1. **Peter Stone** and Sherman Edwards. *1776: A Musical Play*. New York: Viking Press (1970). First edition. Fine in fine dustwrapper with just a touch of age-toning. A very nice copy of a deceptively scarce first edition, a long-running (1217 performances) Broadway hit that won a slew of Tony Awards including Best Musical. It was translated into an enjoyable musical film, directed by Peter Hunt and with most of the original Broadway cast returning, led by William Daniels (who was ineligible for a Best Actor Tony Award due to a technicality), Howard Da Silva, and Ken Howard. Prior to the show Edwards had been a successful pop-song writer. Stone was both a playwright and a screenwriter—he won an Edgar for his original screenplay for the film *Charade*.

2. **Dickinson’s Only Lifetime Book Appearance (Anthology).** (Emily Dickinson). *A Masque of Poets*. Boston: Roberts Brothers 1878. First edition. Edited by George Parsons Lothrop. A couple of small scapes to the boards, else a nice, near fine copy. Emily Dickinson’s only lifetime book publication, the poem “Success,” appears on page 174. John Trowbridge’s copy, with his pencil annotations on the table of contents identifying most of the contributors (including himself and Dickinson) who are identified in the contents only with initials. A much nicer than usual copy.

3. **Catherine Drinker Bowen.** *National Book Award*. New York: Medallion Art Co. 1957. Wooden plaque with medallion. 9” x 7”. Some modest rubbing to the finish on the wood, near fine. The wooden plaque has beveled edges, and a medallion of a man reading a book with the legend “National Book Award,” below which is a name plaque that reads “Nonfiction / Catherine Drinker Bowen / 1957.” Bowen won the award for the book *The Lion and the Throne: The Life and Times of Sir Edward Coke (1552-1634)*, a biography of the prominent lawyer of Elizabethan England. We’ve never seen another National Book Award offered for sale. Provenance available on request.

4. **Judy Blume.** *Iggie’s House*. Scarsdale, New York: Bradbury Press (1974). First edition. Fine in fine dustwrapper. The author’s first book. Laid into the book is a Christmas card from Blume, as well as a two page Typed Letter Signed, with holograph corrections to Lee Wyndham, enclosing *The New York Times*’ book review for the book (review present), and discussing her next two manuscripts. The recipient is Jane Andrews Lee Hyndman, who under the pseudonym Lee Wyndham wrote over sixty children’s books, and was an important reviewer of children’s books. She conducted writing seminars and had several notable students including Blume, who dedicated this book to Wyndham. The printed dedication reads: “For Lee Wyndham.” While we would hesitate to call it the “dedication copy,” it is clearly the “dedicatee’s copy” and came directly from her library. An exceptionally scarce title, with a notable association.

2 George BORROW. *English Gypsy Word Book; Being George Borrow's Romany Vocabulary Transposed*. [London]: Printed for Private Circulation by Taylor and Francis 1889. First edition. Quarter red leather, with yellow and blue cloth, with applied title piece gilt; page edges (including, somewhat unusually, the bottom edge and foredge) dyed red, yellow, and blue in repetition of the board design. Modest rubbing, very good or better. OCLC locates three copies.


5 [Peace Broadside]: General Pact for the Renunciation of War; Signed at Paris, August 27, 1928 Proclaiming a Binding Agreement at Washington July 24, 1929…. Washington: National Council for Prevention of War 1929. Large broadside. Approximately 26¾" x 44". Printed in blue and red. Old fold marks, but still fine. Currently shrink-wrapped onto foam core. A scarce poster issued by a pacifist organization, promoting adherence to the Kellogg-Briand Pact. The pact was signed by many nations including the United States, France, Germany, Great Britain, Japan, and pretty much everyone else who would be killing each other little more than a decade later.


7 So how'd that work out?


Advance Reading Copy. Stated second edition. According to Crane A17: “In all review copies examined, the copyright notice is ‘SECOND EDITION’, and this statement is seen in no other printing. This was an error, rectified by a stop-press correction, early in the pressrun. It may be argued that the advance review copy, therefore, is the true first issue.”

First edition. Small owner's label on the front fly, fine in a price-clipped, just about fine dustwrapper with one tiny tape repair on the inside of the jacket. Signed by the author. A very nice copy of this exploration of the Atlantic coastline of America with particular emphasis on the rocky shores north of Cape Cod, the sandy beaches from Cape Cod and south, and the coral reefs of Florida.


