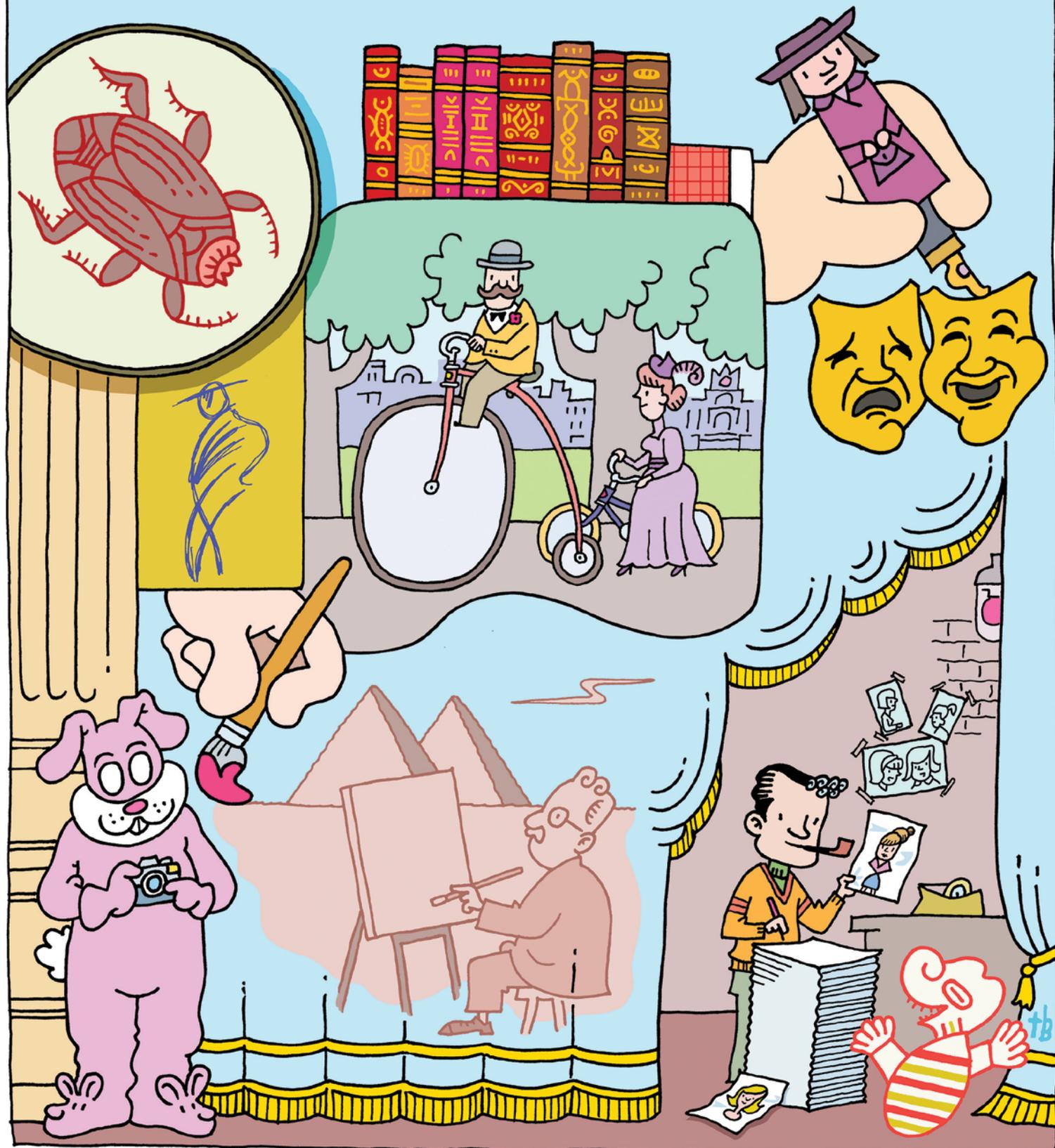


BETWEEN THE COVERS

RARE BOOKS

ARCHIVES & MANUSCRIPTS 25



BETWEEN THE COVERS RARE BOOKS ARCHIVES & MANUSCRIPTS 25

112 Nicholson Rd.
Gloucester City, NJ 08030
phone: (856) 456-8008
fax: (856) 456-1260
mail@betweenthecovers.com
betweenthecovers.com

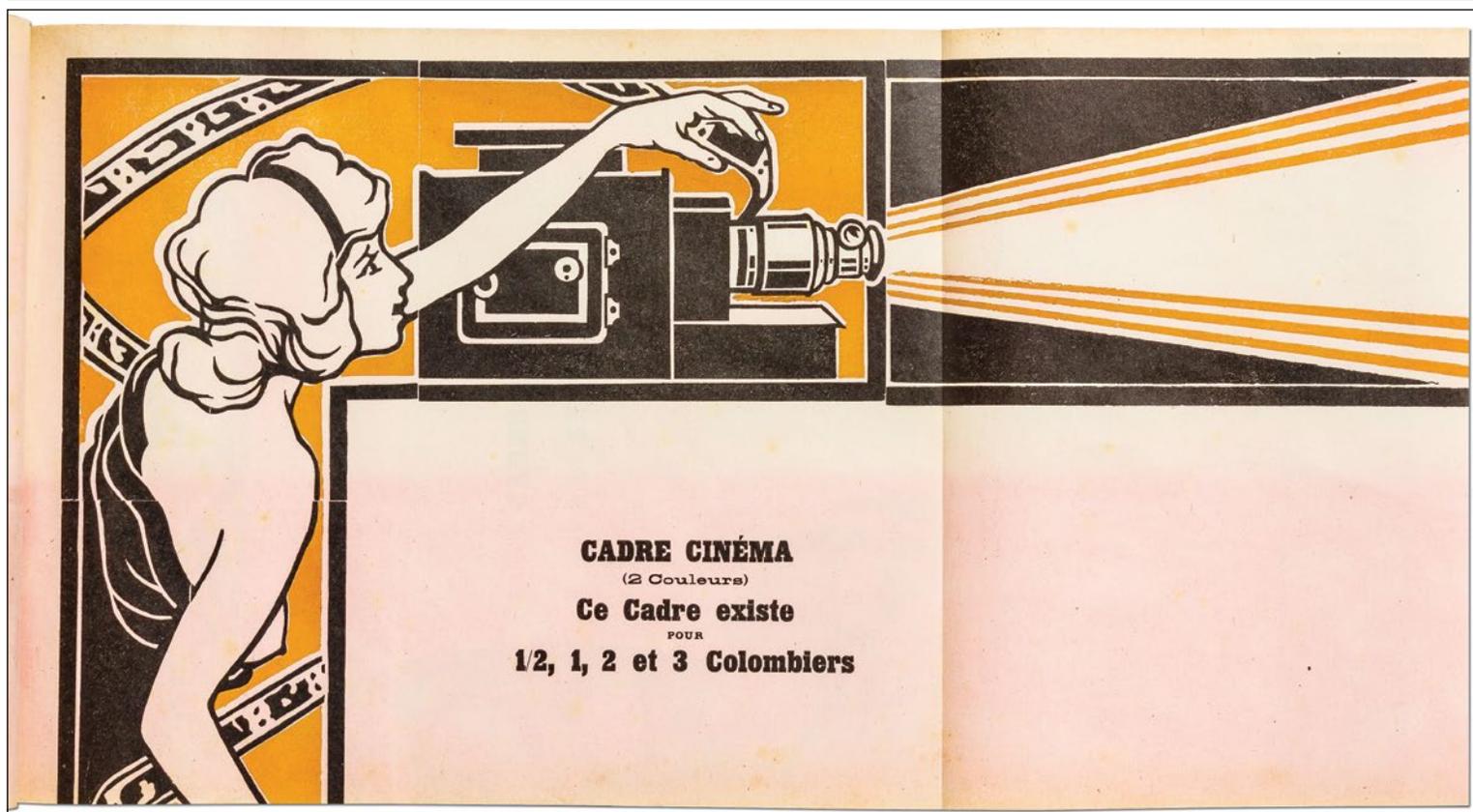
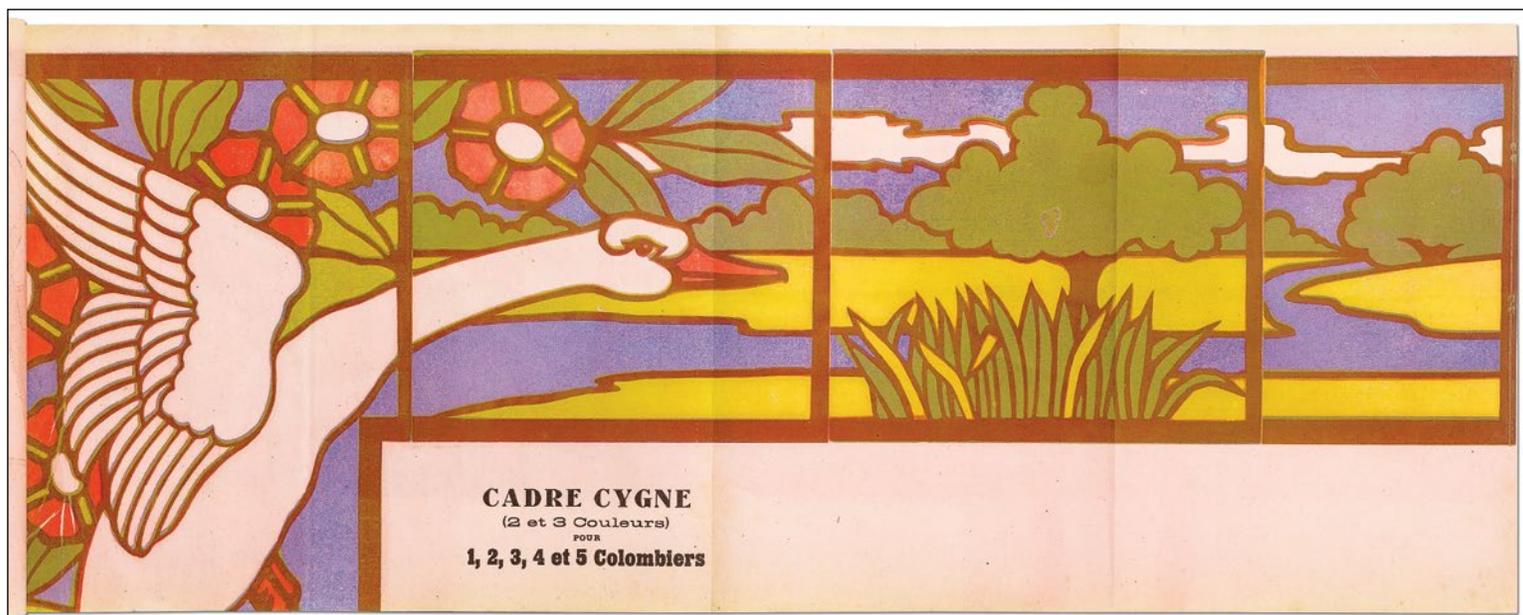
Terms of Sale: Images are not to scale. Dimensions of items, including artwork, are given width first. All items are returnable within 10 days if returned in the same condition as sent. Orders may be reserved by telephone, fax, or email. All items subject to prior sale. Payment should accompany order if you are unknown to us. Customers known to us will be invoiced with payment due in 30 days. Payment schedule may be adjusted for larger purchases. Institutions will be billed to meet their requirements. We accept checks, Visa, Mastercard, American Express, Discover, and PayPal.

Gift certificates available.

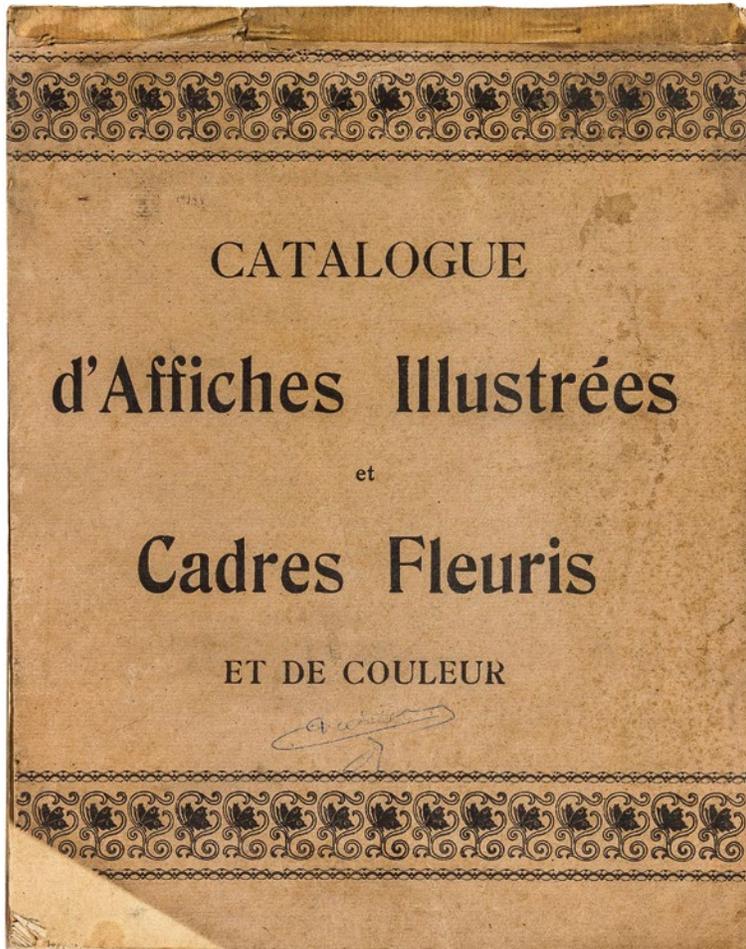
Free domestic shipping on all items ordered from this catalog. Expedited and overseas orders will be sent at cost. All items insured. NJ residents will be charged current NJ sales tax. Member ABAA, ILAB, IOBA.

Cover art by Tom Bloom.

© 2021 Between the Covers Rare Books, Inc.



With an Early Poster illustration featuring a Motion Picture Camera



1 [Art Nouveau Printer's Sample Catalogue of Poster Designs]: *Catalogue d'Affiches Illustrées et Cadres Fleuris et de Couleur*

[Paris?: circa 1890s]

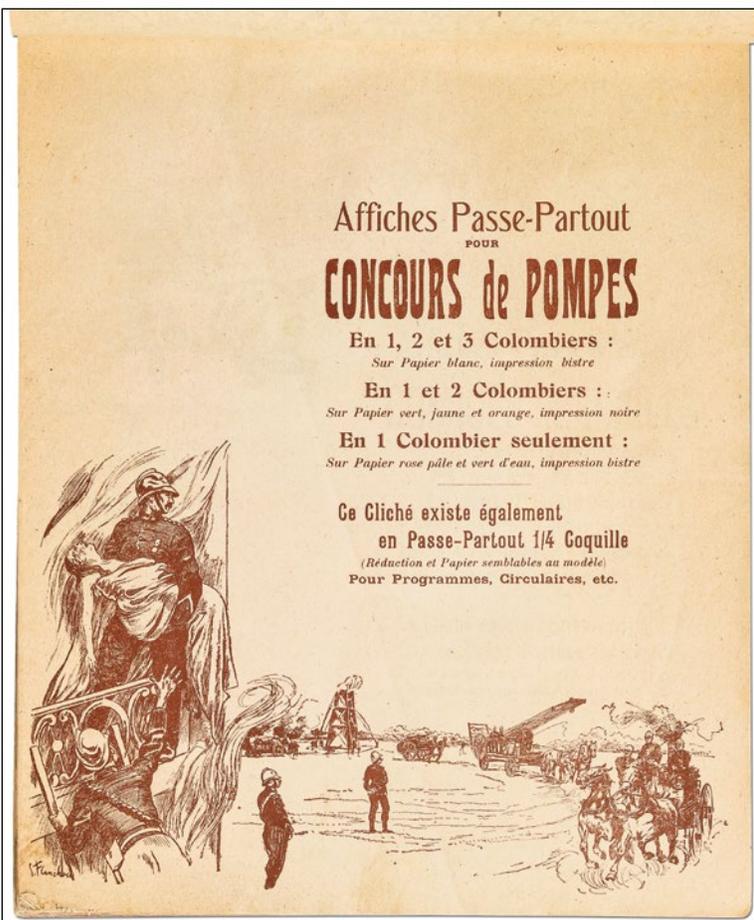
\$2500

Quarto. Measuring 8¼" x 10½". 71 sheets, five of which are folded, printed on rectos in multiple colors. Stapled at the top edge in the original printed wrapper. Dust soiling and some staining on the front wrap, scattered tears to the paper strip along the top edge, bottom left corner of the front wrap is chipped, else very good.

A unique sample catalogue consisting of 13 illustrated broadsides advertising public events (cavalcades, concerts, races, parades, etc.), and with 58 poster illustrations printed in multiple colors, with floral and color borders. The poster designs feature several art nouveau motifs: jasmine, poppy, wisteria, iris, chestnut, etc.

All five folded plates are printed in multiple colors with elaborate designs that feature, respectively: a woman (Cadre Femme), peacock (Cadre Paon), swan (Cadre Cygne), irises (Cadre Iris-Nenuphars), and a bare breasted woman operating a cinema projector (Cadre Cinéma), one of the earliest illustrations of a cinema projector, contemporary with the first public screening of films in Paris by the Lumière Brothers in December 1895.

An attractive and unusual collection of art nouveau designs made up for a printer's or salesman's sample catalogue. [BTC#426067]



Affiches Passe-Partout POUR CONCOURS de POMPES

En 1, 2 et 3 Colombiers :

Sur Papier blanc, impression bistre

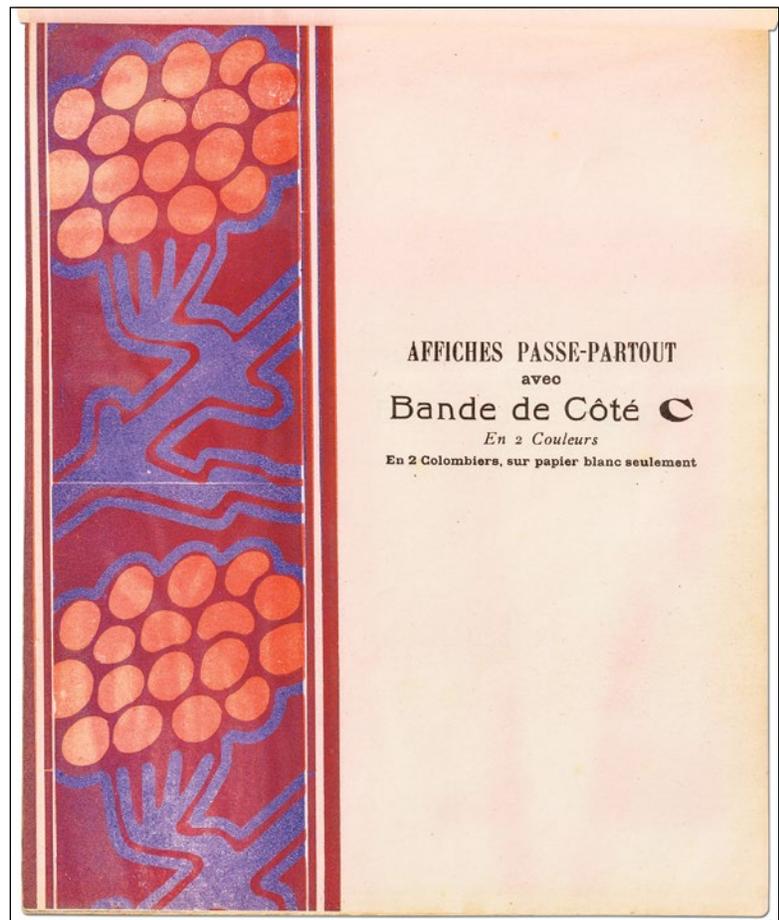
En 1 et 2 Colombiers :

Sur Papier vert, jaune et orange, impression noire

En 1 Colombier seulement :

Sur Papier rose pâle et vert d'eau, impression bistre

Ce Cliché existe également
en Passe-Partout 1/4 Coquille
(Réduction et Papier semblables au modèle)
Pour Programmes, Circulaires, etc.



AFFICHES PASSE-PARTOUT avec Bande de Côté C

En 2 Couleurs

En 2 Colombiers, sur papier blanc seulement



Chickie -
many
Cigars -

Chief
& Pleaske -

A table -
if I bring my
own table
and for



The Arrival
of the Baby -



CITY BANK FARMERS
FIFTH AVENUE BR
840 FIFTH AVENUE AT FIFTH
NEW YORK 18, N. Y.

LUDWIG BEMELMANS

19 EAST 75th STREET, NEW YORK 25, N.Y.
THE WHITE TURKEY PEN
SABINE CONN.
BLANCE VERMORE
MILLS FRANCE
POSTOFFICE
LECH AM ARBERG, AUSTRIA
ARCADE THE DOMINION
PORTO VENEZIA,
GOGIO DI NAPOLI ITALY

Dear Ben,
For the program cover and perhaps the
magazine ads, I'd take the photograph of
the scenery, and use his with a "aerial"
faked under his and written on there as if
out in stone, the text.

Best,
Ben

*Bemelmans
Sketch*

"How I lay the" ads.





2 (Art)

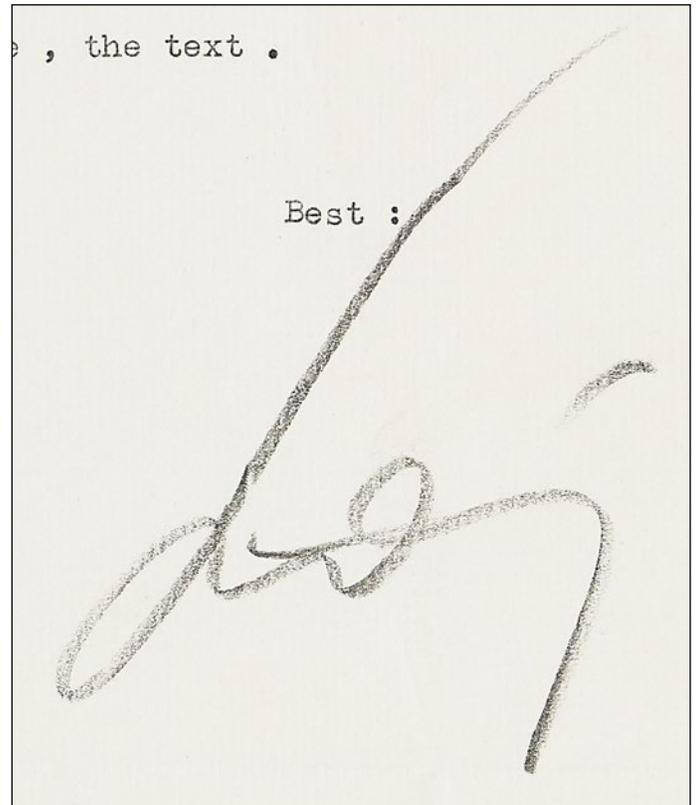
Ludwig BEMELMANS

18 Pen and Ink Illustrations for Stage Design and Promotion [for] *Now I Lay Me Down to Sleep*

\$15,000

An archive of 18 illustrations by Ludwig Bemelmans for the stage design and promotion of his 1950 play, *Now I Lay Me Down to Sleep*, based on his novel and produced for the stage by Hume Cronyn (to whom this archive belonged) along with a Typed Letter Signed by Bemelmans on his East 73rd Street stationery and with the original mailing envelope addressed to Cronyn. Four of the drawings are in a large format (approximately 18" x 12" each), three of which are in color. Two of the color drawings bear a distinct resemblance to the artist's "Madeleine" character, in terms of dress, hats, and facial expressions. Another is an elaborate proposal for the play's advertisement, conceived as a carved marble marquee of sorts, heralded by a sleeping cougar with accompanying rough sketches. The remaining drawings are in black ink and are roughly 5" x 7" each, and are character studies, framing ideas, and conceptual proposals for the diverse scenarios demanded by the play. Overall near fine of better. The play opened at the Broadhurst Theatre in New York on March 2, 1950, and starred Fredric March.

[BTC#389023]





3 (Bicycles)

A Collection of Turn-of-the-Century Bicycle Trade Catalogues and Related Ephemera

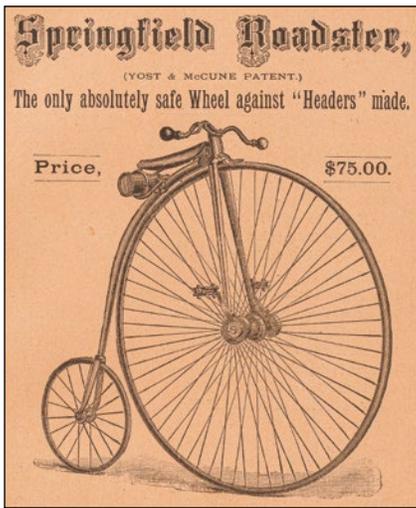
1888-1906

\$9600

A collection of 22 items, mostly trade catalogues, documenting the sport of bicycling at the end of the 19th Century and the first few years of the 20th. They span a range of sizes from 24mo to small folios in staple, string-tied or perfect bound wrappers. The catalogs tout this “year’s models” and various improvements in construction and innovation, such

as lengthy description of the safety of high-wheel bicycles, or the various accessories – shoes, book carriers, bells and whistles, lamps, and spoke cyclometers available. Condition varies but most are near fine or better, full descriptions follow. From a single collector, this is as nice a collection of bicycle material as we’ve seen in a single accumulation.

Descriptions below are chronological:



1. *The Springfield Roadster (Yost & McCune Patent) The only absolutely safe Wheel against "Headers" made.* Boston: The Springfield Bicycle Manufacturing Co., 1888. Octavo. 40pp. Illustrated with vignettes. *OCLC* locates three copies.

2. *Illustrated Catalogue of the "Club" Bicycles and Tricycles Manufactured by the Coventry Machinists' Co., Limited.* Coventry, England 1889. Boston: U.S. Branch / White & Brown, Stationers and Printers, 1889. First edition (stated). Octavo. 32pp. Illustrated. *OCLC* locates a single copy, stated "Second edition."

3. *The Sparkbrook Manufacturing Company, Limited.* Coventry, England 1893: Chicago Exhibition. Stand No. 86. Section G. Coventry and London: Iliffe and Son 1893. Small folio. One leaf fold to make 4pp. Illustrated. *OCLC* locates no copies.

4. *Globe Standard Wire Twist Stockinette Bicycle Suits.* Cincinnati, Ohio: J.E. Poorman, Agent, [circa 1890]. Small illustrated broadside printed in red. Measuring 8" x 10½". *OCLC* locates no copies.

5. *Royal Cycle Works Manufacturers of the Royal Bicycles.* Illustrated Catalogue. Marshall, Michigan / Grand Rapids, Michigan: Royal Cycle Works / Valley City Eng. & Print, Co. 1893. Oblong octavo. 20pp. Illustrated.

6. *Remington Bicycles 1896.* New York: Remington Arms Company / (Fleming, Schiller & Carnrick Press), 1896. Small quarto. 32pp. Illustrated with products and scenic vignettes. *OCLC* locates one copy (NYPL).

7. *Victor Bicycles 1896.* Chicopee Falls, Mass. / New Orleans: Overman Wheel Company / The H. & D. Folsom Arms Co., Agents, 1896. Small quarto. 28pp (printed on single sides of each leaf), page edges untrimmed. Beautifully

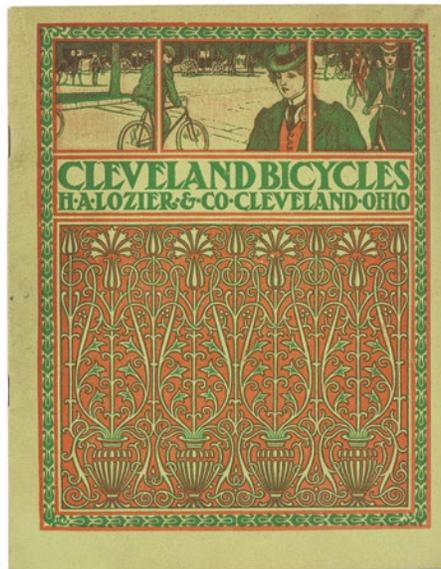
illustrated and decorated by W.E. Miles. Rare. *OCLC* locates a single copy with one less page.

8. *Bicycles. Montgomery Ward & Co.* Chicago: Montgomery Ward & Co. / (W.H. Hall Printing Company), 1896. Small quarto. 60pp. Illustrated. *OCLC* locates no copies.

9. *The Empress Bicycle Co. "The Finest Wheel" on Earth.* Chicago, Ill.: Blakely Printing Company, (1896). Oblong 16mo. [8]pp. Illustrated. *OCLC* locates no copies.

10. *Gold Given Away by "G and J". 17 Valuable Prizes for Rambler and G & J Riders.* (Chicago): Gormully & Jeffery Mfg. Co. (1896). 24mo. [20]pp. Delicately illustrated. *OCLC* locates no copies.

11. *Bicycle Gloves. Spring and Summer, 1897.* (Johnstown, N.Y.: T.J. Barclay), 1897. 24mo. [4]pp. Illustrated from photographs. *OCLC* locates no copies.



12. *Cleveland Bicycles 1897.* Cleveland: H.A. Lozier & Co. 1897. Small quarto. 31pp. Stapled decorated and illustrated wrappers, illustration reminiscent of Will Bradley. *OCLC* locates a single copy, in Canada.

13. *Rumsey Bicycles Season of 1898-9.* North Indianapolis, Ind. 1898. Oblong octavo. 23, [3]pp. Illustrated. *OCLC* locates no copies.

14. *New Warwick Chainless Chain: The Swell Mounts of 1899.* New York: Warwick Cycle Company, 1899. One gatefold card leaf that folds to make 8pp. Illustrated. *OCLC* locates no copies.

15. *Iver Johnson's Arms & Cycle Works.* Bicycle Catalogue 1899. Fitchberg, Mass.: Iver Johnson's Arms & Cycle Works 1899. Tall 16mo. 28pp. Illustrated. *OCLC* locates no copies (although they do reference a 1907 catalogue).

