as spelled in some documents). The properties which were bought or sold are mostly in Monmouth County, New Jersey.

4. Deed, documenting sale of land by Daniel Camburn to John Cramer (?), October 6, 1838.
5. Bill for labor and services by Daniel Camburn and family, February 1840.
6. 2 small ledger books with notes by Joseph Camburn related to finances. 1840s.
7. Map, hand-drawn in pen with notes, signed by Silas A. Crane D.S., November 30th, 1840. Possibly Crane was a surveyor. 1 sheet folded paper.
8. Hand-written agreement of sale of land by Mary Rutherford to Daniel Camburn, 1842. Concerns property in Monmouth County, NJ.
9. 1 page of notes referring to property dimensions by “Brunley,” Register, Feb. 26, 1842.
10. Inventory of the goods of Mary Chamberlain, comprised and appraised by George Spear and George Collins, February 19th, 1844.
11. 1 will of John Rutherford naming Mary Rutherford as Executrix, 1848. Lodi, Bergen Co., NJ.
12. Map of Cedar Run, with notes, signed by Silas A. Crane, April 28, 1848.
14. Deed, documenting sale of land by Francis Brinley (Perth Amboy) to Daniel Campburn (Uniontown), December 20, 1849.
17. Deed, Francis W. Brinly to Daniel Campburn, January 10, 1855.
18. ALS, 2 pp., Burr Mill, August 24, 1862, from Rebeca A. Thomas to Mrs. J(?) Camburn.
19. ALS, 4 pp., Heightstown, Feb. 17, 1864, from Mary [Rutherford?] to her cousin.
20. 1 small ledger book with notes by Joseph Camburn related to finances. 1870s.
21. Deed, documenting division of the property of Daniel Camburn (deceased) and sale thereof to James Anderson, Garrison Camburn, and Joseph Camburn. September 27, 1873.
22. List of payments made from estate of Daniel Camburn, April 1874.
24. 2 small books of inventory of the personal property of Ann Camburn. 1875-1877.
25. 1 small ledger book with notes by Joseph Camburn related to finances. 1880s
27. Receipt of payment by G.W. Potter from Joseph Camburn for the settlement of the estate of Ann Camburn, September 2, 1883.
33. 1 sheet of notes, possibly of property dimensions.
34. 1 ALS, 2 pp., undated, unsigned and unfinished (a draft?) to Mary [Rutherford?].
35. 1 blank pre-printed Fair Haven Hotel washing list.
38. Hand-drawn map in pen. Folded lined paper. Faint, small embossed stamp in one corner (public notary?).
39. 1 page survey map of property.
40. List of goods of Daniel Camburn, with monetary value. One sheet folded into fourths.
42. “Map of Land Around Wm. Camburn place”. Hand-drawn map with notes on verso.
43. Map of property Cedar Run, with notes.
44. Map, hand-drawn on folded lined paper. One side with blue pen lines. Embossed stamp.
46. Large map of “land around John Morey place.”

30 (Frank SINATRA). A Collection of 64 Photographs of a Frank Sinatra Performance with related artists. $1250
A collection of 64 professional quality black and white photographs on double thickness photographic paper of a gala performance by Frank Sinatra with supporting artists. Fine. No markings except for penciled numbers on the verso. Sinatra, featured in 40 of the photos with 19 unique images and 21 duplicates, is mostly in full crooner mode, with a few of him addressing the audience. Among the other artists in the performance are Nancy Sinatra, Martha and the Vandellas, Steve and Edie, Alan King, Sheeky Green, Trini Lopez, The Fifth Dimension, and a couple that we can’t easily identify. [BTC #302437]
First edition. Oblong quarto. Approximately 15½” x 11”. 65pp. Screw bound, limp leather embossed and with 112 tipped-in original photographs by H.T. Cowling, chief photographer for the U.S. Reclamation Service. Good plus with moderate rubbing, dampstains and some scattered chips with damage to the head of one screw. The first two interior pages are loose but the rest are secure. The photos are in fine condition except for two cyanotypes which have degraded. This book was prepared for the Appropriations Committee of the 64th Congress to document a trip made by Secretary of the Interior, Franklin Knight Lane, as illustrated by a map in the rear of the book that reads, “Principal Irrigation Projects, Eleventh Annual Report, U.S. Reclamation Service” with a line tracing his path by railroad. The photos cover a host of U.S.R.S. projects in Texas, New Mexico, Arizona, Nevada, California, Oregon, Washington, Idaho, Utah, Colorado, Nebraska, Wyoming, Montana, and North Dakota.