First edition. Photographs by Cecil Beaton. Quarter morocco with overlaid morocco label and marbled paper boards, fine in a lightly worn, about fine slipcase. One of 300 copies. Memorial publication for the beautiful young British aristocrat who drowned in the English Channel at age 21 with her screenwriter fiancé David Winn. Includes contributions by Cyril Connolly, Sacheverell Sitwell, Edward Cazalet, Gerard Bauer, and others. Autograph note from Harry d’Avigdor-Goldsmid on d’Avigdor-Goldsmid stationery laid in.

16 Robert BROWNING. The Ring and the Book.
London: Smith, Elder and Co. 1868, 1869.
First edition, first state bindings (Spines numbered I, 2, III, 4). Four volumes. Publisher's green cloth with beveled boards, titled in gilt, ruled in black. A scrape on the spine of Volume Two else an especially fine and bright set. Browning's greatest work, based on a 1698 trial in Rome of an elderly count who had his unhappy young wife assassinated after she left him and returned to her parents' home. Upon publication it was enthusiastically received and established Browning's importance as a literary figure.

First edition. Publisher's green cloth with beveled boards, titled in gilt, ruled in black. A little foxing on the foreedge and half-title, else a fine and bright copy.

Folio (300 x 200 mm), one leaf with conjugate leaf. A little dusty and frayed around 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 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 help which Cotton provided the family of his patrons seems to have gone hitherto unnoticed.

Humphrey COBB. *Paths of Glory.* New York: Viking 1935. First edition. Spine gilt a little rubbed, near fine in near fine dustwrapper with some internal repairs and a scrape on the front panel. Inscribed by the author: “To the Murrays from Humphrey.” The author’s only book, based on real incidents during WWI. The film rights were purchased two decades later by Kirk Douglas, who hired the relatively unknown Stanley Kubrick to direct. It starred Douglas and Adolphe Menjou and was scripted by Kubrick, Jim Thompson and Calder Willingham. Uncommon signed.


Ronald FIRBANK. *Inclinations.* London: Grant Richards 1916. First edition. Two illustrations by Albert Rutherston. Bookplate of the elusive author Richard Thoma, very near fine in good dustwrapper with old tape shadows at most of the extremities, and a number of modest chips. Thoma was a little known American expatriate in Paris who nevertheless was influential as the editor of the *New Review*; he translated verse by the Surrealists, and for Harry Crosby. His books of verse, many openly and aggressively homosexual in nature, were printed in small numbers and are difficult to find. He later became an accountant in California, where Henry Miller lived with him for a while. One of only 500 copies of Firbank’s second novel, and very scarce in the dustwrapper.

24 **–. Green Hills of Africa.** New York: Charles Scribner’s Sons 1935. First edition. Fine, with none of the spine fading to the cloth that usually plagues this title, in fine dustwrapper (the presumed first issue with the 2½” green band on the rear panel). Housed in an older chemise and custom quarter pigskin and cloth slipcase. Bookplate on the front pastedown of Professor Fraser Drew of the University of Buffalo in New York (see above). Hanneman 13A. Bruccoli & Clark I:179.

25 **–. An Extract from A Moveable Feast.** London: Jonathan Cape (1964). Advance excerpt, preceding all other appearances (English and American). Large octavo consisting of mimeographed sheets printed rectos only, stapled into printed card covers. Printed letter from Cape’s publicity director laid in with order form. Vignettes inspired by the author’s profound nostalgia for the halcyon days of his early career. This excerpt prints Chapter One, and Chapter Seventeen, about F. Scott Fitzgerald. Rare.

26 **(--). Louis Henry COHN.** A Bibliography of the Works of Ernest Hemingway. New York: Random House 1931. First edition. One of 500 numbered copies. Hemingway’s introduction reproduced as a foldout reproduction of the manuscript. Bookplate of noted Hemingway scholar and collector Fraser Bragg Drew, slight crease at the edge of the foldout, and some rubbing at the crown, else a crisp, near fine copy, lacking the unprinted tissue dustwrapper. Inscribed by Cohn to Drew (see above). Laid into the book is Cohn’s own bookplate, which was designed for Cohn and lettered (in print) by Hemingway. The first bibliography of Hemingway.