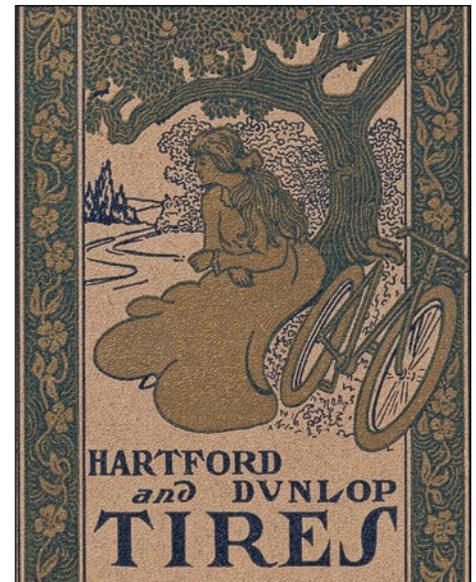
16. *Cleveland Bicycles 1899.* Cleveland: H.A. Lozier & Co. 1899. Small quarto. 24pp. Stapled and dramatically illustrated wrappers. *OCLC* locates a single copy, in Ohio.

17. [Handlebar price tag]: *Equipped with Morrow Coaster Brake.* [Elmira, New York]: Morrow Coaster Brakes [circa 1901]. Single card illustrated both sides in color of a boy riding a bike. Approximately 4" x 8¼". *OCLC* locates no copies.

18. *Barnes Bicycles: An Illustrated Descriptive Catalogue for Season of Nineteen Hundred and One.* Chicago: American Bicycle Co. 1901. Tall 16mo. 20pp. Illustrated. *OCLC* locates no copies.

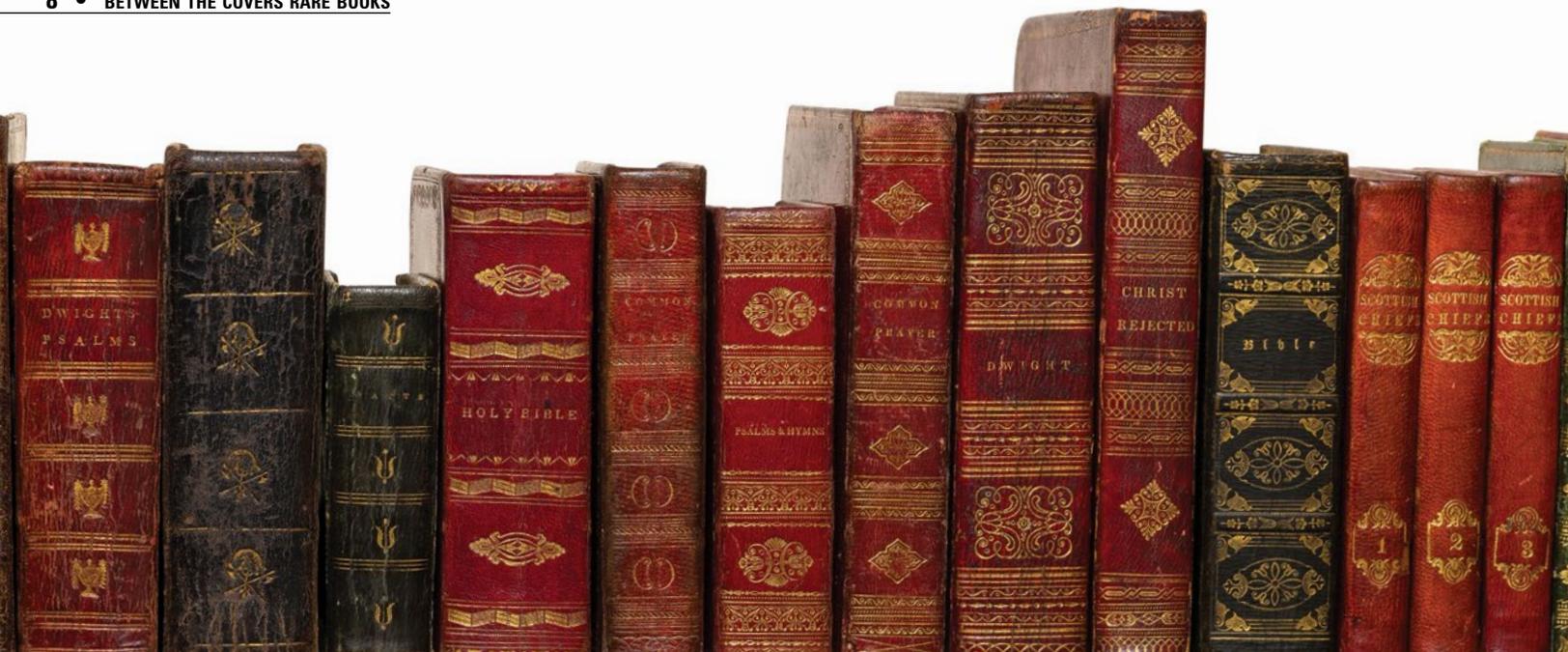
19. *Olive Bicycles for the Year 1901.* Syracuse, New York: The Olive Wheel Co. 1901. Tall thin 16mo. 20pp. Illustrated. *OCLC* locates a single run of Olive Bicycle catalogues but not specifying what years are held.

20. *Catalogue No. 12 of Imperial Bicycles. "The Line That Pleases."* New York / (Chicago): American Bicycle Company / (Stearns Brothers & Co.), 1902. Small octavo. 15, [1]pp. Illustrated. *OCLC* locates no copies.



21. *Hartford and Dunlop Tires for Bicycles, Carriages, Motor Cycles, Road Carts, and Sulkeys.* Hartford, Conn.: The Hartford Rubber Works Co. [1905?]. Tall 16mo. 30pp. Illustrated. *OCLC* locates a single copy, attributing it to 1905, but it seems earlier to us.

22. *Catalog 1906. The Raycycle: That Grand Prize Wheel. The Largest Selling High Grade Bicycle in the United States.* Middletown, O.: The Miami Cycle & Manufacturing Co., 1906. Small quarto. 23, [1]pp. Illustrated. *OCLC* locates no copies. [BTC#437850]



4 (Bookbinding)

A Collection of American Bookbindings, 1791 - 1900

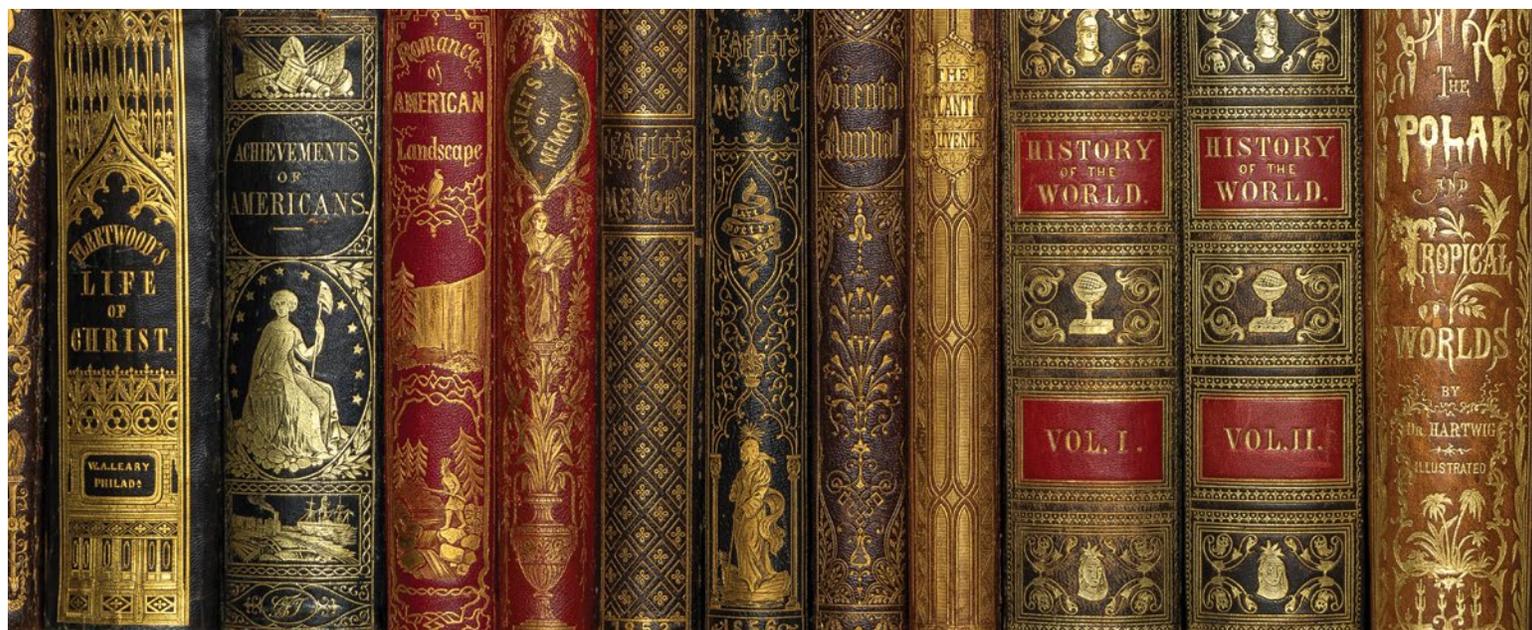
\$85,000

A large, fully cataloged collection of American bookbindings, together with a few representative English bindings: a total of 413 volumes, including some multiple volume sets. The collection was created to represent the craft of hand bookbinding and its evolution from bindings made completely or largely by hand to their gradual manufacture partly or largely by machine.

The bulk of the collection consists of 367 bookbindings dating from 1791 through 1859, with 46 additional examples dating from 1860 through 1900. There are about 230 volumes dating from 1791 to 1860 bound in contemporary morocco or other leather over boards with distinctive hand tooling and stamping in gold and/or in blind. Also included are about 70 embossed leather bindings dating from 1823-83; a selection of 22 volumes in publishers' printed paper-covered boards (1808-51); and 46 volumes in publishers' cloth (1833-70). A final section of 35 English books is included to illustrate parallel developments in binding methods and styles.

The collection contains many signed bindings and several rare and notable books, including an unsigned 1801 volume of *Sacred Poetry* that was likely bound by Boston bookbinder Henry Bilson Legge from the library of Oliver Prescott, a prominent Revolutionary war soldier and physician from Massachusetts; and a beautifully designed 1833 autograph album by New York binder John Riker that has a long manuscript entry by William Huntington Russell, co-founder of the secret society Skull and Bones.

Represented among the signed bindings are both independent bookbinders and bookbinding firms, including Charles Wells, Robert Copeland, and Benjamin Bradley of Boston, and Benjamin Gaskill and Edward Gaskill of Philadelphia. Also represented are bindings signed by designers and die engravers, such as John Feely of New York and Alexander Morin of Philadelphia. Included among the unsigned bindings are various new or pirated editions of the most popular "best-selling" titles of the day, published throughout the 1820s in handsome morocco bindings at Exeter, New Hampshire by the bookbinder Benjamin Williams in partnership



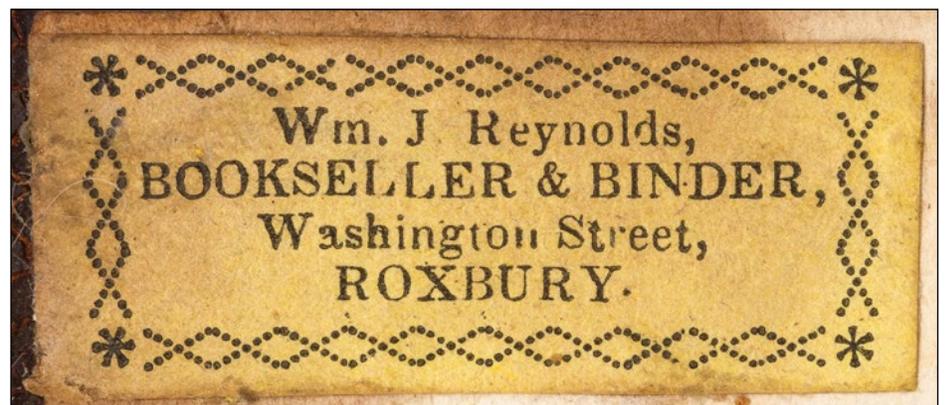
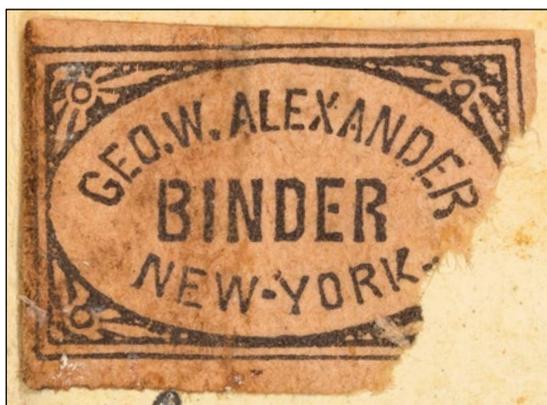
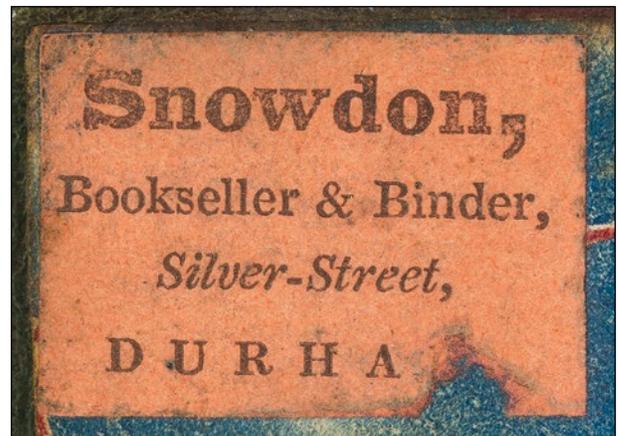
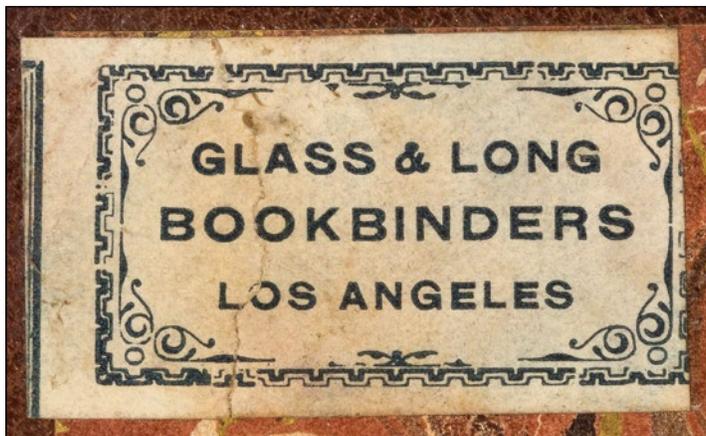


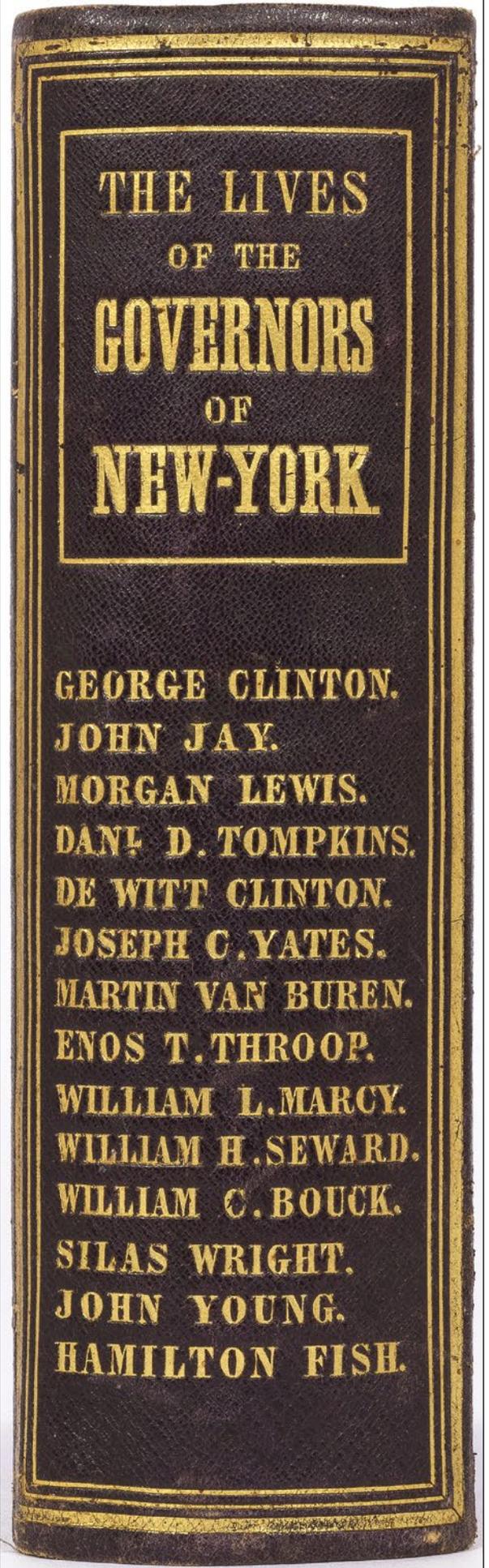
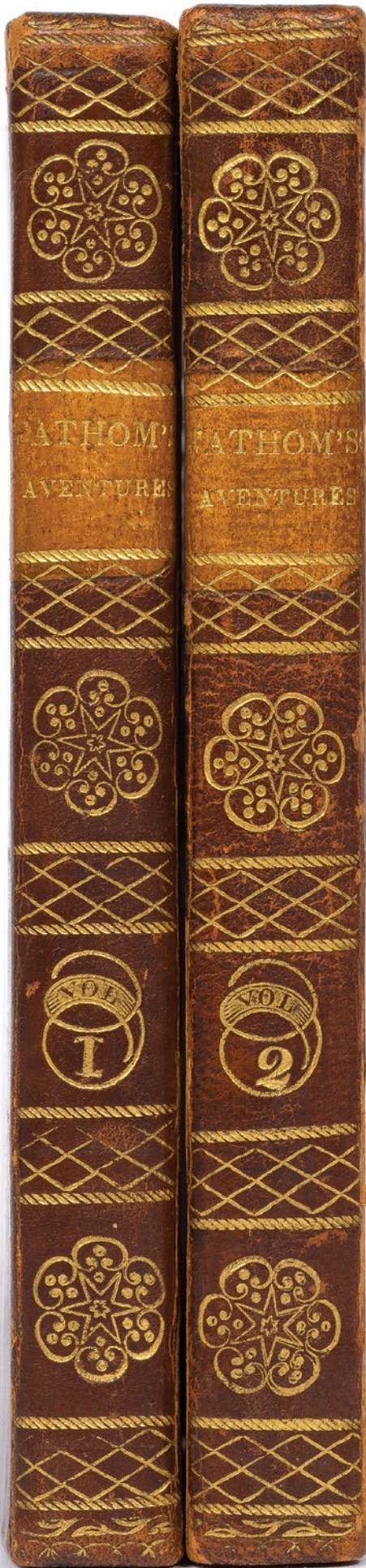
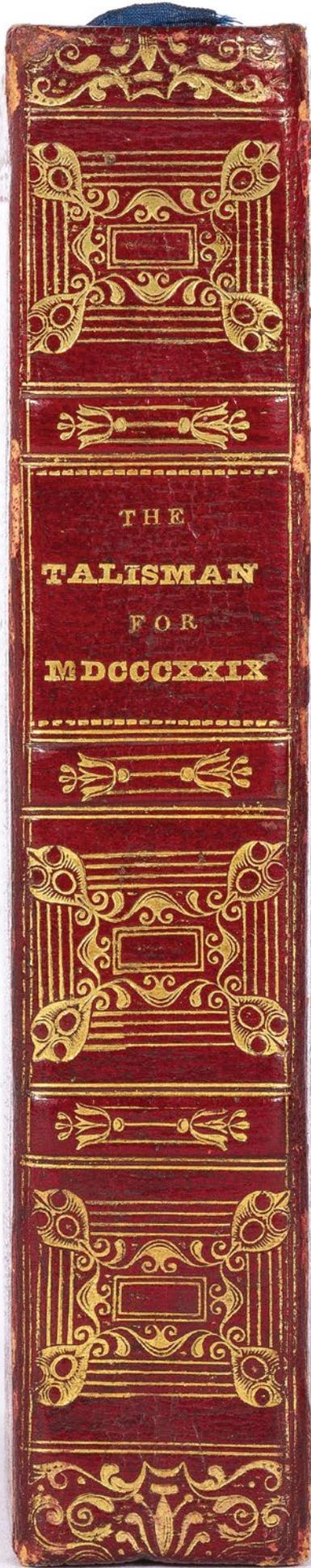
with his brother; and also at Hartford, Connecticut, by bookbinder Silas Andrus in various partnerships from about 1820 through the early 1850s.

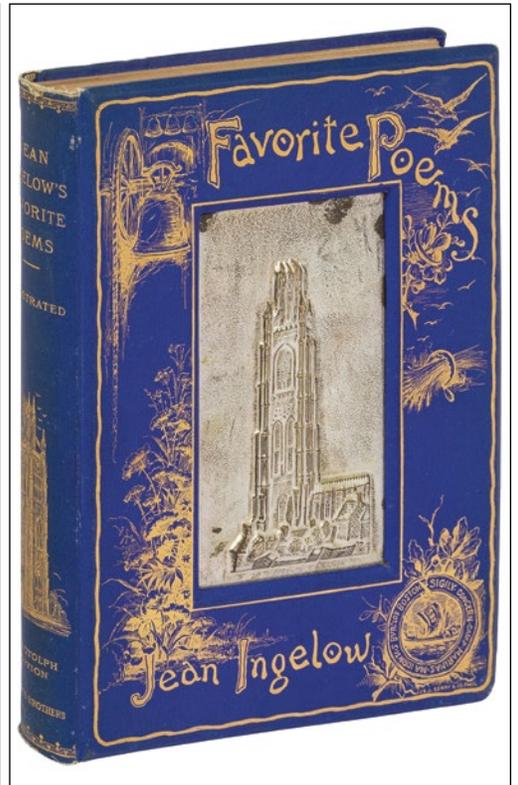
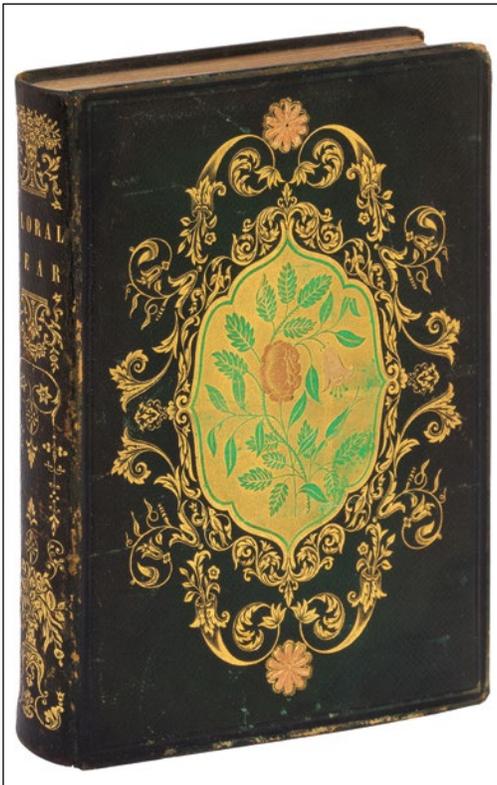
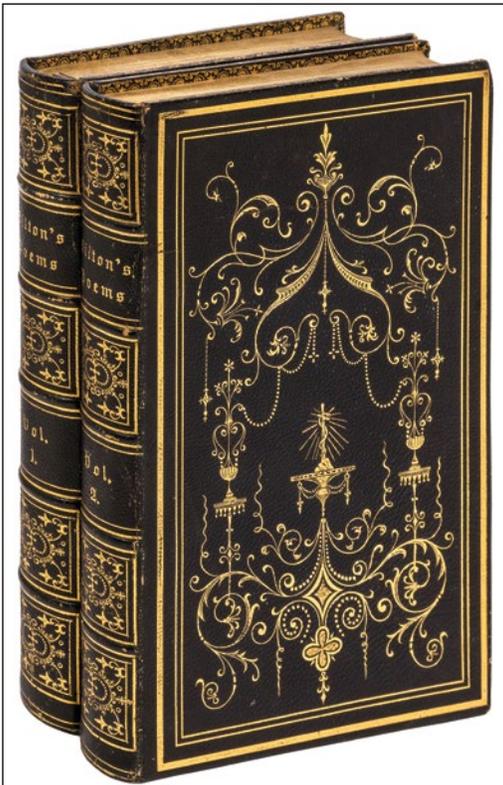
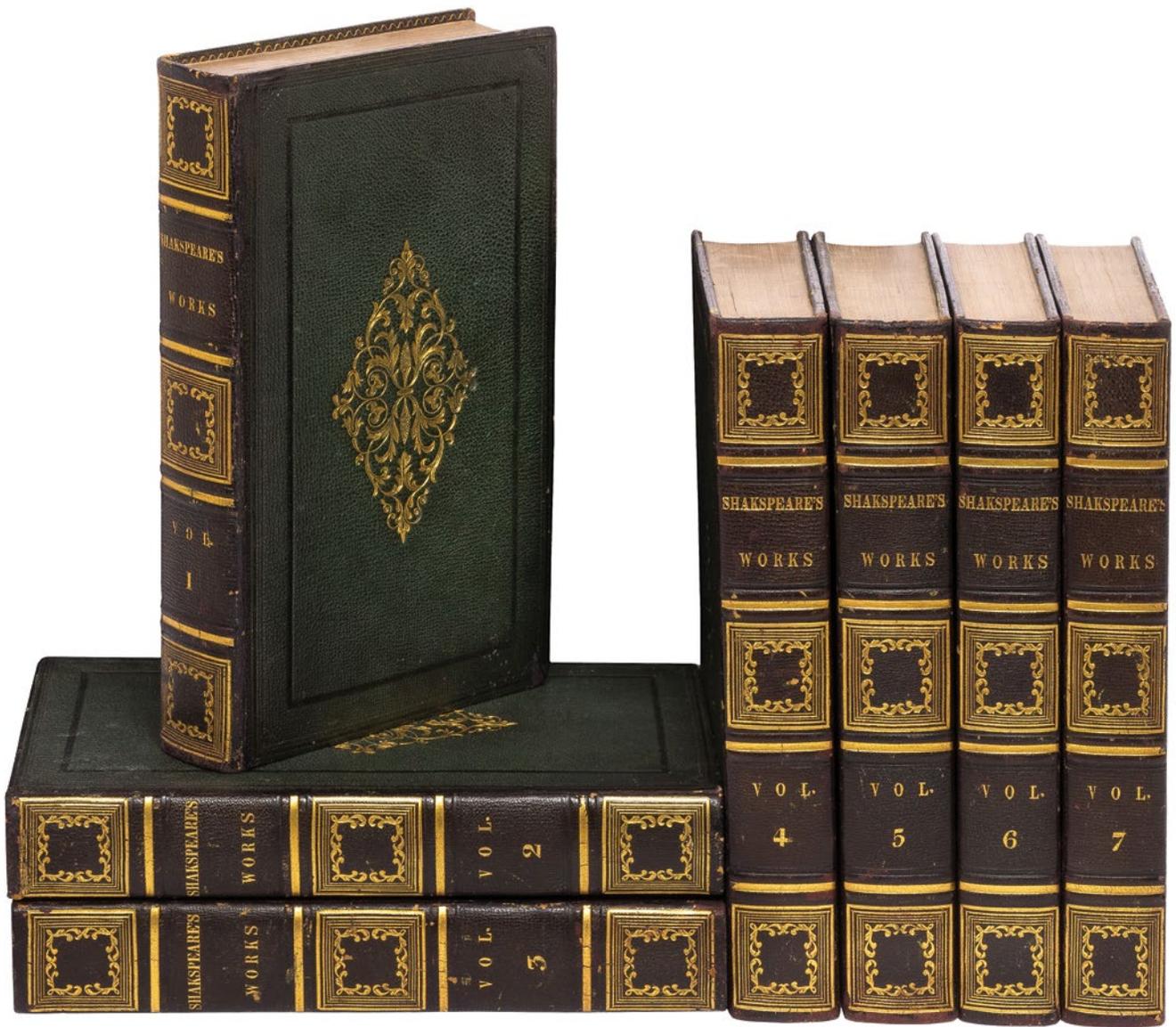
The collection features a wide range of popular literary and religious works, bibles and psalters, autograph albums and annual gift books, specially bound in fine leather with distinctive gilt decoration hand tooled and stamped, and mechanically stamped or embossed from engraved dies or plaques. Among the books in original publishers' bindings are representative examples cased by hand and mechanically from throughout the 19th century: beginning with books in plain undecorated boards with

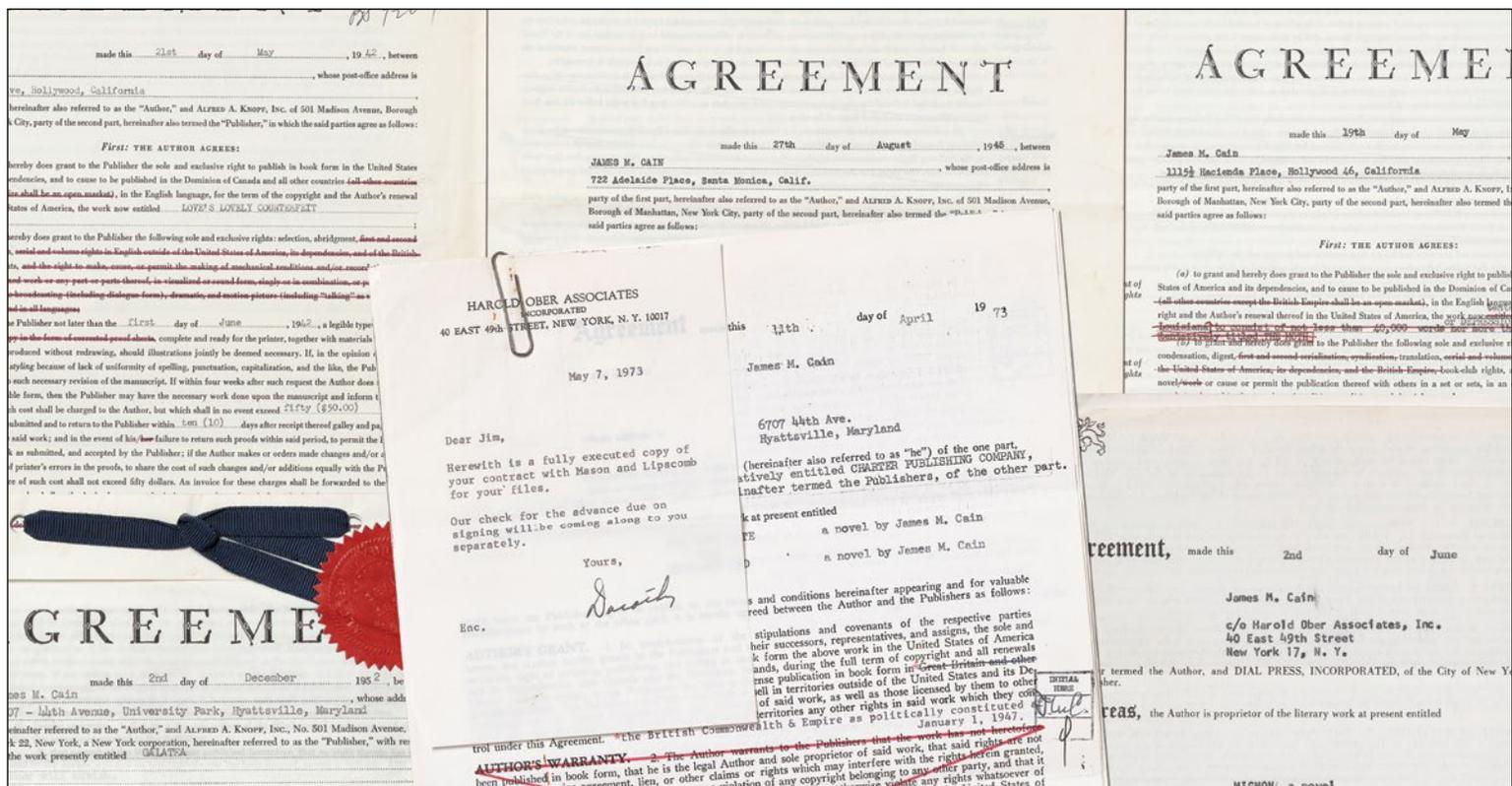
or without printed spine labels, and including books with printed or decorated paper-covered boards; and books in both smooth and ribbon-embossed cloth. Also included are examples of elaborately decorated trade bindings.