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

Cowling also snapped photos of the towns visited along the way, including: El Paso, Texas, from a hilltop view looking down Mesa Boulevard with Suarez in the distance; a Fourth of July parade in downtown Yuma, Arizona; the then newly opened San Marco Hotel in Chandler, Arizona, now on the National Registry of Historic Places; as well as farmers, day laborers, and Native Americans, including a family of Blackfeet outside their teepee and a group of Sioux at the Poplar River Labor Camp.
List of photos:
Franklin Knight Lane – 1
New Mexico/Texas
Rio Grande Project – 5
Arizona
Salt River Project – 6 (+1 Cyanotype)
Yuma Project – 6
Nevada
Truckee-Carson Project – 5
California
Orland Project – 2
Oregon
Klamath Project – 3
Umatilla Project - 4
Washington
Yakima Project – 5
Idaho
Boise Project – 6
Minidoka Project – 6
Utah
Strawberry Valley Project – 2
Colorado
Uncompahgre Valley Project – 8
Grand Valley Project – 5
Nebraska
North Platte Project – 2
Wyoming
Shoshone Project – 8 (+1)
Montana
Sun River Project – 5
St. Mary Storage – 12
Blackfeet Project – 8 (including Native American Family)
Milk River Project – 4
Fort Peck Project – 4 (N. Americans farmers)
North Dakota
N.D., Pumping Project – 3
An interesting and possibly unique collection of photos of the Western United States at the height of America’s efforts to tame its mighty frontier.

[BTC #322803]
The complete collection of manuscripts and galley proofs of The Second Book of the Authors Club Liber Scriptorum along with a near fine copy of the book, #2 of 251 copies. All but one of the 129 manuscripts are present with various corrections and additions including author Signatures on nearly half, including four Signatures not in the book, plus a manuscript originally included but removed before publication. One or more versions of the printer’s galleys for 116 of the 129 contributions with corrections and printer’s notes. Also included is a contemporary oversized quarter leather clamshell box with gilt spine label that housed the manuscripts and galleys.


The Authors Club of New York was organized in 1882 as a club for noted persons and authors, such as Andrew Carnegie, Samuel Clemens, Frank Stockton, and John Hay. The First Book of the Authors Club Liber Scriptorum was published in 1891 to raise money for a permanent home for the social club. This second volume was conceived to celebrate the 25th anniversary of the first volume but publication was delayed due to World War I. When finally published in 1921, it contained 129 stories, poems, and essays in a limited edition of 251 copies and was Signed by each author at his contribution. Contributors include: Irving Bacheller, George Washington Cable, George Wharton Edwards, John Erskine, Franklin Henry Giddings, George Bird Grinnell, Rossiter Johnson, John Uri Lloyd, Brander Matthews, George Barr McCutcheon, Albert Payson Terhune, Carl Van Doren, and Henry van Dyke. As noted in the table of contents and errata slip, not all of the authors were able to sign this volume: eight died before the presses had finished so facsimiles were used for Joseph Alexander Altsheler, Julius Chambers, William Henry McElroy, Charles Augustus Stoddard, Stephen Henry Thayer, Calvin Thomas, James Terry White, and William Young; two had gone blind, James Thompson Bixby and William Ordway Partridge.

This copy of The Second Book of the Authors Club Liber Scriptorum is exceptional because it is accompanied by all but one of the manuscripts from the contributing authors, along with the majority of the galley proofs. The Henry van Dyke manuscript is missing but included is Francis Whiting Halsey’s manuscript, “Mulberry and a Book,” which is included in the manuscript of the table of contents but was not included in the published book, likely due to the author’s death in late 1919. The typed and autographed manuscripts range from small octavo to folio and are in various conditions, averaging very good or better. Many of them have some light to moderate tanning, tears or chipping, most likely due to years of storage in a contemporary clamshell box, also included. Nearly all the manuscripts (including the title page, table of contents and preface) contain minor to major corrections and additions, as well as
notes to the printer and are held together with paperclips or pins with some minor oxidation. Many of the manuscripts are also Signed by their contributors, most notably Bixby, Bowker, White, and Young, who did not ultimately sign the published book. In addition to these manuscripts, the galley proofs of all but 13 of the contributions are included as well. They vary greatly in size, with many cut down from long galleys, probably for easier editing and storage. Nearly all are stamped, “The Plimpton Press, Duplicate Proofs,” with some scattered chips and tears, along with editing marks and notes for the printer, about near fine. A one of a kind collection.