27 **Ralph Waldo EMERSON.** *Essays [with]: Essays: Second Series.* Boston: James Munroe and Company 1841, 1844. First editions. Both volumes in original publisher’s cloth gilt; housed in an older custom cloth chemise and slipcase. *Essays* conforms most fully to BAL binding B, no priority, but is in brown rather than black cloth, it has a little rubbing to the boards and very slight fraying at the spine ends, a very good copy; the front pastedown displays the impressed binder’s stamp of “R. Bradley Binder Boston.” *Essays: Second Series* is in the first binding with “2nd Series” on the spine, is slightly sunned at the spine, and has some scattered foxing, but is else very near fine. A nice pair, with no restoration. BAL 5189 and 5198.


First edition thus, with three additional poems. Drawings by Leonard Baskin. Folio. Fine in fine slipcase, and original publisher’s cardboard packaging. One of 400 numbered copies Signed by both Hughes and Baskin.


Waldo Salt wrote the screenplay for the John Schlesinger-directed film featuring Jon Voight and Dustin Hoffman; the movie became the only X-rated film to win the Academy Award for Best Picture (it has since been upgraded to an R rating).


First trade edition, preceded by a limited edition not offered for sale. Fine in fine dustwrapper with just a touch of sunning at the spine. Scarce in dustwrapper. A beautiful copy.


First edition. Quarto. Green cloth with applied illustration. A little edgewear, and a little soiling to the front board illustration, else a near fine copy with forty illustrations in color, most of them of his famous fadeaway images.


Uncorrected proof. A moderately worn and read, but tight very good copy. Rex Harrison’s copy with his ownership stamp. Harrison has used all of the rear wrap to write what looks to have started out as a blurb (retaining his spellings): “A brilliant and tragic observation by a brilliant and tragic man of an even more brilliant and tragic woman – Both of whom I loved very dearly. God bless their living souls, let them never die or when dead be handed on, to other ones.” With several corrections to his text. Interesting.

34 James JONES. *Some Came Running.* New York: Charles Scribner’s Sons (1957).


First edition. Fine in fine dustwrapper with none of the usual spine fading. A crisp and beautiful, as new copy.
First English edition.  Bound without wrappers in contemporary three-quarter black morocco and papercovered boards.  Extremities rubbed and worn, half-title and title-page a little smudged, still a nice and sound very good copy that could use a little polishing.  One of 2000 numbered copies.  An increasingly scarce edition of one of the most important novels of the 20th Century.  Connolly 100.

First French edition of *Portrait of the Artist as a Young Man*.  Translated by Ludmila Savitzky.  Wrappers very lightly worn, near fine in near fine original glassine with a small chip.  Joyce’s first novel, considered by many the greatest *bildungsroman* in the English language, and undoubtedly one of the major works of the 20th Century.  Connolly 100.

First edition.  Gift inscription, foxing to the endpapers, and a small stain on the front board, very good in very good price-clipped dustwrapper with a little spine-toning.  Musical about a young woman whose psychiatrist discovers she lived a former life in 19th Century England.  The Broadway show was nominated for three Tony Awards: Best Composer and Lyricist, Best Actor in a Musical (John Cullum), Best Actress in a Musical (Barbara Harris).  Vincente Minnelli directed the sumptuous film version starring Barbra Streisand, Yves Montand, Bob Newhart, and Jack Nicholson.  A very scarce title.


41 Ring W. LARDNER.  *How to Write Short Stories with Samples*.  New York: Charles Scribner’s Sons 1924.
First edition.  Spine gilt slightly dull but easily readable, near fine in a heavily spine-tanned but still presentable, good plus dustwrapper with very small nicks at the extremities.  The book which first brought Lardner serious critical attention, a classic collection of stories with a satiric instructional preface, in the exceptionnally scarce jacket.

First edition.  Fine in just about fine dustwrapper.  A romantic novelization of the Irish author’s hit play about the vagabond poet Francois Villon.  Basis for five films, most recently in 1956 as *The Vagabond King* directed by Michael Curtiz and featuring Kathryn Grayson, Oreste Kirkop, Rita Moreno, and Cedric Hardwicke; prior to that with the same title in 1930 with a script by Herman J. Mankiewicz and featuring Dennis King and Jeanette MacDonald, but perhaps most memorably with its original title in 1938, directed by Frank Lloyd with a Preston Sturges script, and featuring Ronald Colman and Basil Rathbone.  Exceptionally uncommon in jacket.
MCMLXIII.