An historically important collection featuring many handsome representative examples of American bookbindings. Each volume has been carefully catalogued, described, and illustrated with all signings, tickets, and other notable features fully documented. A detailed list is available with photographs of all catalogued titles. [BTC#435851]









5 James M. CAIN

Archive of Book and Film Contracts

1916-1973

\$12,000

An archive of mystery writer James M. Cain's personal contracts for nine of his novels and four motion picture adaptations. Overall near fine, with folds from being mailed or stored and light edge wear.

This group of material come from the personal files of hard-boiled mystery writer James M. Cain. Included are seven book contracts from Alfred A. Knopf, The Dial Press, and Charter Publishing Company for nine of his novels: *Love's Lovely Counterfeit*, *Past All Dishonor*, *The Butterfly*, *The Moth*, *Galatea*, *The Magician's Wife*, *Rainbow's End*, *The Institute*, and *Mignon*. Each contract lays out what rights the author grants the publisher to print, publish and sell his books; delivery date and length; assignment of copyright; Author's royalty rate; etc. Four of the contracts are **Signed** and **Initialed** by Cain, while the other three are **Signed** by Alfred or Blanche Knopf. Additionally present is a contract assigning the copyright of the stories *Double Indemnity* and *Money and the Woman* to Macfadden Publishing, who published both books' serial appearances in *Liberty Magazine*.

Cain's books immediately attracted the attention of Hollywood and the four contracts for film adaptations here reflect that. Most notable is his agreements with Warner Brothers Pictures for *Mildred Pierce*, which received an Academy Award nomination for Best Picture and was the vehicle for Joan Crawford's only Oscar for Best Actress. Others include: *Career in C Major*, which was adapted twice: first in 1939 as *Wife, Husband and Friend* with Loretta Young and Cesar Romero, and again in 1949 as *Everybody Does It* with Linda Darnell and Paul Douglas; and *A Modern Cinderella*, which yielded three films: *When Tomorrow Comes* in 1939 starring Charles Boyer and Irene Dunne, *Interlude* in 1957 directed by Douglas Sirk and starring June Allyson, and again as *Interlude* in 1968 with Oskar Werner. The final contact for *Galatea*, though never adapted into a film, is notable because the agreement is with director Otto Preminger, showing an early example of something that is nowadays a common practice: a director purchasing an option to film a novel and not

a studio. All the film contracts are **Signed** by Cain, with the latter also **Signed** by Preminger.

A unique and important group of personal documents from one of the most important and influential American mystery writers of the 20th Century.

Books:

[Book Contract]: *Love's Lovely Counterfeit*. 1942.

Four-page partially printed document, dated May 21, 1942. The agreement between James M. Cain and Knopf for his book, *Love's Lovely Counterfeit*. **Signed** by Alfred A. Knopf and a witness, but not by Cain, with some of the contract stipulations struck in red. Single folio sheet folded once to form four pages. Near fine with a couple of small stains to pages two and three. In a manila envelope with Cain's Hyattsville address stamped at the top left corner, and "Love's Lovely Counterfeit / Contract / Knopf" written in ink, in Cain's hand, across the front. Cain's personal copy, probably placed in the envelope sometime after the contract was signed, as the author's 1942 Hollywood address is noted on the contract.

[Book Contract]: *Past All Dishonor and The Butterfly*. New York: Alfred A. Knopf 1945.

Partially printed document. One oblong folio sheet, measuring 30" x 16", folded twice to make six pages. Folds from mailing or storage and scattered spots on three of the six pages, near fine. **Signed** by Alfred A. Knopf and a witness but not by Cain, with contract stipulations struck in red. An agreement dated August 27, 1945 between Cain and Knopf for the rights to Cain's novels, *Past Dishonor* and *The Butterfly*. Cain's retained copy.

[Book Contract]: *The Moth*. New York: Alfred A. Knopf 1947.

Partially printed document. One oblong folio sheet, measuring 30" x 16", folded twice to make six pages. **Signed** by Blanche Knopf for the publisher and a witness but not by Cain, with some of the contract stipulations

struck in red. Folds from mailing or storage, else fine. An agreement dated May 19, 1947 between Cain and Knopf for the rights to Cain's novel, *The Moth*. This is Cain's own copy of the contract which caused a minor squabble with Knopf when the advance was not sent in a timely manner. Apparently Cain neglected to read the stipulation that he was to be paid "at the Author's wish and discretion," which Knopf never received, prompting him to comment: "Some day, God willing, I shall know what is in a contract."

[Book Contract]: *Galatea*. New York: Alfred A. Knopf, Inc. 1952.

Partially printed document. Six folio leaves with ribbon and embossed paper seal and with some of the contract stipulations struck in red. Folds from storage and offsetting from glue used to attach an amended section of the contract, near fine. **Signed** by both Cain and Alfred A. Knopf. Each have also **Initialed** the document in seven different places next to revisions. Cain's retained copy.

[Book Contract]: *The Magician's Wife*. New York: The Dial Press 1961.

Partially printed document. Two folio sheets with printed rectos. Folds from storage, else fine. The original book contract for *The Magician's Wife*, dated October 14, 1961, published by Dial Press and **Signed** by Cain with eight paragraphs also **Initialed** by him. Includes several of the contract stipulations struck out in red and blue ink, and a few tipped-in contractual corrections added. Cain's retained copy.

[Book Contract]: *Mignon*. New York: Dial Press 1961.

Partially printed document. Two folio sheets with printed rectos. Folds from storage, else fine. The original book contract for *Mignon*, dated June 2, 1961, published by Dial Press and **Signed** by Cain with 12 paragraphs also **Initialed** by him. Includes several of the contract stipulations struck out in blue ink, and a few tipped-in contractual corrections added. With a black and white publicity photograph of the novel in the window of the Doubleday Bookstore in New York City. Cain's retained copy.

[Book Contract]: *Rainbow's End and The Institute*. New York: Charter Publishing Company 1973.

Partially printed document. Three folio leaves, printed rectos only. Folded from mailing or storage with light wear at the edges, including a pulled staple and a couple of nicks, near fine. **Signed** in full by Cain, as well as **Initialed** in seven places, with several contract stipulations struck in red. An agreement dated April 11, 1973 between Cain and Charter Publishing for the rights to his novels, *The Institute* and *Rainbow's End*. Included with a typed note from Cain's agent's office stating that this is his personal copy of the contract for his files.

[Copyright Assignments]: *Double Indemnity and Money and the Woman*. New York: Macfadden Publications 1943.

Two legal documents. Single folio sheet with attached copyright certificate with ribbon and seal, and stapled blue rear cover sheet, along with a quarto sheet with attached copyright certification with ribbon and seal laid in to a printed wrapper. Overall very good with folds from mailing and wear to the edges; a few tiny stains to one document and circular loss at the notary seals at the bottom of the other. The assignments of copyright from Macfadden (who published the serial appearances in *Liberty Magazine*) for the rights of *Double Indemnity* and *Money and the Woman*. Unsigned by Cain, but with confirmation documents from the Library of Congress confirming the reassignment. Cain's retained copy.

Films:

[Film Contracts]: *Career in C Major*. 1937.

Two contracts, both printed rectos only; three sheets and seven sheets. Each ribbon copies and dated March 3, 1937 stapled at the top edge. The

author's own retained copies, both **Signed** by Cain. Fine. "Career in C Major" was originally published as "Two Can Sing" by *The American Magazine* in April 1938, then published under its intended title as part of the collection *Three of a Kind* published by Knopf in 1943. This contract yielded two films: *Wife, Husband and Friend* in 1939, featuring Loretta Young, Warren Baxter, and Cesar Romero; and *Everybody Does It* in 1949, directed by Edmund Goulding and featuring Linda Darnell and Paul Douglas.

[Film Contract]: *A Modern Cinderella*. Universal City, California: Universal Pictures Company 1938.

Partially printed document for the film rights to James M. Cain's novel, *A Modern Cinderella*, dated November 22, 1938. Single folio sheet with additional 9" x 14" rider sheet attached by staples. Very good with moderate wear to the edges of the folio sheet with a few tiny tears and nicks. **Signed** twice by Cain (once on the original contract and once on the attached rider), as well as signed by two witnesses and a representative for Universal Pictures. *A Modern Cinderella* was originally written as a magazine serial, but was never published as such. This contract with Universal, however, yielded three films: *When Tomorrow Comes* in 1939, starring Charles Boyer and Irene Dunne; *Interlude* in 1957, directed by Douglas Sirk and starring June Allyson; and finally, again as *Interlude* in 1968, directed Kevin Billingham and starring Oskar Werner. The story was eventually published, between the first and second films, as the 1951 Avon paperback original, *The Root of His Evil*. An important early document in the author's extensive career of film adaptations. *When Tomorrow Comes* preceded all of Cain's major film work. Cain's retained copy.

[Film Contract and Copyright Assignment]: *Mildred Pierce*. 1941.

Two partial printed documents. One of three folio sheets (with two printed rectos) and the other a single folio sheet. Folds from mailing or storage to both with some light wear at the edges and a small burn mark to the copyright agreement, very good or better. **Signed** twice by Cain (once on each document) and also **Initialed** by him seven times. The extensively revised agreement, with several sections crossed out and amended, between Cain and Warner Brothers Pictures for the film rights for *Mildred Pierce*, along with a one-page transfer of copyright agreement. *Mildred Pierce* was originally published by Knopf in 1941. This film contract yielded the 1956 film noir classic, directed by Michael Curtiz and starring Joan Crawford and Ann Blyth. Joan Crawford won her only Academy Award for her performance in the film. Cain's retained copy.

[Film Contract]: *Galatea [with] Western Union Telegram from Otto Preminger*. 1954.

Typed Letter **Signed** by Otto Preminger to Cain dated February 16, 1954, additionally **Signed** by Cain accepting the proposal. With an attached partially printed document **Signed** by both Preminger and Cain detailing the rights and royalties due to each for a proposed film production of *Galatea*, with Preminger directing. Aside from signing the contract, Cain has **Initialed** it in nine other places, and Preminger in one other place. Both the letter and contract are folded into a docket folder bearing the printed name and address of Cain's Hollywood attorney, I.H. Prinzmetal. Near fine. Also included is a copy of a Western Union telegram dated September 29, 1953, detailing Preminger's offer for the film option. One of the earlier examples of something that is nowadays a common practice: a successful film director (as opposed to a studio) purchasing an option to film a novel. Preminger ultimately let his six-month option lapse, and the novel never became a film (though it was optioned again in 1979). A very interesting intersection in the histories of the famed author and director.

[BTC#429708]



6 James CHURCHWARD

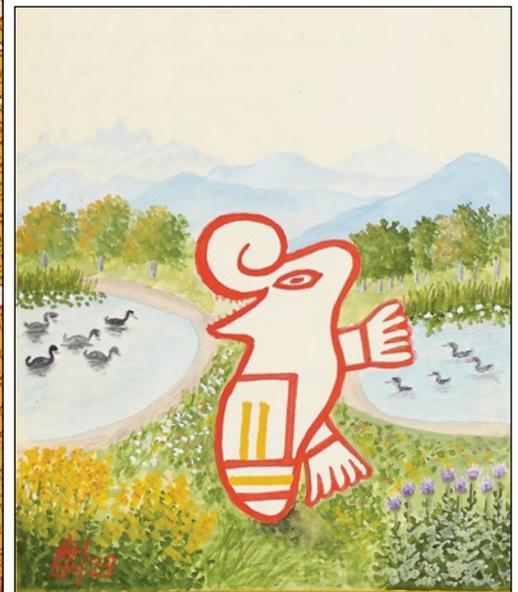
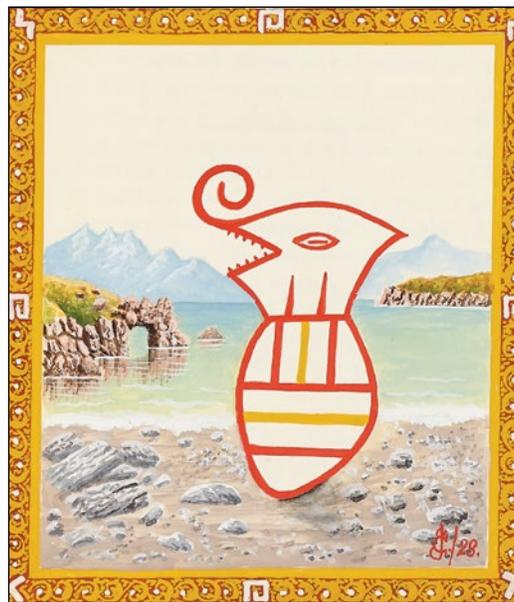
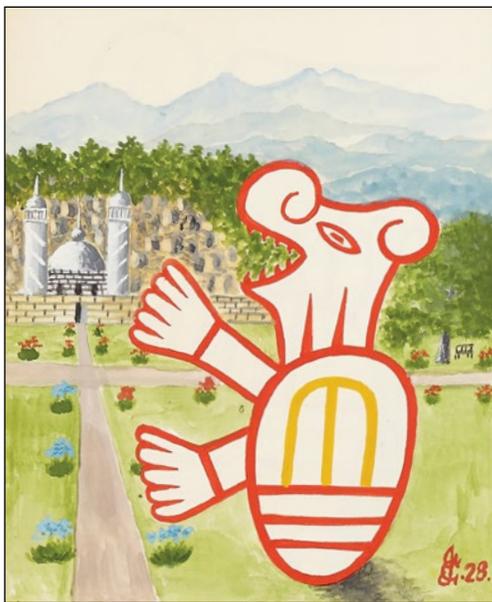
The Pixeyites: Original Manuscript and Artwork Satires by James Churchward

(Mount Vernon, New York: 1925-1935)

\$50,000

A highly unusual collection of satirical illustrated manuscript stories, several series of satirical gouache paintings, a series of painted symbols, and connected other artworks and letters by the British-born engineer, inventor, and occult writer James Churchward. Churchward's remarkable cast of satirical figures, known collectively as the Pixeyites, are ostensibly based on the Niven stones, which were pre-Columbian stone tablets bearing indecipherable pictographs and related markings, unearthed in 1921 by the English mineralogist William Niven in the Valley of Mexico. Most of the original 2600 andecite tablets were lost or dispersed and have never been recovered. All that remains are Niven's original rubbings, a selection of which are here stringently reproduced by Churchward as dramatic satirical figures superimposed upon new landscapes, timelines, and situations, thereby endowing them with a new life of their own. Now, they are "Pixeyites" – each unique figure strikingly realized with humor and wit (no doubt inspired by the mythical "Pixies" believed to inhabit Neolithic sites in and around Cornwall and Okehampton, Devon, where Churchward was born).

The collection consists of five quarto volumes: each handwritten in ink and illustrated with gouache paintings (totaling 272 foliated leaves with 96 full-page paintings of individual Pixeyite figures and many other painted illustrations); four sets of satirical gouache paintings, most of which depict the Pixeyites engaged in all sorts of outdoor "sports" and "frolics" (totaling 72 unique artworks, most on 6" x 9" sheets); and one set of 22 hand-painted "Symbols of the Four Primary Forces." Also included is a small cache of letters from Churchward to two young ladies whom he befriended a few years before his death in 1936. All of the paintings are signed with Churchward's hand painted Signature or monogram. Many of the individual gouache paintings have manuscript descriptions in pencil on the back. The set of "Symbols" have manuscript descriptions in ink. The five quarto volumes are in painted wraps with quarter cloth backstrips. The first volume ("Atlas") has a few small holes in the margins of two paintings (not affecting the images), else all five volumes and all of the other artworks are in fine condition.



The paintings were created over an eight-year period, during which Churchward won international notoriety for his book: *The Lost Continent of Mu – Motherland of Man* published in 1926, in which he claimed to have proved the existence of a lost continent, called Mu, in the Pacific Ocean. In that work Churchward presents his theory that a set of ancient tablets which he discovered in India (the Nacaal tablets), as well as Niven's set of stone tablets from Mexico, both originated from the lost, antediluvian civilization of Mu. He claimed Mu was the site of the Garden of Eden and home to an advanced civilization. Whereas in this and other books by Churchward, in which he attempts to support his claims with scientific arguments, in *The Pixeyites* he takes imaginative delight in attacking the scientific establishment of the day by depicting the pre-Columbian symbolical figures as members of the "Chimalpa Vaudeville Club; composed of members of the Pixey Town Scientific Society."

Among the five quarto volumes, the first is comprised of three parts dating from 1925-1927, and is titled: *Atlas and The Glacial Period. A Satire*. The other four volumes are titled: *The Pixeyites*. They are continuously foliated and dated from 1928-1929, with the following sub-titles: *Conniption Fit No. 1. Vaudeville A; Conniption Fit No. 1 Vaudeville B; Conniption Fit No. 2. Quakes; Conniption Fit No. 3. Politics*. In his forward to *Conniption Fit No. 1. Vaudeville A*, Churchward writes: "All of the figures in this satire are exact reproductions of symbolical figures found ... at Chimalpa, Remedios, San Miguel, Amantla, Santiago, Ahuizotla, and other nearby villages from 4 to 6 miles north-west of Mexico City. Not a line had been added or altered in the figures themselves. Here and there I have added something as coming from their mouths and have drawn scenes around many of them suitable to the character given them ..."

Churchward skillfully recreates the stone symbols by placing them in a variety of whimsical environments (English tea rooms, volcanic landscapes, icy tundra, verdant moorlands): all of the paintings are accomplished and visually striking, many have elaborate ornamental borders in the style of a Persian miniature. The personas given to the figures themselves are rarely flattering. Several are quack scientists with names like "Dr. Bighead," and

they are depicted by Churchward in his written satire as espousing illogical arguments, misunderstanding concepts, backbiting, and fighting one another. Churchward insists that these elaborate volumes were never meant for publication, but were created "simply ... to amuse my friends when they visit." As he had clashed with the scientific community, so too do the stark, abstract symbolical figures clash with their lush, formal environments. The resulting aesthetic is whimsical and surreal, bordering on Dada.



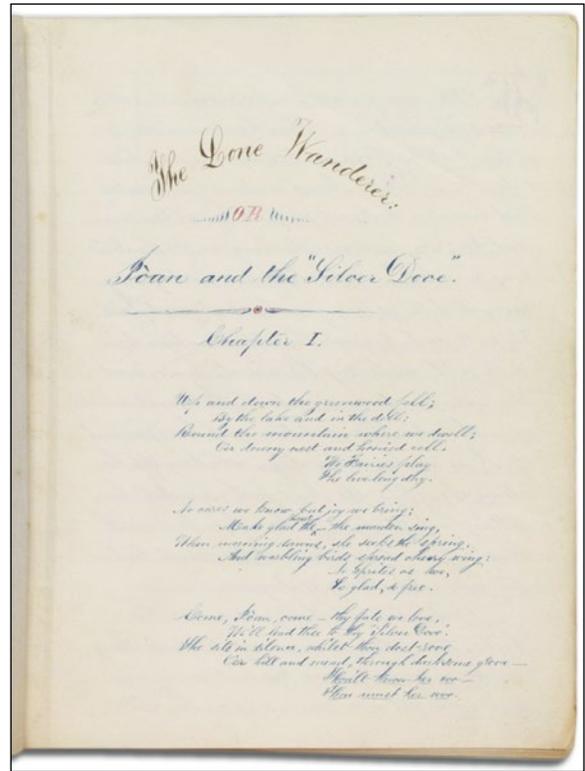
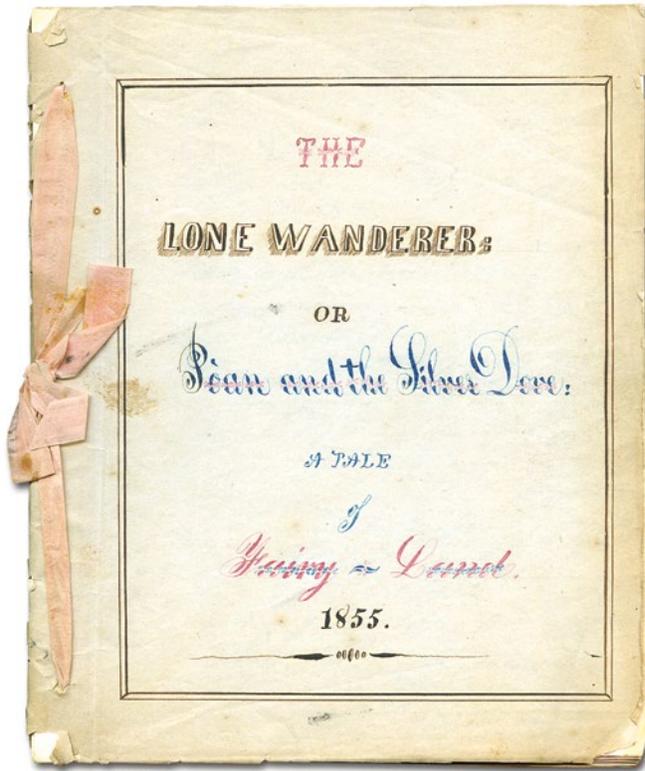
The same can be said about the four sets of satirical gouache paintings and other loose artworks. One set titled: *The Frolics of the Pixeys* consists of 23 paintings assembled by Churchward into an album which he gave to his friend Nina Gade: "These rough sketches were made for you as a Christmas present. Hoping that you will get some sort of a kick out of them." Among the other three sets of loose paintings, one is titled: *Sports of the Pixeyites* (consisting of seven paintings); one bears a combined title consisting of 24 paintings: *The Tale of the Swordfish: for Sally and The Rale of the Busted 18th: for Nina*; and one consisting of 15 paintings is untitled. Most of these 72 artworks depict the Pixeyites (individually and in groups) and other members of the "Pixeyite Club" (various animals and birds, including a large frog named "Dr. Croaker") engaged in all sorts of frolics and outdoor sporting

activities: golfing and fishing (including several fishing mishaps), archery, woodland walks and serenading, sailing, skiing, skating, etc. There are three other loose artworks, including a large portrait of a Pixeyite walking a poodle, and a set of 22 hand painted symbols consisting of various Crosses and Winged Circles, including two symbols drawn from Niven's Mexican tablets.

The entire collection of artworks could be rightfully seen as a continuation of the Mu Saga, and certainly shed a great deal of light on the puckish humor that Churchward deployed towards his critics. The Mu books remained in print for many decades and despite the skepticism they rightfully attracted, the saga continues to resonate with seekers of utopias, alongside tales of the lost worlds of Atlantis and Shangri-La. These manuscripts seem eminently suitable for publication. A detailed list is available. [BTC#393515]





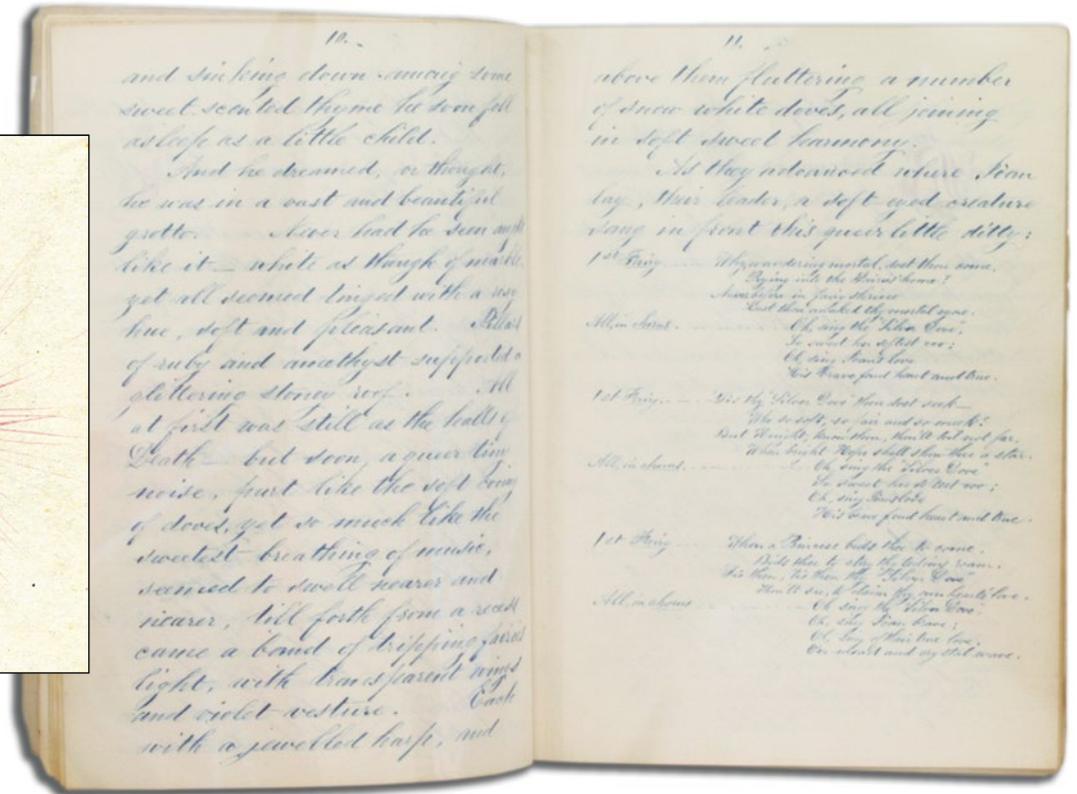
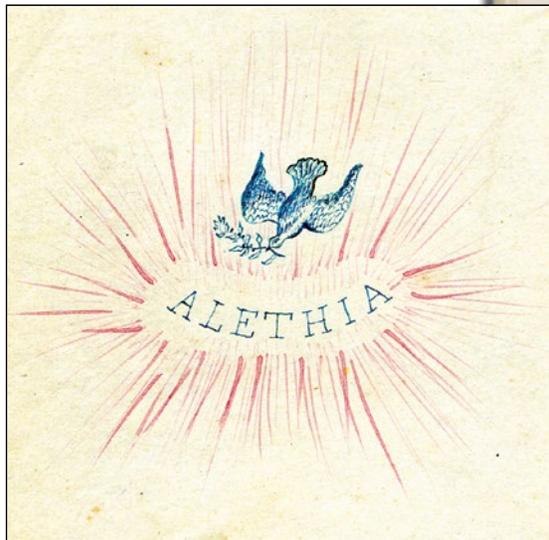


7 (Children)
Anonymous

[Manuscript]: *The Lone Wanderer: or Jòan and the Silver Dove: A Tale of Fairy Land: 1855*
\$3500

Holograph Manuscript. Octavo. 42, (2)pp. Ribbon-tied wrappers. Fore-edge gilt. Beautifully written in blue ink with decorated initials rubricated. Small chips to the edges of the wrappers, a pleasing very good or better manuscript. A fairy tale in both prose and verse. Fair knight Jòan goes on a long journey looking for truth and a princess, shadowed by fairies. The fairies dose him with poppies, give him sweet dreams, and intimate that he shall find "thy

silver dove," the Princess Alethia. Apparently unpublished, the manuscript is accompanied by a 1936 letter from the Library of Congress Copyright Office, replying to an inquiry and stating that the title is not recorded. Additionally none of the word combinations in the title reveal published works in OCLC or other comparable sources. A beautifully rendered complete and unpublished 19th Century fairy story. [BTC#61371]