**Full Manuscript List:**
- Title page. 1pp. AM.
- Preface. 4pp. AM
- Table of Contents. 25pp. AM
2. ALLEN, Lyman Whitney. “Themis.” 1pp. TMS.
7. BENJAMIN, Marcus. “Museum Experiences.” 10pp. TM.
9. BIXBY, James Thompson. “What the White Birch Whispered.” 2pp. AMS. Signed by Bixby, who went blind before he could sign the book. The signature is complete but is written on the very edge of the second page in a fold.
20. CHURCH, Samuel Harden. “Here Passed the Hun.” 1pp. TM.
23. COLE, George Watson. “Roman Poppies.” 1pp. TMS.
24. COLTON, Arthur Willis. “Vergil to the Authors Club.” 6pp. AMS.
35. EGAN, Maurice Francis. “Of Swinburne.” 1pp. TM.
37. GIDDINGS, Franklin Henry. “Moronia.” 5pp. TM.
38. GOODWIN, Wilder. “C’est la Guerre.” 3pp. TMS.
40. GREENE, Homer. “To a New Woman.” 1pp. TMS.
41. GRIFFIN, Solomon Bulkley. “Morning in the Open.” 1pp. AM.
42. GRINNELL, George Bird. “Water-Crawler’s Taking-Off.” 12pp. TM.
44. HAMILTON, Clayton. “Orpheus and Eurydice.” 15pp. TMS.
45. HARDY, Arthur Sherburne. “Coquette.” 1pp. AM.
46. HASKINS, Henry Stanley. “My Son.” 1pp. AM.
47. HEATON, John Langdon. “In France.” 1pp. AM.
50. HENRY, Stuart. “How I Became an Author.” 5pp. AM.
51. HEPBURN, A. Barton. “A Vacation.” 2pp. TM.
54. HOLLIDAY, Robert Cortes. “The King’s Head Inn, and the Coach Venture.” 6pp. TM.
56. HOLT, Henry. “Psychical Research.” 25pp. TM.
57. HORNE, Herman Harrell. “My Philosophy.” 5pp. AMS.
58. ILES, George. “Electric Empire.” 3pp. TMS.
60. JACKSON, E.J. Foakes. “Some English Settlers in America.” 2pp. AMS.
61. JENKS, Tudor. “In the Art Museum.” 1pp. AMS.
64. JORDAN, William George. “The Psychology of Cold Feet.” 8pp. TM.
65. de KAY, Charles. “The Outrecuidance of Man.” 26pp. AMS.
67. KENNARD, Joseph Spencer. “Meglio a Cusi.” 9pp. TMS.
68. KENYON, James Benjamin. “Diana’s Bathing-Place.” 1pp. TMS.
70. KREHBIEL, Henry Edward. “Merci Tout.” 1pp. AMS.
71. KUNZ, George Frederick. “When Nicholas II was Czarevitch.” 6pp. TM.
75. McCUTCHEON, George Bar. “How I Retired From the Stage.” 19pp. TM.
78. McPHERSON, Logan Grant. “A Possible Play.” 6pp. TM.
81. MATTHEWS, Brander. “Letters to Living Authors.” 12pp. AMS.
82. MILLER, Marion Mills. “The Tribal God.” 6pp. TMS.
84. MOFFETT, Cleveland. “Let Us Suppose.” 3pp. TM.
86. MOSES, Montrose J. “Mrs. Vanderwater of East Water.” 9pp. AMS.
87. MUNROE, James Phinney. “Four Etchings.” 4pp. TM.
89. Pallen, Condé Benoist. “Three-Score Years or More.” 2pp TMS.
91. PECK, Samuel Minturn. “Servitude.” 1pp. TMS.
92. PENFIELD, Frederic Courtland. “Searching Darkest Russia for a Misled Savant.” 13pp. TM.
93. PEPEL, Edward. “Our Sons of the Service Flag.” 1pp. TM.
95. PULITZER, Ralph. “Class.” 1pp. TMS.
96. PUTNAM, George Haven. “A Declaration of Interdependence.” 5pp. TMS.
97. RAYMOND, George Lansing. “Notions from a Note-Book.” 5pp. TM.
98. RIHANI, Ameen. “Monseigneur.” 6pp. TMS.
100. ROOD, Henry. “A Honeymoon Enchantment.” 18pp. TM.
102. SCOLLARD, Clinton. “After Calvary.” 2pp. TMS.
104. SEITZ, Don C. “The Yoshiwara.” 1pp. TM.
110. STODDARD, Francis Hobey. “As it Seems to Me.” 11pp. AMS.
111. STRAUS, Oscar Solomon. “If Not a League of Nations, Then What?” 8pp. TMS.
112. TEALL, Gardner. “Literature and Lavinia.” 7pp. TMS.
113. THERUNE, Albert Payson. “De Senectute.” 4pp. TM.
115. THOMAS, Calvin. “To the German Emperor.” 1pp. AM.
117. VAN DOREN, Carl. “August in Illinois.” 1pp. TM.
118. VAN DYKE, John Charles. “Change.” 4pp. TM.
119. VIZETELLY, Frank Horace. “Kisses.” 5pp. TM.
121. WHICHER, George Meason. “Three Sonnets From Italy.” 4pp. TM.
126. WOOD, John Seymour. “Terpsichore in the Vieux Carré.” 27pp. TMS. One page missing from the manuscript.
127. WRIGHT, Richardson Little. “Around the Corner.” 4pp. TM.
128. YOUNG, William. “Ave, Maria!!!” 1pp. TMS. Signed by Young who died before publication of the book.