Carson McCullers. The Ballad of the Sad Cafe. Boston: Houghton Mifflin Company 1951. First edition. Two tears at the crown, small stains on the front board, a near very good copy, with tattered remnants of the dustwrapper laid in. Inscribed by the author: “Darling Kip and Jerry with love and XX from Carson.” The recipients were Clifford Milton and Julian Hayes, good friends of Edwin Peacock and his companion John Ziegler. Peacock was one of McCuller’s closest friends, he introduced her to her husband Reeves, and was the basis for the main character in The Heart Is a Lonely Hunter. Accompanied by seven original snapshots of McCullers taken on the beach at Sullivan’s Island, South Carolina. The pictures are approximately 3½” x 4½” and show McCullers with various others including her husband Reeves, Edwin Peacock, John Ziegler, and some other men, presumably including Milton and Hayes. Hayes was interviewed at length in the book Peninsula of Lies by Edward Ball, as was Ziegler, and Hayes and Milton are described as the first couple in Charleston to live an openly gay lifestyle. In the book Hayes admits to an affair with the scandalous transsexual Gordon Langley Hall (later Dawn Langley Simmons) who claimed that McCullers was the only one to notice his (later her) true sexuality. One of the photos included here, of Carson and Reeves McCullers, is used on page 342 of the Virginia Spencer Carr biography The Lonely Hunter: A Biography of Carson McCullers and is credited to Edwin Peacock.


First edition. Ownership name and address at bottom of the front fly: “Lenore Oppenheimer, Essex House, New York City,” front hinge professionally strengthened, else a nice, very near fine copy with the easily worn black portion of the spine bright and unrubbed, in a price-clipped (price is not an issue, and the proper printer’s code is on the bottom of the front flap) about very good, first issue dustwrapper with some small chips and internal tape repair. Signed by Rand at the top of the front fly. Lenore Oppenheimer Hershey was a Senior Editor of *McCall’s* magazine and a widely-published author and columnist. Rand was interviewed for a 1968 issue of *McCall’s*, in the same issue Hershey had at least one other article, but whether they met at that time is not known by us.

First edition. Fine in fine dustwrapper, and fine original cardboard slipcase. Very uncommon in this condition.

First American edition, and first with this title (published in the U.K. as *Postures*). Fine in about fine original printed glassine dustwrapper. Author’s second book, and first novel, about “The Game of Adultery in the Latin Quarter of Paris,” and considered by many to be autobiographically about the author’s affair with her mentor Ford Madox Ford, while her husband was in prison. Filmed in 1981 as *Quartet* by Merchant and Ivory, with a screenplay by Ruth Prawer Jhabvala, and featuring Alan Bates, Maggie Smith, and Isabelle Adjani. The flimsy and fragile jacket is pretty much impossible to find; we’ve never seen another.

First American edition. Fine in near fine dustwrapper with a handwritten price on the front flap and a little scratching on the rear panel. Though she published several books in the 1920s and 1930s, Rhys published nothing for decades and was largely forgotten until she wrote this acclaimed “prequel” to Charlotte Brontë’s *Jane Eyre*. Basis for the lush and erotic 1993 film directed by John Duigan.

First edition. Two volumes. Quarto. Introduction by Robert Creeley laid in as issued. Calligraphic covers by Jonathan Williams. Issued as *Jargon 7* and *Jargon 9*. The first volume is fine in stiff wrappers, is the original publisher’s paper outer wrapping paper stamped “Olson. Poems” (not shown) and is one of 300 copies; the second volume is very good in stiff wrappers with three small tears and a thin horizontal stain on the front wrap, and a split at the bottom of the flap fold, and is one of 350 copies.