**8 William J. CONLEN
(Walter E. BAUM)**

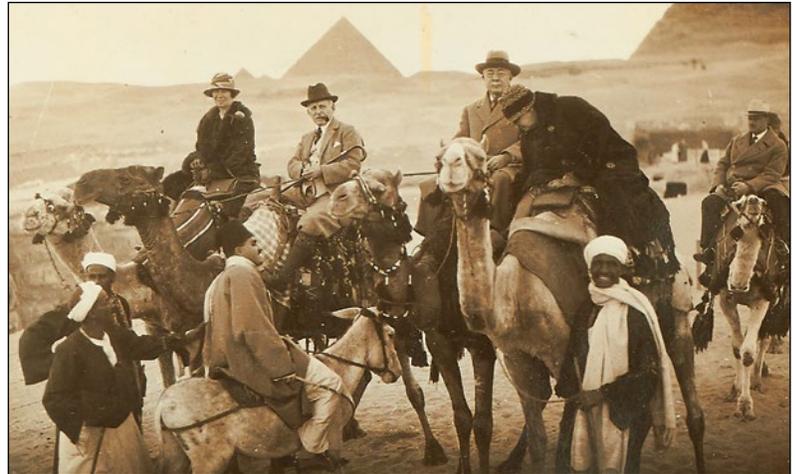
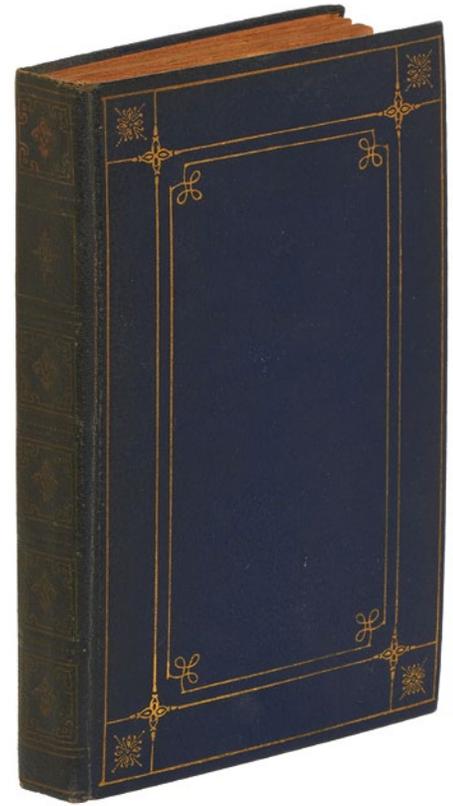
*Scrapbook and Photo Album of Philadelphia Attorney and Artist
William J. Conlen*

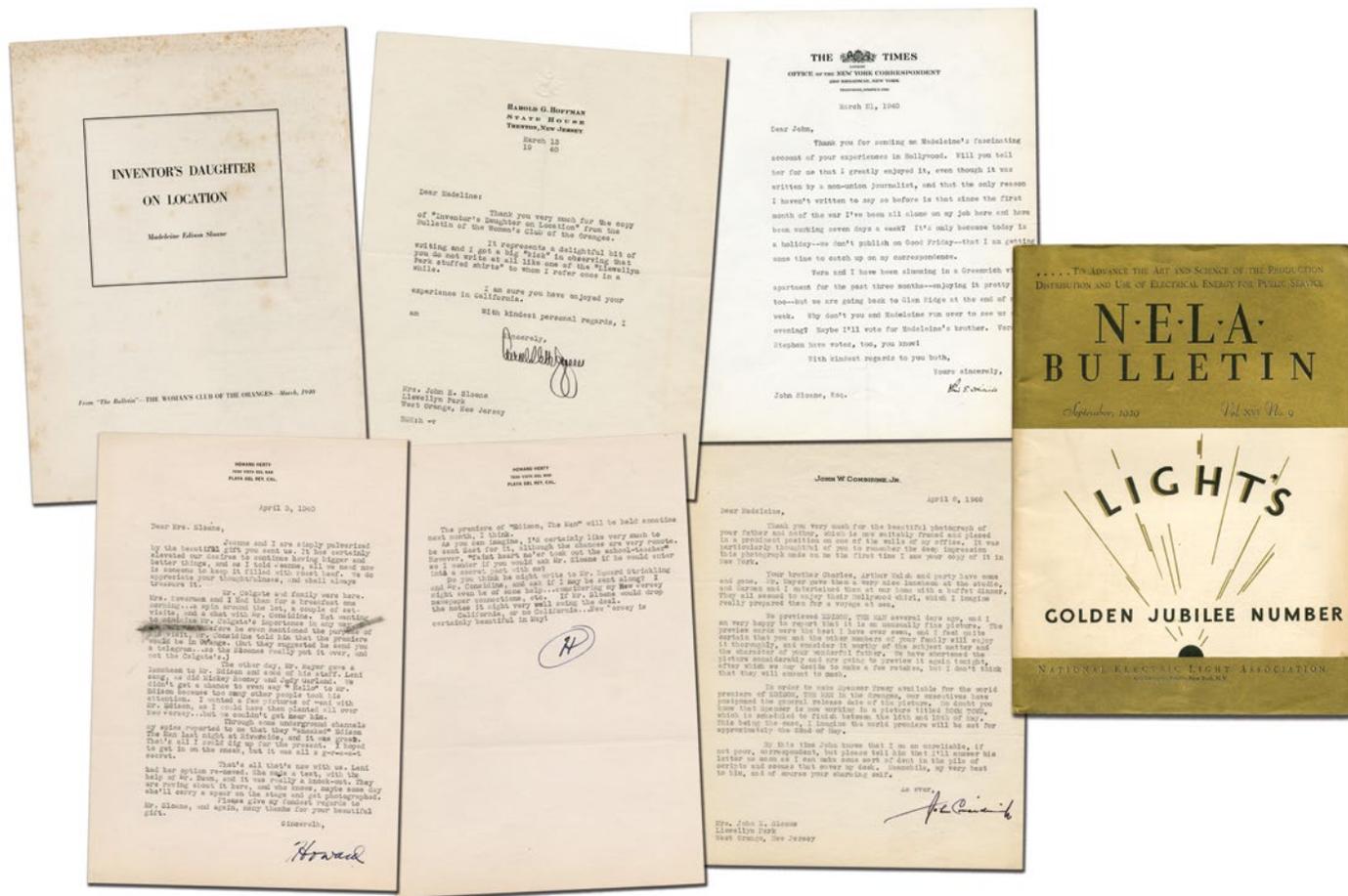
[Philadelphia]: [no publisher] [1932-1945]

\$1200

Small quarto. Blue cloth gilt, entitled *Book Shelf Scrap Book*. Very good condition, with some yellowing to newspaper clippings and occasional loose items. A book compiled by William James Conlen's wife, Jean, focused on the years 1932-1939, which contains newspaper clippings, 32 gelatin silver photographs, typed poems and notes, letters to Conlon, and an original pen and ink design for a bookplate for Conlon by designer William Lewis Plack. Much of the material details the Conlen's relationship with the family of Jasper Yeates Brinton, a justice and later President of the Mixed Court in Alexandria, with whom William attended the University of Pennsylvania Law School.

Conlen was also an enthusiastic amateur artist and friends with noted artist Walter E. Baum, and there are original photographs of Baum and Conlen painting in rustic outdoor locations, as well as a newspaper clipping of an article written by Baum. A number of the photographs are taken in Egypt, but the photos primarily detail painting expeditions and family visits outside of Philadelphia, in Rockport, Massachusetts, and in Chicago, as well as a number of undetermined locations. The final set of clippings focuses on relations with Mexico in the mid-to-late 1930s. Besides being a prominent admiralty lawyer and a skilled amateur painter, Conlen was the author of a number of books and articles, including *Philadelphians Abroad* and *Vignettes of Mexico*. The entire work provides an interesting overview of the concerns, work, and leisure time of this well-connected Philadelphian, with some emphasis on the Bucks County art scene in the 1930s. [BTC#317974]





9 Thomas A. EDISON

Archive of Material related to the filming of "Edison, the Man" property of Edison's daughter, Madeleine Edison Sloane

\$1500

A small of archive of material related to the filming and premiere of the film *Edison the Man*. As follows:

1. SLOANE, Madeleine Edison. *Inventor's Daughter on Location*. Orange, New Jersey: From *The Bulletin - The Woman's Club of the Oranges*. March, 1940. Offprint. Quarto. One leaf folded to make four pages. Some foxing on the outer pages, else very good or better. Offprint that contains the text of a long letter by the inventor's daughter about Hollywood and the MGM studio where they were making the film *Edison, the Man*, including an account of a visit to Louis B. Mayer's office, a meeting with the costume designer Adrian, a visit with make-up artist Jack Dawn, and lunch at the Commissary with quaintly dressed ladies from *Pride and Prejudice*, surrounded by Spencer Tracy, Maureen O'Sullivan, and Laurence Stallings. Sloane spent a good deal of time on the set of the Edison film and gives an account of the filming including Hedy Lamarr getting soaked while filming and that she "...had lost a great deal of glamour!" Sloane also gives an account of how the film was made, and about the MGM sets. OCLC locates no copies of the offprint.

2. One page Typed Letter **Signed** from New Jersey Governor Harold G. Hoffman to Madeleine Edison Sloane dated 13 March 1940 thanking her for her offprint *Inventor's Daughter on Location* saying "...I got a big 'kick' in observing that you do not write at all like one of those 'Llewellyn Park stuffed shirts' to whom I refer once in a while."

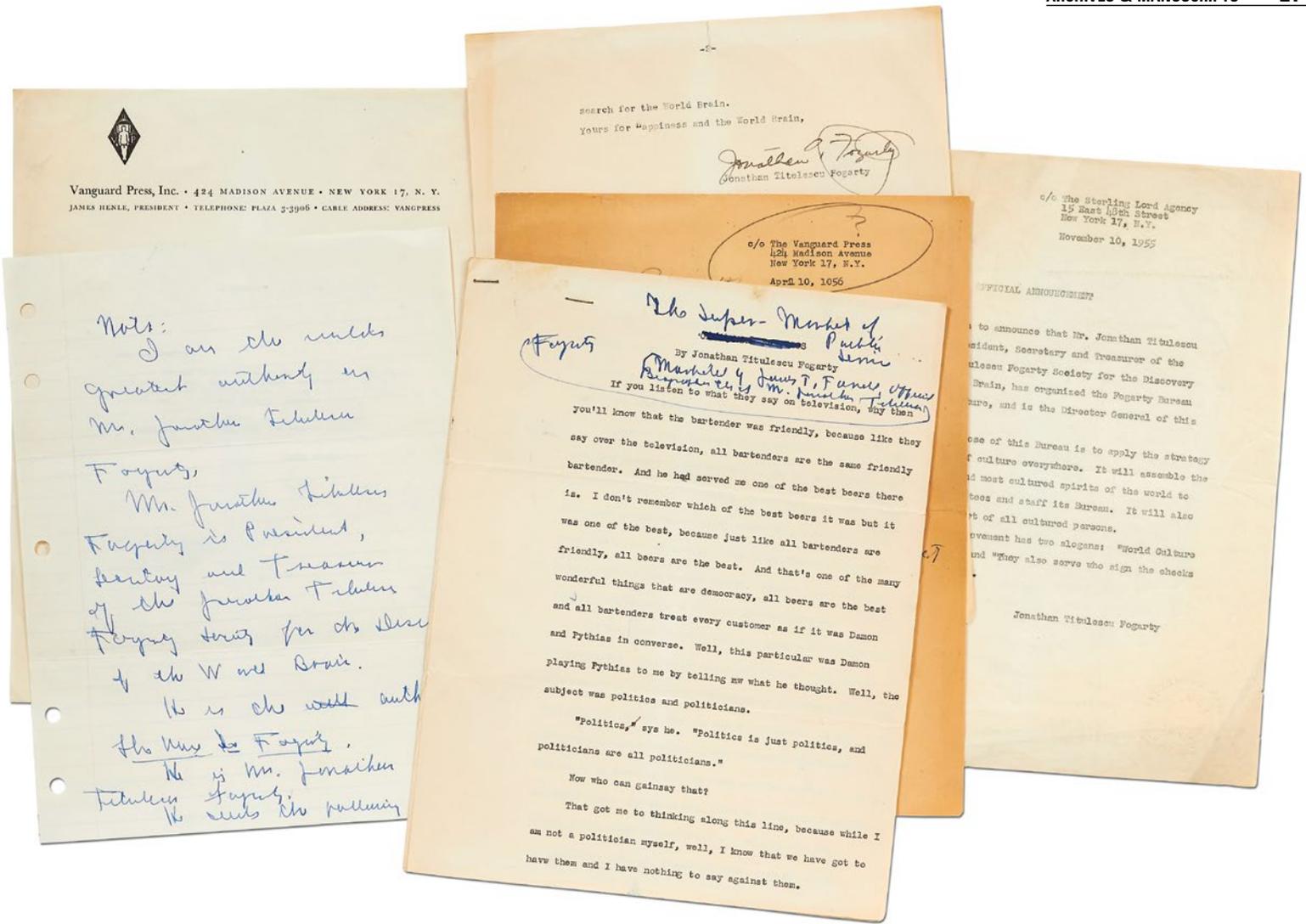
3. One page Typed Letter **Signed** from *The Times of London* correspondent Louis E. Hendricks to John Sloane dated 21 March 1940 thanking him for his wife's offprint *Inventor's Daughter on Location* saying "Will you tell her for me how greatly I enjoyed it, even though it was written by a non-fiction journalist..."

4. Two page Typed Letter **Signed** from MGM Publicist Howard Herty to Madeleine Edison Sloane dated 3 April 1940 thanking her for a gift and reporting on a visit to MGM by her father Thomas A. Edison, and a luncheon given to him by Louis B. Mayer, with singing performances by Mickey Rooney (who had played Edison in that year's film *Young Tom Edison*) and Judy Garland, and begging Sloane to use her influence to have him attend the Orange, New Jersey premiere of *Edison, the Man*. One smudged area on the letter, very good.

5. One page Typed Letter **Signed** from John W. Considine, Jr., producer of *Edison, the Man*, to Madeleine Edison Sloane dated 8 April 1940 thanking her for a gift of a photograph of her parents, and reporting on the preview of the film (a huge success) "We have shortened the picture considerably and are going to preview it tonight, after which we may decide to make a few retakes... In order to make Spencer Tracy available for the world premiere of *Edison, the Man* in the Oranges, our executives have postponed the general release date of the picture."

6. *N.E.L.A. Bulletin. Lights: Golden Jubilee Number. Vol. XVI, No. 9*. New York: National Electric Light Association 1929. Quarto. Stapled wrappers. Copy number 179 of 200 copies on special paper. On the title page designated as "Concerning Mr. Edison," the issue devoted to him. Light wear, near fine. Includes statements on Edison by Jane Addams, Walter P. Chrysler, General Pershing, Henry Ford, John D. Rockefeller, Jr. and many others.

A nice little collection of material connecting Edison's daughter to the creation of the two films about her father. [BTC#390224]



10 James T. FARRELL as Jonathan Titulescu Fogarty
 [Manuscript]: *The Super-Market of Public Service* [with] *Small Archive of Related Material*
\$3500

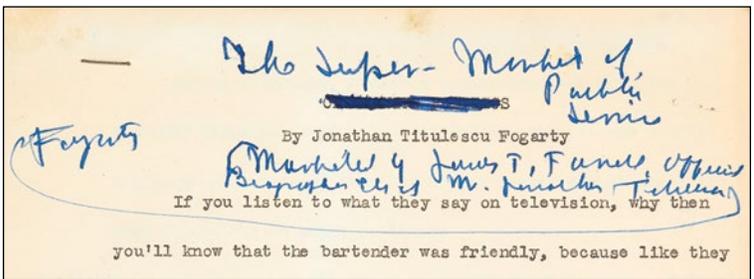
A group of six related pieces, all linked to Farrell’s alter-ego and occasionally fictionalized character Jonathan T. Fogarty. The archive consists of a Typed Manuscript Signed by Farrell “Marketed by James T. Farrell, Official Biographer of Mr. Jonathan Titulescu Fogarty.” Five pages typed on rectos only. Quarto sheets. The original title and date (Mar 4/55) have been heavily scored through, and Farrell has written in blue ink the new title, as well as a couple of small corrections in the text. A satirical essay, written as a conversation between Fogarty and a bartender, the subject being Eloquent Dempsey, an Irish politician. The conclusion – a good politician is a super-market of public service.

[With]: A typed quarto sheet, carbon copy (signed in type as Fogarty), dated Nov. 10, 1955 headed “Official Announcement” stating that Fogarty has organized the Fogarty Bureau of World Culture, which will assemble the best brains in the world, etc. Its slogans being: “World Culture For Everyone” and “They Also Serve Who Sign The Checks and Letterheads.”

[With]: One page Typed Letter Signed by James Henley (president of Vanguard Press) to the book editor (and rare bookseller) Van Allen Bradley of the Chicago *Daily News* saying that Farrell-Fogarty will be in Chicago in April, 1950, presumably looking to be interviewed.

[With]: One page Typed Letter Signed by Farrell as Fogarty to the editor of the same paper stating that Fogarty has organized a non-profit organization to buy up all the steel, paint, marble, etc. which was used in representations of Stalin (no longer wanted by the Russians) and suggesting a sale of the material be held at Warshawsky’s.

[With]: Two page Typed Letter Signed in ink by Farrell as Fogarty to the literary editor of the Chicago *Daily News*, N.Y., Feb. 7, 1950, stating that Chicago is a mighty interesting city, and since Fogarty is having trouble finding the World Brain he is taking his search to Chicago.



[With]: A one quarto page manuscript in ink on notebook paper in Farrell’s hand beginning, “I am the world’s greatest authority on Mr. Jonathan T. Fogarty... Fogarty is President, Secretary, and Treasurer of the J.T. Fogarty society for the Discovery of the World Brain. He is the author of “The Name is Fogarty.” He sends the following message.”

A curious and interesting group, showing Farrell identifying himself in his later life with Fogarty, as he had earlier in his career identified with Studs Lonigan and Danny O’Neill. Housed in a custom black clamshell cloth case with black morocco label stamped in gilt. [BTC#68869]



11 (Georgia, Penal System)

William H. MOYER

[Photo Album]: U.S. Federal Penitentiary Atlanta

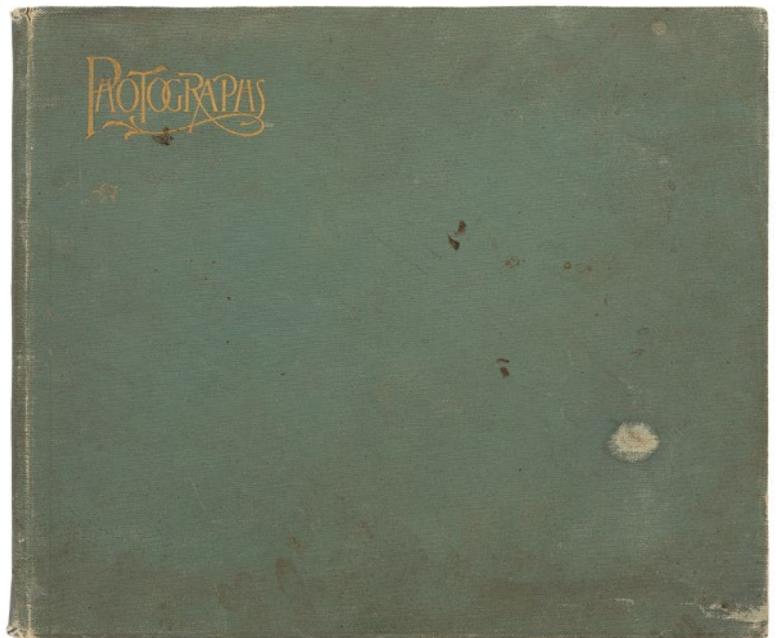
Atlanta, Georgia: 1904

\$7000

Oblong quarto. Measuring 12" x 10". Green cloth over stiff paper boards with "Photographs" stamped in gilt on the front board. Contains 51 sepia-toned or black and white silver gelatin photographs measuring approximately 7½" x 9½", without captions. Slight waviness, spotting, and edgewear else very good album with near fine photographs.

A presentation album belonging to William H. Moyer while he served as prison warden at the U.S. Penitentiary in Atlanta, Georgia in 1904. The album contains chilling photographs depicting scenes of the prison grounds, cellblock infrastructure, staff, interior subdivisions, and the inmate workforce clad in striped uniforms. The photographs document in clean and sharp detail all aspects of the facility, including a focus on its subsectors of prison labor such as farming, woodworking, masonry, and textiles. Also depicts interiors of the penitentiary, from the Warden's office, featuring his portrait boldly displayed with those of his predecessors, and the mess hall prepped for meal time; to views of inmates at Sunday school and church, baking in the kitchen, having their hair and beards trimmed, and the ominous prison graveyard. The final pages of the album contain formal portraits of Moyer and J. M. Nye, the prison's record clerk, and their wives, alongside a few snapshots of Moyer's personal life.

This album reinforced the facade of a well-run, upstanding prison and hardworking labor force which was, apparently, a complete fabrication, intentionally omitted Moyer's ongoing, cruel treatment of prisoners. Newspaper accounts revealed that, after serving 12 years as warden, he was



asked to resign by the Department of Justice, following investigations into his brutal and inhumane treatment of inmates, which including chaining them to steam pipes, hanging them from walls and leaving sick men to die. Despite the findings, Moyer later found a new position as warden of the infamous Sing Sing prison in upstate New York.

An interesting and sobering visual account of the United States penal system at the the turn-of-the-century. [BTC#438212]



“We’re both incurable romantics, but I’m an incurable optimist too.”



12 **Hugh HEFNER and Jane Borson SELLERS**

An Archive of Letters and Cartoons by Hugh Hefner, together with Associated Photographs and Ephemera

(1943-2017)

\$75,000

A large archive of original letters, cartoons, photographs, and memorabilia, relating to Hugh Hefner’s seventy-five-year relationship with high school classmate and close friend Jane “Janie” Borson Sellers (1943-2017). The collection was organized by Sellers in seven quarto binders, who also provided numerous sheets of explanatory descriptions and observations, in keeping with her plan to publish her letters from Hugh Hefner under the title: *Letters from the Innocent Playboy*.

The core of the archive consists of over 150 letters by Hefner, half of which are illustrated with pen & ink cartoon drawings by Hefner (including

some hand-colored), and associated photographs and ephemera. The first group of correspondence consists of a fascinating and charming series of 65 letters from Hefner to Sellers dating from their high school days at Steinmetz (1943-44) and continuing through Hefner’s career in the Army (1944-1946). There are 27 ALS and 38 TLS (a total of 293 pages), of which 60 are illustrated with cartoons by Hefner. The letters are neatly laid in protective sleeves, including several with the original mailing envelopes illustrated with a small cartoon figure by Hefner, and Seller’s summary of the contents of each letter on an accompanying printed out sheet.

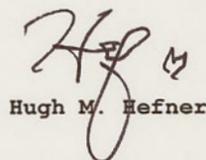


March 28, 2017

Dearest Janie:

We shared wonderful lives together. I love you.

Always,


Hugh M. Hefner

Dear Janie

if you'll Proph and with glas with a li it over evil also dark sha the bat means of together and madi ing cha sure kn stuff. Ho I had s was su a few biolog of a c deadlly buttes it in' the b got u Great

knockin' out to you whic go as plan Thoughtful I spe going dow gals that Betty use Chick and Also and took show ones Nos' about th songs ov Got which is has jus' feel pr They're Ic Dad, w to see, and wi the be every

with Johnny on the ~~makikazganx~~ mouth organ, Broph&ski on the sweet potato (which when he plays it is a sour potato)((Also known as an oocrina))(((I don't think that's spelled right,))) and me on my good old gazoo (for as long as the tissue paper holds out).

Well, in my romantic troubles and stuff things took a funny turn. As I told you sde and I stopped goin' steady for a while but we still go out and all. Well, when I wrote ya she had told me she agreed with me thoroughly. But we waited until Friday to break off since Friday was the 26th and that was our fourth month of going steady. Well, on Friday night after going to show and seeing "Air Force" and "The Moon Is Down"(two wonderful pictures); and while saying good-night sde started to cry; no kiddin'. She took the whole thing more serious than I thought. And later she admitted she didn't really like the idea of breakin' off bgt she said so because she didn't want to hold me down. Now things are pretty happy between us but I still don't want to go steady since it wouldn't be fair to her because of the way I feel about other women right now. At least this has all done one thing for us; now I know sde really cares. She worries about who I go

Page 4.

From what ~~mt~~ she's said I think -de wants to make a day of it; goin' on a picnic in the morning, then playin' some tennis, foolin' around her house and goin' to the dance in the evening.

Boy, when I start writin' to you I really get carried away. Page 9, wow. Well, just goes to show ya, you're one easy gal to write to. I'll be waitin' with tongue hangin' out for next letter; make it soon. The one I just got was very snappy. Guess that was 'cause it was air mail. If things go right maybe I can send this one that way too.

With love as always,

High
Doo

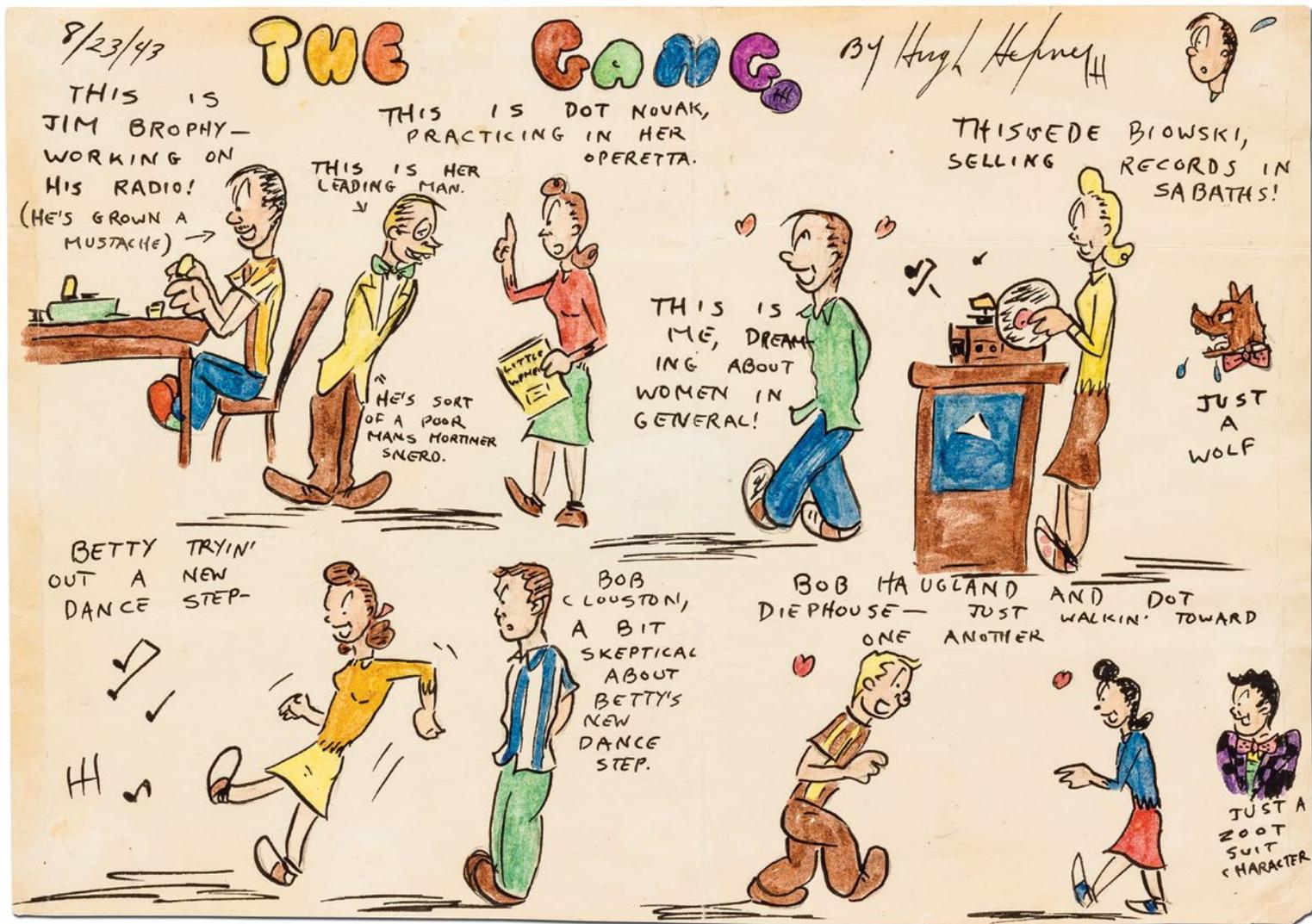
P.S.: I just found out from mom that leisure is spelled 'leisure'

Janie Borson
9116 Larke Silen Cr.
Los Angeles 35, Calif.

The second group of correspondence consists of an equally charming series of 91 letters from Hefner to Sellers (a total of 101 pages) dating from Hefner's marriage to his second wife Kimberley Conrad and the birth of their two children, and continuing up until just a few months before his death (1985-2017). All are TLS, including a few holograph cards, several of which are illustrated with Hefner's self-portrait cartoon next to his signature.

Interspersed throughout the binders are over 100 original color

photographs, along with notes, clippings, and ephemera. Sellers also interspersed throughout four of the binders photocopies of additional selected letters, cartoons, and photographs, and duplicate photocopies of selected pieces of the original material. The collection is in fine condition: all of the letters are loosely laid into plastic sleeves; most of the photographs are mounted on paper sheets laid into plastic sleeves, including several loosely laid in; the associated cards and ephemera are also mounted onto paper sheets or loosely laid into the binder sleeves.