[BTC #322399]
A collection of 11 Singer books, nearly all Inscribed to The New Yorker editor Rachel MacKenzie. MacKenzie (1910-1980) replaced Katherine White as the fiction editor at The New Yorker on the recommendation of May Sarton. During her tenure at the magazine, MacKenzie was noted for her nurturing and editing of, among others, Sarton, Muriel Spark, Philip Roth, and especially Isaac Bashevis Singer. MacKenzie's enthusiasm led to the magazine devoting an entire issue to Spark's The Prime of Miss Jean Brodie. However, the magazine wouldn't publish Goodbye, Columbus as she recommended because William Shawn was too squeamish over the more “frank” aspects of the novella.

In Master of Dreams: A Memoir of Isaac Bashevis Singer, Singer's assistant of 12 years and later editor, Dvorah Telushkin, remembers watching MacKenzie work with Singer by reading each story out loud to him, line by line, and how she would sometimes request stronger endings to his stories. At MacKenzie's memorial in 1980, Singer revealed that, “Whenever I write something, my first question is, would Rachel have liked it? What faults and defects would she have found in it? To many of her writers, she will remain the measure of what is good and wrong in all their literary endeavors.” Singer later dedicated a special edition of his collected stories to MacKenzie, calling her “a literary leader in the best sense of the word.”

The eleven books are from 1955-1978 and range from fine to very good condition. All but one are first editions and American printings. Each is lovingly Inscribed to MacKenzie by Singer, except one which is Inscribed by Singer to MacKenzie's niece. In addition to the books, a brief Typed Letter Signed from Singer's literary agent Robert Lescher to MacKenzie is included.