First edition. Sewn unprinted wrappers. (8)pp. Fine. Printed at the Cooper Union Printing Trade School by a student who had received the text of the poem from Jones for this purpose, and mistakenly attributed it to him, this previously unpublished poem was really by Charles Olson. This copy contains an Inscription by Jones: “Not really a poem of mine but a mistake some good natured Cooper Union Student made (as an assignment) in March 1964. Leroi Jones, May 1964.” According to Butterick & Glover *A Bibliography of Works by Charles Olson* this is one of only six copies printed, although OCLC cites six copies in institutions, so this represents a seventh copy. A note on the envelope from an important collector indicates that there were twelve copies. I dunno, you figure it out.
56  **Bernard SHAW.** *Pygmalion.*
London: Everybody’s Magazine 1914.
First edition, an unauthorized edition printed a week or two after the first American performance, and preceding the authorized publication by nearly two years. Large octavo. Illustrated by May Wilson Preston. An issue of Everybody’s Magazine bound in publisher’s purple cloth gilt. A large stain on rear panel, else near fine. The true first edition of a classic play, filmed several times, most notably in 1938 directed by Anthony Asquith and Leslie Howard, and featuring Leslie Howard and Wendy Hiller; and probably most famously in 1964 as the musical *My Fair Lady* directed by George Cukor and featuring Audrey Hepburn and Rex Harrison, a film that won eight Oscars including Best Picture, Best Director, and Best Actor. Rare.

57  **Philip ROTH.** *Deception.*

58  **Salman RUSHDIE.**
*The Satanic Verses.*

59  **Kay SUMMERSBY.** *Eisenhower Was My Boss.*

60  **C.J. Bradbury ROBINSON.**
Uncorrected proof. Printed brown wrappers. Printed rectos only. A few drink rings and stains to the wrappers, particularly on the rear wrap, mild edgewear, a stain on one leaf, internally about fine. Stylish gay erotica, heavily influenced by and dedicated to William S. Burroughs. Rewritten and reprinted in 2004. Rare. OCLC locates no copies of this edition, one assumes that the proof would be many times scarcer than the almost non-existent book.

61  **Capt. Godfrey RODRIGUES.**
Presumed first edition. Photographic wrappers. 80pp. Extensively illustrated with drawings and photographs. Illustrated by George W. Reinbold. Front wrap a trifle rubbed, else just about fine. A hilarious attempt to get you to stand up straight, and apparently a healthy excuse to include many photos of naked women, both slouching and ramrod stiff.

62  **(Rock & Roll).**
San Francisco: International Days of Protest Peace March Committee [1966]. Broadsheet printed both sides. 8½” x 11”. Slight foxing else near fine. One side advertises the Jefferson Airplane Peace Trip Concert sponsored by the Campus VDC, the other side gives details of an SDS sponsored rally, protest, and walkout. Scarce.


First edition. Edgeworn, very good in very good dustwrapper. The Dedication Copy, simply inscribed by Hervey M. Cleckley to his first wife Louise Martin Cleckley: “12 Jan 1957 For: Louise” and unsigned. He has however made 12 pencil notations in the text. [With]: A second copy of the book (not shown), this copy a fifth printing, near fine in near fine dustwrapper. This copy inscribed by Cleckley in 1976 to his second wife Emily S. Cleckley: “Pour ma chere Emilie…,” with a quote from Houseman, and initialed “H.” Cleckley was an important psychiatrist and pioneer in the field of psychopathy. His book *The Mask of Sanity*, originally published in 1941, provided the most influential clinical description of psychopathy in the 20th Century. Nunnally Johnson wrote, produced and directed the film adaptation featuring Oscar-winner Joanne Woodward.


First edition. Photographic self-wrappers. Fine. Prospectus laid in. This is copy letter N of 26 lettered copies signed by the author.


Uncorrected proof. Original unprinted butcher’s paper wrappers. Small tears at the spine ends, very good or a little better. Scarce.


First edition. A tiny hole in the front gutter else near fine in very good dustwrapper with some modest chipping at the extremities. A first novel about gentle prejudice against a Jewish family. Very uncommon in jacket. OCLC locates seven copies.
76 Hardie GRAMATKY. 

73 Edward GOREY. 
First edition. Fine. Greeting Card with a Gorey drawing. One of 450 copies used as a holiday greeting by the publisher. With original envelope and card stiffener. Scarce.


72 A.A. MILNE. 
First edition. Decorations by E.H. Shepard. Cloth and papercovered boards with applied paper label. Corners a little bumped, faint stains to the paper, still a very good or better copy lacking the glassine dustwrapper. Copy number 100 of 350 numbered copies signed by both Milne and Shepard. A sound and pleasing copy.