Hugh Hefner was an important cultural icon of the twentieth century. As the founder and publisher of *Playboy* magazine, Hefner played a pivotal role in the sexual revolution of the 1960s to 1980s. Seller's archive includes letters and other memorabilia that reveal a different side of Hefner the man, including his largely unacknowledged talent as a cartoon artist. For example, while at Steinmetz High School on the west side of Chicago, Hefner distinguished himself by founding a school newspaper, for which he both wrote and drew cartoons. With his best friend Jim Brophy, Hefner also wrote, directed, and acted in both school plays and homemade movies. Like many young men during the war years, Hefner graduated in January (1944) in order to join one of the branches of the armed forces. He was voted "Class Humorist," and came in second as "Best Orator," behind Brophy. He also scored third place for "Most Likely to Succeed" (Brophy was first), "Most Popular Boy" (Brophy was second), "Best Dancer," and "Most Artistic."

After his discharge from the Army in April 1946, Hefner earned a bachelor's degree in psychology with a double minor in creative writing and art from the University of Illinois in Urbana-Champaign. After college, Hefner continued his work as a cartoonist but failed to sell any of his ideas for a comic strip. In 1951 he published his first book of satirical cartoons about Chicago: *That Toddlin' Town: A Rowdy Burlesque of Chicago Manners and Morals*. In the summer of 1953, he raised \$8,000 from friends and family and produced the first issue of *Playboy* in his apartment, which featured a 1949 calendar shoot of photographs of Marilyn Monroe, and the rest is history.

By the end of the 1950s *Playboy* was selling over a million copies per month, and the magazine played an important role in the sexual revolution



of the 1960s up through the 1980s. Celebrated for its female models, short stories, and interviews, each issue of *Playboy* also featured cartoons. Hefner used the magazine to promote his "Playboy Philosophy," a life style that he embodied after his 1959 divorce and articulated in a series of articles in *Playboy* from 1962 to 1965. Among its components, the Playboy Philosophy called for political goals such as free speech, civil rights, the separation of church and state, free-enterprise capitalism, and individualism. Hefner also advocated support for birth control and abortion rights.

In May 2002, Sellers wrote to Hefner to ask if she could publish his letters from 1943-46 in a book she was preparing called: *Hefner, Young and Innocent*. He responded: "As I understand it, the contents of personal correspondence is the legal property of the person who wrote the letters, but you have my permission to do whatever you like with them. They are yours with my love—for all the dreams and memories we've shared. As a source of income, these letters are probably more valuable to a collector than to a publisher, but I could be wrong."

Sellers wrote to Hefner again about their wartime correspondence, to confess she had feared that, if they indeed had had an "after the war date," which they considered, that she "could never live up to your image of me." Sellers married in September 1945, before Hefner was discharged from the army in 1946. In his reply (June 7, 2002), Hefner wrote: "I think your reflections on feelings elicited by correspondence and memories from half a century ago are both insightful and quite wonderful ... As to whether you are really the person I believed you to be, I think you've proven that you were and a good deal more. We're both incurable romantics, but I'm an incurable optimist too. I think life is for living and we should celebrate our very existence every day." As Sellers assembled the letters, photographs, and related ephemera, she changed her earlier title to *Letters from the Innocent Playboy*.

A remarkable and comprehensive archive of materials assembled by Sellers for her unpublished book. A detailed list of the letters with excerpts is available. [\[BTC#426070\]](#)



13 Isaac HOLDEN

Isaac Holden's Glass Lantern Slide Shows: Specimens of North American Marine Algae and Views of Newfoundland

[Bridgeport, Connecticut: circa 1885-1897]

\$7500

A unique collection of 87 glass lantern slides (permanent positive images) from the library of Isaac Holden, an important Connecticut based phycologist, and founding editor and contributor to the monumental: *Phycotheca Boreali-Americana: A Collection of Dried Specimens of the Algae of North America*. The collection consists of two sets (totaling nearly 60 slides) of images of dried marine algae specimens ("Exsiccatae"), and a set of about 25 slides taken in and around the town of St. John's on the coast of Newfoundland. There are also a few slides of fauna, insects, and Holden as a dashing young man.

The marine algae specimens were collected by Holden at Seaside Park along the Connecticut coast and Long Island Sound in the mid-1880s.

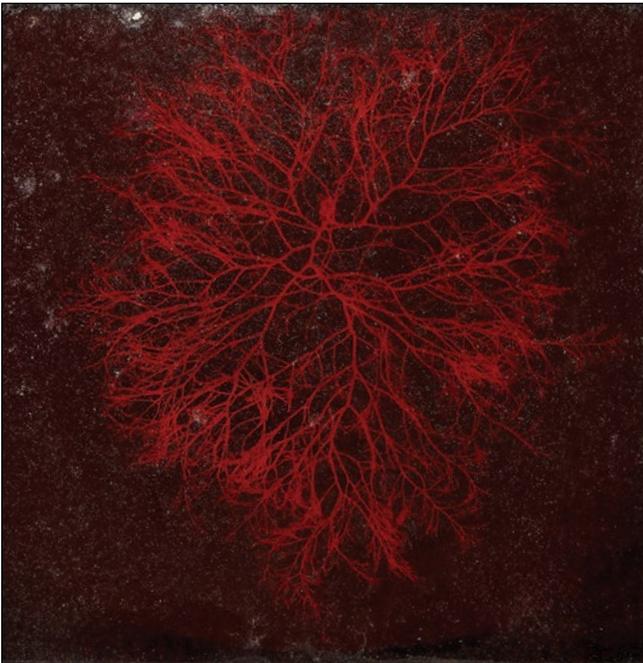
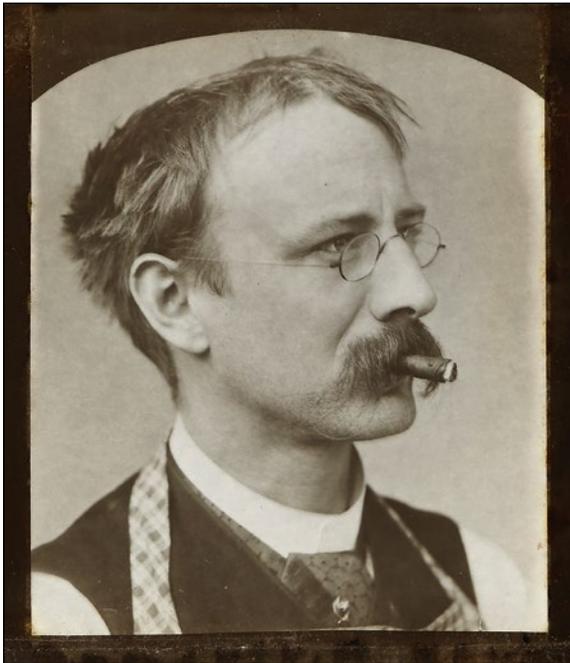
About half of the species are identified in manuscript with the Latin name, place, date, and Holden's signature reproduced in the image. Three images have been dyed in red. It's very likely that the unidentified specimens were collected by Holden and his close friend and colleague Frank Shipley Collins, who co-edited and also contributed to the *Phycotheca*. Both sets of specimens include a few charts and figures.

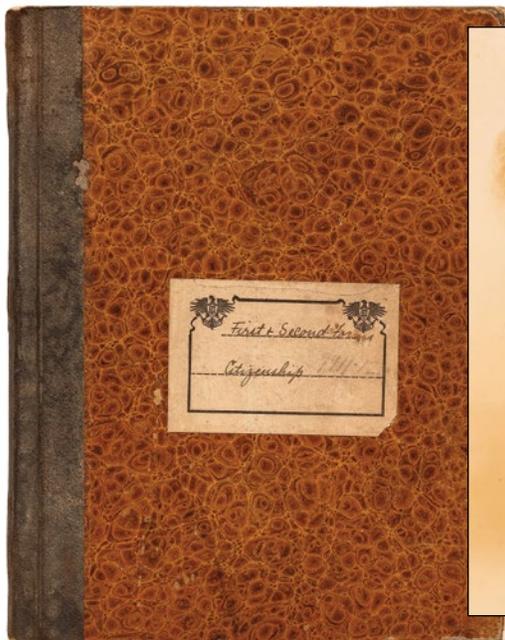
The set of Newfoundland views date from Holden's 1897 trip to collect specimens of marine algae, many of which were distributed in the *Phycotheca*. The views are of the rocky coastline and adjoining seascapes, including a few snow-covered areas, and several images of fishermen and other inhabitants at work in the harbor or in boats along the coast.



The glass lantern slides measure 4" x 3¼" or 3¼" x 3¼" (a subset of about 20 specimen slides), consisting of the image plate and clear cover plate held together with plain paper folded over the edges. Many slides have glossy paper frames mounted in between the plates. The slides range in condition from fair to very good, with scattered spotting and soiling. Several of the original paper edges are detached or missing (a very few have been replaced with masking tape), about 15 slides lack most or all of the original paper edges and are separated, including a few lacking a cover plate. About five specimen slides are damaged, with cracks to the glass and some deterioration to the image. About half are housed in a contemporary wooden box with chromolithographic labels from Bridgeport, Connecticut.

A unique and historically important research collection of early photographic images of marine algae, and of the remote coastline of Newfoundland. [BTC#394021]





14 (Immigrant Education) Miss ABBOTT

[Journal]: *Woman's Teachers Daily Log Book and Journal with Letters from her Students*

Mishkin and Albany, New York: 1911-1912

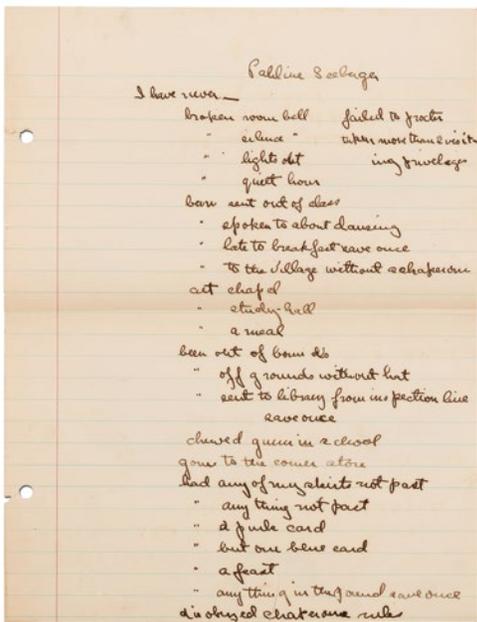
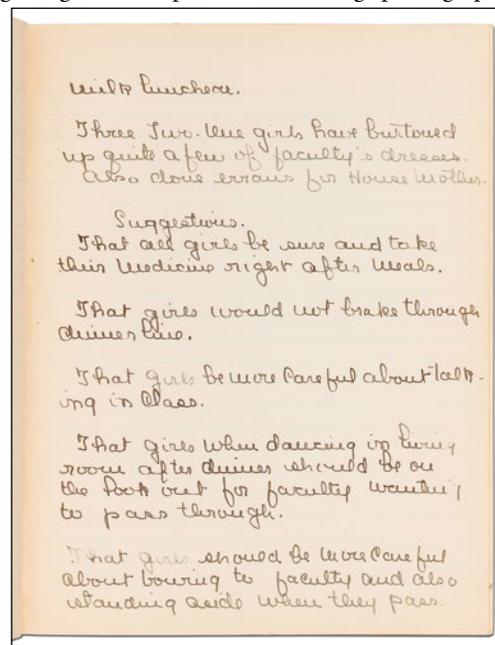
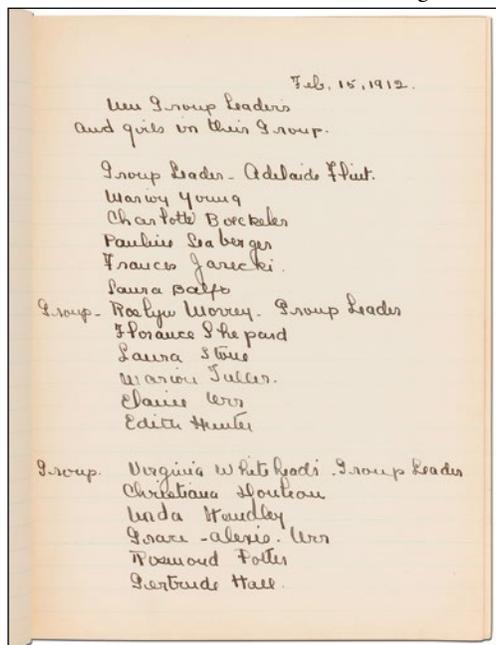
\$1250

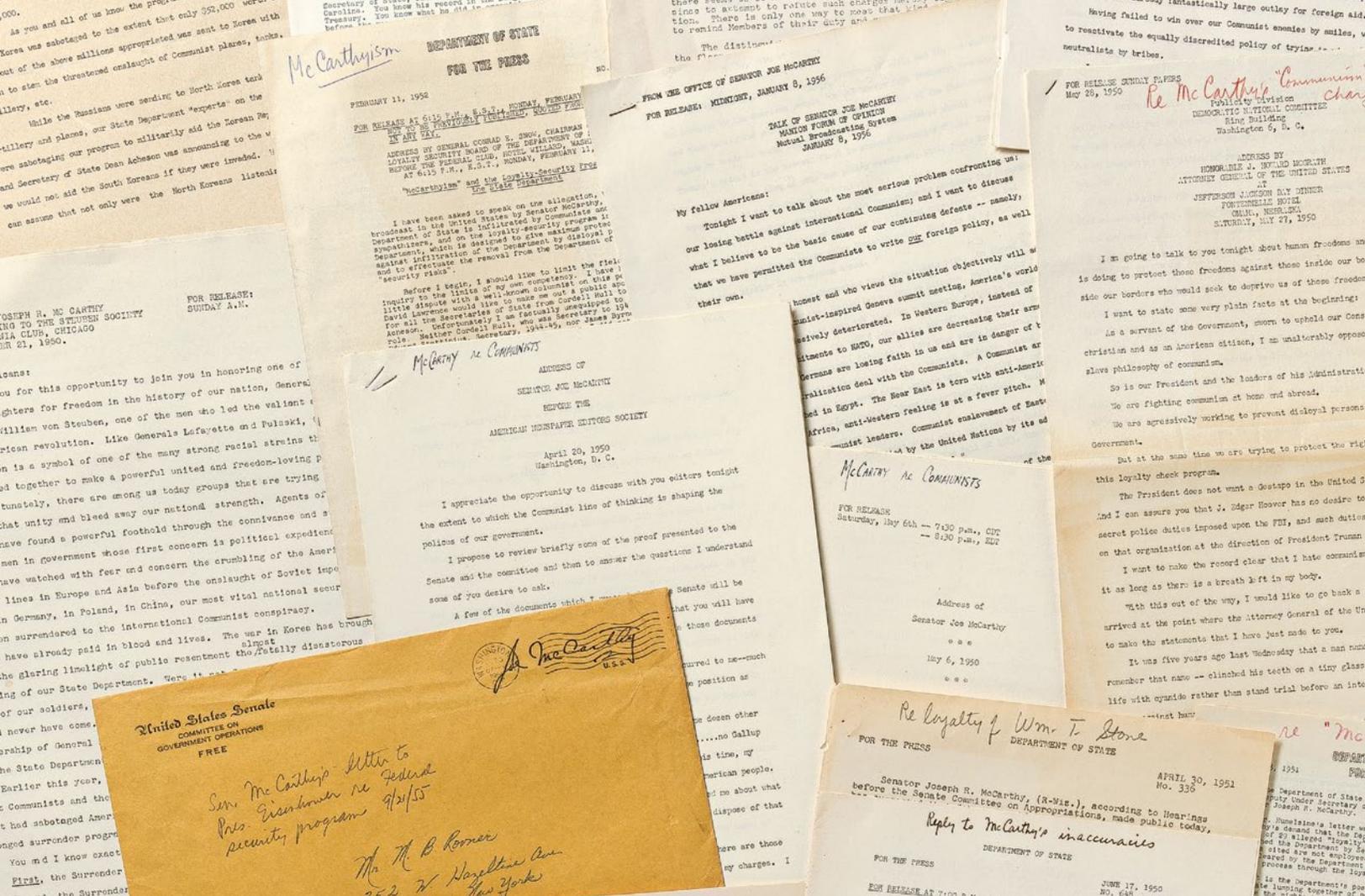
Quarto. Measuring 8" x 10". 75pp. Quarter black cloth with brown marbled paper boards, paper label affixed to the front board labeled, "First + Second Forms, Citizenship 1911-12." Approximately 9,000 words. Light edgewear with rubbing thus very good, internally fine with clear handwritten text.

A journal written between 1911 and 1912 by Miss Abbott about her life working in Mishkin and Albany, New York. Her job included taking care of and helping young girls obtain America citizenship. The log is somewhat repetitive in the beginning explaining her daily chores, "picked up papers and turned out lights in bathroom and study hall," "fixed chairs, tidied beds, stopped girls from gossiping," and "straightened room, stopped girls from talking in bathroom, helped girl with her studies." Other entries include Abbott separating the girls into groups to clean and take care of their studies as well as remarks about the girls' attitudes and work they've completed. Some entries include titles such as, "What I have seen done," "What I have done," and "What I have seen people do," all going into further detail about what Abbott has completed for chores and what the girls under her have completed. Several handwritten letters are laid in the journal from some of Abbott's pupils. Each one emphasizes all the good things the girls have done and all the rules they haven't broken. Others discuss less savory topics such as leaving in the night, gossiping, being late to class, missing out on chapel, and other small misdemeanors that could bar the girls from getting citizenship. There is one large photograph

measuring 7" x 9" which is a glamorous shot of Abbott and one small photograph measuring 4" x 3" shows a group of girls dressed up in costumes and fighting each other during a theatrical performance. Lastly, there is a typed poem about a soldier dying at war included in the journal, presumably by Abbott or one of her students, "He is dead, the beautiful youth, The heart of honor, the tongue of truth... without a murmur, without a cry: and the neighbors wondered that she should die."

An intriguing woman's journal about her daily tasks working in New York as a teacher in 1911 to 1912. [BTC#421477]





15 Senator Joe McCarthy and M.B. ROVNER

[Archive]: An Archive of Letters, Documents, and Statements Pertaining to Senator Joe McCarthy During the Height of McCarthyism

Illinois, Washington D.C., Wisconsin, Oklahoma, Connecticut, New York, Nebraska: 1943-1956

\$3400

An archive of press releases and photo-mechanically produced transcripts pertaining to Senator Joe McCarthy collected by a politically active teacher from Buffalo, New York, including various McCarthy speeches, statements, and letters from McCarthy's office, including one directly refuting the teacher's criticisms. Contained are more than 30 groups of stapled photo-mechanically reproduced quarto and folio sheets ranging from 2-20 pages, along with several typed letters, together totaling 391 pages, several with their original mailing envelopes. Some light age-toning to a few sheets, scattered light creases from being mailed, and Rovner's scattered notations, else fine.

A collection of documents dating from 1943 to 1956 of various speeches and statements for and against anti-Communist ideas championed by McCarthy during the height of his power, until his latter days following his censure by the Senate. The material covers his concern over foreign aid, insufficient funding of American troops in Korea, attacks against liberal politicians and their appointments, and of course fear of Communists in the government and society purposely steering the national agenda. Half the collection relates to official statements made on the Senate floor or in subcommittees, while the remainder consists of McCarthy's comments during speaking engagements to various organizations, news agencies, and radio broadcasts.

Amongst the notable material is a letter sent to Rovner, a teacher at McKinley High School in Buffalo, New York, by McCarthy's office that states: "To read your editorial, one would almost think that McCarthy enjoyed this task of digging out the unexposed Communists and as a result becoming the prime object of every known smear technique of the communist and camp following elements of the press." Accompanying the letter is "proof" that McCarthy is correct in his assumptions about Communists, in the form of half a dozen excerpts from a "secret report" prepared by a state department security officer for the head of the security division.

The collection also features a small group of documents sent to Rovner from Connecticut Senator William Benton, who in 1951 introduced a resolution to expel Joseph McCarthy from the Senate. In the letter Benton relates his pleasure at getting Rovner's support: "Thank you very much for taking the time to write me in connection with my proposed resolution ... Your support in this issue means a great deal to me." Accompanying the letter is Benton's 59-page testimony before the Senate Committee on Privileges and Elections, which includes his 10-point indictment of McCarthy.

Efforts to locate the various documents in OCLC have proved difficult due to many of their unconventional titles and nonstandard reproduction methods. An interesting contemporary collection of material relating to McCarthy's Red Scare demagoguery. A complete list is available. [BTC#426056]



16 **Pietro LAZZARI**

[Archive]: The Sketchbooks of Artist Pietro Lazzari, Italian Futurist, Sculptor and Painter

(Rome; New York; Washington DC: 1915-72)

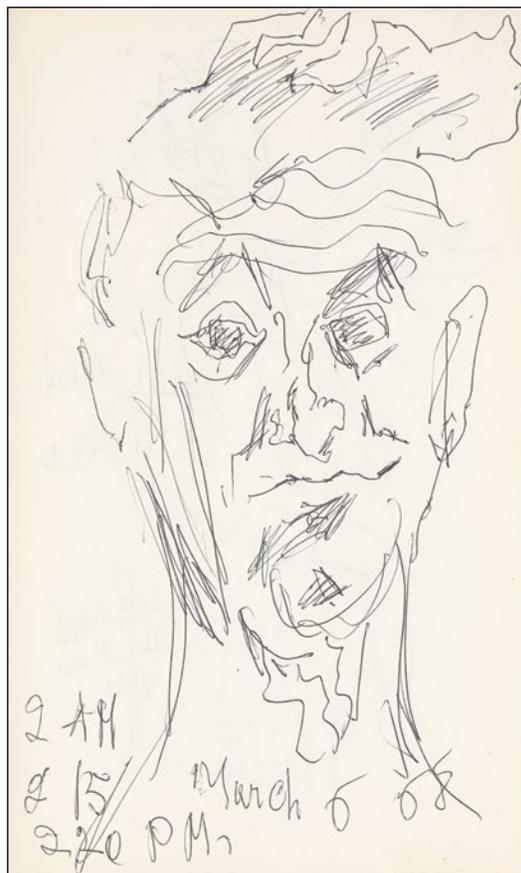
\$45,000

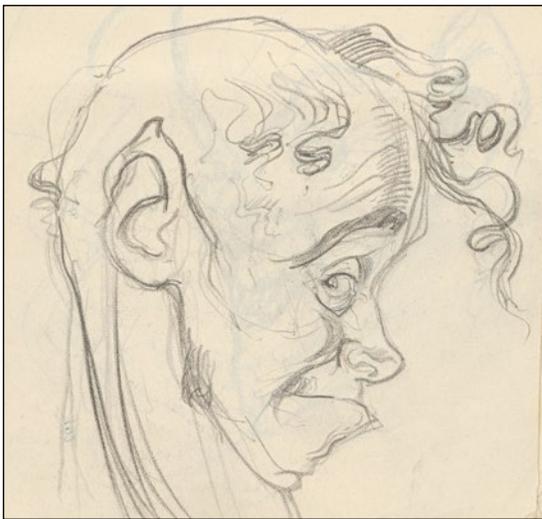
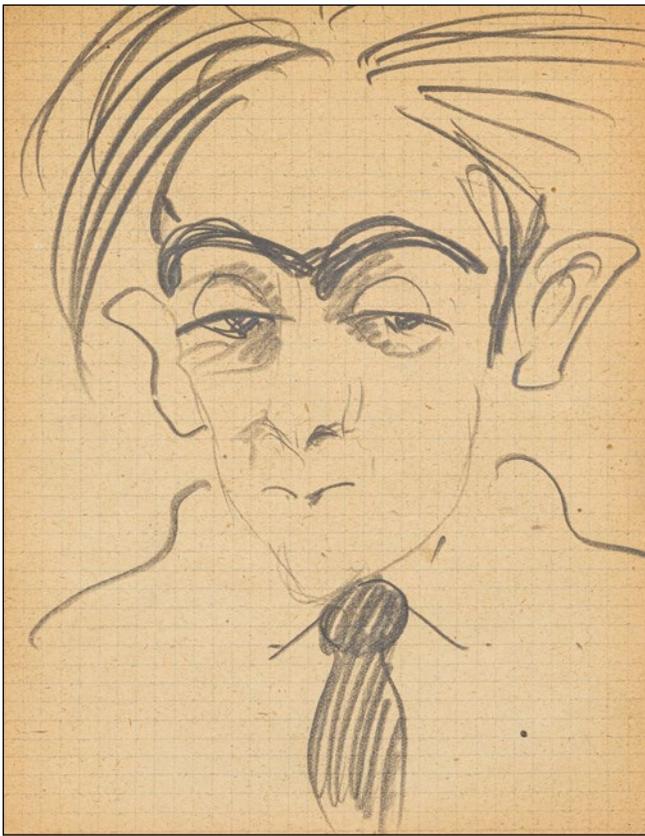
A collection of 61 sketchbooks belonging to the Italian born artist Pietro Lazzari: World War I soldier and a leading figure in the Italian Futurist movement. After several trips to New York during the 1920s, Lazzari emigrated permanently to the United States in 1929 because, as he put it, “the fascists began mingling with the futurists.” During the 1930s he painted murals for the WPA and soon won fame as a sculptor, painter, and teacher at American University and the Corcoran School of Art.

The collection is comprised of 34 working sketchbooks spanning Lazzari’s early years in Italy and the United States (circa 1915 – early 1930s), and an additional 27 sketchbooks from when Lazzari was based in Washington, DC (circa 1950-72). Together they comprise an astounding gallery of various portraits and caricatures, with related figures and studies, including early images of Italian army officers and soldiers, and of friends and fellow artists.

The sketchbooks are of varying sizes, ranging from pocket notepads to octavo and small quarto books in wrappers, flexible card covers, etc. Most show signs of heavy use, especially the earlier books: most contain numerous pen and ink and pencil sketches and studies, together with individual artworks, both signed or unsigned. Included among the pencil sketches are numerous works in textured graphite, and among the pen and ink sketches are several wash drawings. Color drawings are also included. Most of the sketchbooks from both periods were also used by Lazzari as journals to record artistic ideas, designs (especially for murals), and related technical matters such as perspective, color, etc., together with stream-of-consciousness thoughts and observations, drafts for letters, names and addresses; also present throughout many of the later books are astrological charts with accompanying notes.

Several books in the collection have leaves that have been removed or re-ordered and laid-in by Lazzari. Intermittent toning, scattered stains, and intermittent damp staining to some of the earlier books, most of the earlier books have detached wraps, or are lacking one or both wraps; overall about very good or better.





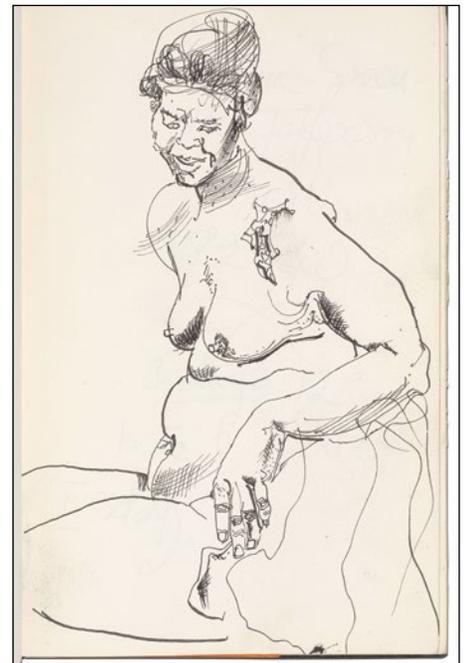
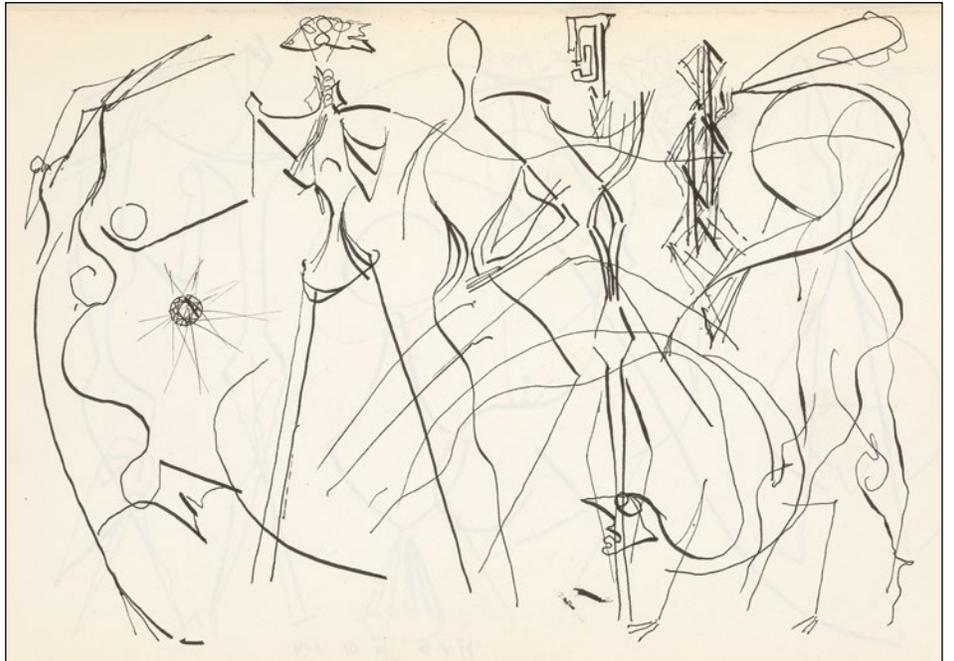
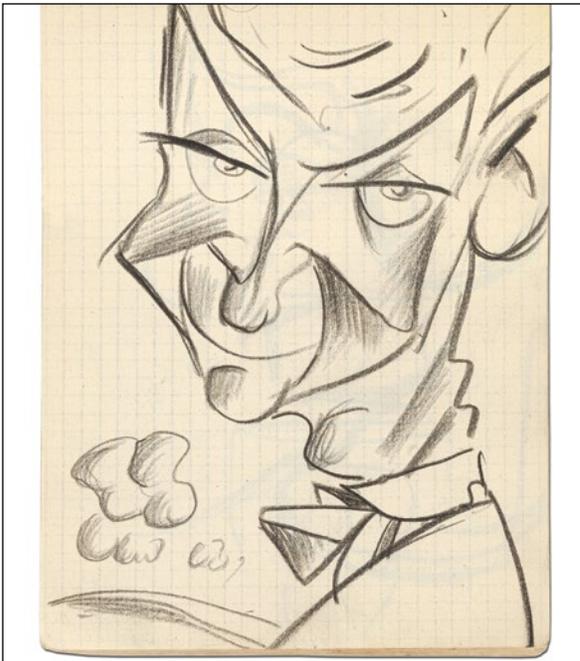
Born in Rome in 1898, Pietro Lazzari studied art in Paris and at the Ornamental School of Rome. He served in an artillery unit (grenadiers) during World War I, and joined the Italian Futurist movement soon after the war. He described the movement in a 1964 oral history interview: "My contact with the Futurists was good ... I was in Rome in 1917 ... and when I was there I used to go down to *Teatro de'Indipendenti* ... I met extraordinary people, there was Picasso, Depiero, and Balla, Boccioni, and Marinetti ... It was an interesting period. There were poets, writers, and then from Russia there was a continual stream of arrivals ... dancers ... like Laroscallya, and ... Stravinsky, and they all were friends, and I was there, I used to make sketches there to pick up a few dollars."