The collection includes:

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


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

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

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

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

**Letters from Edith Sitwell**

1. ALS, 2pp., No place: 2 February 1957, to Messrs William Heinemann requesting a magazine subscription (with accompanying Signed check) and requesting copies of an article that were never sent.
2. AN, 3pp., (London): 13 October 1959, three drafts of a note to Sir Compton Mackenzie, the Scottish writer and founder of the Scottish National Party, commenting about reciting poetry to audiences and competing with world-famous artists such as the “Dagenham Girl Pipers or Mr. Liberace.”
4. ALS, 2pp., (London): 27 October 1959, to Mrs. Carlberg about her health and four articles she must write for *The Observer*.
5. ALS, 1pp., Sheffield, 17 November 1959, to an American with an amusing and mysterious message: “Madam, Is it likely! Who do you think I am, Edith Sitwell D.B.E.”
6. AL, 1pp., No place: no date, to an unknown person commenting on Dylan Thomas's place as a great poet and Americans' appreciation of poets: “The Americans are incapable of such vulgarity. They do not treat poets as if they are apes at the zoo…”
7. ANS, 1pp., Sheffield, no date, sent to Anthony Thwaite, English poet and writer, teasing him that she is not sure who he is but nevertheless “you had better behave yourself.”
8. ANS, 1pp., No place: no date, brief note wishing Compton Mackenzie best wishes.
9. AMs, 1pp., No place: no date, notes for a recital.
10. AMs 1pp., bifolium, (No place; no date), a holograph poem, “La Bell Bona Roba.”

Letters to Edith Sitwell

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

12. ALS, 1pp., Switzerland: 26 June 1959, from Winifred Bryher discussing her latest book and her memoirs, a visit to see H.D., and details concerning a reading Edith is having the following week.
14. ALS, 2pp., Edinburgh: October 15, 1959, from Compton Mackenzie, a semi-humorous letter about an interview mishap that he feared would upset Edith, hence the letter.
15. ALS, 1pp., Greenwichtown: 26 October 1959, from Jill Day-Lewis, wife of Cecil Day-Lewis, thanking her for a great dinner party and a mention of her own party which the Dame missed that included her children (among them the young Daniel Day-Lewis), running around singing.
16. ALS, 1pp., from Bryher discussing a book she hopes to publish and that if Edith should suddenly see her in person, not to be surprised because she in town.
17. TNS, 1pp., London: 28 October 1959, from author Graham Greene, a brief note thanking her for lunch and Signed “Graham.”
18. ANS, 1pp., London: No date - “Saturday,” from Greene, a short but sweet note thanking Edith for a present she sent him.
19. ANS, 1pp., London: no date, from Greene that mentions him walking 60 miles along Hadrian’s Wall in the wind and rain while trying to figure out its details.
20. ALS, 1pp., Saco, ME: August 5, 1965, request from a dying school teacher for a handwritten poem and signed photo. It is virtually identical to a letter sent to Osbert the following year.
21. ANS, 1pp., No place: no date, from Cyril Connelly, critic and intellectual, saying he can’t make her party.

Speech given by Sacheverell Sitwell

22. Speech on behalf of his brother Osbert accepting the Companion of Letters Award given by the Royal Society of Literature Companion of Letters, No place: 19 July 1967, holograph acceptance speech in Sacheverell Sitwell’s own hand given on behalf of Osbert who was living in Italy and sick: “I fear he will not often come to England again. He is an invalid and finds it very difficult to write, which is a tragic situation for him.” He mentions this is the second time he has had to accept such an award, having previously accepted one on behalf of Edith, when she was ill. He also comments how unusual it was to have three successful writers in the same family.

Note from Osbert Sitwell

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

Letters to Osbert Sitwell

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

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

“The ecstasy we are having reading you aloud … I have real joy reading your poetry.”

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

Letters to Osbert from Winifred Bryher.

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

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

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

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

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

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

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

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

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

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

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

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

46. TLS, 1pp., Switzerland: 28 December 1967, discussing a visit, his health and times past.
**35 Basis for Two Werner Herzog Films**


Cloth. Octavo. Near fine with light edgewear. A scrapbook containing condolence cards, telegrams, and newspaper articles received by the family upon the death of Hitt. Hitt was a U.S. diplomat from 1901-1914 with posts in Berlin and Rome; he was Minister to Panama from 1909-1910 and Guatemala from 1910-1913. Includes sympathy cards from Sumner Wells, Secretary of War Harry Hines Woodring, Congressman Hamilton Fish, and many others. [BTC #325330]

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**36 Basis for Two Werner Herzog Films**