71 Evan HUNTER. 

70 Eric CARLE. 
1, 2, 3 to the Zoo. Cleveland: World Publishing Company 1968.
77 **Sue GRAFTON.**


84 **Dan TOTHEROH.** Deep Valley. New York: L.B. Fischer (1942). First edition. Some staining to the cloth and overall foxing, very good in very good dustwrapper with two small chips on the front panel and some of the usual spine fading. Uncommon novel about a rural California girl impregnated by a convict on a road gang; he kills a guard, and they flee. Basis for the 1947 film noir directed by Jean Negulesco and featuring Ida Lupino and Dane Clark. In Johnson’s *The Dark Page*, pp. 242-3.
First edition. Near fine in near fine dustwrapper with a couple of small tears, and a small chip on the rear panel. **Inscribed** by the author: “To Edith Buchan with kind wishes, Harry Stephen Keeler.” The 13 Crooked Kings of the Chicago financial district are being murdered. Dorothy Owen-designed jacket. Scarce.

85 —. **The Face of the Man from Saturn.** New York: E.P. Dutton 1933.
First edition. Endpapers a little toned, near fine in very good dustwrapper with some old internal repair. Jacket art by Politzer. Reporter investigates murder at an antique shop.


87 — and Hazel Goodwin KEELER. **The Strange Will.**
First English edition. Endpapers a little toned, else near fine in very good dustwrapper. Nicely **Inscribed** by both authors in 1950 to Countess de la Barre.

88 — and Hazel Goodwin KEELER. **The Barking Clock.**
First English edition. Top edge foxed, near fine in a modestly rubbed, very good dustwrapper with a couple of tears. Nicely **Inscribed** by both authors: “To Mr. and Mrs. Al Sachs with the kindest wishes of the authors Harry Stephen Keeler and Hazel Goodwin Keeler. Dec 22/ 1951.” Laid in is a Typed Letter **Signed** from Harry Stephen Keeler enclosing the book: “Am leaving you herewith, a copy of the British THE BARKING CLOCK… published over here fully 2 years ago. But so badly mutilated in the American edition (the term in the writing trade is known as 'bitched') to save linotype costs, that I won’t allow a copy in the house.”

89 **Phyllis A. WHITNEY. Red Is for Murder.**
First edition. Corners slightly bumped, very near fine in a modestly worn, very good or better dustwrapper with tiny nicks and tears at the spine ends, and a little age-toning. Murder at a department store, female employee is endangered. Fourth novel and first mainstream mystery by an author known for her gothic mysteries and romances, and winner of the Grand Master award for lifetime achievement from the Mystery Writers of America. Scarce wartime title.

90 **S.S. VAN DINE. The Kidnap Murder Case.** New York: Charles Scribner's Sons 1936.
First edition. Fine in very good plus dustwrapper with a short tear and some rubbing at the extremities.
John W. CAMPBELL, Jr. *Three Page Typed Letter Signed to John R. Pierce, “the father of the communications satellite.”*

Three pages on Campbell's Mountainside, New Jersey stationery, dated 8 January 1957. Signed “John.” Lightly folded as mailed, else fine. A fascinating and truly remarkable letter, of approximately 1400 words, with a significant and detailed discussion of rocketry, the possibilities of space travel, and United States scientific research. He discusses the Vanguard rocket, Sputnik, hydrogen bombs, Savannah River, math, Russian superiority in practical rocket constructions, and more. Near the conclusion, Campbell rails against the U.S. scientific establishment: “‘Basic Science’ John, has oversold itself. We don't need more scientists; we need fewer. Scientist don't need more respect; we'd be better off if scientists had less respect. What we do need is greater respect for the ingenious inventor — the unpredictable, undependable, unscientific, but remarkably effective innovator.” The recipient, John R. Pierce, was a physicist and prolific inventor who was Director of Research at Bell Laboratories. He was frequently referred to as “the father of the communications satellite,” leading the team that developed the Telstar satellite, the first active communications satellite to relay phone and television traffic, and which delivered the first live television signals between the U.S. and Europe. He was also an accomplished musician, a pioneer in digital music, and recorded some of the first synthesized music. However, Pierce is probably best known as the man who coined the word “transistor.” Under the name J.J. Coupling, he wrote both real science and science-fiction stories for *Astounding Science Fiction*, a magazine edited by Campbell. Campbell was a physicist, but is better known as one of the most influential editors of, and practitioners of science-fiction. Isaac Asimov called him “the most powerful force in science fiction ever.” As a writer he is most famous for his classic science-fiction story “Who Goes There?” about a shape-shifting alien that invades an Antarctic station, and which was filmed twice as *The Thing*. A great letter.