With the rise of fascism in Italy Lazzari made frequent trips to New York City, where, in 1926 he was one of only nine other European artists who contributed to an important exhibition at the New Gallery that included Picasso, Pascin, and Modigliani. After becoming an American citizen in the early 1930s Lazzari was commissioned by the WPA for murals and sculptures. He married in 1934 (to Evelyn Cohen) and moved permanently to Washington, DC in 1942, where he established his studio. He was awarded a Fulbright Fellowship in 1950, and received various

commissions and teaching appointments. He was represented by the Betty Parsons Gallery in New York (there are several references to Betty Parsons in the sketchbooks), and Lazzari's sculpture, paintings, and drawings have become part of several major collections including the Metropolitan Museum of Art and Whitney Museum of American Art in New York, the Art Institute of Chicago, and at the National Collection of Fine Arts and the Corcoran Gallery in Washington, DC.

As indicated in many of the sketchbooks, Lazzari made several trips abroad and throughout the United States. Included among the bulk of the sketches and drawings made in Italy and the United States, are drawings made in Mexico, Germany, and Israel. Although not explicitly dated, most of the sketchbooks contain dated artworks and notes; Lazzari often names specific artworks, mural designs, etc., currently in process, and among his notes are the names of the various places where he is working or visiting.

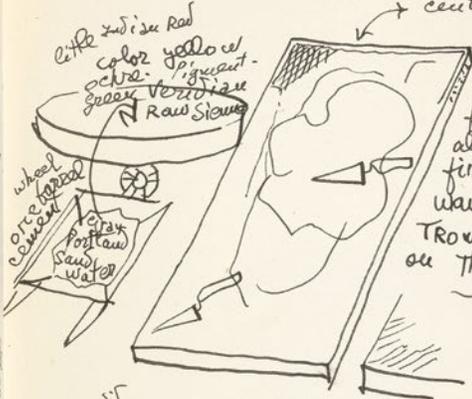
An historically important and remarkable collection of well over 2000 sketches and drawings by Lazzari, together with numerous accompanying journal notes and related studies and writings. A detailed list of all 61 sketchbooks and related ephemera is available. [\[BTC#424810\]](#)



June 28 - 1957 - began 8 A.M. finished 3 P.M.

8 A.M. E. SAV. TIME
+ central panel

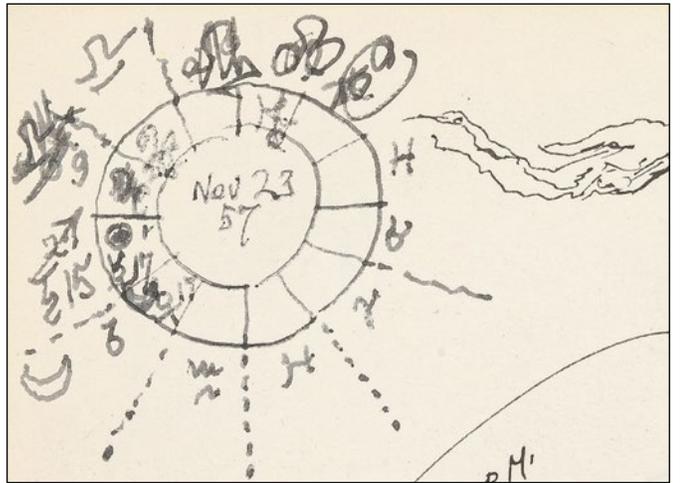
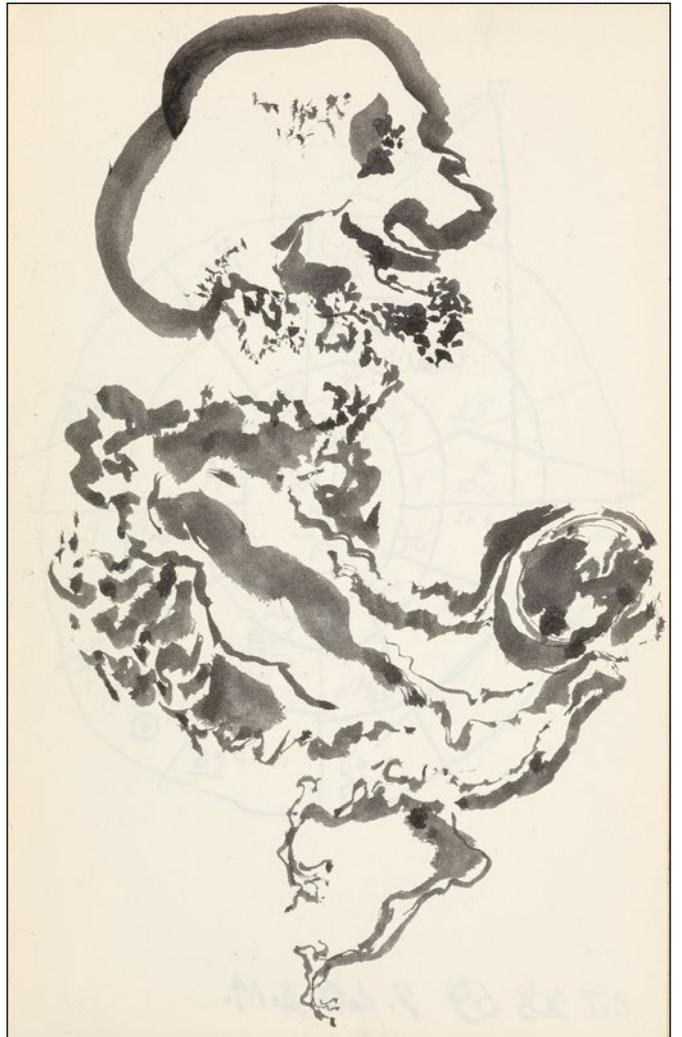
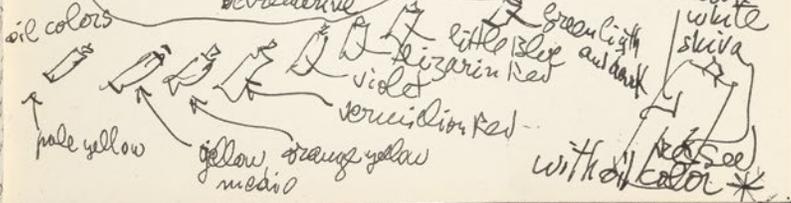
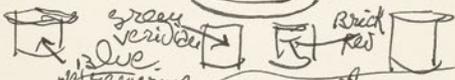
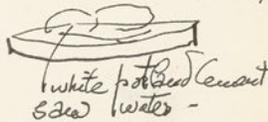
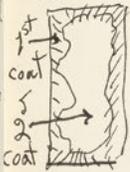
2



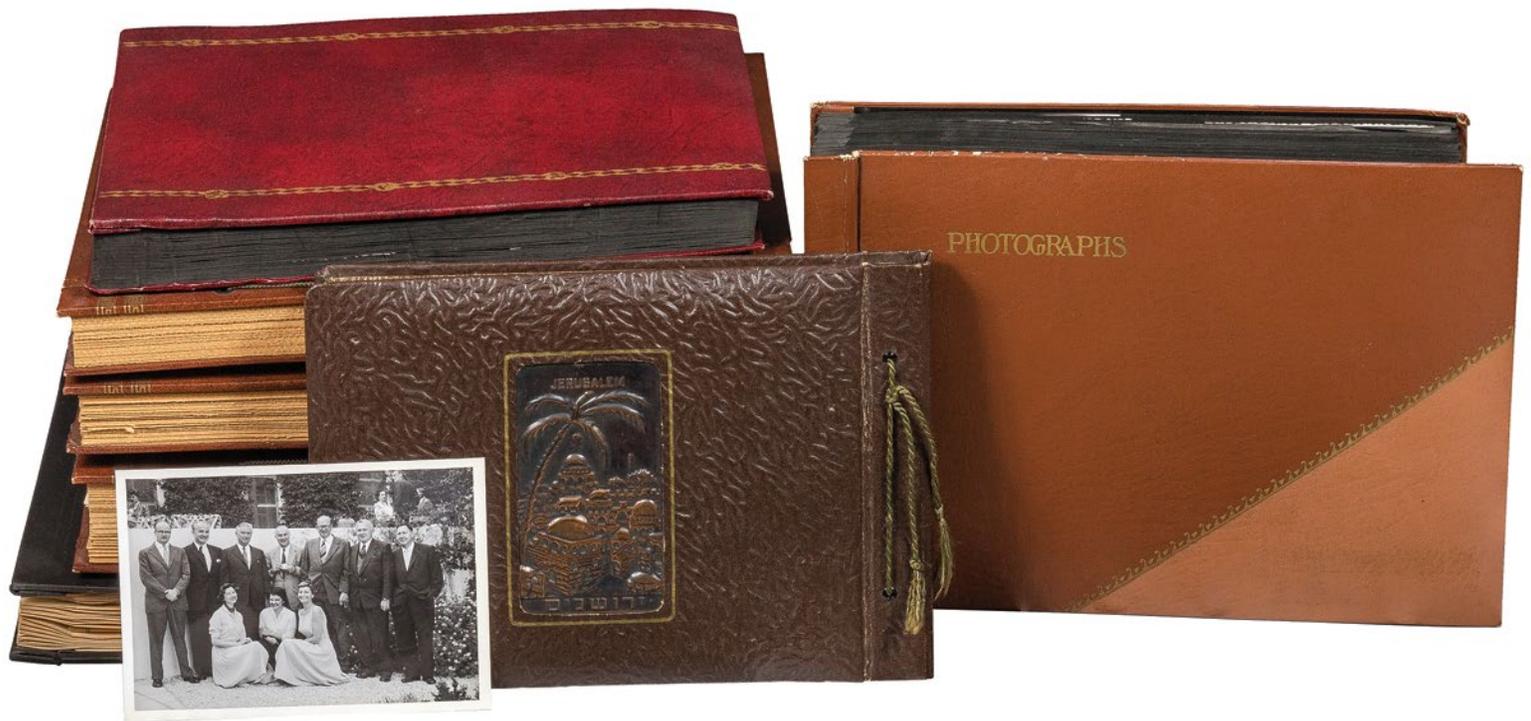
finished all the edges first and wave motion of Trowel specially on the Edge (external)

I found out if all the concrete is pushed and waved does reduce the cracking capacity particularly near the wood edge -

I did not have quite sufficient mortar so the center was low and a second mortar about the same of the first except little white portland added to the gray cement and the color less yellow and added - Violet pigment



Greetings
from
Evelyn - Nina
and
Pietro



17 (Middle East)
William C. BURDETT

The William C. Burdett Papers, Acting U.S. Consul General in Jerusalem during the 1948 Arab-Israeli War and Middle East Diplomat, 1942-73

(1942-73)

\$35,000

A collection of four scrapbooks, three photo albums, and associated photographs and ephemera belonging to Foreign Service officer William Burdett of Macon, Georgia. A graduate of Princeton University and veteran of World War II with the U.S. Marine Corps, Burdett was thrust onto the international stage during the Arab-Israeli War in May, 1948 after U.S. Consul General Thomas C. Wasson was killed by a sniper in Jerusalem. Burdett, who had arrived only 10 days earlier to serve as Wasson's Vice Consul, was named Acting Consul General and the U.S. member of the United Nations Security Council Truce Mission.

Among the material dating from this period are one large scrapbook and photograph album that document the circumstances surrounding the death of Wasson amid the heavy fighting between Arabs and Jews for control of the Old City, and Burdett's efforts to effect cease-fire agreements from June-November, 1948. Burdett worked closely with the U.N. mediator Count Folke Bernadotte (who was assassinated on September 17, 1948 by members of the paramilitary Zionist group Lehi), and with both Israeli Colonel Moshe Dayan and Lieutenant Colonel Abdullah el Tel of the Arab Legion.

The scrapbook includes diplomatic cables, a manuscript diary (April 15 – May 20, 1948), wire reports, complete and near-complete issues of the Palestine Post, and a broadside of the May 16, 1948 front page: "State of Israel is Born." There is also an autograph letter from Abdullah el Tel to Burdett, and a few Israeli documents and ephemera in Hebrew. The photo album contains over 130 photographs, most taken in Jerusalem in 1948-49, and including Wadi Ara, Haifa, and Jordan. Included are images of Burdett with senior American Consul officials, Count Bernadotte, and other U.N. diplomats, and with both Arab and Israeli delegations at cease fire negotiations in the summer and fall of 1948, and also at the 1949 armistice negotiations. In several photographs Moshe Dayan and Abdullah el Tel appear prominently.

An excerpt from Burdett's journal on May 14th gives a vivid sense of the tense conditions in Jerusalem:

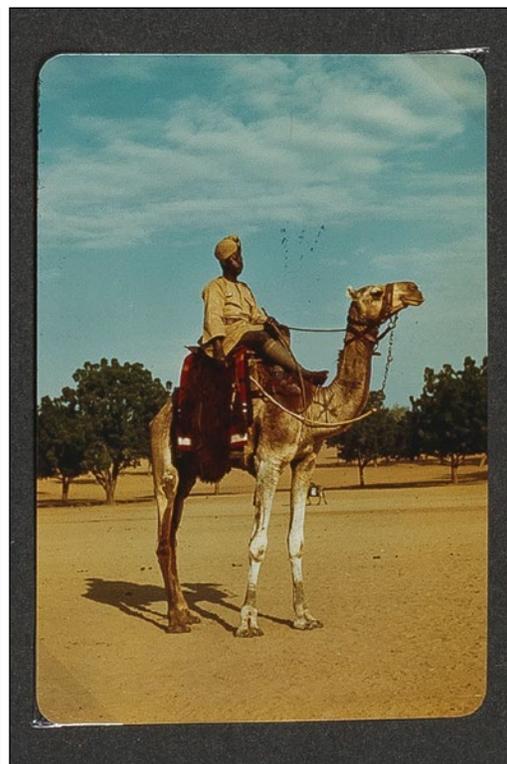
"Firing in city started in morning. Big GB [?] tanks ... in front of C[onsulate] firing up & down alley. Everyone had to be out ... & arrangements made for lunch at Julien's Hotel. Nick invited me to lunch with him in Ger. Colony. We took Jeff & 3 Navy men to Julien first. Reached corner & let Jeff out to look around. He strode out & looked around calmly. Someone started firing at us. Jeff ran for it & 2 of the Navy followers. The 3rd dove back in car. Nick threw car in reverse & we fled ... Bullets struck wall where Jeff was standing & splattered around car. No one hurt ... saw Haganah men in barbed wire on their bellies firing toward Old City. Someone opened on us & could see bullets hitting wire & pavement. Nick again reversed & we really scooted back. What luck. Went down to Jewish section & had good lunch at Eden Hotel ..."

Consul General Thomas Wasson was shot on May 22nd after attending a Truce Commission meeting held at the French Consulate. Burdett describes what happened in an urgent cable (present) to the US Secretary of State:

"... As he crossed Wauchope Street to alley along west side ConGen he was hit by sniper's bullet presumed to have come from direction junction Julians Way and Wauchope St. Identity of sniper cannot be established ... According to doctors report 30 caliber rifle bullet entered right upper arm, passed through chest and exited at level left second costal cartilage ... Is now out of shock and resting quietly" Wasson died the next day.

After the arrival of the new Consul General John J. McDonald in 1948, Burdett remained in charge of the Consul office through the end of December, 1949, and was transferred to Tabriz, Iran in 1950. The second photo album documents Burdett's diplomatic activities and associated travels throughout Azerbaijan and Iran in 1950-52, and also throughout Sudan in 1952, when Burdett was appointed to a diplomatic post in





Khartoum. In addition to images of U.S. diplomats and staff, the album contains numerous images of local villages and native peoples, including Kurds, throughout Azerbaijan, Iran, and Sudan. The third photo album contains about 275 images of Burdett's personal travels throughout Europe and the United States from 1948-57, and also in Israel, Jordan, and Syria.

Burdett's other three scrapbooks document his diplomatic activities during the 1956 Suez Crisis and the Second Arab-Israeli War, and his involvement on the controversial 1957 Richard's Mission: a tour undertaken by Roving Ambassador James P. Richards to 12 Middle Eastern countries to implement the Eisenhower Doctrine of resistance to Soviet aggression in the Middle East. The scrapbooks contain newspaper and magazine clippings, black & white photographs, and miscellaneous documents and ephemera relating to the itinerary of the Richard's Mission.

Included among the loose files are over 75 photographs from Burdett's first foreign service post at Guayaquil, Ecuador (1942-43); 25 additional large

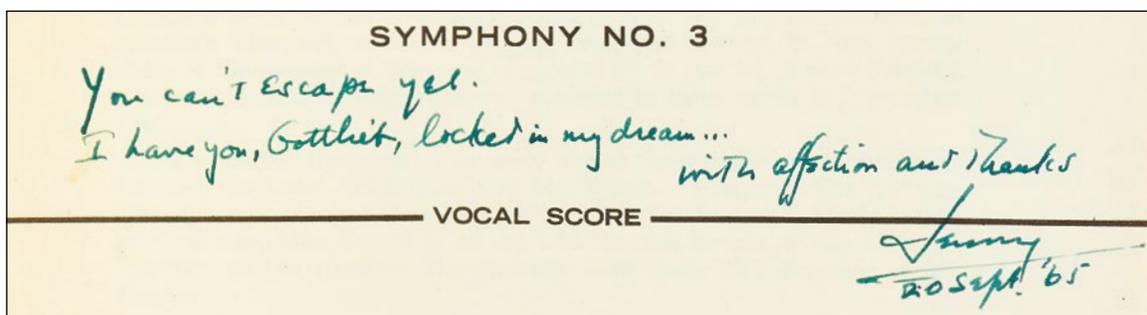
format photographs from the Richard's Mission (1957); three notebook journals kept by Burdett during a 1967 trip to the Soviet Union; an envelope of photographs and ephemera from when Burdett was Minister Counsellor to Turkey (1967-70); and seven large format photographs from Burdett's final post as Ambassador to Malawi, shown with President Banda and other senior Malawi government officials (1970-73).

Both the scrapbooks and photo albums are overall near fine: most of the photographs have manuscript captions by Burdett on the back and are neatly mounted with corner mounts in the three albums or kept loose in files.

An historically important archive containing several unique documents and photographs relating to American diplomacy during the 1948 Arab-Israeli war and to Burdett's other diplomatic activities in the Middle East and Africa. A detailed finding aid to the collection is available.

[BTC#435747]

Two Inscribed by Leonard Bernstein and one Inscribed by Aaron Copland



18 (Music) (Leonard BERNSTEIN and Aaron COPLAND) Jack GOTTLIEB

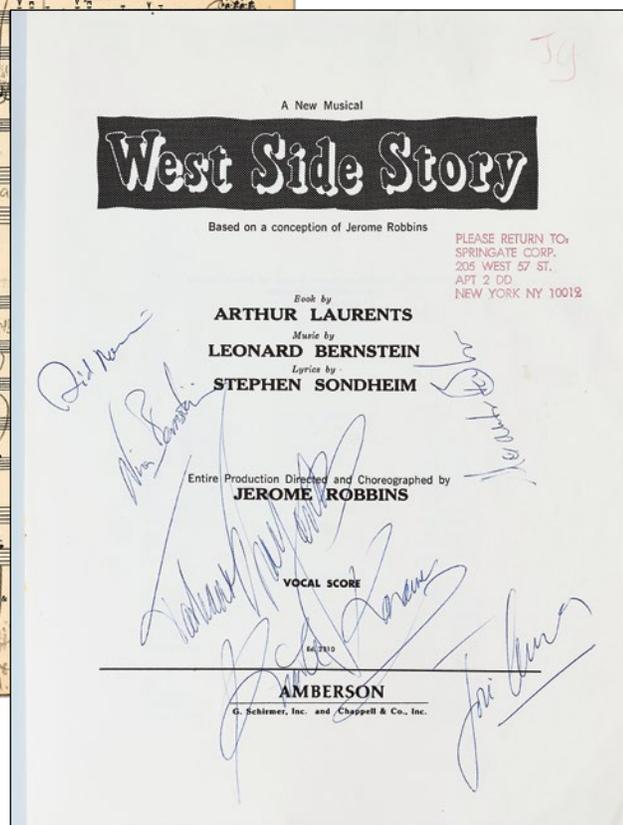
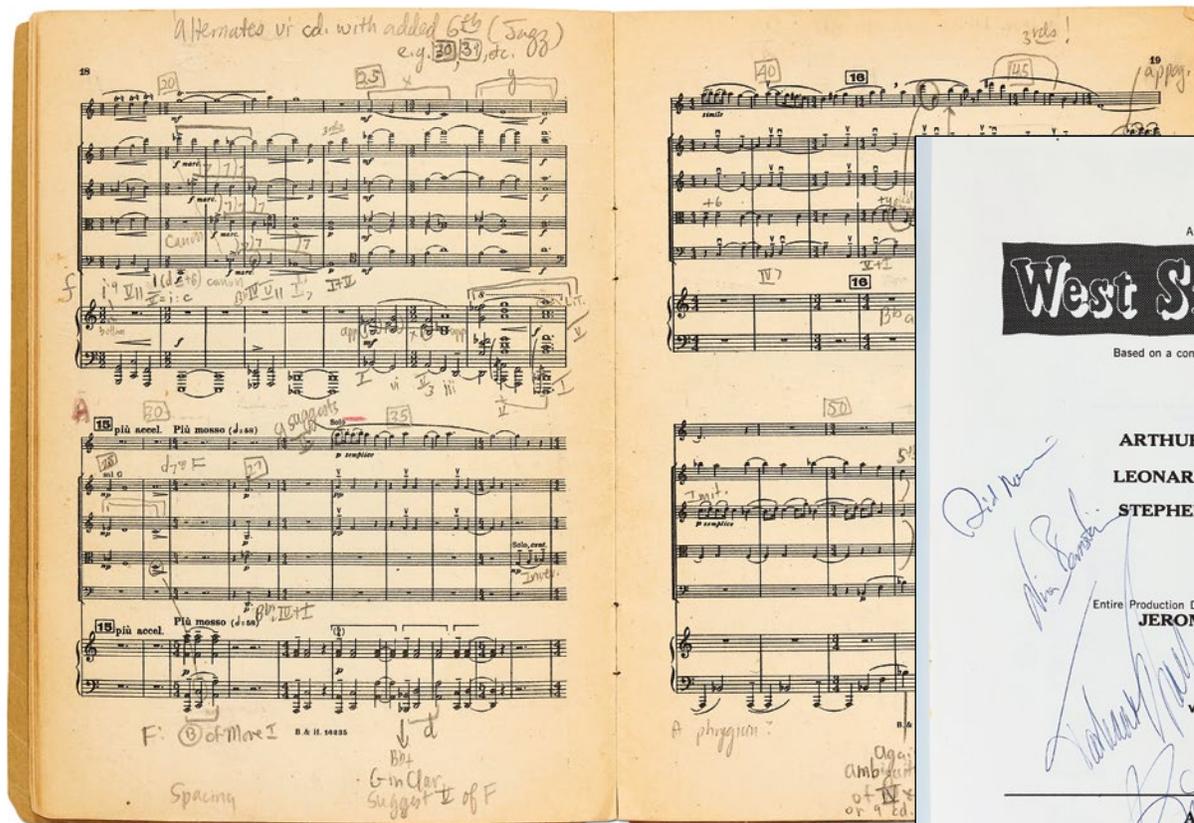
Five Music Scores from the Library of Jack Gottlieb
(New York: 1954-84)

\$4500

A small group of five vocal scores belonging to the American composer and writer Jack Gottlieb, who also served as Leonard Bernstein's "right-hand man" throughout most of Bernstein's career beginning in 1958. Most are working scores extensively annotated in Gottlieb's hand. Included are two Leonard Bernstein scores Inscribed by Bernstein to Gottlieb: *Overture to Candide* and *Kaddish* (with the lyrics extensively emended by Gottlieb), and Gottlieb's marked copy of *West Side Story* which he used during Bernstein's high-profile operatic recording of *West Side Story* in 1984. The score is Signed by three of the cast's legendary singers: Tatiana Troyanos, Kiri Te Kanawa, and Jose Carreras, as well as Sid Ramin (who co-orchestrated the music); and two of Bernstein's children (Nina and Alexander). The recording won a Grammy Award for Best Cast Show Album in 1985, and the recording process was filmed as a documentary.

Also included is Gottlieb's heavily annotated copy of Aaron Copland's *Sextet for String Quartet, Clarinet and Piano*, Inscribed by Copland: "For Jack Gottlieb, who really earned this, Aaron Copland, Tanglewood, 1954." The fifth vocal score: Richard Wagner's *Tristan and Isolde*, has Leonard Bernstein's "Tristan" bookplate tipped-in on the verso of the front wrap (and a few light markings by Gottlieb).

Gottlieb first fell under Bernstein's spell at Brandeis University in the 1950s, where they studied musical comedy together. They began their lifelong collaboration in 1958, with Gottlieb first serving as Bernstein's assistant and as editor of his television lectures. Gottlieb's book *Working with Bernstein*, published in 2010, is recognized as the most valuable Bernstein memoir, both for its candor and its musical insights.



A detailed description of each score follows:

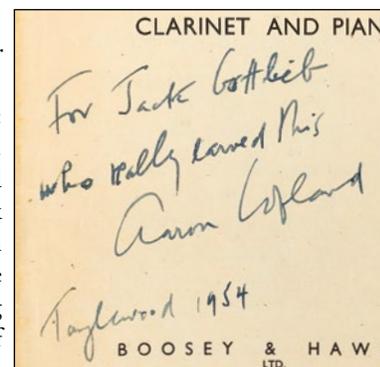
1. Bernstein, Leonard. *Kaddish / Symphony No. 3*. Vocal Score. For Orchestra, Mixed Chorus, Boys' Choir, Speaker (Woman) and Soprano Solo. Vocal score by Abraham Kaplan and Ruth Mense. New York, N.Y.: Amberson Enterprises, Inc., Publisher; G. Schirmer, Inc., Sole Selling Agent (Copyright 1965, plate no. 45743). Large octavo. Printed wrapper. pp. VI, 119. Small ink stamp: "Property of Jack Gottlieb" on front wrap. Rubbing and some darkening and wear to the spine back, near fine. **Inscribed** by Bernstein on the title page: "You can't escape yet. / I have you, Gottlieb, locked in my dream ... / with affection and thanks / Lenny / 20 Sept. '65." The lyrics throughout the score are amended and emended by Gottlieb in manuscript (red pencil). In addition there are a few marginal notes and light scattered markings by Gottlieb in red pencil. Two photocopied pages and a contemporary clipping laid-in.

2. Bernstein, Leonard. *Overture to "Candide."* G. Schirmer's Edition of Study Scores of Orchestral Works and Chamber Music. No. 79. New York: G. Schirmer, (Copyright 1957, plate no. 44206). Small quarto. Stapled printed wrapper. pp. [4], 47. Modest toning on the wrapper, wear and scattered small tears on the spine, else near fine. **Inscribed** by Bernstein on the title page: "For Jack - / With everything good and fruitful for living and working - / LB."

3. Bernstein, Leonard, Stephen Sondheim, et al. *West Side Story*. Vocal Score. New York: Amberson: G. Schirmer, Inc. and Chappell & Co., Inc. (Copyright 1959, plate no. 44415). Large quarto. Printed wrapper. pp. [4], 200. Small sticker on front wrap with: "JG Personal" in manuscript, and Gottlieb's **Initials** written in red pencil on the title page. Modest soiling, some staining to the spine, else near fine. **Signed** in ink on the title page by Sid Ramin, Nina Bernstein, Alexander Bernstein, Tatiana Troyanos, Kiri Te Kanawa, and Jose Carreras. Jack Gottlieb's working copy, marked throughout by him in pencil, and with one small sheet of manuscript notes (in pencil) laid in. With a typed label (by Gottlieb) pasted onto the

front wrap verso: "Recording Sessions of West Side Story conducted by Leonard Bernstein for DG / September 5-7, 1984 / Autographs on title page: Sid Ramin, Nina Bernstein, Alexander Bernstein, Tatiana Troyanos, Kiri Te Kanawa, Jose Carreras."

4. Copland, Aaron. *Sextet for String Quartet, Clarinet and Piano*. Hawkes Pocket Scores. London: (Copyright 1948, plate no. B. & H. 16235). 12mo. Stapled printed wrapper. pp. 45. With Jack Gottlieb's name and address in manuscript on the front wrap. The wrapper is detached and split along the spine fold, with remnants of paper tape on both wraps along the spine, one page has a long horizontal tear, else about very good. **Inscribed** by Copland on the title page: "For Jack Gottlieb / who really earned this / Aaron Copland / Tanglewood, 1954." Very heavily marked and annotated by Gottlieb throughout in pencil. In addition there are 4 index cards with manuscript notes by Gottlieb pertaining to Copland and the work.