Typed manuscript. 64pp. Bradbound leaves of white and yellow typed rectos only, complete but with the last two sheets out of order (we could switch them, but this is how it came to us). The sheets have a touch of wear to the edges and a few spots throughout but are still fine with very extensive holographic corrections and additions. A harrowing account of German-American Dieter Dengler’s escape from a Laos prison camp, ghostwritten by Trevor Armbrister, a contributing editor for The Saturday Evening Post and the ghostwriter of Gerald Ford’s memoir, *A Time to Heal*. The story, originally published in the December 3, 1966 issue of the Post, became the basis for two movies by the noted German director, Werner Herzog: the excellent 1997 documentary, *Little Dieter Needs to Fly*, and the 2006 dramatization of Dengler’s escape, *Rescue Dawn*, starring Christian Bale as Dengler. [BTC #324587]

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

$4500

Two drafts of the original manuscript. First draft: 348pp. Final draft: 334pp. The first draft is heavily corrected, both copy edited, and edited for content, presumably by the author; the second draft is clean with only minor corrections in pencil, although it retains the author’s original title *Gillian Benedict*. Housed in folders and worn Bobbs-Merrill manila envelopes, the pages are mostly clean (with the exception of the corrections) and near fine or better. A romance novel about a woman living in London, desperately battling alcoholism, and spanning the time between the two World Wars. Wadelton was an Irish woman who moved to the U.S. at age twelve, and published four books, including at least two that were autobiographical *The Book of Maggie Owen* (1941) and *Maggie No Doubt* (1943); the Gothic ghost story *Sarah Mandrake* (1946); and *Gay, Wild and Free* (1949), which seems to be published by Bobbs-Merrill. One of the envelopes bears a pencil notation *Gay, Wild and Free*, but a comparison with the text of that novel indicates this is an entirely different work. It may be unpublished. In any event a little known novel by a published woman writer. [BTC #283332]
A collection of 60 letters and notes sent between 1952 and 1984 by famous names of the day to G. Scott Wright, Jr., the editor of *The Palette*, a small newsletter published by the Connecticut Arts Association in the 1960s. The letters, most of which are signed, are in response to requests from Wright, a teacher at Weston High School in Weston, Connecticut, for voluntary contributions to his modest and perpetually underfunded periodical. The responses he received are interesting and illuminating, and cover a wide swathe of celebrity from political leaders to authors and artists to scientists and doctors.

Included are 69 carbon copies of the typed letters sent by Wright. Recipients include: Dr. Stringfellow Barr, Thomas Hart Benton, Dr. Ralph Bunche, Bruce Catton, Sir Winston Churchill, Arthur Compton, Sir Osbert Sitwell, William Steig, Adlai Stevenson, Arthur H. Sulzberger, and Henry Wallace.

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

1. +ALBERS, Josef, Chairman of the Department of Design, Yale University. TLS, 1p., June 11, 1952. Grants Wright extra credits for the project.
2. ALPERT, Jon, NBC News. ALS, 2pp., no date. Thanks Wright for a letter.
3. BARR, Stringfellow. ANS (on Wright’s TLS), August 16, 1960, with envelope. Declined.
16. DeVRIES, Peter. TLS, 1p., August 26, 1960. “If my thoughts on the subject could conceivably be gathered into a unity even remotely resembling that required by an article I’d be happy to send them (or it) to you for *The Palette*. But in these days of chaos and flux, in matters educational, I am in the position of a poor citizen desperately in need of enlightenment, rather than one capable of supplying it. In other words, I should be reading *The Palette*, not writing for it.”
17. +FOTOFILI, Kalanivalu, assistant to the King of Tonga. TNS, 1p., January 19, 1972. Acknowledges receipt of letter.
18. +FRASER, George MacDonald. TLS, 1p., September 1, 1978. “This is what your mother would probably call a thank-you-letter for a thank-you-letter-a thank-thank-you letter, in fact, or to put it in mathematical terms, thanks squared.” Fraser goes on to discuss the origins of his Flashman character, disputing that an acquaintance of Wright’s was involved, as the acquaintance had suggested.
The statement was written while Kennedy was still a Senator and provided to Wright four days before the Presidential election, but not printed in *The Palette* until after Kennedy had become President. With *The Palette*, Late Winter 1961, in which the President’s statement appears.


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


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


44. ON[?], Frank [?] TLS, 1p., December 18, 1976. Thanks Wright for a letter.


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


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


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


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


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

[BTC #99210]