5. Wagner, Richard. *Tristan and Isolde*. Kalmus Vocal Scores. With German-English text and table of motifs. New York, N.Y.: Edwin F. Kalmus. Large octavo. Printed wrapper. pp. XII, 276. With Gottlieb's name and address in manuscript on the title page: "Jack S. Gottlieb, 17 Lincoln St., New Rochelle, N.Y." Darkening to the spine, light diagonal crease to a few leaves at the back, the final leaf is partially split (about 1 inch) at the top margin, very good. With Leonard Bernstein's "Tristan" bookplate tipped-in on the verso of the front wrap. There are a few light markings by Gottlieb in pencil throughout the Introduction of the first act (pp. 1-4). [BTC#420559]



19 (Native American)

J.S. McFARLAND

[Photographs]: *Santee Normal Training School*

[Santee, Nebraska: circa 1870s-1880s]

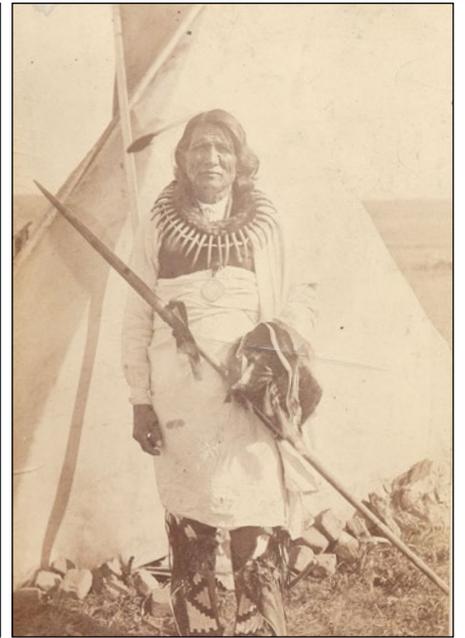
\$7500

An archive of 21 mounted albumen prints measuring between 5" x 8" and 8" x 10", with captions. Very good with some waviness, toning, and slight edgwear.

A collection of photographs documenting Santee, Nebraska with a focus on the Santee Normal Training School. The photos appear to have been compiled by J.S. McFarland who was employed at the school as a farm supervisor and whose name appears on the verso of each print. Images related to the training school show Native American teenagers dressed in western attire, formally posed for a class photo, and several students from the Standing Rock tribe. One photo features a shot of the Santee "Broom Brigade," a military-style women's drill team that marched with brooms in lieu of rifles. Other photos depict an older member of the Ponca tribe identified as Little Eagle, posed outside of his teepee and adorned with a bear claw necklace. There are also photos of two Native American policemen, a Yauktou warrior, and various scenes of life on the open prairie.

Founded in 1870 by Rev. Alfred E. Riggs, a congressional missionary, the school was created in order to provide training and education to members of the Santee Sioux tribe after they were forced from their ancestral home in Minnesota following the Sioux uprising of 1862. At its height, the school had an enrollment of two hundred students (many from other reservations throughout the Great Plains) and offered courses in history, literature, physics, mineralogy, botany, and mathematics. While the goal was the Westernization and Christianizing of a foreign culture, Riggs proved slightly more progressive than many of his contemporaries. He steadfastly believed that the students should be taught in their native Dakota language, which led to many funding spats with the federal government.

A modest but interesting collection of photography from the Santee Normal Training School in the late 1800s. [BTC#438235]



20 (Native American)
[Name Withheld]

Archive of Native American
Revolutionary Activist

California: 1974-1978

\$9500

An archive comprised of six commercial spiral bound handwritten notebooks (five quarto, one octavo). Two of the notebooks compose about 14,000 words of original narrative. The balance contain various related writings and research notes. As well as two 16mo. notebooks, one with notes, the other an address book. Also present are approximately 120 loose sheets of manuscript and printed material (notes, organizing material, arrest records, a newspaper issue, etc.). About ½ of a linear foot of material in total. Some mild handling wear, more so on the loose documents. Overall very good.

The archive of a revolutionary activist (b.1952) involved with numerous Native American protest movements and organizations throughout California (primarily Los Angeles and the Central Valley), consisting of several manuscript notebooks (including two narrative diaries), as well as dozens of loose sheets of manuscript and printed material and correspondence detailing his extensive readings, meeting attendance, organizing efforts (including names and addresses of organization members), protests, plans for urban guerrilla warfare, outlines and drafts of several manifestos, and the like.

He writes openly in the beginnings of his personal journals about his attraction to revolutionary movements, including the significant influence of the SLA (Symbionese Liberation Army), and specifically its members' highly publicized (and televised) May 17, 1974 shootout with the LAPD: "Since I am just beginning this journal, I supposed it is incumbent on me to tell how and why I become involved in revolutionary politics. My active participation began after having seen the massacre in Compton on May 17 of this year. To sit in my living room and watch those people burn to death was too much. I kept hoping beyond hope that somehow they would get out alive, but I knew they wouldn't. It was a very sickening thing. [...] I emerged a revolutionary." (December 30, 1974).



His journals continue through 1974 to early 1977 in sporadic, often angst-filled entries on general philosophies of social movements, potential revolution, and personal issues (including a bizarre and prolonged romantic infatuation with a terminally ill young woman) — with a heavy emphasis on the study of the urban guerrilla warfare espoused by the SLA. The entirety of one notebook is devoted to this, including a section titled "Explosives and Guns," replete with potential government and establishment targets for attack, sketches of machine guns, and a fiery, laid-in, open letter (dated June 11, 1975) titled, "A Message to the Pigs." In part: "This is a warning to all those policemen and other pig agents that might be out there polishing their guns, machine guns, and fire bombs, waiting to strike out at me and those of my kind at the first opportune moment. / When you come for me you had better grasp me tight, for I will not be taken quietly, like those revolutionaries of the sixties."

The aim of revolutionary guerrilla warfare is to intensify and increase the already existing contradictions between the bourgeois or state, and the proletariat. This is done, mainly, in two ways. In a modern imperialist ~~society~~ democratic society, authority is exercised by the use of hidden and

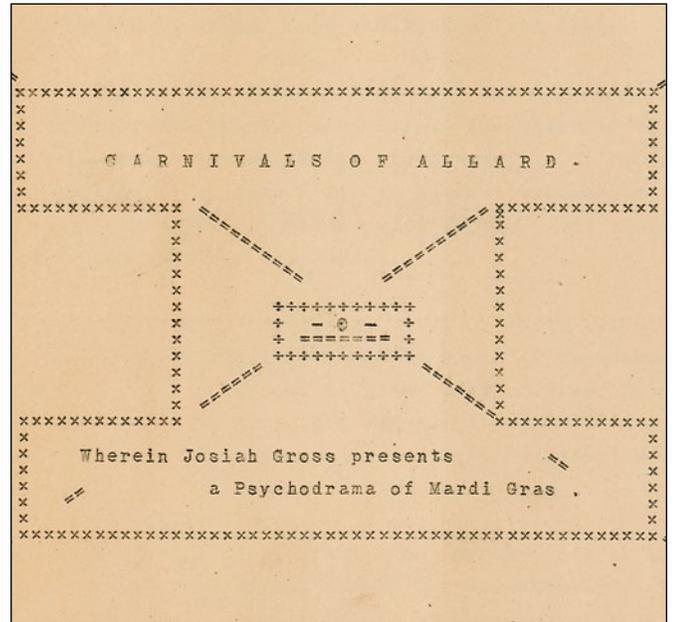
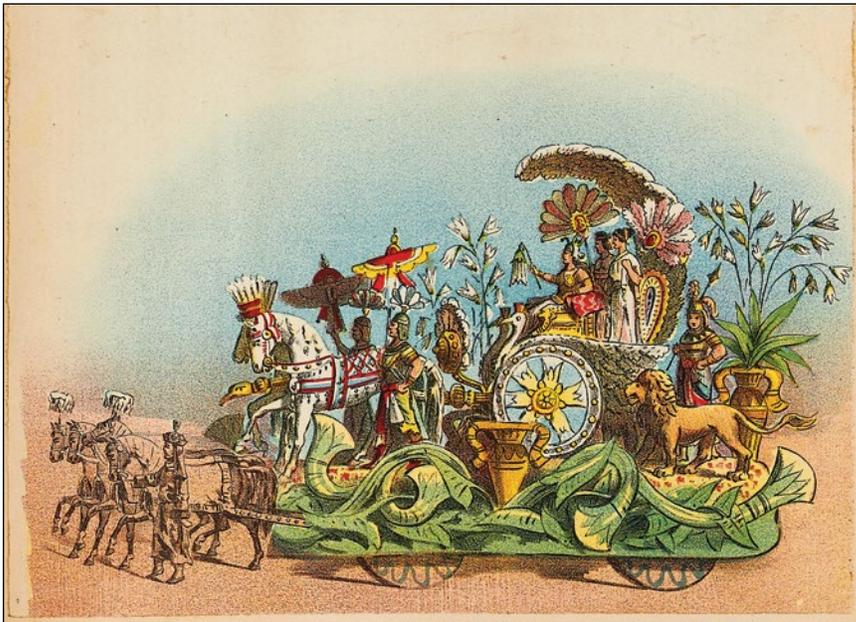


While often alarmingly violent in nature, his early writings appear to us not terribly dissimilar to the typical musings of disillusioned radicalized college students, though with a few important distinctions. First, his motivations for study and pursuit of revolutionary activities seem largely internal, rather than guided by a professor, mentor, or social group. Further, there is an uncommon, working class point of view evident throughout the materials. Dates here have him well into his twenties, working full-time in construction, and living in Azusa, a San Gabriel Valley suburb of Los Angeles.

Importantly, however, the writer (originally from the Umpqua Region of Douglas County, Oregon near Roseburg) in several journal entries cites Native American ancestry. He becomes active in A.I.M. (American Indian Movement) and the Mohawk and Skyhorse Defense Committee, and he is pictured in the September 23, 1977 issue of *The Modesto Bee*, where he is identified as an "Indian" and member of the San Jose chapter of A.I.M.

Indeed 1977 was by far his most active year: leading security efforts for multiple protests, growing more intimate with A.I.M. leadership, attending meetings and participating in organizing efforts with the Prairie Fire Study Group (a Weather Underground-affiliated agency), and visiting the campus of the newly formed D-Q [Deganawidah-Quetzalcoatl] University (one of the earliest tribal colleges) for an extended stay in early September. This last event culminates in his September 23, 1977 arrest, along with a number of other A.I.M. members, at a construction project which disturbed Native American burial grounds near Modesto. Much of the loose material documents this incident and his resulting lawsuit against the city for false arrest.

The materials gradually end in 1978, with the writer seemingly stranded in Pennsylvania — likely due to his participation in A.I.M.'s The Longest Walk. Nevertheless, a raw, rich, and revealing primary record from an active participant in Native American protest movements. [BTC#423049]



| | | |
|--------------------|----------------------|----------------------------|
| Dramatis Personae. | The Prophet. | Allard. |
| | Docillian the First. | |
| | Elanka. | Jacynth. |
| | Homolo. | |
| | Wishta. | Ellsenta. |
| | Eleusa. | |
| | Wanalah. | Felicie. |
| | The Enchantrine. | |
| | Guelanah. | Unidentified. |
| | Draison. | |
| xxx | | |
| Localis Historia. | I. _____ | Meza in Tusayan . |
| | II. _____ | Empire of the Inalienable. |
| | III. _____ | The Carnival City . |



22 (New Orleans)
Josiah GROSS

[Unpublished Typescript Novel]:
Carnivals of Allard: A Psychodrama of Mardi Gras

[Circa 1903]

\$4000

Typescript. Quarto sheets. 113pp. Nearly square brown paper sheets stapled along the spine and illustrated with 13 mounted chromolithographic scenes (measuring 8" x 5") of Mardi Gras parade floats clipped from contemporary periodicals. Very good, lacking the original cloth wrappers, chipping on the first and last sheets (with the first sheet also tape repaired), and oxidation at the staples. Author Josiah Gross (1862-1928), was a native of Missouri, a graduate of Tulane, and a New Orleans-based lawyer. Using his background as a freemason and steeped in that organization's web of secrecy, he built this romance based on mysticism, psychology, and a bit of the occult, in a setting taken from his experiences in Louisiana, and in specific the celebrations of the New Orleans Mardi Gras, including various costumed characters from parade floats, to create this "psychodramatic" novel. Gross served as internal revenue collector in New Orleans, specialized in National Pension Law, and argued before the U.S. Supreme Court. He also co-edited the weekly newspaper, *The New South* and published one novel in his lifetime, *Ondell and Dolee: a Story of Mysticism* (NY: Abbey Press 1902). An unpublished and unrecorded novel by a notable New Orleans resident. [BTC#424747]

+ CARNIVALS OF ALLARD. +

Quotum Initium.

The Duelling Oaks .

Evening had come and the Park spread out like a lawn of the gods. Moss webs in tufty strands were idly swaying with the breeze. The wax myrtles of other worlds slowly lighted. The wierd spirit of the Bayou now seemed to arouse itself for the night. The Ghenes d' Allard, druidical oaks whose limbs sank down upon earth, felt the hush of the dew.

I sat beneath the spreading oaks and long that afternoon watched the passing throngs gathered upon this famous landscape, - the City Park, until now they had thinned and almost wholly disappeared. I had no part in their festivities, indeed, I had gone there in my most melancholy mood and seated myself under the selfsame tree, where not long before, the ever gentle Felicie and I sat together and planned the future.

Upon her lovely person the lethe of death had since settled and I mourned. A zephyrous afternoon on the bosom of treacherous Pontchartrain and a dream that ended. Nor was it given me to see her form again for the waters held her and since then my spirit had slept upon the waters. This evening she haunted me so that I was loth to leave the suceasing solitudes and seek companions of the city.

Scarcely had I heeded that I sat by the tomb of Louis Allard, now its grayness recalled my wandering senses and momentarily distracted them from the grave in the lake. The atmosphere of Bayou Saint John brings reverie. It has a superstitious sweetness. Here it is that choice spirits, so the psychic minded tell, are wont to sojourn in the interval of material to ethereal existence. To this hallowed spot came the voodoo with strange offerings. It was a name to conjure with and on the festal night of good Saint John, the Druids of Africa joined hither, - even so .

23 **Thomas Henry PETTIPHER**

[Stereoview Photographs]:

Cycling Tour Through pre-WWI Europe

Germany, Austria, France, Switzerland, Belgium, The Netherlands, Scotland, Spain, Italy: [circa 1905-1914]

\$8000

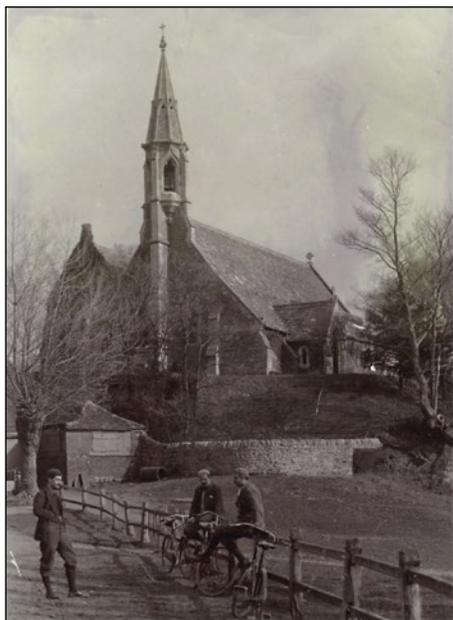
A substantial archive of 835 snapshot stereoview photographs taken by the avid cyclist and noteworthy photographer Thomas Henry Pettipher during his many cycling tours throughout Western Europe mostly between 1905 and 1915, with some later. The stereographic photographs, most annotated, some on the verso, are housed in 30 green stereoview boxes, which are numbered. Also Included is a cabinet card photograph of Pettipher on his bicycle in front of a churchyard, circa 1905. Slight age-toning on boxes and foxing on some of the photographs, overall very good or better.

Pettipher's journeys took him through Europe in the decade before the World War I broke out. His images depict pre-war Germany, Austria, France, Switzerland, Belgium, The Netherlands, Scotland, Spain, and Italy, among others. Pettipher photographs local people, customs, landscapes, historic buildings, and relics, most with captions. Some of the captions describe the photo process used to produce the image. One reads, "this is a double exposure, first on 'La Fajolle the dirty' then on a doorway and woman at Tarascon next day. The latter being under-exposed hardly shows till viewed in the 'scope, when it looks like a mirage or ghost."

Thomas Henry Pettipher (1872-1954) was a grocer from Chipping Norton, Oxfordshire, who owned the town's principal grocery store, which was opened by his father. He was an avid cyclist and stereo photography enthusiast. Pettipher was a member of the United Stereoscopic Society, which was founded in 1904. Labels dated in manuscript and pasted to verso of some of the photographs, reveal that several of these were entered in a competition. He was also Secretary of the Chipping Norton Golf Club. One of his touring companions was Francis Dalby (1869-1918), a timber and slate merchant from the Banbury region. Pettipher died at his home, "The Bungalow" on 27 August 1954.

A superb group of turn of the century stereoscopic works documenting pre-World War I Europe.

[BTC#409868]







24 (Photography)

The Photography-Embedded Literature Collection, 1892-2019

\$8000

A large collection of over 400 works of fiction and poetry, consisting of books that feature photographs and images as an integral part of the literary text, inspired by the novels of W.G. Sebald. Sebald notably included an odd array of photographs, postcards, and other documentary images in his literature. This collection of “photography-embedded” literature documents the history of how photographs had been used in fiction and poetry prior to Sebald, and leading contemporary authors worldwide who have been influenced by Sebald. The bulk of the collection, but not all, consists of contemporary works created after Sebald’s death in 2001.

The earliest book in the collection is the Belgian Symbolist writer Georges Rodenbach’s *Bruges-la-Mort*, published in Paris in 1892, which includes photographs of Bruges selected by Rodenbach. Also among the early works is Paul Lawrence Dunbar’s *Poems of Cabin and Field* (1899), which features photographs taken by African-American students at the Hampton Institute; Joseph Battell’s *Ellen or The Whisperings of an Old Pine* (1901), a truly eccentric piece of American writing taking the form of a Platonic dialogue between a teenage girl and the narrator, who happens to be an

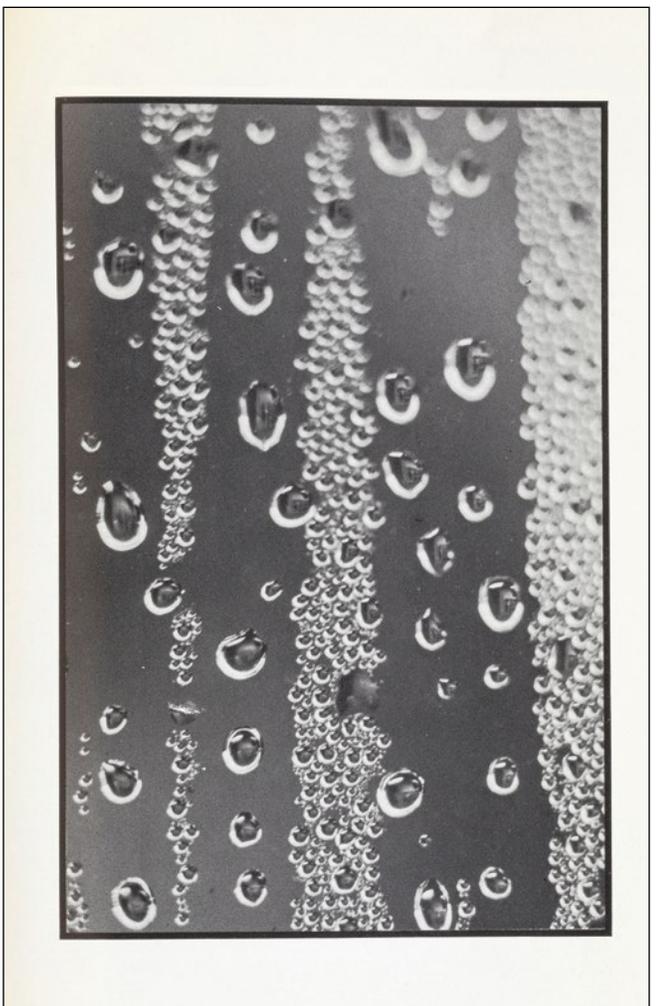
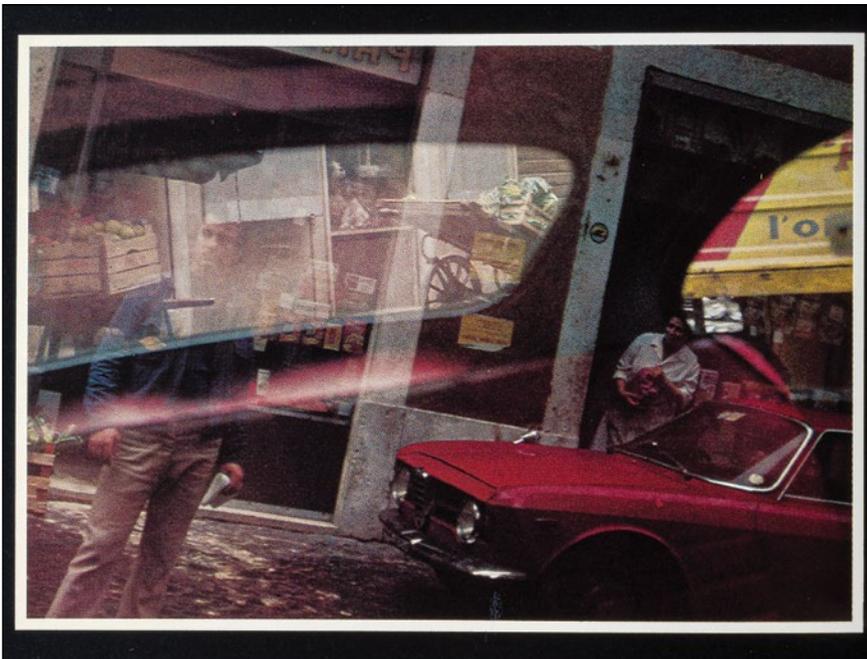
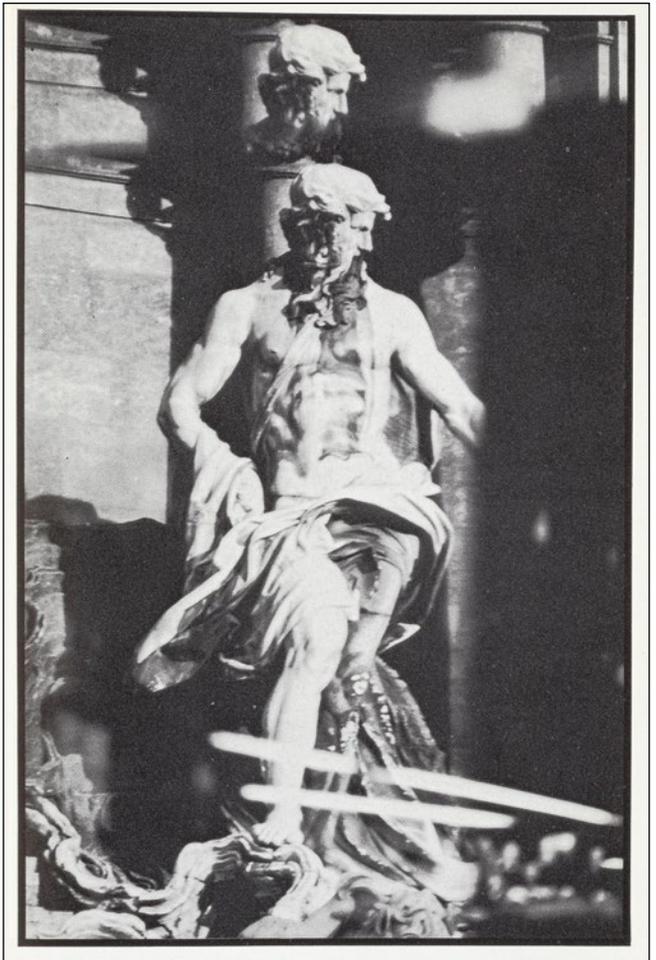
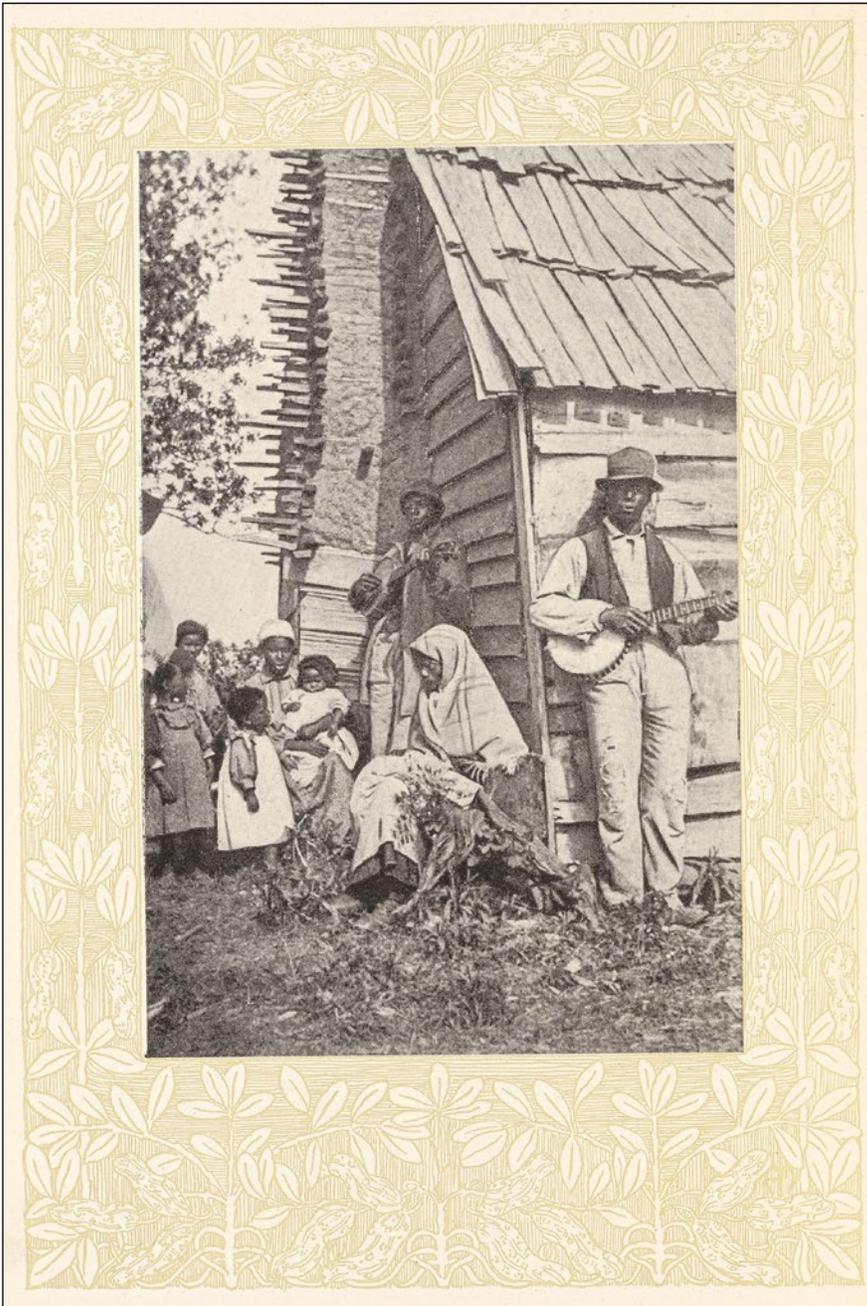
old pine tree; and John Spivak’s *Georgia Nigger* (1933), in which Spivak augments his fictional narrative of the chain gang system in Georgia with photographs taken by him to more effectively convey the brutalization of black prisoners.

Included among the later pre-Sebald titles are well-known writers like John Updike, Anthony Burgess, Martin Amis, and Kobo Abe, each of whom had produced at least one book with embedded photographs. The collection contains works by authors from more than 20 nationalities on six continents. There are over 90 works **Signed** by the author, including titles by Claudia Rankine, Ransom Riggs, Carole Maso, Iain Sinclair, Umberto Eco, and Melvin Van Peebles, together with 12 signed limited editions. The collection also includes a handful of academic titles devoted to the study of the use of photographs in literature.

An historically important and unique collection that brings together many diverse titles of both celebrated and overlooked works of literature with embedded photographs and other images. A detailed list of all 419 titles in the collection is available. [BTC#436534]



WEST FROM ELLEN'S MOUNTAIN.
Lake Champlain and Adirondacks in Distance.





IN THE WARREN WOODS.





25 Catherine POTTER

Delaware Dance Marathon Champion

Wilmington, Delaware / Cincinnati, Ohio: 1934

\$4000

The collection of Dance Marathon champion Catherine "Kitty" Potter. Included are over 150 photographs of Potter and various contestants, 11 dance programs, more than a dozen letters and cards from fans, family, and fellow marathoners, along with related news clippings and ephemera. Overall very good, most items with glue or paper remnants on their backs from being removed from a scrapbook; four programs are glued together at the spine and one rear wrap detached but present.

Potter, who was born in Virginia but lived in Wilmington, Delaware, entered a local dance marathon with partner Joe Riccio sometime early in 1934, winning the grueling event and splitting the \$500 first prize. The couple entered a contest of champions held later that year in Cincinnati, Ohio. The event lasted an amazing two months (totaling 1,473 hours) with Potter winning the contest solo along with another solo male contestant after Riccio was disqualified halfway through.

The programs, of which 10 are mimeographed and one printed, tracked the daily events of the Cincinnati contest with rulings, biographies,

schedules of events, and a recap of the incidents that occurred during the overnight hours. The final program features Potter's name on the front announcing her as one of the co-champions, along with sections on contest highlights, a complete list of couples, and a farewell note.

Illustrating the phenomenon are more than 150 photographs of Potter, her partner, and various couples, trainers, judges, and entertainers. They range in size from 2½" x 4½" to 8" x 10" but with most 3½" x 5½". Many are Inscribed to Potter with her notes on the rear. Most of the photo are loose, but nearly a dozen of the larger format photos are still attached to their original scrapbook pages preserving Potter's captions.

Rounding out the collection is a group of a letters from fans wishing her well in the marathon, along with kind words from fellow contestants, and two letters from family. The first family letter is from Potter's mother pleading with her to stop competing in dance marathons and is accompanied by a newspaper clipping of the dangers involved in such endurance events. The other letter from her brother, an endearingly poor speller, wishing her well, says he will visit her soon, and that she should not feel down about squandering her marathon winnings.

A charming collection documenting a young woman's short but successful career as a dance marathon contestant and champion in the 1930s at the height of that Depression Era craze. [BTC#395737]

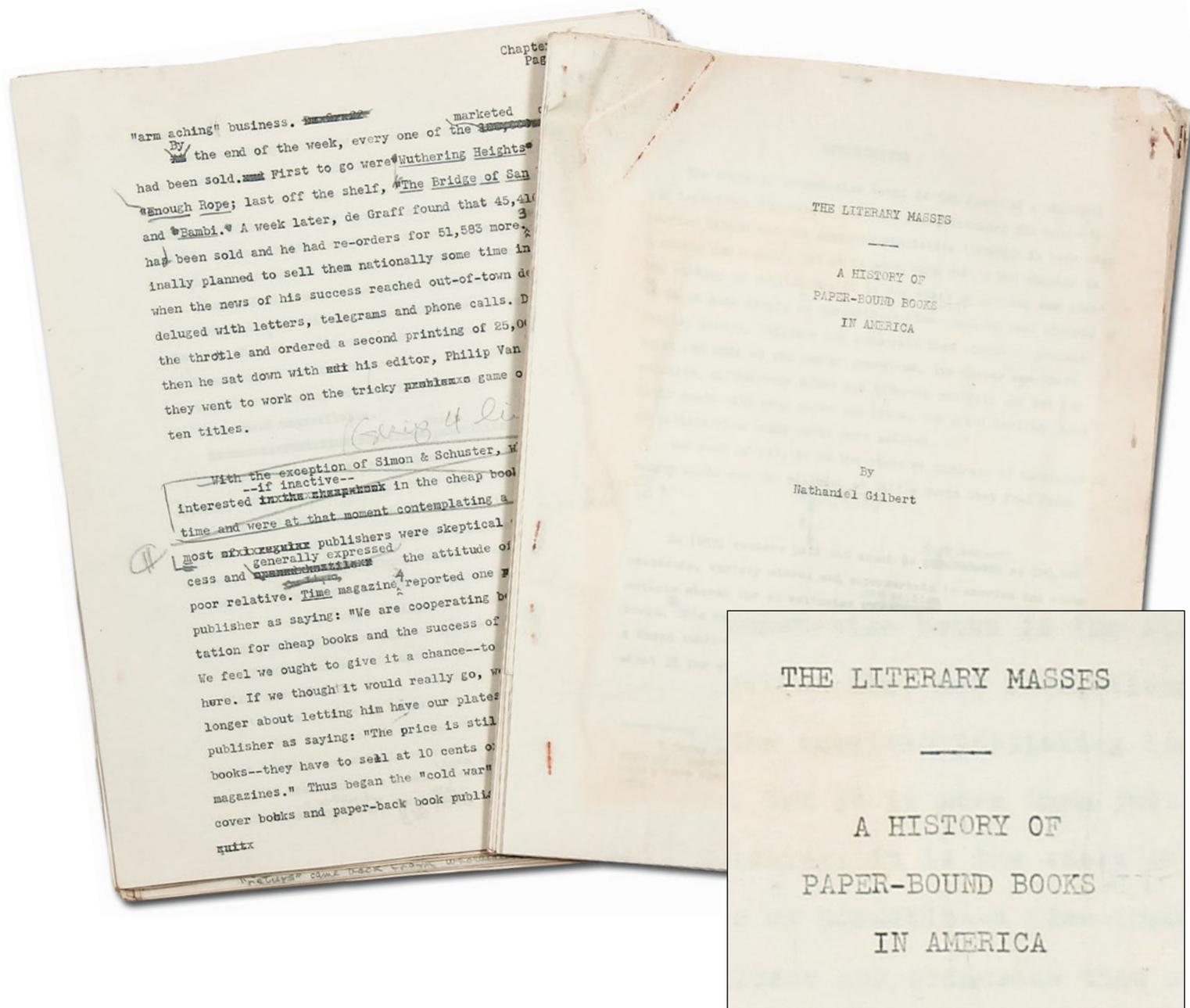


**General Amusement
Company**

Presents the
**CHEROKEE STRIP
CHAMPIONSHIP
WALKATHON MARATHON**

Under the Management of
Chas. F. Noltmier





26 (Paperbacks)
Nathaniel GILBERT

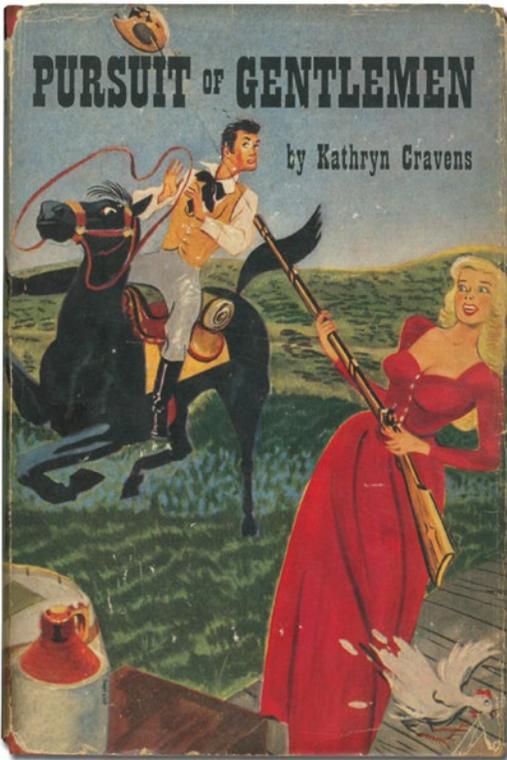
[Manuscript]: *The Literary Masses: A History of Paper-Bound Books in America*

[1953]

\$4000

Typed manuscript. 26, 42, 18, [9]pp. Loose sheets attached by a large paper clip. Heavily annotated and corrected throughout with revisions taped and stapled to many of the pages to replace existing text. Very good with some toning, wrinkling and oxidation by the staples. A master's degree thesis from New York University submitted in 1954, documenting the history of the paperback book in America by Nathaniel Gilbert, later a journalist, editor, and public relations professional who contributed articles to *Entrepreneur* and *Public Relations News*. The thesis includes a special focus on the then recent explosion in paperback sales and their effect on the publishing industry. Well-researched and exceedingly well-

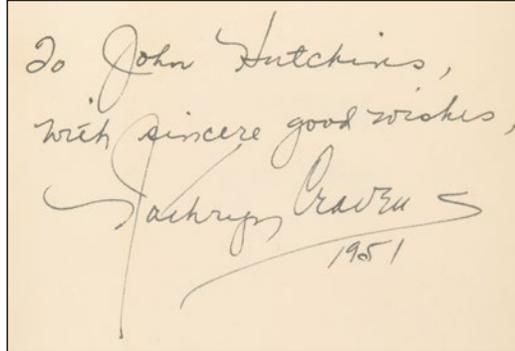
documented (as one may expect of a thesis) with a 10-page appendix. Laid in is a Typed Letter Signed dated February 15, 1954 from the Office of the Dean of New York University certifying that the thesis had been approved, along with a contemporary clipping from the *New York Herald Tribune* on paperback books and the overcrowding at newsstands due to the glut of paperbacks released each week. Though a master's thesis and unpublished, one of the earliest serious academic efforts to document the history of paperback publishing in America. OCLC locates no copies. [BTC#393109]



27 (Texas)
Kathryn CRAVENS

Pursuit of Gentlemen [with unproduced typescript play]
 New York: Coward-McCann, Inc. (1951)

\$2000

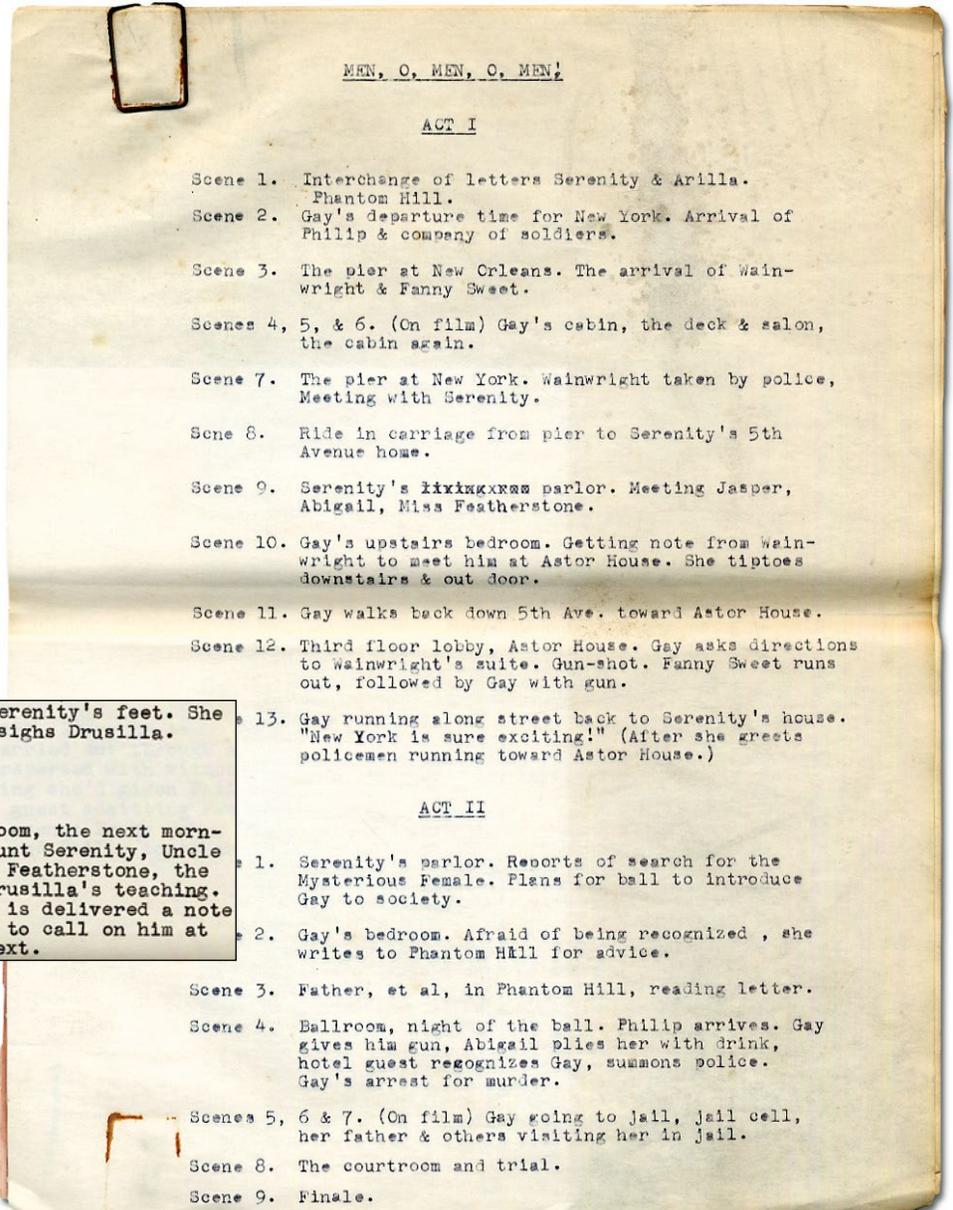


First edition. Illustrated by Jack Long. Near fine with slight soiling to the boards and some edgewear in a very good dustwrapper with some rubbing, chips, and tears. **Inscribed** by the author. Laid in are eleven 8½" x 11" photocopied pages of a typed treatment for staging the book as a play, with handwritten corrections. All pages have been folded and are very good with shallow chips and tears.

Kathryn Cochran Cravens, 1898–1991, a radio personality, actress, and writer from Texas was the first female news commentator to be broadcast coast-to-coast. *Pursuit of Gentlemen*, her only novel, was published in 1951; the manuscript won first prize from the National League of American Penwomen in 1948. The novel is a fictionalized version of her adventures as a trailblazing woman with humble Texas beginnings finding her way into New York society.

As an actress she started her career playing small parts for Fox Films in Hollywood. The following decade would include work in silent films and eventually radio, where she found her niche. By 1930 she was given her own news program in St. Louis, "News Through a Woman's Eyes." CBS eventually picked up the show and Cravens moved to New York. Additionally she wrote columns for *Cosmopolitan*, *The New York Times*, and *The Christian Science Monitor* before focusing on the war effort. In 1945 she became the first woman wartime correspondent. She was later acknowledged for her efforts with a special citation presented by the United States Army.

Although apparently never performed, Cravens typed up stage directions for the first two acts of *Pursuit of Gentlemen*, present here. This would be her last published work as Cravens retired to her family home in Burkett, Texas in 1952 after making it into *Who's Who in America*. [BTC#367187]



MEN, O, MEN, O, MEN!

ACT I

- Scene 1. Interchange of letters Serenity & Arilla. Phantom Hill.
- Scene 2. Gay's departure time for New York. Arrival of Phillip & company of soldiers.
- Scene 3. The pier at New Orleans. The arrival of Wainwright & Fanny Sweet.
- Scenes 4, 5, & 6. (On film) Gay's cabin, the deck & salon, the cabin again.
- Scene 7. The pier at New York. Wainwright taken by police, Meeting with Serenity.
- Scene 8. Ride in carriage from pier to Serenity's 5th Avenue home.
- Scene 9. Serenity's ~~living~~ parlor. Meeting Jasper, Abigail, Miss Featherstone.
- Scene 10. Gay's upstairs bedroom. Getting note from Wainwright to meet him at Astor House. She tiptoes downstairs & out door.
- Scene 11. Gay walks back down 5th Ave. toward Astor House.
- Scene 12. Third floor lobby, Astor House. Gay asks directions to Wainwright's suite. Gun-shot. Fanny Sweet runs out, followed by Gay with gun.
- Scene 13. Gay running along street back to Serenity's house. "New York is sure exciting!" (After she greets policemen running toward Astor House.)

ACT II

the gangplank and lands at Serenity's feet. She faints. "New York at last!" sighs Drusilla.

pose song & dance on 5th Ave.

ACT II

Scene 1. Serenity's upstairs living room, the next morning. Establish characters: Aunt Serenity, Uncle Jasper, cousin Abigail, Miss Featherstone, the social tutor. The start of Drusilla's teaching. After others leave, Drusilla is delivered a note from Wainwright inviting her to call on him at the Astor House on Tuesday next.

- 1. Serenity's parlor. Reports of search for the Mysterious Female. Plans for ball to introduce Gay to society.
- 2. Gay's bedroom. Afraid of being recognized, she writes to Phantom Hill for advice.
- Scene 3. Father, et al, in Phantom Hill, reading letter.
- Scene 4. Ballroom, night of the ball. Phillip arrives. Gay gives him gun, Abigail plies her with drink, hotel guest recognizes Gay, summons police. Gay's arrest for murder.
- Scenes 5, 6 & 7. (On film) Gay going to jail, jail cell, her father & others visiting her in jail.
- Scene 8. The courtroom and trial.
- Scene 9. Finale.



28 **(WPA, Mississippi)**

Primitive Carvings of Wooden Fruit, Vegetables, and Groceries made by the Delta Art Center, W.P.A. Mississippi Art Project

Mississippi: [circa 1935]

\$7500

20 hand carved food items including a milk bottle, an orange, a carrot, three eggs, a banana, a potato, a ham, a tomato, a jar of peanut butter, a bag of sugar, a tomato can, a wedge of cheese, a jar of molasses, a pound of butter, a pound of lard, and a loaf of bread with two slices carved from the loaf, with a supplied basket. Some rubbing and wear on the paint, overall very good. Of the 20 pieces, nine are stamped "Delta Art Center, W.P.A.

Miss. Art Project," but they are all obviously of a piece. Wonderful hand-carved and painted vernacular representations of groceries, presumably much on the minds of the Depression-era artists and craftspeople. Speculation in our office is rampant about the uses to which these objects could be put, some of it not facetious. [BTC#417466]





29 G. Scott WRIGHT

The Palette Archive

\$12,000

A collection of 60 letters and notes mostly sent between 1952 and 1961 by well-known authors, artists, politicians, and academics to G. Scott Wright, Jr., the editor of *The Palette*, a short-run magazine published by the Connecticut Arts Association. 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. Highlights of this collection include contributions from:

- Buckminster Fuller – three page Typed Letter **Signed**, accepting Wright's request and providing an unpublished feature-length article on Isamu Nogouchi (not present), accompanied by a rare copy of *The Palette* in which it appeared.

- John F. Kennedy – one-page unsigned Typed Manuscript statement from then Senator Kennedy, with a note from a Democratic National Committee member dated just days before the 1960 Presidential Election, and accompanied by a rare copy of *The Palette* in which the statement appeared.

- Arthur Compton – one-page Typed Letter **Signed** by the Nobel Prize-winning physicist with a 14-page address he gave at Washington University in September 1953 ("Atoms, Electricity and The Quest for the Best") that appeared in excerpted form in *The Palette*.

The majority of the letters in this collection relate directly to Wright's requests for contributions to *The Palette*, which was short-lived and produced in a limited run of only a handful of issues between late 1959 and early 1961. Many of the correspondents contacted express their interest and approval of the project but regret not having sufficient time or material to contribute to his noble pursuit of expanding the perspective of young minds. They include: Edward E. Murrow, Ralph Bunche, Thomas Benton, John Hersey, William Steig, Alastair Cooke, Adlai Stevenson, Eliot Noyes, Ben Shahn, Bruce Catton, Norman Cousins, Russell Lynes, and Eero Saarinen. Other notable, but later correspondents from the 1970s-early 80s are: Aaron Copeland, Mario Cuomo, Richard Nixon, George MacDonald Fraser, and Arthur Koestler, among others.

A nice collection of letters of well-known signatories. A list is available upon request. [BTC#99210]

MR. JOHN F. KENNEDY

President of the United States, has most generously given the PALETTE a statement about the future of America and its people.

SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE, ILLINOIS

November 8, 1960

Mr. G. Scott Wright, Jr., Editor
The Palette
The Magazine of the Connecticut Arts
Association
Tobacco Road
Weston, Connecticut

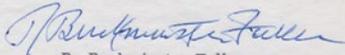
Dear Mr. Wright:

Thank you very much for sending me the extra copies of my Nogouchi article. I would like to have 200 ~~more~~ copies of your publication.

I am enclosing one of the copies you sent me with a few minor corrections which I hope can be taken care of in your final run.

Would you please send me the 200 extra copies to me at the Department of Design, Southern Illinois University, Carbondale, Illinois.

Faithfully yours,



R. Buckminster Fuller
Research Professor

RBF/ln

Enclosure

*P.S. Am enclosing check for \$20.00 for
overrun - BUT IF MY CHANGES ARE
LATE AND CAUSE YOU EXPENSE (THEY
MUST BE MADE) THEN YOU ARE TO BILL ME
FOR THAT ENTIRE EXPENSE. I WILL
PAY YOU IMMEDIATELY UPON RECEIPT OF BILL.*

DEPARTMENT OF DESIGN | DESIGN RESEARCH AND DEVELOPMENT

WASHINGTON UNIVERSITY



ST. LOUIS 30, MISSOURI

September 30, 1960

Mr. G. Scott Wright, Jr.
Editor, The Palette
Tobacco Road
Weston, Connecticut

Dear Mr. Wright:

Thank you for inviting me to contribute an article on education to The Palette. I regret that other commitments do not leave me the time available to prepare an article for your publication.

It is possible that the concluding section of the enclosed unpublished address (pages 9-14) might be suitable for readers of The Palette. If you wish to reprint this section, you have my permission to do so.

Yours very truly,



Arthur H. Compton

A healthy, free, diversified, growing people lives in its arts fully as in other aspects of its society -- economic, political, moral or spiritual.

Hence today, as we seek a stronger, healthier, more vital America -- the new birth of a people who traditionally have sought new frontiers, conquered them and gone on in search of more -- so may we move to express ourselves more fully in the arts.

But a nation which devotes its sole reverence to the past, which is satisfied with itself as it is, which forgets the youthfulness that once challenged the frontiers -- is not a growing, healthy nation. It is not one that looks to the future with anticipation and the joy of battle. It is a nation of stagnation and decline. It is a nation that in the end abandons freedom for slavery, in one form or another.

We are faced as a people today with a choice -- blind reverence for the past or bold anticipation of the future -- complacency or achievement -- creeping mediocrity or a new greatness.

We see the challenge at all hands -- at home, abroad. I feel we must move out to meet it now. History may not give us opportunity to choose again.

JOHN F. KENNEDY

RICHARD NIXON

LA CASA PACIFICA
SAN CLEMENTE, CALIFORNIA

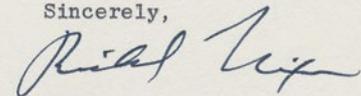
July 20, 1979

Dear Mr. Wright:

This is just a note to tell you how much I appreciated your letter of June 4th.

I shall always be grateful for your expression of friendship.

Sincerely,



Mr. G. Scott Wright, Jr.
54 Vly Road
Albany, New York 12205

30 (Yale)

James Woods McLANE**1827 Autograph Album from Yale College**

New Haven: Published by N. & S.S. Jocelyn 1827

\$3500

Blank book. Quarter leather and marbled papercovered boards with red morocco label gilt on front board, small label on the front pastedown (Durrie & Peck: New Haven binders, stationers, and blank book manufacturer). Re-spined and with edgewear, else a very good or better copy. Handwritten name of J.W. (James Woods) McLane on the label on front board. McLane was born in Charlotte, North Carolina in 1801. He made a 1000 mile trip on horseback in order to attend Phillips Academy Andover, graduated from Yale in 1829, and then graduated from the Andover Theological Seminary in 1835. He rose to prominence, and was the first Minister of the Madison Street Presbyterian Church in New York City. In 1852 he was named chairman of the important commission on the modernization of the authorized version of the King James Bible for the American Bible Society. He also served as director of the Union Theological Seminary. He died in New York in 1864. His daughter, Ann Richards McLane, was a noted American artist.

This blank book was kept as an autograph book starting in 1827 while McLane was a student at Yale. He has **Signed** the book on the second leaf: "James W. McLane. Yale College. July 4th, 1827." Over the next two years McLane collected autograph contributions from 62 of his classmates, or from the two classes immediately preceding his. Although a few of the contributions are mere sentiments, most are relatively substantial contributions consisting of one or more pages of occasionally thoughtful reminiscences or statements of belief or purpose. Many of the contributors were future clergymen, among their members are several of the influential "Illinois Band" of clergyman. Among the many contributors are:

-Milton Badger, secretary of the American Home Missionary Society.

-Horace A. Binney, Jr., son of a prominent Philadelphia attorney, Binney was the founder and president of the Union League, and head of the U.S. Sanitary Commission. Binney plays a prominent role in the diaries of George Templeton Strong.

-Horace Bushnell, one of the leading theologians of the 19th Century, a prolific author, and creator of America's first public park (Bushnell Park in Hartford, Connecticut). Along with his classmate Henry Durant, he was instrumental in the founding of the College of California, the presidency of which he declined.

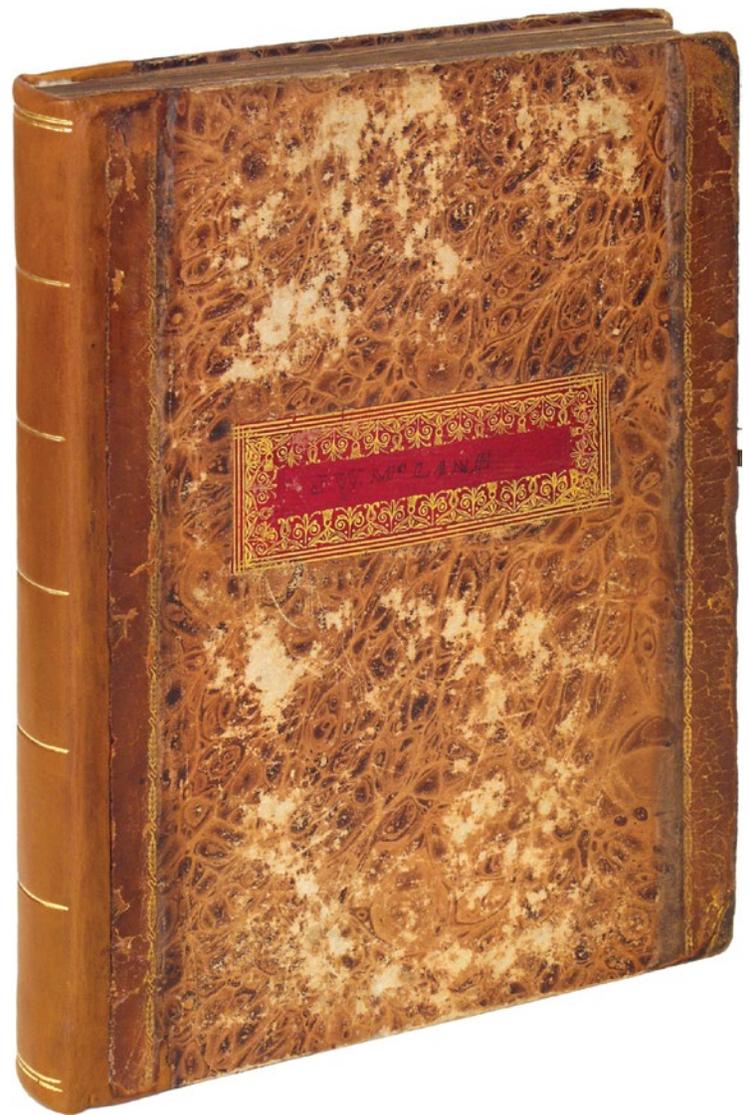
-Joel T. Case, a Presbyterian Minister with a colorful career. He accompanied the Santa Fe Expedition; was the first editor of the Galveston (Texas) *Daily Courier*; and founded the Victoria Female Academy in Texas.

-Henry N. Day, attorney and prolific author who wrote *The Art of Discourse*, *The Art of Elocution*, and many other works.

-Mason Fitch Cogswell, a medical doctor who served in the Confederate Army.

-Henry Durant, who served as mayor of Oakland, became the founder of the College of California, and served as its first president.

-Francis Gillette, Senator from Connecticut, and one of the founders of the Republican Party in that state.



-Christopher Morgan, law partner of William Seward, member of Congress, Secretary of State of New York, and mayor of Auburn, New York.

-William H. Norris, one of Baltimore's leading lawyers who went south during the Civil War to serve as Judge Advocate of the Confederate Army, with the rank of Colonel.

-Frederick A. Porcher, member of the South Carolina legislature and professor of history and belles lettres at the College of Charleston. Porcher delivered the inaugural address at the first meeting of the South Carolina Historical Society.

-Henry Sherman, abolitionist and author on slavery; and the close friend of Abraham Lincoln. One of Lincoln's final official acts was to appoint Sherman as Chief Justice of the Territory of New Mexico on the morning of his assassination.

-Edwin Stevens, pioneer missionary in China.

-William H. Stiles, member of Congress from Georgia, diplomat, author of a two-volume history of the revolution in Austria, *Austria 1848-49*, unsuccessful candidate for governor of Georgia, and Colonel of the 16th Georgia Regiment in the Confederate Army, he died in 1865.

-N.P. Willis, prolific author, editor, and poet who contributes an eight-line poem.

Presumably additional research would result in further information about the other contributors. [BTC#86607]

Birney

Your permission, Bro. Nic Lane, was a kind one, but I have no wish to avail myself of it. It certainly is wiser for us both, when so near the hour of final separation, to drop the only subject on which we have ever differed, and on which, I hope, we ever shall.

We have been connected in many scenes, whose memory will, I doubt not, be always unalloyed sources of pleasure to both of us.

"Is true our Managers have done their best, and your own fanciful must supply the rest. You will recollect the allusion, tho' you may not be here. - Farewell, may your life be useful and happy."

Wm. Birney jr.
Philadelphia.

Yale Aug. 1828.

Bushnell

Dear Mae
We Seniors do not feel in very excellent mood for writing just at present, you will therefore pardon me if I do not give you a specimen of my prolixity. I shall endeavor to conform to the length of our acquaintance & not to the strength of my esteem for you. Our acquaintance has indeed been short, but the circumstances attending it, if we except its speedy termination, have all been such as to afford me the sincerest pleasure. The painful probability is that the separation which is at hand will be final. Permit me however to say that I shall expect the satisfaction of hearing that you are high in the ranks of usefulness & altho the field of your labors may be remote from my own I will that character and in no other shall I require the promising talents & the firm integrity of a "Brother" whom I have learned to esteem. Meanwhile my most ardent wishes attend you

Yale College
Sept 3. 1827
Horace Bushnell
Washington
Conn

Durant

My Dear Friend -

I would gladly write a long piece in your book both to evince my friendship for you and to display my talents! but time will not permit.

Be assured that no one will remember you longer, or with more esteem, than your unworthy friend

H Durant
Acton
Mass
Yale Sept 11. 1827

And blessings like a Summer rain
And Sun my hopes be true
And gladness with her laughing train
Come, like the gush of Mine!
And be but as their meet to me
And as I leave them now
And the good Man's tears will flow for thee
When dust is on thy brow.

Yours sincerely
A. S. Notes

Multa constructione conjuncti sumus.



Detail from item 6